DON QUIXOTE
2019 SEASON

JAN 25—MAY 12

01 DON QUIXOTE
JAN 25 – FEB 03

02 KALEIDOSCOPE
FEB 12 – FEB 23
Divertimento No. 15
Appassionata
Anima Animus

03 IN SPACE & TIME
FEB 14 – FEB 24
The Fifth Season
Snowblind
Etudes

04 THE SLEEPING BEAUTY
MAR 09 – MAR 17

05 LYRIC VOICES
MAR 27 – APR 07
Your Flesh Shall Be a Great Poem
Bound To
“. . . two united in a single soul . . .”
World Premiere

06 SPACE BETWEEN
MAR 29 – APR 09
Rodeo: Four Dance Episodes
Liam Scarlett World Premiere
Björk Ballet

07 THE LITTLE MERMAID
APR 19 – APR 28

08 SHOSTAKOVICH TRILOGY
MAY 07 – MAY 12
Symphony #9
Chamber Symphony
Piano Concerto #1

SF BALLET SCHOOL 2019 SPRING FESTIVAL
MAY 23–25 Yerba Buena Center for the Arts

This is Ballet
SFBallet.org

Bound To™ by Christopher Wheeldon
Miranda Silveira and Wei Wang in Ratmansky’s Shostakovich Trilogy // © Erik Tomasson
PROGRAM 01 | DON QUIXOTE

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415 861 5600 | sfballet.org

Cover: Mathilde Froustey // © Erik Tomasson
Above, top to bottom: Helgi Tomasson; San Francisco Ballet in Tomasson/Posokhov’s Don Quixote // Both © Erik Tomasson
“First Republic shares our passion for innovation and world-class performance.”

ANDREA MILLER
Founder, Artistic Director and Choreographer, Gallim Dance
2017-2018 Artist in Residence, The Metropolitan Museum of Art
Welcome to San Francisco Ballet’s 2019 Repertory Season. I’m pleased to start our 86th Season with Don Quixote. This year marks the 150th anniversary of Marius Petipa’s vibrant ballet, which premiered at the Bolshoi Ballet in Moscow in 1869.

With virtuosic, exuberant dancing and a story that keeps you laughing, Don Quixote is as fun for the dancers as it is for audiences. Choreographer in Residence Yuri Possokhov—who grew up with the Bolshoi Ballet’s production—and I staged San Francisco Ballet’s first full-length production of Don Quixote in 2003. Since then, our production has given dozens of dancers the chance to challenge themselves against the theatrical demands of the lead roles, and many more to shine as villagers, toreadors, and driads.

Don Quixote became so popular with our audiences that we commissioned new sets and costumes in 2012. My dear friend Martin Pakledinaz designed a colorful new world for our Don Quixote, one of his last projects before his death later that year. I can’t watch this production without remembering his friendship and his talent.

These performances of Don Quixote are the start of a wonderful season of ballet here at the Opera House. We have two additional story ballets in our 2019 Season, The Sleeping Beauty and The Little Mermaid, both very different takes on beloved fairy tales. Our Sleeping Beauty is a celebration of the classical ballet tradition, with glorious dancing and Tchaikovsky’s iconic music. John Neumeier’s The Little Mermaid is a visually stunning work of dance theater that explores the deeper, emotional themes of the original story, set to a score by Lera Auerbach.

In addition to our full-length classics, we’ll also be performing a number of premieres this season. Liam Scarlett, who choreographed our recent Frankenstein, returned to create a new work set to Rachmaninoff. Our own Choreographer in Residence Yuri Possokhov has created a fascinating new ballet, “two united in a single soul . . .”, based on the myth of Narcissus. New to SF Ballet is Benjamin Millepied’s Appassionata. Created for Paris Opera Ballet in 2016, this ballet follows three couples through one tumultuous evening. We’re bringing back Études, a thrilling ballet that features more than half of the Company onstage dancing. And we’re drawing upon the deep well of material created for the 2018 Unbound festival, bringing back five wonderful ballets.

Thank you for being a part of our audience and supporting San Francisco Ballet. I hope you’ll join us again this season as we continue to explore the many facets of classical and contemporary ballet.

Sincerely,

Helgi Tomasson
Artistic Director & Principal Choreographer
Carl F. Pascarella, Chair of the Board and Executive Committee

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San Francisco Ballet Endowment Foundation
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City Ballet, where he distinguished himself as a dancer of technical purity, musicality, and intelligence. Tomasson assumed leadership of SF Ballet in 1985. Under his direction, SF Ballet has developed into a Company widely recognized as one of the finest in the world. Tomasson has balanced devotion to the classics with an emphasis on new work, cultivating frequent collaborations and commissions with renowned choreographers such as William Forsythe, Christopher Wheeldon, Alexei Ratmansky, and Mark Morris, among many others. He has choreographed more than 50 works for the Company, including full-length productions of Swan Lake, The Sleeping Beauty, Romeo & Juliet (taped for Lincoln Center at the Movies’ Great American Dance), Giselle, and Nutcracker (taped for PBS’s Great Performances). He conceptualized the 1995 UNited We Dance festival, in which SF Ballet hosted 12 international companies; the 2008 New Works Festival, which included 10 world premieres by 10 acclaimed choreographers; and the 2018 Unbound: A Festival of New Works. Tomasson has also connected SF Ballet to the world, through co-commissions with American Ballet Theatre, The Royal Ballet, and Dutch National Ballet; and major tours to Paris, London, New York City, China, and his native Iceland.

MARTIN WEST
MUSIC DIRECTOR & PRINCIPAL CONDUCTOR
Martin West leads an orchestra that is as musically excellent as it is adventurous. Under his direction the SF Ballet Orchestra has greatly expanded its catalog of recordings. Born in Bolton, England, he studied math at Cambridge. After studying music at the Royal Academy of Music in London and St. Petersburg Conservatory of Music, he made his debut with English National Ballet and was appointed resident conductor. As a guest conductor, he has worked with New York City Ballet, The National Ballet of Canada, and The Royal Ballet. He was named music director of SF Ballet in 2005. West’s recordings with SF Ballet Orchestra include the complete score of Tchaikovsky’s Nutcracker and an album of suites from Delibes’ Sylvia and Coppélia. He also conducted for the award-winning DVD of Neumeier’s The Little Mermaid as well as SF Ballet’s televised recording of Nutcracker for PBS and the 2015 in-cinema release of Romeo & Juliet for Lincoln Center at the Movies’ Great American Dance.

SAN FRANCISCO BALLET LEADERSHIP

HELGI TOMASSON
ARTISTIC DIRECTOR & PRINCIPAL CHOREOGRAPHER
Helgi Tomasson, one of the supreme classical dancers of his generation, has led San Francisco Ballet for 34 years and is the longest-serving sole artistic director of a major ballet company. Born in Iceland, he danced with Harkness Ballet, The Joffrey Ballet, and New York City Ballet, where he distinguished himself as a dancer of technical purity, musicality, and intelligence. Tomasson assumed leadership of SF Ballet in 1985. Under his direction, SF Ballet has developed into a Company widely recognized as one of the finest in the world. Tomasson has balanced devotion to the classics with an emphasis on new work, cultivating frequent collaborations and commissions with renowned choreographers such as William Forsythe, Christopher Wheeldon, Alexei Ratmansky, and Mark Morris, among many others. He has choreographed more than 50 works for the Company, including full-length productions of Swan Lake, The Sleeping Beauty, Romeo & Juliet (taped for Lincoln Center at the Movies’ Great American Dance), Giselle, and Nutcracker (taped for PBS’s Great Performances). He conceptualized the 1995 UNited We Dance festival, in which SF Ballet hosted 12 international companies; the 2008 New Works Festival, which included 10 world premieres by 10 acclaimed choreographers; and the 2018 Unbound: A Festival of New Works. Tomasson has also connected SF Ballet to the world, through co-commissions with American Ballet Theatre, The Royal Ballet, and Dutch National Ballet; and major tours to Paris, London, New York City, China, and his native Iceland.

GLENN MCCOY
EXECUTIVE DIRECTOR
SF Ballet pays tribute to Glenn McCoy this season, which is his 31st and final season with San Francisco Ballet before retirement. After working for San Francisco Opera and the Metropolitan Opera, McCoy joined San Francisco Ballet in 1987. He served as company manager and general manager before being appointed executive director in April 2002. McCoy has overseen the production of more than 60 new repertory and full-length ballets and more than 45 domestic and international tours, including engagements in Paris, London, New York, Beijing, and Washington, DC. He supervised SF Ballet’s operations for the critically acclaimed international dance festival, UNited We Dance, in 1995; SF Ballet’s 75th Anniversary Season in 2008; and the 2018 Unbound festival. He has overseen tapings of Lar Lubovitch’s Othello, Helgi Tomasson’s Nutcracker, and John Neumeier’s The Little Mermaid, which have been broadcast on PBS by Thirteen/WNET New York’s performing arts series Great Performances, as well as Tomasson’s Romeo & Juliet, which premiered in Lincoln Center at the Movies’ Great American Dance series in 2015. His incredible contribution to the past, present, and future of SF Ballet is profoundly admired throughout the organization.

PATRICK ARMAND
DIRECTOR, SAN FRANCISCO BALLET SCHOOL
Born in Marseille, France, Patrick Armand studied with Rudy Bryans, his mother Colette Armand, and at the École de Danse de Marseille. He won the Prix de Lausanne in 1980 and continued his studies at the School of American Ballet. In 1981, he joined the Ballet Théâtre Français de Nancy and was promoted to principal dancer in 1983. The following year he joined the English National Ballet, where he danced for six years before joining Boston Ballet in 1990. A frequent guest teacher for schools and companies in Amsterdam, Florence, London, Naples, Tokyo, and Toronto, Armand was appointed teacher and ballet master of the Teatro alla Scala in Milan in 2006. In 1998 and 2009, he served as a jury member of the Prix de Lausanne and since 2010 has been the competition’s official male coach and teacher. He was appointed principal of the SF Ballet School Trainee Program in 2010, SF Ballet School associate director in 2012, and director of SF Ballet School in 2017.

Headshots // © Erik Tomasson and Chris Hardy

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FOR YOUR INFORMATION

IN THE OPERA HOUSE

DINING
As the new exclusive in-house food and beverage services provider for the SF War Memorial Opera House, Global Gourmet will operate pre-show and intermission food and beverage services at four locations within the Opera House lobby areas. Call 415 861 8150 or visit opentable.com for reservations.

Beverages in the auditorium are allowed if they are purchased in the Opera House and are in the approved compostable cup with a lid.

The Shop at SF Ballet is open one hour before each performance, during intermissions, and after weekend matinees, even if you’re not attending the performance itself (visit the Box Office for a special pass). The Shop is also online at sfballet.org/shop.

IMPORTANT POLICIES

Late seating isn’t allowed while a performance is in progress. You’ll be asked to stand until a break in the action, which might be at intermission.

Audio/visual recordings of any kind of the performance are strictly forbidden.

Mobile devices should be turned off and put away before the performance; the lights and sounds are a distraction.

Children attending a performance must have a ticket and occupy that seat; no infants or lap sitting, please. Children need to be at least five years old to attend Repertory Season performances.

Management reserves the right to remove any patron who is creating a disturbance.

Smoking is not permitted in the Opera House.

