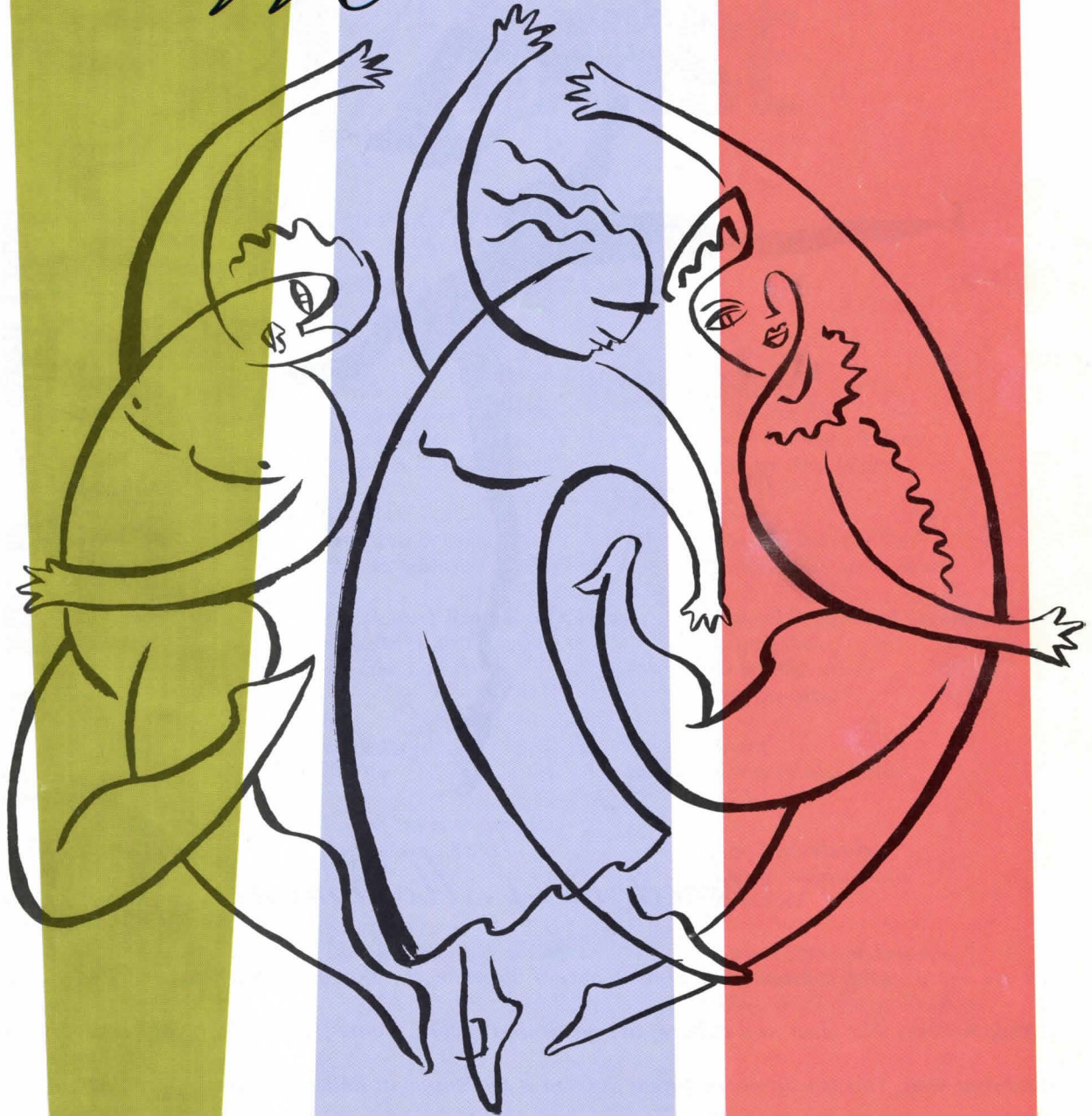


San Francisco Ballet

HELGI TOMASSON ARTISTIC DIRECTOR

Presents

UNITED *We* **DANCE**



The Australian Ballet Ballet British Columbia Shanghai Ballet Company National Ballet of Cuba

