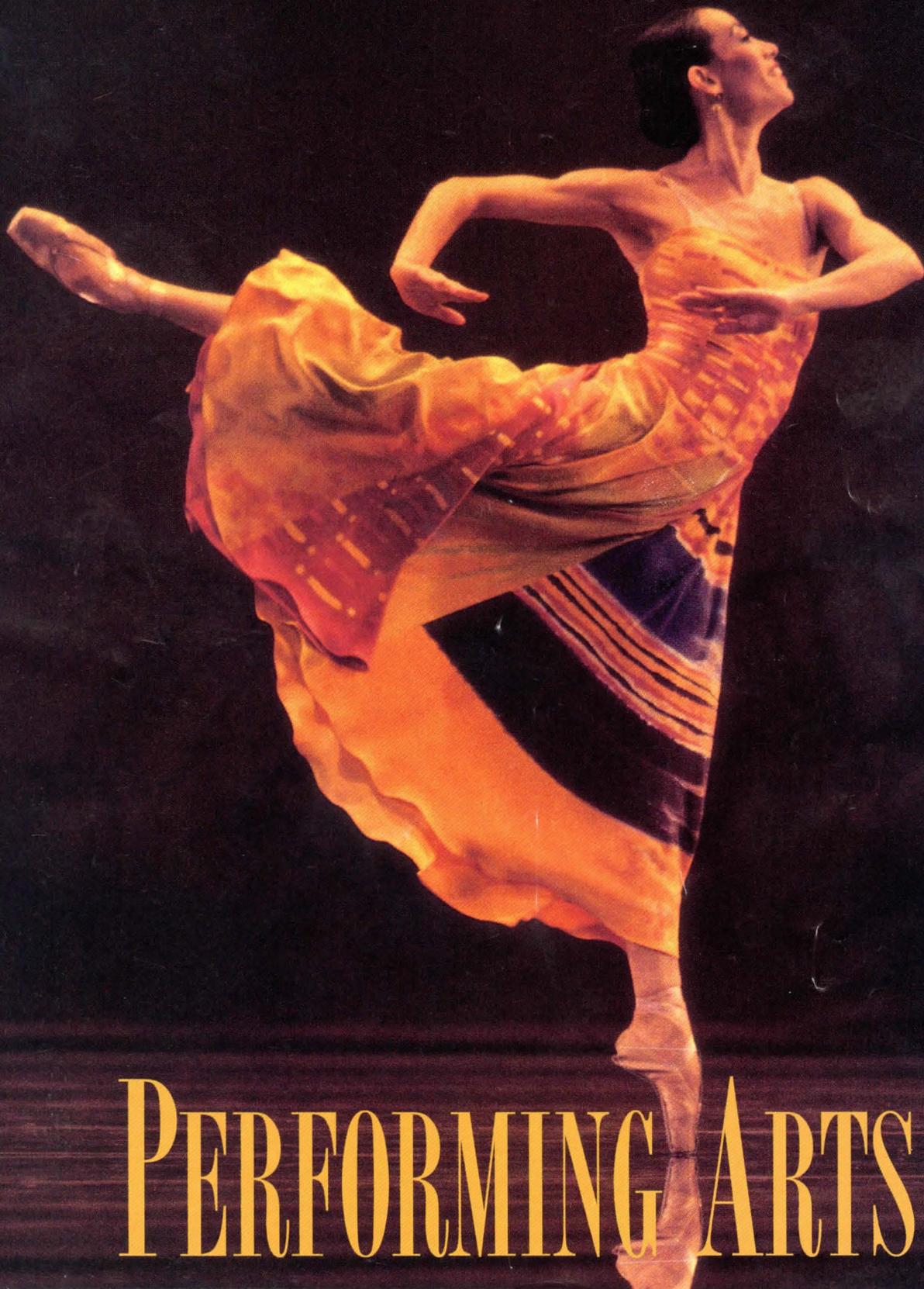


PROGRAMS V & VI / 1996

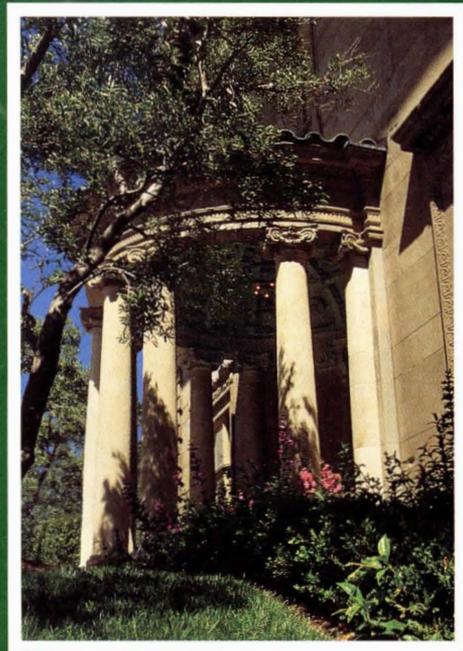
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HELGI TOMASSON ♦ ARTISTIC DIRECTOR



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# PERFORMING ARTS

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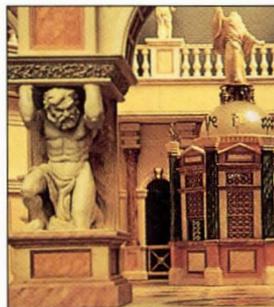
by Norm Chandler Fox

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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 • Evelyn Cisneros • Tina LeBlanc • Stephen Legate  
Elizabeth Loscavio • Muriel Maffre • Mikko Nissinen • David Palmer • Yuri Possokhov  
Anthony Randazzo • Christopher Stowell • Wendy Van Dyck • Katita Waldo • Ashley Wheater

### PRINCIPAL CHARACTER DANCERS

Val Caniparoli • Anita Paciotti • Jorge Esquivel

### GUEST ARTIST

Benjamin Pierce

### SOLOISTS

Julia Adam • Christopher Anderson • Felipe Diaz • Eric Hoisington  
Sherri LeBlanc • Kristin Long • José Martín • Kathleen Mitchell • Vadim Solomakha  
Yuan Yuan Tan • Ming-Hai Wu • Leslie Young • Jais Zinoun

### CORPS DE BALLET

Jennifer Blake • Peter Brandenhoff • Deirdre Chapman • Sedley Chew • Blanca Coma Roselló  
Kester Cotton • Steve Coutereel • Jason Crethar • Jason Davis • Julie Diana • Rachel Greenwood  
Ikolo Griffin • Yolonda Jordan • Alex Ketley • Sonja Kostich • Virginia Long • Marisa Lopez  
Richard McLeod • Justin McMillan • Heather Nahser • Steven Norman • Chidozie Nzerem  
Kimberley Okamura • Holly Panella • Maria Phegan • Mikhael Plain • Sara Sessions • Damian Smith  
Nicole Starbuck • Askia Swift • Erik Wagner • Leah Watson • Megan Watson • Michelle Wilson

### APPRENTICE

Rebecca Herbert

*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

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 of the San Francisco Hotel Tax Fund.

