

A woman with long, dark, curly hair is standing in a dense field of purple and green foliage. She is wearing a white and gold tutu with intricate lace and floral patterns. She has her eyes closed and her hands are clasped in front of her chest, holding a small bouquet of flowers. The lighting is dramatic, highlighting her face and the details of her costume against the dark background of the plants.

2018 SEASON

PROGRAM 01

THE SLEEPING BEAUTY

Ballet

SAN FRANCISCO BALLET
HELGI TOMASSON, ARTISTIC DIRECTOR

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SAN FRANCISCO BALLET
HELGI TOMASSON, ARTISTIC DIRECTOR

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Above, left to right: SF Ballet in Tomasson's
The Sleeping Beauty; Angelo Greco // © Erik Tomasson

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GREETINGS

FROM THE ARTISTIC DIRECTOR & PRINCIPAL CHOREOGRAPHER

Welcome to our 2018 Repertory Season. We're opening our 85th season with *The Sleeping Beauty*. I staged San Francisco Ballet's first full-length production of *The Sleeping Beauty* in 1990, one hundred years after the original, choreographed by Marius Petipa, premiered at the Mariinsky Theater in St. Petersburg with Tchaikovsky's score. In this production, I've kept much of Petipa's exquisite choreography, and added new choreography as well.

One of the pillars of the classical ballet tradition, *The Sleeping Beauty* is the beloved story of a cursed princess, good and evil fairies, and the triumph of true love's kiss. It's drama and spectacle and also pure classical ballet technique: precise, specific, regal. Just as orchestras return to the classical canon for inspiration and to strengthen their skills, this is an important return to the source for us. Truly mastering the deceptively difficult classical technique translates into doing everything else well. Although it's one of the most challenging ballets to perform, our dancers make it look easy. I look forward to seeing how our dancers will embody the many different roles in *The Sleeping Beauty*.

The Sleeping Beauty is just the start—we have an incredible 2018 Repertory Season planned. In February we'll perform two triple-bill programs: Bright Fast Cool Blue, which includes ballets by George Balanchine, Benjamin Millepied, and Justin Peck; and Distinctly SF Ballet, which includes three ballets choreographed for this Company by Val Caniparoli, Myles Thatcher, and myself. In March, *Frankenstein* returns, as well as a program created as a tribute to the centennial of my mentor, Jerome Robbins, with four of his iconic works. I've invited The National Ballet of Canada to perform in early April, dancing John Neumeier's *Nijinsky*.

Our 2018 Repertory Season culminates with Unbound: A Festival of New Works. Twelve international choreographers have created twelve brand-new works for this festival, which takes place from April 20–May 6. I hope you'll be in the audience for this boundary-breaking exploration of ballet. I'm looking forward to seeing what these talented artists will create.

Sincerely,



Helgi Tomasson
Artistic Director & Principal Choreographer



© Erik Tomasson

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 33 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 guidance, 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 others. Tomasson has choreographed more than 50 works for SF Ballet, 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 this season's *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 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*.



GLENN MCCOY

EXECUTIVE DIRECTOR

Glenn McCoy's career in the performing arts spans more than 30 years of operations management and marketing. After working for San Francisco Opera and the Metropolitan Opera,

he 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 and SF Ballet's 75th Anniversary Season in 2008. He has overseen tapings of Lubovitch's *Othello*, Tomasson's *Nutcracker*, and 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.



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 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.

Tomasson, West, and Armand headshots // © Erik Tomasson
McCoy headshot // © Chris Hardy

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FOR YOUR INFORMATION

IN THE OPERA HOUSE

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 Café at the Opera House on the Lower Lounge level opens two hours prior to curtain time—and is also open during intermission. Call **415 861 8150** for reservations.

Refreshments are available on the lower level as well as the Box, Orchestra, and Dress Circle levels. There are drinking fountains on all levels near the elevators.

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.

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.

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.

Courtesy telephones, for local calls only, are on the Main Lobby level, across from the elevators.

Chariot shuttles are available from the Civic Center/UN Plaza BART Station at Grove Street and Hyde Street to the War Memorial Opera House (301 Van Ness Avenue) one hour before and one hour after performances. This complimentary shuttle service will be available for all Repertory Season performances in the 2018 season, unless otherwise noted.

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 and we cannot guarantee availability. Our staff will assist you.

Reducing waste is important to us. We're using recyclable and compostable materials for food service. Please help our efforts by sorting items into our recycling bins (hard plastic wine glasses, bottles, cans, and paper programs), compost bins (lidded cups, disposable cutlery, napkins, and most food containers), and landfill (potato chip bags).

PLEASE NOTE

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.

Smoking is not permitted in the Opera House.

Opera House management reserves the right to remove any patron who is creating a disturbance.

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

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 and 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**, Mon–Fri, 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*: Tues–Fri, noon through the first intermission; Sat and Sun, 10 am through the first intermission. 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**.

TIMELINE: SAN FRANCISCO BALLET AND THE SLEEPING BEAUTY

A tradition of innovation flows through the history of San Francisco Ballet. As America's oldest professional ballet company, SF Ballet builds upon strong classical roots, while continually exploring and redefining where the art form is headed.



1890
The Sleeping Beauty premieres at the Imperial Mariinsky Theater in St Petersburg.
 Carlotta Brianza as Princess Aurora



1942
 San Francisco Ballet splits from the opera with Willam Christensen as artistic director.

1944

San Francisco Ballet dances the first complete production of *Nutcracker* in the United States.



1933
 The San Francisco Opera Ballet is founded to provide dancers for opera productions. San Francisco Ballet School is established.
 Lew Christensen and Janet Reed



Lew Christensen, Willam Christensen, and Harold Christensen

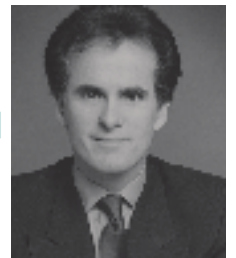
1952
 Lew Christensen becomes director of SF Ballet.
 Celena Cummings and Joaquim Felsch in Lew Christensen's *Nutcracker*

1957
 SF Ballet tours 11 Asian nations, followed by a tour of Latin America in 1958 and the Middle East in 1959.

SF Ballet dancers in Giza, Egypt



1985
 Helgi Tomasson retires from New York City Ballet and becomes artistic director of San Francisco Ballet.



Helgi Tomasson

1973
 Michael Smuin is appointed associate artistic director.
 David McNaughton in Michael Smuin's *A Song for Dead Warriors*

1990
 Helgi Tomasson choreographs SF Ballet's first full-length production of *The Sleeping Beauty*.

1991
The New York Times proclaims, "SF Ballet under Helgi Tomasson's leadership is one of the spectacular success stories of the arts in America."
 Mikko Nissinen and Joanna Berman in Tomasson's *The Sleeping Beauty*



2008
 The New Works Festival marks the Company's 75th anniversary with 10 premieres by 10 choreographers.

SF Ballet in Mark Morris' *Joyride*



2018
 Unbound: A Festival of New Works premieres 12 ballets by 12 international choreographers.

SF Ballet Principal Dancers
 Yuan Yuan Tan and Vitor Luiz

For a complete history of San Francisco Ballet, visit sfballet.org/history.
 Historic photos courtesy of the Museum of Performance and Design. 1990 photo of *The Sleeping Beauty* // © Marty Sohl.
 2008 photo of *Joyride*; 2018 photo of Vitor Luiz and Yuan Yuan Tan // © Erik Tomasson.

EXPLORE BALLET



CURTAIN TALKS AND PODCASTS

For an inside look at the performance you're about to see, come to the Opera House a bit early for a Meet the Artist interview or a Pointes of View lecture. You can also listen to our two new podcasts: *To the Pointe*, for an in-depth exploration of the upcoming performance, and *Demi-Pointe*, for a quick overview of what you're about to see. All SF Ballet podcasts, including recordings of our Meet the Artist interviews and Pointes of View lectures, are available on our website and on all podcast players, including Apple Podcasts. For more information www.sfballet.org/explore/podcasts

MEET THE ARTIST INTERVIEWS

Fridays, 7:00–7:30 pm, Sundays 1:00–1:30 pm, *Free and open to all ticket holders for selected performances*

Meet the Artist interviews feature an artist who worked on the performance.

POINTES OF VIEW LECTURES

Wednesdays, 6:00–6:45 pm, *Free and open to the public*

Company artists, visiting scholars, and others offer key insights into the performance. All are welcome—you don't even need a ticket.

Program 01 | *The Sleeping Beauty*

January 24

Dance Educator Mary Wood and Artistic Director and Principal Choreographer Helgi Tomasson discuss the new artists joining the Company, followed by a review of the 2018 Repertory Season with a focus on *Unbound: A Festival of New Works*.

Program 02 | *Bright Fast Cool Blue*

February 14

Was *Serenade* really Balanchine's first piece in America? And if not, how did that myth come to be? SF Ballet Visiting Scholar James Steichen discusses Balanchine's early work and the pieces that preceded *Serenade*.

Program 03 | *Distinctly SF Ballet*

February 21

SF Ballet Soloist James Sofranko leads SF Ballet School students in choreographic explorations, followed by a panel discussion with Associate Director of Audience Engagement Jennie Scholick, PhD; Sofranko; SF Ballet School Director Patrick Armand; and SF Ballet School alums.

Program 04 | *Frankenstein*

March 7

Dance Educator Mary Wood discusses the intricacies of the makeup and costumes in Liam Scarlett's *Frankenstein* with SF Ballet production staff.

Program 05 | *Robbins: Ballet & Broadway*

March 21

In honor of the Jerome Robbins Centennial, Associate Director of Audience Engagement Jennie Scholick, PhD will briefly discuss the many facets of Jerome Robbins' talents, including his successes on Broadway and as a ballet choreographer, followed by a discussion with SF Ballet dancers about performing Robbins' ballets and his impact on other contemporary choreographers.

Program 06 | *Nijinsky: A Ballet by*

John Neumeier, danced by

The National Ballet of Canada

April 4

SF Ballet's Scholar-in-Residence, Carrie Gaiser Casey, PhD, will lead a discussion of the dramatic life and career of Vaslav

Nijinsky, with a focus on John Neumeier's provocative ballet and the many historical figures who appear within it.

Programs | 07 & 08

Unbound: A Festival of New Works

April 25

What does it take to put on a festival like *Unbound*? SF Ballet writer Cheryl Ossola hosts a panel discussion on the creation of new work at San Francisco Ballet and why SF Ballet has made new choreography a guiding principle. General Manager Debra Bernard, Production Director Christopher Dennis, and Ballet Master and Assistant to the Artistic Director Ricardo Bustamante discuss how *Unbound* came together and the stories behind the festival.

