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FOLLOW US BEFORE AND AFTER THE PERFORMANCE!

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2020 Repertory Season
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Chris Hellman Center for Dance
455 Franklin Street, San Francisco, CA 94102
415-861-5600 • sfballet.org

Cover: San Francisco Ballet in Liang’s The Infinite Ocean // © Erik Tomasson
Above, top to bottom: Helgi Tomasson // © Erik Tomasson
Frances Chung and Angelo Greco in Welch’s Bespoke // © Erik Tomasson
2020 Gala with decor by J. Riccardo Berman // © Drew Altizer
The Joffrey Ballet

The incomparable Joffrey Ballet returns to Berkeley in a program featuring the Bay Area premiere of Nicolas Blanc’s Beyond the Shore, as well as works by Liam Scarlett, Stephanie Martinez, and Justin Peck.

Mar 6–8 ZELLERBACH HALL

Les Ballets Trockadero de Monte Carlo

Having debuted in Berkeley in 1976, the iconic prima ballerinas of the Trocks have helped bring gay culture and drag arts to the American mainstream through savagely funny satire married with seriously stunning ballet.

Mar 14–15 ZELLERBACH HALL

Alvin Ailey American Dance Theater

Robert Battle, artistic director
Matthew Rushing, associate artistic director

Programs include classics from the Ailey repertoire as well as Bay Area premieres by Aszure Barton, Camille A. Brown, Donald Byrd, and Jamar Roberts.

Mar 31–Apr 5 ZELLERBACH HALL

Tanztheater Wuppertal Pina Bausch

Palermo Palermo

The late Pina Bausch’s 1989 masterpiece observes—through a series of vignettes by turns somber and surreal—the daily rituals of a people capable of both resonant beauty and chilling brutality.

Apr 24–26 ZELLERBACH HALL

calperformances.org/tickets
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SAN FRANCISCO BALLET AUXILIARY FASHION SHOW

MAISON RABIH KAYROUZ
HAUTE COUTURE

WEDNESDAY, MARCH 18, 2020
at St. Joseph’s Art Society
Presented by Sam Malouf Authentic Luxury

Join us as Parisian Haute Couture designer Rabih Kayrouz presents his Fall 2020 collection and shows a 2020 Ready-to-Wear collection that’s straight off the Paris runway. This elegant afternoon will start with a reception, followed by a seated lunch, runway show, and trunk show of Kayrouz’s collection. Guests who purchase at the VIP level will join the designer for an intimate dinner on March 17 at the Fairmont San Francisco’s Penthouse.

Tickets to this event are extremely limited, and we anticipate selling out quickly.

Proceeds will benefit a wide range of San Francisco Ballet initiatives, including new works, scholarships for San Francisco Ballet School students, and community outreach programs.

TICKET PRICES START AT $500
415-865-6625 or sfballet.org/fashionshow

Ann Kathryn Baer
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Jennifer Brandenburg
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FASHION SHOW PRESENTED BY
Welcome to Classical (Re)Vision and Dance Innovations, the second and third programs of our 2020 Repertory Season. I’m delighted you have joined us at the Opera House.

Here at San Francisco Ballet, the ballets we perform stretch from 19th-century classics like Nutcracker to more recent contemporary ballets and newly created works. In this way, we both celebrate our storied roots and encourage innovation in the art form. The two programs we’re dancing this month are curated evenings of ballet, designed to delight, inspire, and illuminate the wide range of what ballet can be.

Program 02, Classical (Re)Vision, features works that highlight the range of our versatile dancers. In Bespoke, Stanton Welch explores the poignancy of dancers’ love for and dedication to the art form—and the relative brevity of a performing career. Mark Morris’ Sandpaper Ballet can be enjoyed as a light-hearted romp through the music of Leroy Anderson, and as a structurally and choreographically complex work. These will be joined by a selection of Director’s Choice ballets that will change with each performance, an exciting opportunity to showcase the amazing capabilities of these talented performers.

The three ballets of Program 03, Dance Innovations, are emotional, philosophical, and, of course, intensely physical. Edwaard Liang’s The Infinite Ocean, set to a commissioned score by Oliver Davis, is a deeply personal work that imagines the space between life and death. I’ve commissioned a new work from Trey McIntyre, whose Your Flesh Shall Be a Great Poem was a hit during our Unbound festival of new works. Like many of Trey’s ballets, The Big Hunger can be appreciated on multiple levels; it’s a complex, cerebral work that can also be savored for the beauty of its movement. Harald Lander’s Etudes is a celebration of the exacting technique of ballet—and the sheer joy of movement. It’s a challenging work to dance, but few can resist the kinetic thrill of its rousing finale.

Our 2020 Season continues in March with the return of George Balanchine’s magical A Midsummer Night’s Dream after a 30-year absence. We’ll perform the world premiere of Cathy Marston’s Mrs. Robinson, inspired by the character in The Graduate, and the West Coast premiere of Alexei Ratmansky’s The Seasons. The multifaceted brilliance of George Balanchine’s complete Jewels in April will be followed by the heartbeat of star-crossed lovers in my Romeo & Juliet in May. I hope you’ll join us again this spring as we explore the full range of what ballet can be.

Sincerely,

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

Tomasson has balanced devotion to the classics with an emphasis on new works, cultivating frequent collaborations and commissions with choreographers such as William Forsythe, Christopher Wheeldon, Alexei Ratmansky, Liam Scarlett, Cathy Marston, and Mark Morris, among many others. He has choreographed more than 50 works for the Company, including full-length productions of Swan Lake, The Sleeping Beauty, Romeo & Juliet (taped for Lincoln Center at the Movies’ Great American Dance), Giselle, and Nutcracker (taped for PBS’s Great Performances). He conceptualized the 1995 UNited We Dance festival, in which SF Ballet hosted 12 international companies; the 2008 New Works Festival, which included 10 world premieres by 10 acclaimed choreographers; and the 2018 Unbound: A Festival of New Works. Tomasson has also connected SF Ballet to the world, through co-commissions with American Ballet Theatre, The Royal Ballet, and Dutch National Ballet; and major tours to Paris, London, New York City, China, and his native Iceland.

Kelly Tweeddale’s 30-year career leading arts organizations throughout North America has had one focal point: connecting people and places through the performing arts. She is recognized for forging paths of notable growth in audience building and innovation. During her tenure with the Seattle Opera beginning in 2000, she helped build one of the highest per capita opera attendance rates in the United States. From 2015 to 2019, Tweeddale was president of the Vancouver Symphony and VSO School of Music. Under her direction, the organization surpassed milestones including a critically lauded centennial celebration, and the appointment of a new music director. There she led an experimental live streaming agreement that promised a new model of digital engagement, and expanded the orchestra’s performance season. Her previous leadership roles include those with The Cleveland Orchestra and the Seattle Symphony. Tweeddale is a dedicated advocate for women in leadership, has served as an adjunct professor for Seattle University’s graduate program for Arts Leadership, and was one of the founding board members of the Tessitura Network. She has a degree in Communications and Advertising from the University of Washington, where she also studied ballet with Balanchine protégé Ruthanna Boris.

Patricia Armand, one of the most venerated classical dancers of his generation, embarks on his 35th season with San Francisco Ballet in 2020 and is the longest-serving solo artistic director of a major ballet company. Born in Iceland, he danced with Harkness Ballet, The Joffrey Ballet, and New York City Ballet, where he distinguished himself as a dancer of technical purity, musicality, and intelligence. Tomasson assumed leadership of SF Ballet in 1985. Under his direction, SF Ballet has become a company widely recognized as one of the finest in the world. Tomasson has balanced devotion to the classics with an emphasis on new works, cultivating frequent collaborations and commissions with choreographers such as William Forsythe, Christopher Wheeldon, Alexei Ratmansky, Liam Scarlett, Cathy Marston, and Mark Morris, among many others. He has choreographed more than 50 works for the Company, including full-length productions of Swan Lake, The Sleeping Beauty, Romeo & Juliet (taped for Lincoln Center at the Movies’ Great American Dance), Giselle, and Nutcracker (taped for PBS’s Great Performances). He conceptualized the 1995 UNited We Dance festival, in which SF Ballet hosted 12 international companies; the 2008 New Works Festival, which included 10 world premieres by 10 acclaimed choreographers; and the 2018 Unbound: A Festival of New Works. Tomasson has also connected SF Ballet to the world, through co-commissions with American Ballet Theatre, The Royal Ballet, and Dutch National Ballet; and major tours to Paris, London, New York City, China, and his native Iceland.

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MEET SUNNIE EVERS AND BOB SHAW, CO-CHAIRS OF SF BALLET BOARD OF TRUSTEES

In June, Sunnie Evers and Bob Shaw were elected as co-chairs of SF Ballet’s Board of Trustees. A dynamic duo at the head of SF Ballet leadership, Sunnie and Bob are magnetic and passionate about the arts. You may find Sunnie, an art historian and professor, as well as a longtime member of the Development and School committees, in the halls on the second floor, enthusiastic as she watches SF Ballet School rehearsals. And Bob—a Managing Director in the Banking, Capital Markets and Advisory group at Citi—exudes a warmth and charisma that can put anyone at ease. Recently, we caught up with Sunnie and Bob to talk about their first few months at the helm, corporate social responsibility, and why they call the Bay Area home.

It is not too often that a performing arts organization has co-chairs at the helm. Was this something that you asked for?
Sunnie: I am thrilled to partner with Bob; he and I bring very different skills to the table. His financial expertise is essential to the stewardship of the SF Ballet Association, while I bring years of experience in education, the arts, and philanthropy. What we share is a deep love of the art form.

Bob: Absolutely, I would not have taken the position without Sunnie as a partner. She is one of our most tenured subscribers, donors, and Board members. Her knowledge of the Company and our School is a natural complement to my previous position as co-chair of the Finance Committee. Together we generate a lot of synergy in our contributions.

If there is one character or ballet on the 2020 Season that you identify with most at this moment, who or what is it and why?
Sunnie: Helgi’s Romeo & Juliet is one of my favorite ballets; the music is exquisite, the choreography brilliant and dramatic, and the setting is Renaissance Italy—what could be better? I don’t want to say that I identify with Juliet, that would be too depressing, but every time I see it, I cry. It’s a timeless story that Helgi captures beautifully.

Bob: I would have to say I identify with Romeo, as a fellow hopeless romantic. (My wife Diedre identifies with Juliet, and we both hope it doesn’t end the same way for us!!).

What is your favorite thing about the Bay Area?
Sunnie: The temperate climate and livability of the city. When I first moved here in the 1970s, I missed New York, but now that San Francisco has become a true cultural center, I don’t feel the need to rush back to New York for the arts.

Bob: Everything! We have world-class performing arts, museums, sports teams, academia, and strong cultural diversity. In the Bay Area we are also blessed with amazing weather, natural beauty, and access to stunning outdoor experiences.

Bob, you come to us from the finance world. Why should a corporation, as part of its work in corporate social responsibility (CSR) include the arts in its portfolio when there are so many other causes that need help?

Through our School and community programs, San Francisco Ballet is very involved in several key CSR pillars, namely, diversity and inclusion, low-income engagement and support, community development, and education. As we continue to expand our School and Education programs, we hope to partner with local corporations and foundations that share our vision. While many corporations and foundations have narrowed their focus around CSR initiatives, the pillars are not mutually exclusive, and the importance of the arts is a powerful gateway to these other compelling causes.

Sunnie, you are a professor and have been on the School Committee board for a number of years. Where would you like to see us expand in the future?

Over the years, I have watched the SF Ballet School become one of the finest in the world and expand its outreach to bring a love and knowledge of dance to a broader San Francisco community. I am committed to helping SF Ballet bring dance further into diverse communities, and giving students the opportunity to study at SF Ballet School.
You have dreams. Goals you want to achieve during your lifetime and a legacy you want to leave behind. The Private Bank can help. Our highly specialized and experienced wealth strategists can help you navigate the complexities of estate planning and deliver the customized solutions you need to ensure your wealth is transferred according to your wishes.