Emergency services are available in the Opera House Lower Lounge level, where an EMT is on duty.

Lost & Found is located at the north coat check room. Call 415 621 6600, Mon–Fri, 8:30–11:30 am, or email wmpac-lostandfound@sfgov.org.

RESTROOMS are located on all floors except Main Lobby level (first floor).

COAT AND PARCEL CHECK ROOMS are located on the north and south side of the Main Lobby. All parcels, backpacks, and luggage must be checked.

OPERA GLASSES are available for $5 rental at the north lobby coat check room and require a valid ID as a deposit.

COURTESY TELEPHONES, for local calls only, are on the Main Lobby level, across from the elevators.

TAXIS line up after performances at the Grove Street Taxi Ramp on the south side of the Opera House. Taxis are provided on a first-come, first-served basis. Our staff will assist you.

COMPLIMENTARY SHUTTLE service is now running from Civic Center BART station to the Opera House for all performances in the 2019 Season, unless otherwise noted. More info at sfballet.org/gettinghere.

WALKING TOURS of the San Francisco War Memorial and Performing Arts Center are available most Mondays at select hours. For information, call 415 552 8338.

ACCESSIBILITY
SF Ballet is committed to providing access for all of our patrons. Please contact Ticket Services at 415 865 2000 prior to the performance with questions so that we can ensure your comfort.

Wheelchair-accessible entrances are available on the north, east, and south sides of the Opera House.

Wheelchair seating positions are on the Orchestra and Dress Circle levels.

Wheelchair accessible stalls in restrooms can be found on all floors except the Main Lobby and fifth floor Balcony level. A lockable single user/special needs restroom is located on Floor 3. Please see the usher closest to this location for access. Accessible drinking fountains are located on all floors except the Balcony level.

Assistive listening devices (Sennheiser model infrared sound amplification headsets) are available at both coat check locations in the Main Lobby. A major credit card or driver’s license is required for deposit.

PURCHASING TICKETS
You can order online at sfballet.org or call Ticket Services at 415 865 2000, Monday–Friday, 10 am–4 pm. On performance dates, phones are open from 10 am until the performance begins. The SF Ballet Box Office in the Opera House is open only on performance dates and opens four hours prior to each performance. During the hour prior to curtain, the Box Office only handles business for the upcoming show.

Groups of 10 or more can save up to 30 percent. For information, visit sfballet.org/groups or call 415 865 6785.
A tradition of innovation flows through the history of San Francisco Ballet. As America’s oldest ballet company, SF Ballet builds upon strong classical roots, while continually exploring and redefining where the art form is headed. Key moments in the creation of Don Quijote (both the novel and the ballet) are interwoven with important SF Ballet milestones.

1605:
The first part of Miguel de Cervantes’ *The Ingenious Nobleman Sir Quixote of La Mancha* is published to great success. Part Two was published in 1615.

Miguel de Cervantes

1869:
Marius Petipa’s *Don Quixote* premieres at the Bolshoi Ballet.

Marius Petipa

1871:
Petipa restages a more opulent *Don Quixote* for the Mariinsky Ballet.

Timofei Stukolkin as Don Quixote in 1871

1900:
Alexander Gorsky revives *Don Quixote* for the Bolshoi Ballet (and for the Mariinsky Ballet two years later).

1933:
San Francisco Opera Ballet and San Francisco Ballet School are founded.

1939:
Willam Christensen choreographs the Company’s first full-length story ballet, *Coppélia*.

Coppélia in 1939

1944:
San Francisco Ballet splits from the opera with Willam Christensen as artistic director.

1948:
San Francisco Ballet first performs the third act wedding pas de deux from *Don Quixote*.

Jocelyn Vollmar in *Don Quixote* circa 1948–50

1979:
SF Ballet establishes Dance in Schools and Communities (DISC) to offer arts instruction in public schools.

DISC students warming up

1985:
Helgi Tomasson retires from dancing and becomes artistic director of SF Ballet.

1990:
Alexander Gorsky revives *Don Quixote* for the Bolshoi Ballet (and for the Mariinsky Ballet two years later).

2003:
Don Quixote returns to the Opera House stage with a new cast of dancers.

Mathilde Froustey and Angelo Greco

2012:
A new production of the Tomasson/Possokhov *Don Quixote*, with sets and costumes by Martin Pakledinaz, is unveiled.

Jim Sohm in *Don Quixote* in 2012

SF BALLET PLANS TOURS TO LONDON AND SUN VALLEY
SF Ballet has been invited to dance at Sadler’s Wells Theatre in London this spring, May 29–June 8. The Company will dance four programs of European premieres, including eight ballets from Unbound: A Festival of New Works, as well as Liam Scarlett’s Hummingbird and Alexei Ratmansky’s Shostakovich Trilogy. The Company also appears on Ballet Sun Valley’s 2019 Festival season at the Sun Valley Pavilion July 5 and 7. (repertory TBA). For more: sfballet.org/tour

SENSORIUM IS BACK
Sensorium, an evening of dance, art, fashion, and music, returns to the Opera House on February 26. Designed to introduce young adult audiences to ballet, the evening begins with interactive pop-ups in the Opera House. A program of two short ballets are then followed by a basement dance party (aka selfie central). Tickets, which go on sale Feb 1, start at $29. For more: sfballet.org/sensorium

JASON WU FEATURED AT THE SF BALLET AUXILIARY FASHION SHOW
The San Francisco Ballet Auxiliary Fashion Show returns in March. Presented by Sam Malouf Authentic Luxury, the runway show will feature Jason Wu, world-renowned for creating timeless classics that have a glamorous sensibility and a distinctly feminine aesthetic. A VIP dinner with Wu will be held on March 19, the evening before the main event. On March 20 a runway show and reception will showcase the Fall 2019 Collection for the first time in San Francisco at the Bently Reserve. For more information visit sfballet.org/fashionshow. Tickets start at $500.

SF BALLET STUDENT MATINEES
The Opera House will be filled with elementary and middle school students for SF Ballet’s special Student Matinees in January and March. School groups will see engaging and interactive 75-minute performances of excerpts from Don Quixote on January 31 or The Sleeping Beauty on March 13. SF Ballet provides teachers with free professional development workshops as well as study guides with standards-based activities that challenge students to think deeply and critically about the performance and the artistic process. For more: sfballet.org/studentmat

THREE PERFORMANCES + PARTIES FOR THE LGBTQ COMMUNITY
San Francisco Ballet will once again host Nite Out—a series of three Friday evening performances and post-show parties celebrating the LGBTQ community. Each evening (February 15, March 29, and April 19) begins with a SF Ballet performance. After the performance, guests are invited to the lower level of the Opera House for specialty cocktails, passed hors d’oeuvres, guest entertainment, music, and dancing. Learn more: sfballet.org/niteout
Two of the leading dancers of San Francisco Ballet’s earliest days passed away last year. Both Joceyln Vollmar and Nancy Johnson Poulos were cherished members of the San Francisco Ballet family and will be greatly missed.

**JOCELYN VOLLMAR**
**1915–2018**
Fondly remembered as America’s first Snow Queen, former San Francisco Ballet Principal Dancer Jocelyn Vollmar died at the age of 92 on July 13, 2018. She was a lifelong advocate for ballet, and her celebrated career spanned seven decades as a performer and teacher. Jocelyn Vollmar was born in San Francisco on November 25, 1925. She studied at San Francisco Ballet School with Willam Christensen and performed as a student in America’s first full-length production of *Swan Lake* as well as the first 20th-century American *Coppélia*. At age 17, she was invited to join SF Ballet. In 1944, she was cast as the Snow Queen in the U.S. premiere of *Nutcracker*. In 1948, George Balanchine invited Vollmar to join New York City Ballet in its first season. She later performed with Ballet Theatre (now American Ballet Theatre), Grand Ballet du Marquis de Cuevas in Europe, and The Australian Ballet. She returned to SF Ballet in 1956 and performed in international tours to Asia, Central and South America, and the Middle East. Vollmar spent more than two decades as a faculty member at SF Ballet School. In 2001, she received the Isadora Duncan Award for Sustained Achievement, and in 2003 the Lew Christensen Medal, SF Ballet’s highest honor. In November 2015, the mayor’s office in San Francisco presented an official proclamation naming her birthday Jocelyn Vollmar Day. She was also a prolific writer who published 11 books of poetry during her lifetime.

**NANCY JOHNSON POULOS**
**1931–2018**
Former SF Ballet dancer and teacher Nancy Johnson Poulos died on November 3, 2018. A native San Franciscan, she was a student at San Francisco Ballet School in the 1940s. She performed as a student in SF Ballet’s premiere performance of *Nutcracker* in 1944, and was also a protégé of the three Christensen brothers, whose artistic vision pioneered SF Ballet. Johnson Poulos became one SF Ballet’s most distinguished dancers of the 1950s, touring the world with the Company and dancing leading roles. In the 1960s, she co-founded San Diego’s first professional ballet company and school, the San Diego Ballet. She worked for San Francisco Symphony in the 1970s and was the point person for the construction of Davies Hall. In 1982, she became the founding director of the Archives for the Performing Arts (now Museum of Performance and Design). In 1986, Helgi Tomasson invited her to head SF Ballet School, where she remained until 1995.
MEET THE ARTIST INTERVIEWS (AND PODCASTS)
1–1:30 PM BEFORE SUNDAY MATINEES; 7–7:30 PM BEFORE FRIDAY EVENING PERFORMANCES;
1 HOUR PRIOR TO CURTAIN ON OPENING NIGHTS AND AFTER SELECT SATURDAY MATINEES
FREE and open to all ticket holders for selected performances

For an inside look at the performance you’re about to see, come a bit early. Perfect for newcomers, balletomanes, and everyone in between, Meet the Artist Interviews (MTAs) feature a conversation with an artist who worked on the performance. Curious about what our artists have to say? An archive of previous MTAs is available on all podcast players, including Apple Podcasts, and at sfballet.blog.

POINTES OF VIEW LECTURES
WEDNESDAYS, 6–6:45 PM
FREE and open to the public

PROGRAM 01 Don Quixote January 30
Artistic Director Helgi Tomasson chats with Dance Educator Mary Wood about upcoming performances, the new dancers of SF Ballet, and restaging classic ballets like Don Quixote.

PROGRAM 02 Kaleidoscope February 13
SF Ballet dancers discuss the art of partnering and how male dancers build the necessary strength and stamina.

PROGRAM 03 In Space and Time February 20
Études is a ballet about ballet class, so join students of SF Ballet School to learn about the steps you’ll see performed.

PROGRAM 04 The Sleeping Beauty March 13
SF Ballet principal dancers discuss The Sleeping Beauty’s three pivotal dance challenges: the Rose Adagio, the wedding pas de deux, and the Bluebird pas de deux.

PROGRAM 05 Lyric Voices March 27
Join SF Ballet’s 2019 Visiting Scholar Clare Croft, PhD as she asks the question: How might ballet help us imagine “American” as an identity that can be reimagined and inhabited by many?

PROGRAM 06 Space Between April 3
SF Ballet’s Production Director Christopher Dennis and Company Manager Juliette LeBlanc discuss Arthur Pita’s spectacular Björk Ballet and how they’ll bring it and 11 other ballets on tour to London.