May 2

Principal Dancer Tiit Helimets demonstrates the differences between classical, neoclassical, and contemporary ballet with SF Ballet School students, followed by a discussion with Dance Educator Mary Wood.

SEMINARS, WORKSHOPS, MASTER CLASSES, AND MORE

From lectures to social events, we offer opportunities to explore the method behind the magic you see onstage.

BALLET INSIGHTS

SF Ballet Season Overview

January 22, 29, February 5; 6–8 pm

Want to know what to look for on stage this season? Join us for an interactive three-session seminar that will offer an in-depth preview of our upcoming season.

EXPLORING SERENADE

February 11, 2–5 pm

In this intensive half-day course, learn about the history of George Balanchine's iconic ballet, its hidden stories, and its many interpretations.

BALLET BASICS

A Beginner's Guide to SF Ballet

March 18, 1–4 pm

This three-hour seminar will give you a deeper understanding of ballet, from its classical roots to current practice. Take a ballet class, hear from a dancer, and learn about the history of classical ballet.

BALLET TALK

Join us for a 60-minute talk and Q & A, followed by a wine-and-cheese reception with the speaker.

January 27, 5–6:30 pm;

The Sleeping Beauty with Tina LeBlanc

February 17, 5–6:30 pm;

Distinctly SF Ballet

April 7, 5:00–6:30 pm;

John Neumeier's *Nijinsky*

BOUNDLESS: A SYMPOSIUM ON BALLET'S FUTURE

April 27–29

Three days of discussions among artists, scholars, and critics will explore how issues around choreography, diversity, and technology are shaping ballet's future. For more: sfballet.org/boundless

AMERICAN BALLET 1900–1983

August 2018 (dates to be announced)

How did American ballet get its start? Join us for an interactive three-session seminar that will look from Anna Pavlova to Lew Christensen to George Balanchine.

MASTER CLASSES

Register to Dance or Observe

Master Classes provide an in-depth look at one particular ballet or choreographer. Designed for advanced-level dancers ages 15 to 20, Master Classes also welcome up to 75 observers, and offer an intimate, behind-the-scenes look at the rigor and craft of ballet. For more information: sfballet.org/masterclasses

Jerome Robbins' Ballets

February 25, 10 am–12 pm

Taught by SF Ballet School Faculty Member and former Principal Dancer Tina LeBlanc

Prepare for the Jerome Robbins centennial by exploring the repertory of this choreographic genius, taught by one of our most beloved and versatile faculty members.

WANT TO LEARN MORE ABOUT THE SLEEPING BEAUTY?

Meet Aurora, SF Ballet's new chatbot and resident expert on all things ballet. To chat with her, just start a conversation with SF Ballet on Facebook Messenger and say "Hi Aurora." Learn about the production, the Opera House, and our dancers—and you may even get to hear from a dancer or two! You can meet her by opening the Messenger app on your phone, tapping "People," then clicking "Scan Code," and scanning this QR code. Or by going to: <http://m.me/sfballet>



LOVED THE MUSIC AT THE PERFORMANCE TONIGHT?

Listen to it when you get home by checking out SF Ballet's Spotify playlists. You'll find recordings of the music played tonight—and get the opportunity to prep for upcoming programs.



Opposite page, both: San Francisco Ballet in Balanchine's *Serenade* // Choreography by George Balanchine
© The Balanchine Trust // Photo © Erik Tomasson. Above: Sarah Van Patten leads a SF Ballet School Master Class on pantomime //
© Erik Tomasson; SF Ballet School students // © Chris Hardy



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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. It is recommended that true ballet beginners start with our Beginner Ballet series. We want to make sure you get the full attention of our teachers, so we limit enrollment to 30 students per class. Classes fill quickly—reserve your spot today. For more information: sfballet.org/adultballet

ADULT BEGINNER BALLET SERIES

January 20–March 17

Saturdays, 2:30–4 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. For more information: sfballet.org/adultballet

ADULT BALLET WORKSHOP

June 11–16

Why do kids always get to have all the fun? SF Ballet School is organizing the second-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. Early bird discount available through Jan 31. For more information: sfballet.org/adultworkshop

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.



Above: San Francisco Ballet School PD Class // © Chris Hardy

**CHILDREN'S AUDITIONS FOR
SAN FRANCISCO 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 2018–19 school-year program on June 2. To be eligible to audition, students must be age 8–11 by September 1, 2018. For more information and to register: sfballet.org/school/audition

BALLET FOR YOUNG CHILDREN

Give your child the gift of dance! Learning the joy of movement begins with Pre-Ballet classes at San Francisco 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 2018 classes will be open for enrollment beginning in April. For more information about free trial classes: sfballet.org/preballet

SUMMER BALLET CAMP

Summer 2018 (dates to be announced)

For more information:

sfballet.org/school/summer-sessions

SUMMER DANCE CAMP

Summer 2018 (dates to be announced)

Boys & Girls Clubs of San Francisco (BGCSF) and San Francisco Ballet are partnering to offer the fourth-annual Summer Dance Camp. This free, weeklong dance program is open to BGCSF members and promotes creative expression while encouraging education through the performing arts. BGCSF members will have the opportunity to take classes in a range of dance styles from professional teaching artists onsite at San Francisco Ballet School. Summer Dance Camp will be open for enrollment beginning in April. For more information: www.sfballet.org/dancecamp

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.



Our life here

Olivia and Jim Guthrie, residents since 2015

Their Shared
VISION

With children and grandchildren in California and a teaching history that includes Stanford and UC Berkeley, Olivia and Jim decided that San Francisco Towers not only is the city's most appealing Life Plan Community, but also offers an address central to the best of the Bay Area. To learn more, or for your personal visit, please call 415.447.5527.



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ARTISTS OF THE COMPANY

ARTISTIC DIRECTOR & PRINCIPAL CHOREOGRAPHER

HELGI TOMASSON

PRINCIPAL DANCERS

Dores André
Ulrik Birkkjær
Frances Chung
Sasha De Sola
Carlo Di Lanno
Mathilde Froustey

Jaime Garcia Castilla
Angelo Greco
Tiit Helimets
Luke Ingham
Maria Kochetkova
Herbert Family Principal Dancer

Vitor Luiz
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 Osterweis
Principal Dancer*

PRINCIPAL CHARACTER DANCERS

Ricardo Bustamante[†]

Val Caniparoli[†]

Rubén Martín Cintas

Anita Paciotti[†]

SOLOISTS

Max Cauthorn[†]
Isabella DeVivo[†]
Daniel Deivison-Oliveira[†]

Jahna Frantziskonis
Esteban Hernandez
Koto Ishihara[†]

Steven Morse[†]
Julia Rowe[†]
James Sofranko

Lauren Strongin
Wei Wang[†]
Hansuke Yamamoto
WanTing Zhao[†]

CORPS DE BALLET

Kamryn Baldwin[†]
Sean Bennett[†]
Ludmila Bizalio[†]
Samantha Bristow[†]
Alexandre Cagnat[†]
Thamires Chuvas[†]
Diego Cruz[†]
Megan Amanda Ehrlich
Benjamin Freemantle[†]
Solomon Golding

Gabriela Gonzalez
Jillian Harvey
Ellen Rose Hummel[†]
Blake Johnston[†]
Madison Keesler[†]
Blake Kessler[†]
Shené Lazarus[†]
Elizabeth Mateer
Norika Matsuyama[†]
Davide Occhipinti[†]

Kimberly Marie Olivier[†]
Sean Orza[†]
Wona Park[†]
Lauren Parrott[†]
Elizabeth Powell[†]
Nathaniel Remez[†]
Alexander Reneff-Olson[†]
Rebecca Rhodes[†]
Emma Rubinowitz[†]
Skyla Schreter

Natasha Sheehan[†]
Henry Sidford[†]
Miranda Silveira[†]
John-Paul Simoens[†]
Myles Thatcher[†]
Isabella Walsh[†]
Mingxuan Wang[†]
Joseph Warton[†]
Lonnie Weeks
Maggie Weirich[†]
Ami Yuki[†]

APPRENTICES

Ethan Chudnow[†]

Anatalia Hordov[†]

Carmela Mayo[†]

Swane Messaoudi[†]

Larisa Nugent[†]

Benji Pearson[†]

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 & PRINCIPAL CONDUCTOR

Martin West

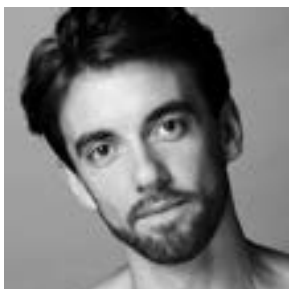
[†]Received training at San Francisco Ballet School

PRINCIPAL DANCERS



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.



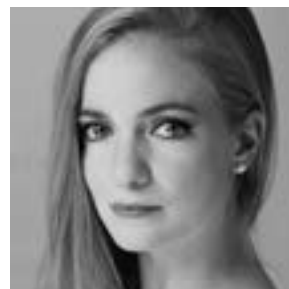
ULRIK BIRKKAER

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.



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.



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.



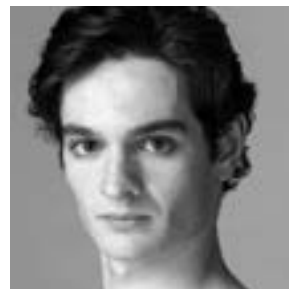
MATHILDE FROUSTEY

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 García 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.



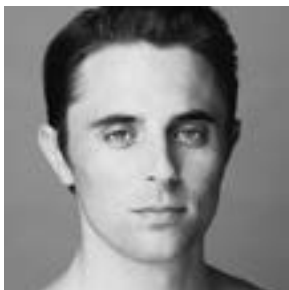
ANGELO GRECO

Born in Nuoro, Italy, Angelo Greco trained at La Scala Ballet School in Milan. He danced with La Scala Ballet before joining SF Ballet as a soloist in 2016. He was promoted to principal dancer in 2017.



TIIT HELIMETS

Born in Viljandi, Estonia, Tiit Helimets trained at Tallinn Ballet School. He danced with Estonian National Ballet and Birmingham Royal Ballet before joining San Francisco Ballet as a principal dancer in 2005.



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 soloist in 2012. He was promoted to principal dancer in 2014.



MARIA KOCHETKOVA

Born in Moscow, Russia, Maria Kochetkova trained at the Bolshoi Ballet School in Moscow and danced with The Royal Ballet and English National Ballet before joining SF Ballet as a principal dancer in 2007. She was appointed Herbert Family Principal Dancer in 2012.