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OFF STAGE

Looking to deepen your knowledge of SF Ballet and the art form in general? From classes to lectures to social events, we have a wide variety of opportunities to explore the method behind the magic you see onstage. For more: sfballet.org/events

MEET THE ARTIST INTERVIEWS

One hour prior to curtain on opening nights, Fridays, and Sundays; immediately following select Thursday evening and Saturday matinee performances.

Want to know more about what it’s like to dance at SF Ballet? Or about a particular ballet? Then join us for a Meet the Artist (MTA) interview. Perfect for newcomers, balletomanes, and everyone in between, MTAs feature a conversation with an artist who worked on the performance.

FREE and open to all ticket holders for selected performances

An archive of previous MTAs is available on all podcast players and at sfballet.org/backstage.

POINTES OF VIEW LECTURES

WEDNESDAYS, 6–6:45 PM

Company artists and visiting scholars invite you to delve deeper into the performance.

FREE and open to the public

PROGRAM 02 Classical (Re)Vision  |  February 12

Choreographer Mark Morris has had a long relationship with San Francisco Ballet, having created more works for this company than for any other ballet company. Ballet Masters and former SF Ballet Principal Dancers Betsy Erickson and Tina LeBlanc discuss his life, works, and unique relationship to the West Coast.

PROGRAM 03 Dance Innovations  |  February 19

Revered in the ballet world as a tribute to classical ballet training, Etudes begins with traditional ballet exercises at the barre and ends with displays of virtuosity. San Francisco Ballet School Faculty put SF Ballet Students through their paces in a demonstration of steps and combinations from this piece.

PROGRAM 04 A Midsummer Night’s Dream  |  March 11

A Midsummer Night’s Dream is one of George Balanchine’s masterpieces and SF Ballet’s Artistic Director and Principal Choreographer Helgi Tomasson was one of the most celebrated interpreters of the central role of Oberon, King of the Fairies. Join Tomasson for a discussion of this ballet’s fiendishly difficult and sublimely beautiful choreography and why he is so excited to see this work back on the Opera House stage for the first time in 30 years.

NEW! CELEBRATING JEWELS

April 7, 6–7:30 pm

Former New York City Ballet principal dancers Kay Mazzo, Patricia McBride, Mimi Paul, and Edward Villella join SF Ballet Artistic Director and Principal Choreographer Helgi Tomasson to share their memories of and insights into George Balanchine’s iconic ballet Jewels. Cost: $25 General Admission / $20 Subscribers & Donors

MASTER CLASSES

February 23, 10 am–12 pm: Master Class with Sandra Jennings on Jewels. For ages 14–18.

February 23, 1–3 pm: Master Class with Sandra Jennings on A Midsummer Night’s Dream. For ages 10–14.

Learn from the masters of ballet in these single intensive sessions focused on exploring the artistry of SF Ballet’s repertory. Classes will consist of a traditional ballet class, then will move to repertory. Cost: $50 Participants / $25 Observers

BALLET CHAT

February 22, 4:30–6 pm: Classical (Re)Vision
February 23, 4:30–6 pm: Dance Innovations
March 28, 4:30–6 pm: Present Perspectives
March 29, 4:30–6 pm: Ballet Accelerator

You’ve just seen an inspiring performance. Now what? Rather than heading home, channel that insight and creative energy. Have a glass of wine, mingle with fellow ballet fans, and participate in an informal moderated conversation. Cost: $12

BALLET BOOK CLUB

March 7, 5–6:30 pm: A Midsummer Night’s Dream
May 9, 5–6:30 pm: Romeo & Juliet

Delve a little deeper into everyone’s favorite story ballets. Join us as we read the story, compare it to the ballet, and, of course, have a glass of wine. Cost: $25 General Admission / $20 Subscribers & Donors
DANCE FOR ALL AGES

Let your spirit soar and experience the joy of movement in our beautiful studios.

Adult Ballet Classes | January 6 to May 10
Our open classes are an inclusive and fun 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. Beginner Ballet, Intermediate Ballet, Beginner/Intermediate, and Intermediate/Advanced classes are offered. For more information: sfballet.org/adultballet

Adult Ballet Workshop | June 8–13
Why should kids always get to have all the fun? Join acclaimed SF Ballet School faculty and special guests for the fourth-annual summer dance workshop just for adults. Learn ballet technique and take repertory classes in our beautiful studios with live accompaniment. Register at sfballet.org/adultballet.

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 11. For more information, contact Cecelia Beam at cbeam@sfballet.org.

SF Ballet School at Fitness SF
1455 Fillmore Street, San Francisco, CA

SF Ballet School Faculty teach classes at Fitness SF. Join instructor Cecelia Beam every Tuesday at 6 pm for Beginner/Intermediate Ballet.
BALLET FOR CHILDREN
Share a love of dance with the next generation.

Children’s Auditions for SF Ballet School
For children with an interest in dance or the dream of becoming a ballet dancer, SF Ballet School offers a training program of unqualified excellence. We’re holding auditions for our 2020–21 school-year program on April 20 and May 30. To be eligible to audition, students must be age 8–11 by September 1, 2020. For more information and to register: sfballet.org/school/audition

Summer Ballet Classes
For Ages 4–7 | Session 1: June 6–27 & Session 2: July 11–25
For Ages 8–13 | Session 1: June 15–July 3 & Session 2: July 6–24
For more information: sfballet.org/school/summer-ballet-classes

Summer Ballet Camp | June 8–12
Boys & Girls Clubs of San Francisco (BGCSF) and SF Ballet are partnering to offer the annual Summer Dance Camp. At this free, weeklong dance program, BGCSF members will take classes in a range of dance styles from professional teaching artists at SF Ballet School. Enrollment begins in April. For more information: sfballet.org/dancecamp

OFF STAGE CONTINUED

INSTANT EXPERT >> SANDPAPER BALLET’S ICONIC GRID
Watch any ballet enough times and you’ll usually start to notice some kind of pattern. Maybe it’s a step that comes back over and over again. Or a gesture that repeats, building in importance each time. These patterns are often subtle—one truism often stated in choreography classes is that a gesture must be repeated three times before an audience member will even notice it—but appear upon repeat viewing, like foreshadowing in a novel, or a refrain in a song.

Other times, they aren’t subtle at all, like in Mark Morris’s Sandpaper Ballet. With each new piece of music, the 25 dancers assemble themselves into a 5x5 grid. This repeated motif signals both a choreographic ending and a new beginning, kind of like shaking an Etch-a-Sketch in order to start a new design. But that doesn’t mean it’s the same every time. Each time the grid is formed, the dancers are in a different location (they even sometimes keep cheat sheets backstage to know where to go!).

These kinds of repeated ideas often suggest something important about the dance, and the grid is no different. As the dancers scramble and then unscramble themselves, they show how they’re part of a group, and yet still individuals. And they seem to suggest that, even as things may appear to stay the same, in fact, they are ever evolving and changing.
POINTE AND COUNTERPOINT: THE STORY OF PROGRAMS 02 AND 03

1.717–23
German composer Johann Sebastian Bach writes Violin Concertos in A minor and E Major.

1947
Danish composer Knudåge Riisager arranges Carl Czerny piano suites for orchestra and presents it to choreographer Harald Lander for a new ballet. Etudes premiers at the Royal Danish Ballet the following year.

1923
Composer Sergei Prokofiev reconstructs his Piano Concerto No. 2 (the 1913 original was lost in a fire) and performs it at its premiere the following year.

1954
American composer Leroy Anderson creates Sandpaper Ballet, a composition that features the sound of sandpaper being used.

1998
San Francisco Ballet performs Etudes for the first time.

1999
Inspired by Anderson’s piece, choreographer Mark Morris names his new ballet Sandpaper Ballet, even though that composition isn’t part of the score. He wanted to spark audience’s curiosity to go listen to the work.

2018
Choreographer Stanton Welch uses Bach’s music to create Bespoke, which premieres at SF Ballet’s Unbound festival. Bach has many layers, Welch says, and “the deeper you get into it, the richer it is.”

2018
Also premiering at SF Ballet’s Unbound festival is The Infinite Ocean, a collaboration between composer Oliver Davis and choreographer Edwaard Liang. “I like that he writes such a quirky, interesting blend of minimalist music but with this baroque feel,” says Liang.

2020
Choreographer Trey McIntyre uses Prokofiev’s concerto for The Big Hunger. “I sat with the score for weeks and weeks,” he says. “Particularly with this piece of music, I’ve got to make sure that I’ve got something to add. . . . So I make conscious choices to be counter, to exist alongside, even to ignore it sometimes, but I’m still always inspired by this music.”

2020
Helgi Tomasson celebrates his 35th season as Artistic Director and Principal Choreographer of SF Ballet.

CLASSICAL (RE)VISION
FEB 11–FEB 22

BESPOKE
Composer: Johann Sebastian Bach
Choreographer: Stanton Welch
Costume Design: Holly Hynes
Lighting Design: James F. Ingalls

World Premiere: April 24, 2018—San Francisco Ballet, War Memorial Opera House; San Francisco, California

The 2018 world premiere of Bespoke was made possible by Unbound Festival Presenting Sponsor Diane B. Wilsey.

DIRECTOR’S CHOICE
For each performance of Program 02, Artistic Director Helgi Tomasson curates an exciting selection of works featuring a variety of artists from the Company. Full program information is included on the website and in casting inserts for each individual performance.

SANDPAPER BALLET
Composer: Leroy Anderson
Choreographer: Mark Morris
Staged by: Tina Fehlandt
Costume Design: Isaac Mizrahi
Lighting Design: James F. Ingalls

World Premiere: April 27, 1999—San Francisco Ballet, War Memorial Opera House; San Francisco, California

The 1999 world premiere of Sandpaper Ballet was made possible by The Bernard Osher Foundation, the Phyllis C. Wattis New Works Fund, and Philip Morris Companies Inc.

These performances of Sandpaper Ballet are made possible by Lead Sponsor Shelby and Frederick Gans; Major Sponsor Michael and Mary Schuh; and Sponsors Kacie and Michael Renc, O.J. and Gary Shansby, and Paul A. Violich.
In Stanton Welch’s ballet, *Bespoke*, expressions of love and gestures of caring abound. This piece, his seventh for San Francisco Ballet, is indeed about love, but it’s not about romance. Instead, Welch explores the love of dancers for their art form—the technique of ballet, the artistry, the rush of live performance. It’s an intense relationship, and one that’s all too fleeting.

That intensity, and the brevity of a dance career, occupy Welch’s thoughts quite often these days. “It’s a deep love dancers have with ballet,” says Welch, artistic director of Houston Ballet. “I don’t think many professions have that commitment, where you love it and when you’re around age 30 to 40, it leaves you.” With the realization that his dancing days are behind him, Welch longed to turn back the clock. And so clock imagery, the idea of time passing, persists throughout this ballet.

*Bespoke* begins with a solo man moving in silence. Welch hadn’t planned to start that way, but the idea emerged as he worked with Principal Dancer Angelo Greco. “He’s young and he’s fearless,” Welch says. “He’s exactly what we should be when we first fall in love with ballet.” In the first movement, the dancers are “vital and alive,” Welch says, with stellar technique—a truth that’s gloriously apparent in the opening moments of silence.

Along with demonstrating brilliant technique, the brief solo introduces some of the movement motifs that characterize *Bespoke*. One is the “ticking” of straight arms; they snap into place, replicating the movement of a clock’s second hand. One dancer begins this movement, and the others join in—no one is spared the marking of time. With the central pas de deux, quiet and poignant, the next stage begins. There’s a struggle here—the man is moving on and the woman can’t accept it. The last movement, dominated by walking (symbolizing togetherness) and rocking motifs, is about aging dancers being left behind as class and ballet companies go on, eternal.

At times the dancers race across the stage and disappear into the wings, a device prompted in part by Welch’s memory of when he first came to the United States from Australia and saw how much space the American dancers covered. “It’s thrilling to see,” he says. The other impetus behind this sprinting is the idea that the ballet takes place in a universe we see only part of. “So when [the dancers] shoot across the stage, they’re just doing a pas de deux on another stage.”