The Royal Danish Ballet Leipzig Ballet Aterballetto Tokyo Festival Ballet Dutch National Ballet The Bolshoi Ballet

Rambert Dance Company San Francisco Ballet The National Ballet of Caracas

AN INTERNATIONAL FESTIVAL

May 9-14, 1995 War Memorial Opera House

San Francisco Ballet
HELGI TOMASSON ARTISTIC DIRECTOR
Presents

**UNITED
We DANCE**

AN INTERNATIONAL FESTIVAL

MAY 9-14, 1995

WAR MEMORIAL OPERA HOUSE

Program A

Tuesday, May 9 8pm
Friday, May 12 8pm

Australia

The Australian Ballet
Corroboree

Denmark

The Royal Danish Ballet
Partita

The Russian Federation

The Bolshoi Ballet
Infanta and the Jester

United Kingdom

Rambert Dance Company
Meeting Point

United States of America

San Francisco Ballet
Handel — a Celebration

Program B

Wednesday, May 10 8pm
Saturday, May 13 8pm
Sunday, May 14 7:30pm

Canada

Ballet British Columbia
Can you believe she actually said

The People's Republic of China

Shanghai Ballet Company
Tao Hua Tan

Italy

Aterballetto
Dialetti

United States of America

San Francisco Ballet
Pacific

Venezuela

The National Ballet of Caracas
Fiebre

Program C

Thursday, May 11 8pm
Saturday, May 13 2pm
Sunday, May 14 2pm

Cuba

National Ballet of Cuba
In the Middle of the Sunset

Federal Republic of Germany

Leipzig Ballet
Seventh Symphony
Pax Questuosa

Japan

Tokyo Festival Ballet
Noli

The Netherlands

Dutch National Ballet
Blue Field

United States of America

San Francisco Ballet
When We No Longer Touch

Festival Coordinator, Michael O'Rand

All editorial for this guide written by Sheryl Flatow. All illustrations by Keith Anderson.

SAN FRANCISCO BALLET

HELGI TOMASSON • ARTISTIC DIRECTOR

PRESENTS

UNITED *We* DANCE

AN INTERNATIONAL FESTIVAL



WEDNESDAY EVENING, MAY 10, 1995 — 8:00 P.M.
WAR MEMORIAL OPERA HOUSE — SAN FRANCISCO

Ballet British Columbia

Shanghai Ballet Company

Aterballetto

San Francisco Ballet

The National Ballet of Caracas

Canada
Ballet British Columbia

John Alleyne, *Artistic Director*

CAN YOU BELIEVE SHE ACTUALLY SAID

<i>Music</i>	Wolfgang Amadeus Mozart
<i>Choreography</i>	John Alleyne and the dancers of Ballet British Columbia
<i>Lighting Design</i>	Ken Alexander
<i>Conductor</i>	Emil de Cou
<i>Violin Soloist</i>	Roy Malan

Kirk Hansen Stephanie Hutchison
Isabelle Itri Fiona Macdonald John Ottmann
Sylvain Senez Gail Skrela Todd Woffinden

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

People's Republic of China
Shanghai Ballet

Yang Yang Lin, *Artistic Director*

PEACH BLOSSOM POND
(Tao Hua Tan)

<i>Music</i>	Ben Hong Chen
<i>Choreography</i>	Yang Yang Lin
<i>Libretto</i>	Yang Yang Lin, Shi Xiong He
<i>Scenic Design</i>	De Xin Hong
<i>Costume Design</i>	Lun Xun Chen
<i>Lighting Design</i>	Cai Gen Lu
<i>Conductor</i>	Jean-Louis Le Roux

Si Jia Shen Chun Yuan Li

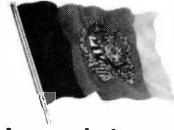
Jie Wu	Xiao Chun Zhang
Dong Ming Gao	Qin Sheng Li
Liang Liu	Zhi Zhou
Qing Jie Li	Hong Ling Du
Lin Xiu Lu	Xing Wei

Shanghai Ballet Company's appearance in UNITED WE DANCE
has been made possible by Hongkong International Terminals Limited
and Orient Overseas Container Line (OOCL).

San Francisco Ballet salutes

RAMADA HOTEL CIVIC CENTER - SAN FRANCISCO

for its commitment and support of UNited We Dance.



