

BALLET

SAN FRANCISCO BALLET
HELGI TOMASSON, ARTISTIC DIRECTOR

2012 Season
Programs 2 & 3



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Project Manager/Graphic Design
Virginia Wright
Systems Administrator

Corporate Office
425 North 85th Street Seattle, WA 98103
p 206.443.0445 f 206.443.1246
adsales@encoremediagroup.com
800.308.2898 x105
www.encoremediagroup.com

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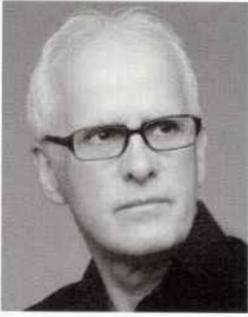


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Cover: Frances Chung and Pascal Molat in McGregor's *Chroma* (© Erik Tomasson)



Greetings from the Artistic Director & Principal Choreographer

Thank you for joining us as we continue our 2012 Repertory Season with two mixed-bill programs that I'm confident you're going to greatly enjoy.

World premiere works are always an adventure, not only for our Company, but also our audiences. These new ballets showcase the depth of our dancers' skills and hopefully, introduce our fans to some of the most exciting choreographers working in the dance field.

The first world premiere of our season, *Beaux*, has been created for San Francisco Ballet by our longtime friend and collaborator, Mark Morris. Mark has been a part of the SF Ballet family for eighteen years, creating seven works on the Company, ranging from the stately yet playful *The Garden* to the thrilling virtuoso *Joyride*. Mark's work always surprises audiences and challenges our dancers, so it is with particular delight that we bring Mark's eighth work for SF Ballet, *Beaux*, into our repertory this season.

Francesca da Rimini, featured in Program 3, is by our own Choreographer in Residence Yuri Possokhov. Ever since 1994, when Possokhov first joined SF Ballet as a principal dancer, audiences have come to know and love the work of this supremely gifted artist. From Paris and London, and Washington D.C. to New York's Lincoln Center, Yuri's choreographic work for the Company has been seen on stages around the world. His latest work for SF Ballet, *Francesca da Rimini*, inspired by Dante Alighieri's epic poem *The Divine Comedy*, marks the second world premiere work of our Repertory Season.

We're also pleased to bring Wayne McGregor's stunning *Chroma*, Christopher Wheeldon's colorful *Number Nine*, and my own neoclassical ballet, *Trio* – all world premieres last season – back to the War Memorial Opera House. Finally, it's been a pleasure to reacquaint the Company with the enchanting *Le Carnaval des Animaux* (Carnival of the Animals), created by Alexei Ratmansky for SF Ballet in 2003 and set to Camille Saint-Saëns' iconic musical score.

Thank you again for joining us this evening. We look forward to seeing you in our audience again in the coming weeks, as we continue our Repertory Season with two more world premiere works, as well as several classic favorites you're sure to enjoy.

Warm regards,

A handwritten signature in black ink that reads "Helgi Tomasson". The signature is fluid and cursive, with a long horizontal stroke at the end.

Helgi Tomasson
Artistic Director & Principal Choreographer

Getting to the Ballet

Public Transportation

The War Memorial Opera House is located at 301 Van Ness Avenue in the Civic Center and is easily accessible via Muni (415.673.6864) and BART (650.992.2278), Muni bus lines 49, 47, 21, and 5 all stop close to the War Memorial Opera House.

Driving from the Bay Bridge & Peninsula

Connect to 101 North toward the Golden Gate Bridge. Exit 101 at North Mission Street. Turn slight right onto Mission Street/101 North. Follow 101 North as it veers left and becomes Van Ness Avenue. Continue on Van Ness to Grove.

Driving from the Golden Gate Bridge

After crossing the Golden Gate Bridge, take the Lombard Street exit. Follow Lombard to Van Ness Avenue. Turn right on Van Ness and follow it to Grove Street. For alternate routes or more detail, visit maps.google.com, or 511.org.

Parking (see map below)

1. Performing Arts Garage (620 spaces)

Entrance on Grove, between Franklin and Gough.
415.252.8238

2. Civic Center Plaza Garage (840 spaces)

Entrance on McAllister between Polk and Larkin.
415.863.1537

3. Fox Plaza (200 spaces)

Entrance on Hayes between Market and Polk.

4. Opera Plaza (120 spaces)

Entrance on Golden Gate between Franklin and Van Ness.
415.771.4776



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2012 Season

JANUARY

SUN	MON	TUE	WED	THU	FRI	SAT
22	23	24	25	26	27 8pm	28 2pm/8pm
29 2pm	30 1	31 8pm	1			1

FEBRUARY

SUN	MON	TUE	WED	THU	FRI	SAT
			1 7:30pm	2 8pm	3 8pm	4 1
5	6	7	8	9	10	11
12	13	14 8pm	15 7:30pm	16 8pm	17 8pm	18 2pm/8pm
19 2pm	20 2	21 8pm	22 7:30pm	23 8pm	24 8pm	25 2pm/8pm
26 2pm	27 3	28	29			

MARCH

SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
4	5	6 8pm	7 7:30pm	8 8pm	9 8pm	10 2pm/8pm
11 2pm	12 4	13	14	15	16	17
18	19	20	21 7:30pm	22 8pm	23 8pm	24 2pm/8pm
25 2pm	26 6	27 8pm	28 7:30pm	29 8pm	30 8pm	31 2pm/8pm

APRIL

SUN	MON	TUE	WED	THU	FRI	SAT
1 2pm	2 5	3 8pm	4 6	5	6	7
8	9	10	11	12 8pm	13 8pm	14 2pm/8pm
15 2pm	16 7	17 8pm	18 7:30pm	19 7	20	21
22	23	24	25	26	27 8pm	28 8pm
29 2pm	30 8					8

