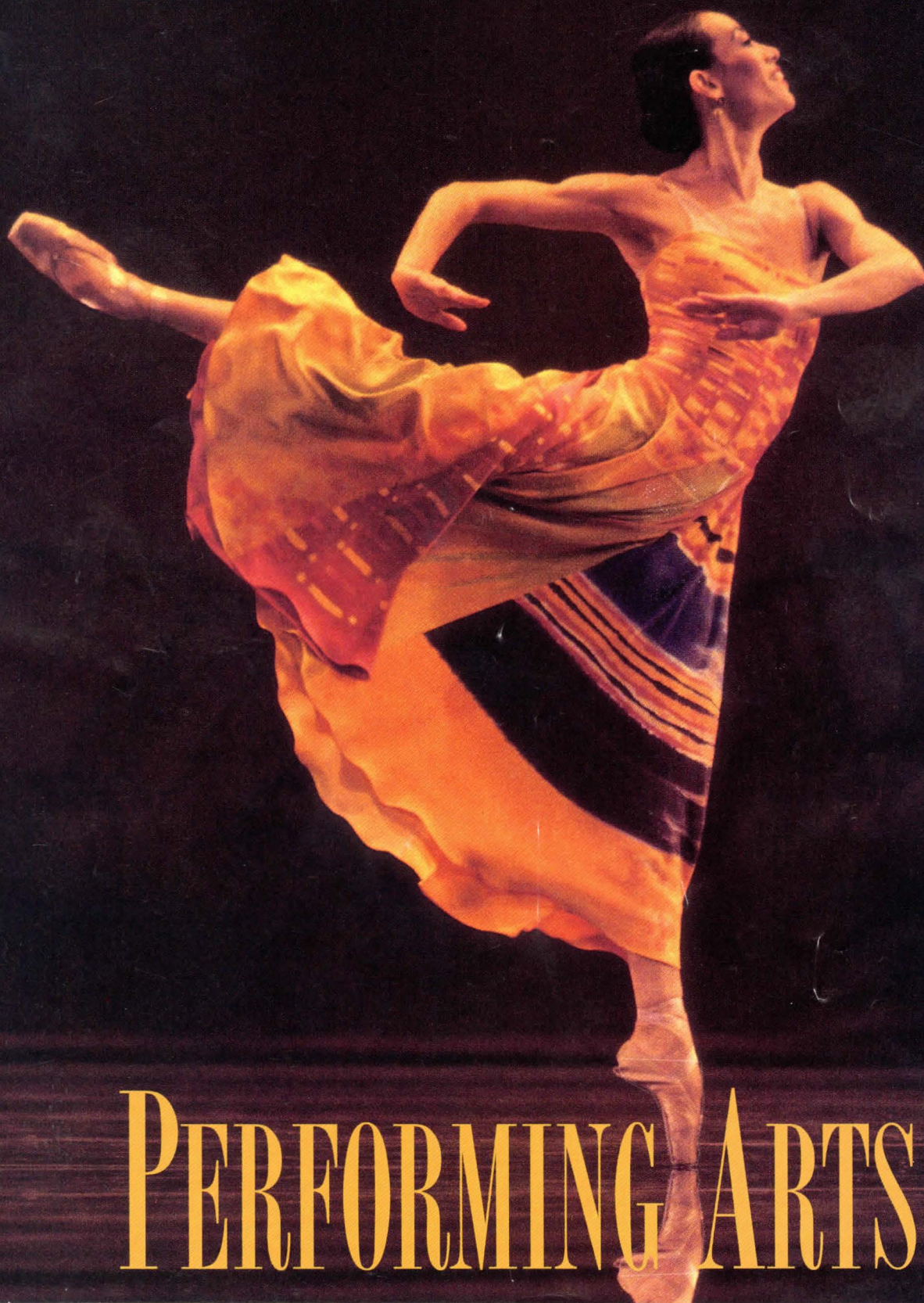


PROGRAMS V & VI / 1996

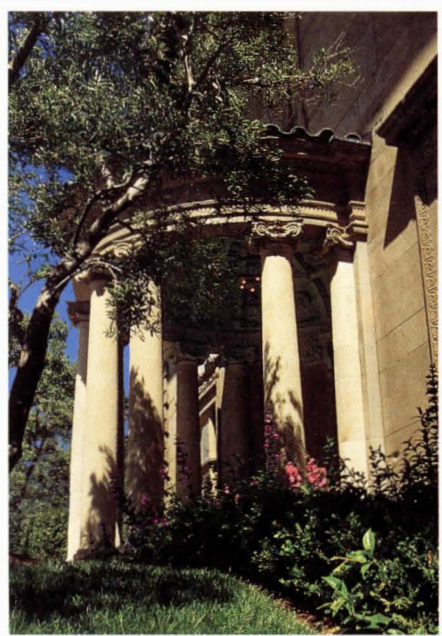
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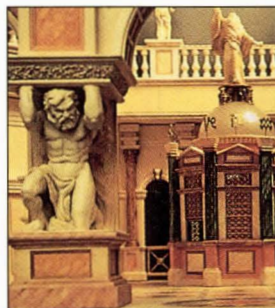
MAY 1996 • VOLUME 9 • NUMBER 5
NORTHERN CALIFORNIA EDITION



PAGE 6



PAGE 40



PAGE 48

CONTENTS

6 / The Arts of The State

A Guide to June in California

by David H. Bowman

14 / 1996 Olympic Arts Festival

16 / May Attraction Calendar

P-I / PROGRAM INFORMATION

40 / San Francisco Opera — Broadway Style

by Jake Heggie

44 / Sharon Ott's Odyssey

by Sheryl Flatow

48 / The New Las Vegas

by Mike Weatherford

SPOTLIGHT ON...

52 / Spalding Gray

by Mary Platt

THE ART OF DINING

53 / California Cuisine

by Norm Chandler Fox

THE LONDON LETTER

54 / London Ticket

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San Francisco Ballet Association

presents

SAN FRANCISCO BALLET

HELGI TOMASSON • ARTISTIC DIRECTOR