Hongkong International
Terminals Group



Special Thanks to:

CELLULAR ONE

Maryon Davies Lewis

MacArthur Park

VIVANDE *Porta Via* and VIVANDE *Ristorante*

Flowers supplied by House of Flowers



PRODUCTION CREDITS: ***Can you believe she actually said*** — Music: Serenade No. 5 in D Major KV204 (213a) “Andante Moderato”; Divertimento No. 3 KV138 “Andante”; Divertimento No. 3 KV136 (125a) “Andante”; Divertimento No. 15 in B-flat Major KV287 “Adagio”. Stage Manager, Julieanne Saroyan. ***Peach Blossom Pond (Tao Hua Tan)*** — Make-up, Yi Yun Chen, Xiao Mei Min. ***Dialects (Dialectti)*** — Based on the book by Italo Calvino. Aterballetto, Centro Regionale della Danza – Reggio Emilia: GABRIELE FERRABOSCHI, General Director; Silvana Ravone, Artistic and Production Coordinator; Vincenza Ferrari, Administrative Coordinator. ***Fever (Fiebre)*** — Music: Latin American Popular Music; Singer La Lupe. The National Ballet of Caracas: Zane Wilson, Associate Artistic Director, Oscar E. Jimenez, General Manager. The National Ballet of Caracas U.S.A. Manager is Western & Southern Arts Assoc., Inc. Michael Holden, President, Austin, Texas. ***Pacific*** — Music: *Trio for Violin, Cello & Piano*, (3rd movement) “Dance (for Violin)”, “Rhapsody (for Piano)”, “Song (for Cello)”; (4th movement) “Allegro”, by Lou Harrison used by arrangement with Frog Peak Music, agents for Lou Harrison and Hermes Beard Press, the publisher and copyright owner. Costumes constructed by Euro Co, Werner Kulovits. Costume painting by Mary Macy and Virginia Clow, New York, New York.

Italy
Aterballetto

Amedeo Amodio, *Artistic Director*

DIALECTS
(Dialecti)

Choreography Amedeo Amodio
Music Giuseppe Cali
Lighting Design Loris Costi

Alessandro Molin
Orazio Caiti Fara Grieco
Guy Poggioli Morena Barcone
Maurizio Drudi Stefania Brugnolini

Aterballetto has been sponsored by CONAD, The ministry of Foreign Affairs through the Consulate General of Italy in San Francisco, Presidenza del Consiglio dei Ministri, Dipartimento dello Spettacolo, the Region of Emilia Romagna, The City of Reggio Emilia and the Province of Reggio Emilia.

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

United States of America
San Francisco Ballet

Helgi Tomasson, *Artistic Director*

PACIFIC

Music Lou Harrison
Trio for Violin, Cello & Piano
(3rd & 4th movements)
Dance - Rhapsody - Song
Allegro

Choreography Mark Morris
Costume Design Martin Pakledinaz *Lighting Design* James F. Ingalls
Assistant to Mr. Morris Guillermo Resto

Roy Malan (Violin) David Kadarauch (Cello) Roy Bogas (Piano)

Julia Adam Christopher Anderson Deirdre Chapman
Jason Davis Evelyn Cisneros Tina LeBlanc
Kristin Long Christopher Stowell Ashley Wheeler

The 1995 World Premiere of Pacific has been made possible by
The Bernard Osher Foundation, The Sharper Image, and Judy and Bill Timken.

P A U S E

V e n e z u e l a

The National Ballet of Caracas

Vicente Nebrada, *Artistic Director*

FEVER (Fiebre)

<i>Music</i>	Latin American Popular Music
<i>Singer</i>	La Lupe
<i>Choreography</i>	Vicente Nebrada
<i>Costume Design</i>	Vicente Nebrada
<i>Lighting Design</i>	Jose Castillo

1. The Women
2. Marife Gimenez - David Fonnegra
3. Cristina Amaral - Christian Perez
4. Susana Riazuelo - Robert Wohlert
5. Elsy Barrios - Servio Perdomo
6. The Men
7. Entire Cast

The National Ballet of Caracas - Teresa Carreño is sponsored by
The Teresa Carreño Theater, The National Congress of the Republic of Venezuela,
and The National Council for the Arts - CONAC.