All photographs by Marty Sohl unless otherwise indicated.

On the Cover: Evelyn Cisneros in Caniparoli's *Lambarena*. Photo by Lloyd Englert.

# ARTISTS OF THE COMPANY

## PRINCIPAL DANCERS

### SABINA ALLEMANN

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

### JOANNA BERMAN

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

### EVELYN CISNEROS

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

### TINA LeBLANC

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

### STEPHEN LEGATE

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

### ELIZABETH LOSCAVIO

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

### MURIEL MAFFRE

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

### MIKKO NISSINEN

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.

### DAVID PALMER

Born: Cairns, Australia. Other Companies: The Australian Ballet, Joffrey Ballet, Miami City Ballet, Royal Ballet of Flanders. Joined SFB as a Principal Dancer in 1994.



SABINA ALLEMANN



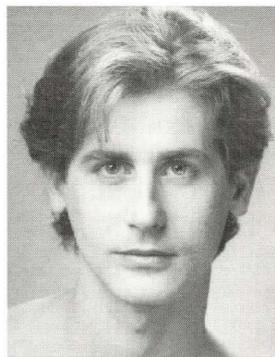
JOANNA BERMAN



EVELYN CISNEROS



TINA LeBLANC



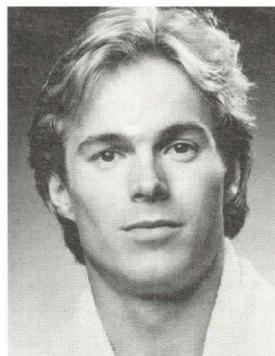
STEPHEN LEGATE



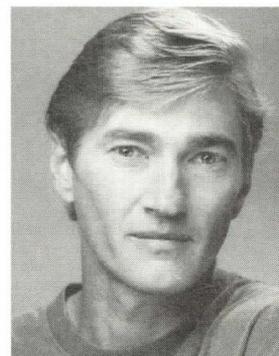
ELIZABETH LOSCAVIO



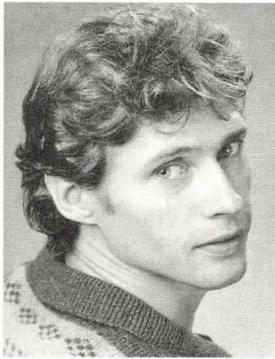
MURIEL MAFFRE



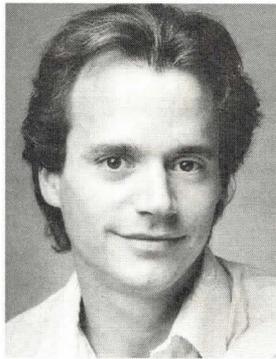
MIKKO NISSINEN



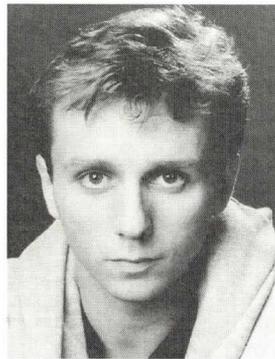
DAVID PALMER



**YURI POSSOKHOV**



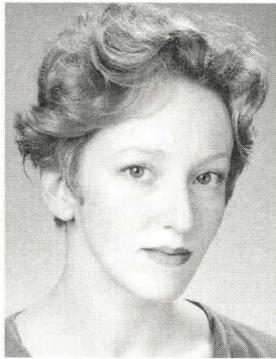
**ANTHONY RANDAZZO**



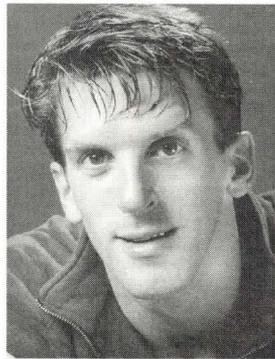
**CHRISTOPHER STOWELL**



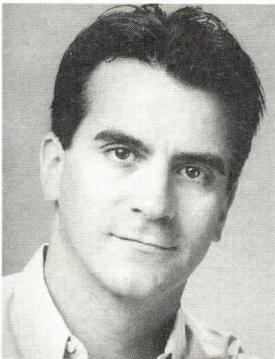
**WENDY VAN DYCK**



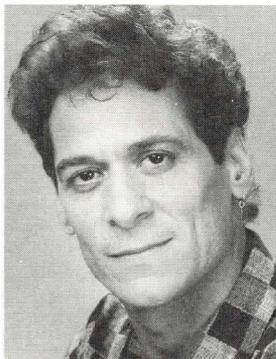
**KATITA WALDO**



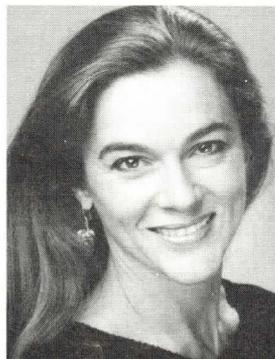
**ASHLEY WHEATER**



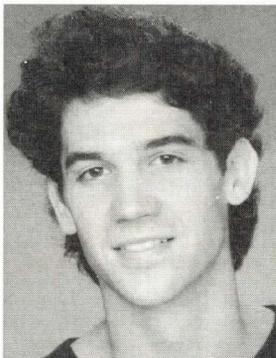
**VAL CANIPAROLI**



**JORGE ESQUIVEL**



**ANITA PACIOTTI**



**BENJAMIN PIERCE**

**YURI POSSOKHOV**

Born: Lugansk, Ukraine. Other Companies: The Royal Danish Ballet, Bolshoi Ballet. Joined SFB as a Principal Dancer in 1994.

**ANTHONY RANDAZZO**

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**

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

**WENDY VAN DYCK**

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

**KATITA WALDO**

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

**ASHLEY WHEATER**

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

**PRINCIPAL CHARACTER DANCERS**

**VAL CANIPAROLI**

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

**JORGE ESQUIVEL**

Born: Havana, Cuba. Other Companies: Ballet Nacional de Cuba. Joined SFB in 1993.

**ANITA PACIOTTI**

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

**GUEST ARTIST**

**BENJAMIN PIERCE**

Born: Bethesda, Maryland. Other Companies: American Ballet Theatre.

## SOLOISTS

### JULIA ADAM

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

### CHRISTOPHER ANDERSON

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

### FELIPE DIAZ

Born: Bogota, Colombia. Named Apprentice in 1992. Joined SFB in 1993. Promoted to Soloist in 1994.

### ERIC HOISINGTON

Born: Dayton, Ohio. Other Companies: Mark Dendy Dance Company, Zvi Gotheimer and Company. Joined SFB in 1990. Promoted to Soloist in 1994.

### SHERRI LeBLANC

Born: Dover, Delaware. Other Companies: Deutschen Oper Am Rhein, New York City Ballet. Joined SFB as a Soloist in 1995.

### KRISTIN LONG

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

### JOSÉ MARTÍN

Born: Madrid, Spain. Joined SFB as a Soloist in 1995.