PROGRAM 07 The Little Mermaid April 24
Company dancers discuss how they prepare to perform the dramatic roles in John Neumeier’s ballets.

PROGRAM 08 Shostakovich Trilogy May 8
Carrie Gaiser Casey, PhD presents an in-depth analysis of Alexei Ratmansky’s Chamber Symphony, the centerpiece of his stunning Shostakovich Trilogy.

[ DISCUSS >> DON QUIXOTE ]

Whether over a glass of champagne at intermission or on the car ride back home, part of the fun of seeing live performance is getting to discuss it with your date, your best friend, or your new friend sitting next to you in the audience. A few questions about Don Quixote to get your discussion started:

1. The ballet tells two stories in parallel: that of the Don and Sancho Panza, and that of Kitri, Basilio, and Gamache. How do these stories intersect and how do they inform one another?

2. In the ballet Don Quixote, the Don mistakes Kitri, a tavern master’s daughter, for his ideal woman, Dulcinea. What does this case of mistaken identity tell us about the Don? Or about Kitri?

3. One of the most iconic moments in Don Quixote—both book and ballet—is when the Don tilts at windmills. How do you understand this moment? Is it funny or tragic? Or both?
Looking to deepen your knowledge of SF Ballet and the art form in general? From classes to lectures to social events, we have a wide variety of opportunities to explore the method behind the magic you see onstage as well as to meet the artists who are creating ballet today. For more: sfballet.org/events

**BALLET BOOK CLUB**
February 2, 5–6:30 pm: *Don Quixote*
February 16, 5–6:30 pm: *Snowblind / Ethan Frome*
March 16, 5–6:30 pm: *The Sleeping Beauty*
April 20, 5–6:30 pm: *The Little Mermaid*

Ever wondered about the literature behind the ballets? Or wanted an excuse to delve a little deeper into everyone’s favorite story ballets? We’ll do exactly that: read the story, compare it to the ballet, and, of course, have a glass of wine. **Cost:** $20 / $15 (subscribers & donors) / $60 (package)

**BALLET TALK**
Jan 26, 5–6:30 pm: *Don Quixote*
Feb 23, 5–6:30 pm: *The Sleeping Beauty*
Mar 19, 6–7:30 pm: *Your Flesh Shall Be A Great Poem and Bound To®*
May 11, 5–6:30 pm: Creating New Work with Marc Brew

These lively events include a 60-minute talk and Q & A, as well as a wine-and-cheese reception with the speaker. **Cost:** $35 / $30 (subscribers & donors)

**BALLET CHAT**
February 17, 4:30–6 pm: Kaleidoscope
February 24, 4:30–6 pm: In Space and Time
March 31, 4:30–6 pm: Lyric Voices
April 7, 4:30–6 pm: Space Between
May 12, 4:30–6 pm: Shostakovich Trilogy

You’ve just seen an inspiring performance. Now what? Rather than heading home, channel that insight and creative energy. Have a glass of wine, mingle with fellow ballet fans, and participate in an informal moderated conversation. **Cost:** $10

**EXPLORING BALLETS**
February 10, 2–5 pm: Exploring *Études*
March 24, 3–5 pm: Exploring *Rodeo: Four Dance Episodes*

Take a closer look at two iconic ballets from the 2019 Season: *Études and Rodeo: Four Dance Episodes*. In these intensive one-day courses, you’ll learn more about these ballets and hear from the artists who perform them. Come discover why these works have become classics—and audience favorites. **Cost:** $50 / $45 (subscribers & donors)

**OPERAS HOUSE TOUR**
March 11, 6:30–8:30 pm
Go behind the scenes with Dennis Hudson, former SF Ballet master electrician. You’ll learn about the quirky secrets and unique technical and structural elements of this 1932 Beaux-Arts theater. **Cost:** $75

**MASTER CLASSES**
February 3, 10 am–noon: Sofiane Sylve on *Études* (ages 15–19)
Feb 3, 1–3 pm: Tina LeBlanc and Jeff Lyons on *The Sleeping Beauty* (ages 10–14)

Master Classes provide an in-depth look at one particular ballet or choreographer. Designed for intermediate and advanced-level dancers, Master Classes also welcome observers, and offer an intimate, behind-the-scenes look at the rigor and craft of ballet. Advance registration required for participants and observers. **Cost:** $50 (participants) / $25 (observers).
For more: sfballet.org/masterclasses

All Audience Engagement Programs are subject to change. The views, opinions, and information expressed are strictly those of the participants, and do not necessarily represent or imply any official position of San Francisco Ballet Association. For more information about these programs, visit sfballet.org/explore or email audienceengagement@sfballet.org.

4. Any adaptation is essentially an act of interpretation: in the case of *Don Quixote*, Marius Petipa and Ludwig Minkus had to decide what parts of the book were most important or relevant to the story they wanted to tell. Why do you think they selected these sections? How do you interpret the meaning of this story?

5. In ballet, choreography reveals social class as well as characters’ inner selves. How do the different characters in *Don Quixote* move and what does it tell you about who they are? How do, for example, Gamache, Sancho Panza, and Basilio move differently?

6. If you’ve read the novel *Don Quixote*, did you feel like it added to your understanding or enjoyment of the work? If you haven’t read it, did the ballet make you want to go read it? Or did it feel complete in itself?

7. In this ballet, sets, costumes, music, and choreography all come together to create a magnificent spectacle. Which elements had the biggest impact on you?
EXPLORE BALLET CONTINUED

DANCE FOR ALL AGES
Let your spirit soar as you experience the joy of moving in our beautiful studios.

ADULT BALLET CLASSES
Our open classes are inclusive and fun, a good workout that stretches your artistry as well as your muscles. Open to adults and teens over the age of 16 with basic ballet experience, classes start at the barre, then move to the center through traditional ballet exercises and combinations. Be prepared to sweat (at least a little) and to have a good time. Gentle Ballet, True Beginner, Beginner/Intermediate, and Intermediate/Advanced classes are offered. For more information: sfballet.org/adultballet

ADULT BEGINNER BALLET SERIES
January 12–March 9, Saturdays, 3:00–4:20 pm
Taught by Cecelia Beam
It’s never too late to start taking ballet. This eight-session beginner series is for those who are new to ballet and those who feel like they would like to get a handle on the basics. Instruction will be broken down to the core elements and then built each week so that you’ll finish feeling confident and excited to continue your training.

ADULT BALLET WORKSHOP
June 10–15
Why do kids always get to have all the fun? SF Ballet School is organizing the third-annual summer dance workshop just for adults. Join acclaimed faculty and special guests in daily ballet technique and repertory classes in our beautiful studios with live accompaniment. Dance lovers from across the country will unite in San Francisco this summer to share in a one-week experience of a dancer’s life at SF Ballet.

DANCE SERIES FOR INDIVIDUALS WITH PARKINSON’S DISEASE
In partnership with Kaiser Permanente, we’re offering free dance classes designed for people with Parkinson’s Disease to develop individual artistic expression while honoring PD concerns such as balance, flexibility, coordination, isolation, and depression. Classes take place Saturdays at 1 pm, beginning January 20. For more information, contact Cecelia Beam at cbeam@sfballet.org.

SF BALLET SCHOOL AT FITNESS SF
1455 Fillmore Street, San Francisco, CA
SF Ballet School Faculty now teach classes at FITNESS SF. Ballet 101 is a four-session beginner series, Tuesdays 12:00–1:30 pm, intended for adults (ages 16+) who are new to ballet. Ballet 101 series run Feb 12–Mar 5, Mar 12–Apr 2, and Apr 9–May 7, and the class fee includes a day pass to Fitness SF. NEW: Ballet 201, ongoing Wednesdays 6:00–7:30 pm, an open beginner/intermediate ballet class.
BALLET FOR CHILDREN
Share a love of dance with the next generation.

CHILDREN’S AUDITIONS FOR SF BALLET SCHOOL
Pursue a love of dance. For children with an interest in dance or the dream of becoming a ballet dancer, San Francisco Ballet School offers a training program of unqualified excellence. We’re holding auditions for our 2019–20 school-year program on June 2. To be eligible to audition, students must be age 8–11 by September 1, 2019. For more information and to register: sfballet.org/school/audition

BALLET FOR YOUNG CHILDREN
Learning the joy of movement begins with Pre-Ballet classes at SF Ballet School. We introduce young children ages 4–7 to the fundamentals of classical ballet, focusing on proper body alignment, basic ballet technique and terminology, and musicality. Audition not required. Fall 2019 classes will be open for enrollment beginning in April. For more information about free trial classes: sfballet.org/preballet

SUMMER BALLET CAMP
Summer 2019 (dates to be announced)
For more information: sfballet.org/school/summer-sessions

SUMMER DANCE CAMP
Summer 2019 (June dates to be announced)
Boys & Girls Clubs of San Francisco (BGCSF) and SF Ballet are partnering to offer the annual Summer Dance Camp. At this free, weeklong dance program, BGCSF members will take classes in a range of dance styles from professional teaching artists at SF Ballet School. Enrollment begins in April. For more information: sfballet.org/dancecamp

Akram Khan
XENOS
A Cal Performances Co-commission

The legendary Akram Khan’s final solo creation, before his planned retirement as a performer, XENOS explores the shell-shocked dreams of an Indian colonial soldier during the First World War. Combining classical Indian kathak and contemporary dance, Khan bravely explores the soldier’s alienation as he finds himself trapped between two cultures.

“This is a work of defining greatness, and a fitting farewell to a stage career that has illuminated British dance.”
—The Guardian, London

Mar 2 & 3 ZELLERBACH HALL

Alvin Ailey American Dance Theater
Robert Battle, artistic director
Masazumi Chaya, associate artistic director

Featuring three Bay Area premieres:
Lazarus by hip hop pioneer Rennie Harris, inspired by Alvey’s life and legacy; Ronald K. Brown’s The Call, which blends Bach, jazz, and Malian music; and Jessica Lang’s vivid, celebratory work, EN. PLUS two matinees feature Timeless Ailey, a retrospective program of Alvey’s choreography.