The National Ballet of Caracas' appearance in UNited We Dance
has been made possible, in part, by American Airlines.



GRAND FINALE

Presentation of Companies



THE WHITE HOUSE
WASHINGTON

April 21, 1995

Warm greetings to everyone gathered for the "United We Dance" International Dance Festival, sponsored by the San Francisco Ballet.

The performing arts enjoy a long and proud history in our nation and around the globe, and this festival provides a wonderful opportunity to experience them anew. Dance is a celebration of life, and performances like yours encourage us to gain a deeper understanding of our place in society.

I am pleased that so many people from around the world are gathering to celebrate the United Nations' fiftieth anniversary. Over the past half century, the United Nations has come to play a vital role in world affairs. It now faces new challenges and new opportunities. As we work to build on the successes of the UN, we can gain insight and inspiration from this outstanding example of international understanding and cooperation.

Best wishes for a most successful event.

Bill Clinton



San Francisco Ballet

Program A *Handel — a Celebration*

Handel — a Celebration is an exhilarating display of neoclassical movement that spotlights the skilled ensemble work of San Francisco Ballet even as it affords individual dancers a chance to shine.

Using a suite drawn from several of Handel's compositions, Helgi Tomasson choreographed a ballet that incorporates the festive spirit of Baroque ceremonies and the intricate, contrapuntal lines of Baroque music. Like the music, the choreography is grand without being pompous. The ballet suggests the elegance of a bygone era, but the sleek steps and occasional displays of twentieth-century bravura give the piece a distinctly modern sensibility.

COMPOSER: GEORGE FRIDERIC HANDEL

If the father of George Frideric Handel had had his way, the world would have been denied some of the greatest music ever written. Handel's father, who was sixty-three when his son was born, wanted George to go into law, a field that offered the promise of financial stability. George Frideric Handel (1685-1759) was a young child when he showed an interest in and aptitude for music, but his father made every attempt to keep him away from any kind of musical instrument. He practiced the clavichord in secret, and when he was seven he was given permission to study with Friedrich Wilhelm Zachau, organist of the cathedral of Halle, Germany, the city in which the budding composer was born. Handel studied oboe, harpsichord and organ, as well as counterpoint and fugue. At twelve he was writing music, and was also named assistant organist at the cathedral.

By the time Handel was seventeen he was a superb organist and harpsichordist; by the time he was twenty he

had written his first opera. His career began in earnest in Germany, but flourished in London, where he moved in 1712. He became one of the greatest composers of the Baroque period, and among the most famous of his long list of compositions are *Water Music*, *Royal Fireworks*, the opera *Giulio Cesare*, and, of course, *Messiah*.

Baker's Biographical Dictionary of Musicians says of the composer, "The grandeur and sustained power of Handel's oratorio style, the expressive simplicity of his melody, and the breadth and clarity of the harmonic structure form a wonderful artistic whole. He is unquestionably one of the 'great masters.'"

CHOREOGRAPHER AND ARTISTIC DIRECTOR: HELGI TOMASSON

The 1995 season marks Helgi Tomasson's tenth anniversary as artistic director of San Francisco Ballet. During the past decade San Francisco Ballet has evolved from a respected regional troupe to a national company that is second to none. Its broad repertory includes ballets by the world's finest choreographers, past and present, works that challenge dancers and audiences alike.

"The job of being artistic director has not gotten easier," he says. "It's gotten harder. Maybe because I have demanded so much of the dancers and of myself — I'm hardest on myself. The more you demand, the more is expected of you. All of a sudden it snowballs and you think, 'How am I going to top that?' And the job is always changing."

Tomasson came to San Francisco Ballet shortly after ending a brilliant career as a dancer with New York City Ballet. Born fifty-two years ago in Reykjavik, Iceland, he began his dance training at that city's National Theater School, and continued his studies at the Tivoli Pantomime Theatre in Copenhagen.

In 1959 Tomasson met Jerome Rob-

bins, who offered to obtain a scholarship for him at the School of American Ballet, official school of New York City Ballet. Robbins kept his promise, and the following year Tomasson came to New York. But he ran out of money after six months, could not get into City Ballet, and, not knowing what else to do, returned to the Pantomime Theatre.