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.

*Received training at San Francisco Ballet School

PRINCIPAL DANCERS



ANA SOPHIA SCHELLER

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



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.



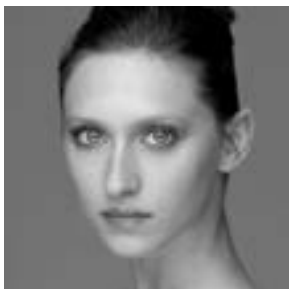
SOFIANE SYLVE

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.



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 soloist in 1995 and was promoted to principal dancer in 1997. She was appointed Richard C. Barker Principal Dancer in 2012.



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.



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.

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 1987



RUBÉN MARTÍN CINTAS

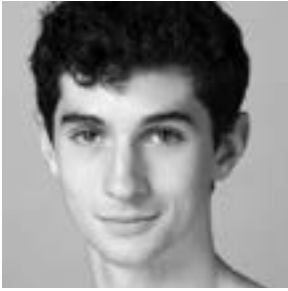
Born in Reus, Spain
Joined in 2000
Named principal character dancer in 2014



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



STEVEN MORSE*

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



WEI WANG*

Born in Anshan, Liaoning, China
Named apprentice in 2012
Joined in 2013
Promoted to soloist in 2016



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



JULIA ROWE*

Born in Elizabethtown, Pennsylvania
Joined in 2013
Promoted to soloist in 2016



HANSUKE YAMAMOTO

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



DANIEL DEIVISON-OLIVEIRA*

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



KOTO ISHIHARA*

Born in Nagoya, Japan
Joined in 2010
Promoted to soloist in 2014



JAMES SOFRANKO

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



WANTING ZHAO*

Born in Anshan, Liaoning, China
Joined in 2011
Promoted to soloist in 2016



LAUREN STRONGIN

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

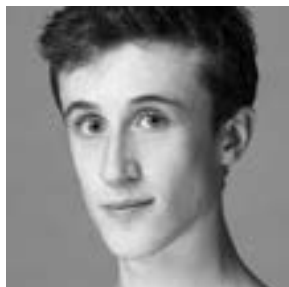
*Received training at San Francisco Ballet School
Dancer headshots // © Chris Hardy and David Allen

CORPS DE BALLET



KAMRYN BALDWIN*

Born in Honolulu, Hawai'i
Joined in 2015



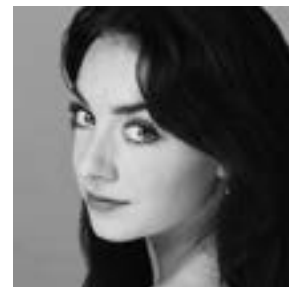
ALEXANDRE CAGNAT*

Born in Cannes, France
Named apprentice in 2016
Joined in 2017



MEGAN AMANDA EHRLICH

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



JILLIAN HARVEY

Born in Hollidaysburg, Pennsylvania
Named apprentice in 2012
Joined in 2012



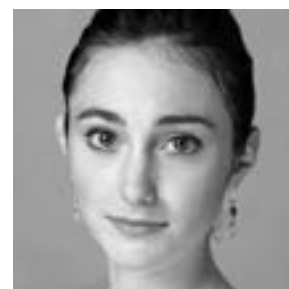
SEAN BENNETT*

Born in San Francisco, California
Named apprentice in 2011
Joined in 2012



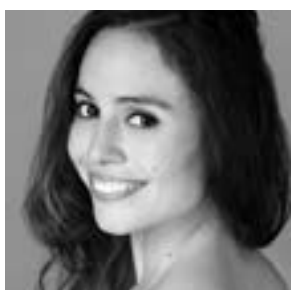
BENJAMIN FREEMANTLE*

Born in New Westminster,
British Columbia, Canada
Named apprentice in 2014
Joined in 2015



ELLEN ROSE HUMMEL*

Born in Greenville, South Carolina
Named apprentice in 2011
Joined in 2012

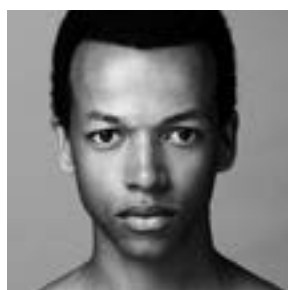


LUDMILA BIZALION*

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

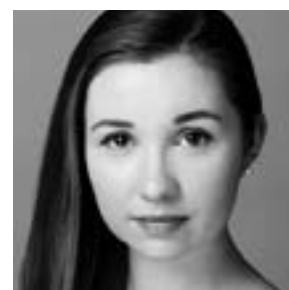
THAMIRES CHUVÁS*

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



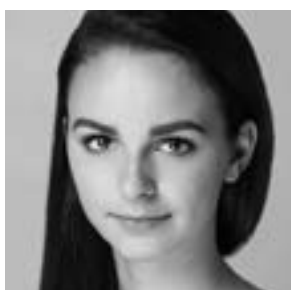
SOLOMON GOLDING

Born in London, United Kingdom
Joined in 2017



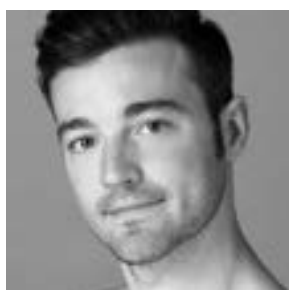
BLAKE JOHNSTON*

Born in Charlotte, North Carolina
Joined in 2017



SAMANTHA BRISTOW*

Born in Media, Pennsylvania
Named apprentice in 2014
Joined in 2015



DIEGO CRUZ*

Born in Zaragoza, Spain
Joined in 2006



GABRIELA GONZALEZ

Born in Mérida, Mexico
Joined in 2017

*Received training at San Francisco Ballet School
Dancer headshots // © Chris Hardy and David Allen

CORPS DE BALLET



MADISON KEESLER*

Born in Carlsbad, California
Joined in 2009
Returned in 2017



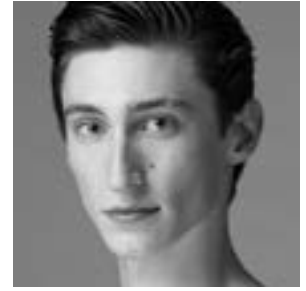
NORIKA MATSUYAMA*

Born in Chiba, Japan
Joined in 2014



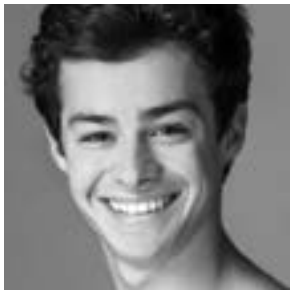
SEAN ORZA*

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



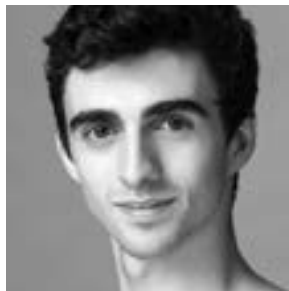
NATHANIEL REMEZ*

Born in Washington, DC
Named apprentice in 2016
Joined in 2017



BLAKE KESSLER*

Born in Jacksonville, Florida
Named apprentice in 2015
Joined in 2016



DAVIDE OCCHIPINTI*

Born in Rome, Italy
Named apprentice in 2016
Joined in 2017



WONA PARK*

Born in Seoul, South Korea
Joined in 2017



ALEXANDER RENEFF-OLSON*

Born in San Francisco, California
Named apprentice in 2012
Joined in 2013



SHENÉ LAZARUS*

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



KIMBERLY MARIE OLIVIER*

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



LAUREN PARROTT*

Born in Palm Harbor, Florida
Named apprentice in 2012
Joined in 2013



REBECCA RHODES*

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



ELIZABETH MATEER

Born in Boca Raton, Florida
Joined in 2016



ELIZABETH POWELL*

Born in Boston, Massachusetts
Named apprentice in 2011
Joined in 2012

CORPS DE BALLET



EMMA RUBINOWITZ†

Born in San Francisco, California
Named apprentice in 2012
Joined in 2013



MIRANDA SILVEIRA†

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



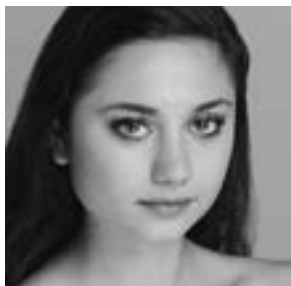
ISABELLA WALSH†

Born in Rolling Hills, California
Named apprentice in 2016
Joined in 2017



MAGGIE WEIRICH†

Born in Portland, Oregon
Named apprentice in 2014
Joined in 2015



SKYLA SCHRETER

Born in Chappaqua, New York
Joined in 2014



JOHN-PAUL SIMOENS†

Born in Omaha, Nebraska
Named apprentice in 2014
Joined in 2015



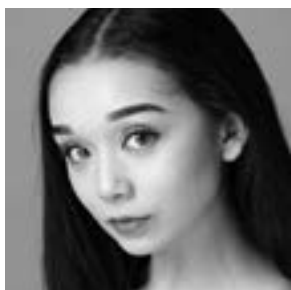
MINGXUAN WANG†

Born in Qingdao, China
Named apprentice in 2013
Joined in 2014



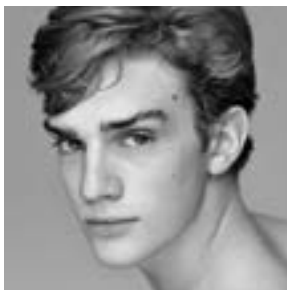
AMI YUKI†

Born in Saitama, Japan
Named apprentice in 2014
Joined in 2015



NATASHA SHEEHAN†

Born in San Francisco, California
Joined in 2016



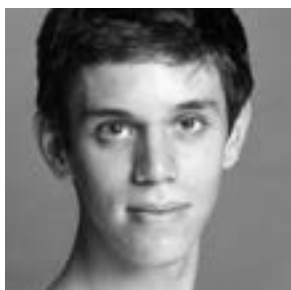
MYLES THATCHER†

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



JOSEPH WARTON†

Born in Beaverton, Oregon
Joined in 2017



HENRY SIDFORD†

Born in Marblehead, Massachusetts
Named apprentice in 2011
Joined in 2012



LONNIE WEEKS

Born in Los Alamos, New Mexico
Joined in 2010

APPRENTICES

ETHAN CHUDNOW†
ANATALIA HORDOV†
CARMELA MAYO†
SWANE MESSAUDI†
LARISA NUGENT†
BENJI PEARSON†

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



YOUR LEGACY, OUR FUTURE



“Our bequest to San Francisco Ballet is a way of immortalizing our love of this art form. For us, ballet represents the highest and most exquisite expression of beauty, power, and discipline—combining movement, music, and cultural values. Our gift gives us the satisfaction of knowing that, through our legacy, our spirit (in some small way) will live on; engaging, enlightening, and enriching others for generations to come.”

