Out of the Wings
A Study Guide Series for Classroom Teachers

Lambarena

SAN FRANCISCO BALLET
HELGI TOMASSON, ARTISTIC DIRECTOR

sfballet.org
Mission Statement

The mission of San Francisco Ballet is to share our joy of dance with the widest possible audience in our community and around the globe, and to provide the highest caliber of dance training in our School. We seek to enhance our position as one of the world's finest dance companies through our vitality, innovation, and diversity and through our uncompromising commitment to artistic excellence based in the classical ballet tradition.

Evelyn Cisneros in Caniparoli's' Lambarena
(© Lloyd Englert)
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This guide is meant to inform, spark conversation, and inspire engagement with San Francisco Ballet’s production of Val Caniparoli’s Lambarena.

The guide is divided into a number of sections that include information about theater etiquette, essential ballet vocabulary, ballet history, and answers to common questions about ballet. It also includes information about SF Ballet, the San Francisco Ballet School, and the San Francisco Ballet Center for Dance Education, which produces this guide.

This guide also offers questions to consider and activities to experience, before or after viewing these ballets. The content of the guide is designed to enhance and support your ballet-going experience. You might consider copying portions of it for your class and/or bringing it to the theater. There is even room in the margins to take notes.
What is Dance?

Bending, stretching, jumping, and turning are all activities dancers do. They work hard to transform these everyday movements into the language of dance, using each step as a word to compose first a phrase, then a sentence, a paragraph, and finally a story. Dance can also be a medium for expressing a feeling such as joy, sadness, anger, or love. Dance is one of the greatest forms of communication we have available to us.

Through movement and facial expressions, dancers learn to convey emotions, and sometimes even entire stories, without needing to speak. Because dance uses no spoken words, people around the world understand and respond to it. This is why dance is sometimes called a universal language.

Movement to music is a natural response to our enjoyment of sounds. Even an infant begins bobbing its head to music it enjoys. There are many different types and variations of dancing: from tribal dances to swing dancing, and from hip-hop at a party to a classical ballet on an opera house stage. Dance is a wonderful way of expressing our joy of life.

You might explore how to communicate an emotion through movement yourself. Notice how different music inspires unique motion, especially in children.

All dance is a valid form of expression.
As is the case with many dance pieces, Val Caniparoli’s exuberant ballet *Lambarena* was first inspired by the music, which combines the Baroque compositions of Johann Sebastian Bach with traditional West African drumming.

With his strong classical ballet background it was natural for Caniparoli to honor the African culture using the vocabulary most familiar to him. Because he wanted it to be dedicated to African people and embrace their authentic dances, however, Caniparoli called upon the knowledge and inspiration of Dr. Zakarya Diouf and Naomi Diouf who are West African dance and music specialists.

A combination of classical ballet and West African dance seemed highly unusual, but Caniparoli and the Dioufs worked on merging the two very different dance styles. Together in the ballet studio with the dancers of San Francisco Ballet, they began to develop an entirely new vocabulary of movement for *Lambarena*. Caniparoli experimented with ballet steps on pointe (dancing on the tips of their feet in special shoes) for the women that integrated the hip and back movements that are the essence of African dance. In fact, one of the biggest challenges Caniparoli faced was developing the grounded and earthy look in the women’s movements while dancing on pointe. The dancers found the typically African motions of the arms also a challenge, but they discovered it was necessary to complete the unusual new look that they were creating.

The ballet opens to reveal breathtaking and stark sets and beautiful costumes. A woman begins to move slowly at first, then quicker, as she is joined by a community of friends sharing an exchange of movements. The men, leaping and reaching into the air, join the celebration, bringing the entire village into the dance.

In the solos and duets that follow Caniparoli sketches brief scenes from the lives of the villagers. A solo for a man finds him lying alone in a pool of light, from which he launches into fluid and expressive hip and arm movements. Three other dancers join him briefly, then exit, leaving him on the floor where he started. Other characters wander in and out of each chapter, passing through a duet for an inseparable couple in one scene, becoming birds in another, or playing a feline game of cat-and-mouse in yet another.

Community and a sense of connection to their environment is an important part of the atmosphere of this ballet. When three women come together in a dance, they mirror each other’s movements and there is a ceremonial feeling, as if the women are drawn to each other for support. When six men begin their slow, dreamlike dance, they hold up one of their own as if he were a respected tribal chief.

In the end, the woman who begins the ballet returns with a radiantly cheerful flight that brings the entire ensemble together as a community celebrating the journey and joy of life.
Val Caniparoli's versatility has made him one of the most sought after American choreographers in the United States and abroad.

He has contributed to the repertoires of more than forty-five dance companies, including Pacific Northwest Ballet, Boston Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West (Resident Choreographer 1993-97), Washington Ballet, Israel Ballet, Cincinnati Ballet, Singapore Dance Theatre, Atlanta Ballet, State Theatre Ballet of South Africa, Louisville Ballet and Tulsa Ballet, where he has been resident choreographer since 2001.

Caniparoli is most closely associated with San Francisco Ballet, his artistic home for over thirty years. He began his career under the artistic directorship of Lew Christensen, and in the 1980s was appointed resident choreographer of San Francisco Ballet. He continues to choreograph for the company under Artistic Director Helgi Tomasson.

Caniparoli has created a body of work that is rooted in classicism but influenced by all forms of movement: modern dance, ethnic dance, social dancing, and even ice-skating. His extensive knowledge and appreciation of music is reflected in the range of composers that have inspired his choreography: Sonata for Two Pianos and Percussion (Béla Bartók), Gustav’s Rooster (Hoven Droven), The Bridge (Dmitri Shostakovich), boink! (Juan Garcia Esquivel), Aria (George Frederic Handel), Open Veins (Robert Moran), Djangology (Django Reinhardt), Vivace (Franz Schubert), and one of his most performed works, Lambarena (Johann Sebastian Bach and traditional African rhythms and music), which is performed by 20 companies and has become an international sensation.

Caniparoli has choreographed operas for three of this country's major companies: Chicago Lyric Opera, San Francisco Opera, and the Metropolitan Opera. In addition, he has worked on several occasions with the San Francisco Symphony, most memorably on the Rimsky-Korsakov opera-ballet Mlada, conducted by Michael Tilson Thomas, a major success of the 2002 Russian Festival. With San Francisco's American Conservatory Theatre (A.C.T.) and Carey Perloff, he created a new movement-theatre piece, The Tosca Project.

The recipient of ten grants for choreography from the National Endowment for the Arts, Caniparoli was also awarded an artist fellowship from the California Arts Council in 1991. He has twice received the Choo-San Goh Award: in 1994 for Lambarena, choreographed for San Francisco Ballet, and in 1997 for Open Veins, created for Atlanta Ballet. Lambarena was also nominated for the Benois de la Danse Award from the International Dance Association at a gala at the National Theater of Warsaw, Poland, in 1997. Dance Bay Area acknowledged Caniparoli’s contributions to the local dance scene with an Isadora Duncan Award (or Izzy) for Sustained Achievement in 1996. In addition, he has twice won Izzies for Outstanding Choreography.

Born in Renton, Washington, Caniparoli opted for a professional dance career after studying music and theatre at Washington State University. In 1972, he received a Ford Foundation Scholarship to attend San Francisco Ballet School. He performed with San Francisco Opera Ballet before joining San Francisco Ballet in 1973. He continues to perform with the Company as a principal character dancer.
Albert Schweitzer was born on January 14, 1875 in Alsace, a province between France and Germany, into a family devoted to religion, music, and education for generations. His father and maternal grandfather were ministers and both of his grandfathers were talented organists and several of his relatives were scholars.

Schweitzer entered into intensive theological studies in 1893 at the University of Strasbourg's Theological College of St. Thomas, where he earned a doctorate in philosophy in 1899, and a degree in theology in 1900. He began preaching at St. Nicholas Church in Strasbourg in 1899. In 1906 he published *The Quest of the Historical Jesus*, a book which brought him international fame as a religious scholar.

While pursuing his academic and theological studies, Schweitzer also enjoyed a distinguished musical career. He began studying the piano and organ at an early age, and was only nine when he gave his first performance in his father's church. From adolescence well into his mid-eighties he was internationally recognized as a concert-level organist and it was his professional concert engagements that earned him the money for his education—particularly his medical schooling—and later for his African hospital. A musicologist as well as a performer, he admired the work of J. S. Bach and wrote a biography of the Baroque composer in 1905 in French. In addition, Schweitzer also published a book on organ building and playing in 1906, and translated the Bach book into German in 1908.

In 1905, Schweitzer decided to go to Africa as a medical missionary rather than as a traditional pastoral missionary, and he began studying medicine at the University of Strasbourg. In 1913, after earning his M.D. degree, he founded his hospital at Lambaréné in French Equatorial Africa, known today as Gabon. During World War I, as German citizens, Schweitzer and his wife were sent to a French internment camp. Released in 1918, the couple spent the next six years in Europe, where Schweitzer preached in his old church, gave lectures and concerts, continued his medical studies, and wrote some of his greatest books, including *On the Edge of the Primeval Forest*, *The Decay and Restoration of Civilization*, *Civilization and Ethics*, and *Christianity and the Religions of the World*.

Schweitzer returned to Lambaréné in 1924 and spent the remainder of his life there. With the money he earned from royalties, public speeches, and donations from all parts of the world, he was able to expand the hospital to seventy buildings. By the early 1960s the hospital could care for over 500 resident patients at once.

At Lambaréné, Schweitzer was not only a doctor and surgeon in the hospital, but also pastor of a congregation, administrator of the village, superintendent of buildings and grounds, writer of scholarly books, a tireless anti-war activist, accomplished musician, and gracious host to countless visitors. Among the many honors he received throughout his lifetime were the Goethe Prize of Frankfurt and honorary doctorates from several universities celebrating his numerous achievements. He was awarded the Nobel Peace Prize in 1952, and it was presented to him on December 10, 1953. With the $33,000 prize money, he started the leprosarium at Lambaréné.