This is all subtext, however. What’s on the surface are steps that delve deeply into the intricacies of two violin concertos from the early 1700s, the only two by Johann Sebastian Bach that have survived their own passage of time. For Welch, illuminating the music is part of the joy of choreographing. Bach has many layers, he says, and “the deeper you get into it, the richer it is.” Through movement, he points out melodies, rhythms, accents, undertones. “Great choreographers like [Jiří] Kylián and Balanchine . . . always teach me something about music,” he says. “You go home and re-listen to it and go, ‘Wow, that is how that’s phrased.’”

It’s phrasing, but it’s also texture, from the staccato “ticking” to an elastic push through flexed wrists, counterpointed by the flick of a pointed foot. An arm motif that arcs in a swimming motion looks courtly when done with one arm; with two, it’s contemporary. Welch’s “hands of a clock” motif came from wanting to “start with this sort of cross shape,” he says, crossing his arms to demonstrate. “That was geometry, because I find that my first reaction to Bach, often, is that it’s very metered and mathematical.” Other embellishments are very human: a dancer runs her brow along her forearm; a hand rebounds off a chest; a man “conducts” his partner’s turns.

Welch calls SF Ballet’s dancers “fantastically musical,” a trait he thinks is one of the Company’s strengths. “[Principal Dancer] Frances [Chung] is a great model of that—she could do the same step 50 times and just change it by accent, and that’s great dancing, and clever. I wanted to make that [musicality] part of the work because I think that’s San Francisco.”
Sasha De Sola and Lonnie Weeks in Welch’s Bespoke // © Erik Tomasson
CREATIVE TEAM

JOHANN SEBASTIAN BACH
Composer

Johann Sebastian Bach (1685–1750) was a German composer and musician of the Baroque period, celebrated for his musical masterpieces. Born in Eisenach, Germany, Bach learned music from his large and distinguished family of professional musicians. As a composer, his work was influenced by his family’s Lutheran faith, with much of his work written to be used in church. Bach worked as a church organist and as a royal court musician before becoming cantor of Leipzig in 1723. The complete list of Bach’s works has 1,127 compositions for voice, organ, harpsichord, violin, cello, and flute; chamber music for small ensembles; orchestral music; and concertos for violin and orchestra, and for keyboard and orchestra.

STANTON WELCH
Choreographer

Stanton Welch is an Australian choreographer who became artistic director of Houston Ballet, America’s fifth-largest classical ballet company, in 2003. Prior to his appointment, he danced with The Australian Ballet, where he rose to the rank of leading soloist, performed principal roles, and worked with choreographers Jiří Kylián, Nacho Duato, and Maurice Béjart. In 1995, Welch was named resident choreographer at The Australian Ballet. At Houston Ballet, Welch has revitalized the company by bringing in new dancers, commissioning new works, and attracting a top-flight artistic staff. He has choreographed more than 20 works for Houston Ballet, including the full-length story ballets Giselle (2016), Romeo and Juliet (2015), La Boyadère (2010), Marie (2009; inspired by the life of Marie Antoinette), and Swan Lake (2006). In addition, he has created works for San Francisco Ballet, American Ballet Theatre, The Australian Ballet, Birmingham Royal Ballet, and Royal Danish Ballet. For his contributions to the world of dance, Welch was awarded the Order of Australia in June 2015. Bespoke is his seventh work for SF Ballet; previously, he created Maninyas, La Cathédrale Engloutie, Taiko, Tu Tu, Falling, and Naked.

HOLLY HYNES
Costume Designer

Holly Hynes is an accomplished costume designer with more than 250 ballets to her credit. She has designed more than 70 works for New York City Ballet alone, where she served as the director of costumes from 1985–2006. As a designer, she has worked with American Ballet Theatre, Paris Opera, Houston Ballet, National Ballet of Canada, The Royal Ballet, the Bolshoi Ballet, the Kirov Ballet, La Scala, and The John F. Kennedy Center for the Performing Arts. Besides her extensive design credits, she also has traveled the globe recreating iconic costumes for hundreds of beloved Balanchine and Robbins works. Hynes received the 2018 Theater Development Fund/Irene Sharaff Lifetime Achievement Award, presented by Wendy Whelan. In 2020, she was elected to the Theatre Development Fund’s board of directors, the first person in dance to be given this honor. 2020 marks 20 years of Hynes’s association with San Francisco Ballet; Bespoke is her 13th design in the repertory.

JAMES F. INGALLS
Lighting Designer

James F. Ingalls’ designs for SF Ballet include Don Quixote, Onegin, Sylvia, Nutcracker, Helgi Tomasson’s Silver Ladders, the 2008 New Works Festival, and the 2018 Unbound festival. Ingalls’ work is seen in the repertoires of American Ballet Theatre, Ballet West, Boston Ballet, Dutch National Ballet, Mark Morris Dance Group, The National Ballet of Canada, Pacific Northwest Ballet, and Paul Taylor American Modern Dance. Recent designs include George Balanchine’s The Nutcracker® for Miami City Ballet and Richard III and The Beacon for Druid Theatre Company in Galway, Ireland. His work in opera and theater with director Peter Sellars spans 40 years. Ingalls often collaborates with The Wooden Floor dancers in Santa Ana, California.
Mark Morris loathes program notes. Or so we’ve read in his new autobiography Out Loud. So if you’d like to pop out to the bar for a drink or chat with a friend before the performance instead of reading this, you have his blessing. All you know right now is enough to enjoy Sandpaper Ballet in the way Morris intended it.

Still here? Great. Because Sandpaper Ballet, Mark Morris, and Morris’ relationship with San Francisco Ballet are fascinating, even beyond what you’ll see onstage in the Opera House. First, some context: Morris choreographed Sandpaper Ballet in 1999. It was the third work he had created for San Francisco Ballet after Maelstrom (1994) and Pacific (1995). SF Ballet also performed his Drink to Me Only With Thine Eyes in 1996. Three commissions in five years is remarkable in any circumstances, more so for a choreographer known for a modern dance aesthetic to be commissioned by a classical ballet company. And yet Morris has always been an artist who defies easy categorization.

The vast majority of ballet choreographers come to the job through a similar path: they train in ballet, dance professionally with a large ballet company, and start to create works for that same company (or company school) while still dancing. Morris spent his younger years as part of a folk dance collective in Seattle then moved to New York and started his own modern dance troupe, Mark Morris Dance Group (MMDG), in 1980. If his earliest years as a choreographer weren’t buoyed by the imprimatur of a large arts organization (although they quickly came calling), nor was he limited by their conventions. The works he created reflected who he was; intensely musical and beautifully structured, they were also funny and occasionally a bit outrageous, too. You felt like you came out of a MMDG performance knowing a little bit more about Morris, or at least how he felt about a range of different things, particularly music.

When Helgi Tomasson commissioned the Company’s first Morris work in 1994, he knew from the start that he didn’t want it to be a one-time thing. And it wasn’t: Morris has created a total of eight new works for SF Ballet, including the full-length story ballet Sylvia.

But back to Sandpaper Ballet. Morris is known as an intensely “musical” choreographer, someone who is both inspired by and deeply knowledgeable about music—a wide, eclectic range of music. After
having worked with SF Ballet dancers and, importantly, being suitably impressed by the SF Ballet Orchestra, Morris decided to choreograph a ballet that featured a big orchestral work—featuring 11 pieces by 20th-century American “pops” composer Leroy Anderson. Sandpaper Ballet is bookended with Anderson hits, starting with “Sleigh Ride” and ending with “The Syncopated Clock.”

“Mark had always loved the music of Leroy Anderson,” says Tina Fehlandt, who staged Sandpaper Ballet on San Francisco Ballet. “He really admires the orchestration. And he likes to introduce music to people. He loved this piece called ‘The Sandpaper Ballet.’ It didn’t work as music for the ballet, but he named the piece Sandpaper Ballet because he wanted people to wonder about the song, then go listen to it.” NB: A tribute to vaudeville soft-shoe dancing, it features the sound of sandpaper sanding—and is well worth a listen.

Sandpaper Ballet incorporates 16 women and nine men, who start in and continually return to a five-by-five person grid. For all the light-heartedness in the music, the ballet is rigorous in its composition. “Mark is very mathematically and structurally inclined,” explains Fehlandt. “He has this incredible way of manipulating and maneuvering large groups to make formations that are architecturally satisfying.” For “The Syncopated Clock,” dancers are divided neatly into two cubes: an inner square of nine men and an outer cube of 16 women.

Beyond the steps and the complexities of the grid, Fehlandt shared the ideas behind Morris’ work with the SF Ballet dancers. “I was talking with them about motivations, ideas, musicality, rhythm, and group dynamics,” she says. “And I gave them a two-sentence history of the Mark Morris Dance Group, and the idea that it’s people dancing together and not people dancing at you. The dancers here had already realized that they had to work together to make this ballet happen.”

Which, Fehlandt says, was exactly what Morris intended when he created Sandpaper Ballet. “From my point of view, Mark was in the mood to do something big and celebratory and joyful—to say to these dancers, ‘let’s all dance together.’ In rehearsal, at one part of ‘The Song of the Bells,’ all of these principal dancers were holding hands and laughing hysterically. And that unmitigated joy is really, really great.”


CREATIVE TEAM

LEROY ANDERSON

Composer

Leroy Anderson (1908–75) was born and raised in Cambridge, Massachusetts to Swedish immigrant parents. He began to play piano at age five with instruction from his mother Anna Margareta Anderson. His first composition at age 11, “Minuet for String Quartet,” won him a scholarship to study at the New England Conservatory. He studied organ with Henry Gideon and became a church organist at age 15. At Harvard, his professor Walter Piston advised him not to copy other composers’ styles, but to write “Anderson music.” Anderson received a B.A. in Music and an M.A. in Music from Harvard. In 1936, Arthur Fiedler invited Anderson to conduct an arrangement of Harvard songs Anderson had written with the Boston Pops Orchestra. Impressed with Anderson’s orchestration, Fiedler gave him work as an arranger and encouraged him to write original music. Fiedler premiered Anderson’s original compositions starting with “Jazz Pizzicato” in 1936. Anderson’s compositions earned favor with audiences worldwide and became part of the standard repertory of light concert music for orchestra and band. As composer and conductor John Williams said, “Leroy Anderson is one of the great American masters of light orchestral music.”

MARK MORRIS

Choreographer

Mark Morris has been hailed as “the most successful and influential choreographer alive, and indisputably the most musical” (The New York Times). In addition to creating more than 150 works for the Mark Morris Dance Group, he conducts orchestras, directs opera, and choreographs for ballet companies worldwide. Morris’ work is acclaimed for its ingenuity, musicality, wit, and humanity. Named a Fellow of the MacArthur Foundation in 1991, he has received eleven honorary doctorates to date, and a multitude of awards, including the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Benjamin Franklin Laureate Prize for Creativity, the Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke’s Gift of Music Award, and the 2016 Doris Duke Artist Award. In 2015, Morris was inducted into the National Museum of Dance in Saratoga Springs, New York. Morris’ memoir, Out Loud, co-written with Wesley Stace, was published by Penguin Press in 2019.

TINA FEHLANDT

Staging

Tina Fehlandt was a founding member and integral part of the Mark Morris Dance Group for twenty years, performing in more than works choreographed by Mark Morris. With the Group she toured the world and appeared in several television specials, most notably as “Louise” in Morris’ production of The Hard Nut. She has been the subject of feature articles in Self Magazine, Dance Magazine, and Dance Teacher, and Ballet Review hailed her as “one of the most beautiful dancers anywhere.” Fehlandt has staged Mark Morris’ work at San Francisco Ballet, American Ballet Theatre, Royal New Zealand Ballet, English National Ballet, The Royal Ballet, Boston Ballet, Miami City Ballet, Houston Ballet, Dutch National Ballet, Pacific Northwest Ballet, Washington Ballet, Pittsburgh Ballet Theatre, Atlanta Ballet, Ballett am Rhein Düsseldorf, and at Princeton University, Indiana University, New York University, Rutgers University, Marymount Manhattan College, Barnard College, Juilliard, Long Island University, and the White Oak Dance Project. She is a full time lecturer in dance at Princeton University’s Lewis Center for the Arts, where she teaches all levels of ballet and modern dance. She continues her association with MMDG as an instructor in the summer intensives and as faculty at The School teaching professional/advanced ballet.