Tom Taffel and Bill Repp are familiar faces in the War Memorial Opera House year-round. Both have served as ushers for more than twenty years and have helped countless patrons—whether in the opera season or the ballet season—enjoy their experience.

For information about bequests, charitable gift annuities and other estate gift options, contact Elizabeth Lani in SF Ballet’s planned giving office at **415 865 6623** or legacycastle@sfballet.org. Patrons who include SF Ballet in their will or other estate plans are invited to membership in the Jocelyn Vollmar Legacy Circle and celebrated as essential members of the SF Ballet family.

Ballet

SAN FRANCISCO BALLET
HELGI TOMASSON, ARTISTIC DIRECTOR

Tom Taffel and Bill Repp, two Ballet legacy members, and Principal Dancer Angelo Greco // © Chris Hardy





PROGRAM 01

THE SLEEPING BEAUTY

JAN 23—FEB 04

Composer: Peter Ilyich Tchaikovsky

Choreographer: Helgi Tomasson after Marius Petipa

Scenic and Costume Design: Jens-Jacob Worsaae

Lighting Design: Craig Miller

Additional Coaching on this Production:

Lola de Avila and Larisa Lezhnina

World Premiere:

January 15, 1890—Mariinsky Theatre; St Petersburg, Russia

San Francisco Ballet Premiere (Centennial Production):

March 13, 1990—War Memorial Opera House;
San Francisco, California

The 1990 Centennial Production of *The Sleeping Beauty* was made possible by Lucy and Fritz Jewett and Mr. Kenneth Rainin. Additional funding was provided by Mrs. Alfred S. Wilsey and The Harkness Foundation for Dance. The acquisition of new costumes for the 2018 revival of this production is made possible in part by Ms. Laura Clifford.

These performances of *The Sleeping Beauty* are made possible by Lead Sponsors Ms. Laura Clifford, Alison and Michael Mauzé, and the San Francisco Ballet Auxiliary; Major Sponsors Stephen and Margaret Gill Family Foundation, Innovation Global Capital, Alex and Carolyn Mehran, Mrs. Henry I. Prien, and Michael and Mary Schuh; and Sponsors Joseph and Marianne Geagea, Mark and Debra Leslie, Timothy Marten, M.D., and the Richard Thalheimer Family.

PRODUCTION CREDITS

Costumes constructed by Royal Danish Ballet, Copenhagen, Denmark. Scenic construction and painting by San Francisco Ballet Carpentry and Scenic Departments at the San Francisco Opera Scenic Studios, and by Royal Danish Ballet.



THE STORY OF THE SLEEPING BEAUTY

This production of the timeless fairytale "The Sleeping Beauty" is set in Russia in the 17th and 18th centuries. The curtain rises on the Imperial court for the Prologue and Act I, where society is still bound by Byzantine manners and fashion. Acts II and III take place one hundred years later, after Peter the Great had ruled and opened the doors to the influence of European styles and cultures.

PROLOGUE: THE CHRISTENING

Once upon a time in a faraway land, a princess named Aurora was born to a Tsar and Tsarina. A grand celebration is arranged for her christening. All the fairies of the kingdom are invited and the Fairies of Tenderness, Playfulness, Generosity, Serenity, and Courage each bestow their gifts on the princess. At last it is the Lilac Fairy's turn. But before she can bestow her gift, the Fairy of Darkness appears, blazing with anger. She had been forgotten; no invitation was sent to her. She, too, has something for the baby: a curse. One day Aurora will prick her finger on a spindle and die.

The Lilac Fairy has yet to make her offering. The benevolent Fairy cannot remove the Fairy of Darkness' curse, but she can soften it. She promises that Aurora shall not die from the prick of her finger, but will fall into a deep sleep for one hundred years and be awakened by a prince's kiss.

ACT I: THE SPELL

Sixteen years have passed, and the kingdom is celebrating Princess Aurora's birthday. Four suitors from the North, South, East and West have come to the Imperial court to seek her hand in marriage. During the revelry an old woman approaches the Princess and offers her a gift such as the girl has never before seen. It is a spindle! Delighted, Aurora plays with the curious object and then pricks her finger. She falls to the ground. The old woman throws off her cape, revealing herself to be the vengeful Fairy of Darkness. Having fulfilled her curse, she vanishes in triumph. But the Lilac Fairy returns to mitigate the curse, as promised. She weaves a spell of sleep over the entire Imperial court, and creates a forest that grows magically and covers the palace.



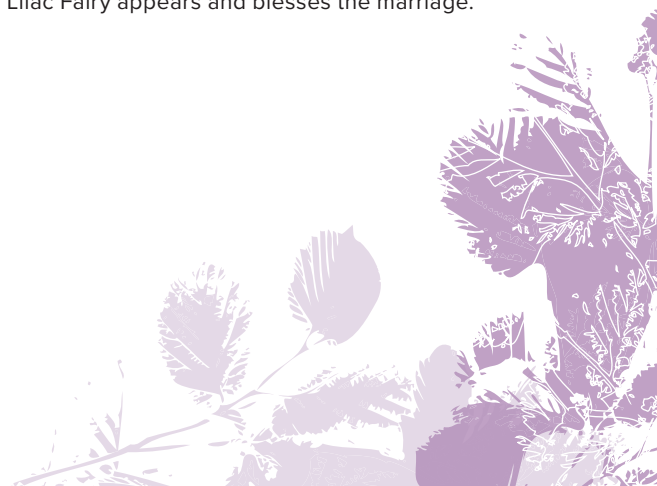


ACT II: THE VISION

One hundred years have passed, and young Prince Desiré is out hunting with members of his court. But he grows bored with the hunt and separates from his companions. He dreams of a love he fears he shall never attain. The Lilac Fairy appears and shows him a vision of Princess Aurora. Enchanted by what he has seen, Desiré begs the Fairy to take him to Aurora. The Lilac Fairy takes him through the magical forest, leading him to the hidden palace where Aurora sleeps. When the Prince finds the Sleeping Beauty he awakens her with a kiss. The spell is broken.

ACT III: THE WEDDING

The entire kingdom joyously celebrates the wedding of Princess Aurora to Prince Desiré. All pay tribute to the bride and groom, while individual characters dance for the delight of the court. In a final apotheosis, the Lilac Fairy appears and blesses the marriage.



What's the "Rose Adagio"?

The hops on pointe in *Giselle*, the 32 fouetté turns in *Swan Lake*—classical ballets are full of moments that give even the strongest ballerinas in the world pause. In *The Sleeping Beauty* that moment comes in Act I with the "Rose Adagio," one of the most famous (and perilous) moments in classical ballet. In the "Rose Adagio," so named because each man hands her a rose, Aurora dances with four suitors to decide which she might want to marry. The choreography involves her performing the same steps with each gentleman, as if testing to see which one will be the best dance—and life—partner.

What's so scary about the "Rose Adagio"? Mainly, a series of balances Aurora performs twice with each of the four suitors, first at the beginning of the dance and again at the end. These balances are deceptively hard: as she's standing on pointe, a suitor turns her in a circle. Then she must let go of his hand, balance on one foot, and take the next suitor's hand without ever coming off pointe. It's a test of classical technique, but also a show of Aurora's independence—ideally, it should look like she chooses to take each man's hand, not like she has to do so. A modified version of these balances reappears in the third act pas de deux, when Aurora and Prince Desiré dance at their wedding. But this time, instead of asserting her independence, the balance turns into a moment of courtly embrace, demonstrating that, finally, this man is her true love. Now that's happily ever after.

PROGRAM NOTES

by Cheryl Ossola

Recipe for a sublime evening: start with one beloved, time-traveling fairy tale. Add a gilded kingdom from long ago, fairytale characters, opulent and imaginative sets and costumes, and classical ballet, all elegance and grace. The result: San Francisco Ballet's luminous production of *The Sleeping Beauty*. Like the slumbering Princess Aurora, this ballet has been dozing in the wings—but for a decade instead of a century. Now revived, it's ready to make audiences fall in love with it all over again.

The Sleeping Beauty was born in 1890 at St. Petersburg's Mariinsky Theatre. Choreographed by the grand master of Russian ballet, Marius Petipa, and set to music by Peter Ilyich Tchaikovsky, *The Sleeping Beauty* brought to life one of Charles Perrault's fairy tales, "La Belle au Bois Dormant" ("The Sleeping Beauty in the Wood"), from his book *Stories or Tales from Times Past, With Morals: Tales of Mother Goose*. Perrault created a new genre of writing: the fairy tale. Based on age-old folk stories, his tales made social commentaries, targeting the aristocracy and controversies of the day. And his stories lived on, as children's books and as the basis for movies, operas, plays, musicals—and of course ballets.

With its demanding classical roles—for Aurora and Prince Desiré, a flock of Fairies, a gathering of woodland nymphs, and the Enchanted Princess and her Bluebird—plus massive sets and spectacular costumes, *The Sleeping Beauty* is fare for only the top tier of ballet companies. At San Francisco Ballet, Artistic Director and Principal Choreographer Helgi Tomasson decided his dancers

were ready to take on the challenge in 1990. Working with scenic and costume designer Jens-Jacob Worsaae, Tomasson created a brand-new production of this beloved classic, setting it in Russia in the 1600s and 1700s, before and after the reign of Peter the Great. This imaginative design concept shows the passing of a kingdom's 100 years of slumber via dramatic changes in costuming.

The Prologue and Act I are in the old Russian style, while the rest of the ballet reveals the Western influences that Peter the Great brought to the Russian court—fashions from Italy and France, including powdered wigs. This year's production has been revamped with costumes and an Act III set designed by Worsaae for Royal Danish Ballet. Although similar to his designs for SF Ballet, these costumes are richer, and the staircase in the wedding scene is noticeably grander. It's a subtle facelift, but one that enhances the splendor of the original designs.

As jaw-dropping as the scenic elements are, the real glory of *The Sleeping Beauty* is in the dancing. Simple and clean, with graceful use of the head and neck and softness in the arms, it's the epitome of classical technique and style—and difficult to return to when the dancers have spent months learning mostly contemporary ballets. "It's classical technique at its purest and most beautiful," says Tomasson. "There's so much in it that is a huge challenge to not only Aurora and the Prince, but so many other roles—all the Fairies,



Bluebird, the Jewels. Dancers need to keep up their classical strength and vocabulary. It's fun to be involved in new creations, but if you don't come back to your base, you're going to lose it. That's why it's so important to do those ballets." Dancers can freeze up when they're overly concerned about being correct, he says. The technique is exacting, but "you still have to dance it. Like the Fairies' variations—they're all choreographically beautiful, brilliant, and they have to be approached differently. They're giving gifts to the child."