Following his personal credo of reverence for all life, and his vision of a thinking humanity aware of its own global impact, Schweitzer undoubtedly left this world a better place with his countless humanitarian achievements. He died on September 4, 1965, and was buried at Lambaréné.
Read more about Albert Schweitzer

**Books about Albert Schweitzer:**


**Books written by Albert Schweitzer:**


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**What Did You Learn?**

1) Where did Dr. Schweitzer build his hospitals?
2) What two kinds of music do you hear in *Lambarena*?
3) In what year did *Lambarena* premiere?

**Questions for Discussion after the Ballet**

— Do the men and women have different styles when they dance in *Lambarena*?
— What emotions do you think the choreographer was trying to express?
— How do you think the dancers remember the steps?
— What do you think the pointe shoes that the women wear are made out of?
About the African Dance Collaborators:

Dr. Zakarya Sao Diouf

Born in the African nation of Senegal, Dr. Zak Diouf was director of the Mali Ensemble, a multinational company representing the unity of the West African countries Mali, Senegal and Guinea from 1958-1962. He became director of “Les Ballets Africanes,” in 1963 and later the Senegalese National Dance Company in 1964. In 1969, he joined the faculty of Southern Illinois University and he received his Ph.D. in Ethnomusicology from U.C. Berkeley. Dr. Diouf is the founder and director of Diamano Coura West African Dance Company and in June of 1996, he was invited to attend the “World Drum for Peace Parade,” in Atlanta, Georgia as a prelude to the opening of the Olympics.

Dr. Diouf has taught at several state universities. He currently teaches West African music, dance and history at Laney Community College in Oakland and is an Artist-In-Residence at the Malonga Casquelourd Center in Oakland. Dr. Diouf also works as a consultant, and conducts workshops in drum-making, choreography, African history and performing arts.

Dr. Diouf has combined a career as a choreographer and performer with teaching. He has choreographed dances for several renowned companies including African-American Dance Ensemble, Dimension Dance Theater of Oakland, Harambe Dance Company, as well as a variety of dance companies in New York and Diamano Coura. With his wife Naomi, Dr. Diouf was co-consultant for Val Caniparoli on the ballet/African fusion of choreography developed for Lambarena, a work created especially for San Francisco Ballet. This ballet has been such a tremendous success that it is performed by many other companies around the world.

Dr. and Mrs. Diouf continue to share their dance expertise with dance troupes learning Lambarena, which, to date, include Ballet Florida, Ballet West, Indiana, Kansas City Ballet, Pacific Northwest Ballet, Singapore Ballet, State Theatre Ballet in South Africa, and Northern Ballet Theatre in Leeds England.

Naomi Diouf

Naomi was born in Monrovia, Liberia and begin studying dance at the age of 10. She was greatly influenced by dances she learned at the “Kendeja” Cultural Center for indigenous performers, and throughout her dance studies, Diouf worked with prominent dancers and musicians from other West African countries. In 1973, Diouf expanded her dance studies to include ballet and modern dance under Constance Taul.

Diouf holds a Bachelor of Arts in Sociology and a minor in African History from the University of California, San Diego. In 1986, she choreographed “The African Womanhood,” a chronicle of works by traditional African female choreographers, which explored the experience of African women. Recognized as a definitive representation of traditional dances on today’s stage it was filmed for broadcast by PBS. As an expert in West African dance, Diouf has assisted and choreographed works for numerous performing companies including: the Dutch Theater Van Osten in the Netherlands and Belgium, U.C. Berkeley’s Drama Department, Dimensions Dance Theater in Oakland, and Kankoran Dance Company in Washington D.C. In 1998 and 1999, Naomi collaborated with Val Caniparoli and her husband Zakarya in the creation of a vocabulary movement for the San Francisco Ballet commission of the ballet Lambarena.

Diouf is a strong advocate of Arts-In-Education, which introduces the arts to youth in a combination of academics, music and dance. For 15 years she has worked with the Arts Through Education programs, promoting cultural literacy in the San Diego, Los Angeles, San Francisco, Oakland, Richmond, and Alameda School Districts. Naomi currently teaches West African dance and culture at Berkeley High School, at Laney College and the Malonga Casquelourd Center for the Arts in Oakland. In 1999, Diouf’s commitment to Oakland’s Arts-In-Education was documented in KTVU’s Family to Family.

Diouf is the Artistic Director of Diamano Coura West African Dance Company. She also consults and conducts workshops in costume design, and West African culture and continues her dance studies, extensive research and comparative analysis of dance forms from around the world.
Johann Sebastian Bach
Composer

Johann Sebastian Bach was born in Eisenach in Germany on March 21, 1685. The youngest son of Johann Ambrosius Bach, a musician, he learned the rudiments of musical theory and how to play the violin from his father. Bach was orphaned at just ten years old and went to live with his older brother Johann Christophe, who was an organist at St. Michael’s Church, in Ohrdruf, where his brother taught him to play the keyboard and where from 1700 to 1702 he attended St. Michael’s School in Lüneburg and sang in the church choir.

Bach spent the spring and summer of 1703 as an assistant and violinist at the court of Weimar, assuming the post of organist at the Neukirche in Arnstadt. In June 1707 he moved to St. Blasius, Mühlhausen, and four months later married his cousin Maria Barbara Bach in the nearby town of Dornheim. Bach was appointed organist and chamber musician to the Duke of Saxe-Weimar in 1708, and over the next nine years he became known as an accomplished organist. It was during this time composed many of his finest works for this instrument. In 1717 Bach was appointed Kapellmeister at Côthen, but was held prisoner in Weimar by the duke for almost a month, before finally being permitted to leave.

Bach then entered the service of Prince Leopold, a talented musician himself who loved and understood the art. In this new position Bach concentrated on composing, writing his violin concertos and the six Brandenburg Concertos, as well as numerous sonatas, suites, and keyboard works. In 1720, his wife Maria Barbara died while Bach was accompanying the Prince to Karlsbad. The following year, in December, Bach married Anna Magdalena Wilcke, the daughter of a court trumpeter at Weissenfels. A week later, Leopold also married but unfortunately for Bach, Leopold's new bride lacked interest in the arts and eventually influenced the Prince to decrease his patronage of music. In April, 1723, Bach accepted the prestigious post of music director and cantor of the Thomas School in Leipzig, where he remained for the rest of his life.

During his early years in Leipzig he composed vast quantities of church music, including four or five cantata cycles, the Magnificat and the St. John and St. Matthew Passions. A virtuoso organist, Bach was in constant demand as a teacher as well as an expert in organ construction and design. His fame as a composer continued to grow from 1726 when he began to publish editions of his keyboard and organ music.

Among the 13 children born to Anna Magdalena at Leipzig was Bach’s youngest son, Johann Christian, who was born in 1735. Toward the end of his life Bach’s eyesight began to deteriorate and after two eye surgeries, he took final communion on July 22nd and died six days later. On July 31 he was buried at St. John’s cemetery. His widow survived him by ten years, dying in poverty in 1760.

Bach’s compositions embrace practically every musical genre of his time. He expanded the art of music composition with innovations in format, musical quality, and technical demands. The density and complexity of his music continue to be studied by analysts and commentators, who have uncovered in it layers of religious and numerological significance rarely found in the music of other composers. Together with his great contemporary Georg Friedrich Handel, Bach was the last great representative of the Baroque era.
The Instruments of West Africa

Djembe  The Djembe comes originally from Mali and Guinea and dates back to 500 A.D. An instrument of sacred ceremonies of healing, rites of passage, ancestral worship, warrior rituals, as well as social dances, the Djembe was originally carved out of the dense wood of the Djem tree, which is found in Mali. The top is covered with Be (goat skin) stretched over the top to finish the instrument (Djem-be). Traditionally, the Djembe is played standing up with the drum between the legs and supported with a shoulder harness. It is played with both hands and sometimes has rattling tongues attached to the rim, which add their own chime sound as the drum is beaten. Used as a solo or accompanying instrument, the Djembe is often called the "healing drum" because of its history in medicine and also the "magical drum," for its power to make people dance.

Tama  This is a small drum with strings connecting the drumheads; these drumheads will actually change their pitch as the arm of the player squeezes them. The Tama is held under the arm and played with the hands and a stick.

Sabar  Sabar has three meanings: it is a type of drum, an ensemble of drums playing together, and the name of a dance. In an ensemble of drums there may be 1.0 to 1.2 drums in a Sabar, each with a different sound and played in different rhythms. In Senegal the sound of the Sabar is heard everywhere, from the deep bush to radio stations.

Kora  The Kora is the most complex Chordophone of Africa. It is played in Mali, Gambia, Burkina Faso, Guinea, Sierra Leone, and Senegal. Each of the regions has unique playing styles and the region can be identified by the way they play. The Kora is made from a half gourd calabash with a hardwood post that runs through it to which the strings are attached. The calabash is covered with cowhide that is stretched over the open side of the half calabash and then left in the sun to dry tight and hold the hand posts in place. A traditional Kora has 21 strings but it is very common to see a 22-string Kora with an extra bass string used in the style known as Yenyengo, which means get up and dance!

Kutiro  Developed by the Mandingo people, the Kutiro is used to create the vitally important rhythmic foundation for the dancers in Senegal and Gambia. The drum is made from a deep red mahogany wood called kembo. The goatskin head of the Kutiro is both pegged and laced into position. Kutiro drums are played in sets of three and include the Kutiro bah (mother drum), the Kutiro Sabaro (father drum), and the Kutiro nDingo (child drum).

Djun Djun  Originally from Mali, this drum is constructed from soft wood or an empty oil drum. It has a double head that is made of cowhide and laced together. The Djun Djun is the instrument that keeps the rhythm and speed for the dancer, and is often played twice as fast, or in double time, with a stick.

Balafon  This instrument, also known as the marimba, originated from West Africa in what is now Ghana, Guinea and Burkina Faso. Played at funerals, festivals, and celebrations, the balafon provides both melody and rhythm. The keys of the Balafon are made from male shea butter trees that have been dead for several years, so they have lost most of their natural oils.
What Did You Learn?

Match the instrument to its name.