“If you haven’t seen Alvin Ailey American Dance Theater, you haven’t seen dance...the most exciting dance company in the world.”
—The Huffington Post

April 9–14 ZELLERBACH HALL

eifmanballet.com

calperformances.org/tickets
SAN FRANCISCO BALLET ARTISTS OF THE COMPANY
2018–19 SEASON

ARTISTIC DIRECTOR & PRINCIPAL CHOREOGRAPHER
Helgi Tomasson

PRINCIPAL DANCERS
Dores André
Ulrik Birkkjær
Frances Chung
**Herbert Family Principal Dancer**
Sasha De Sola
Carlo Di Lanno

**Principal Dancers**

Mathilde Froustey
Jaime Garcia Castilla
Angelo Greco
Tiit Helimets
Luke Ingham
Vitor Luiz

Aaron Robison
Ana Sophia Scheller
Jennifer Stahl
Sofiane Sylve
Diane B. Wilsey Principal Dancer
Yuan Yuan Tan
Richard C. Barker Principal Dancer

Sarah Van Patten
Diana Dollar Knowles Principal Dancer
Joseph Walsh
John and Barbara Ostenweis Principal Dancer
Wei Wang

**Soloists**

Max Cauthorn†
Daniel Deivison-Oliveira†
Isabella DeVivo†
Benjamin Freemantle†
Esteban Hernandez
Koto Ishihara†
Vladislav Kozlov
Steven Morse†
Lauren Strongin

Elizabeth Powell†
Julia Rowe†
Henry Sidford†

Lonnie Weeks
Hansuke Yamamoto
WanTing Zhao†

**Corps de Ballet**

Kamryn Baldwin†
Sean Bennett†
Ludmila Bizalion†
Samantha Bristow†
Alexandre Cagnat†
Ethan Chudnow†
Thamires Chuvas†
Cavan Conley
Diego Cruz†
Megan Amanda Ehrlich

Lucas Erm†
Solomon Golding
Gabriela Gonzalez
Nicolai Gorodiskii
Anatalia Hordov†
Ellen Rose Hummel†
Blake Johnston†
Madison Keesier†
Shené Lazarus†
Elizabeth Mateer

Norika Matsuyama†
Carmela Mayo†
Swane Messaoudi†
David Occhipinti†
Kimberly Marie Olivier†
Sean Orza†
Lauren Parrott†
Nathaniel Remez†
Alexander Renneff-Olson†
Emma Rubinowitz†

Skyla Schreter
Natasha Sheehan†
Miranda Silveira†
John-Paul Simoens†
Myles Thatcher†
Mingxuan Wang†
Joseph Warton†
Maggie Weirich†
Ami Yuki†

**Apprentices**

Estéban Cuadrado†
Max Föllmer†

Jasmine Jimison†
Joshua Jack Price†

Leili Rackow†
Jacob Seltzer†

**Ballet Masters & Assistants to the Artistic Director**

Ricardo Bustamante†
Felipe Diaz†

**Ballet Masters**

Betsy Erickson†

Anita Paciotti†
Katita Waldo

**Company Teachers**

Helgi Tomasson
Patrick Armand
Ricardo Bustamante†

Felipe Diaz†

**Choreographer in Residence**

Yuri Possokhov

**Music Director and Principal Conductor**

Martin West

†Received training at San Francisco Ballet School
Dancer head shots // © Chris Hardy and David Allen
**DORES ANDRÉ**
Born in Vigo, Spain, Dores André trained with Antonio Almenara and at Estudio de Danza de Maria de Avila. She joined the Company in 2004, was promoted to soloist in 2012, and to principal dancer in 2015.

**SASHA DE SOLA**
Born in Winter Park, Florida, Sasha De Sola trained at the Kirov Academy of Ballet. She was named an SF Ballet apprentice in 2006 and joined the Company in 2007. She was promoted to soloist in 2012 and principal dancer in 2017.

**ULRIK BIRKKJAER**
Born in Copenhagen, Denmark, Ulrik Birkkjaer trained at the Royal Danish Ballet School. He danced with the Royal Danish Ballet before joining San Francisco Ballet as a principal dancer in 2017.

**FRANCES CHUNG**
Born in Vancouver, Canada, Frances Chung trained at Goh Ballet Academy before joining SF Ballet in 2001. She was promoted to soloist in 2005 and principal dancer in 2009. She was appointed Herbert Family Principal Dancer in 2018.

**MATHILDE FROUSTEY**
Mathilde Froustey was born in Bordeaux, France, and trained at the Marseille National School of Ballet and Paris Opera Ballet School. She danced with Paris Opera Ballet before joining SF Ballet as a principal dancer in 2013.

**JAIME GARCIA CASTILLA**
Jaime Garcia Castilla was born in Madrid, Spain, and studied at the Royal Conservatory of Professional Dance. He was named an SF Ballet apprentice in 2001 and joined the Company the following year. He was promoted to soloist in 2006 and to principal dancer in 2008.

**ANGELO GRECO**
Born in Nuoro, Italy, Angelo Greco trained at La Scala Ballet School in Milan. He danced with La Scala Ballet and Staatsballett Berlin before joining San Francisco Ballet as a principal dancer in 2017.

**LUKE INGHAM**
From Mount Gambier, South Australia, Luke Ingham trained at the Australian Ballet School. He danced with the Australian Ballet and Houston Ballet before joining SF Ballet as a principal dancer in 2014.

**CARLO DI LANNO**
Carlo Di Lanno was born in Naples, Italy, and trained at La Scala Ballet School in Milan. He danced with La Scala Ballet and Staatsballett Berlin before joining San Francisco Ballet as a soloist in 2014. He was promoted to principal dancer in 2016.

**VITOR LUIZ**
Born in Juiz de Fora, Brazil, Vitor Luiz trained at The Royal Ballet School. He danced with Birmingham Royal Ballet and Ballet do Theatro Municipal do Rio de Janeiro prior to joining SF Ballet as a principal dancer in 2009.

**TIIIT HELIMETS**

**AARON ROBISON**
PRINCIPAL DANCERS

ANA SOPHIA SCHELLER
Born in Buenos Aires, Argentina, Ana Sophia Scheller trained at the Instituto Superior de Arte del Teatro Colón and the School of American Ballet. She danced with New York City Ballet before joining SF Ballet as a principal dancer in 2017.

SARAH VAN PATTEN
Sarah Van Patten, born in Boston, Massachusetts, danced with Massachusetts Youth Ballet and the Royal Danish Ballet before joining SF Ballet as a soloist in 2002. She was promoted to principal dancer in 2007. She was appointed Diana Dollar Knowles Principal Dancer in 2013.

JENNIFER STAHL
Born in Dana Point, California, Jennifer Stahl trained at Maria Lazar’s Classical Ballet Academy and SF Ballet School. She was named an SF Ballet apprentice in 2005 and joined the corps de ballet in 2006. She was promoted to soloist in 2013 and principal dancer in 2017.

SOFIANE SYLVE
Sofiane Sylve was born in Nice, France, where she studied at the Académie de Danse. She danced with Germany’s Stadttheater, Dutch National Ballet, and New York City Ballet prior to joining SF Ballet as a principal dancer in 2008. She was appointed Diane B. Wilsey Principal Dancer in 2017.

JOSEPH WALSH
Born in Doylestown, Pennsylvania, Joseph Walsh trained at Walnut Hill School of the Arts and Houston Ballet II. He danced with Houston Ballet before joining SF Ballet as a soloist in 2014. He was promoted to principal dancer that same year. He was appointed John and Barbara Osterweis Principal Dancer in 2017.

WEI WANG
Born in Anshan, China, Wei Wang trained at Beijing Dance Academy and SF Ballet School. He was named apprentice in 2012, and joined the Company as a corps de ballet member in 2013. He was promoted to soloist in 2016 and to principal dancer in 2018.

YUAN YUAN TAN
Yuan Yuan Tan was born in Shanghai, China, and trained at Shanghai Dancing School and Stuttgart’s John Cranko School. She joined SF Ballet as a soloist in 1995 and was promoted to principal dancer in 1997. She was appointed Richard C. Barker Principal Dancer in 2012.

PRINCIPAL CHARACTER DANCERS

RICARDO BUSTAMANTE
Born in Medellín, Colombia
Joined in 1980
Named principal character dancer in 2007

VAL CANIPAROLI
Born in Renton, Washington
Joined in 1973
Named principal character dancer in 2007

ANITA PACIOTTI
Born in Oakland, California
Joined in 1968
Named principal character dancer in 1987
SOLOISTS

MAX CAUTHORN†
Born in San Francisco, California
Named apprentice in 2013
Joined in 2014
Promoted to soloist in 2017

JAHNA FRANTZISKONIS
Born in Tucson, Arizona
Joined in 2015
Promoted to soloist in 2017

ESTEBAN HERNANDEZ
Born in Guadalajara, Mexico
Joined in 2013
Promoted to soloist in 2017

VLADISLAV KOZLOV
Born in Saratov, Russia
Joined as a soloist in 2018

DANIEL DEIVISON-OLIVEIRA†
Born in Rio de Janeiro, Brazil
Joined in 2005
Promoted to soloist in 2011

ISABELLA DEVIVO†
Born in Great Neck, New York
Joined in 2013
Promoted to soloist in 2017

ESTEBAN HERNANDEZ
Born in Guadalajara, Mexico
Joined in 2013
Promoted to soloist in 2017

KOTO ISIHARA†
Born in Nagoya, Japan
Joined in 2010
Promoted to soloist in 2014

STEVEN MORSE†
Born in Harbor City, California
Joined in 2009
Promoted to soloist in 2017

BENJAMIN FREEMANTLE†
Born in New Westminster, Canada
Named apprentice in 2014
Joined in 2015
Promoted to soloist in 2018

ISABELLA DEVIVO†
Born in Great Neck, New York
Joined in 2013
Promoted to soloist in 2017

ESTEBAN HERNANDEZ
Born in Guadalajara, Mexico
Joined in 2013
Promoted to soloist in 2017

KOTO ISIHARA†
Born in Nagoya, Japan
Joined in 2010
Promoted to soloist in 2014

STEVEN MORSE†
Born in Harbor City, California
Joined in 2009
Promoted to soloist in 2017

†Received training at San Francisco Ballet School
Dancer head shots // © Chris Hardy and David Allen
SOLOISTS

WONA PARK†
Born in Seoul, South Korea
Joined in 2017
Promoted to soloist in 2018

ELIZABETH POWELL†
Born in Boston, Massachusetts
Named apprentice in 2011
Joined in 2012
Promoted to soloist in 2018

HENRY SIDFORD†
Born in Marblehead, Massachusetts
Named apprentice in 2011
Joined in 2012
Promoted to soloist in 2018

JULIA ROWE†
Born in Elizabethtown, Pennsylvania
Joined in 2013
Promoted to soloist in 2016

LAUREN STRONGIN
Born in Los Gatos, California
Joined as a soloist in 2015

LONNIE WEEKS
Born in Los Alamos, New Mexico
Joined in 2010
Promoted to soloist in 2018

HANSUKE YAMAMOTO
Born in Chiba, Japan
Joined in 2001
Promoted to soloist in 2005

WANTING ZHAO†
Born in Anshan, China
Joined in 2011
Promoted to soloist in 2016

†Received training at San Francisco Ballet School
Dancer head shots // © Chris Hardy and David Allen
CORPS DE BALLET

KAMRYN BALDWIN†
Born in Honolulu, Hawai‘i
Joined in 2015

ALEXANDRE CAGNAT†
Born in Cannes, France
Named apprentice in 2016
Joined in 2017

SEAN BENNETT†
Born in San Francisco, California
Named apprentice in 2011
Joined in 2012

ETHAN CHUDNOW†
Born in Napa, California
Named apprentice in 2017
Joined in 2018

SAMANTHA BRISTOW†
Born in Media, Pennsylvania
Named apprentice in 2014
Joined in 2015

CAVAN CONLEY
Born in Bozeman, Montana
Joined in 2018

LUDMILA BIZALION†
Born in Rio de Janeiro, Brazil
Named apprentice in 2006
Joined in 2007
Returned in 2016

DIEGO CRUZ†
Born in Zaragoza, Spain
Joined in 2006

THAMIRES CHUVAS†
Born in Rio de Janeiro, Brazil
Named apprentice in 2014
Joined in 2015

Megan Amanda Ehrlich
Born in Charleston, South Carolina
Named apprentice in 2011
Joined in 2012
Returned in 2017