Willam Christensen, *Artistic Director, Emeritus*

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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 Wheeler

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
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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



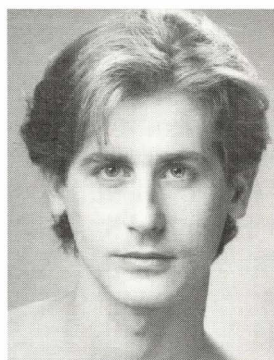
JOANNA BERMAN



EVELYN CISNEROS



TINA LeBLANC



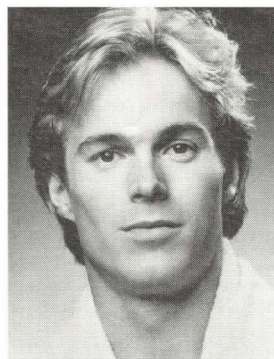
STEPHEN LEGATE



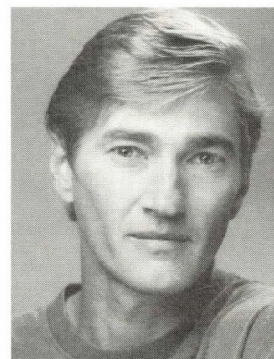
ELIZABETH LOSCAVIO



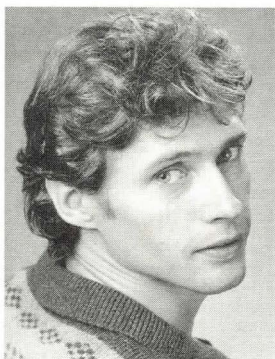
MURIEL MAFFRE



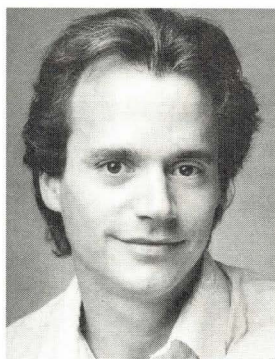
MIKKO NISSINEN



DAVID PALMER



YURI POSSOKHOV



ANTHONY RANDAZZO



CHRISTOPHER STOWELL

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

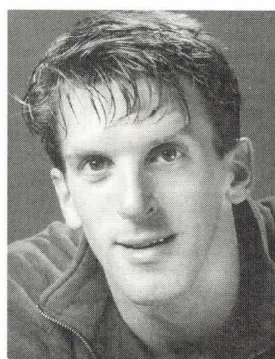
Born: Bethesda, Maryland. Other Companies: American Ballet Theatre.