Kora
Balafon
Kutiro
Djun-djun
Sabar

Two Against Three

Rhythm is the patter of regular or irregular pulses in music or movement caused by strong and weak beats. Polyrhythms occur when musicians play more than one rhythm simultaneously. They play a prominent role in African music lending dances a driving beat and energy. One simple polyrhythm is called “two-against-three.” In this exercise, one hand will beat out double time, one will beat out triple time. Together your hands will play two against three. This exercise was adapted from *Ancient Traditions—Future Possibilities* by Matthew Montfort.

1. Count the numbers in the middle column out loud, and tap with the left hand on one, and with the right hand on one, three and five.

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2. Then tap on one and four with the left hand while tapping on one with the right hand.

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3. Now put steps 1 and 2 together.

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African Dance

African dance is a dynamic and rich phenomenon. It is very difficult to classify all African dances since they differ greatly between cultures. In different regions of Africa, there are dances to depict important events in the community, such as war, harvest, thanksgiving, birth, and death. Each is linked to an aspect of human activity or some element of nature. The rhythms and steps of many modern dances are derivatives of African music and dance.

To see an African dance performed is an extraordinary aesthetic adventure. The dances are an extension of natural, graceful, elegant gestures and steps, distinguished by rhythmic coordination between lower and upper body creating harmony and/or excitement. It is an integrated art form of movement intrinsically influenced by the music. Traditionally, dancers are musicians and vice versa. Traditional African dance is an expression of emotions, sentiments, and beliefs. Although dancing is a way of life in Africa, it is also a major source of entertainment in the community.

Most African dance troupes today still utilize indigenous musical instruments. The type and style of dance movements are dependent on the musical instruments and thus the culture from which it is derived.

Orientation Toward the Earth

The African dancer often bends slightly toward the earth and flattens the feet against it in a wide, solid stance. Compare this to traditional European ballet’s upright posture, with arms often lifted upward and feet that rise up onto the toes.

Circle and Line Formations

Many African dances are performed by lines or circles of dancers. This is a sacred orientation to many cultures. Many traditional European dances also incorporated lines and circles, and this may have been an important development in cultural (dance) exchange.

Elements of African Movement Vocabulary

African dance moves all parts of the body, in contrast to many European forms that use a rigid upper body and rely mostly on subtle arm gestures and leg movements. In African dance, angular bending of arms, legs, and torso; shoulder and undulating hip movements; scuffing, stamping, and hopping steps; asymmetrical use of the body; and fluid movement are all part of it.

Improvisation

Within the patterns and traditions of age-old dance forms, an African dancer feels free to be creative. A dancer can make an individual statement or give a new interpretation to a familiar gesture.

Artifacts, Icons & Symbols

African ritual dance makes use of special objects, including masks and costumes. In modern dances even today, we use sticks or canes, fabric, and other objects like top hats become part of the dance.

Pantomime

Many African dances reflect the trials and motions of life. Dance movement may imitate animal behavior like the flight of the egret, enact human tasks like pounding rice, or express the power of spirits in whirling and strong jumping dance steps.

Percussion & Polyrhythm

In much of African music, percussion dominates and in most cases the drum is the leading instrument. African music includes several rhythms at the same time, and Africans often dance to more than one beat at once. Dancers can move their shoulders to one beat, hips to another, and knees to another. This rhythmic complexity, with basic beat and counter beats played against it, form polyrhythm and form the basis for later music such as ragtime, jazz, and rock’n’roll.

Competitive Dance

Competing through dance is a widespread custom in West and Central Africa. In America, this tradition has continued over time in "cutting" contests, challenge dances, cakewalk contests, break dance rivalries, jitterbug competitions, step dance shows, and other similar events.
Three African Dances

**Eye-See-Say-Yango**
*I See You Dancing (A Celebration Dance)*
(Mandinga People, Senegol, West Africa)

When festivals are held in the village at the end of the day or when people want to have fun, they gather and “dance out” their feelings of joy and happiness to the rhythm of the drums. On these occasions, everyone in the village participates.

**Lamba**
*(Dance of Spirit Appreciation, or Griot Dance)*
(Sou-Sou, Malinke and Mandingo peoples, Guinea and Senegal, West Africa)

When the chief of the village, or important elders come before the people on important occasions such as at harvest or planting time or ceremonies celebrating births, marriages or death, the people dance the “Lamba” in honor of God and their ancestors. Giving thanks for good fortune and asking for wisdom and knowledge to live a good life, they sing a song entitled, “Ko-sa-yom-bey” (What Shall My Life Be?) The answer is “De-De-Oh/De-Oh”(What God Wills It To Be, It Will Be.)

**Kou-Kou**
*(Dance of Initiation Celebration)*
Among the Sou-Sou and Malinke peoples of Guinea, West Africa, harvest time is when the youths of the village take on the trials and rituals of becoming adults in the family and community. Elders and priests teach the young people from the village to teach them responsibility, respect for tradition, industriousness, manners and social graces. When they return to the village, if they pass their tests, they dance an energetic dance of celebration in honor of their initiation.

**For You to Try**

Try this with your friends or classmates.

Divide into groups of 3 or 4, and use any sentence to create a rhythmic pattern by tapping each syllable as you speak the sentence. Make sure you tap the sentence with the same rhythm that you speak it. Notice how a slight pause in various places of each sentence can change the rhythm completely. Each group will come up with one sentence. Once each group can play their rhythm, the groups should combine two (or more) rhythms at a time to create a polyrhythm.

Now think of several movements from activities that we engage in every day here in America. For example, imagine washing dishes or raking the leaves to a cool beat. You’d probably start to move your body to the rhythm, right? Well, combine a movement like raking leaves, or washing a car with a little rhythmic footwork and you’ve just invented a new dance step!

Each group should try put at least three movements together and share those ideas with the rest of the class.

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**Resources**
**Books and Compact Disks**
- The Healing Drum (*African Wisdom Teaching*), Destiny Books
- The Healing Drum (*African Wisdom Teaching*), tape/CD
- Dambao Folee (*Malian Medicine Music of Mali*), tape/CD
- Daounouki (*Voice of the Drum*), tape/CD
- The Arts II: West African Dance 1-4
- Benin: Yuruba Drums: Bata and Dundun Ensembles with 32-page booklet
- Burkina Faso: Dances of Burkina Faso
- Cameroon: Les Genies Noirs de Douala... *Perussion and Dances*
- Gambia: Ancient Heart Mandinka*Fulani Music*
- Ghana: Ancient Ceremonies, Songs, and Dances
- Guinea: Wessalo Mardy Keita/Sewa Kan Djembe Ensemble
- Ivory Coast: Adama Drame and Foliba Mandingo Drums, Volume 2
- Mali: Songs of Percussion/Siougala Coulibaly
- Niger: Touareg Volume 5/Chayly
- Nigeria: *The Invocation*: Babatunde Olatunji and Drums of Passion
- Djibote Daoudou/NDiaye Ros-Sobah drumming with over fifty percussionists and eight singers
- Sierra Leone: Traditional Music-Various Artists
- Togo: Togo Traditional Music

**Compilations**
- *Jali Kunda*: Griots of West Africa and Beyond/Traditional Music from Gambia, Senegal, Guinea (Ellipsis Arts)
- *Africa* Never Stand Still (Ellipsis Arts)
- The Arts II: West African Dance 1-3

**Dance Resources Available from KET**
**Arts Toolkit: Dance**
Visit http://www.ket.org/artistoolkit/dance/ for information and online resources related to the KET Dance Arts Toolkit. The Toolkit includes videos, video excerpts, and accompanying teaching and informational materials to help you address Kentucky academic standards as well as to build your own knowledge of dance.

**Dancing Threads: Community Dances from Africa to Zuni**
Designed for students in grades P-8, this series of four 30-minute programs features outstanding performers teaching traditional Appalachian, African-American, and American Indian dances and “play party games.”

**DanceSense**
This 10-part series of 15 minute programs, geared toward grades 5-10, explores why people dance, dance elements and styles, dance in multicultural and historical contexts, and dance as an art form.

**Professional Development Programs**
Information about these programs may be found at the KET Professional Development Web site.

**The Arts: A Content Course for Teachers, Seminar 2: Dance**
This 90-minute professional development program provides teachers with standards-based illustrations of the elements and principles of dance.

**The Arts III: Afro-Cuban Dance**
This 40-minute professional development workshop features dancer/choreographer Katherine Kramer introducing teachers to the forms and rhythms of Afro-Cuban dance.

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**Instructional Television**
You can learn about the programs listed below and other instructional series and programs available from KET by searching our online Instructional Videos Catalog at www.ket.org/ivideos/.

**For You to Try**
Try this with your friends or classmates.

Divide into groups of 3 or 4, and use any sentence to create a rhythmic pattern by tapping each syllable as you speak the sentence. Make sure you tap the sentence with the same rhythm that you speak it. Notice how a slight pause in various places of each sentence can change the rhythm completely. Each group will come up with one sentence. Once each group can play their rhythm, the groups should combine two (or more) rhythms at a time to create a polyrhythm.

Now think of several movements from activities that we engage in every day here in America. For example, imagine washing dishes or raking the leaves to a cool beat. You’d probably start to move your body to the rhythm, right? Well, combine a movement like raking leaves, or washing a car with a little rhythmic footwork and you’ve just invented a new dance step!

Each group should try put at least three movements together and share those ideas with the rest of the class.
Sandra Woodall may not physically be on stage, but her costume work is an integral part of the performance, dressing the artists as well as the stage itself. Creating the scene and magic of the theatre is where her talent excels. An award-winning costume designer, Woodall works in many genres including ballet, modern dance, performance art, and theater. This brilliant artist has emerged as one of the finest designers in the world today and lives and works locally.

Born in the Bay Area, she grew up in Oakland and her grandmother taught her to sew at an early age. Woodall studied and graduated with a degree in painting from the San Francisco Art Institute and upon graduation she became a design assistant at the San Francisco War Memorial Opera House.

Since 1970 Woodall has had a studio in the heart of the SOMA district and for 18 years she employed up to 35 seamstresses to construct costumes for designers from all over the world. Today this same space is used exclusively for her own designs.