GABRIELA GONZALEZ
Born in Mérida, Mexico
Joined in 2017

SAMANTHA BRISTOW†
Born in Media, Pennsylvania
Named apprentice in 2014
Joined in 2015

†Received training at San Francisco Ballet School

Dancer head shots // © Chris Hardy and David Allen

PROGRAM 01 | 415 865 2000 | 21
NICOLAI GORODISKII
Born in Lviv, Ukraine
Joined in 2018

ANATALIA HORDOV
Born in Santa Clarita, California
Named apprentice in 2017
Joined in 2018

ELLEN ROSE HUMMEL
Born in Greenville, South Carolina
Named apprentice in 2011
Joined in 2012

BLAKE JOHNSTON
Born in Charlotte, North Carolina
Joined in 2017

SHENÉ LAZARUS
Born in Durban, South Africa
Named apprentice in 2016
Joined in 2017

MADISON KEESLER
Born in Carlsbad, California
Joined in 2009
Returned in 2017

NORIKA MATSUYAMA
Born in Chiba, Japan
Joined in 2014

CARMELA MAYO
Born in Las Vegas, Nevada
Named apprentice in 2017
Joined in 2018

SWANE MESSAOUDI
Born in Aix-en-Provence, France
Named apprentice in 2017
Joined in 2018

KIMBERLY MARIE OLIVIER
Born in New York, New York
Named apprentice in 2009
Joined in 2010

SEAN ORZA
Born in San Francisco, California
Named apprentice in 2007
Joined in 2008

†Received training at San Francisco Ballet School
Dancer head shots // © Chris Hardy and David Allen
CORPS DE BALLET

LAUREN PARROTT†
Born in Palm Harbor, Florida  
Named apprentice in 2012  
Joined in 2013

JOHN-PAUL SIMOENS†
Born in Omaha, Nebraska  
Named apprentice in 2014  
Joined in 2015

SKYLA SCHRETER
Born in Chappaqua, New York  
Joined in 2014

JOSEPH WARTON†
Born in Beaverton, Oregon  
Joined in 2017

NATHANIEL REMEZ†
Born in Washington, DC  
Named apprentice in 2016  
Joined in 2017

SKYLA SCHRETER
Born in Chappaqua, New York  
Joined in 2014

MYLES THATCHER†
Born in Atlanta, Georgia  
Named apprentice in 2009  
Joined in 2010

EMMA RUBINOWITZ†
Born in San Francisco, California  
Named apprentice in 2012  
Joined in 2013

MAGGIE WEIRICH†
Born in Portland, Oregon  
Named apprentice in 2014  
Joined in 2015

ALEXANDER RENEFF-OLSON†
Born in San Francisco, California  
Named apprentice in 2012  
Joined in 2013

MINGXUAN WANG†
Born in Qingdao, China  
Named apprentice in 2013  
Joined in 2014

MIRANDA SILVEIRA†
Born in Rio de Janeiro, Brazil  
Named apprentice in 2013  
Joined in 2014

AMI YUKI†
Born in Saitama, Japan  
Named apprentice in 2014  
Joined in 2015

ESTÉBAN CUADRADO†
MAX FÖLLMER†

NATASHA SHEEHAN†
Born in San Francisco, California  
Joined in 2016

JOSEPH WARTON†
Born in Beaverton, Oregon  
Joined in 2017

NATHANIEL REMEZ†
Born in Washington, DC  
Named apprentice in 2016  
Joined in 2017

MYLES THATCHER†
Born in Atlanta, Georgia  
Named apprentice in 2009  
Joined in 2010

EMMA RUBINOWITZ†
Born in San Francisco, California  
Named apprentice in 2012  
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MAGGIE WEIRICH†
Born in Portland, Oregon  
Named apprentice in 2014  
Joined in 2015

ALEXANDER RENEFF-OLSON†
Born in San Francisco, California  
Named apprentice in 2012  
Joined in 2013

MINGXUAN WANG†
Born in Qingdao, China  
Named apprentice in 2013  
Joined in 2014

MIRANDA SILVEIRA†
Born in Rio de Janeiro, Brazil  
Named apprentice in 2013  
Joined in 2014

AMI YUKI†
Born in Saitama, Japan  
Named apprentice in 2014  
Joined in 2015

APPRENTICES

ESTÉBAN CUADRADO†
MAX FÖLLMER†

JASMIN JIMISON†
JOSHUA JACK PRICE†

LEILI RACKOW†
JACOB SELTZER†

†Received training at San Francisco Ballet School
Dancer head shots // © Chris Hardy and David Allen
Frances Chung in Tomasson/Possokhov’s 
Don Quixote
© Erik Tomasson
Composer: Ludwig Minkus
Choreographer: Alexander Gorsky, after Marius Petipa
Staging and Additional Choreography: Helgi Tomasson and Yuri Possokhov
Scenic and Costume Design: Martin Pakledinaz
Lighting Design: James F. Ingalls
Associate Scenic Designer: Arnulfo Maldonado
Associate Costume Designer: Heather Lockard
Author of Don Quixote: Miguel de Cervantes

World Premiere (Original Petipa production):
December 26, 1869—Imperial Ballet, Bolshoi Theatre; Moscow, Russia
World Premiere (Gorsky production): December 6, 1900—Imperial Ballet, Bolshoi Theatre; Moscow, Russia
World Premiere (Tomasson/Possokhov staging): March 14, 2003—San Francisco Ballet, War Memorial Opera House; San Francisco, California

The 2012 production of Helgi Tomasson and Yuri Possokhov’s Don Quixote was made possible by New Productions Fund Lead Sponsors Mrs. Jeannik Méquet Littlefield, and Mr. and Mrs. John S. Osterweis; Major Sponsors Rudolf Nureyev Dance Foundation, and Larry and Joyce Stupski; and Sponsors Richard C. Barker, Christine H. Russell Fund of the Columbia Foundation, Suzy Kellems Dominik, Stephanie Barlage Ejabat, Gaia Fund, The William Randolph Hearst Foundation, Cecilia and Jim Herbert, and Diane B. Wilsey.

These performances of Don Quixote are made possible by Lead Sponsors Margaret and Will Hearst, and Diane B. Wilsey; Major Sponsor Anonymous; and Sponsor James C. Gries. Additional support is provided by the Richard B. Gump Fund of the SF Ballet Endowment Foundation.

PRODUCTION CREDITS

Additional Children’s Rehearsal Assistant: Tina LeBlanc. Assistant Costume Designer: Shawn McCulloch; Assistant Interns to Martin Pakledinaz: Hannah Kittel, Guilia Cauti, Laura Ortiz. Costumes constructed by: Carelli Costumes Inc. New York, NY; Krostyne Studio Pittsburgh, PA; Parsons-Meares Ltd., New York, NY; Tricorne Inc. New York, NY; Driad tutus by Yoshi Terashima London, England; Masks, Millinery and Head Dressing by Carelli Costumes Inc. New York, NY; Karen Eifert New York, NY; Rodney Gordon New York, NY; Arnold S. Levine, Inc. Theatrical Millinery and Crafts New York, NY; Lynne Mackey Studio New York, NY; Don Quixote armor by Costume Armour New York, NY; Painting and distressing by Jeff Fender Studio Inc. Brooklyn, NY; Fabric dyeing by Eric Winterling Inc. New York, NY; Kimtex Fabric Services New York, NY; Lisa Sacaris Houston, TX; Jewelry by Franklin Labovitz Washington, D.C.; Boots by Hiatt Dance Boots Salt Lake City, UT; Pluma Portland, OR; Scenic construction and painting by San Francisco Ballet Carpentry and Scenic Departments at the San Francisco Opera Scenic Studios.
THE STORY OF DON QUIXOTE

PROLOGUE
Don Quixote is in his study, engrossed in a book about ancient chivalry. He falls asleep and dreams that he is a knight defending his ideal woman, Dulcinea. While he sleeps, Sancho Panza bursts through the door. The gluttonous Sancho has stolen a ham, and a group of exasperated housewives is pursuing him. Startled by the commotion, Don Quixote turns the angry women out of the room. An idea then comes to him: He will make Sancho his squire, and together they will set out on an adventure to defend virtue and punish those who don’t uphold the code of chivalry.

ACT I: A SQUARE IN BARCELONA
Amid festivities in a square in Barcelona, Kitri, daughter of the innkeeper, professes her love for Basilio, a barber. Her father Lorenzo spots the lovers in the crowd and separates them, insisting that Kitri will marry the wealthy, foppish nobleman Gamache. Don Quixote and Sancho Panza’s arrival in the square causes a commotion. When Don Quixote sees Kitri, he mistakes her for Dulcinea, and the two briefly dance a minuet. At the height of the merriment, Kitri and Basilio sneak off, pursued by Don Quixote, Sancho Panza, Lorenzo, and Gamache.

ACT II, SCENE 1: THE SPANISH COUNTRYSIDE
Kitri and Basilio meet a group of pastoral nomads by a field of windmills and are warmly welcomed. When Don Quixote, Sancho Panza, Gamache, and Lorenzo arrive, Kitri and Basilio hide. The foursome is invited to watch a puppet show. During the performance, Don Quixote mistakes the puppet heroine for Dulcinea. With sword in hand, he rushes to defend her, destroying the puppet stage. Confused, he thinks a nearby windmill is a threatening giant and strikes at it. Caught by its sail, Don Quixote is hurled to the ground and falls into a deep sleep.

ACT II, SCENE 2: THE DREAM
Don Quixote dreams he is a knight surrounded by forest nymphs and cupids; in the dream, Kitri symbolizes his ideal woman, Dulcinea. At sunrise, Sancho Panza, Lorenzo, and Gamache arrive, interrupting his dream. Now sympathetic to the young lovers’ situation, Don Quixote attempts to lead Lorenzo and Gamache astray.

ACT II, SCENE 3: A TAVERN
Don Quixote, Sancho Panza, Gamache, and Lorenzo finally catch up with Kitri and Basilio in a tavern. Once again Lorenzo insists Kitri accept Gamache’s proposal. In response, Basilio fakes suicide. Kitri begs Don Quixote to persuade Lorenzo to let her marry Basilio—it was the young man’s final wish before his death. When Don Quixote threatens Lorenzo with his sword, he gives his consent and blesses the lovers. Instantly Basilio comes back to life.

ACT III: THE WEDDING
There is much merrymaking as the village celebrates the marriage of Kitri and Basilio. With Don Quixote as the guest of honor, the happy lovers dance for him. He congratulates them, then bids farewell to all. Together with Sancho Panza, Don Quixote continues on his adventures.
For anyone who has read Miguel de Cervantes’ classic novel *Don Quixote* or seen the musical *Man of La Mancha*, the name “Don Quixote” conjures an addled, would-be knight and his roly-poly counterpart, Sancho Panza, who pursue adventure in the name of chivalry. But in the ballet world’s *Don Quixote*, it’s a love story that takes center stage—starring Kitri, an innkeeper’s daughter, and Basilio, the town barber—with the “knight of the woeful countenance” and his reluctant squire playing supporting roles.