MAY

SUN	MON	TUE	WED	THU	FRI	SAT
		1 8pm	2 7:30pm	3 8pm	4 8pm	5 2pm/8pm
6 2pm	7 8	8	9	10	11	12

◊ Meet the Artist Interview / ◊ Points of View Lecture
Programming and casting subject to change

- Program 1** Onegin
- Program 2** Chroma | Mark Morris World Premiere: Beaux | Number Nine
- Program 3** Le Carnaval des Animaux | Yuri Possokhov World Premiere: Francesca da Rimini | Trio
- Program 4** Romeo & Juliet
- Program 5** The Fifth Season | Edwaard Liang World Premiere | Glass Pieces
- Program 6** Raymonda—Act III | RAKU | Ashley Page World Premiere
- Program 7** Balanchine Masterworks: Divertimento No. 15 | Scotch Symphony | The Four Temperaments
- Program 8** Don Quixote

Adult Education

2012 Pointes of View Lectures

Dance Scholar and Educator Mary Wood and others host each program in salon-style interviews with San Francisco Ballet dancers, guest artists, choreographers, musicians, designers, and visiting scholars.

Pointes of View Lectures are held on Wednesday evenings from 6-7pm in the War Memorial Veterans Building conveniently located across the courtyard from the War Memorial Opera House at 401 Van Ness Avenue (at McAllister Street). These hour-long lectures are free and open to the public.

Check the Pointes of View web page for updates on scheduled guests: SFBALLET.ORG/POINTESOFVIEW

Program 1: February 1

Green Room, 2nd Floor

John Cranko's *Onegin* opens the season. Artistic Director & Principal Choreographer Helgi Tomasson, with Assistant to the Artistic Director & Ballet Master Ricardo Bustamante, discusses the challenges and rewards of dancing full-length dramatic works, and the Company's commitment to keeping this genre vital.

Program 2: February 15

Green Room, 2nd Floor

Prominent choreographer Mark Morris has created his eighth world premiere for SF Ballet and members of the artistic staff will offer insights into the production of this new work. Christopher Wheeldon's *Number Nine*® and Wayne McGregor's *Chroma* are also featured on this program.

Program 3: February 22

Green Room, 2nd Floor

The wealth of varied music in our repertoire contributes significantly to its impact. Join Music Director & Principal Conductor Martin West as he discusses Choreographer in Residence Yuri Possokhov's newest ballet *Francesca da Rimini* and Alexei Ratmansky's *Le Carnaval des Animaux*, along with Helgi Tomasson's *Trio*.

Program 4: March 7

Green Room, 2nd Floor

Romeo & Juliet, the most romantic of dance partnerships, requires both technical and dramatic demands. Assistant to the Artistic Director & Ballet Master Bruce Sansom, and artists from the Company who perform these ill-fated characters, share their approach to these challenges.

Program 5: March 21

Green Room, 2nd Floor

This program features a world premiere by emerging choreographer Edwaard Liang. Ballet Master Katita Waldo shares how a choreographer takes a work from conception to production. Also on the program is Helgi Tomasson's *The Fifth Season* and Jerome Robbins' *Glass Pieces*.

Program 6: March 28

Green Room, 2nd Floor

The Company shows off its versatility, performing the lush classicism of Rudolf Nureyev's *Raymonda*—Act III, the wrenching drama of Yuri Possokhov's *RAKU*, and a contemporary new work by Ashley Page. Assistant to the Artistic Director & Ballet Master Ricardo Bustamante and artists of the Company expand on the training and the discipline that allow SF Ballet dancers to master this breadth of styles.

Program 7: April 18

Green Room, 2nd Floor

In this program, San Francisco Ballet performs three works by 20th century choreographic giant George Balanchine and focuses on the variety of his output, from the classic and traditional *Divertimento #15*, to a revival of the romantic *Scotch Symphony*. Ballet Scholar Carrie Gaiser Casey, Ph.D. with Dr. Beth Genné, a historian of dance and of art at the University of Michigan and Dr. Steven Hinton, Avalon Foundation Professor in the Humanities and Professor of Music at Stanford University, will explore and comment in depth on the role of modernism in art and music in the 1940s, focusing on the cutting-edge ballet *The Four Temperaments*, choreographed by Balanchine in 1946 and set to the music of Paul Hindemith.

Program 8: May 2

Herbst Theatre, 1st Floor

Don Quixote is well-known as a rollicking comedy packed with virtuoso dance. Artistic Director & Principal Choreographer Helgi Tomasson and Technical Director Christopher Dennis discuss the process of bringing new scenery and costumes to this beloved work.

All programs are subject to change. The information, views, and opinions expressed at Pointes of View Lectures and Meet the Artist Interviews are strictly those of the participants and do not necessarily represent or imply any official position of San Francisco Ballet Association.

Meet the Artist Interviews

A highly popular pre-performance discussion program, Meet the Artist Interviews spotlight the specific San Francisco Ballet repertory program to be performed that afternoon/evening.

These highly informative talks feature Company dancers, guest artists, choreographers, and conductors in conversation with a moderator. Meet the Artist Interviews last 30 minutes and take place on the Orchestra Level of the War Memorial Opera House one hour before performance time on program openings, Fridays, and Sunday matinees. They are open to all ticket holders.

Select Meet the Artist Interviews are available in podcast form. Visit SFBALLET.ORG/PODCASTS for more information.