Woodall takes all aspects of the production into account, and each element is carefully thought out, then infused with her unique perspective and sense of the beautiful and unexpected. She is able to evoke different feelings with even the simplest of details—such as creating a sense of the feminine with the choice of materials touching the skin of the dancers, to the use of recreated autumn leaf patterns for the set designs.

She also often uses motifs of nature and is inspired by the images and objects that she collects. While in Washington, DC one autumn, she began picking up the fallen leaves which evolved into the set design for the ballet Lambarena.

Collaboration for Woodall starts at the beginning of each piece, and she is insistent that even if her vision is correct, the costume can’t be realized if the sketch is not. Because of this, great attention to detail takes place at every step of the process, from the medium in which the sketch is created to the fabrics that she selects.

For the ballet Lambarena, Woodall gathered materials from West Africa and studied the colors, patterns, and native dress of the inhabitants. She then began to explore a way to combine the European dress and how to intermingle the two distinct styles to create a look which is neither one but a balance of both.

Woodall chose a silk satin material for the women’s dresses and decided to turn the satin side inward so the dancers would experience the feel of the movement of the material on their bare legs while dancing. The weight and flow of the materials are as important as the dance itself and actually played an important part in the enhancement of the movements created in the ballet. Woodall carefully hand paints each dress with special dyes she acquired after lengthy searches. The men’s shirts are all “knitted” with heavy cotton yarn to create a “seamless” shirt.

It is the attention to detail that keep Woodall in demand for her costume designs, but she finds herself drawn back to her early interest in painting, she explains, “When I was growing up, I never imagined I would be working in theater. I always thought I would be an artist.” She continues to work on things that interest her, but says, “I have to really discover what my painting style is going to be.”
One of the most exciting things about African textiles is that there are so many ways to interpret them. Cloth may express many different things in each culture.

A piece of cloth may be both a work of art and a marker of ethnic identity. There may be religious symbolism, historical content or it might just portray a particular daily role of man or woman. It may tell a story or be used as a display of the owner’s wealth. Or the cloth may simply be a durable item of clothing, with no other cultural meaning.

Here are two examples of West African Cloths.

**Adinkra**

This is an exceptional example of an Asante Man’s Adinkra cloth. This piece of cloth is very fine, with unusual figurative stamps depicting animals and guns. The patterns are nicely laid out, and this cloth probably dates back to the 1960s.

**Kente Cloth:**

The name for this cloth means “one who climbs a tree worth climbing gets the help deserved.”

Designed to express the Akan social structure, it reflects their philosophy that any good individual effort deserves to be supported by the community. When a man climbs a good tree that has fruit on it, people around will give him a push, since they know they will enjoy the fruits of his labor.

This notion reinforces the importance of aspiring towards a worthy course, symbolizing hope for the future and the mutual benefits of sharing.

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**Make Your Own African Fabric**

Now it is your turn to create your own piece of African cloth.

Think what you would like to “say” with your cloth, the colors you want to use and the patterns you like.

Then get cotton handkerchiefs and permanent markers, a ruler, a piece of cardboard and some straight pins to tack the handkerchief to the cardboard, and you are ready to create your own masterpiece.

*For more information about West African Kente Cloth visit: [http://www.du.edu/duma/africloth/study.html](http://www.du.edu/duma/africloth/study.html)*
People have danced since the beginning of civilization. Dance can be a form of celebration, or part of religious ritual, and it can be performed as entertainment. Ballet is a particular kind of dancing which requires a very special technique that has developed over 400 years.

Ballet began in the form of lavish entertainment spectacles during the Renaissance in the courts of Italy and France. In fact, the term ballet and the word ball are both derived from the Italian verb ballare, which means “to dance.” Early ballets were performed in ballrooms and contained speaking and singing as well as dancing, and the performers were mostly the nobility or members of the courts. These court ballets reached their height of popularity under King Louis XIV, who was an accomplished dancer himself.

He formed the first official ballet school, L’Académie Royale de Musique et de Danse, known today as the Paris Opera Ballet. To this day, all ballet vocabulary is in French. From this time, ballet evolved away from court ballrooms into a more structured theater environment. The performers began to be trained professionals rather than amateurs dancing for their own enjoyment.

At first, all of the dancers were men. The first women appeared professionally in 1681. In the early 1700s, one ballerina shortened her skirts so that her brilliant footwork was visible and removed the heels from her shoes to make the movements easier. Another, concerned with dramatic expression, removed her heavy hoop skirts and fashionable wigs to make her characters more believable.

Women became the most popular dancers when they began to dance en pointe (on the tips of their toes, wearing special shoes). This period, the Romantic era, was a time when most ballets were about supernatural creatures and the contrast between reality and imagination. Advances in theater technology, such as gas lighting and more realistic sets, helped create an atmosphere of fantasy.

After 1850, the center of the ballet world shifted from Paris to St. Petersburg, Russia. There, a great ballet master and choreographer, Marius Petipa, produced the famous ballets Swan Lake, The Sleeping Beauty, and Nutcracker in collaboration with composer Peter I. Tchaikovsky.

By 1900, the very best dancers were trained at the Imperial Russian Ballet School. In 1909, a group of these dancers, including Vaslav Nijinsky and Anna Pavlova, came to perform in Paris where they made a tremendous impression and revived interest in classical ballet.

The Ballets Russes toured Europe and America, presenting a varied repertoire and showcasing outstanding dancers for the next 20 years. Anna Pavlova formed her own company and traveled to every corner of the world, introducing ballet to people who had never seen it before.

Americans became enthusiastic about ballet in the 1930s when many of those dancers settled in America. One of these, George Balanchine, began a major ballet school and eventually directed New York City Ballet. Another, Adolph Bolm, was the first director of San Francisco Ballet, the first professional ballet company in the United States, founded in 1933.

Today, every major American city has a professional ballet company and good training schools. Thanks to the influence of superstars like Rudolf Nureyev and Mikhail Baryshnikov, male dancers are again as prominent as the ballerinas.

Contemporary ballets contain movements that are influenced by modern dance, and many performance pieces tell no story but are abstract. And so, the art of ballet continues to evolve.
Ballet Timeline

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1600</td>
<td>Louis XIV (Sun King) founds the Academic Royale de la Musique, later the Paris Opera Ballet.</td>
</tr>
<tr>
<td>1661</td>
<td>Louis XIV dances the Sun God in <em>Le Ballet de la Nuit</em>. His teacher, Pierre Beauchamps, formalizes the terms we use as vocabulary in ballet today.</td>
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<tr>
<td>1700</td>
<td>Jean Dauberval produces <em>La Fille Mal Gordee</em>, making it the oldest ballet still extant in modern-day repertoire.</td>
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<tr>
<td>1726-1727</td>
<td>Marie Camargo and her rival, Marie Salle, make debuts in London. Camargo shortens her skirt to show her feet, paving the way for the modern tutu.</td>
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<tr>
<td>1789</td>
<td>Marie Taglioni makes her debut at the Paris Opera, dancing for the first time on pointe.</td>
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<tr>
<td>1800</td>
<td>Giselle is choreographed by Jean Coralli and Jules Perrot, starring Carlotta Grisi.</td>
</tr>
<tr>
<td>1818-1910</td>
<td>Marius Petipa choreographs the great classics of ballet, including <em>Sleeping Beauty</em> (1890), <em>Swan Lake</em> (1895, with Lev Ivanov), and <em>Raymonda</em> (1898).</td>
</tr>
<tr>
<td>1828</td>
<td>Anna Pavlova premieres <em>California Poppy</em> in San Francisco.</td>
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<tr>
<td>1830</td>
<td>Adolph Bolm, former partner of Anna Pavlova, forms the San Francisco Opera Ballet. Willam Christensen joins the Company as ballet master in 1938 and produces the first U.S. versions of <em>Coppélia</em>, <em>Nutcracker</em>, and <em>Swan Lake</em>. Brothers Lew and Harold later join him to direct, respectively, the Company and its school.</td>
</tr>
<tr>
<td>1890</td>
<td>Diaghilev's Ballets Russes holds its first Paris season at the Theatre du Chatelet.</td>
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<tr>
<td>1899</td>
<td>Eugene Loring choreographs and stars in <em>Billy the Kid</em> for Lincoln Kirstein's Ballet Caravan. It is the first work created by an American choreographer to represent an American theme.</td>
</tr>
<tr>
<td>1914</td>
<td>Anna Pavlova premieres <em>California Poppy</em> in San Francisco.</td>
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<tr>
<td>1940</td>
<td>Ballet Theatre (American Ballet Theatre) presents its first season.</td>
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<tr>
<td>1948</td>
<td>George Balanchine and Lincoln Kirstein found New York City Ballet.</td>
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<tr>
<td>1954</td>
<td>Denham's Ballets Russes and Ballet Russe de Monte Carlo, tour America and create a national audience for dance.</td>
</tr>
<tr>
<td>1960s-1970s</td>
<td>Defections of former Kirov Ballet stars such as Rudolf Nureyev (1938-95), in 1961; Natalia Makarova, in 1971; and Mikhail Baryshnikov, in 1974, bring new excitement to classical ballet in Europe and America.</td>
</tr>
<tr>
<td>2008</td>
<td>San Francisco Ballet celebrates its 75th anniversary.</td>
</tr>
<tr>
<td>2015</td>
<td>San Francisco Ballet celebrates Helgi Tomasson's 30th anniversary as artistic director.</td>
</tr>
</tbody>
</table>

1. Louis XIV as Apollo  
2. Marius Petipa  
3. Carlotta Grisi as Giselle  
4. Lew Christensen in Filling Station  
© Estate of George Platt Lynes  
5. Rudolf Nureyev
Essentials of Ballet

Just as sports, math, construction, and many other activities have their own vocabulary, so too does ballet. Because much of ballet’s early development occurred in France, many of the words are French and have been handed down since the 16th century. Here are some common terms and their applications.