The style derives from the etiquette and social conventions of the 17th- and 18th-century French court of King Louis XIV, the basis for Petipa's aesthetic for *The Sleeping Beauty*. "There is a certain style in the arms, the position of the head, upper torso, and shoulders," Tomasson says. "It has to do with aristocracy—it was very proper, very elegant, very courteous. The men don't just bow from the head; it's through the gesture of the hand, and the body follows." The low curve of the arms and open carriage of the upper chest come from French court fashions. The style was intended "to show off the beauty in that period," says Tomasson, "with those beautiful gowns and the women's bare shoulders and gorgeous necklaces."

Dancing the role of Aurora ranks high on the wish list of many ballerinas. Besides demonstrating pure classical technique, rock-solid composure, and physical strength, those who dance Aurora must transform from girl to woman, from childish delight to mature love. For Principal Dancer Sasha De Sola, who is dancing Aurora for the first time, it's a dream role. "It always has been," says De Sola, adding that she used to watch a video of one Aurora incessantly, Larisa Lezhnina at the Mariinsky Ballet. De Sola was around eight when she first saw *The Sleeping Beauty*, "and I fell in love with it right then. The first act always captured me the most; it's so beautiful, and the music draws you in."



Sasha De Sola rehearsing the role of Aurora in Tomasson's *The Sleeping Beauty*
// © Erik Tomasson

It's the mesh of character and physicality that appeals most to De Sola, "the strength and fragility of Aurora, which is different from the strength of Kitri [in *Don Quixote*] and the fragility of Giselle," she says. "I find Aurora has both, and that's really hard to master." Finding that balance is part of how she plans to make this role her own. "I always think of when [legendary former ballerina Natalia] Makarova was here setting *La Bayadère*—that's also very, very classical. She kept referring to how when she watches us do contemporary [works], there's freedom, there's breath—she says it's exactly the same thing [in classical ballets]. I'm trying to remember that. And you can find your own individuality in that, by musical phrasing or the juxtaposition of the brilliance of the legs and feet with the softness and the nuance of the upper body. I think it's much harder in a classical setting to find that freedom, but it's just as important."

Another Aurora, Principal Dancer Ana Sophia Scheller, comes to the role with a different perspective. As a principal dancer at New York City Ballet, she first danced Aurora in 2013, in Ballet Master in Chief Peter Martins' production. In revisiting the role at SF Ballet, her focus in early rehearsals was less on interpretation and more on learning new choreography. She calls *The Sleeping Beauty* "very regal, very classic. It's a hard ballet, especially for the woman." One example, she says, is the stamina required to dance the "Rose Adagio" and the solo that follows it. But onstage, deep into a character, "you're in a different world," she says. "That's what's great about full-length ballets—you're enjoying yourself. Yes, you're in pain and you're tired, but at the end you feel so fulfilled." After years of dancing mostly neoclassical repertory, she's glad to have the challenge. Classical ballet, she says, "was always in my heart."

In Act I, Aurora is young, excited, nervous—and discovering her power. Later, in the "Vision" scene, when she reveals herself to the Prince and makes him fall in love with her, she's a different person. "You have to be very soft, more romantic," says Scheller. "It's beautiful music, and for me the second act is one of the prettiest, especially the pas de deux." One of the reasons she loves ballet is the music—that's what helps her discover her character and forget how hard the dancing is.

When Tchaikovsky wrote the music for *The Sleeping Beauty*, says Music Director and Principal Conductor Martin West, "he was a master at the height of his powers. It's brilliant music." It's more refined than the composer's other two ballets, *Nutcracker* and *Swan Lake*, West says. "You have a sense of storytelling within the orchestra." For example, the Prologue has undertones of the Fairy of Darkness theme; later Tchaikovsky does a variation on it, "which allows him to transfer into another passage, which he'll bring back in the Lilac Fairy theme. It's very clever," says West. "Some people will say, and it's a little bit true, that there's not as much heart in *The Sleeping Beauty* as there is in *Swan Lake*." He thinks it's because the third act isn't dramatically necessary; Aurora could wake up, dance with her prince, and *finito*. But what's a "happily ever after" story without a wedding and some spectacle? Two of the audience favorites in *The Sleeping Beauty* come in that celebratory third act, the delightful Puss in Boots and White Cat duet and the virtuosic Bluebird pas de deux. Let's let Tchaikovsky have the last word on the music—he considered *The Sleeping Beauty* one of his greatest compositions.

If music ushers Aurora down the path of her transformation, so do her friends the Fairies. Five of them—the Fairies of Tenderness, Generosity, Serenity, Playfulness, and Courage—attend her christening, dancing their gifts to her. (Interestingly, the Fairies in the original ballet had

less lofty names: Candide, Fleur de Farine, Breadcrumbs, Songbirds, and Violante. But the Lilac Fairy has always been the Lilac Fairy, with one exception—a 1921 Diaghilev production that called her Mountain Ash.) The Lilac Fairy's name comes from the Russian belief that placing a newborn baby under a lilac tree would bring the child fortune and wisdom, and she quickly proves how much her name suits her. Her gift to the Princess, in response to an evil fairy's curse, is her own goodness, tempering the intended curse of death to a century of sleep.

The Fairies, like Aurora, dance with purity and precision. And in 1890 they reflected the zeitgeist—the reason Violante (today's Courage) points her fingers is that in Russia at the time, electricity was brand-new. But not every dancer in *The Sleeping Beauty* has technique to worry about—the Fairy of Darkness, traditionally called Carabosse, doesn't do a single classical ballet step. True to her nature, the Fairy of Darkness storms about the stage, furious that the King and Queen didn't invite her to Aurora's christening. This evil fairy is an *en travesti* role (meaning "in disguise"), a theatrical tradition of casting men as grotesque or powerful women. (At SF Ballet, both men and women have performed the role in past years.) The Fairy of Darkness is powerful, but she's no match for the Lilac Fairy, who not only weakens the curse but also sends its perpetrator packing after the "Vision" scene, leaving Prince Desiré free to find his love.

Most of the time, though, the dancing in *The Sleeping Beauty* reigns supreme. In early rehearsals, Tomasson coaches the principal couples, finessing the partnering and troubleshooting a difficult balance or the obstacle of an in-his-face tutu. Find the softness, he tells Scheller and her Desiré, Principal Dancer Angelo Greco; make it "grand, beautiful." Emphasizing dynamics, he builds contrast by slowing big movements and speeding up fast ones. In fact, dancing *The Sleeping Beauty* is all about dynamics, from total stillness to lightning-quick beats and bourrées. And about respect for the music, says Ballet Master and Assistant to the Artistic Director Ricardo Bustamante. "Choreographers today always try to outdo the music. No."

Tchaikovsky's score is a critical component of rehearsals, played by a pianist. At one point, Martin West cues the pianist to slow down, explaining that here the music should be heavy, "more of a feeling than a tempo," he says, and the ballerina who's rehearsing, Principal Dancer Maria Kochetkova, nods happily. The word "tempo" is too simplistic; what's needed is a deeply felt symbiosis between movement and emotion. A perfect example is the delicate but lively build of the violins for Aurora's first entrance. And when it's De Sola's turn to come onstage, you'll know what she's thinking—that she's making what is "probably the best entrance in any ballet, ever."

Who are the Fairytale Characters at Aurora and Desiré’s Wedding?

Well before Walt Disney adapted fairy tales to film, Charles Perrault had a similar idea. A retired bureaucrat during the reign of Louis XIV, Perrault assembled old French fables into a book for his children. The name? *Stories or Tales from Times Past, With Morals: Tales of Mother Goose*. And like that, the modern fairy tale was born. When choreographer Marius Petipa, composer Peter Ilyich Tchaikovsky, and librettist Ivan Vsevolozhsky decided to adapt Perrault’s *The Sleeping Beauty* into a ballet in 1890, they didn’t stop with just one fairy tale. They chose to include characters from other stories as guests at Aurora and Desiré’s wedding. In Helgi Tomasson’s *The Sleeping Beauty*, you’ll see characters from three different tales: Puss in Boots, who dances with the White Cat, and the Bluebird and his partner, the Enchanted Princess also known as Princess Florine.

The story of Puss in Boots is well-known: a cat, given to a youngest son, and insistent on wearing boots, decides that he’ll make his master’s fortune. Through hard work—and a bit of trickery—he arranges his master’s marriage to a princess. Mission accomplished. The other two stories are more obscure: "The White Cat" and "The Blue Bird" were written not by Perrault, but by his contemporary, Madame D’Aulnoy. "The White Cat" tells the story of a prince whose adventures are aided by a mysterious white cat, who turns out to be an enchanted princess. Why she attends this wedding with Puss in Boots instead of her prince is a mystery. "The Blue Bird" is the story of Princess Florine and King Charmant. Florine’s stepsister’s evil fairy godmother (try to do that relationship in dance!) transforms Charmant into a bluebird and traps Florine in a tower where Charmant flies up to visit her. Ultimately, the villagers rebel, Princess Florine is saved, and she and Charmant get their happy ending.

CREATIVE TEAM



PETER ILYICH TCHAIKOVSKY
Composer

Peter Ilyich Tchaikovsky (1849–1893), an enduringly popular Russian composer of the late Classical period, wrote the scores for the ballets *Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker*. Although Tchaikovsky displayed an early passion for music, his parents sent him to school for a career as a civil servant. At age 21, he enrolled at the St. Petersburg Conservatory. Tchaikovsky’s work was first publicly performed in 1865 and, by 1875, he had won widespread acclaim for his music. Despite a tumultuous personal life, Tchaikovsky’s body of work constitutes 169 pieces including symphonies, operas, ballets, concertos, cantatas, and songs. Tchaikovsky died suddenly on November 6, 1893, just six days after conducting the premiere of his Sixth Symphony, the “Pathétique.”

HELGI TOMASSON

Choreographer
See page 6.



MARIUS PETIPA
Original 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 in 1819, 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.