### KATHLEEN MITCHELL

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

### VADIM SOLOMAKHA

Born: Cherkassy, Ukraine. Other Companies: Ukraine Shevchenko National Opera & Ballet Theater, Ochi Ballet, Kiev Classical Ballet Theatre, California Ballet Theatre. Joined SFB as a Soloist in 1995.

### YUAN YUAN TAN

Born: Shanghai, China. Joined SFB as a Soloist in 1995.

### MING-HAI WU

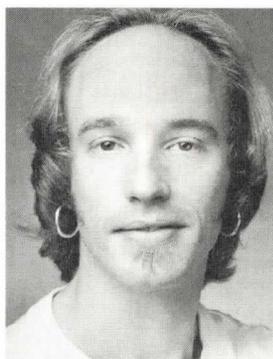
Born: Shanghai, China. Other Companies: Shanghai Ballet. Joined SFB in 1990. Promoted to Soloist in 1992.

### LESLIE YOUNG

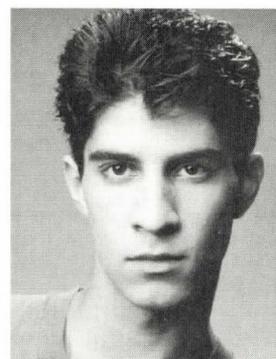
Born: Oakland, California. Named Apprentice in 1985. Joined SFB in 1986. Promoted to Soloist in 1995.



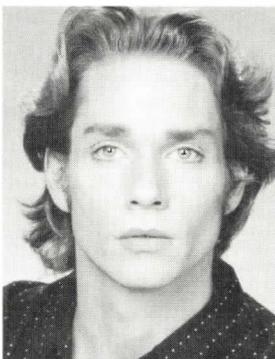
JULIA ADAM



CHRISTOPHER ANDERSON



FELIPE DIAZ



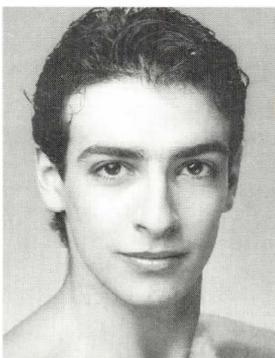
ERIC HOISINGTON



SHERRI LeBLANC



KRISTIN LONG



JOSÉ MARTÍN



KATHLEEN MITCHELL



VADIM SOLOMAKHA



YUAN YUAN TAN



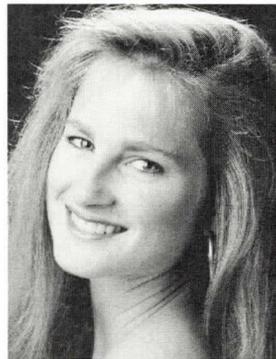
MING-HAI WU



LESLIE YOUNG



**JAIS ZINOUN**



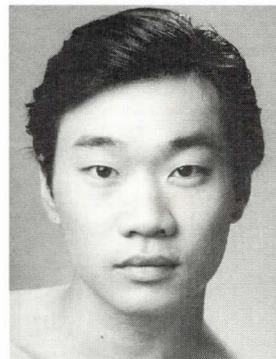
**JENNIFER BLAKE**



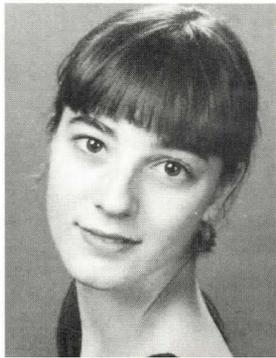
**PETER BRANDENHOFF**



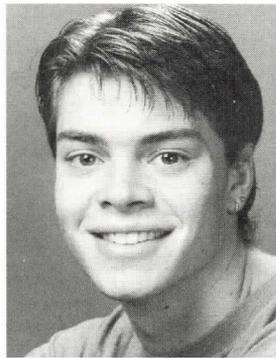
**DEIRDRE CHAPMAN**



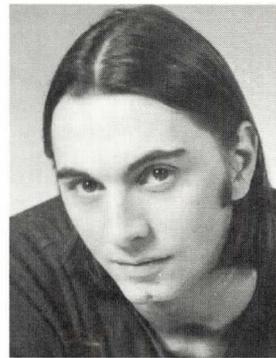
**SEDLEY CHEW**



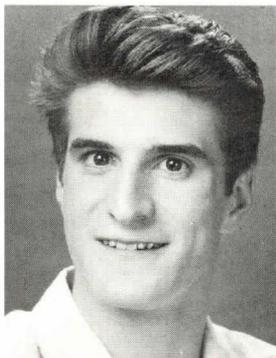
**BLANCA COMA ROSELLÓ**



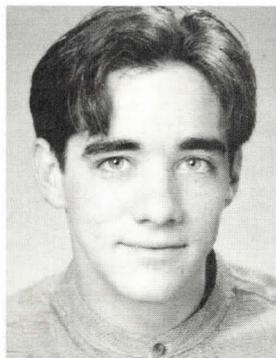
**KESTER COTTON**



**STEVE COUTEREEL**



**JASON CRETHAR**



**JASON DAVIS**



**JULIE DIANA**

## **SOLOISTS, CONTINUED**

### **JAIS ZINOUN**

Born: Charleroi, Belgium. Joined SFB in 1989. Promoted to Soloist in 1994.

## **CORPS DE BALLET**

### **JENNIFER BLAKE**

Born: San Bernadino, California. Named Apprentice in 1991. Joined SFB in 1992.

### **PETER BRANDENHOFF**

Born: Copenhagen, Denmark. Other Companies: The Royal Danish Ballet, Boston Ballet II. Joined SFB in 1992.

### **DEIRDRE CHAPMAN**

Born: Minneapolis, Minnesota. Named Apprentice in 1992. Joined SFB in 1992.

### **SEDLEY CHEW**

Born: El Paso, Texas. Other Companies: American Ballet Theatre. Joined SFB in 1990.

### **BLANCA COMA ROSELLÓ**

Born: Lérida, Spain. Named Apprentice in 1993. Joined SFB in 1995.

### **KESTER COTTON**

Born: Portland, Oregon. Named Apprentice in 1993. Joined SFB in 1994.

### **STEVE COUTEREEL**

Born: Nieuwpoort, Belgium. Other Companies: Oregon Ballet Theatre, Ballet du Nord, Royal Ballet of Flanders. Joined SFB in 1996.

### **JASON CRETHAR**

Born: Honolulu, Hawaii. Named Apprentice in 1992. Joined SFB in 1993.

### **JASON DAVIS**

Born: Tucson, Arizona. Named Apprentice in 1993. Joined SFB in 1994.

### **JULIE DIANA**

Born: Summit, New Jersey. Joined SFB in 1993.

**RACHEL GREENWOOD**

Born: Mountain View, California. Other Companies: Pacific Northwest Ballet, Cincinnati Ballet, Ballet de Santiago. Joined SFB in 1994.

**IKOLO GRIFFIN**

Born: San Francisco, California. Named Apprentice in 1993. Joined SFB in 1994.

**YOLONDA JORDAN**

Born: Indianapolis, Indiana. Other Companies: Ballet Austin. Joined SFB in 1992.