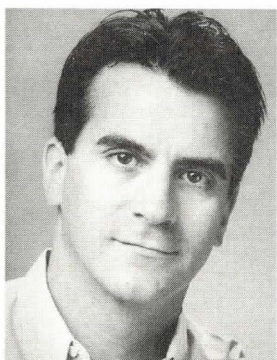
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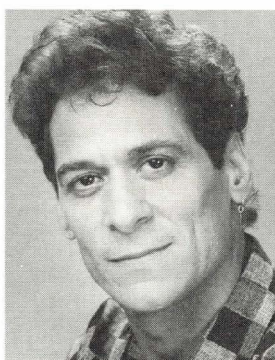
KATITA WALDO



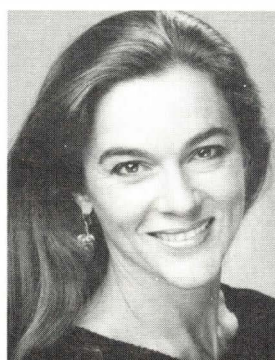
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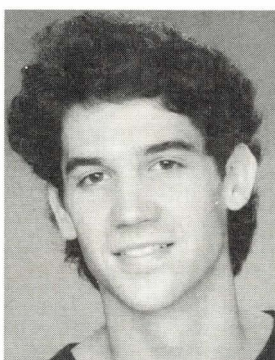
VAL CANIPAROLI



JORGE ESQUIVEL



ANITA PACIOTTI



BENJAMIN PIERCE

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

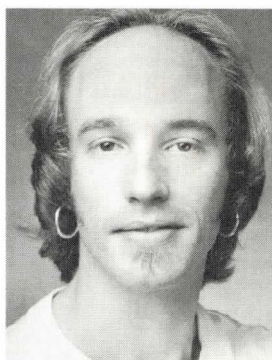
Born: Shanghai, China. Other Companies: Shanghai Ballet. Joined SFB in 1990. Promoted to Soloist in 1992.

LESLIE YOUNG

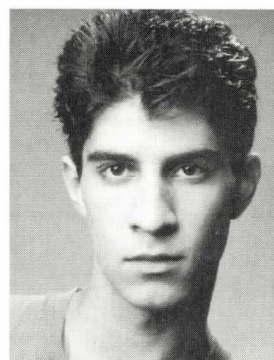
Born: Oakland, California. Named Apprentice in 1985. Joined SFB in 1986. Promoted to Soloist in 1995.



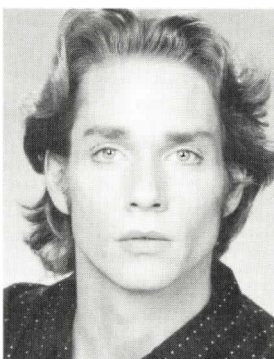
JULIA ADAM



CHRISTOPHER ANDERSON



FELIPE DIAZ



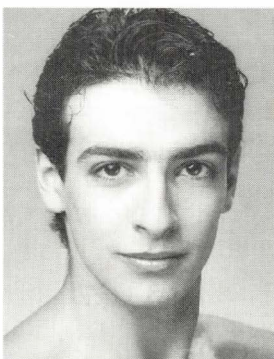
ERIC HOISINGTON



SHERRI LeBLANC



KRISTIN LONG



JOSÉ MARTÍN



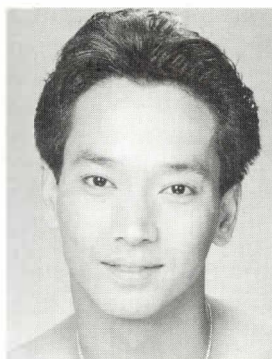
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VADIM SOLOMAKHA



YUAN YUAN TAN



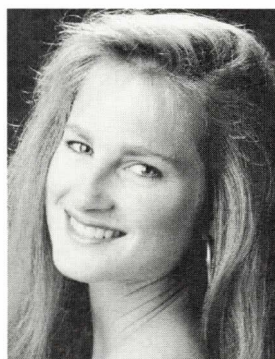
MING-HAI WU



LESLIE YOUNG



JAIS ZINOUN



JENNIFER BLAKE

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

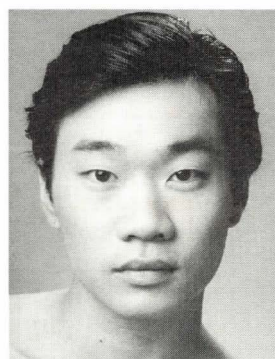
Born: Summit, New Jersey. Joined SFB in 1993.