Program 1

Friday, January 27, 7pm
Sunday, January 29, 1pm
Friday, February 3, 7pm

Program 2

Tuesday, February 14, 7pm
Friday, February 17, 7pm
Sunday, February 19, 1pm

Program 3

Thursday, February 16, 7pm
Friday, February 24, 7pm
Sunday, February 26, 1pm

Program 4

Tuesday, March 6, 7pm
Friday, March 9, 7pm
Sunday, March 11, 1pm

Program 5

Friday, March 30, 7pm
Sunday, April 1, 1pm

Program 6

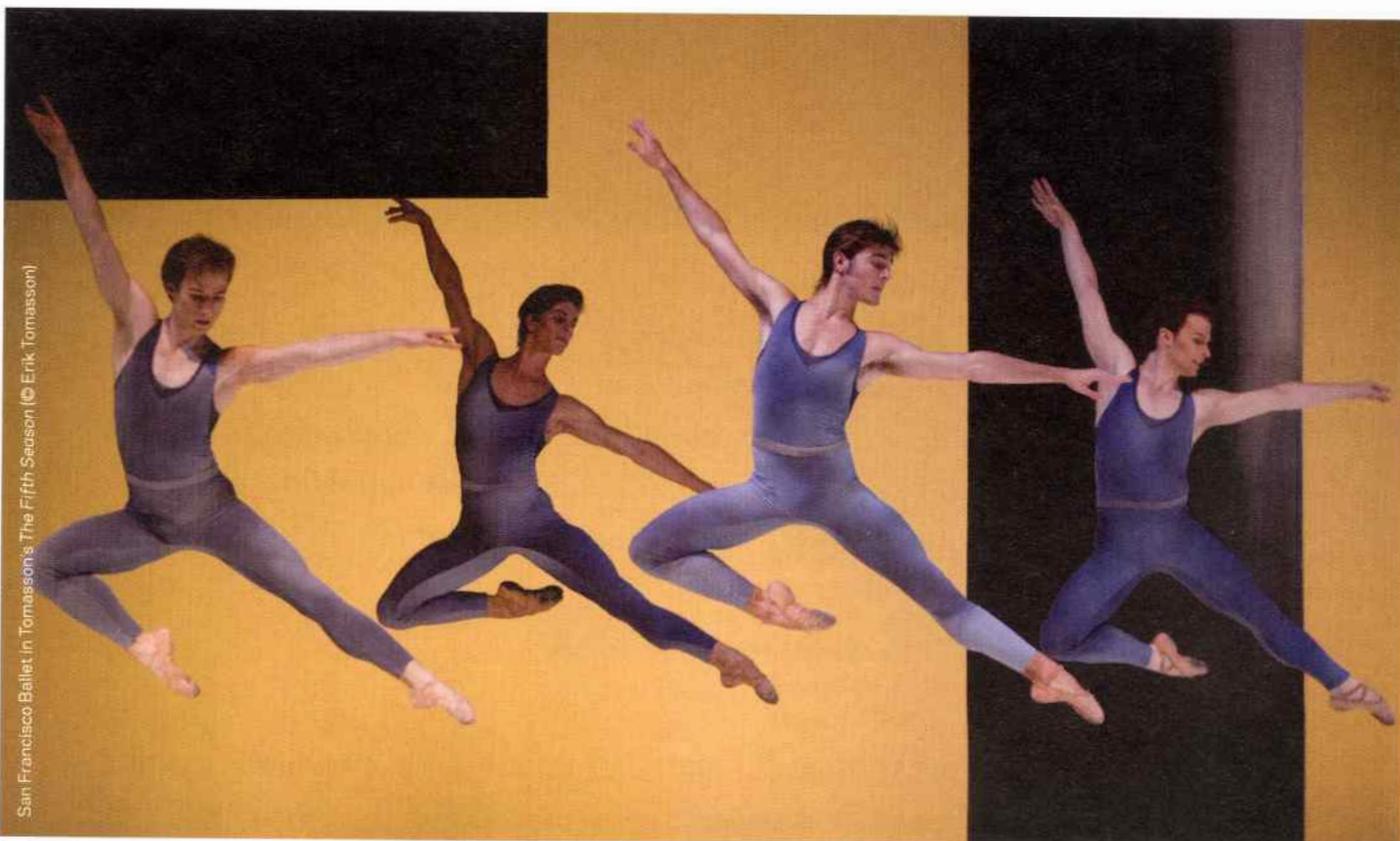
Friday, March 23, 7pm
Sunday, March 25, 1pm

Program 7

Thursday, April 12, 7pm
Friday, April 13, 7pm
Sunday, April 15, 1pm

Program 8

Friday, April 27, 7pm
Sunday, April 29, 1pm
Friday, May 4, 7pm
Sunday, May 6, 1pm



San Francisco Ballet in Tomasson's *The Fifth Season* (© Erik Tomasson)

Artists of the Company

Artistic Director & Principal Choreographer

Helgi Tomasson

Principal Dancers

Joan Boada
Frances Chung
Taras Domitro
Lorena Feijoo
Jaime Garcia Castilla
Tiit Helimets
Davit Karapetyan
Maria Kochetkova
Kristin Long[†]
Vitor Luiz
Rubén Martín Cintas
Vito Mazzeo
Pascal Molat
Gennadi Nedvigin
Damian Smith
Sofiane Sylve
Yuan Yuan Tan
Sarah Van Patten
Pierre-François Vilanoba
Vanessa Zahorian

Principal Character Dancers

Ricardo Bustamante[†]
Val Caniparoli[†]
Jorge Esquivel
Anita Paciotti[†]

Soloists

Elana Altman[†]
Victoria Ananyan
Daniel Deivison-Oliveira[†]
Courtney Elizabeth[†]
Dana Genshaft
Isaac Hernández
Pauli Magierek
Elizabeth Miner
Nutnaree Pipit-Suksun
Carlos Quenedit
Garen Price Scribner[†]
James Sofranko
Anthony Spaulding[†]
Hansuke Yamamoto