*Don Quixote* is filled with physical humor and fiery dancing, topped off with a wedding—a virtuosic celebration often performed as a stand-alone ballet titled *Kitri’s Wedding*. But the full ballet offers much more than a fabulous finish. It’s a romantic comedy done ballet style—dressed up in tutus, tiered dresses, and bolero jackets and peopled with passionate young lovers, rowdy townspeople, dashing toreadors, the foolish Gamache, and even Cupid and her Driads (in a romantic dream sequence in which *Don Quixote* sees Kitri as his idealized true love, Dulcinea). There’s even a horse or two. To Artistic Director and Principal Choreographer Helgi Tomasson, one of *Don Quixote*’s most appealing aspects is “the joy it gives you—you could say it’s a little bit of a farce. It’s nothing dramatic or psychological. It’s upbeat; it’s fun.”

Cervantes’ *Don Quixote* had been captivating readers for well over a century when the first ballet version was presented. That was in Vienna in 1740, choreographed by Franz Hilverding. Version after version followed: Jean-George Noverre’s in 1768, Charles-Louis Didelot’s in 1828, Paul Taglioni’s in 1850. Of the 20th-century versions, George Balanchine’s is probably the best known, partially for the perceived parallel between *Don Quixote*’s love for his Dulcinea and the choreographer’s for his muse, Suzanne Farrell. But the most influential version is the one by the great French choreographer Marius Petipa. He staged *Don Quixote* in Moscow in 1869, making changes and adding more music for a St. Petersburg production in 1871. Alexander Gorsky restaged Petipa’s version in Moscow in 1900 and again in St. Petersburg two years later, and it is this Petipa/Gorsky version that has endured.
**Don Quixote** first took the stage at San Francisco Ballet in 2003, choreographed by Tomasson and Yuri Possokhov, then a principal dancer and now choreographer in residence. Possokhov grew up with *Don Quixote* as a student at the Bolshoi Ballet, dancing various roles, and though he and Tomasson based their *Don Quixote* on the Petipa/Gorsky version, they included much of what Possokhov remembered. To help tell the story, they made some choreographic changes; for example, giving the lovers, Kitri and Basilio, an intimate pas de deux in the second act. And rather than ending with the grand pas de deux and Don Quixote’s exit as some versions do, Tomasson added music (also by Ludwig Minkus, who wrote the ballet’s score) that extends the wedding festivities.

Tomasson looks at Petipa's libretto as a ballet version of commedia dell’arte, a type of dramatic improvisation popular throughout Europe during the 16th and 17th centuries. It relied on stock character types to enact variations on recurring themes, such as a father who tries to marry off his daughter to a moneyed, older gent. She's in love with someone else, of course. Translating that plot to *Don Quixote*, we find Kitri, who’s in love with Basilio, rejecting the older and ridiculous Gamache, her father’s choice for her. And Sancho Panza, Don Quixote’s squire, is essentially a Zanni—a stock servant character. Commedia dell’arte always involved healthy doses of deception, chase scenes, and physical humor, and Tomasson says he finds “a lot of similarities. The chasing, Harlequin taking Columbine away—it’s the same thing here. They just happen to be in Don Quixote’s story.”

In planning to stage *Don Quixote* again in 2012, Tomasson decided it was time to give the Company its own production. (Previously the sets and costumes were rented from Royal Danish Ballet.) His priority in terms of production design was to allow things to flow, especially in the second act’s transitions from scene to scene. “The second act is in three sections,” says Tomasson, “and I like it to keep going as much as possible, at the same pace and rhythm” as the rest of the ballet, without bringing in the curtain and playing transitional music. The result is smooth transitions between scenes.

Although the choreography remains unchanged in the new production, the ballet was updated with a completely new look: 19th-century Spain was brought to life with scenery and costumes by Martin Pakledinaz, a Tony Award—winning designer whose credits include Tomasson’s *Nutcracker*. Pakledinaz, who died in 2012, said that the most important resources for *Don Quixote* were “the visuals of Spain, both the cities and the countryside, not only of La Mancha but Andalusia. [The story] technically takes place in the larger cities of Sevilla, Barcelona, but we decided to create our own village.” He was always influenced by fine artists, he said; for *Don Quixote*, he turned to some 17th-century sources (including Francisco de Zurbaran and Jusepe de Ribera).

Working with Tomasson was “very intense in a friendly way,” Pakledinaz said. Together they brainstormed how best to tell the story, clarifying characters and relationships through entrances and exits, costuming, and even the palette. Tomasson wanted to stick to the traditional, and Pakledinaz responded with what he described as “a dusty study where we discover Don Quixote; a bright, Spanish, earth-toned plaza; and a plain, barren terrain with a spooky tree and a windmill.” In his creative process, the sets came before the costumes. “You have to find out what your world is before you know who the people are that inhabit it.” Along with doing research, Pakledinaz said he “constantly referenced the previous production, sometimes purely for the choreography and sometimes to see if I felt that the scenic changes or the costume changes needed to be the same or could be readdressed.” In redeveloping a classic, he said, it’s important to “drop what you’ve seen and try to make it your original production.”

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**[ DANCER INSIGHT >> PERFORMING KITRI ]**

Kitri is one of the most challenging—and most fun—ballet heroines to dance. “She has a lot of character,” says Principal Dancer Mathilde Froustey, who has danced the role at SF Ballet and Paris Opera Ballet. “I feel so close to Kitri in the first act. She’s just having fun—teasing. In the second act, she’s less a character and more Don Quixote’s vision of the perfect woman. And in the third act she’s a mature Spanish woman.”

Each act has unique dancing challenges as well. “The first act is all about jumping and brilliant technique,” explains Froustey, “the second is all about control, and the third is all about big, classical technique.”

This is Principal Dancer Sasha De Sola’s first experience dancing Kitri in the full-length *Don Quixote*, and she’s looking forward to becoming immersed in her story: “For me, one of the great pleasures of performing a full-length ballet is three hours to fully delve into your character. Sharing those moments with your partner, the company you share the stage with, and the energy of the audience is one of the most gratifying and uniquely special experiences.”

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**Dancer Insight >> Performing Kitri**

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[INSTANT EXPERT >> WHAT IS A DRIAD?]

Classical ballets are populated with all kinds of mystical creatures: sylphs, wills, nymphs, shades, driads. (See image above.) If it’s a female supernatural being with wings, you’ll probably find it in a ballet.

In *Don Quixote*, our supernatural being of choice is a driad (a less-traditional spelling of “dryad,” taken from the Russian word, дриада). In Greek mythology, a driad is a wood nymph who inhabits a tree—usually an oak tree.

The most famous driad is Eurydice, whose husband, Orpheus, tries and fails to save her from death. George Balanchine’s ballet *Orpheus* tells this story. And driads appear in several other ballets as well, like *Sylvia*, choreographed by a variety of choreographers, including Frederick Ashton and Mark Morris; and *The Dryad*, made by Lew Christensen for San Francisco Ballet in 1954.

In *Don Quixote*, we meet a group of driads in the Dream sequence, after the Don goes tilting at windmills. They appear with their Queen, Cupid, and Dulcinea (the Don’s ideal woman, who is performed by the same dancer as Kitri). Ethereal and otherworldly, the driads reveal the beauty that lives within the Don’s imagination. —JS
MARIUS PETIPA  
Choreographer

Marius Petipa (1818–1910), often called the “father of classical ballet,” is considered one of the greatest choreographers of all time. Born in Marseille, France, he was educated at the Grand College in Brussels and also studied music at the Brussels Conservatory. Petipa was ballet master and principal choreographer of the Imperial Ballet (now Mariinsky Ballet) from 1871 until 1903. His career in St. Petersburg coincided with what is known as the golden age of Russian ballet, when the art form flourished under the patronage of the Emperor in the twilight of Imperial Russia. Petipa created more than fifty ballets, including Don Quixote, La Bayadère, and The Sleeping Beauty. He also revived a substantial number of existing works. Many of these revivals would go on to become the definitive versions on which all subsequent productions would be based, including Le Corsaire, Giselle, and Swan Lake (with Lev Ivanov). Petipa’s full-length works and individual pieces that have survived in active performance are considered cornerstones of the classical ballet repertory.

ALEXANDER GORSKY  
Choreographer

Alexander Gorsky (1871–1924) was a Russian dancer and choreographer. Taught by Marius Petipa, Gorsky trained at the Imperial School of Ballet in St. Petersburg and started his dancing career six years after enrolling in the school. After retiring from the stage, he choreographed and restaged many ballets, including Petipa’s Swan Lake, La Bayadère, and Don Quixote. Gorsky completed the restaging of Don Quixote in 18 months, adding more movement and groups to the stage. In his later years he spent most of his time teaching at the Imperial School of Ballet.

LUDWIG MINKUS  
Composer

Ludwig Minkus (1826–1917) was an Austrian composer of ballet music, a violin virtuoso, and a teacher. He is noted for the music he wrote while serving as the official composer of ballet music for the St. Petersburg Imperial Theatre in Russia. During his long career, he wrote music for the original works and numerous revivals staged by renowned ballet masters Arthur Saint-Léon and Marius Petipa. Among the composer’s most celebrated compositions were his scores for La Source, Don Quixote, and La Bayadère.

CREATIVE TEAM
YURI POSSOKHOV
Staging and additional choreography

Known for his thoughtful and wide-ranging choreography, beautiful dancing, and strong partnering skills, Ukrainian-born Yuri Possokhov is choreographer in residence for San Francisco Ballet. After training at the Bolshoi Ballet Academy, he danced for a dozen years with the Bolshoi Ballet and Royal Danish Ballet before moving to the US and joining SF Ballet as a principal dancer in 1994. Over the next 12 years, he performed leading roles while also beginning to choreograph and set up short tours with colleagues. When Possokhov retired from the stage, he was named SF Ballet’s choreographer in residence. He has created 16 ballets for SF Ballet, including Magrittomania, which won an Isadora Duncan Dance Award for outstanding choreography; RAkU; and Swimmer. His full-length ballets A Hero of Our Time (2015) and Nureyev (2017), both created for the Bolshoi Ballet, were both awarded Benois de la Danse awards for choreography. Possokhov has also created ballets for The Joffrey Ballet, Atlanta Ballet, Oregon Ballet Theatre, and The Georgia State Ballet.

MARTIN PAKLEDINAZ
Scenic and Costume Designer

Martin Pakledinaz (1953–2012) was a costume and scenic designer who worked in theater, dance, opera, and film. Born in Sterling Heights, Michigan, he graduated from Wayne State University and received a master’s in drama from the University of Michigan. Pakledinaz was a prolific designer and his work has been seen throughout the United States and around the world. He collaborated frequently with SF Ballet, designing for choreographers Helgi Tomasson, Mark Morris, and Christopher Wheeldon. Pakledinaz also worked in theater and opera, frequently collaborating with Peter Sellars, and designing works for the Metropolitan Opera, Seattle Opera, Opera Salzburg, New York City Opera, Lyric Opera, Glimmerglass Opera, and the Canadian Opera Company. He was nominated 10 times for the Tony Award, winning for a 1999 revival of Kiss Me, Kate and Thoroughly Modern Millie (2002). Pakledinaz was posthumously inducted into the American Theater Hall of Fame.