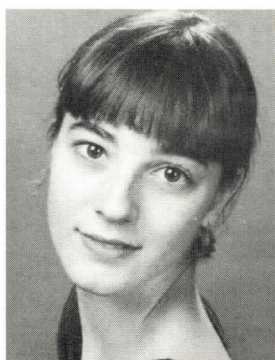
PETER BRANDENHOFF



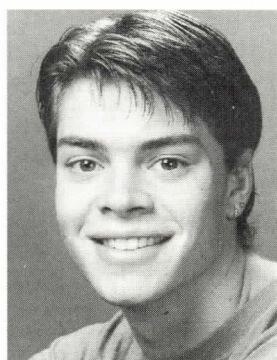
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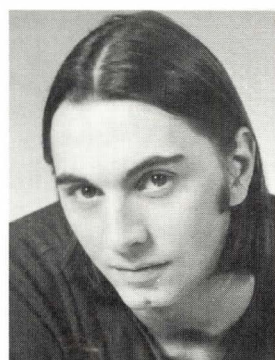
SEDLEY CHEW



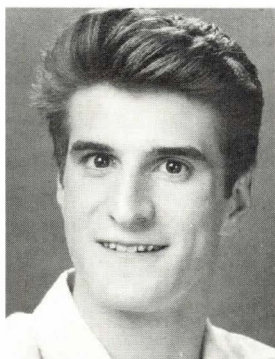
BLANCA COMA ROSELLÓ



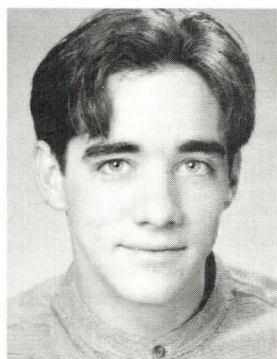
KESTER COTTON



STEVE COUTEREEL



JASON CRETHAR



JASON DAVIS



JULIE DIANA

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 NAHSE

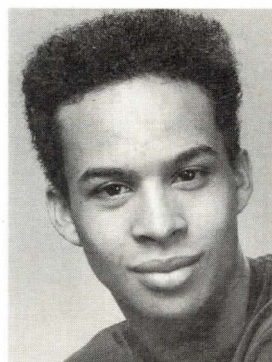
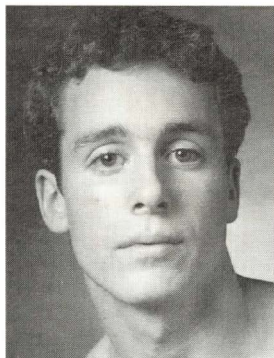
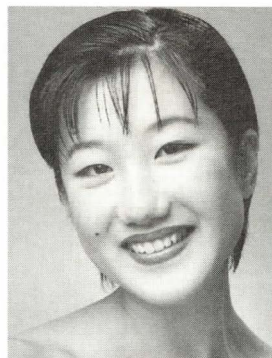
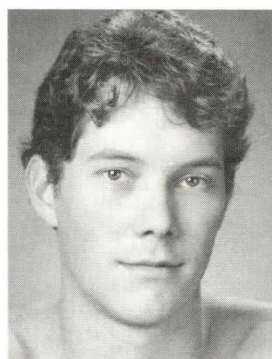
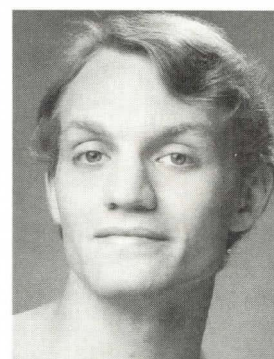
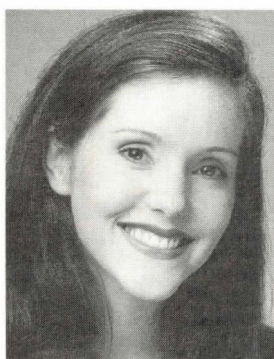
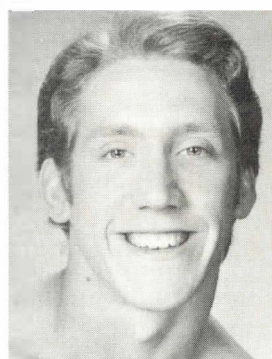
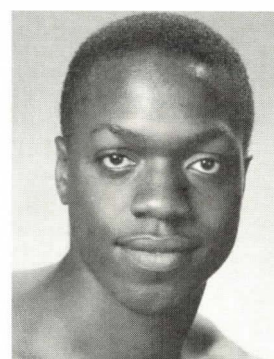
Born: Evanston, Illinois. Named Apprentice in 1989. Joined SFB in 1990.