ISAAC MIZRAHI

Costume Designer

Isaac Mizrahi has worked extensively in the entertainment industry as an actor, host, writer, designer, and producer for more than 30 years. He has hosted his own television talk show, written three books, and made countless appearances in movies and on television. He has designed costumes for opera, ballet, Broadway, and Off Broadway, as well as directed productions for the Opera Theatre of St. Louis. Annually, he directs and narrates his production of Peter and The Wolf at The Guggenheim Museum in New York City. He has performed cabaret at Café Carlyle, Joe’s Pub, West Bank Café, City Winery, and many other venues across the country. Mizrahi also has his own production company, Isaac Mizrahi Entertainment, under which he has several projects in development in television, theater, and literature. His New York Times—best-selling memoir, I.M., was published in February 2019.

JAMES F. INGALLS

Lighting Designer

See page 17.
San Francisco Ballet in Liang’s The Infinite Ocean // © Erik Tomasson
DANCE INNOVATIONS
FEB 13—FEB 23

THE INFINITE OCEAN
Composer: Oliver Davis
Choreographer: Edwaard Liang
Scenic Design: Alexander V. Nichols
Costume Design: Mark Zappone
Lighting Design: James F. Ingalls

World Premiere: April 26, 2018—San Francisco Ballet, War Memorial Opera House; San Francisco, California

The 2018 world premiere of The Infinite Ocean was made possible by Unbound Festival Presenting Sponsor Diane B. Wilsey and Grand Benefactor Sponsor Denise Littlefield Sobel.

These performances of The Infinite Ocean are made possible by Major Sponsor Brenda and Alexander Leff; and Sponsors Karen S. Bergman, Larissa Roesch and Calder Roesch, and SF Ballet Allegro Circle.

THE BIG HUNGER WORLD PREMIERE
Composer: Sergei Prokofiev
Choreographer: Trey McIntyre
Scenic and Costume Design: Thomas Mika
Lighting Design: Jim French
Pianist: Yekwon Sunwoo

World Premiere: February 13, 2020—San Francisco Ballet, War Memorial Opera House; San Francisco, California

The 2020 world premiere of The Big Hunger is made possible by Lead Sponsors Christine Russell and Mark Schlesinger, and Randee Seiger, with additional support from the TeRoller Fund for New Productions of the SF Ballet Endowment Foundation.

ETUDES
Ballet by Harald Lander
Choreographer: Harald Lander
Composer: Knudåge Riisager, after Carl Czerny
Staged by: Johnny Eliasen
Artistic Advisor: Lise Lander
Lighting Design: Harald Lander, Craig J. Miller

World Premiere: January 15, 1948—Royal Danish Ballet, Royal Theater; Copenhagen, Denmark
San Francisco Ballet Premiere: February 3, 1998—War Memorial Opera House; San Francisco, California

These performances of Etudes are made possible by Lead Sponsor Dr. Sunnie Evers, and Sponsor BRAVO.
As a dancer, Edwaard Liang loved being in a company, being part of something bigger than himself, one player in the complex, mentally and physically challenging process of creating art. After a major career in ballet and on Broadway, he turned to choreographing, a role in which he not only participates in the creative process, he drives it. Today, as a longtime choreographer and artistic director of BalletMet since 2013, Liang is known for creating dramatic works, fueled by extreme emotions. His third work for San Francisco Ballet, *The Infinite Ocean*, created for the Unbound festival in 2018, hovers in the space between life and death, when spirits must let go of whatever ties them to the physical world. It’s a time he calls “the awakening.”

When Liang created *The Infinite Ocean* in 2018, his focus personally and professionally had been on spirituality and life and death. When Liang was 13, his father died of cancer; in recent years, many of his friends have grappled with terminal illnesses. The idea behind this ballet began to simmer when he got a Facebook message from one of those friends: “I will see you on the other side of the infinite ocean.”

Before coming to San Francisco, Liang had tackled the life-after-death theme with *13th Heaven* at Singapore Dance Theatre, but he wanted to work more with the idea of the transition to death. It’s how that transition occurs that captivates him; he wanted to create something different from what most people might imagine. For his music, he turned to composer Oliver Davis, with whom he’d worked on *13th Heaven*. “I like that he writes such a quirky, interesting blend of minimalist music but with this baroque feel,” says Liang. “And he loves to work with strings, and I really wanted a violin concerto [for this ballet]. So it was a natural fit.”

To prepare, Liang pondered what he wanted the dancers to think about. “These are the same questions I was going to ask myself,” he says. “Who would you like to see [before you go]? And it doesn’t have to be who—what would you like to see? What moves and inspires you about the unknown? And whatever your belief is, what is it that makes your heart sing? We want to be heard, we want to be seen, we want to feel connected to something. What does that mean to you?” The dancers’ responses would inform and individualize their movement.

When the ballet opens, the “transitioners” are struggling with these questions. “Everybody’s in silhouette,” Liang says, “and they’re walking toward the infinite ocean,” toward a light source inspired by a brilliant orb in a 2003 light installation by Olafur Eliasson at the Tate Modern in London. As they walk, they should reveal themselves as individuals, with their own needs and desires, Liang says. “You want to walk like the pure essence of you, as energy.”

At first, these transitioning souls resist leaving. “There’s a lot of reconnecting with each other, disconnecting,” Liang says. “But they’re really not looking at each other, not until a little bit later, when they’re reliving their relationships.” In a duet created on Principal Dancers Sofiane Sylve and Tiit Helimets, the interaction is “soft, spiritual, romantic,” Liang says. Another couple is young, facing the loss of promise and potential when their lives are cut short. A men’s dance, “a choppy adventure,” shows the angst involved in letting go of life, he says.

In a central duet, Liang plays with the idea of soulmates. Their relationship is tumultuous, “a constant circling and trying to find each other,” he says. For this couple, especially the woman, accepting that it’s time to leave bodily life is more difficult than it is for the others. “Obviously there’s some unresolved thing,” Liang says.

One day, during a rehearsal break, Liang turned on the music and started dancing. He began slowly, moving with concentration and obvious emotion. Maybe it was then that he got the first inkling of what he realized when the rough draft of the ballet was done—that it is “a love letter to my father,” he says. “It’s been so long since his death that I didn’t realize how desperate I am to reconnect with him. That was my journey through this process.”
CREATIVE TEAM

EDWAARD LIANG
Choreographer

Edwaard Liang is a choreographer and artistic director of BalletMet in Ohio. Born in Taipei, Taiwan, Liang trained at Marin Ballet and the School of American Ballet. He was a medal winner at the Prix de Lausanne International Ballet Competition in 1993 and won the Mae L. Wien Award that same year. He joined New York City Ballet in 1993 and was promoted to soloist five years later. In 2001, he joined the cast of the Tony Award–winning Broadway show *Fosse* and performed in “From Broadway: Fosse” in the PBS television series *Great Performances: Dance in America*. Subsequently, he joined Netherlands Dance Theater. Liang became artistic director of BalletMet in 2013. His choreography is in the repertories of the Bolshoi Ballet, Houston Ballet, The Joffrey Ballet, Mariinsky Ballet, New York City Ballet, Pacific Northwest Ballet, Shanghai Ballet, Singapore Dance Theatre, and The Washington Ballet. He has won numerous awards for his choreography, including the 2006 National Choreographic Competition. *The Infinite Ocean* is his third work for SF Ballet; he also created *Symphonic Dances and Finding Light*.

MARK ZAPPONE
Costume Designer


OLIVER DAVIS
Composer

Oliver Davis graduated from the Royal Academy of Music in 1994 and has since established himself as a preeminent composer for ballet, film, television, and the concert hall. His five albums—*Flight, Seasons, Dance, Liberty*, and *Arcadia*—feature the London Symphony Orchestra and Royal Philharmonic Orchestra, and have all charted highly in the UK as well as achieve daily airplay on New York radio station WQXR. Davis has collaborated with choreographer Edwaard Liang on many occasions with premieres performed by New York City Ballet, Ballet West, and Singapore Dance Theatre. Other companies who have premiered ballets to Davis’ music include The Royal Ballet, Pacific Northwest Ballet, Joffrey Ballet, Tulsa Ballet, Staatsballett, and Birmingham Royal Ballet.

ALEXANDER V. NICHOLS
Scenic Designer

Alexander Nichols is a Bay Area native who designs lighting, scenery, and projections for theater, opera, music, and dance both nationally and internationally. He has designed 15 productions for San Francisco Ballet including RAKU, *Trio, Swimmer, Optimistic Tragedy, Ghost in the Machine*, and *The Infinite Ocean*. Nichols’ Broadway credits include *Hugh Jackman: Back on Broadway, Nice Work If You Can Get It*, Carrie Fisher’s *Wishful Drinking*, and John Leguizamo’s *Latin History for Morons*. Upcoming projects include lighting for *The Rocky Horror Show* at American Conservatory Theater, scenery and projections for *Fidelio* at San Francisco Opera, and scenery and projections for *Nixon In China* at Washington National Opera.
The Big Hunger

Program Notes
by Caitlin Sims

“If there’s something I’m puzzling over,” says choreographer Trey McIntyre, “I tend to work it out in a dance.” Before coming to San Francisco to create The Big Hunger, McIntyre was examining the human burden of being seduced by all the things of life. “As a spiritual person, I’m always trying to refocus on the bigger picture,” he says, “and to get out of being tricked by the minutiae.” It’s a feeling that McIntyre explores in his new work, the genesis of which is like a nesting doll, with each layer of inspiration opening to reveal yet another. While working in Australia in 2019, McIntyre encountered the Korean film Burning, itself based on a short story by Haruki Murakami. In the film, a central character talks about the Bushmen in the Kalahari Desert and their philosophy of life’s two hungers: the little hunger (a physical need for sustenance) and the big hunger (an existential search for purpose).

This duality immediately resonated with McIntyre, and so he brought it to his choreography. “Within the context of the ballet, I take the little hunger to mean all the things we create to make our reality more manifest . . . to justify and support our human-ness,” he says. “Whereas the big hunger is the need for meaning and why we’re doing all these things.” Conflict arises “when we assign big-hunger value to little-hunger pursuits,” he adds, “and because all the physical things in this life eventually crumble and fail us in the end.”

Another layer emerged when McIntyre met with designer Thomas Mika. “In terms of a phrase of choreography, I’ll see what I’m telling them come out differently in how their body approaches it, and that will change what happens next. That’s why I don’t work out choreography ahead of time. I know it sounds kind of ‘woo woo’—but if you just take a cosmic perspective on it, we all came to be in this place, at this moment, for a reason. My only focus is to be in that moment.”

McIntyre took time to get to know the music, to absorb its nuances and internalize its concepts, before starting to choreograph. “Because it’s complex, I sat with the score for weeks and weeks. It’s in me for sure,” he says. “Particularly with this piece of music, I’ve got to make sure that I’ve got something to add. Why merely illustrate this Prokofiev score? So I make conscious choices to be counter, to exist alongside, even to ignore it sometimes, but I’m still always inspired by this music.”

McIntyre arrived in San Francisco to create the piece last summer with a suitcase, the music, a few concepts, and a willingness to experiment. “When I enter the studio, I have this treasure chest of research and inspiration that I can draw from,” he explains. “I’m very exacting with the dancers, but I’m also very, very improvisational myself in the moment.

“In terms of a phrase of choreography, I’ll see what I’m telling them come out differently in how their body approaches it, and that will change what happens next. That’s why I don’t work out choreography ahead of time. I know it sounds kind of ‘woo woo’—but if you just take a cosmic perspective on it, we all came to be in this place, at this moment, for a reason. My only focus is to be in that moment.”

Structurally, the ballet is made up of three couples and a mechanistic male corps de ballet, dressed as exit men. The first pas de deux, created on dancers Dores André and Benjamin Freemantle, is intense and volatile. “It’s built to show that, as hard as we may try to prove otherwise, there has to be an end to it,” says McIntyre. “Eventually all those things just crumble into a pile.” The second duet builds, filling the space with showiness and bravura steps, and the third, when much has crumbled away, is a more meditative duet between two men.
In coaching the dancers, McIntyre prioritizes momentum over perfectly formed positions and human relationships over the actual steps. “Beyond the obvious extreme talent of the dancers, I was definitely developing this ballet for this company because they’re also quite smart and can operate on a lot of different levels at once,” says McIntyre. “This piece has many layers that I’m trying to hold onto. I need collaborators who can also hold onto all those different levels.”