JAMES F. INGALLS
Lighting Designer

James F. Ingalls designs lighting for dance, theater, opera, and symphony concerts. He is a Department of Dramatic Arts graduate of The University of Connecticut and studied at the Yale School of Drama. His designs for SF Ballet include Don Quixote, Onegin, Sylvia, Nutcracker, Helgi Tomasson’s Silver Ladders, the 2008 New Works Festival and the 2018 Unbound festival. Ingalls’ work is seen in the repertoires of American Ballet Theatre, Boston Ballet, Dutch National Ballet, Mark Morris Dance Group, The National Ballet of Canada, and Pacific Northwest Ballet. Recent designs include Concertiana, Half Life, and The Beauty of Grey for Paul Taylor’s American Modern Dance and The Nutcracker for Miami City Ballet. His work in opera and theater with director Peter Sellars spans 37 years. Ingalls often collaborates with The Wooden Floor dancers in Santa Ana, California.
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For more than 40 years, the Grammy Award–winning San Francisco Ballet Orchestra has made the music that propels our movement. With a core group of 49 regular members that expands to 65 players for certain productions, the Orchestra’s repertory extends from classics such as Tchaikovsky’s *Swan Lake* and *Nutcracker* to the more abstract and contemporary of ballet and symphonic works. Our musicians are as brilliant as individual artists as the orchestra is as an ensemble. Please visit sfballet.org/orchestra for photos of each SF Ballet Orchestra musicians.

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We’ve designed a wonderful variety of events for our supporters during our 2019 Repertory Season. Listed below are events for members of the Artistic Directors Council, Chairman’s Council, Christensen Society, The Jocelyn Vollmar Legacy Circle, and Friends of SF Ballet. Christensen Society members and above will receive invitations to events that correspond with their performance dates. These events are marked with an asterisk (*). To receive an invitation for events on dates which you do not currently have tickets, please consider exchanging or purchasing tickets for those dates. For more information, please visit our website at sfballet.org/donor-events, or contact Ari Lipsky, Senior Manager, Individual Giving, at alipsky@sfballet.org or 415 865 6635.

**FEBRUARY**
- Legacy Studio Rehearsal (VLC)
  - Wednesday, February 6 at 5:30 pm
  - Chris Hellman Center for Dance
- Pre-Curtain Dinner*, Kaleidoscope (CHO+)
  - Tuesday, February 12 at 5 pm
  - The Green Room, Veterans Building
- CS Cast Party*, Kaleidoscope (ASO+/
  - Tuesday, February 12 at 10 pm
  - The Green Room, Veterans Building
- Legacy Luncheon & Student Matinee (VLC)
  - Thursday, February 14 at 12 pm
  - War Memorial Opera House
- Pre-Curtain Dinner*, In Space & Time (CHO+)
  - Thursday, February 14 at 5 pm
  - The Green Room, Veterans Building
- CS Studio Rehearsal (DAN+)
  - Thursday, February 28 at 5:30 pm
  - Chris Hellman Center for Dance

**MARCH**
- Legacy Studio Rehearsal (VLC)
  - Saturday, March 2 at 3:30 pm
  - Chris Hellman Center for Dance
- Trainee Performance (DAN+/VLC)
  - Monday, March 4 at 6 pm
  - Chris Hellman Center for Dance

**MARCH (continued)**
- Open Dress Rehearsal and Reception,
  - *The Sleeping Beauty (PAT+)*
  - Saturday, March 9 at 1 pm
  - War Memorial Opera House
- Worklight Rehearsal & Reception (ASO+)
  - Tuesday, March 26 at 6:15 pm
  - War Memorial Opera House
- Cast Party*, Lyric Voices (CHM+)
  - Wednesday, March 27 at 10 pm
  - Hayes Street Grill
- Pre-Curtain Dinner*,
  - *Space Between (CHO+)*
  - Friday, March 29 at 5:30 pm
  - The Green Room, Veterans Building
- CS Cast Party*, Space Between (ASO+)
  - Friday, March 29 at 10:30 pm
  - The Green Room, Veterans Building

**APRIL**
- Company Class Observation
  - and Reception (SUP+/
  - Saturday, April 6 at 10 am
  - War Memorial Opera House
- Orchestra Rehearsal (PAT+/VLC)
  - Wednesday, April 17 at 11:30 am
  - Zellerbach Rehearsal Hall

**APRIL (continued)**
- Open Dress Rehearsal,
  - *The Little Mermaid (SUP+)*
  - Friday, April 19 at 1 pm
  - War Memorial Opera House

**MAY**
- CS Studio Rehearsal (DAN+)
  - Wednesday, May 1 at 5:30 pm
  - Chris Hellman Center for Dance
- Open Dress Rehearsal,
  - *Shostakovich Trilogy (CON+)*
  - Tuesday, May 7 at 1 pm
  - War Memorial Opera House
- Pre-Curtain Dinner*,
  - *Shostakovich Trilogy (CHO+)*
  - Tuesday, May 7 at 5 pm
  - Location TBD
- CS Cast Party*,
  - *Shostakovich Trilogy (ASO+)*
  - Tuesday, May 7 at 10 pm
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- CS Warehouse Event (ASO+)
  - Details to follow
- Ballet History Lecture (CON+)
  - Details to follow

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NUTCRACKER BENEFIT LUNCHEON:
LAND OF DREAMS
On December 15, 2018, San Francisco Ballet kicked off the holiday season with the third-annual Nutcracker Benefit Luncheon: Land of Dreams. This family-friendly event is held in conjunction with the opening weekend of Helgi Tomasson’s beloved Nutcracker.

The festive, fun-filled day began with lunch and entertainment in San Francisco City Hall, which was transformed into a magical Land of Dreams. As carolers sang, children and their families enjoyed interactive activities such as a Build-A-Bear pop-up station, a Flipbook photo booth, a book signing by Principal Dancer Sasha De Sola, Three Twins ice cream sundae bar, unique crafts, and visits by SF Ballet dancers in Nutcracker character costumes.

After lunch, Santa Claus arrived to lead guests across the street to the War Memorial Opera House for a matinee performance of Nutcracker. During intermission, guests enjoyed holiday sweets, and following the performance, Nutcracker Suite level guests joined cast members onstage to experience firsthand the wonder of Nutcracker’s magical falling snow accompanied by the SF Ballet Orchestra playing holiday carols.

Proceeds from the event supported SF Ballet’s School and Youth Programs and the SF Ballet School Scholarship Fund, which provides more than $1 million in need- and merit-based scholarships to talented young students every year.

Our sincere thanks to Nutcracker Benefit Luncheon Co-Chairs, Beth and Brian Grossman and Kara and Charles Roell (both Beth and Kara are members of the SF Ballet Board of Trustees), as well as the Host Committee members Christine and Scott Connors, Melodie and Scott Dylla, Mimi and Peter Haas Fund, Julia and Kevin Hartz, Gisel and Omid Kordestani, Kelsey and David Lamond, Marissa Mayer and Zachary Bogue, Phyllis Moldaw, Partner Fund Management, Maureen and George Sollman, Susan and David Viniar, and Diane B. Wilsey. SF Ballet also extends our appreciation to event sponsor Tiffany & Co.

CHRISTENSEN SOCIETY HONOREE KRISTEN A. AVANSINO
At the annual Chairman’s Council Dinner last November, San Francisco Ballet honored Kristen Avansino for her remarkable service. Avansino has served as a Trustee of San Francisco Ballet since 1993. She was Honorary Chair of the host committee for the opening dinner of Unbound: A Festival of New Works in 2018 and has served on the governance and artistic committees throughout the years.

Avansino is the president and executive director of the E. L. Wiegand Foundation, executive director of the Edwin L. Wiegand Trust, and serves as an adjunct professor of dance (lecturer and guest choreographer) at the University of Nevada, Reno.

Through her association with the E. L. Wiegand Foundation, Avansino facilitated major support from the foundation for the world premieres of Helgi Tomasson’s productions of Swan Lake (1988) and Romeo & Juliet (1994), and the SF Ballet premieres of John Neumeier’s The Little Mermaid (2010) and Liam Scarlett’s Frankenstein (2017). Additionally, the E. L. Wiegand Foundation was a member of SF Ballet’s 75th Anniversary Sponsor’s Council (2008). The foundation has supported the Artist Reserve Fund, numerous projects for the School, and made the first gift in support of the 2018 Unbound Festival.

We are proud to honor Kristen Avansino and are grateful for her tremendous contribution to SF Ballet.
DIANE B. WILSEY HONORED WITH LEW CHRISTENSEN MEDAL

At the 2019 Opening Night Gala, the Lew Christensen Medal was presented to Diane (Dede) Wilsey in recognition of her service to San Francisco Ballet. Wilsey has served with rare distinction as a Trustee of San Francisco Ballet. Her generosity, wise counsel, and deep commitment over nearly five decades have helped San Francisco Ballet to realize its mission of bringing the joy of dance to the widest possible audience.

"For many years, Dede has been an incredible supporter of the Ballet," says Artistic Director and Principal Choreographer Helgi Tomasson. "Her commitment is generous and unwavering, from our core programs to our most ambitious projects, including foundational support of our boundary-breaking 2018 Unbound festival. I am so pleased that she is receiving this acknowledgement." In addition to her commitment as a Trustee of the SF Ballet Association, Wilsey is president of the Board of Trustees of the Fine Arts Museums of San Francisco and serves on the Boards of the San Francisco Opera and the War Memorial. She is also a member of the board of Overseers at the Hoover Institution and lifetime director of the UCSF Board of Overseers. Wilsey has led successful capital campaigns for Immaculate Conception Academy and Grace Cathedral, as well as a $200 million campaign to rebuild the de Young Museum.

In 1983, the Lew Christensen Medal was established by San Francisco Ballet’s Board of Trustees to honor the Company’s 50th anniversary. That year, the medal was presented to Christensen, director of the SF Ballet for more than 30 years, in acknowledgement of his lifelong service to San Francisco Ballet. The medal is reserved to honor those rare individuals who have left an indelible mark on the history of San Francisco Ballet.

San Francisco Ballet is very grateful to Diane Wilsey for her incredible support and dedication.

RECOGNIZING NEW AND DEPARTING TRUSTEES

SF Ballet welcomes Lisa Daniels, Dr. Thomas M. Jackson, Brenda Leff, John T. Palmer, and Zenya Yoder to the SF Ballet Board of Trustees.

Lisa Daniels is the managing partner of KPMG’s San Francisco office and oversees KPMG’s Bay Area and Northwest market. She serves on several industry and advisory boards, including the Silicon Valley Leadership Group, the Bay Area chapter of Women Corporate Directors, and KPMG’s Family for Literacy program.

Dr. Thomas Jackson is a retired clinical pathologist. He was active with the American Board of Pathology and served on the board of Blood Centers of the Pacific. He and his wife, Dr. Kathleen Grant have been avid art collectors for years, and recently opened the Jackson Grant Gallery in Ross. They have been subscribers and donors to SF Ballet for nearly four decades.

Brenda Leff was a professional dancer and later attended law school, practicing with a specialty in estate planning. She has served on the boards of several local performing arts organizations including LEVYdance, Marin Ballet, and the Richmond/Ermet Aid Foundation. She is a former president of the SF Ballet Auxiliary and served as an Associate Trustee of the SF Ballet Board.

John Palmer is the founder and president of Montgomery Partners, a real estate investment firm specializing in the acquisition, renovation, and management of multi-family buildings located in northern and southern California. He and his wife, Amy Palmer, have been enthusiastic supporters of SF Ballet for nearly four decades.