Corps de Ballet

Gaetano Amico III[†]
Dores Andre
Daniel Baker
Clara Blanco[†]
Kimberly Braylock[†]
Nicole Ciapponi[†]
Charlene Cohen
Diego Cruz[†]
Sasha De Sola
Jordan Hammond[†]
Koto Ishihara[†]
Madison Keesler[†]
Patricia Keleher[†]
Kristina Lind[†]
Alexandra McCullagh[†]
Alexandra Meyer-Lorey[†]
Steven Morse[†]
Francisco Mungamba[†]
Mariellen Olson[†]
Sean Orza[†]
Rebecca Rhodes[†]
Shannon Marie Roberts[†]
Lily Rogers[†]
Jeremy Rucker[†]
Danielle Santos[†]
Dustin Shane Spero
Jennifer Stahl[†]
Benjamin Stewart[†]
Matthew Stewart[†]
Myles Thatcher[†]
Raymond Tilton[†]
Sebastian Vinet
Lonnie Weeks
Quinn Wharton[†]
Luke Willis
Caroline Diane Wilson
WanTing Zhao[†]

Apprentices

Sean Bennett[†]
Megan Amanda Ehrlich
Ellen Rose Hummel[†]
Elizabeth Powell[†]
Henry Sidford[†]
Shion Yuasa[†]

Ballet Masters & Assistants to the Artistic Director

Ricardo Bustamante[†]
Bruce Sansom

Ballet Masters

Betsy Erickson[†]
Anita Paciotti[†]
Katita Waldo[†]

Company Teachers

Helgi Tomasson
Lola de Avila
Ricardo Bustamante[†]
Bruce Sansom

Choreographer in Residence

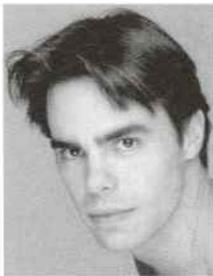
Yuri Possokhov

Music Director & Principal Conductor

Martin West

[†]Received training at the San Francisco Ballet School

Principal Dancers



Joan Boada

Born in Havana, Cuba
Joined as a Principal Dancer in 1999



Frances Chung

Born in Vancouver, Canada
Joined in 2001
Promoted to Soloist in 2005
Promoted to Principal Dancer in 2009



Taras Domitro

Born in Havana, Cuba
Joined as a Principal Dancer in 2008



Lorena Feijoo

Born in Havana, Cuba
Joined as a Principal Dancer in 1999



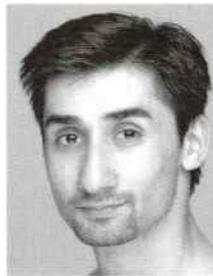
Jaime Garcia Castilla

Born in Madrid, Spain
Named Apprentice in 2001
Joined in 2002
Promoted to Soloist in 2006
Promoted to Principal Dancer in 2008



Tiit Helimets

Born in Viljandi, Estonia
Joined as a Principal Dancer in 2005



Davit Karapetyan

Born in Yerevan, Armenia
Joined as a Principal Dancer in 2005



Maria Kochetkova

Born in Moscow, Russia
Joined as a Principal Dancer in 2007



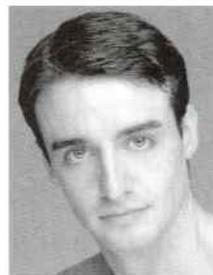
Kristin Long*

Born in Altoona, Pennsylvania
Named Apprentice in 1989
Joined in 1990
Promoted to Soloist in 1992
Promoted to Principal Dancer in 1999



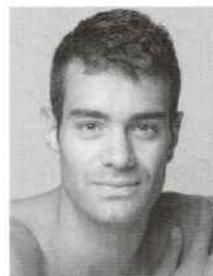
Vitor Luiz

Born in Juiz de Fora, Brazil
Joined as a Principal Dancer in 2009



Rubén Martín Cintas

Born in Reus, Spain
Joined in 2000
Promoted to Soloist in 2003
Promoted to Principal Dancer in 2006



Vito Mazzeo

Born in Vibo Valentia, Italy
Joined as a Soloist in 2010
Promoted to Principal Dancer in 2011



Pascal Molat

Born in Paris, France
Joined as a Soloist in 2002
Promoted to Principal Dancer in 2003



Gennadi Nedvigin

Born in Rostov, Russia
Joined as a Soloist in 1997
Promoted to Principal Dancer in 2000



Damian Smith

Born in New South Wales, Australia
Joined in 1996
Promoted to Soloist in 1998
Promoted to Principal Dancer in 2001



Sofiane Sylve

Born in Nice, France
Joined as a Principal Dancer in 2008



Yuan Yuan Tan

Born in Shanghai, China
Joined as a Soloist in 1995
Promoted to Principal Dancer in 1997



Sarah Van Patten

Born in Boston, Massachusetts
Joined as a Soloist in 2002
Promoted to Principal Dancer in 2007



Pierre-François Vilanoba

Born in Lille Nord, France
Joined as a Soloist in 1998
Promoted to Principal Dancer in 1999



Vanessa Zahorian

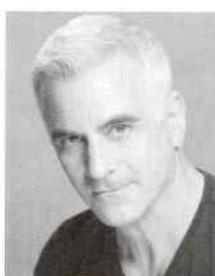
Born in Allentown, Pennsylvania
Joined in 1997
Promoted to Soloist in 1999
Promoted to Principal Dancer in 2002

Principal Character Dancers



Ricardo Bustamante*

Born in Medellin, Colombia
Joined in 1980
Named Principal Character Dancer
in 2007



Val Caniparoli*

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



Jorge Esquivel

Born in Havana, Cuba
Joined as a Principal Character Dancer
in 1993



Anita Paciotti*

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

Soloists



Elana Altman[†]

Born in San Francisco, California
Named Apprentice in 2000
Joined in 2001
Promoted to Soloist in 2005