- **accent** To call attention to a particular movement or note in a phrase of dance or music.
- **adagio** [ah-DAHZH] Slow sustained movements in ballet.
- **audience** Spectators at a performance.
- **audition** To try out for a role; a trial performance where a dancer is judged on their ability to dance.
- **balance** Maintaining the stability and equilibrium of the body.
- **ballet** [BA-lay] A classical dance form originating in European Courts during the 17th and 18th centuries that is characterized by grace and movement with intricate gestures and codified footwork.
- **ballet dancer** A female ballet dancer of highest ranking.
- **ballet master/mistress** An individual (usually a retired dancer) with varying responsibilities including teaching, coaching, and rehearsing ballets.
- **barre** The place where a dancer goes to begin his/her class work; the barre is a long pole securely attached to a wall, to give the dancer support. After the dancer has done barre work to warm up, he/she will move to the center of the classroom or studio to practice increasingly complex steps.
- **beat** The underlying pulse which measures time; beat is part of rhythm.
- **choreographer** The visionary of the dancing in a ballet, he/she is responsible for creating the ballet for the stage and integrating the dancing, music, decor, story, costumes, and lighting.
- **choreography** The art of creating and arranging steps to create a dance.
- **composer** A person who creates music.
- **concert** A public dance or music performance.
- **continuous** Movement that is uninterrupted in time.
- **conductor** The leader of the orchestra.
- **corps de ballet** A group of dancers who work together as an ensemble; they form the background for the ballerina and her partner and are the backbone to any ballet company.
- **costumes** The clothing performers wear to help set the mood; a choreographer wishes to create, allowing for freedom of movement for dancers and actors alike.
- **dancer** One who translates the choreographer’s vision to the audience through technique and interpretation.
- **demi** [duh-MEE] Half.
- **divertissements** A variety of short dances inserted in certain ballets as entertainment.
- **dress rehearsal** Final practice before a performance.
- **dynamics** The force, energy, and intensity with which motions are executed; ranging from soft, slow and fluid to hard, fast and sharp.
- **emotions** Feelings expressed in dance such as joy, sorrow, hate, love, etc.
- **energy** A unit of force in movement.
- **ensemble** A group of dancers working together on a performance.
- **focus** To concentrate on one thing at a time.
- **freeze** A halt in movement at any given time.
- **grand** [grahn] Big.
- **interpretation** Deciding the meaning or concept of a dance or movement.
- **isolate** To focus on one body part at a time.
- **jeté** [zhuh-TAY] To leap.
- **leap** To jump from one foot to the other.
level A position or movement in space that occurs on the horizontal plane, such as high, medium, or low
lighting design Is used to enhance scenery and costumes, as well as give a sense of time
narrative A dance that tells a story
parallel A primary position in dance where the feet are flat on the ground with toes pointing forward
pas de deux A dance for two people, traditionally a ballerina and a premier danseur
pattern An ordered arrangement which repeats itself
pantomime The art of telling a story, expressing a mood or an emotion, or describing an action without words
performance The presentation of a dance, play or theater piece for others
phrase A series of dance movements forming a unit in a choreographic pattern
plié [plee-AY] To bend the knees
pointe shoes Shoes worn only by female dancers that enable them to dance on the tips of their toes, the area covering the toes is made of layers of fabric glued together in the shape of a “box,” covered in satin, and hardened. The sole of the shoe is made of hard leather to prevent the shoe from breaking when bent and to help support the foot. To keep the shoe on tightly, the dancers sew satin ribbons and elastic to the sides and tie the ribbons securely around their ankles. A pair of pointe shoes costs $50 to $80 wholesale and lasts from one hour to eight hours of work.
port de bras [pawr deh brah] Movement of the arms
premier danseur A male ballet dancer of the highest ranking
principal dancer A male or female dancer of the highest ranking
proscenium The part of a modern stage directly in front and framing the curtain
rehearsal The practice of a dance before performing
relevé [rehl-VAY] To rise to the balls of the feet
repertoire [rep’ er-twär] The collection of dances performed by a ballet company
rhythm The pattern of music or movement through time
sauté [soh-TAY] To jump
set designer A person who creates the scenic design
scenic design Like costumes and makeup, scenic design helps to tell the story or set the mood of the ballet. The set must be designed so that the dancers can enter and exit the stage according to the choreographer’s wishes.
shape A specific design of the body at rest or in motion
solo A dance performed by one person
space Area occupied by the dance or dancer
stretch To elongate or extend one’s muscles
studio The place where artists study dance, practice, and rehearse
technique The method and procedures of classical ballet training used to achieve desired results; a dancer’s ability to perform all steps and movements correctly
tempo The speed at which a rhythm moves
tendu [tahn-DEW] To point or stretch the foot
theater A place for the presentation of performances—an essential in ballet
turnout The ability of the dancer to turn the legs outward from the hip joints to a 90-degree angle.
tutu Ballet skirt, usually made of net; tutus may be of varying lengths. While the style and mood of the ballet help to determine the preferred tutu length, the dancer’s technique is most clearly visible when she wears a short tutu. Tutus are very expensive; the cost of a jeweled tutu ranges from $3,200 - $4,200.
1. What is a ballet?
It is dancing to music on stage using the classical ballet vocabulary in front of an audience.

2. How do ballet dancers make up the steps they do?
They don’t make up the steps. Dancers learn the basic ballet steps in ballet class. Ballet steps are like words. Just as you combine words to form a sentence and then a paragraph, choreographers combine hundreds of steps to express a feeling or idea or to tell a story.

3. What do dancers do when they aren’t on stage?
They practice exercises in daily ballet class to stay in shape and improve their skills, and they spend a lot of time learning and practicing dances taught by a choreographer. A ballet dancer’s day is similar to a professional athlete’s. Can you imagine what would happen if the 49ers or the Warriors did not have training camp or daily practices?

4. How long does it take to become a ballet dancer?
It takes about eight to ten years of training to become a professional ballet dancer. Training ideally begins when a student is between the ages of eight and ten. Beginners go to ballet class once or twice a week; by the time a student is 15 years of age, he or she will be taking 10-15 lessons a week.

While ballet classes can provide exercise, discipline, and enjoyment for all, the hope of a professional career is limited to very few people. Those who will enter professional ballet companies have worked long and hard to develop their superior skills and are dedicated to their art.

5. Why does it take so long to become a ballet dancer?
Part of a ballet dancer’s job is to make the difficult look easy. Ballet dancers must spin around many times without getting dizzy, lift their legs above their ears, and jump high in the air. It takes a lot of training to do things like that.

6. Can children dance on stage?
Children who take ballet classes are sometimes invited to dance with professional ballet companies. There are 74 children’s roles in San Francisco Ballet’s production of Nutcracker. All parts are double cast so there are at least 148 ballet students involved. Some ballet schools also give a performance each year at which all the children perform and show what they have learned.

7. Is ballet just for girls?
No. Every year more and more boys are taking ballet lessons. Ballet is hard work and requires great coordination, strength, and athletic ability. Boys have to learn to jump high, turn very fast without getting dizzy, lift girls, and make it all look easy.
8. When do girls learn to dance on their toes?
Girls usually begin to wear pointe shoes when they are 11 or 12 years old. They have to wait until their bones are hard enough and their muscles in their feet and legs are strong enough to support their full weight en pointe.

9. Don’t dancers get dizzy when they turn?
No, they don’t get dizzy because they are taught a trick called “spotting.” Before they begin turning, they pick something to look at—a clock, a door, a light. Then they try and keep looking at it as they go around and around. Go ahead and try it.

10. Do dancers sometimes fall and hurt themselves?
Just as athletes are vulnerable to certain injuries, so are dancers. Ballet is very demanding on a dancer’s body; it has even been said that “ballet is a contact sport.” Dancers hurt their backs and shoulders, necks and knees. They pull muscles, sprain ankles, twist joints, and break bones in their feet and legs. Ballet dancers take many steps to prevent injuries including taking class every day to keep their muscles strong, loose, and warm, performing warm up exercises before they dance, and putting a special powder on their shoes, called rosin, to prevent them from slipping. Even so, there is always the chance that a dancer will get hurt.

11. Do dancers get nervous before a performance?
Even though professional dancers perform before thousands of people, every time they perform they still get a little nervous. But when they begin to dance, the nerves subside and they just perform the best they can.

12. When do dancers have to stop dancing?
Dancing is a very hard life. Dancers work from almost the moment they get up in the morning until the time they go to bed at night. As a result, most dancers stop dancing when they are between 35-40 years old—about the time many professional athletes have to retire.

13. Do professional ballet dancers get paid a lot of money?
A very few famous ballet dancers make a lot of money. Most professional ballet dancers, however, are not rich at all.

14. If dancers have to train so long, and work so hard, and make so little money, and are prone to injury, why do they do it?
Ballet dancers dance because they love dancing and because it brings them great joy.
• The performance will begin promptly at 11:30 am and lasts approximately one hour and fifteen minutes, without an intermission.

• Let your students know in advance what behavior is expected of them. This is a LIVE performance. Unlike television or the movies, the people on stage are there at that moment and are dancing for the audience’s pleasure. Any noise distracts them. The performance will be exciting, but let your students know that they will be required to sit quietly in their seats for a fairly long period of time.

• School clothes are appropriate dress, however, some students may choose to “dress up.”

• Please plan to arrive at the Opera House at least 30 minutes prior to the performance as latecomers cannot be seated once the performance has begun.

• By now you should have received your tickets and a seating chart. Please show the tickets to the usher, and he or she will help you locate your seats.

• No food, drink, chewing gum, skateboards, cameras, or recording equipment are allowed inside the theater. If you plan to bring any of these items, please have your students leave them on the bus until after the performance has ended. We do not have provisions for storing these items at the Opera House.

• Cell phones, iPods, electronic games, and other devices should all be turned off or set to “silent” mode.

• Please, no photos or videos during the performance. You’ll want to pay full attention to the dancers onstage.

• It is important to have your students visit the restrooms before the performance begins. It is inappropriate to visit the restrooms during a live performance. At all times, children must be accompanied to the restroom by an adult. Ushers will direct you to the restrooms.

• Bus parking is limited. For more information on bus parking, please call 415.865.2000.
We recommend that you provide your students with some guidelines of what to look and listen for during the performance. You may also want to encourage your students to add to this list.