JENS-JACOB WORSAAE

Scenic and Costume Designer

Danish designer Jens-Jacob Worsaae (1946–1994) is known for his detailed costume and scenic designs and for his thoughtful reconceptions of classical ballets. Worsaae trained in Prague and London before returning to Denmark to design *The Fantasticks* for the Royal Danish Theatre in 1970. He went on to work extensively with Royal Danish Ballet, creating intricate, richly colored costumes with light fabrics that gave dancers freedom of movement. Worsaae designed more than 100 productions during his career. He first worked with SF Ballet in 1987, when he designed the decor and costumes for Helgi Tomasson's *Intimate Voices*. During his years of collaboration with Tomasson, Worsaae designed five more of his ballets: sets and costumes for three full-length ballets, *Swan Lake* (1988), *The Sleeping Beauty* (1990), and *Romeo & Juliet* (1994); and costumes for *Con Brio* (1990) and *Quartette* (1994).

CRAIG MILLER

Lighting Designer

Craig Miller (1950–1994) was a Tony Award–nominated lighting designer for dance, opera, and theater. A protégé of lighting designer Thomas R. Skelton, Miller mentored other young designers, compiling his advice in “A Guide for Assistant Lighting Designers,” for *Stage Directions* magazine in 1989. Miller was resident lighting designer for Laura Dean, Elisa Monte, and Lar Lubovitch’s dance companies. He also designed lighting for Alvin Ailey American Dance Theater, The Joffrey Ballet, Stuttgart Ballet, and Royal Danish Ballet. He was resident lighting designer for Santa Fe Opera and worked on productions with the Royal Opera, Houston Grand Opera, Dallas Opera, and the Spoleto Festival U.S.A. Miller was nominated for a Tony Award in 1980 for his lighting for *Barnum*. Other Broadway credits included lighting for *Most Happy Fella*, *Safe Sex*, *On Golden Pond*, *The Wind in the Willows*, and *Take Me Along*. He was also nominated for Maharam Awards (now known as Hewes Design Awards) for *Gardinia* and *Company*.



LOLA DE AVILA

Coach

Lola de Avila, a former dancer, is a dance teacher, school director, and répétiteur. Born in Sacedón, Spain, de Avila was trained at her mother Maria de Avila’s school in Zaragoza and at the Rosella Hightower School in Cannes. As a dancer she performed a wide range of repertory with the Royal Chamber Ballet of Spain, Ballet of Madrid, and Teatro de la Zarzuela, partnered by Rudolf Nureyev and Erik Bruhn, among others. In fall 1992, de Avila became associate director of San Francisco Ballet School, a position she held until September 1999. After returning to Europe, de Avila became director of the Maria de Avila Ballet School. In summer 2006, de Avila returned to serve as associate director of SF Ballet School until 2012. De Avila was awarded the 2010 Gold Medal for Merit in the Fine Arts, one of the highest distinctions in the arts given by the King of Spain and the Minister of Culture.



LARISA LEZHINA

Coach

Larisa Lezhnina is a former principal dancer with the Mariinsky and Dutch National Ballets who teaches and coaches ballet. Born in St. Petersburg, Lezhnina trained at the Vaganova Ballet Academy before joining the Mariinsky Ballet (then Kirov Ballet) where she became a principal dancer and was particularly known for her portrayal of Aurora in *The Sleeping Beauty*. In 1994, she joined the Dutch National Ballet, where she danced for 20 years. Lezhnina was part of the 2012 documentary *De Balletmeesters*. She has taught as a guest teacher at San Francisco Ballet School Summer Intensive. Lezhnina was awarded the Alexandra Radius Prize in 2006, and the Merit Award from Dansersfonds '79 in 2010.

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The Centers for Sports and Dance Medicine at Saint Francis Memorial Hospital are the official health care providers for San Francisco Ballet School. Special thanks to Dr. Susan Lewis, Dr. Jane Denton, Dr. Rémy Aridizzone, Christine Corpus, and the Physical Therapy Department for generously providing their services.

DONOR EVENTS

Did you know that ticket sales and school tuition cover only 50 percent of our expenses each year? That makes our donors equal partners in our success. We invite our donors to celebrate our shared success at Cast Parties and events with artists of SF Ballet, to get a look behind-the-scenes at dress rehearsals, and to learn more about the art form at lectures and other special events. Join us, won't you? Just visit sfballet.org/donate or call **415 865 6628** to make your gift and receive exclusive benefits designed to enhance your SF Ballet experience.

We've designed a wonderful variety of events for our supporters during our 2018 Repertory Season. Listed below are events for members of the Artistic Director's Council (ADC), Chairman's Council (CHM), Christensen Society (CS), The Jocelyn Vollmar Legacy Circle (VLC), and Friends of San Francisco Ballet. Christensen Society members and above will receive invitations to events that correspond with their performance dates. These events are marked with an asterisk (*). For more information, please visit our website at sfballet.org/donor-events, or contact Ari Lipsky, Senior Manager, Individual Gifts, at alipsky@sfballet.org or **415 865 6635**.

JANUARY

January 23, 5 pm
PRE-CURTAIN DINNER*
THE SLEEPING BEAUTY (CHO+)
The Green Room, Veterans Building

January 23, 10 PM
CS CAST PARTY*
THE SLEEPING BEAUTY (ASO+)
The Green Room, Veterans Building

FEBRUARY

February 2, 11 am
LEGACY LUNCHEON & STUDENT MATINEE (VLC)
War Memorial Opera House and
The Green Room, Veterans Building

February 7, 5:30 pm
CS STUDIO REHEARSAL (DAN+)
Chris Hellman Center For Dance

February 9, 5:30 pm
WORKLIGHT REHEARSAL & RECEPTION (ASO+)
War Memorial Opera House

February 15, 1 pm
OPEN DRESS REHEARSAL
DISTINCTLY SF BALLET (SUP+)
War Memorial Opera House

February 24, 10:30 pm
CS CAST PARTY*
BRIGHT FAST COOL BLUE (ASO+)
The Green Room, Veterans Building

February 28, 5:30 pm
LEGACY STUDIO REHEARSAL (VLC)
Chris Hellman Center for Dance

MARCH

March 1, 5:30 pm
CS STUDIO REHEARSAL (DAN+)
Chris Hellman Center for Dance

March 6, 1 pm
OPEN DRESS REHEARSAL & RECEPTION
FRANKENSTEIN (PAT+)
War Memorial Opera House

March 8, 11:30 am
ORCHESTRA REHEARSAL (PAT+/VLC)
War Memorial Opera House

March 12, 6 pm
TRAINEE PERFORMANCE (DAN+/VLC)
Chris Hellman Center for Dance

March 15, 5:30 pm
LEGACY STUDIO REHEARSAL (VLC)
Chris Hellman Center for Dance

March 19, 6 pm
TRAINEE PERFORMANCE
(DAN+/VLC)
Chris Hellman Center for Dance

March 20, 1 pm
OPEN DRESS REHEARSAL
ROBBINS: BALLET & BROADWAY (CON+)
War Memorial Opera House

March 24, 11 am
COMPANY CLASS OBSERVATION & RECEPTION (SUP+)
War Memorial Opera House

March 27, 5:30 pm
CS WAREHOUSE EVENT (ASO+)
2400 Cesar Chavez Street

APRIL

April 3, 10 pm
CS CAST PARTY*, NIJINSKY: A BALLET
BY JOHN NEUMEIER (ASO+)
The Green Room, Veterans Building

April 8, 12:30 pm
BALLET HISTORY LECTURE (CON+)
Chris Hellman Center for Dance

MEMBERSHIP LEVEL KEY

ADC | Artistic Director's Council (\$100,000+)

CHM | Chairman's Council (\$15,000–\$99,999)

CHRISTENSEN SOCIETY

CHO | Choreographer's Council (\$7,500–\$14,999)

DAN | Dancer's Council (\$5,000–\$7,499)

ASO | Associate's Council (\$2,500–\$4,999)

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CON | Contributor (\$200–\$499)

VLC | Jocelyn Vollmar Legacy Circle

SPONSOR AND DONOR NEWS

NUTCRACKER BENEFIT LUNCHEON

Our second annual Nutcracker Benefit Luncheon: Land of Dreams kicked off the holiday season on December 16, 2017. This family-friendly event is held in conjunction with the opening weekend of Helgi Tomasson's enchanting *Nutcracker*.

The festive, fun-filled day began with lunch and entertainment in Zellerbach Rehearsal Hall, which was magically transformed into a dazzling "Land of Sweets." As carolers sang, children and their families enjoyed interactive activities such as a Build-A-Bear pop-up station, a Flipbook photo booth, an ice cream sundae bar, crafts, and visits by SF Ballet dancers in *Nutcracker* costumes.

After lunch, Santa Claus arrived to lead guests up the street to the War Memorial Opera House for a *Nutcracker* matinee. The magic continued with holiday sweets at intermission. Following the performance, Nutcracker Suite level ticket holders were invited to join cast members on stage and experience firsthand the wonder of *Nutcracker*'s falling snow, accompanied by holiday carols played by SF Ballet Orchestra.

Proceeds from the Nutcracker Benefit Luncheon support SF Ballet School and Youth Programs and the SF Ballet School Scholarship Fund, which provides \$1 million in need- and merit-based scholarships to talented young students every year.

Our sincere thanks go to Nutcracker Benefit Luncheon Co-Chairs Kelsey Lamond and Christine Leong Connors, both members of the San Francisco Ballet Association Board of Trustees, as well as the Host Committee: Kristen A. Avansino, Stacey B. Case, Mark Casey and Carrie Gaiser Casey, Roelof Botha and Huifen Chan, Scott and Melodie Dylla, Beth Grossman, Julia and Kevin Hartz, Omid and Gisel Kordestani, Pierre and Christine Lamond, Alexandria and Kevin Marchetti, Phyllis Moldaw, Yurie and Carl Pascarella, Brian and Emily Slingerland, David and Susan Viniar, and Diane B. Wilsey. We would like to additionally extend our appreciation to the event sponsor Tiffany & Co.



INNOVATION GLOBAL CAPITAL SPONSORS THE SLEEPING BEAUTY

Innovation Global Capital, an asset management and consumer private equity firm, serves as a proud sponsor of this season's *The Sleeping Beauty*. Innovation Global Capital helps accelerate businesses and build global brands with a unique combination of executive experience and investment capital.

We would like to extend a special acknowledgement to Yasunobu Kyogoku and Reiko Kyogoku for their commitment to supporting SF Ballet. Innovation Global Capital Founder Yasunobu Kyogoku, who has been an SF Ballet Trustee since 2014, says: "We are delighted to sponsor *The Sleeping Beauty*, one of Helgi's most beautiful ballets, and to support one of the finest ballet companies and schools in the world. Innovation Global Capital is proud to share the strong commitment to innovation and creativity that make the SF Ballet so globally renowned."