Victoria Anayan

Born in Yerevan, Armenia
Joined as a Soloist in 2011



Daniel Deivison-Oliveira[†]

Born in Rio de Janeiro, Brazil
Joined in 2005
Promoted to Soloist in 2011



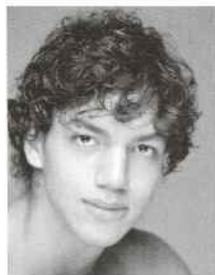
Courtney Elizabeth[†]

Born in Charlotte, North Carolina
Named Apprentice in 2002
Joined in 2003
Promoted to Soloist in 2011



Dana Genshaft

Born in Moscow, Russia
Named Apprentice in 2000
Joined in 2001
Promoted to Soloist in 2008



Isaac Hernández

Born in Guadalajara, Mexico
Joined in 2008
Promoted to Soloist in 2011



Pauli Magierek

Born in Chicago, Illinois
Named Apprentice in 1997
Joined in 1998
Promoted to Soloist in 2008



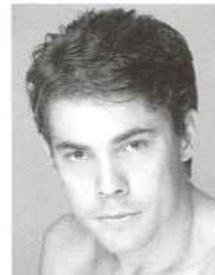
Elizabeth Miner

Born in Warrenton, Oregon
Joined in 1997
Promoted to Soloist in 2004



Nutnaree Pipit-Suksun

Born in Bangkok, Thailand
Joined as a Soloist in 2004



Carlos Quenedit

Born in Havana, Cuba
Joined as a Soloist in 2012



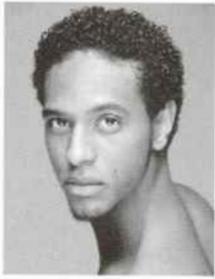
Garen Price Scribner[†]

Born in Arlington, Virginia
Named Apprentice in 2003
Joined in 2004
Promoted to Soloist in 2008



James Sofranko

Born in Marion, Indiana
Joined in 2000
Promoted to Soloist in 2007



Anthony Soaulding†

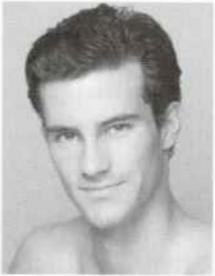
Born in Phoenix, Arizona
Named Apprentice in 2004
Joined in 2006
Promoted to Soloist in 2008



Hansuke Yamamoto

Born in Chiba, Japan
Joined in 2001
Promoted to Soloist in 2005

Corps de Ballet



Gaetano Amico III†

Born in Salem, Oregon
Named Apprentice in 2006
Joined in 2007



Nicole Ciarponi†

Born in Vancouver, Canada
Joined in 2010



Dores Andre

Born in Vigo, Spain
Joined in 2004



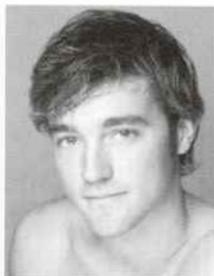
Charlene Cohen

Born in Plano, Texas
Joined in 2007



Daniel Baker

Born in Newcastle, Australia
Joined in 2010



Diego Cruz†

Born in Zaragoza, Spain
Joined in 2006



Clara Blanco†

Born in Valladolid, Spain
Joined in 2001
Returned in 2007



Sasha De Sola

Born in Winter Park, Florida
Named Apprentice in 2006
Joined in 2007



Kimberly Braylock†

Born in New York, New York
Named Apprentice in 2009
Joined in 2010



Jordan Hammond†

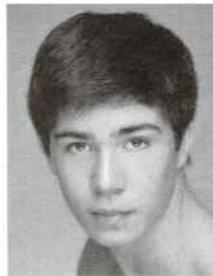
Born in Irvine, California
Joined in 2010

Corps de Ballet



Koto Ishihara[†]

Born in Nagoya, Japan
Joined in 2010



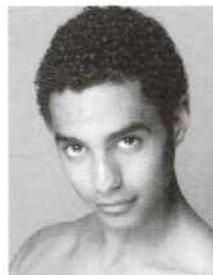
Steven Morse[†]

Born in Harbor City, California
Joined in 2009



Madison Keesler[†]

Born in Oceanside, California
Joined in 2009



Francisco Mungamba[†]

Born in Madrid, Spain
Joined in 2011



Patricia Keleher[†]

Born in Long Beach, California
Named Apprentice in 2010
Joined in 2011



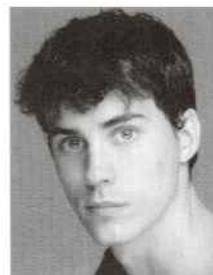
Mariellen Olson[†]

Born in Denton, Texas
Named Apprentice in 2001
Joined in 2002



Kristina Lind[†]

Born in San Jose, California
Joined in 2009



Sean Orza[†]

Born in San Francisco, California
Named Apprentice in 2007
Joined in 2008



Alexandra McCullagh[†]

Born in San Francisco, California
Joined in 2006



Rebecca Rhodes[†]

Born in Chicago, Illinois
Named Apprentice in 2008
Joined in 2009



Alexandra Meyer-Lorey[†]

Born in Zurich, Switzerland
Named Apprentice in 2003
Joined in 2004



Shannon Marie Roberts[†]