**ALEX KETLEY**

Born: Columbia, Maryland. Joined SFB in 1994.

**SONJA KOSTICH**

Born: Seoul, Korea. Other Companies: American Ballet Theatre. Named Apprentice in 1991. Joined SFB in 1992.

**VIRGINIA LONG**

Born: Hilo, Hawaii. Other Companies: Essener Ballet. Named Apprentice in 1990. Joined SFB in 1991.

**MARISA LOPEZ**

Born: San Francisco, California. Joined SFB in 1994.

**RICHARD McLEOD**

Born: Cincinnati, Ohio. Other Companies: BalletMet, Atlanta Ballet. Joined SFB in 1994.

**JUSTIN McMILLAN**

Born: Heidelberg, Germany. Other Companies: San Jose Dance Theatre, Sacramento Ballet, Fort Wayne Ballet. Named Apprentice in 1994. Joined SFB in 1995.

**HEATHER NAHSER**

Born: Evanston, Illinois. Named Apprentice in 1989. Joined SFB in 1990.

**STEVEN NORMAN**

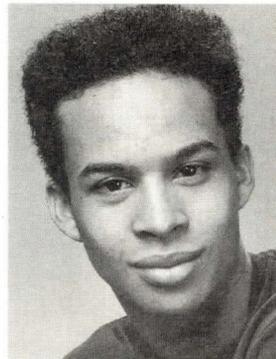
Born: Chicago, Illinois. Other Companies: Houston Ballet. Joined SFB in 1995.

**CHIDOZIE NZEREM**

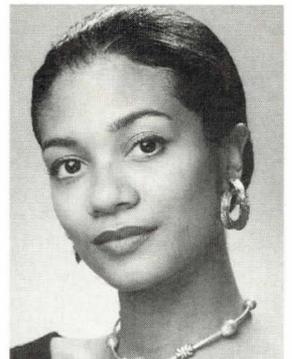
Born: Lorman, Mississippi. Named Apprentice in 1995. Joined SFB in 1996.



RACHEL GREENWOOD



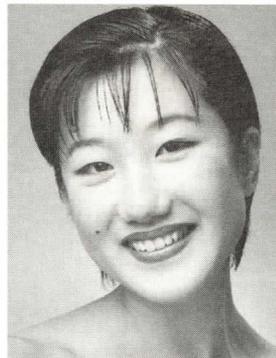
IKOLO GRIFFIN



YOLONDA JORDAN



ALEX KETLEY



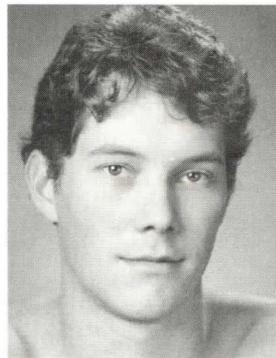
SONJA KOSTICH



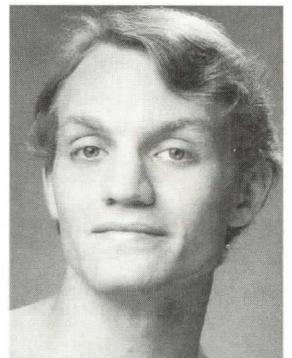
VIRGINIA LONG



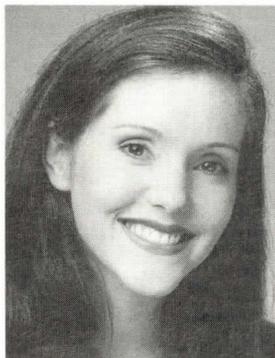
MARISA LOPEZ



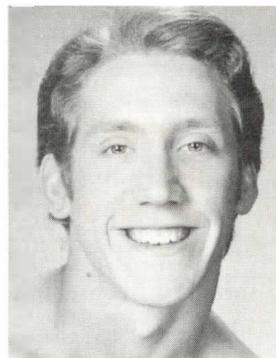
RICHARD McLEOD



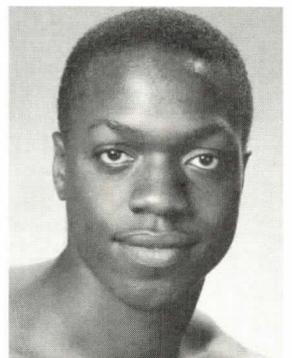
JUSTIN McMILLAN



HEATHER NAHSER



STEVEN NORMAN



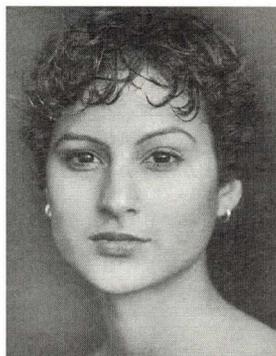
CHIDOZIE NZEREM



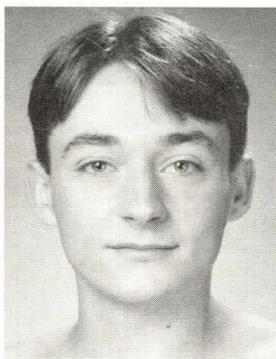
**KIMBERLEY OKAMURA**



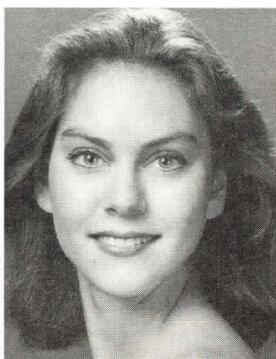
**HOLLY PANELLA**



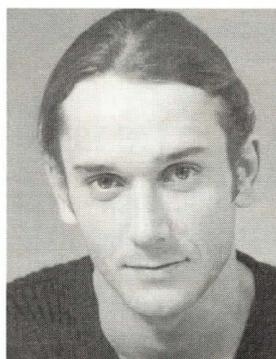
**MARIA PHEGAN**



**MIKHAEL PLAIN**



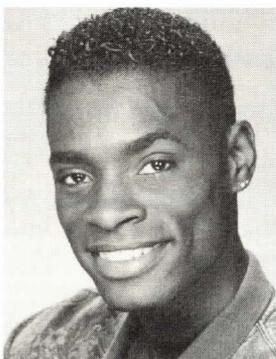
**SARA SESSIONS**



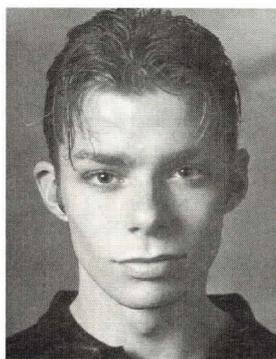
**DAMIAN SMITH**



**NICOLE STARBUCK**



**ASKIA SWIFT**



**ERIK WAGNER**



**LEAH WATSON**



**MEGAN WATSON**



**MICHELLE WILSON**

**KIMBERLEY OKAMURA**

Born: Camarillo, California. Named Apprentice in 1987. Joined SFB in 1988.

**HOLLY PANELLA**

Born: New York City, New York. Joined SFB in 1994.