Erik Bruhn convinced Tomasson to give New York a second try. Through the efforts of the great Danish dancer, Tomasson was introduced to important people in the dance world. He joined the Joffrey Ballet in 1962, and two years later moved to the Harkness Ballet. In 1969 Tomasson entered the First International Ballet Competition in Moscow, which is now held every four years. He won the silver medal, placing second to Mikhail Baryshnikov.

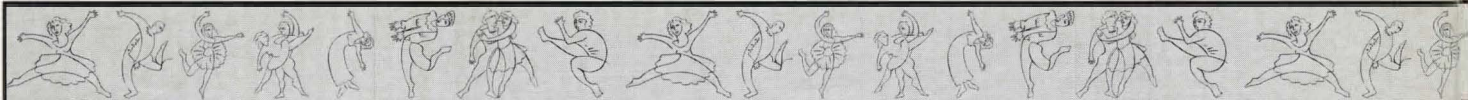
The Harkness Ballet disbanded in 1970 and Tomasson joined City Ballet, where he became one of the great male classicists of his generation. His repertory included many of the finest works by George Balanchine and Jerome Robbins, and both men choreographed several ballets on him. Balanchine created roles for him in *Symphony in Three Movements*, *Coppelia*, *Divertimento* from *Le Baiser de la Fée*, *Vienna Waltzes* and *Union Jack*, while Robbins choreographed parts for him in *The Goldberg Variations*, *Chansons Madecasses*, and *Dybuk*.

Tomasson retired from the stage in 1985, and came to San Francisco a few months later. He was so closely identified with City Ballet that there were fears he would transform San Francisco Ballet into New York City Ballet West — which was never his intention. "I felt a strong obligation to the audience here to show them the whole spectrum of dance, what dance can be within the classical vocabulary," he says. "That was very important to me."

Joanna Berman and Anthony Randazzo in Tomasson's Handel — a Celebration.



MARTY SOHL



In addition to fulfilling that personal mandate, Tomasson has also choreographed twenty ballets for the company, including *Nanna's Lied*, *Meistens Mozart*, "*Haffner*" *Symphony*, *Sonata*, and full-length productions of *Swan Lake*, *The Sleeping Beauty*, and *Romeo & Juliet*.

Program B *Pacific*

(World Premiere)

Mark Morris, who choreographed the hugely successful *Maelstrom* to Beethoven's "Ghost" Trio for San Francisco Ballet in 1994, has selected another trio for his latest work. *Pacific*, which Morris completed shortly before the start of the Festival, is danced to the third and fourth movements of Trio for Violin, Cello, and Piano by Lou Harrison, and marks the third dance that Morris has choreographed to music by this composer.

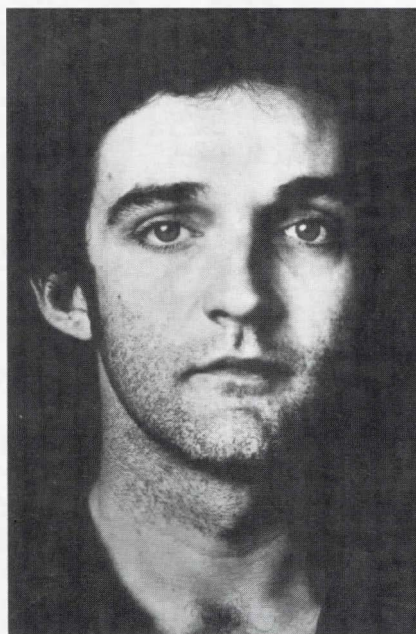
In the CD recording of the *Trio*, Harrison shared these thoughts on his composition. "My only piano trio was commissioned in 1989 by the Mirecourt Trio....The third movement of the work is a little suite of solos for the three musicians. They are again united in the finale. With the exception of the one chromatic movement which is dedicated to the memory of Virgil Thomson, all of the remaining movements are modal in character, and the entire work is melodic. This was the first work that I composed after triple-bypass surgery, and it was interrupted by a major earthquake and the death of my good friend Virgil Thomson; thus it has a complex history. The premiere performance took place with the Mirecourt Trio at the Menil Museum in Houston during the Veneralia of 1990."