Born in Lake Tahoe, California
Named Apprentice in 2004
Joined in 2005

Corps de Ballet



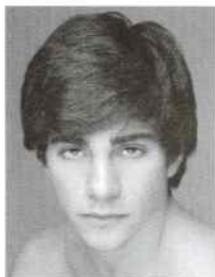
Lily Rogers†

Born in San Francisco, California
Named Apprentice in 2004
Joined in 2005



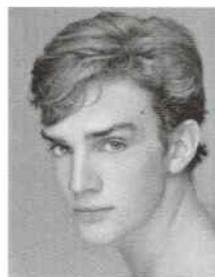
Matthew Stewart†

Born in Austin, Texas
Joined in 2003



Jeremy Rucker†

Born in Morganton, North Carolina
Named Apprentice in 2007
Joined in 2008



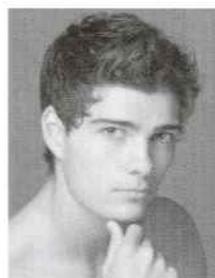
Myles Thatcher†

Born in Atlanta, Georgia
Named Apprentice in 2009
Joined in 2010



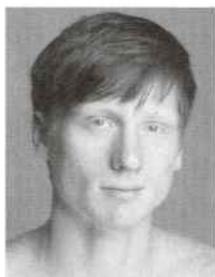
Danielle Santos†

Born in Natick, Massachusetts
Named Apprentice in 2004
Joined in 2005



Raymond Tilton†

Born in San Diego, California
Named Apprentice in 2010
Joined in 2011



Dustin Shane Spero

Born in Dayton, Ohio
Joined in 2010



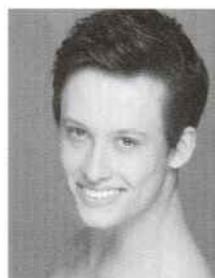
Sebastian Vinet

Born in Santiago, Chile
Joined in 2010



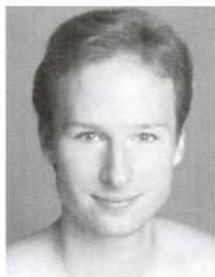
Jennifer Stahl†

Born in Dana Point, California
Named Apprentice in 2005
Joined in 2006



Lonnie Weeks

Born in Chicago, Illinois
Joined in 2010



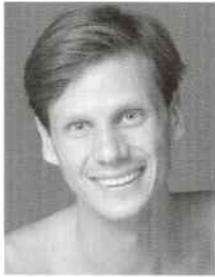
Benjamin Stewart†

Born in Austin, Texas
Joined in 2006



Quinn Wharton†

Born in Seattle, Washington
Joined in 2005



Luke Willis

Born in Jacksonville, Florida
Joined in 2007



Caroline Diane Wilson

Born in Colorado Springs, Colorado
Named Apprentice in 2010
Joined in 2011



WanTing Zhao

Born in Anshan, Liaoning, China
Joined in 2011

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Tuesday	February 14	8pm
Wednesday	February 15	7:30pm
Friday	February 17	8pm
Sunday	February 19	2pm
Thursday	February 23	8pm
Saturday	February 25	2pm
Saturday	February 25	8pm

Chroma

Composers

Joby Talbot, Jack White III

Choreographer

Wayne McGregor

Staged by

Antoine Verreecken

Scenic Design

John Pawson

Costume Design

Moritz Junge

Lighting Design

Lucy Carter

World Premiere:

November 17, 2008—The Royal Ballet, Royal Opera House, Covent Garden; London, England

San Francisco Ballet Premiere:

April 7, 2011—War Memorial Opera House; San Francisco, California.

This production of *Chroma* is made possible by Major Sponsor Mr. James D. Marver and Sponsors Karen S. Bergman, Jennifer Caldwell and John H.N. Fisher, Donald and Malkah Carothers, Mr. and Mrs. Brian Grossman, Hank J. Holland and Randee and Joseph Seiger.

Beaux

WORLD PREMIERE

Composer

Bohuslav Martinů

Choreographer

Mark Morris

Scenic and Costume Design

Isaac Mizrahi

Lighting Design

Michael Chybowski

Assistant to Mr. Morris

Megan Williams

Music

Concerto for harpsichord and small orchestra

Two pieces for harpsichord, lento

World Premiere:

February 14, 2012—San Francisco Ballet, War Memorial Opera House; San Francisco, California

The 2012 world premiere of *Beaux* is made possible by Lead Sponsors Mrs. Suzy Kellems Dominik and The Bernard Osher Foundation.

Beaux® Disalced, Inc.

Number Nine[©]

Composer

Michael Torke

Choreographer

Christopher Wheeldon

Costume Design

Holly Hynes

Lighting Design

Mary Louise Geiger

World Premiere:

April 8, 2011—San Francisco Ballet, War Memorial Opera House; San Francisco, California

The 2011 world premiere of *Number Nine* was made possible by Lead Sponsors Shelby and Frederick Gans, David and Kelsey Lamond, and Mr. and Mrs. James N. Sullivan, and by Major Sponsors Rosemary B. Baker, and Jennifer Caldwell and John H. N. Fisher, and by Sponsors Courtney Benoist and Jason M. Fish.