**MARIA PHEGAN**

Born: Austin, Texas. Joined SFB in 1994.

**MIKHAEL PLAIN**

Born: Santa Rosa, California. Named Apprentice in 1995. Joined SFB in 1996.

**SARA SESSIONS**

Born: San Antonio, Texas. Named Apprentice in 1988. Joined SFB in 1989.

**DAMIAN SMITH**

Born: Newcastle, Australia. Other Companies: Oregon Ballet Theatre, Ballet du Nord, Concordance. Joined SFB in 1996.

**NICOLE STARBUCK**

Born: San Francisco, California. Named Apprentice in 1994. Joined SFB in 1995.

**ASKIA SWIFT**

Born: Baltimore, Maryland. Named Apprentice in 1992. Joined SFB in 1992.

**ERIK WAGNER**

Born: Clearwater, Florida. Named Apprentice in 1994. Joined SFB in 1995.

**LEAH WATSON**

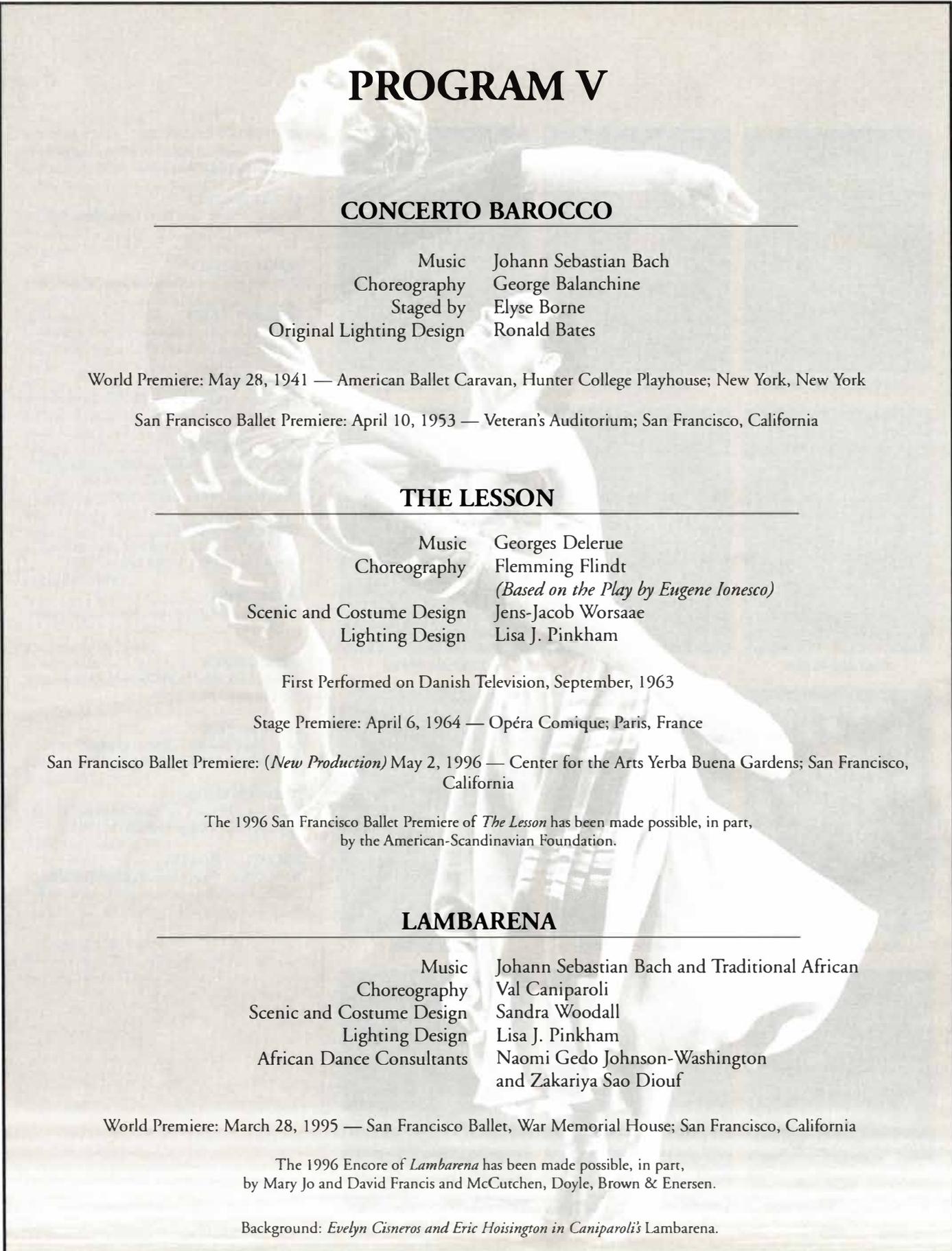
Born: Long Beach, California. Named Apprentice in 1992. Joined SFB in 1993.

**MEGAN WATSON**

Born: Long Beach, California. Named Apprentice in 1992. Joined SFB in 1993.

**MICHELLE WILSON**

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



# PROGRAM V

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## CONCERTO BAROCCO

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Music Johann Sebastian Bach  
Choreography George Balanchine  
Staged by Elyse Borne  
Original Lighting Design Ronald Bates

World Premiere: May 28, 1941 — American Ballet Caravan, Hunter College Playhouse; New York, New York

San Francisco Ballet Premiere: April 10, 1953 — Veteran's Auditorium; San Francisco, California

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## THE LESSON

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Music Georges Delerue  
Choreography Flemming Flindt  
*(Based on the Play by Eugene Ionesco)*  
Scenic and Costume Design Jens-Jacob Worsaae  
Lighting Design Lisa J. Pinkham

First Performed on Danish Television, September, 1963

Stage Premiere: April 6, 1964 — Opéra Comique; Paris, France

San Francisco Ballet Premiere: *(New Production)* May 2, 1996 — Center for the Arts Yerba Buena Gardens; San Francisco, California

The 1996 San Francisco Ballet Premiere of *The Lesson* has been made possible, in part, by the American-Scandinavian Foundation.

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## LAMBARENA

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Music Johann Sebastian Bach and Traditional African  
Choreography Val Caniparoli  
Scenic and Costume Design Sandra Woodall  
Lighting Design Lisa J. Pinkham  
African Dance Consultants Naomi Gedo Johnson-Washington and Zakariya Sao Diouf

World Premiere: March 28, 1995 — San Francisco Ballet, War Memorial House; San Francisco, California

The 1996 Encore of *Lambarena* has been made possible, in part, by Mary Jo and David Francis and McCutchen, Doyle, Brown & Enersen.

Background: *Evelyn Cisneros and Eric Hoisington in Caniparoli's Lambarena.*

# PROGRAM VI

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## BALLO DELLA REGINA

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Music	Giuseppe Verdi
Choreography	George Balanchine
Staged by	Merrill Ashley and Bonita Borne
Scenic and Costume Design	Ben Benson
Lighting Design	Ronald Bates

World Premiere: January 12, 1978 — New York City Ballet, New York State Theater, Lincoln Center; New York, New York

San Francisco Ballet Premiere: October 25, 1987 — Neal Blaisdell Concert Hall; Honolulu, Hawaii

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## SONATA

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Music	Sergei Rachmaninov
Choreography	Helgi Tomasson
Scenic and Costume Design	Lea Vivante
Lighting Design	David A. Finn

World Premiere: March 30, 1995 — San Francisco Ballet, War Memorial Opera House; San Francisco, California

The 1996 Encore of *Sonata* has been made possible, in part, by Mrs. Adolphus E. Graupner, Jr.