**Students should be encouraged to:**

A. Watch the dancers.

B. Listen to the music.

C. Look at the costumes and set designs.

D. Laugh when they see the dancers do something funny.

E. Clap to show the dancers and musicians that they are enjoying the performance when the dancing has finished. It is customary to applaud when the dancers take a bow.

**Students should be encouraged NOT to:**

A. Talk or make noise because they might miss something important.

B. Chew gum or eat because it is disruptive to others and makes a mess in the theater.

C. Leave their seats before the lights go on because this is very disruptive to their neighbors.

D. Use their iPods, cell phones, or CD players in the theater because this is disruptive to the dancers and other members of the audience.

E. Take photos or videos.
Helgi Tomasson has held the position of artistic director for San Francisco Ballet since July 1985. Since then, the Company has evolved from a respected regional troupe to an international company praised for its broad repertory, dancers of uncommon range and skill, and a vision that continually sets the standard for the international dance world.

SF Ballet is dancing better than it has at any point in its history. As a choreographer, teacher, and coach, Tomasson has fostered an uncompromising classicism that has become the bedrock of the Company's training. The dancers are energized and inspired by this rigorous training and continue to rise to new heights with each passing year.

Born in Reykjavik, Iceland, Tomasson began his early ballet training there with an Icelandic teacher and then joined the National Theatre's affiliated school, which was led by Danish instructors Erik and Lisa Bidsted. At 15, the emerging dancer began his professional career with the celebrated Pantomime Theatre in Copenhagen's Tivoli Gardens. Two years later, Jerome Robbins met Tomasson and, impressed by his dancing, arranged a scholarship for him to study at the School of American Ballet in New York City. Soon after, Tomasson began his professional career with The Joffrey Ballet and two years later joined The Harkness Ballet. Over the next six years, he became one of the company's most celebrated principal dancers.

In 1969, Tomasson entered the First International Ballet Competition in Moscow as a United States representative and returned with the Silver Medal (the Gold Medal was awarded to Mikhail Baryshnikov). The following year, Tomasson joined New York City Ballet as a principal dancer and over the course of his career became one of the finest classical dancers of his era. He was one of the foremost interpreters of George Balanchine and Jerome Robbins, and both men created several roles expressly for him. In 1982, Tomasson choreographed his first ballet for the School of American Ballet Workshop, which elicited encouragement from Balanchine to continue choreographing.

Tomasson accepted the invitation from SF Ballet to become artistic director of America's oldest professional ballet company in 1985, drawing to a close a glorious performing career. Since assuming this role with the Company, Tomasson has choreographed over 40 ballets, including stunning full-length productions of Don Quixote (co-staged by Yuri Possokhov), Giselle, Romeo & Juliet, The Sleeping Beauty, and two productions of Swan Lake (1988 and 2009). His intricate and varied works, such as 7 for Eight, Child, Concerto Grosso, The Fifth Season, Handel—a Celebration, Meistens Mozart, Nanna's Lied, and Sonata, showcase the unique qualities of individual dancers. Tomasson's Prism, which debuted in 2000 at New York City Ballet, received rave reviews and was deemed a "triumph" by The New York Times.
Helgi Tomasson

York Times. In 2004, his new production of Nutcracker, created in collaboration with an internationally recognized design team, debuted to enthusiastic critic and audience response. The New York Times proclaimed, “This is a Nutcracker on a grand scale… striking, elegant and beautiful.” On December 17, 2008, Tomasson’s Nutcracker was broadcast nationally on Great Performances on PBS, in partnership with KQED Public Television in San Francisco.

The strong classical base instilled by Tomasson enables the dancers to effortlessly navigate a myriad of styles by a range of internationally distinguished choreographers. Those invited by Tomasson to create works on the Company have included David Bintley, Val Caniparoli, William Forsythe, James Kudelka, Lar Lubovitch, Mark Morris, Paul Taylor, Stanton Welch, and Christopher Wheeldon. Tomasson has also continued to expand SF Ballet’s repertory through acquiring works by renowned choreographers such as Sir Frederick Ashton, George Balanchine, August Bournonville, Hans van Manen, Wayne McGregor, Agnes de Mille, Nacho Duato, Flemming Flindt, Roland Petit, Jerome Robbins, and Antony Tudor, among others. Tomasson’s own works have been performed by New York City Ballet, Royal Danish Ballet, Houston Ballet, Alberta Ballet, Les Grands Ballets Canadiens de Montréal, Ballet Estable del Teatro Colón, and Asami Maki Ballet. In Denmark, Tomasson’s 1993 staging of The Sleeping Beauty was the most lavish production ever produced in the Royal Danish Ballet’s history and was filmed for Danish public television in April 1995.


Tomasson’s vision, commitment, and dedication to the art of classical dance were demonstrated when he conceived UNited We Dance: An International Festival, produced in San Francisco in May 1995. Created to celebrate the 50th anniversary of the signing of the United Nations Charter, it included 12 international companies of the highest caliber that Tomasson had invited to present new works created by native choreographers. Never before had a dance event brought together over 150 artists for an unprecedented two weeks of creative exchange and inspiration. In spring 2008, as part of its yearlong 75th anniversary celebration, SF Ballet presented a New Works Festival of 10 world premieres by 10 of the dance world’s most diverse and acclaimed choreographers. The festival was called “ambitious and unprecedented” by The Washington Post and the San Francisco Chronicle hailed it as a “daring onslaught of fresh work… this is what the ballet world needs now.”

Tomasson’s achievements have garnered him numerous awards and honors, and he has participated as a judge for ballet competitions in Italy, Russia, France, Finland, and Japan. During the 1970s in his homeland of Iceland, he was named a Knight of the Order of the Falcon for his achievements as a dancer. In June 1990, Tomasson was named Commander of the Order of the Falcon by Ólafur Ragnar Grimsson, the president of Iceland, for his continuous achievements in the arts. In 1989, he received Dance Bay Area’s Isadora Duncan Award for his outstanding choreography of Swan Lake. In recognition of his artistic excellence,
Helgi Tomasson

Tomasson received the Golden Plate Award from the American Academy of Achievement in 1992. That same year, he received the Dance Magazine Award in recognition of his contributions to the dance world. In 1995, Tomasson joined the Artistic Advisory Board of The Ballet Theatre in Prague, directed by Jana Kurová. Also in 1995, Tomasson was honored with the Cultural Award of The American-Scandinavian Foundation. In 1996, he was presented with a Doctor of Humane Letters, honoris causa, from Dominican College of San Rafael, in recognition of his value as a role model, his extraordinary career, and his community-service accomplishments. That same year, he was awarded the Isadora Duncan Special Award for UNited We Dance: An International Festival.

Currently, Tomasson serves on the Board of Directors of the School of American Ballet and the Artistic Committee for the New York Choreographic Institute, and has served as a member of the National Endowment for the Arts Dance Advisory Panel. In May 2001, Tomasson was granted the rank of Officier in the French Order of Arts and Letters, established in 1957 to recognize those who have contributed significantly to furthering the arts in France and throughout the world. Hugues Gall, then director of the Opéra National de Paris, presented the award in a ceremony attended by Grimsson, following SF Ballet’s triumphant opening at the Palais Garnier. In spring 2002, the Board of Trustees of New York’s Juilliard School unanimously voted to bestow an honorary doctoral degree upon Tomasson, as one of five doctorates given annually in different artistic disciplines. Other recipients include playwright Edward Albee and actor and comedian Bill Cosby. In 2005, Tomasson was awarded the prestigious Lew Christensen Medal in honor of his 20th anniversary as artistic director of SF Ballet. In spring 2007, Tomasson won a sustained achievement award from the Isadora Duncan Dance Awards, also in recognition of his 20 years as artistic director. In May of the same year, during a tour to Iceland’s Reykjavik Arts Festival, Grimsson awarded Tomasson the Grand Cross Star of the Order of the Falcon, the country’s most prestigious honor. In 2008, he was awarded the Commonwealth Club of California’s Distinguished Citizen Award. In January 2010, the Company’s Opening Night Gala, Silver Celebration, honored Tomasson’s remarkable achievements to date.

In addition to his role as artistic director and principal choreographer of the Company, Tomasson is the director of the San Francisco Ballet School. For Tomasson, the School is central to the life and development of the Company. Just as he expects the finest dancing and most meticulous attention to detail from his dancers, he demands the highest standards for training the students in the School.

Tomasson lives in San Francisco with his wife, Marlene, who was dancing with The Joffrey Ballet when they met. They have two sons, Erik and Kris.
San Francisco Ballet, the oldest professional ballet company in America, has emerged as a world-class arts organization since it was founded as the San Francisco Opera Ballet in 1933. Initially, its primary purpose was to train dancers to appear in lavish, full-length opera productions.

William Christensen arrived in 1938 and choreographed the Company's first full-length production, Coppélia, the following year. In 1940, he staged the first American full-length production of Swan Lake. On Christmas Eve 1944, Christensen launched a national holiday tradition with the American premiere of Nutcracker, the first complete version of the ballet ever staged in the United States.

In 1942, the Company became a totally separate entity from the opera and was renamed San Francisco Ballet. William Christensen was artistic director, and his brother Harold was appointed director of the San Francisco Ballet School, a position he retained for 33 years. A third brother, Lew Christensen, America's first premier danseur, joined William as co-director in 1951, and took over the Company the following year. Under Lew’s direction, the Company made its East Coast debut at Jacob’s Pillow Dance Festival in 1956 and toured 11 Asian nations the following year, marking the first performances of an American ballet company in the Far East.

In 1972, after performing in various San Francisco theaters, the Company settled permanently in the War Memorial Opera House for its annual residency. The following year, Michael Smuin was appointed associate artistic director and celebrated his new partnership with Lew Christensen by collaborating on a full-length production of Cinderella. In 1976, Smuin’s Romeo and Juliet became the first full-length ballet and the first performance by a West Coast company to be shown on the PBS television series Dance in America. In 1981, Smuin’s The Tempest—the first ballet ever broadcast live from the War Memorial Opera House—was nominated for three Emmy Awards (Willa Kim received the award for Outstanding Costume Design). Three years later, Smuin received an Emmy Award for Choreography for the Dance in America national broadcast of A Song for Dead Warriors.