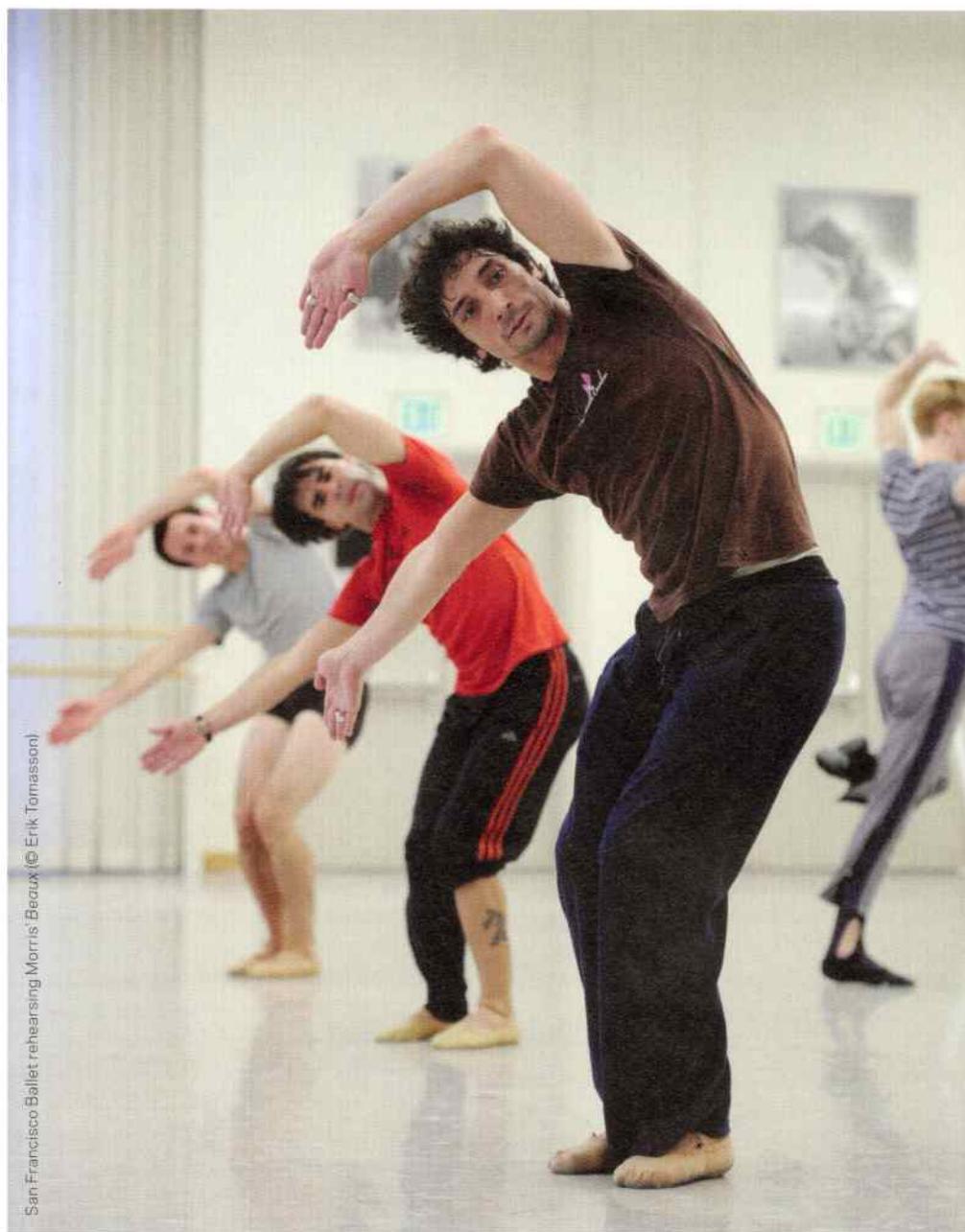
This production of *Number Nine* is made possible by Lead Sponsors Shelby and Frederick Gans, and by Major Sponsors Sue and John Diekman, Stephen and Margaret Gill Family Foundation and Mary Jo and Dick Kovacevich and Sponsors Courtney Benoist and Jason M. Fish. Performances are made possible in part by the Phyllis C. Wattis Fund of the San Francisco Ballet Endowment Foundation.

Beaux

If you've never heard of a revival harpsichord, choreographer Mark Morris is about to change that. It's "big, clunky, wonderful, and underappreciated," he says. And as the predominant instrument in Bohuslav Martinů's 1935 *Concerto for Harpsichord and Small Orchestra*, the music for Morris' latest ballet, it will make you think twice about what harpsichord music can be. The instrument's sound, says the choreographer, is louder and more aggressive than a traditional harpsichord's. "It's an unusual instrument and not very popular right now," he says. "I think it's fabulous."

The artistic director of Mark Morris Dance Group since 1980, Morris is known for his passion for music. Among his many career honors, in 2010 he received the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society from the Longy School of Music (now part of Bard College) in Cambridge, Massachusetts. He has created more than 150 dances in his 30 years as a choreographer, eight of which (including this brand-new work, *Beaux*) are in San Francisco Ballet's repertory. And lately, he says, "I've done a lot of scores from the early 20th century, from the teens, '20s, and '30s, because I like that point of view of early modernism. I think it's gorgeous and much more interesting than a lot of what happened later. The 20th century and the 18th century are my specialty centuries, as far as music and aesthetics go." For his newest ballet, in choosing to work with Martinů's modernist score for harpsichord, Morris manages to encompass both.

Much of the credit for the revival of the harpsichord goes to Polish musician Wanda Landowska, the first harpsichordist to record Bach's *Goldberg Variations* on that instrument. "She wanted harpsichords that you could hear in a large hall," says Morris. "When she was at her peak, in the '30s, Baroque music was played primarily on the piano and there was no



San Francisco Ballet rehearsing Morris' *Beaux* (© Erik Tomasson)

such thing as the early music movement, so no one had built new harpsichords in the style of Renaissance and Baroque instruments. She wanted new music to play that people could hear in a modern concert hall, and so this sort of hybrid instrument came up that now people scorn because it lacks subtlety. It's a big monster of an instrument. You wouldn't play baroque music on that. It's not a baroque instrument playing modern music; it's a modern instrument playing modernist music."

The Martinů concerto is one of a handful of 20th-century compositions that brought the harpsichord back in a new

way, including Francis Poulenc's *Concert champêtre*, a concerto by Manuel de Falla, and Frank Martin's *Petite symphonie concertante*. Morris settled on Martinů, a composer whose work he'd never used before and who paired the harpsichord with piano in this concerto. "I love the sound of those two together," Morris says. "A harpsichord's phrasing is always through rubato and timing and you can't do much with touch, which is why there's also a piano." The three-movement concerto, written at the request of French harpsichordist Marcelle de Lacour, premiered in Paris in January 1936. Because the harpsichord was not popular



San Francisco Ballet rehearsing Morris' *Broux* © Erik Tomasson

at the time, Martinů's choice to feature the instrument marked a definite step for him toward neoclassicism, which developed in the first half of the 20th century. (For this dance, not yet finished at press time, Morris will include one of Martinů's *Two Pieces for Harpsichord*, also written in 1935, along with the concerto.)