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.

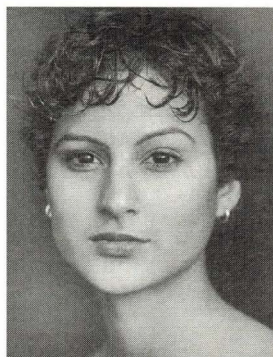
**RACHEL GREENWOOD****IKOLO GRIFFIN****YOLONDA JORDAN****ALEX KETLEY****SONJA KOSTICH****VIRGINIA LONG****MARISA LOPEZ****RICHARD McLEOD****JUSTIN McMILLAN****HEATHER NAHSE****STEVEN NORMAN****CHIDOZIE NZEREM**



KIMBERLEY OKAMURA



HOLLY PANELLA



MARIA PHEGAN

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

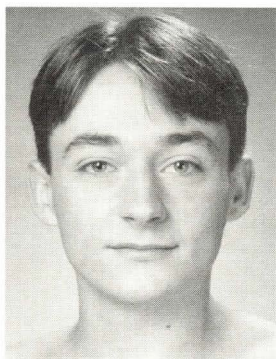
Born: Long Beach, California. Named Apprentice in 1992. Joined SFB in 1993.

MEGAN WATSON

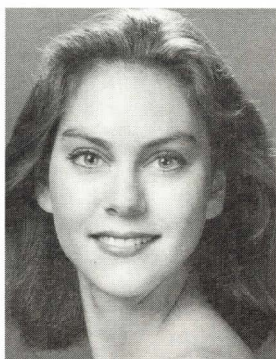
Born: Long Beach, California. Named Apprentice in 1992. Joined SFB in 1993.

MICHELLE WILSON

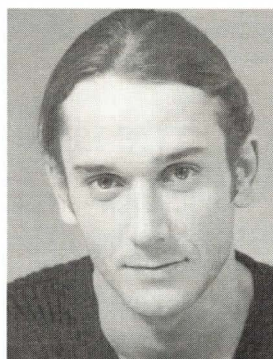
Born: Dallas, Texas. Other Companies: Dallas Ballet. Named Apprentice in 1991. Joined SFB in 1992.



MIKHAEL PLAIN



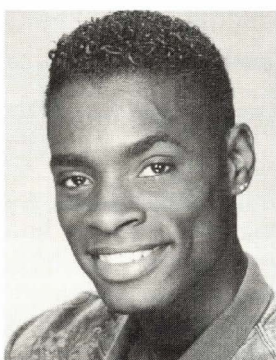
SARA SESSIONS



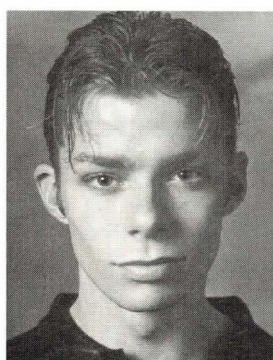
DAMIAN SMITH



NICOLE STARBUCK



ASKIA SWIFT



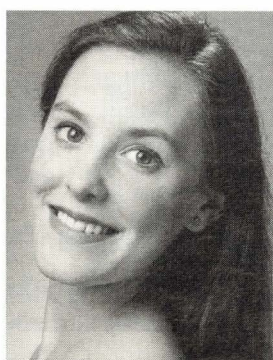
ERIK WAGNER



LEAH WATSON



MEGAN WATSON



MICHELLE WILSON



PROGRAM V

CONCERTO BAROCCO

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

THE LESSON

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.