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## DRINK TO ME ONLY WITH THINE EYES

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Music	Virgil Thomson
Choreography	Mark Morris
Staged by	Tina Fehlandt
Costume Design	Santo Loquasto
Lighting Design	Michael Chybowski

World Premiere: May 31, 1988 — American Ballet Theater, Metropolitan Opera House, Lincoln Center; New York, New York

San Francisco Ballet Premiere: May 22, 1996 — Palace of Fine Arts; San Francisco, California

The 1996 San Francisco Ballet Premiere of *Drink To Me Only With Thine Eyes* has been made possible by Mrs. Helen von Ammon.

Background: *Elizabeth Loscavio and Yuri Possokhov in Tomasson's Sonata.*

thing filled with emotion, a ballet that audiences can interpret in whatever way they feel.”

*Sonata* is created on four men and three women, one of whom weaves through the piece and is the focal point for the others. “I used a small cast because it allowed me to better explore the moods within the music,” says Tomasson, “and the relationships of the people onstage. By not having to move around large groups of dancers, I could make the ballet more personal.”

Although the dancers are not identified as specific characters, the choreography makes it evident that they are at once connected and disconnected. The urgency inherent in much of the movement conveys an array of disquieting emotions, especially in the beautiful, fiercely passionate central pas de deux, which seems to hold the key to the ballet’s secrets.

### San Francisco Ballet Premiere **DRINK TO ME ONLY WITH THINE EYES**

When *Drink To Me Only With Thine Eyes* was introduced by American Ballet Theatre in 1988, critical response was enthusiastic bordering on delirious. “Marvelous,” “exhilarating,” and “brilliantly inventive” were just some of the words used in praise of the piece.

A couple of years before Mark Morris choreographed *Drink*, he told *Dance Magazine*, “My structure comes from the structure of the music I use. In a way, the dances become musical visualizations — and I like that.” Morris’ two world premieres for San Francisco Ballet, *Maelstrom* and *Pacific*, are perfect illustrations of “musical visualization.” So, too, is the earlier *Drink*, which captures the wit and irony of thirteen piano etudes by Virgil Thomson.

In this instance, the music literally takes center stage, as that is where the pianist is situated. He is out there, alone, playing the piano when the ballet begins, making him the symbolic catalyst for all the exuberant dancing that follows. The piece is filled with surprising designs, combinations, and ideas, which is evident from the moment the first two dancers emerge. From the start, Morris makes it clear that this is a ballet with an unconventional perspective.

*Drink* is an abstract work for twelve dancers in which the spotlight is on the ensemble, rather than on a few individuals. Although ballet audiences are now rather accustomed to ensemble works — a modern-dance concept — this egalitarian approach was quite unusual in classical dance until very recently. What made this particular piece downright startling was that one of the members of the original cast was Mikhail Baryshnikov, who was only slightly — and very briefly — more equal than anyone else onstage.

The etudes that make up the score were written in 1943 and 1951 and are variations on familiar folk tunes.



Tina Fehlandt, with Stephen Legate, stages Morris’ *Drink To Me Only With Thine Eyes*.

From the moment he began composing in the 1920s, Thomson, unlike many of his colleagues of the time, believed in music that was simple and accessible. While others were attempting to revolutionize the art form, Thomson wrote tuneful scores, often based on American folk songs, that entertained audiences. But the fact that his music is pleasing and easy to listen to does not necessarily mean that it is easy to play.

Daniel Waite, the onstage pianist for all San Francisco Ballet performances of *Drink*, explains that the etudes pose numerous challenges for a musician. “Etudes are studies,” he says. “They deal with different aspects of the technique of playing the piano. But Thomson’s are not simply exercises in which you’re doing a series of scales that go up and down, up and down, with patterns that can be quickly memorized. His are modern pieces with changing rhythms, dissonant relationships, canonic movement and other tricky stuff. In a couple of instances, the right hand is doing something metrically different than the left hand. One hand is playing in three, while the other hand is playing in two.” In other words, the beats are grouped in threes for one hand, and twos for the other. To the layman, that’s something like rubbing your stomach and patting your head at the same time.

“In ‘Alternating Octaves’ [the seventh etude], the right hand is written in G Flat Major and the left hand in G Major,” Waite continues. “It’s a real challenge to play a piece in which you’re working on alternating octaves and have to play them in two different keys. Thomson gave

each of his etudes titles that refer to the kind of exercise it is. In 'Fingered Fifths' [the third etude] he's working in the interval of the fifth, from middle C to G, and then running up the scale playing those intervals. It's quite tricky to learn how to finger those intervals and smooth them out, and get them as controlled as you can."

"Fingered Fifths" is also a canon, which means that a melody stated in one part is repeated exactly in the same key or a related key. "Mark Morris loves to play with movement in canon," says Waite. "He has a deep appreciation and understanding of music, and one of the things that most interests me about my work is the marriage of music and movement. Mark really understands this connection. For instance, where one hand is playing in 3/4 time and the other in 2/4 time, Mark uses two groups of dancers, one moving in three and the other in two. Midway through the piece, the groups switch off and dance to the other tempo."

*Drink* is the second work with music by Virgil Thomson to enter San Francisco Ballet's repertory. The other is Lew Christensen's classic *Filling Station*, the oldest existing ballet with a specifically American theme. That score, too, has a folksy, happy-go-lucky feeling to it.

In the book "Music for the Piano" by James Friskin and Irwin Freundlich, the authors write of Thomson, "This well-known critic has contributed a series of pieces for the piano calculated to divert and entertain both player and listener. Thomson must be appreciated on his own terms if he is to be enjoyed at all. His wry sophistication blends the outlook and methods of the modern French school (especially Erik Satie) with his own personal brand of Americanism."

Thomson was a prolific composer and one of the first Americans to carve out a significant career in classical music. His oeuvre includes operas, ballets, orchestral scores, choral works, chamber music, film scores, incidental music for plays, and an unusual series of portraits. These portraits are works done in numerous styles, in which Thomson musically "painted" the famous and unknown. With the exception of a few close friends, the subjects of his portraits would sit for him as they would for a painter, and he would create his musical sketches of them. "Chromatic Double Harmonies," the etude played as the overture to *Drink*, is subtitled "Portrait of Sylvia Marlowe."

Thomson, born 100 years ago in Kansas City, Missouri, began playing the piano at age five and started to compose while studying at Harvard University. In the summer of 1921, he traveled to Paris with the Harvard Glee Club and stayed on for a year to study with the renowned teacher Nadia Boulanger. He moved to Paris in 1925, and called that city home until the advent of World War II.