CHOREOGRAPHER: MARK MORRIS

Mark Morris was born and raised in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance

Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and Koleda Balkan Dance Ensemble.

Since forming his own modern dance troupe in 1980, the thirty-eight year-old Morris has choreographed more than sixty works for his own company. From 1988 to 1991 he and his company resided in Brussels, where Morris was director of dance at the Theatre Royal de la Monnaie, Belgium's National Opera House. He has also contributed new ballets to San Francisco Ballet, Boston Ballet, American Ballet Theatre, the Joffrey Ballet, Paris Opera Ballet, and Les Grands Ballets Canadiens. In 1990 he co-founded, with Mikhail Baryshnikov, the White Oak Dance Project.



Choreographer Mark Morris.

Morris' musical taste is comprehensive: he has created dances to the likes of Handel, Vivaldi, Purcell, Tchaikovsky, Gershwin, Yoko Ono, the Violent Femmes, and Henry Cowell. The range of his dances is vast, and his work is marked by a strong musicality and great emotional power.

Morris was named a Fellow of the MacArthur Foundation in 1991.

COMPOSER: LOU HARRISON

Lou Harrison is a Bay Area treasure. The Aptos resident, who turns seventy-eight on May 14, the final day of the UNITED We Dance Festival, has been composing music since 1936, when he wrote a ballet called *Changing World*. He has since written many more ballets, as well as chamber works, operas, symphonies and other orchestral pieces, vocal music, and incidental music to plays and films. Among his most notable scores are those he composed for the gamelan, an Indonesian instrument that he introduced here in the 1970s. He is particularly known for his use of percussion and rhythm, for his lyricism, and for his blending of Eastern and Western music techniques.

In 1977, Robert Commanday wrote in *The San Francisco Chronicle* that Harrison "can speak in many musical languages and while capturing the essential qualities of each, convey his own distinctive thought unerringly. His conception of cultural universality is the underlying idea. The connective thread is his inimitable way of building pieces on modal melodic patterns and rhythms inspired by distant traditions."

Ten years later, Charles Shere wrote in *The Oakland Tribune*, "His immersion in the music of other cultures lends new life to his solid grounding in the more familiar western European traditions that he knows equally well. The result is music that is both new and old, innovative and natural."

Harrison, a native of Portland, Oregon, studied with Henry Cowell at San Francisco State College, and with Arnold Schoenberg at the University of California at Los Angeles. His career has been extremely diverse. He has been a conductor, music critic, playwright, and instrument maker. He has supplied the texts for many of his vocal works, some of which he wrote in Esperanto. He has also taught at UCLA; Reed College, in Portland; Black Mt. College in North Carolina; San Jose State University; and Mills College, in Oakland.



MARTY SCHIL



Sabina Allemann and Eric Hoisington in Tomasson's When We No Longer Touch.

Program C
When We No Longer Touch
 (San Francisco Ballet Premiere)

Helgi Tomasson's *When We No Longer Touch* was choreographed earlier this year for "Classical Action," a benefit concert staged by several of the city's performing arts institutions that raised money to combat AIDS. The ballet is a fiercely emotional piece, performed by two dancers and sung on stage by a soprano soloist and the San Francisco Gay Men's Chorus, who form a human backdrop. The titles of the three movements express the shifting moods of the ballet: "Isolation" is a sorrowful solo

for a woman, a mother figure; "Anger" is an explosive solo for her son; and "Hope" is a pas de deux of solace.

COMPOSER:
KRISTOPHER JON ANTHONY
LYRICIST:
PETER McWILLIAMS

Kristopher Jon Anthony, who died of AIDS in 1992, was for many years director of music at Central Christian Church in Dallas. He was also composer-in-residence and assistant conductor of the Turtle Creek Chorale. A graduate of the University of Wisconsin,

Anthony received a Masters degree in Theory/Composition from the University of Miami, and did doctoral work in composition at the University of North Texas. He wrote a number of choral and handbell works, and was also a composer and arranger for men's chorus. His music has been performed by groups throughout the country.

Peter McWilliams published his first book, a collection of poetry, at age seventeen. His series of poetry books went on to sell more than 3,500,000 copies. A volume of his poetry and advice, *Surviving the Loss of a Love*, was the inspiration for the song cycle *When We No Longer Touch*.