Top to bottom: Yurie Pascarella, SF Ballet Board Chair Carl Pascarella, Trustees and Luncheon Co-Chairs Christine Leong Connors and Kelsey Lamond attend SF Ballet's Nutcracker Benefit Luncheon // © Drew Altizer; Principal Dancer Dores André at SF Ballet's Nutcracker Benefit Luncheon // © Drew Altizer; Trustee Yasunobu Kyogoku, Principal Dancer Ana Sophia Scheller, and Reiko Kyogoku // © Drew Altizer

SPONSOR AND DONOR NEWS CONTINUED



CHRISTENSEN SOCIETY HONOREES: MARK LOPEZ AND ALISON MAUZÉ

We recognized Mark Lopez and Alison Mauzé as Christensen Society Honorees at the Chairman's Council Dinner, held November 14, 2017 at the Julia Morgan Ballroom. Each year, the Christensen Society honors dedicated individuals for commitment and service to San Francisco Ballet.

Mark Lopez and his wife Christa were subscribers for fifteen years before Mark joined the SF Ballet Association Board in 2015. With a background in financial services, he has volunteered his time and expertise on both the Finance and Development Committees and currently serves as co-chair of the Development Committee.

Alison Mauzé joined the SF Ballet Auxiliary in 2001. She spent 10 years on the Auxiliary's Executive Committee, including a two-year term from 2009 to 2011 as the Auxiliary President and an Associate Trustee of San Francisco Ballet. In 2012, Mauzé became a SF Ballet Trustee. As a Trustee, she has served as Chair of the Development Committee as well as being a part of several other committees.

Lopez and Mauzé, both members of the Board's Executive Committee, collaborated as successful co-chairs of the Development Committee last year. Both have long been dedicated fundraisers and advocates for SF Ballet. We salute Lopez and Mauzé for their contributions and are grateful they are part of the SF Ballet family.

CELEBRATING THE SLEEPING BEAUTY

Prelude to the Kiss, a special event celebrating the return of Helgi Tomasson's *The Sleeping Beauty*, was held at the grand Presidio Heights residence of Charles Ferguson and Kay Dryden on November 9, 2017.

Prelude guests were given an exclusive first look at intricate costumes recently acquired from Royal Danish Ballet, including the sparkling Fairy of Generosity costume and Aurora's intricate Act III wedding tutu. Members of the SF Ballet Wardrobe department offered insight into the costumes and the production's history while members of San Francisco Ballet Orchestra played parts of Tchaikovsky's score. Acclaimed local chef and Slanted Door owner Charles Phan created a menu of savories and sweets. Proceeds from the event supported the revival of *The Sleeping Beauty*.

Our sincere appreciation goes to Prelude to the Kiss Chair Lydia Bergman; Rose Adagio Sponsors Alison and Michael Mauzé; Princess Aurora and Prince Desiré Wedding Sponsors Lydia and Steve Bergman, Mrs. Jennifer L. Brandenburg, Brenda and Alexander Leff, Elyse O'Sullivan, UBS, Wish Social Events, and Beatrice Wood; and The Kiss Sponsors Mr. and Mrs. Bartley Baer, Richard C. Barker, Mrs. Barbara D. Bergman, Mr. and Mrs. Richard A. Bocci, Sol and Kate Coffino, Mr. and Mrs. Angelos Dassios, Kristen Hale Kelly and Jim Kelly, and McRoskey Mattress Company.



SUPPORT SF BALLET FROM YOUR IRA

If you're age 70½ or older and interested in supporting SF Ballet, consider making a tax-free distribution from your Individual Retirement Account (IRA). IRA Charitable Rollovers allow individuals to donate directly from an IRA to charitable organizations without having to recognize the distribution as income.

As Part or All of a Required Minimum Distribution (RMD)

An IRA Charitable Rollover, which can qualify as part or all of your RMD, is an easy one-step process for making a gift, although there are some restrictions: you must be at least 70½ years old; only rollovers from a traditional IRA or Roth IRA qualify (other types of retirement plans are not covered by the law); the total of all a donor's rollover gifts in a year may not exceed \$100,000; the gift must be made outright to a public charity (not to a donor advised fund or private foundation); and the distribution from an IRA must be made directly by the IRA's administrator or trustee to a qualified charity.

As a Bequest Without Income Tax Consequences

Donors of any age may use transfers from IRAs to make a bequest. However, distributions from an IRA (and other types of retirement funds) must be reported as ordinary income by the recipient (unless the recipient is a qualified charity). If SF Ballet is the recipient, no income taxes are payable due to the Ballet's non-profit status. Therefore, you might consider naming San Francisco Ballet as the beneficiary of your IRA and/or other retirement accounts and leave your heirs other assets that will not incur income taxes on distribution. In addition, a bequest to the Ballet may also reduce exposure to federal estate tax, depending on the size of the estate.

WELCOMING NEW GREAT BENEFACTORS

To commission adventurous new work, stage the classics, and develop the next generation of dancers, we rely on the generous support of donors. In 2005, we created the honor of Great Benefactor to recognize dedicated donors whose cumulative giving to SF Ballet is \$1 million or more. We are delighted to recognize Athena and Timothy Blackburn and Kelsey and David Lamond as new Great Benefactors.



ATHENA AND TIMOTHY BLACKBURN

Athena, who has been attending SF Ballet performances for more than 33 years, joined the SF Ballet Auxiliary in 1986. In addition to chairing the Nutcracker Opening Party in 1989 and the Fashion Show in 1991, she created a lasting legacy by proposing the concept of the Opening Night Gala event as we know it today. The successful inaugural event in 1991—which included a formal dinner, an exclusive one-night only performance, and (at the time) a no-charge After Party—has developed into one of the social events of the year, and Gala continues to be the largest annual fundraising event for SF Ballet. Athena also chaired the Opening Night Gala for SF Ballet's 60th Anniversary in 1998, and she remains a sustaining member of the Auxiliary.

Athena and Timothy have sponsored numerous ballets throughout the years. As devoted supporters of Yuri Possokhov, they have backed memorable works such as: *Classical Symphony*, *Firebird*, *Fusion*, *Francesca da Rimini*, *RakU*, *Reflections*, and *Swimmer*. This season they are major sponsors of Tomasson's *On a Theme of Paganini*. The Blackburns are deeply committed to the arts and were involved in the founding of Napa Valley's Festival del Sole, now known as Festival Napa Valley, where SF Ballet has performed the past two summers.

SF Ballet is meaningful to both Athena and Timothy. "Now more than ever, supporting the arts is of vital importance to us," says Athena. "We are highly committed to supporting companies like SF Ballet who offer so much to dance and art lovers everywhere."

KELSEY AND DAVID LAMOND

Kelsey and David Lamond have been SF Ballet subscribers since 2011 and have sponsored numerous ballets, including Myles Thatcher's 2017 *Ghost in the Machine*. This year they have committed their support to Christopher Wheeldon's *Bound*[®], which premieres as part of our Unbound festival this spring.

Kelsey, who joined the SF Ballet Board in 2011, has served for the past two years as the Co-Chair of Land of Dreams Nutcracker Benefit Luncheon. A trained dancer, Kelsey studied at the School of American Ballet as an advanced-level student and participated in summer intensives at San Francisco Ballet School and Suzanne Farrell's Cedar Island Ballet Program. She currently serves on the Trinity Board of Visitors at Duke University and on the advisory committee of the de Youngsters. The Lamonds live in San Francisco and have two daughters.

Supporting SF Ballet is personal to the Lamonds. "It's truly an honor to be able to support this exceptional Company that was so formative in my own development as a dancer," says Kelsey. "To be able to give back and help others achieve their dreams on stage is incredibly fulfilling. SF Ballet is leading the exploration of what ballet in the 21st century can be, and we are thrilled to be a part of that journey."



Opposite page, left to right: SF Ballet Artistic Director & Principal Choreographer Helgi Tomasson, Trustees Alison Mauzé, Mark Lopez, and Board Chair Carl Pascarella at the 2017 Chairman's Council Dinner // © Nikki Ritcher Photography; Patricia Dassios, SF Ballet School students and Event Chair Lydia Bergman attend SF Ballet's Prelude to the Kiss // © Susana Bates for Drew Altizer Photography
Above, left to right: Athena and Timothy Blackburn attend SF Ballet's 2016 Opening Night Gala // © Susana Bates for Drew Altizer Photography; Trustee Kelsey Lamond and David Lamond attend SF Ballet's 2017 Opening Night Gala // © Devlin Shand for Drew Altizer Photography



unbound

a festival of new works

UNBOUND A DONOR SPOTLIGHT

DIANE B. WILSEY

We are thrilled to announce Diane B. Wilsey as the Presenting Sponsor of Unbound: A Festival of New Works (April 20–May 6). The Unbound festival, celebrating San Francisco's spirit of curiosity, experimentation, and invention, will feature 12 world premiere ballets by 12 innovative international choreographers.

"It's an honor to support one of San Francisco's most beloved arts institutions," says Wilsey. "My history with San Francisco Ballet reaches back several decades and I'm delighted to support SF Ballet as the Company moves into uncharted territory with this festival. It's exciting to be a part of such an innovative and fresh take on ballet."

Wilsey has been part of SF Ballet's Board of Trustees since 1990 (after previously serving on the Board from 1972–1978). She's currently a Vice Chair and serves on the Executive Committee as well as several other board committees. A Great Benefactor, she has sponsored many ballets at SF Ballet and was a member of our 75th Anniversary Sponsor's Council. This season, in addition to being Presenting Sponsor of the New Works Festival, she is the Lead Sponsor of *Serenade*. Wilsey is also the Chairman of the Board of the Fine Arts Museums of San Francisco and sits on the boards of the San Francisco Opera and the San Francisco War Memorial.

Trustee Diane B. Wilsey attends SF Ballet's 2017 Opening Night Gala // © Devlin Shand for Drew Altizer Photography

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Sponsors and donors to Unbound: A Festival of New Works receive exclusive invitations to one-of-a-kind events and rehearsals. From a VIP dinner on the War Memorial Opera House stage with all 12 Unbound choreographers to a closing night celebration at the Bently Reserve—with dress rehearsals and post-performance onstage toasts in between—becoming an Unbound donor is the best way to guarantee an unforgettable festival experience. Plus, Unbound donors have the satisfaction of knowing they've done their part in cementing the future of ballet. For more information, contact Ari Lipsky, Senior Manager, Individual Gifts, at alipsky@sfballet.org or **415 865 6635**.

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Sasha De Sola // © Erik Tomasson

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Trey McIntyre | *Your Flesh Shall Be a Great Poem*
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PROGRAM 04

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PROGRAM 05

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Our most loyal donors are dedicated to supporting exquisite art and also 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 Athena and Timothy Blackburn, and Kelsey and David Lamond as our newest Great Benefactors.