During his years in Paris, Thomson became acquainted

with many of the writers, painters, and composers who were on the cutting edge of the arts. He was especially influenced by Satie and "Les Six," a group of iconoclastic composers who believed that classical music could embrace a range of styles. Throughout his career, Thomson's music would reflect this same kind of popularism and eclecticism.

Of all the people he met in Paris, perhaps none became more important to him than another American expatriate, Gertrude Stein. He would go on to collaborate with her on several works including his most famous, the nonsensical opera *Four Saints in Three Acts* (written in 1928 and first staged in 1934). They also co-wrote *The Mother of Us All* (1947), inspired by the life of suffragette Susan B. Anthony.

In 1940, Thomson moved to New York and took a job as music critic of the *New York Herald Tribune* while continuing to compose. In 1949, he won the Pulitzer Prize in music for his score for the documentary film *Louisiana Story*. He remained a critic with the *Herald Tribune* until 1954 and was famous for his highly opinionated and provocative points of view. His music criticism is regarded as among the finest ever written. He resigned in order to devote himself full time to his music career, which included frequent appearances as a conductor in the United States and abroad.

When Thomson died in 1989, Leonard Bernstein told *The New York Times*, "The death of Virgil T. is like the death of an American city: It is intolerable. But perhaps it was almost as hard to live with him as without him. Virgil was loving and harsh, generous and mordant, simple but cynical, son of the hymnal yet highly sophisticated.

"We all loved his music and rarely performed it...Most of us preferred his unpredictable, provocative prose. But he will always remain brightly alive in the history of music, if only for the extraordinary influence his witty and simplistic music had on his colleagues, especially on Aaron Copland, and through them on most of American music in our century."

— Sheryl Flatow

**Production Credits: *Ballo della Regina*** — Music: Ballet music from *Don Carlo*. Costumes constructed by Dale Wibben.

**Sonata** — Music: Sonata for Cello and Piano, Opus 19. Costumes constructed by San Francisco Opera Costume Shop, Jennifer Green, Director. Scenic construction and painting by San Francisco Ballet Carpentry and Scenic Departments, at the San Francisco Opera Scenic Studios.

***Drink to Me Only With Thine Eyes*** — Music: Piano Etudes: "Chromatic Double Harmonies," "Repeating Tremolo," "Fingered Fifths," "Double Glissando," "Oscillating Arm," "Pivoting on the Thumb," "Alternating Octaves," "Double Sevenths," "Broken Arpeggios," "Parallel Chords," "Ragtime Bass," "For the Weaker Fingers," "Tenor Lead," used by arrangement with G. Schirmer, Inc. publisher and copyright owner. Costumes courtesy of American Ballet Theater.

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### *Conductor*

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Donald B. Ontiveros

### *Concertmaster*

Roy Malan

### *Pianists*

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Nina Pinzarrone

Daniel Waite

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### *Assistant Stage Manager*

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Patti Fitzpatrick

### *Make-Up Artist*

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Jon Dickinson, M.D.

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Richard Steadman, M.D.

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*Company Physical Therapist*  
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*Medical Administrator*  
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*Associate Director*  
Lola de Avila

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Zeke Nealy

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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*  
Beni Shinohara  
Heidi Wilcox  
Susan Federman \*  
Mia Kim  
Emily Qin  
Robin Hansen \*\*  
Lev Rankov \*\*

## VIOLIN II

Marianne Wagner, *Principal*  
Craig Reiss, *Assistant Principal*  
Yehudit Lieberman  
Patricia Van Winkle  
Clifton Foster  
Ruggiero Pelosi

## VIOLA

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

## CELLO

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

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Shinji Eshima, *Assistant  
Principal*  
Jonathan Lancelle  
Mark Drury

## FLUTE

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Julie McKenzie,  
*Acting Principal*  
James Walker +

## OBOE

William Banovetz, *Principal*  
Marilyn Coyne

## ENGLISH HORN

Marilyn Coyne

## CLARINET

James Dukey, *Acting Principal*  
Tom Rose \*\*

## BASSOON

Rufus Olivier, *Principal*  
David Bartolotta

## HORN

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

## TRUMPET

Charles Metzger, *Principal*  
Ralph Wagner

## TROMBONE

Jeffrey Budin, *Principal*  
Hall Goff

## BASS TROMBONE

Gerard Pagano \*  
Scott Thornton \*\*

## TUBA

Peter Wahrhaftig, *Principal*

## TIMPANI

James Gott, *Principal*

## PERCUSSION

David Rosenthal, *Principal*  
Todd Manley +  
Peter Thielen +

## HARP

Marcella DeCray, *Principal*

## PIANO/SYNTHESIZER

Daniel Waite +

## ORCHESTRA PERSONNEL MANAGER

Tom Rose

## MUSIC LIBRARIAN

Donald Ontiveros

\* On Leave of absence

\*\* Season substitute

+ Season extra

# PERFORMANCE SCHEDULE 1996

## PROGRAM V

*Concerto Barocco*  
*The Lesson*•  
*Lambarena*

### Center for the Arts:

May 2 & 3 at 8 p.m.  
 May 4 at 2 & 8 p.m.  
 May 5 at 2 & 7:30 p.m.  
 May 7, 8, 9 & 10 at 8 p.m.  
 May 11 at 2 & 8 p.m.  
 May 12 at 2 & 7:30 p.m.

## PROGRAM VI

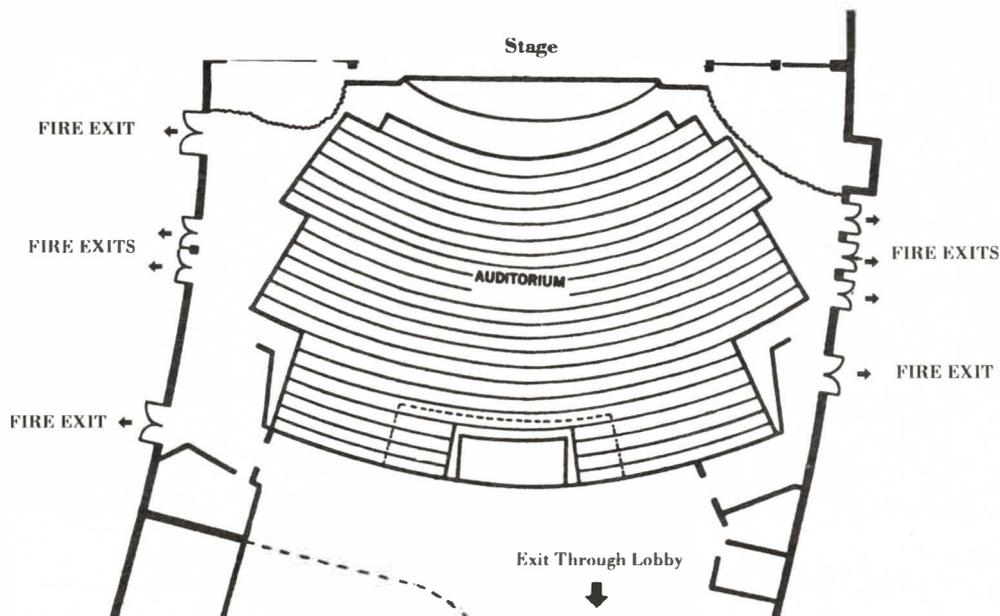
*Ballo della Regina*  
*Sonata*  
*Drink To Me Only With Thine Eyes*•

### Palace of Fine Arts:

May 22, 23 & 24 at 8 p.m.  
 May 25 at 2 & 8 p.m.  
 May 26 at 2 & 7:30 p.m.  
 May 29, 30 & 31 at 8 p.m.  
 June 1 at 2 & 8 p.m.  
 June 2 at 2 & 7:30 p.m.