Zhenya Yoder is the former principal vice president and senior human resources manager of Bechtel Group, Inc., a privately-owned engineering, procurement, and construction company. She directed the development and implementation of corporate HR strategies, policies, and technology, including executive and employee compensation, total benefits, recruitment and retention, and diversity.

SF Ballet gratefully acknowledges retiring Association Board Members Kate Duhamel and Mark G. Lopez, as well as SF Ballet Endowment Foundation Director Hank J. Holland for their outstanding service to our organization.
2019 OPENING NIGHT GALA: THIS IS PASSION

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Our most loyal donors are dedicated to supporting exquisite art and understand that a contribution to San Francisco Ballet is an investment in the cultural life of the Bay Area. Our growth and evolution as a company and school is due in large part to the steadfast and generous support of patrons in the Bay Area and beyond. In 2005, we created the honor of Great Benefactor to recognize donors whose cumulative giving to SF Ballet is $1 million or more. We are pleased to welcome Ann and Robert S. Fisher and Joyce Stupski as our newest Great Benefactors.

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For more information, please contact Sarah Warner, Associate Director of Development, Individual Giving at swarner@sfballet.org or 415 865 6634.

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The Chairman’s Council brings together a like-minded community of business leaders and philanthropists who share the goal of bringing world-class ballet to a world-class city. San Francisco Ballet gratefully acknowledges the generous support of Chairman’s Council members, who contributed gifts of $15,000 or more to the annual fund as of December 4, 2018. In addition to receiving Christensen Society benefits, members of the Chairman’s Council receive benefits tailored to their individual interests, such as the opportunity to sponsor a ballet or enjoy an exclusive viewing of a ballet rehearsal. If you would like more information about the Chairman’s Council, please contact Danielle St.Germain-Gordon, Chief Development Officer at dgordon@sfballet.org or 415 865 6615.

The names of donors who have been honored as ten-year members of the Chairman’s Council or Christensen Society are followed by a plus sign (+). Former SF Ballet Trustees and Associate Trustees are noted with an asterisk (*).
The Christensen Society, named for the three brothers whose artistic vision pioneered SF Ballet, offers a foundational connection to the heritage of the Company. Christensen Society member donations enable SF Ballet to underwrite season productions, acquire contemporary and classical works for our repertory, conduct national and international tours, train hundreds of young dancers at San Francisco Ballet School, and share the love of dance with underserved children and families throughout the Bay Area.

San Francisco Ballet gratefully acknowledges the generous support of Christensen Society members, who contributed gifts of $2,500 to $14,999 to the annual fund as of December 4, 2018. For more information about the Christensen Society, please contact Ari Lipsky, Senior Manager, Individual Giving at alipsky@sfballet.org or 415 865 6635.

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To learn more about Foundation giving, contact Elizabeth Luu, Associate Director of Development, Institutional Giving, at eluu@sfballet.org or 415 865 6616.

To learn more about Corporate giving, contact Colette Whitney, Corporate Giving Manager, at cwhitney@sfballet.org or 415 865 6651.

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<tr>
<th>GRAND BENEFACTORS</th>
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<td>Gaia Fund</td>
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<td>San Francisco Grants for the Arts</td>
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<td>$100,000–$249,999</td>
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<tr>
<td>Bently Foundation, in honor of Glenn McCoy’s 30 years of leadership at San Francisco Ballet</td>
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CORPORATE SUPPORT

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<td>Pacific Gas and Electric Company</td>
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<td>Tiffany &amp; Co.</td>
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<td>Visa</td>
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<td>U.S. Bank Foundation</td>
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VISIT THE SHOP AT SF BALLET

You’ll find a spectacular assortment of SF Ballet-branded merchandise, beautiful jewelry, and wonderful gifts.

The Shop is open one hour before curtain time, during intermission, and for thirty minutes following weekend matinees.

The Ballet Shop is located on the south mezzanine.
JOCELYN VOLLMAR LEGACY CIRCLE

Your estate gift to SF Ballet puts you in very special company: the Jocelyn Vollmar Legacy Circle. Jocelyn Vollmar’s career extended from performing roles in SF Ballet’s first Nutcracker and Swan Lake to training generations of dancers in SF Ballet School. We created the Jocelyn Vollmar Legacy Circle to recognize and thank those individuals who, as a part of their own legacy, make an investment in the future of SF Ballet.

Members gain special insight into SF Ballet and the creative process of dance through an annual celebratory luncheon and other behind-the-scenes events. Legacy gifts come in all sizes and include gifts from wills and living trusts; gifts that return lifetime income, such as charitable gift annuities; our pooled income fund; and other planned gifts. For information about Legacy Circle membership and estate gift options, please contact Elizabeth Lani, Deputy Director of Development/Planned Giving, at elani@sfballet.org or 415 865 6623.
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The San Francisco Ballet Endowment Foundation is a separate nonprofit public benefit corporation that holds and manages endowment funds. It is now the third largest source of revenue for SF Ballet after ticket sales and contributions and supports creating new ballets, touring, scholarships and financial aid for SF Ballet School students, and community education and outreach programs.

Donors who make gifts of $25,000 or more to the endowment have a fund created in their name that can provide general support or support designated for specific uses at SF Ballet, SF Ballet School, and SF Ballet's education programs. For more information, please contact Elizabeth Lani, Deputy Director of Development/Planned Giving, at elani@sfballet.org or 415 865 6623.

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52 | SAN FRANCISCO BALLET | PROGRAM 01
Don Quixote

The Matador and the Ballerina, 14 x 11, oil on canvas

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The San Francisco Ballet “family” extends beyond the stage to include a large community of dedicated and generous volunteers who are personally involved in the Company’s success. The tireless efforts of these volunteers contribute greatly to SF Ballet’s accomplishments.

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Vibrant, energetic, and passionately committed to the success of each ballet season, SF Ballet Auxiliary members comprise an exclusive group of women who leverage their talents in fundraising events that raise more than $2 million for SF Ballet each year.

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ENCORE!
If you’re a young professional who loves dance and a great party, join our 300 plus ENCORE! members at a wide variety of social, educational, and networking events. Learn more at sfballet.org/encore.

LEADERSHIP

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ALLEGRO CIRCLE

of women who leverage their talents in fundraising events that raise more than $2 million for SF Ballet each year.

Vibrant, energetic, and passionately committed to the success of each ballet season, SF Ballet Auxiliary members comprise an exclusive group

AUXILIARY

who are personally involved in the Company’s success. The tireless efforts of these volunteers contribute greatly to SF Ballet’s accomplishments.

BRAVO

Each year BRAVO members contribute a collective total of more than 14,000 hours of volunteer assistance to SF Ballet. In the process they get a personal close encounter with the inner workings of the world of SF Ballet. Learn more at sfballet.org/bravo.

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Paulette Cauithorn
Martha Debs
Joan Green

Julie Hawkins
Giovanna Jackson
Pirkko Lucchesi

We are pleased to recognize BRAVO members who contributed 40 hours or more during the 2017–18 Season.

250+ HOURS

Corine Assouline*
Paulette Cauithorn
Martha Debs
Julie Hawkins
Giovanna Jackson*
Patricia Knight
Suzanne Knott*
Pirkko Lucchesi
Dosia Matthews
Steve Merlo
Twyla Powers

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55-99 HOURS

Susanne Johnson
Kathy Judd
Elmira Lagundi*
Sabrina Leong
John Mazurski
Roberta McMullan
Patricia Nelson
Deric Patrick
Sherri Releford
Kathryn Roberts
Pauline Roothman
Herm Sinoy
Lacy Steffens
Karen Wiel*
Michael Williams
Steve Wong
May Yasui

Cyndy Lee*
Lucy Lo
Margaret McCormack
Wilcox
Keiko Moore*
Gale Niess
Deborrah Ortego
Johanna Payne
Sue Plasai
Sara Pope
Mercedes Rodriguez
Blaine Shirk
Eileen Soden
Stephanie Somersille
Tracy Stoehr
Elena Sukhovnina
Sherrie Szalay*
Susan Warble

Daphne Wray
Eve Zhang

40-54 HOURS

Edie Bazjanac
Justin Chew
Jeanette Chudnow
Pamela Clark
Donna Diserold
Linda Drake
Inna Edwards
Janet Gamble
Piers Greenhill
Cindy James
Suzan Kalian

55

John Maher
Linda Miyagawa*
Sara Osaba
Elizabeth Price
Susan Sakai-McClure
Anne Snowball*
Erika Stuart
Joshua Theaker
Steve Trenam
Audrey Tse Treanor
Sylvia Walker*
Stephen Wiel*
Stas Yurkevich

*denotes 25 or more years of BRAVO membership

SAN FRANCISCO WAR MEMORIAL & PERFORMING ARTS CENTER

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Ms. Sheila M. Lippman
Mrs. Barry R. Lipman
Ms. Debra A. Leylegian
40-54 HOURS

Marilyn Breen
Jenny Au-Yeung
Jon Borset
Monique Bouskos
Julie Brown-Modenos*
Klara Cheung
Hao Do
Doris Duncan
Vicente Garcia
Keiko Golden
Roger Green
Lydie Hammad
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Carrie Kost
Christine Lasher
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Sara Osaba
Elizabeth Price
Susan Sakai-McClure
Anne Snowball*
Erika Stuart
Joshua Theaker
Steve Trenam
Audrey Tse Treanor
Sylvia Walker*
Stephen Wiel*
Stas Yurkevich

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LAST WORDS ON DON QUIXOTE

The adventures of Don Quixote, fiercely committed to both his ideals and his delusions, have captivated readers for more than 400 years. Cervantes’ Don Quixote is considered the first modern novel—and the first best-seller. Although Quiteria (Kitri) and Basilio appear in just two of 126 chapters, their story supplies inspiration for an entire ballet.

“Destiny guides our fortunes more favorably than we could have expected. Look there, Sancho Panza, my friend, and see those thirty or so wild giants, with whom I intend to do battle....”

“What giants?” asked Sancho Panza.

“The ones you can see over there,” answered his master, “with the huge arms, some of which are very nearly two leagues long.”

“Now look, your grace,” said Sancho, “what you see over there aren't giants, but windmills, and what seems to be arms are just their sails, that go around in the wind and turn the millstone.”

“Obviously,” replied Don Quixote, “you don't know much about adventures.”

—Don Quixote, Miguel de Cervantes
YOUR LEGACY, OUR FUTURE

Jocelyn Vollmar dedicated her life to dance and to San Francisco Ballet. A San Francisco native, she received her training at SF Ballet School and was a distinguished principal dancer with the Company. Her extraordinary career included important milestones for the organization: she performed in the American premieres of the now-universally loved ballets Swan Lake and Nutcracker, in which she was our first Snow Queen.

In 1948, she was invited by George Balanchine to dance with New York City Ballet in its inaugural year and then performed internationally before returning to complete her performing career here at SF Ballet. After leaving the stage, Jocelyn was a teacher at the SF Ballet School from 1985 to 2005, training generations of dancers. Her contributions have been many in shaping the institution, including her devotion to the art form at the highest standards of excellence.

The Jocelyn Vollmar Legacy Circle is comprised of thoughtful individuals who have made a commitment to our work by including SF Ballet in their will or other estate plans. For information about bequests and other legacy gifts, contact Deputy Director of Development Elizabeth Lani at 415 865 6623 or legacycircle@sfballet.org.
play it like Hermès