This new dance for San Francisco Ballet, for nine men, is Morris' eighth commissioned work for the Company. (Of the nine ballets by Morris in the repertory, only *Drink to Me Only With Thine Eyes*, offered in 1996 and 2008, wasn't created for SF Ballet.) Judging by his playful demeanor in the studio as well as the buoyant tone of this new work, Morris is having a great time being, as he calls it, a "mid-career artist." In rehearsals last fall, he set the dancers in motion with the command, "Easily and musically—go." Standing with the music score in front of him, he watched the men move through the piece, giving notes to his assistant, Megan Williams. Later he finessed the timing, told a dancer to soften an arm, another to look at his partner. Over and over again, he takes the ballet vocabulary and reshapes it to his purposes.

Working with a ballet company is always a different experience from creating on his own dancers, who "can unfortunately read my mind. For good or ill, they know what's coming," Morris says. "I'm interested in

"I don't know what this dance is going to end up like, which is wonderful."

Mark Morris, Choreographer

making up dances that are softer and more intimate and gentler, more tender, in execution—not so positional and not so flashy." With ballet dancers, sometimes he has to work to undo the familiar—for example, "this kind of a gladiator handhold for partnering. They're used to doing it for the very off-balance stuff, where it's partnering that's sort of aggressive, a little bit combative," he says. "That's not what I want in this piece. What I want to see is something they don't do every day. Stylistically I want a particular thing that is unusual in their repertory."

For this new ballet, says Morris, "I wanted to make up a dance with all the gentlemen that is not just about what men are compelled to do in the ballet industry. I'm not that interested in the big, hard steps. My work is difficult and virtuosic in a way that isn't exploding in midair; that's something I'm not wild about seeing. I want a wider range of dancing than I often see in the ballet language. And [the men] aren't used to partnering each other, so that makes them crazy, and it's beautiful."

Morris' process for creating a dance hasn't changed over the years, he says. "I

study the score as I always do, and then I just make up a dance on the spot with the people who are in it. I plan, but I don't know what the moves are going to be." With his own company he has the luxury of a schedule that, though packed with rehearsals, commissions, and touring, is flexible enough to allow him to experiment and work on new ideas. So the rehearsal time at SF Ballet "is a short period for me," he says. "I spend the first two or three days just finding out what would be an interesting language to use, and who goes with whom, and what kind of approach to take." He goes into the studio without a product in mind, he says, and he likes it that way. "I don't know what this dance is going to end up like, which is wonderful."

Like a chef in his kitchen, Morris experiments, mixing his ingredients—music, dancers, and his imagination—in a way that yields something fresh. In the case of the SF Ballet men, he says, "they're wonderful and energetic and surprising, and I like to make that part of the dance."

Program notes by Cheryl A. Ossola

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San Francisco Ballet Orchestra



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Music Director & Principal Conductor

Martin West

Guest Conductor

Charles Barker

Violin I

Roy Malan, *Concertmaster*

Janice McIntosh, *Associate*

Concertmaster

Beni Shinohara, *Assistant*

Concertmaster

Heidi Wilcox

Mia Kim

Robin Hansen

Brian Lee

Mariya Borozina

Lev Rankov*

Carla Picchi*

Violin II

Marianne Wagner, *Principal*

Craig Reiss, *Associate Principal*

Jeanelle Meyer, *Assistant Principal*

Patricia Van Winkle

Clifton Foster

Elbert Tsai

Adrienne Duckworth*

Katherine Button*

Viola

Paul Ehrlich, *Principal*

Anna Kruger, *Associate Principal*

Joy Fellows, *Assistant Principal*

Caroline Lee

Chihiro Fukada

Elizabeth Prior*

Katherine Johnk*

Cello

Eric Sung, *Principal*

Jonah Kim, *Associate Principal*

Victor Fierro, *Assistant Principal*

Thalia Moore

Nora Pirquet

Ruth Lane*

Miriam Perkoff*

Contrabass

Steve D'Amico, *Principal*

Shinji Eshima, *Associate Principal*

Jonathan Lancelle, *Assistant Principal*

Mark Drury

Flute

Barbara Chaffe, *Principal*

Julie McKenzie

Patricia Farrell*

Piccolo

Julie McKenzie

Oboe

Laura Griffiths, *Principal*

Marilyn Coyne, *English Horn*

James Moore*

English Horn

Marilyn Coyne

Clarinet

Natalie Parker

James Dukey

Ginger Kroft*

Bass Clarinet

James Dukey

E♭ Clarinet

Natalie Parker

Ginger Kroft

Alto Saxophone

David Henderson*

Soprano Saxophone

Dale Wolford*

Bassoon

Rufus Olivier, *Principal*

Patrick Johnson Whitty

Rufus David Olivier III*

Contrabassoon

Patrick Johnson Whitty

French Horn

Kevin Rivard, *Principal*

Keith Green

Brian McCarty, *Associate Principal*

Bill Klingelhofer

Trumpet

Charles Metzger, *Principal*

Ralph Wagner

John Pearson*

Trombone

Jeffrey Budin, *Principal*

Hall Goff

Bass Trombone

Scott Thornton, *Principal*

Tuba

Peter Wahrhaftig, *Principal*

Timpani

James Gott, *Principal*

Percussion

David Rosenthal, *Principal*

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