In 1974, San Francisco Ballet faced bankruptcy, but its supporters and the community responded with an extraordinary grassroots effort called “Save Our Ballet,” which successfully brought the Company back from the brink. That same year, Dr. Richard E. LeBlond, Jr. was appointed president and general manager of the San Francisco Ballet Association. He developed the first long-range plan for an American dance company, and in 18 months San Francisco Ballet was in the black financially.

Helgi Tomasson’s arrival as artistic director in July 1985 marked the beginning of a new era for San Francisco Ballet. Like Lew Christensen, Tomasson was, for many years, a leading dancer for the most important ballet choreographer of the 20th century, George Balanchine.

Less than two years after Tomasson’s arrival, San Francisco Ballet unveiled its fourth production of Nutcracker in December 1986. Tomasson has since staged acclaimed full-length productions of many classics, including Swan Lake (1988, 2009); The Sleeping Beauty (1990); Romeo & Juliet (1994); Giselle (1999); Don Quixote, co-staged with former Principal Dancer and current Choreographer in Residence Yuri Possokhov (2003); and Nutcracker (2004).

In 1991, San Francisco Ballet performed in New York City for the first time in 26 years, returning in 1993, 1995, 1998, 2002, 2006, and 2008. Following the initial tour, The New York Times proclaimed, “Mr. Tomasson has accomplished the unprecedented: He has pulled a so-called regional company into the national ranks, and he has done so by honing the dancers into a classical style of astonishing verve and purity. San Francisco Ballet under Helgi Tomasson’s leadership is one of the...
spectacular success stories of the arts in America.”

In May 1995, San Francisco Ballet hosted 12 ballet companies from around the world for UNited We Dance: An International Festival, commemorating the 50th anniversary of the signing of the United Nations Charter, which took place in the War Memorial and Performing Arts Center in San Francisco. Never before had a dance event brought together over 150 international artists for two weeks of creative exchange and inspiration.

San Francisco Ballet continues to enrich and expand its repertory and presents approximately 100 performances annually. The Company’s vast repertory includes works by Sir Frederick Ashton, George Balanchine, August Bournonville, Christopher Bruce, Val Caniparoli, Lew Christensen, Nacho Duato, Flemming Flindt, William Forsythe, James Kudelka, Jirí Kylián, Lar Lubovitch, Wayne McGregor, Agnès de Mille, Sir Kenneth MacMillan, Hans van Manen, Peter Martins, Mark Morris, Rudolf Nureyev, Marius Petipa, Roland Petit, Jerome Robbins, Paul Taylor, Antony Tudor, and Christopher Wheeldon.

In recent years, the Company’s touring program has become increasingly ambitious. In fall 2008, as part of its year-long 75th anniversary celebration, San Francisco Ballet embarked on a critically acclaimed four-city American Tour with engagements at Chicago’s Harris Theater for Music and Dance, New York City Center, Southern California’s Orange County Performing Arts Center, and the John F. Kennedy Center for the Performing Arts in Washington, D.C.

San Francisco Ballet has also enjoyed frequent overseas tours, including engagements at prestigious venues such as the famed Opéra de Paris-Palais Garnier in Paris (2001); London’s Sadler’s Wells Theatre (1999, 2004) and the Royal Opera House in Covent Garden (2002); Athens’ Megaron Theatre (2002) and Herod Atticus Amphitheatre (2004); Tivoli in Copenhagen (1998, 2010); and the Edinburgh International Festival at the Edinburgh Playhouse (2003).

Notably, on the second day of the Company’s London engagement in 2004, Sadler’s Wells’ box office experienced the second-highest single sales day in its history. Of the engagement, David Dougill of The Sunday Times wrote, “Helgi Tomasson’s outstanding artistic direction… has transformed a regional American troupe into one of the world’s top ballet companies.”

In 2005, the Company returned to Paris, participating in a three-week inaugural engagement at Les étés de la danse de Paris, a new outdoor dance festival. In fall 2009, San Francisco Ballet made its first trip to the People’s Republic of China, performing Tomasson’s 1988 production of Swan Lake, as well as a mixed-repertory program, in Shanghai and Beijing.

In 2004, San Francisco Ballet was the first American ballet company to present the evening-length Sylvia, with all-new choreography by Mark Morris. The Company also performed a two-week Centennial Celebration to honor the 100th anniversary of the birth of Master Choreographer George Balanchine. In December 2004, San Francisco Ballet debuted Tomasson’s critically acclaimed new production of Nutcracker, hailed by The New York Times as “…striking, elegant and beautiful!” In 2005, Tomasson was awarded the prestigious Lew Christensen Medal in honor of his 20th anniversary as artistic director of San Francisco Ballet, and that same year, the Company won its first Laurence Olivier Award, for its 2004 fall season at Sadler’s Wells Theatre. In 2006, in a readers’ poll conducted by Dance Europe magazine, San Francisco Ballet was the first non-European company to be voted “Company of the Year” by the publication. In 2008, San Francisco Ballet was one of the recipients of the Jerome Robbins Award for excellence in dance.

2008 marked the Company’s 75th Anniversary Season and highlights included the revival of former San Francisco Ballet Director Lew Christensen’s Filling Station, one of the oldest American folk ballets; an all-Robbins Program, commemorating the 10th anniversary of the master choreographer’s death; the San Francisco Ballet premiere of West Side Story Suite; a tribute to San Francisco Ballet from three international companies (Les Ballets de Monte-Carlo, The National Ballet of Canada, and New York City Ballet); and a New Works Festival of 10 world premieres by 10 of the dance world’s most diverse and acclaimed choreographers including Julia Adam, Val Caniparoli, Jorma Elo, Margaret Jenkins, James Kudelka, Mark Morris, Yuri Possokhov, Paul Taylor, Stanton Welch, and Christopher Wheeldon. Other anniversary initiatives included a commemorative book, San Francisco Ballet at Seventy-Five; special exhibitions; an alumni reunion weekend; and the broadcast of Tomasson’s Nutcracker in December 2008 on Great Performances’ Dance in America series on PBS, produced in partnership with KQED Public Television in San Francisco. In January 2010, the Ballet’s Opening Night Gala, Silver Celebration, honored Tomasson’s 25 years as artistic director of San Francisco Ballet.

The San Francisco Ballet School, overseen by Tomasson, attracts students from around the world, training approximately 600 annually. In addition to filling the ranks of San Francisco Ballet, graduates have gone on to join distinguished ballet companies throughout the world.
San Francisco Ballet, the oldest professional ballet company in America, was also one of the first dance companies to have its own permanent body of musicians. In October 1975, the San Francisco Performing Arts Orchestra was founded to serve as the Ballet’s official orchestra, and in 1983, the group’s name was changed to San Francisco Ballet Orchestra.

In the preceding years, a pickup orchestra made up largely of San Francisco Symphony members had served San Francisco Ballet. Later, the Oakland Symphony served in this capacity, but an expanded schedule and additional concert dates made commitment to San Francisco Ballet increasingly difficult. Today, the ensemble enjoys the distinction of being one of three major orchestras in one city, along with the San Francisco Symphony and the San Francisco Opera—a rarity in this country.

In the 1970s, an ever-expanding repertory of new works required the dedication and talent of a permanent ensemble. Ballet management, including Co-Directors Lew Christensen and Michael Smuin, along with then-Music Conductor Denis de Coteau and Alex Horvath (violinist and eventual Orchestra personnel manager), made this a top priority. The first step was to retain Jean-Louis LeRoux as associate conductor, and the process of negotiating with the musicians’ union began immediately. Auditions were held with over two hundred musicians trying out. By 1975, the Orchestra, made up of 38 musicians, was officially formed. The Performing Arts Orchestra had its premiere during San Francisco Ballet’s Nutcracker in December. Following the first Nutcracker rehearsal with the Orchestra, the dancers came downstage and applauded both the musicians and de Coteau. During ensuing repertory seasons, the Orchestra, under the leadership of newly appointed Music Director Denis de Coteau, was met with both audience and critical acclaim.

In 1978, the Company returned to New York for the first time since its 1965 engagement at Lincoln Center. The Company’s 12-performance series, which included accompaniment by the Performing Arts Orchestra at the Brooklyn Academy of Music, was an unqualified success. During the engagement, the late critic Byron Belt hailed the Orchestra as “one of the best in the business.” The Orchestra continued to accompany the Ballet on tour until 1984, when it ceased touring for two reasons: the cost was increasingly prohibitive, and as the Company gained stature, it performed in larger, more prominent venues that often had their own orchestras. Staying local, however, had rewards. Over the years, the Orchestra has accompanied a number of prestigious international ballet companies who have toured to the Bay Area, performing in venues such as San Francisco’s War Memorial Opera House and the Berkeley Community Theatre. Some of these companies included The Royal Ballet, the Royal Danish Ballet (1979), Stuttgart Ballet (late 1980s), the Bolshoi Ballet (1987), Paul Taylor Dance Company (1990), American Ballet Theatre (1991, 1992), and the Paris Opéra Ballet (2001).

The ensemble’s early objectives included a strong commitment to educating students and aspiring musicians in local schools, as well as offering music concerts that helped establish it as a professional orchestra of the highest caliber. In May 1979 the Orchestra had its debut concert, performing works by composers such as Haydn, Ives, and Vivaldi,
The San Francisco Ballet Center for Dance Education

about

San Francisco Ballet Orchestra

at Herbst Theatre in the War Memorial Veterans Building. The Orchestra also had the distinction of accompanying the Company in an evening performance for the Solemn Opening Ceremony for the 1984 Olympic Games, at the Dorothy Chandler Pavilion in Los Angeles.