With all those levels, does McIntyre mind that The Big Hunger is enjoyed for its beauty, as a little-hunger pleasure? He laughs. “We can’t reject the little hungers—we’re here to have this experience as people. And if there’s a reason that we’ve all just converged here in this moment, let’s see where it goes.”

CREATIVE TEAM

SERGEI PROKOFIEV
Composer

Sergei Prokofiev (1891–1953), a Russian composer, pianist, and conductor, is considered one of the major composers of the 20th century. Born in Ukraine, Prokofiev wrote his first piano composition at age 5, began his first opera at 9 and won the Rubinstein prize at age 23 with a performance of his first piano concerto. He graduated from the St. Petersburg Conservatory of Music in 1909. Among his best known works are operas (The Love for Three Oranges, The Fiery Angel, and War and Peace), ballets (Romeo and Juliet and Cinderella), and Peter and the Wolf (a monologue with orchestral accompaniment). In total, Prokofiev completed seven operas, seven symphonies, eight ballets, five piano concertos, two violin concertos, a cello concerto, a symphony concerto for cello and orchestra, and nine piano sonatas. In 1957, his Seventh Symphony was posthumously awarded a Lenin Prize.

TREY MCINTYRE
Choreographer

Trey McIntyre is a choreographer, filmmaker, writer, and photographer. Born in Wichita, Kansas, he trained at North Carolina School of the Arts and Houston Ballet Academy. McIntyre spent 13 years as Houston Ballet’s choreographic associate, a position created especially for him. He has also choreographed works for American Ballet Theatre, Pennsylvania Ballet, Hubbard Street Dance Chicago, New York City Ballet, Queensland Ballet, Stuttgart Ballet, and The Washington Ballet, among others. His company, Trey McIntyre Project, has been lauded as a new model for arts organizations for its community engagement while maintaining a worldwide presence. He continues to choreograph and teach dance; is working on a collection of photography; and is presenting his documentary Gravity Hero at film festivals around the country. McIntyre has received a Choo-San Goh Award for choreography, a Lifetime Achievement Award from the National Society of Arts and Letters, and two National Endowment for the Arts grants for choreography. He is also a United States Artists Fellow. The Big Hunger is his third work for SF Ballet, following Your Flesh Shall Be a Great Poem in 2018 and Presence for the 2017 Opening Night Gala.

THOMAS MIKA
Scenic and Costume Designer

Thomas Mika is a set and costume designer for modern and classical ballet productions worldwide. He studied opera direction at Hamburger Hochschule für Musik und Theater, Germany. He has worked with modern choreographers Fabio Adorio, Alejandro Cerrudo, Edward Clug, Marco Goecke, Jack Lister, Trey McIntyre, Kevin O’Day, Eno Peci, Tim Plegge, and Jeroen Verbruggen. Mika’s classical repertoire designs include John Cranko’s Onegin and Romeo and Juliet, Derek Deane’s Lady of the Camellias, Alexey Fadeechev’s Don Quixote, Nina Ananiashvili’s Don Quixote, Ben van Cauwenbergh’s Romeo and Juliet, Thomas Edur’s Swan Lake, and Eno Peci and Sabrina Sadowska’s Swan Lake. Mika has collaborated internationally with ballet companies including Stuttgart Ballett, Staatsballett Berlin, Ballet de Opéra National de Paris, Birmingham Royal Ballet, National Ballet of China, Hong Kong Ballet, Universal Ballet Seoul, Hubbard Street Dance Chicago, Ballet X Philadelphia, Queensland Ballet Brisbane, Hungarian National Ballet, Polish National Ballet, Estonian National Ballet, Slovenian National Ballet, Croatian National Ballet, Hessisches Staatsballett Wiesbaden, Ballett Mannheim, Aito Ballet Theater, and the Royal Ballet of Flanders. Most recently, Mika directed and designed Franz Lehár’s The Count of Luxembourg at the Estonian National Opera.

JIM FRENCH
Lighting Designer

Jim French, lighting supervisor for San Francisco Ballet, designs lighting for performing arts and live events. At San Francisco Ballet, he has created lighting for world premieres by Christopher Wheeldon, Myles Thatcher, Arthur Pita, Trey McIntyre, and Benjamin Millepied, among others. After working with the Martha Graham Dance Company and Twyla Tharp Dance, French spent nine years as resident designer for Cedar Lake Contemporary Ballet. Locally, he has worked with Alonzo King Lines Ballet, Bandaloop, ODC Dance, Post:Ballet, SF Danceworks, Amy Seiwert’s Imagery, and Sacramento Ballet. Other credits include Ballett Basel, Carte Blanche, Royal Ballet of Flanders, Ballet West, and collaborations with choreographers Jessica Lang, Crystal Pite, Pascal Rioult, and Val Caniparoli. He has been a house lighting designer at SF Jazz, and volunteers for Dancers Responding to AIDS and Bike East Bay.

YEKWON SUNWOO
Pianist

A powerful and virtuosic performer, Yekwon Sunwoo has been celebrated as “a pianist who commands a comprehensive technical arsenal that allows him to thunder without breaking a sweat” (Chicago Tribune). The first Korean to win Cliburn gold, Yekwon’s 19/20 season includes debuts with Danish Radio Orchestra and at the Vail Festival with Dallas Symphony while 20/21 sees Yekwon debut with Orchestre Chambre de Paris and Tugan Sokhiev and return to KBS Symphony and Jaap Van Zweedoen. In 2017, Decca Gold released “Cliburn Gold” which includes Yekwon’s award-winning performances of Ravel’s La Valse and Rachmaninov’s 2nd Piano Sonata.
Etudes, French for “studies,” takes dancers’ prosaic daily ritual—ballet class—and transforms it for the stage. Designed to gradually warm up muscles and get the body aligned for the day, most ballet classes follow a standard order of exercises that start small and gradually get bigger and more complex. These same movements, even the smallest pliés and tendus, are the building blocks from which classical ballets are constructed. Etudes illuminates these classroom exercises, then illustrates how these simple steps can become art.

Etudes was choreographed in 1948 by Harald Lander, a Danish-born dancer and artistic director of the Royal Danish Ballet. The initial inspiration came from composer Knudåge Riisager. On an autumn afternoon in Copenhagen, as he watched a swirl of fall leaves, Riisager heard through a window someone practicing a Carl Czerny piano exercise. He decided to orchestrate the music for a ballet, brought the score to Lander, and the concept for Etudes was born.

Etudes was a departure for the Royal Danish Ballet, which at the time of the premiere, performed mostly narrative works. By 1948, George Balanchine had introduced American audiences to abstract ballet, but it wasn’t yet as common in Denmark. As artistic director, Lander revitalized the Royal Danish Ballet. He both created new work and restored its heritage—the work of August Bournonville, its longtime director during the mid-1800s. Bournonville established the company’s characteristic style of seemingly effortless jumps, quick footwork, and simple rounded arms. Although Etudes is a more abstract work, Bournonville’s style infuses parts of Lander’s ballet like a soft perfume.

Lander continued to update Etudes after the premiere, revising it for performances in Denmark in 1951, and again in 1952 for Paris Opera Ballet, when he was directing that company. He added increasingly challenging steps as well as expanded roles for three lead dancers. Lander revised the ballet a final time for a Danish television recording in 1969. Dancing in the corps de ballet for that recording was Johnny Eliasen, who came to SF Ballet to stage the work.

The opening moment of Etudes features a single dancer, who stretches her foot into a few tendus, then bends her knees into a deep plié. In pointe shoes, balancing is more difficult than it looks. “It’s luck,” says Eliasen with a laugh, “like buying a lottery ticket, if you’ll make it or not.”

The curtain rises on dancers doing traditional exercises at the barre, with a twist. Only the lower half of the dancers are illuminated, the rest of the stage is black. The effect is a kaleidoscopic vision of two dozen disembodied limbs moving crisply through ballet steps. The “black barre” exercises may be simple, but the exacting coordination required to synchronize them is anything but. “It’s a beautiful nightmare,” says Eliasen. “It has to be so precise. There’s only one way [to learn it]—just repeat and repeat.”

The ballet progresses to more and more expansive steps as the dancers leave the barre. It then shifts gears with an homage to the sylphs (mythological air spirits) of 19th-century Romantic ballet. The Bournonville ballet La Sylphide is central to the Royal Danish Ballet’s heritage, and this section of Etudes draws from the same well. “How we use our arm, how we use our hands—it can be difficult for companies that haven’t done Bournonville [ballets],” says Eliasen. While he tries to help dancers become fluent in the Danish style (particularly by taking time to teach that same daily ritual of company class), Eliasen also appreciates a regional accent. “It’s important they know the steps and the musicality and hopefully the right arms,” he says. “But each company should have its own identity.”

To perform Etudes requires a deep bench; in addition to three leading roles, there’s a 36-member corps de ballet that’s essential to the ballet’s success. “It’s like a watch,” says Eliasen. “There are three hands. But the hands only work if what’s behind them works.”

Lander packed an enormous amount of dancing into the 40 minutes of Etudes, much of it for the corps de ballet. Part of what has made the ballet such an enduring audience favorite is the irresistible thrill of seeing so many dancers moving at full velocity completely in sync. Etudes culminates with one of the most thrilling displays of turns and jumps in ballet. “It’s brilliantly constructed,” says Eliasen. “The buildup of music at the end is so exciting. People everywhere love it.”

Creative Team

Knudåge Riisager
Composer

Knudåge Riisager (1897–1974) was a Danish composer and writer. Born in Estonia to Danish parents, Riisager studied music and politics at Copenhagen University. He worked as a civil servant for many years, including as Head of the Ministry of Finance. Riisager studied...
composition with Albert Roussel and Paul le Fiam in Paris. His first work for the Royal Danish Ballet was for Elena Jorgen Jensen’s Benz in 1930. He composed several ballets before his 1948 Etudes, his most widely known work. Later ballets included Moon Reindeer in 1957 and The Lady from the Sea in 1960. Riisager became director of the Royal Danish Academy of Music in 1956, and he spent 25 years as the chairman of the Association of Danish Composers. He was a commander of the first degree in the Dannebrogordenen, a Danish order of chivalry.

**HARALD LANDER**  
*Choreographer and Lighting Designer*

Danish dancer and choreographer Harald Lander (1905–71) was artistic director of the Royal Danish Ballet for more than 20 years and is credited with both revitalizing the company by cultivating a diverse repertory and preserving the work of its previous director, August Bournonville. Lander trained at the Royal Danish Ballet School and with Michel Fokine in New York. He joined the Royal Danish Ballet in 1923 and was appointed artistic director in 1931. Lander choreographed more than 30 ballets during his career, including his most enduring work—Etudes—and preserved and restored many Bournonville and Fokine ballets. From 1953 to 1963, Lander was ballet master for the Paris Opéra.

**JOHNNY ELIASSEN**  
*Stager*

Johnny Eliasen, a former dancer with the Royal Danish Ballet, is an internationally known teacher and stager. Born in Copenhagen, he trained at the Royal Danish Ballet School and joined the Royal Danish Ballet in 1966. He was promoted to principal dancer in 1972 and danced a wide-ranging repertory that included the Bournonville classics as well as more modern works. He has worked as a ballet master and teacher at Deutsche Oper Berlin, English National Ballet, and Royal Danish Ballet, which he directed from 1995–97. He currently teaches and stages ballets for companies around the world.

**CRAIG J. MILLER**  
*Lighting Designer*

Craig Miller (1950–94) was a Tony Award–nominated lighting designer for dance, opera, and theater. A protégé of lighting designer Thomas R. Skelton, Miller was resident lighting designer for Laura Dean, Elisa Monte, and Lar Lubovitch’s dance companies as well as Santa Fe Opera. He also designed lighting for Alvin Ailey American Dance Theater, The Joffrey Ballet, Stuttgart Ballet, and Royal Danish Ballet. Miller was nominated for a Tony Award in 1980 for his lighting for Barnum. He was also nominated for Maharam Awards (now known as Hewes Design Awards) for Gardinia and Company.