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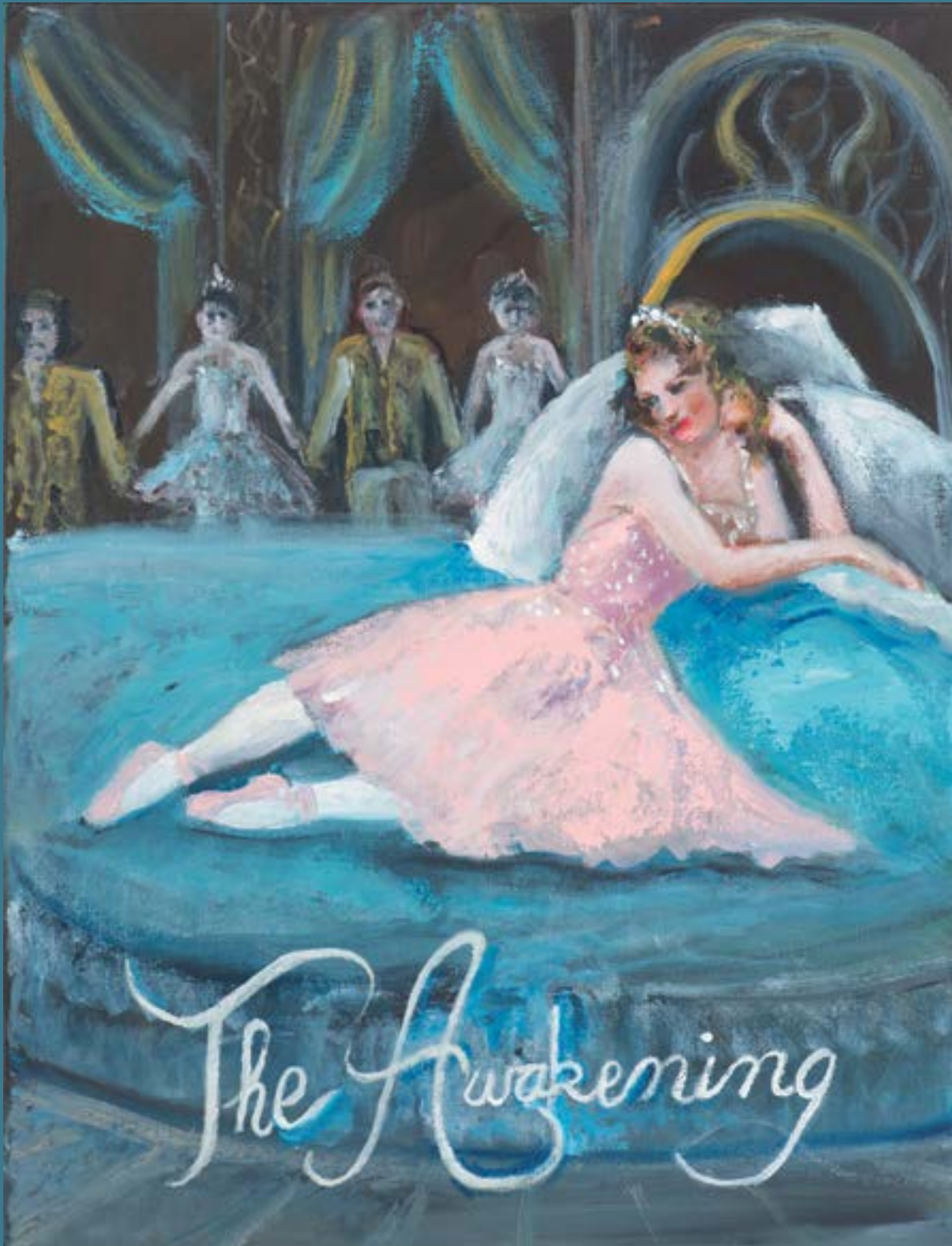
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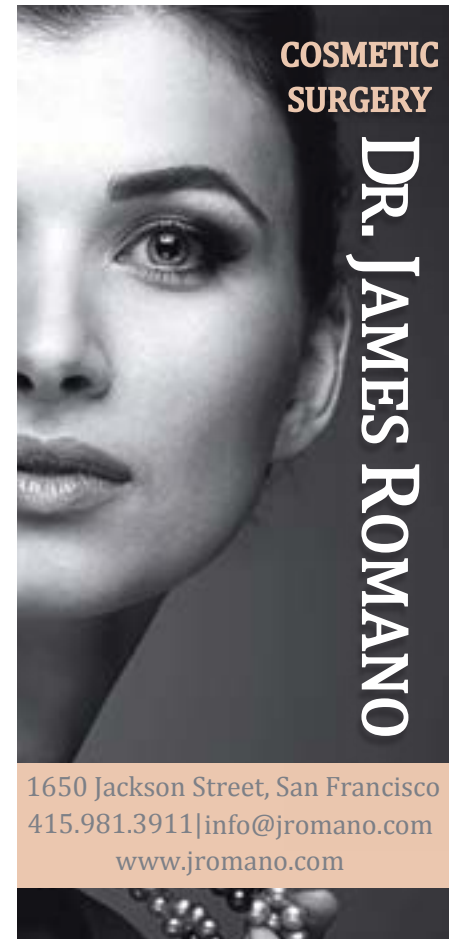
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Stewart McDowell Brady and
Patrice Lovato, *Co-Chairs*
Paula Elmore
Isaac Hall
Susan Marsch
Gregg Mattner

THANK YOU TO OUR VOLUNTEERS CONTINUED

ENCORE

If you're a young professional who loves dance and a great party, dust off the tux, get out that gown, and join our 300 plus ENCORE! members at a wide variety of social, educational, and networking events. For more, visit sfballet.org/encore.

LEADERSHIP

Christopher Correa, <i>President</i>	Daniel Cassell, <i>Treasurer</i>	Alex Christie	Elizabeth Sgarrella
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			Maggie Winterfeldt Clark

BRAVO

Each year BRAVO members contribute a collective total of more than 10,000 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. For more: sfballet.org/bravo

LEADERSHIP

Patricia D. Knight, <i>President</i>	Martha Debs	Giovanna Jackson
Steve Merlo, <i>Vice President</i>	Joan Green	Pirkko Lucchesi
Paulette Cauthorn, <i>Secretary</i>	Julie Hawkins	Kathryn Roberts

We are pleased to recognize BRAVO members who contributed 40 hours or more during the 2016-2017 Season.

250+ HOURS

Corine Assouline
Paulette Cauthorn
Joan Green
James Gries
Julie Hawkins
Giovanna Jackson
Patricia D. Knight
Suzanne Knott
Pirkko Lucchesi
Dosa Matthews
Steve Merlo
Kathryn Roberts

Roberta McMullan
Deric Patrick
Twyla Powers
Pauline Roothman
Eileen Soden
Lacy Steffens
Karen Weil
Michael Williams
Steve Wong
Daphne Wray
Jill Zerkle

Maria Lawrence
Cyndy Lee
Aldona Lidji
Betsy Lim
Steve Loving
Betsy McGuigan
Linda Miyagawa
Keiko Moore
Patricia Nelson
Gale Niess
Deborah Ortega
Johanna Payne
Sue Plasai
Sara Pope
Mercedes Rodriguez
Herm Sinoy
Tracy Stoehr
Brad Stokes
Sherrie Szalay
Leslie Tsirkas
Lizzy Woodham
May Yasui
Mary Yee
Stas Yukevich

40-54 HOURS

Lynn Barbara
Alexis Beckman
Julie Brown-Modeno
Tiffany Chin
Linda Drake
Inna Edwards
Roslyn Eng
Jonathan Gohstand
Bettina Graf
Lydie Hammack
Michae Hart
Carolyn Hutchinson
Susan Kalian
Sanae Kelly
Priscilla Law
Barbara Lim
Anne Snowball
Erika Stuart
Audrey Tse Treanor
Steve Trenam
Desmond Torkornoo
Susan Warble

100-249 HOURS

Margaret Anderson
Jenny Au-Yeung
Carolyn Balsley
Marilyn Breen
Thomas Brown
Martha Debs
Philip Fukuda
Roger Green
Susanne Johnson
Kathy Judd
Elmira Lagundi
John Mazurski

55-99 HOURS

Eddie Bazjanac
Jenya Bordas
Mary Davi
Doris Duncan
Vicente Garcia
Keiko Golden
Piers Greenhill
Kiyoshi Kimura
Robin Kinoshita
Kenneth Kitch
Carrie Kost
Christine Lasher
David Lau

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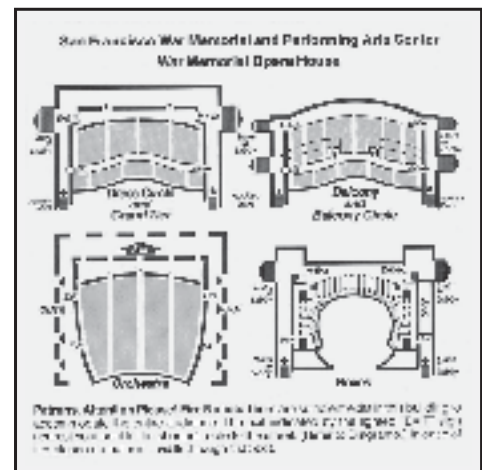
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JENNIFER E. NORRIS, *Assistant Managing Director/Executive Secretary*



SEASON
17-18

JAN 23-MAY 06

01 THE SLEEPING BEAUTY
JAN 23-FEB 04

02 BRIGHT FAST COOL BLUE
FEB 13-FEB 24

Serenade
The Chairman Dances
Rodeo: Four Dance Episodes

03 DISTINCTLY SF BALLET
FEB 15-FEB 25

On a Theme of Paganini
Ibsen's House
Ghost in the Machine

04 FRANKENSTEIN
MAR 06-MAR 11

05 ROBBINS: BALLET & BROADWAY
MAR 20-MAR 25

Opus 19/The Dreamer
The Cage
Other Dances
Fancy Free

06 THE NATIONAL BALLET OF CANADA
NIJINSKY: A BALLET BY JOHN NEUMEIER
APR 03-APR 08

07 UNBOUND: A FESTIVAL OF NEW WORKS
APR 20-MAY 06

08 12 World Premieres by
12 international choreographers

AN INVITATION TO DANCE: SF BALLET SCHOOL
2018 STUDENT SHOWCASE
MAY 23-25 Yerba Buena Center for the Arts

THIS IS BALLET
SFBALLET.ORG



OBJECTS COME ALIVE



Publicis Entente