With a highly capable Orchestra, the Ballet was now able to perform new and commissioned works without concern that the new music scores would be too difficult. These new ballets included Smuin’s The Tempest (music by Paul Chihara), Medea (music by Samuel Barber), and Romeo & Juliet (music by Sergei Prokofiev), among others. Some of these works proved so musically successful that the Orchestra eventually recorded them. Of the 1981 recording of The Tempest, a Classical Records review read, “This inordinately handsome set brings us a sample of San Francisco Ballet’s wonderful orchestra. The sound…is first rate. Highly recommended!”

With the appointment of Helgi Tomasson to the position of artistic director of San Francisco Ballet in 1985, the Company’s reputation evolved from that of a regional troupe to a world-class dance company. As the Company’s acclaim grew, so did the San Francisco Ballet Orchestra’s, and by the 1990s it was generally regarded as one of the finest ballet orchestras in the world. Notably, in 1995, the Orchestra accompanied 12 international dance companies, as well as San Francisco Ballet, during the ambitious, weeklong UNited We Dance Festival, which promoted international communication and understanding.

In 1998, due to failing health, Music Director Denis de Coteau stepped down reluctantly, after over twenty years in this capacity. Conductor Emil de Cou, who had been with the Orchestra as conductor since 1993, assumed the title of acting music director and conductor in de Coteau’s place. For the next three years, until 2001, de Cou led the Orchestra, before joining Washington D.C’s National Symphony Orchestra. After he departed, Jean-Louis LeRoux returned to the Ballet as interim music director for two years. In May 2003, Andrew Mogrelia was named music director and principal conductor; he left in 2005 to focus on his music director duties at San Francisco Conservatory of Music as well as international conducting and recording engagements. That same year, Martin West, who had guested frequently as a conductor with the Orchestra, assumed the position.

Today, the Orchestra accompanies the Ballet for the entire run of the annual Nutcracker production and throughout each repertory season. The existing Orchestra can be expanded for ballets requiring fuller orchestration, such as the full-length Romeo & Juliet. In addition, the ensemble’s vast repertory includes hundreds of works, spanning four centuries of music history, from Monteverdi and Mozart to film scores. Notably, the San Francisco Ballet Orchestra has made critically acclaimed recordings of composers from Handel to Goldenthal, as well as four televised recordings for the PBS series “Dance in America” (Lubovitch’s Othello; Smuin’s The Tempest, Cinderella, and Romeo & Juliet). Of the 1999 recording by San Francisco Ballet Orchestra entitled Debussy Rediscovered, ClassicsToday.com and Amazon.com music critic Robert Levine wrote, “The playing throughout is exemplary and the performances leave nothing to be desired. Very highly recommended.” The year 2005 marked the 30th anniversary of San Francisco Ballet Orchestra’s founding. In late 2007, the San Francisco Ballet Orchestra released a self-produced recording of the full score of Tchaikovsky’s Nutcracker.

What Did You Learn?

1. How many musicians were in the first official SFB Orchestra?
2. When was the San Francisco Performing Arts Orchestra founded?
3. Name two ballets that the Orchestra has recorded.
4. Who is the current music director?
San Francisco Ballet and the San Francisco Ballet School were both established in 1933 as a single institution by Gaetano Merola, founding director of San Francisco Opera. Merola recognized the need for a thriving academy that would train dancers to appear in opera productions.

San Francisco became the only city in the country, other than New York, to claim a ballet school as an auxiliary to an established opera company. Adolph Bolm was appointed director and ballet master for the Company, which occasionally presented all-dance programs. But San Francisco Ballet truly began to take shape as an independent entity when William Christensen became Company ballet master. Two years later he appointed his brother, Harold, director of the School.

In 1942, Willam and Harold Christensen bought the School from San Francisco Opera, which could no longer provide financial support to the ballet operation. As a result, the San Francisco Ballet Guild was formed in order to maintain the Company as an independent performing unit. William Christensen was named artistic director of San Francisco Ballet, and Harold continued on as director of the School.

Harold, like his brothers Willam and Lew, the three men most responsible for guiding the Company and the School for some forty-five years, was American trained. He was the preeminent educator among the brothers who directed the development of ballet in the Western United States for an entire generation. Under Harold’s guidance, the School evolved into one of the country’s finest classical academies. Scholarship programs were initiated and the faculty grew to include numerous prominent classical ballet teachers.

Harold directed the School for 35 years, developing many dancers who went on to careers with San Francisco Ballet and other prestigious companies.

When Harold retired in 1975, Richard Cammack became the new director of the School. Cammack oversaw the School’s move into its current state-of-the-art facility in 1983. Helgi Tomasson assumed leadership of the School after becoming artistic director of San Francisco Ballet in 1985. In 1986, Tomasson invited former San Francisco Ballet ballerina Nancy Johnson to head the School, a role she held until 1993, when he appointed Lola De Avila to the School’s newly established position of associate director. De Avila left the position in 1999 at which time Gloria Govrin was appointed the School’s associate director. In July 2006, de Avila returned to the position of associate director. De Avila stepped down in 2012 and Patrick Armand now serves as associate director of the School.

Today, the School boasts a distinguished international staff, a Trainee Program for advanced-level students, a dedicated student residence, and an extensive scholarship program. Of the current Company, over 50 percent of the dancers received all or part of their training at the School, and many San Francisco Ballet School students have gone on to dance with professional companies nationally and internationally.

Now, more than 80 years after its founding, San Francisco Ballet has, indeed, achieved Gaetano Merola’s original goal of elevating San Francisco to a “high position in the realm of dance.”
The San Francisco Ballet Center for Dance Education

As a vital cultural contributor to our community, the San Francisco Ballet Center for Dance Education (CDE) provides programs that reach wide audiences from diverse populations throughout the Bay Area; approximately 35,000 people benefit from these programs each year.

A highly popular pre-performance discussion program, **Meet the Artist Interviews** (MTAs) spotlight the specific San Francisco Ballet repertory program to be performed that afternoon/evening. These informative talks feature Company dancers, guest artists, choreographers, and conductors in conversation with a moderator. Meet the Artist Interviews last 30 minutes and take place on the Orchestra Level of the War Memorial Opera House one hour before performance time on selected evenings and Sunday matinees. MTAs are open to ticket holders of that afternoon/evening’s performance.

San Francisco Ballet’s **Pointes of View** (POV) Lecture Series features a variety of SF Ballet dancers, guest artists, choreographers, musicians, designers, and visiting scholars. POVs are 45-minute educational in-depth discussions about that evening’s performance held in the War Memorial Opera House, Orchestra Level. The lectures are free and open to the public.

**Ballet 101** is a class for adults who are curious about the art of ballet and the world of dance. This adult education course is designed to give participants a hands-on, interactive learning experience. The program harnesses the talent and experience of SF Ballet employees and faculty who staff this program. The course consists of a series of lectures and experiential activities that build on the course’s previous teachings.

**Seeing Ballet** - a new workshop series during the 2015 Repertory Season - is designed to provide tools to observe, analyze, and interpret ballet more fully. Workshop participants learn to recognize key elements of choreography, staging, and design in a short segment from a ballet that will be in performance on that day. Through a facilitated process, participants develop individual readings of ballet choreography.

**Talk about Ballet!** (formerly Visiting Scholar Program) programming brings nationally known scholars to SF Ballet to lecture and present on a variety of topics that are meant to educate and inspire balletomanes of all levels and ages.

Visiting Scholars:
- Stephanie Jordan, 2014
- Tim Scholl 2013
- Beth Genné 2012
- Doug Fullington 2011
- Richard Taruskin 2010
- Janice Ross 2009
- Lynn Garafola 2007
- Deborah Jowitt, 2006
San Francisco Ballet is also proud to offer programs that serve children, youth, and families throughout the Bay Area, providing important avenues of access, education, and opportunities in dance.

SF Ballet offers two Community Matinee performances of selections from the current repertory season. All Community Matinee performances are held at the War Memorial Opera House. Discount tickets are offered to approximately 6,000 school-aged children, teachers, and seniors annually.

The Dance in Schools and Communities (DISC) program is SF Ballet’s most long-standing outreach program. This celebrated program reaches nearly 3,700 elementary school children each year, with 6- to 10-week dance residencies in 35 elementary schools in the San Francisco Unified School District. DISC is a multicultural dance and music program celebrating the historical, traditional, and folkloric dance traditions of diverse cultures. DISC provides all participants complimentary tickets to SF Ballet Community Matinees. Annually, DISC awards approximately 50 students with full one-year scholarships to the prestigious SF Ballet School.

Family Connections is a program that brings dance workshops and lectures to venues such as the DeYoung Museum, San Francisco Public Library Main Branch, and the Asian Art Museum. This program gives children and their parents a shared experience of dance and, when available, free tickets to see the SF Ballet in performance at the War Memorial Opera House.

Dance Camp is a week-long summer day camp that provides instruction in dance, music, and art for children from all over San Francisco. Targeted toward inner-city youth, the camp is offered free of charge for children of low-income families. A wide variety of classes are offered to students, ranging from hip hop and salsa, to circus arts and visual arts, providing children a well-rounded experience in arts education.

Online Educational Resources are designed to educate and excite users about SF Ballet and dance in general. Downloadable study guides enhance the theater-going experience for students attending Community Matinees, with tailored information, specific to the ballets being performed. Study Guides include articles, stories, music clips, and links to online resources. Visit sfballet.org to access these resources.
San Francisco Ballet wishes to share a love of dance with the broadest possible audience. Each year the organization offers students and seniors the opportunity to obtain group tickets for performances at discounted prices. We offer two spring Community Matinees during the repertory season. Performances take place at the War Memorial Opera House.

Community Matinees offer a behind-the-scenes look at San Francisco Ballet, including open set changes, a music education component, and special demonstrations featuring students from the San Francisco Ballet School.

To add your school to our mailing list to receive information about Community Matinees, please call San Francisco Ballet Ticket Services at 415.865.2000.

Pacific Gas and Electric Company is the Lead Sponsor of the 2015 Community Matinees. Chevron and Pacific Gas and Electric Company are the Co-Lead Sponsors of the San Francisco Ballet Center for Dance Education. Major support for the Center for Dance Education is provided by the Flora Family Foundation and the Wells Fargo Foundation. Generous support is provided by the Gap Foundation and the Zellerbach Family Foundation.

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