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**PRODUCTION CREDITS**

*The Infinite Ocean*  

*The Big Hunger*  

*Etudes*  
Music: Knudåge Riisager’s Etudes after themes of Carl Czerny, used by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner. Costumes courtesy of Boston Ballet.

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[  INSTANT EXPERT >> WHAT IS A BALLET CLASS? ]

For ballet dancers, from the time they begin their training, every class begins at the barre. A ballet class flows through a series of exercises that build in complexity over the course of an hour or so, carefully warming up and training the various muscles of the body. Plisés, or deep knee-bends, are followed by tendus, or extensions of the leg. And then these movements get bigger, building on themselves, until the dancers are performing large leg swings and extensions, called grands battements and développés.

After about 30 or 45 minutes, the dancers move to the center of the studio, and repeat many of the same movements that they previously did holding on to the barre. Once fully warmed up, the dancers do even larger, more difficult movements, such as jumps and turns.

Ballet classes around the world follow this same structure—and, no matter where you are, the steps are called by their French names—so a dancer can pop into a class anywhere and follow along. It’s this progression that Harald Lander captures in his 1948 ballet Etudes, making it a kind of ode to a ballet dancer’s daily life.
SAN FRANCISCO BALLET ARTISTS OF THE COMPANY
2019–20 SEASON

ARTISTIC DIRECTOR & PRINCIPAL CHOREOGRAPHER
Helgi Tomasson

PRINCIPAL DANCERS
Dores André† Mathilde Froustey Jennifer Stahl† Joseph Walsh
Ulrik Birkkjaer Angelo Greco Sofiane Sylve John and Barbara Osterweis Principal Dancer
Frances Chung Tiit Helimets Yuan Yuan Tan Richard C. Barker Principal Dancer
Herbert Family Principal Dancer Esteban Hernandez Wei Wang† WanTing Zhao†
Sasha De Sola Luke Ingham Sarah Van Patten
Carlo Di Lanno Misa Kuranaga
Benjamin Freemantle† Aaron Robison

PRINCIPAL CHARACTER DANCERS
Ricardo Bustamante† Val Caniparoli† Anita Paciotti†

SOLOISTS
Max Cauthorn† Jahna Frantziskonis Sasha Mukhamedov Henry Sidford†
Cavan Conley Madison Keesler† Wona Park† Lonnie Weeks
Daniel Deivison-Oliveira† Vladislav Kozlov Elizabeth Powell† Hansuke Yamamoto
Isabella DeVivo† Steven Morse† Julia Rowe†

CORPS DE BALLET
Camryn Baldwin† Max Föllmer† Davide Occhipinti† Miranda Silveira†
Sean Bennett† Gabriela Gonzalez Kimberly Marie Olivier† John-Paul Simoens†
Ludmila Bizalion† Anatalia Hordov† Lauren Parrott† Bianca Teixeira
Samantha Bristow† Eileen Rose Hummel† Joshua Jack Price† Myles Thatcher†
Alexandre Cagnat† Jasmine Jimison† Leili Rackow† Mingxuan Wang†
Thamires Chuvas† Blake Johnston† Nathaniel Remez† Joseph Warton†
Diego Cruz† Elizabeth Mateer Alexander Reneff-Olson† Maggie Weirich†
Estéban Cuadrado† Norika Matsuyama† Skyla Schreter Ami Yuki†
Megan Amanda Ehrlich Carmela Mayo† Jacob Seltzer†
Lucas Erni† Swane Messaoudi† Natasha Sheehan†

APPRENTICES
Rubén Citores† SunMin Lee† Adrian Zeisel†
Lleyton Ho† Tyla Steinbach†

BALLET MASTERS & ASSISTANTS TO THE ARTISTIC DIRECTOR
Ricardo Bustamante† Felipe Diaz†

BALLET MASTERS
Betsy Erickson† Tina LeBlanc Anita Paciotti† Katita Waldo†

COMPANY TEACHERS
Helgi Tomasson Ricardo Bustamante† Tina LeBlanc
Patrick Armand Felipe Diaz†

CHOREOGRAPHER IN RESIDENCE
Yuri Possokhov

MUSIC DIRECTOR & PRINCIPAL CONDUCTOR
Martin West

†Received training at San Francisco Ballet School
Dancer head shots // © Chris Hardy and David Allen
**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 and was promoted to soloist in 2012 and principal dancer in 2015.

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

**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.

**ESTEBAN HERNANDEZ**
Born in Guadalajara, Mexico, Esteban Hernandez trained at The Rock School for Dance Education and The Royal Ballet School. He joined SF Ballet in 2013 and was promoted to soloist in 2017. He was promoted to principal dancer in 2019.

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

**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.

**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.

**BENJAMIN FREEMANTLE**
Benjamin Freemantle was born in New Westminster, Canada, and trained at Caulfield School of Dance and San Francisco Ballet School. He was named an SF Ballet apprentice in 2014 and joined the Company in 2015. He was promoted to soloist in 2018 and principal dancer in 2019.

**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.

**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.

**MISA KURANAGA**
Born in Osaka, Japan, Misa Kuranaga trained at Jinushi Kaoru Ballet School and School of American Ballet. She was named an SF Ballet apprentice in 2001, then joined Boston Ballet, where she became a principal dancer. She joined SF Ballet as a principal dancer in 2019.

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

**TIIT HELIMETS**

**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.
AARON ROBISON

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.

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.

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

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

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

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

WANTING ZHAO†
Born in Anshan, China, WanTing Zhao trained at the Beijing Dance Academy, the Rock School for Dance Education, and San Francisco Ballet School. She joined the Company in 2011 and was promoted to soloist in 2016 and principal dancer in 2019.

JENNY RUTHERFORD†
Born in San Francisco, California, Jenny Rutherford trained at SF Ballet School and at the School of American Ballet. She was appointed a SF Ballet Company performer in 2009 and was promoted to soloist in 2017 and principal dancer in 2019.

*Received training at San Francisco Ballet School
Dancer head shots // © Chris Hardy and David Allen
PRINCIPAL CHARACTER DANCERS

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

VAL CANIPAROLI†
Born in Renton, Washington
Joined in 1973
Named principal character dancer in 1987

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

CAVAN CONLEY
Born in Bozeman, Montana
Joined in 2018
Promoted to soloist in 2019

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

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

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

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

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

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

SASHA MUKHAMEDOV
Born in London, England
Joined as a soloist in 2019

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

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

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

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

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

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

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

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

**SEAN BENNETT**
Born in San Francisco, California
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

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

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

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

**LUCAS ERNI**
Born in Santo Tomé, Argentina
Joined in 2018

**MEGAN AMANDA EHRLICH**
Born in Charleston, South Carolina
Named apprentice in 2011
Joined in 2012
Returned in 2017

**ESTÉBAN CUADRADO**
Born in Frejus, France
Named apprentice in 2018
Joined in 2019

**MAX FÖLLMER**
Born in London, United Kingdom
Named apprentice in 2018
Joined in 2019

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Born in Honolulu, Hawai‘i
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Joined in 2012

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Returned in 2016

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Named apprentice in 2016
Joined in 2017

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Named apprentice in 2014
Joined in 2015

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Born in Santo Tomé, Argentina
Joined in 2018

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**MAX FÖLLMER**
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Named apprentice in 2018
Joined in 2019

**LUCAS ERNI**
Born in Santo Tomé, Argentina
Joined in 2018

**MEGAN AMANDA EHRLICH**
Born in Charleston, South Carolina
Named apprentice in 2011
Joined in 2012
Returned in 2017

**ESTÉBAN CUADRADO**
Born in Frejus, France
Named apprentice in 2018
Joined in 2019

**MAX FÖLLMER**
Born in London, United Kingdom
Named apprentice in 2018
Joined in 2019

**LUCAS ERNI**
Born in Santo Tomé, Argentina
Joined in 2018
ANATALIA HORDOV
Born in Santa Clarita, California
Named apprentice in 2017
Joined in 2018

Swane Messaoudi
Born in Aix-en-Provence, France
Named apprentice in 2017
Joined in 2018

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

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

NoriK tvMatsuyama
†Born in Chiba, Japan
Joined in 2014

Elizabeth Mateer
Born in Boca Raton, Florida
Joined in 2016

Ellen Rose Hummel
†Born in Greenville, South Carolina
Named apprentice in 2011
Joined in 2012

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

Carmela Mayo
†Born in Las Vegas, Nevada
Named apprentice in 2017
Joined in 2018

Davide Occhipinti
†Born in Rome, Italy
Named apprentice in 2016
Joined in 2017

Jasmine Jimison
†Born in Palo Alto, California
Named apprentice in 2018
Joined in 2019

Joshua Jack Price
†Born in Wollongong, Australia
Named apprentice in 2018
Joined in 2019

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

Blake Johnston
†Born in Charlotte, North Carolina
Named apprentice in 2017
Joined in 2018

Kimberly Marie Olivier
†Born in New York, New York
Named apprentice in 2009
Joined in 2010

Leili Rackow
†Born in Nanchang, China
Named apprentice in 2018
Joined in 2019

†Received training at San Francisco Ballet School
Dancer head shots // © Chris Hardy and David Allen
NATHANIEL REMEZ†
Born in Washington, DC
Named apprentice in 2016
Joined in 2017

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

ALEXANDER RENEFF-OLSON†
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

SKYLA SCHRETER
Born in Chappaqua, New York
Joined in 2014

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

APPRENTICES

RUBÉN CÍTORES†
LEYTON HO†

JACOB SELTZER†
Born in Washington, DC
Named apprentice in 2018
Joined in 2019

BIANCA TEIXEIRA
Born in São Paulo, Brazil
Joined in 2019

JOSEPH WARTON†
Born in Beaverton, Oregon
Joined in 2017

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

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

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

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

BIANCA TEIXEIRA
Born in São Paulo, Brazil
Joined in 2019

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

TYLA STEINBACH†

JOSEPH WARTON†
Born in Beaverton, Oregon
Joined in 2017

ADRIAN ZEISEL†

*Received training at San Francisco Ballet School
Dancer head shots // © Chris Hardy and David Allen
“First Republic understands our legacy and our bold aspirations. We define the goal, and they help us get there.”

American Ballet Theatre
Kara Medoff Barnett, Executive Director

First Republic Bank
It’s a privilege to serve you*
SAN FRANCISCO BALLET ORCHESTRA

MUSIC DIRECTOR & PRINCIPAL CONDUCTOR
Martin West

GUEST CONDUCTOR
Ming Luke

VIOLIN I
Cordula Merks, Concertmaster
Heeguen Song, Associate Concertmaster
Beni Shinozaki, Assistant Concertmaster
Heidi Wilcox
Robin Hansen
Brian Lee
Mariya Borozina
Minsun Choi
Wenyi Shih*
George Hayes*
Julie Kim*

VIOLIN II
Ani Bukujian, Principal
Craig Reiss, Associate Principal
Jeanelle Meyer, Assistant Principal
Marianne Wagner
Laura Keller
Jeremy Preston
Rebecca Jackson*
Karen Shinozaki So*

VIOLA
Yi Zhou, Principal
Anna Kruger, Associate Principal
Joy Fellows, Assistant Principal
Caroline Lee
Paul Ehrlich
Elizabeth Prior*

CELLO
Eric Sung, Principal
Jonah Kim, Associate Principal
Victor Fierro, Assistant Principal
Thalia Moore
Ruth Lane**
Mark Votapek*

CONTRABASS
Jonathan Lancell, Acting Principal
Shinji Eshima, Associate Principal
Mark Wallace, Assistant Principal**
Michael Minor**

FLUTE
Barbara Chaffe, Principal
Stephanie McNab*
Julie McKenzie

OBOE
Laura Griffiths, Principal
James Moore*
Marilyn Coyne

ENGLISH HORN
Marilyn Coyne

CLARINET
Anthony O‘Donnell, Principal
Matthew Boyles*
Barret Ham**

BASS CLARINET
Barret Ham**

BASSOON
Rufus Olivier, Principal
Shawn Jones*
Patrick Johnson-Whitty

HORN
Kevin Rivard, Principal
Keith Green
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William Klingelhofer