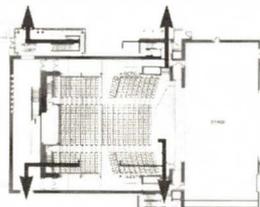
• San Francisco Ballet Premiere

## THE PALACE OF FINE ARTS EMERGENCY EXIT MAPS

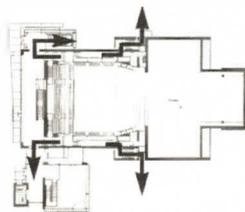


The Palace of Fine Arts  
 FIRE EXIT ROUTES

## YERBA BUENA CENTER FOR THE ARTS EMERGENCY EXIT MAPS



THEATER / ORCHESTRA LEVEL



THEATER / TERRACE LEVEL



FORUM

63rd Anniversary Season

SAN FRANCISCO BALLET ASSOCIATION

*presents*

# SAN FRANCISCO BALLET

HELGI TOMASSON, ARTISTIC DIRECTOR

Willam Christensen  
Artistic Director, Emeritus

WEDNESDAY EVENING, MAY 22, 1996 — 8:00 P.M.  
PALACE OF FINE ARTS— SAN FRANCISCO

I

## BALLO DELLA REGINA

*Music* Giuseppe Verdi  
*Choreography* George Balanchine  
*Staged by* Merrill Ashley & Bonita Borne  
*Costume Design* Ben Benson  
*Lighting Design* Ronald Bates  
*Conductor* Denis de Coteau

MERRILL ASHLEY\* ANTHONY RANDAZZO

Deirdre Chapman	Yolonda Jordan	Sherri LeBlanc	Yuan Yuan Tan
Jennifer Blake	Rachel Greenwood	Rebecca Herbert	Virginia Long
Heather Nahser	Kimberley Okamura	Holly Panella	Sara Sessions
Nicole Starbuck	Leah Watson	Megan Watson	Michelle Wilson

*Guest appears courtesy of New York City Ballet.*

World Premiere: January 12, 1978 — New York City Ballet,  
New York State Theater, New York

San Francisco Ballet Premiere: October 25, 1987 —  
Neal Blaisdell Concert Hall, Honolulu, Hawaii

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

II

SONATA

*Music* Sergei Rachmaninov  
*Choreography* Helgi Tomasson  
*Scenic and Costume Design* Lea Vivante  
*Lighting Design* David A. Finn

ROY BOGAS (Piano)    DAVID KADARAUCH (Cello)

*1ST MOVEMENT*

ELIZABETH LOSCAVIO    YURI POSSOKHOV  
DAVID PALMER    CHRISTOPHER STOWELL  
JULIA ADAM  
SHERRI LEBLANC    JAIS ZINOUN

*2ND MOVEMENT*

ELIZABETH LOSCAVIO    YURI POSSOKHOV  
DAVID PALMER    CHRISTOPHER STOWELL  
JULIA ADAM

*3RD MOVEMENT*

ELIZABETH LOSCAVIO    YURI POSSOKHOV

*4th Movement*

FULL CAST

World Premiere: March 30, 1995 — San Francisco Ballet,  
War Memorial Opera House, San Francisco

**The 1996 Encore of *Sonata* has been made possible,  
in part, by Mrs. Adolphus E. Graupner, Jr.  
The 1995 World Premiere of *Sonata* was made possible  
by Mr. and Mrs. Robert A. Swanson.**

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

III

# DRINK TO ME ONLY WITH THINE EYES

*Music* Virgil Thomson  
*Choreography* Mark Morris  
*Staged by* Tim Fehlandt  
*Costume Design* Santo Loquasto  
*Lighting Design* Michael Chybowski  
*Pianist* Daniel Waite

Julia Adam Christopher Anderson Evelyn Cisneros  
Rachel Greenwood José Martín Kathleen Mitchell  
Kimberley Okamura David Palmer Benjamin Pierce  
Mikhael Plain Vadim Solomakha Katita Waldo

The music for *Drink To Me Only With Thine Eyes* is Virgil Thomson's *Etudes for Piano* and includes "Chromatic Double Harmonies," "Repeating Tremolo," "Fingered Fifths," "Double Glissando," "Oscillating Arm," "Pivoting on the Thumb," "Alternating Octaves," "Double Sevenths," "Broken Arpeggios," "Parallel Chords," "Ragtime Bass," "For the Weaker Fingers," "Tenor Lead."

*Portions of the ballet were presented as a work in progress on the Dancing for Life Aids Gala on October 5, 1987.*

World Premiere: May 31, 1988 — American Ballet Theater,  
Metropolitan Opera House; Lincoln Center, New York, New York  
San Francisco Ballet Premiere: May 22, 1996 — Palace of Fine Arts;  
San Francisco, California

**The 1996 San Francisco Ballet Premiere of *Drink To Me Only With Thine Eyes* has been made possible, in part, by Mrs. Helen von Ammon.**

**PRODUCTION CREDITS: *Ballo della Regina*** — Music: Ballet music from *Don Carlo*. Costumes constructed by Dale Wibben. The performance of *Ballo della Regina*, a Balanchine<sup>SM</sup> Ballet, is presented by arrangement with the George Balanchine Trust<sup>SM</sup> and has been produced in accordance with the Balanchine Style<sup>SM</sup> and Balanchine Technique<sup>SM</sup> Service standards established and provided by the Trust. ***Sonata*** — Music: Sonata for Cello and Piano, Opus 19. Costumes constructed by San Francisco Opera Costume Shop, Jennifer Green, Director. Scenic construction and painting by San Francisco Ballet Carpentry and Scenic Departments at the San Francisco Opera Scenic Studios. ***Drink To Me Only With Thine Eyes*** — Music: Piano Etudes: "Chromatic Double Harmonies," "Repeating Tremolo," "Fingered Fifths," "Double Glissando," "Oscillating Arm," "Pivoting on the Thumb," "Alternating Octaves," "Double Sevenths," "Broken Arpeggios," "Parallel Chords," "Ragtime Bass," "For the Weaker Fingers," "Tenor Lead," used by arrangement with G. Schirmer, Inc. publisher and copyright owner. Costumes courtesy of American Ballet Theater.

*San Francisco Ballet gratefully acknowledges a grant from Philip Morris Companies Inc. toward the production and presentation of new works during the 1996 season.*

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

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