LAMBARENA

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

BALLO DELLA REGINA

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

SONATA

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.

DRINK TO ME ONLY WITH THINE EYES

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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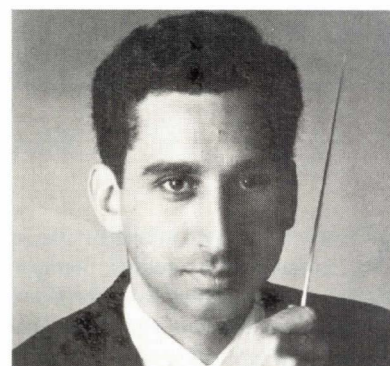
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SFB Magazine
455 Franklin Street
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*Music Director and
Conductor*



Emil de Cou
Conductor

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William Banovetz, *Principal*
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Marilyn Coyne

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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

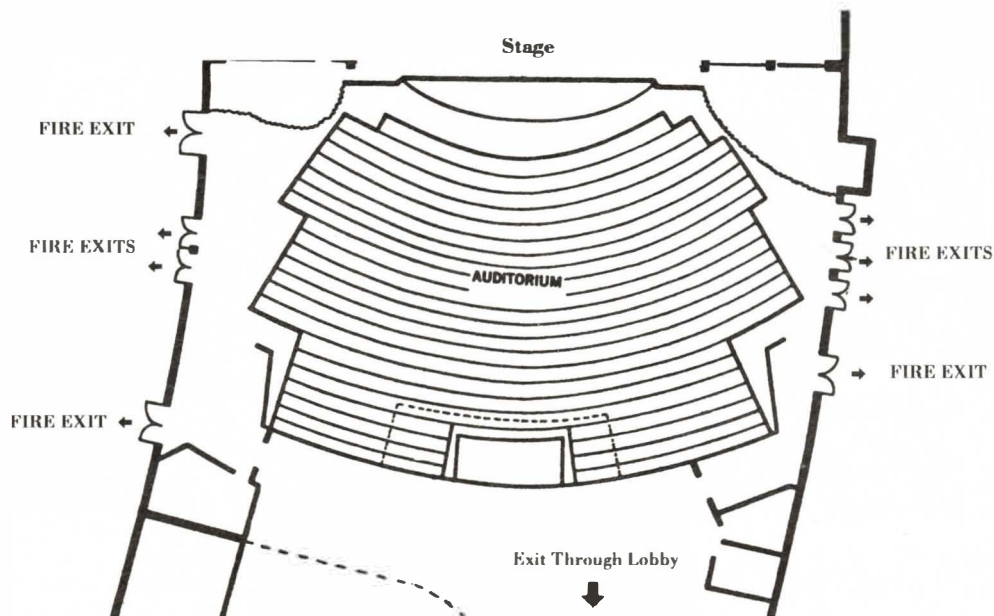
Ballo della Regina
Sonata
Drink To Me Only With Thine Eyes•

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.

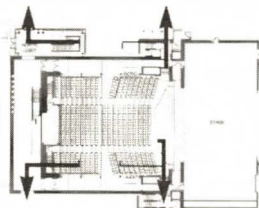
• San Francisco Ballet Premiere

THE PALACE OF FINE ARTS EMERGENCY EXIT MAPS

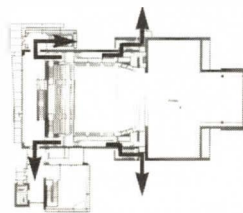


The Palace of Fine Arts
 FIRE EXIT ROUTES

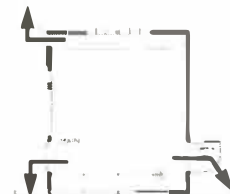
YERBA BUENA CENTER FOR THE ARTS EMERGENCY EXIT MAPS



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

<i>Music</i>	Giuseppe Verdi
<i>Choreography</i>	George Balanchine
<i>Staged by</i>	Merrill Ashley & Bonita Borne
<i>Costume Design</i>	Ben Benson
<i>Lighting Design</i>	Ronald Bates
<i>Conductor</i>	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 BalanchineSM Ballet, is presented by arrangement with the George Balanchine TrustSM and has been produced in accordance with the Balanchine StyleSM and Balanchine TechniqueSM 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.

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

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