TRUMPET / CORNET
Adam Luftman, Principal
Joseph Brown
John Pearson*

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Michael Cox

BASS TROMBONE
Scott Thornton, Principal

TUBA
Peter Wahrhaftig, Principal

TIMPANI
John Burgardt, Principal*

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David Rosenthal, Principal
Todd Manley*
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Victor Avdienko*
Tracy Davis*
Thomas Duckworth*

HARP
Annabelle Taubl, Principal

PIANO/CELESTE
Natasha Feygina*

ORCHESTRA PERSONNEL MANAGER & MUSIC ADMINISTRATOR
Tracy Davis

MUSIC LIBRARIAN
Matthew Naughtin

**Seasonal Substitute
*Extra Player
SAN FRANCISCO BALLET STAFF

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KELLY TWEEDDALE, Executive Director

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Ricardo Bustamante, Felipe Diaz, Ballet Masters & Assistants to the Artistic Director
Betsy Erickson, Tina LeBlanc, Anita Paciotti, Katita Waldo, Ballet Masters
Yuri Possokhov, Choreographer in Residence
Amelia Bear, Artistic Administrator
Alan Takata-Villareal, Logistics Manager
Mateo Santos Perry, Assistant to the Artistic Staff

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Michelle Symons, Operations Manager

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Jim French, Lighting Supervisor
Jane Green, Production Stage Manager
Kathryn Orr, Stage Manager
Nixon Bracisco, Master Carpenter
Kelly Cotter Kelly, Master Electrician
Kenneth M. Ryan, Master of Properties
Zachary Tomcich, Interim Head of Audio
John O’Donnell, Flyman
Megan Gulla, Head of Women’s Wardrobe
Paige Howie, Head of Men’s Wardrobe
Thomas Richards-Keyes, Head of Hair & Make-up
Maurisa Rondeau, Assistant Head of Hair & Make-up

MUSIC
MARTIN WEST, Music Director & Principal Conductor
Mungunchimeg Buriai, Natal’iya Feygina, Nina Pinzarrone, Company Pianists
Tracy Davis, Orchestra Personnel Manager & Music Administrator
Matthew Naughtin, Music Librarian

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Carmen Creel, Board Relations Manager
Angela Gonzalez, Human Resources Generalist
Sebastian Adrian, Human Resources Associate
Katharine Chambers, Assistant to Senior Executive Staff

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Emma Lundberg, Special Events Manager
Meg Sullivan, Special Events Coordinator
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Brent Radeke, Major Gifts Officer
Derek Lance, Major Gifts Officer
Tilly Chiles, Individual Giving Officer
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Mary Goto, Associate Director, Analytics & Relationship Marketing
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Mark Holleman, Sales & Service Manager
Elena Ratto, Patron Services Specialist
Megan Quintal, Ticket Services Database Specialist
Arielle Hazan, Jericho Lindsey, Patricia Pearson, Cherryl Usi, Ticket Services Associates

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Kristin Klingvall, Controller
Valerie Ruban, Accounting Supervisor
Evangelina Maravilla, Payroll Manager
Matthew Czarnecki, Senior Accountant
Caroline Lee, Leanna Wright, Staff Accountants

FACILITIES
NATHAN BRITO, Facilities Manager
Scott Christenson, Facilities Supervisor
Adrian Rodriguez, Facilities Coordinator
The artists employed by San Francisco Ballet are members of the American Guild of Musical Artists, AFL-CIO, the Union of professional dancers, singers, and staging personnel in the United States. The San Francisco Ballet Association is a member of Dance/USA; American Arts Alliance; the Greater San Francisco Chamber of Commerce; and the San Francisco Convention and Visitors Bureau. Legal Services provided by Adler & Colvin; Fallon Bixby Cheng & Lee; Fettmann Ginsburg, PC; Blue Skies Immigration Services; Epstein Becker & Green, PC; Littler Mendelson, PC; Miller Law Group; and Pillsbury Winthrop Shaw Pittman LLP. Audit services provided by Grant Thornton LLP. Insurance brokerage services provided by DeWitt Group.

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 Stern Group.

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DONOR EVENTS

Donors are invited to join us behind-the-scenes for on-stage rehearsals, insider lectures, and other events designed to deepen their connection with the Company. To make your gift and receive exclusive benefits designed to enhance your SF Ballet experience, visit sfballet.org/donate or contact the Membership Office at friends@sfballet.org or 415-865-6568.

Throughout the 2020 Repertory Season, members of the Artistic Directors Council, Chairman’s Council, Christensen Society, Friends of SF Ballet, and The Jocelyn Vollmar Legacy Circle are invited to exclusive events outlined below. For more information on our donor benefits, contact the Christensen Society Office at cs@sfballet.org or 415-865-6622.

FEBRUARY
On-Stage Rehearsal, Classical (Re)Vision*
Tuesday, February 11
War Memorial Opera House

On-Stage Rehearsal, Dance Innovations*
Wednesday, February 12
War Memorial Opera House

Pre-Curtain Dinner, Dance Innovations (CHO+)
Thursday, February 13 at 5 pm
The Green Room, Veterans Building

CS Cast Party, Dance Innovations (ASO+)
Thursday, February 13 at 10 pm
The Green Room, Veterans Building

Legacy Studio Rehearsal (VLC)
Thursday, February 27 at 5:30 pm
Chris Hellman Center for Dance

CS Studio Rehearsal (DAN+)
Friday, February 28 at 5:30 pm
Chris Hellman Center for Dance

MARCH
ORCHESTRA REHEARSAL (PAT+/VLC)
Friday, March 20 at 11 am
Taube Atrium Theater, Wilsey Center for Opera

Pre-Curtain Dinner, Ballet Accelerator (CHO+)
Tuesday, March 24 at 5 pm
The Green Room, Veterans Building

CS Cast Party, Ballet Accelerator (ASO+)
Tuesday, March 24 at 10 pm
The Green Room, Veterans Building

On-Stage Rehearsal, Present Perspectives*
Thursday, March 26
War Memorial Opera House

APRIL
ON-STAGE REHEARSAL, JEWELS*
Tuesday, April 14
War Memorial Opera House

Company Class Observation and Reception (SUP+)
Saturday, April 18
War Memorial Opera House

LEGACY LUNCHEON & TECH REHEARSAL (VLC)
Thursday, April 30 at 11:30 am
War Memorial Opera House

MAY
Pre-Curtain Dinner, Romeo & Juliet (CHO+)
Friday, May 1 at 5:30 pm
The Green Room, Veterans Building

CS Cast Party, Romeo & Juliet (ASO+)
Friday, May 1 at 10:30 pm
The Green Room, Veterans Building

Ballet History Lecture (CON+)
Thursday, May 7
Location TBD

* Contributor Level and above members may use their allotted number of single-use passes at the On-Stage Rehearsal(s) of their choice. Capacity is limited and tickets are required.

EVENT DATES, TIMES, AND LOCATIONS ARE SUBJECT TO CHANGE.

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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VLC | JOCELYN VOLLMAR LEGACY CIRCLE

42 | SAN FRANCISCO BALLET | PROGRAM 02 / 03
35 YEARS OF PARTNERSHIP—FIRST REPUBLIC BANK

First Republic Bank has been a strong supporter of San Francisco Ballet since 1985. We have been fortunate to partner with First Republic on many programs and events over the past 35 years, including SF Ballet’s Opening Night Galas and our young patron group, ENCORE!. Most recently, First Republic was the Presenting Sponsor of SF Ballet’s 75th Nutcracker Anniversary Celebration.

Jim Herbert, Founder, Chairman and CEO of First Republic Bank, has played a vital role in the success of SF Ballet. Jim and his wife, Cecilia, have personally supported the SF Ballet for many years and are among its largest contributors. Jim has served on the Board of Trustees since 1997 and was Chair and Co-Chair of the Board from 2002 to 2008. Jim’s leadership and guidance over the years have been instrumental in shaping SF Ballet’s growth and its evolution as a world-renowned ballet company. “As a company founded and headquartered in San Francisco, First Republic Bank is grateful to have been part of 35 wonderful years at San Francisco Ballet,” shares Jim. “It’s been a remarkable experience to witness the company’s growth since 1985 under the direction of Helgi Tomasson. We are continually inspired by the artistry and dedication of the dancers.”

We are extremely grateful for First Republic’s commitment to our mission and organization. Many thanks to First Republic Bank for its long-term and ongoing support!

SAN FRANCISCO BALLET WELCOMES NEW GREAT BENEFACTORS

Since its founding in 1933, San Francisco Ballet has grown into one of the world’s leading ballet companies and ballet schools. The evolution has been made possible through the steadfast and generous support of patrons throughout the Bay Area and the world. Great Benefactors are donors whose cumulative giving to SF Ballet is $1 million or more. This year, we are pleased to welcome our newest Great Benefactors: SF Ballet Trustee Marissa Mayer and Zachary Bogue, Mrs. Henry I. Prien, and the Estate of Lillian Hastings.

Marissa Mayer is the former president & CEO of Yahoo. Prior to Yahoo, Mayer worked at Google for 13 years and held numerous positions including engineer, designer, product manager, and executive. Mayer has been on the board of SF Ballet since 2006 and, with husband Zachary Bogue, has sponsored numerous story ballets. They are pleased to sponsor this season’s production of Emeralds from George Balanchine’s Jewels.

Betty Ann Prien’s relationship with San Francisco Ballet goes back many years, when she was first involved with the San Francisco Ballet Auxiliary. She was active in the ‘Save Our Ballet’ campaign, when the Ballet faced difficult times in the 1970s. A passionate philanthropist, she has supported the Ballet in addition to many other arts and social service organizations throughout the Bay Area. This year, she is happy to be the Lead Sponsor of Cinderella.

Lillian Hastings established her gift to SF Ballet in 1987, through her estate plan. When she passed away in 1991, her will established a trust to provide a close relative with income during their lifetime, and the remainder was gifted to the San Francisco Ballet Endowment Foundation. With careful planning, Hastings was able to support a family member and make a substantial gift to the Ballet.
OPENING NIGHT GALA 2020

The San Francisco Ballet’s 2020 Season Opening Night Gala, hosted by the San Francisco Ballet Auxiliary, featured the theme SPELLBOUND to mark the Company’s 87th anniversary and celebrate SF Ballet’s role as one of the world’s leading ballet companies. On January 16, San Francisco City Hall was transformed by the enchanting décor from J. Riccardo Benavides Event Styling. Led by SF Ballet Auxiliary Gala Chair Patricia Dale Roberts and Trustee Tom E. Horn as Honorary Chair, the dinner hosted over 900 people. Members of the SF Ballet Allegro Circle and their guests participated in the Auxiliary’s Patrons Dinner, and SF Ballet ENCORE! Gala Chair Gary S. Williams, Jr. hosted the annual ENCORE! reception with 400 guests at City Hall. Following the performance, 2,500 After Party guests continued festivities back at City Hall. This year’s gala raised $3 million to support SF Ballet’s artistic, dancer training, and education programs.

SF Ballet would like to gratefully acknowledge our sponsors for this event, who helped to make SPELLBOUND a success: Presenting Sponsor Osterweis Capital Management, Benefactor Dinner Sponsor KPMG, Patron Dinner Sponsor JPMorgan Chase & Co., and Cocktail Reception Sponsor Gibson, Dunn & Crutcher, LLP.

WELCOME NEW TRUSTEES

SF Ballet would like to welcome Lydia Bergman and Jeff Minick to the SF Ballet Board of Trustees as well as Robert Clegg, who was elected Trustee Emeritus.

Lydia Bergman is a former practicing attorney in trademark prosecution law and securities litigation. She is active in the local community, volunteering with a number of organizations including Partners and Advocates for Remarkable Children and Adults and the SF Ballet Auxiliary where she has held leadership positions and co-chaired many successful events over the years.

Jeff Minick is Market Manager for Technology Coverage at Bank of America. He currently sits on the board of trustees for American Conservatory Theater, where he is on the Development Committee and chairs the Organization Health Committee. He and his wife, Elizabeth Minick, have been enthusiastic supporters of SF Ballet for over a decade.

Robert Clegg served on the SF Ballet Board from 1997 to 2004. He served on the Artistic, Development, Planned Giving, and School committees. Trustee Emeritus is an honor reserved for individuals who have demonstrated exceptional service and leadership and have distinguished themselves during their term on the board.

San Francisco Ballet gratefully acknowledges retiring Board Members Hannah Comolli, Chaomei Chen, Matthew Hobart, Patrick Hogan, Kara Roell, and Miles Archer Woodlief. Thank you for your outstanding service to our Company.
LAUREEN AND WAYNE WOODRUFF REMEMBERED

Laureen and Wayne Woodruff were dedicated to San Francisco Ballet, donating both their time and money to support the art form they loved. They were longtime BRAVO (Ballet Resource and Volunteer Organization) members, working together on many projects since they joined in 1992: serving as chaperones for Nutcracker performances; assisting at auditions for the SF Ballet Orchestra; and supporting countless administrative tasks in the office. Wayne was President of BRAVO from 1999 to 2003 and was named BRAVO’s Volunteer of the Year in 2009. Laureen was named BRAVO’s Volunteer of the Year in 2004.

They were also members of the Christensen Society and the Jocelyn Vollmar Legacy Circle. Wayne predeceased Laureen, and on Laureen’s passing, the San Francisco Ballet Endowment Foundation became the primary beneficiary of their estate. Their niece, Linda Bond, wrote a lovely letter to the Foundation:

“I am aware that San Francisco Ballet exists to share the joy of dance with the widest possible audience. That goal was surely met in the experiences of my aunt and uncle. I believe that all of their involvement with the Ballet brought them a tremendous amount of pleasure.”

We are grateful to the Woodruffs for everything they did to support the Ballet during their lifetimes, and for their thoughtful investment in SF Ballet’s future.

SAN FRANCISCO BALLET AUXILIARY AND SAM MALOUF AUTHENTIC LUXURY PRESENT
THE 2020 FASHION SHOW FEATURING MAISON RABIH KAYROUZ

After last year’s triumphant return, the San Francisco Ballet Auxiliary Fashion Show is back. We are pleased to announce that Paris-based Haute Couture Maison Rabih Kayrouz will be the featured designer at this year’s event. St. Joseph’s Art Society will serve as a fitting venue for a designer known for architectural cuts and exacting construction. We are thrilled to acknowledge our partner and presenter of this special event, Sam Malouf Authentic Luxury. Rhonda Mahendroo will serve as the SF Ballet Auxiliary Fashion Show Chair.

The event takes place on Wednesday, March 18 and will include a seated lunch followed by a runway show featuring the Haute Couture Fall 2020 Collection. Tickets range from $500 to $5,000. Guests who purchase VIP tickets for $5,000 will join the designer for an intimate dinner the night before the show and will enjoy premiere seating at the runway show. Grand Benefactor tickets at $1,000 include a cocktail reception with VIPs and the designer the night before the show. Patron tickets are $500. The event will benefit a wide range of SF Ballet initiatives, including new works, scholarships for SF Ballet School students, and community engagement programs.

For more information, please visit the website at sfballet.org/fashionshow or contact Meg Sullivan at msullivan@sfballet.org or 415-865-6625.
SAN FRANCISCO BALLET SEASON SPONSORS 2020 REPERTORY SEASON

PROGRAM 01
Cinderella

GRAND BENEFACTOR
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Sandpaper Ballet

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PROGRAM 03
The Infinite Ocean

MAJOR SPONSOR
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SPONSORS
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SF Ballet Allegro Circle

PROGRAM 04
The Big Hunger World Premiere

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Randee Seiger

Etudes

LEAD SPONSOR
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PROGRAM 05
A Midsummer Night’s Dream

GRAND BENEFACTOR
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PROGRAM 06
Classical Symphony

SPONSOR
Joan and Alan Henricks

Appassionata

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Almaden

The Seasons SF Ballet Premiere

MAJOR SPONSOR
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Denise Littlefield Sobel

PROGRAM 07
Jewels

Emeralds

MAJOR SPONSORS
Marissa Mayer and Zachary Bogue
John and Amy Palmer

Rubies

SPONSORS
James C. Gries
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ENCORE!

PROGRAM 08
Classical Symphony

SPONSOR
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Appassionata

SPONSORS
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Almaden

The Seasons SF Ballet Premiere

MAJOR SPONSOR
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PROGRAM 09
Jewels

Emeralds

MAJOR SPONSORS
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John and Amy Palmer

Rubies

SPONSORS
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Michael P. Nguyen-Hormel

San Francisco Ballet Season Sponsors 2020 Repertory Season

Cinderella® by Christopher Wheeldon
San Francisco Ballet gratefully acknowledges San Francisco Grants for the Arts, The William and Flora Hewlett Foundation, and National Endowment for the Arts for their support.

**Education & Training**

Lead Sponsors of San Francisco Ballet’s Education Programs

Additional support is provided by Gap Foundation, U.S. Bank Foundation, and Zellerbach Family Foundation.

The Dance in Schools and Communities program is supported by The Charles Henry Leach, II Fund, an advised fund of the Silicon Valley Community Foundation.
LET'S GET TO THE POINT: WE NEED YOUR HELP.

A pair of pointe shoes costs $100, and we go through over 5,000 pairs in one year. But ticket sales only cover half of costs like these, so this is your cue to enter scene.

BECOME A MEMBER TODAY, AND KEEP OUR DANCERS STANDING TALL.

LEARN MORE AT SFBALLETON/FRIENDS
Our most loyal donors are dedicated to supporting ballet as an art form and realize that an investment in San Francisco Ballet makes a difference in the cultural life of the Bay Area. SF Ballet has pushed boundaries in dance and changed lives over the years due in large part to those donors whose cumulative giving to SF Ballet is $1 million or more. For more information about investing in SF Ballet, please contact Chief Development Officer Danielle St. Germain-Gordon at dgordon@sfballet.org or 415-865-6615.

$10,000,000 AND ABOVE
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Lucy and Fritz Jewett

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We gratefully acknowledge our Artistic Director’s Council, whose investment of $100,000 or more annually is instrumental to the success of all that we do at San Francisco Ballet and San Francisco Ballet School. Please note that gifts made to special events and special projects are recognized separately. To learn more about the exclusive benefits associated with being an Artistic Director’s Council member, please contact Associate Director of Development, Individual Giving Sarah Warner at swarner@sfballet.org or 415-865-6634.

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“I first got involved with San Francisco Ballet as an usher and subscriber. As a BRAVO (Ballet Resource and Volunteer Organization) member—45 years and counting!—I have done just about every job—from chaperoning children during Nutcracker, working in the office, helping at events, and, my favorite, serving as a supernumerary. Over time, I have played my fair share of nuns and chestnut ladies in ballet productions. I have enjoyed the ballet so much, I really feel it’s important to have this beautiful art form live on for future audiences to enjoy. This is why I have included the Ballet in my plans.”

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 legacycircle@sfballet.org. Patrons who include the Ballet in their will or other estate plans are welcomed to membership in The Jocelyn Vollmar Legacy Circle and celebrated as essential members of the Ballet family.
We are grateful for the generosity of our Christensen Society members, those donors who donate between $2,500 and $14,999 annually. Support from this group of donors is core to all that we do at San Francisco Ballet and San Francisco Ballet School, including acquiring and commissioning new work, national and international touring, as well as community engagement and impactful public school programs. Please note that gifts made to special events and special projects are recognized separately. To learn more about how to become part of the Christensen Society, please contact Donor Relations Manager Haley O’Neil at honeil@sfballet.org and 415-865-6632.

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

To learn more about the benefits afforded our Corporate donors, including exceptional client engagement opportunities and impactful recognition, contact Corporate Giving Manager Colette Whitney at cwhitney@sfballet.org or 415-865-6651.

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The Shop is open one hour before the performance, during intermission, and 30 minutes after weekend matinees.
Your estate gift to SF Ballet puts you in very special company: the Jocelyn Vollmar Legacy Circle. Jocelyn Vollmar’s career extended from performing roles in SF Ballet’s first Nutcracker and Swan Lake to training generations of dancers in SF Ballet School. We created the Jocelyn Vollmar Legacy Circle to recognize and thank those individuals who, as a part of their own legacy, make an investment in the future of SF Ballet.

Members gain special insight into SF Ballet and the creative process of dance through an annual celebratory luncheon and other behind-the-scenes events. Legacy gifts come in all sizes and include gifts from wills and living trusts; gifts that return lifetime income, such as charitable gift annuities; our pooled income fund; and other planned gifts. For information about Legacy Circle membership and estate gift options, please contact Elizabeth Lani, Deputy Director of Development/Planned Giving, at elani@sfballet.org or 415-865-6623.

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<td>Anonymous, Ruth A. Copley, Laureen and Wayne R. Woodruff, Anonymous, Earl Diskin</td>
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<td>Gloria R. Hendricks, Bernice Itkin, George W. Lord, De Florence R. Oaks</td>
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<td>$100,000–$249,000</td>
<td>Anonymous, Anonymous, Anonymous, Anonymous, Anonymous</td>
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<tr>
<td>$50,000–$99,999</td>
<td>Ms. Edith Hammerslough, Anonymous (10), Anonymous, Anonymous, Anonymous</td>
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<td>Up to $50,000</td>
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Donors who make gifts of $100,000 or more to the endowment may establish a fund created in their name that provides general support or support designated for specific uses at SF Ballet, SF Ballet School, and SF Ballet’s education programs. For more information, please contact Elizabeth Lani, Deputy Director of Development/Planned Giving, at elani@sfballet.org or 415-865-6623. We are honored to list the following named funds that contribute support for touring and a variety of other unique needs at SF Ballet. Those highlighted with an asterisk (*) were fully or primarily funded through bequests and other planned gifts.

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

**AUXILIARY**

Vibrant, energetic, and passionately committed to the success of each ballet season, SF Ballet Auxiliary members comprise an exclusive group of women who leverage their talents in fundraising events that raise more than $4 million for SF Ballet each year.

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ENCORE!

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

BRAVO

Each year BRAVO members contribute a collective total of more than 16,000 hours of volunteer assistance to SF Ballet. In the process they get a personal close encounter with the inner workings of the world of SF Ballet. Learn more at sfballet.org/bravo.

We are pleased to recognize BRAVO members who contributed 40 hours or more during the 2018–19 Season.

250+ HOURS
Corine Assouline*
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Hao Do
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*Denotes 25 or more years of BRAVO membership
IN THE OPERA HOUSE

DINING and refreshment options are offered pre-show and at intermissions throughout the War Memorial Opera House by Global Gourmet. For reservations, call 415-861-8150, email operahousepreorder@ggcatering.com, or visit opentable.com.

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

IMPORTANT POLICIES

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

Occupying a seat other than the seat for which you hold a ticket isn’t allowed. Please sit only in your ticketed seat.

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

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

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

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

Smoking is not permitted in the Opera House.

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

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

THE BOX OFFICE is open Mon–Fri, 10 am–4 pm. Visit sfballet.org or call 415-865-2000.

THE SHOP at SF Ballet is open one hour before each performance, during intermissions, and after weekend matinees. 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.

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

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

ACCESSIBILITY

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

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

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

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

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

SAN FRANCISCO WAR MEMORIAL & PERFORMING ARTS CENTER

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FOR YOUR INFORMATION
Deceptively simple, the iconic costumes for Mark Morris’ *Sandpaper Ballet* present a unique challenge for SF Ballet’s Costume department.

“Most ballets have specific fit needs, but it is usually the hem length—basically where the costume ends on the leg, arm, or waist,”

says Manager of Wardrobe, Wig, Make-up & Costume Construction Kate Share. But for *Sandpaper*, the fit is a little more complicated.

“The costumes were designed so that when the dancers line up, the horizon line is four feet from the floor.

When they were originally built for the 1999 premiere, the placement was done on those dancers, so now we have to find someone who fits in a Tina LeBlanc costume, a Muriel Maffre costume, and everything in between. For Tina, the horizon line was at her armpit. For Muriel, it was just above her waist. So we can’t just look at how the costume fits; we have to pay attention to an additional aspect.”
MARCH 06–15 ONLY

A MIDSUMMER NIGHT’S DREAM

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Men’s three-button shirt-jacket, in a patchwork of overdyed silk scarves.

Innovation in the making.