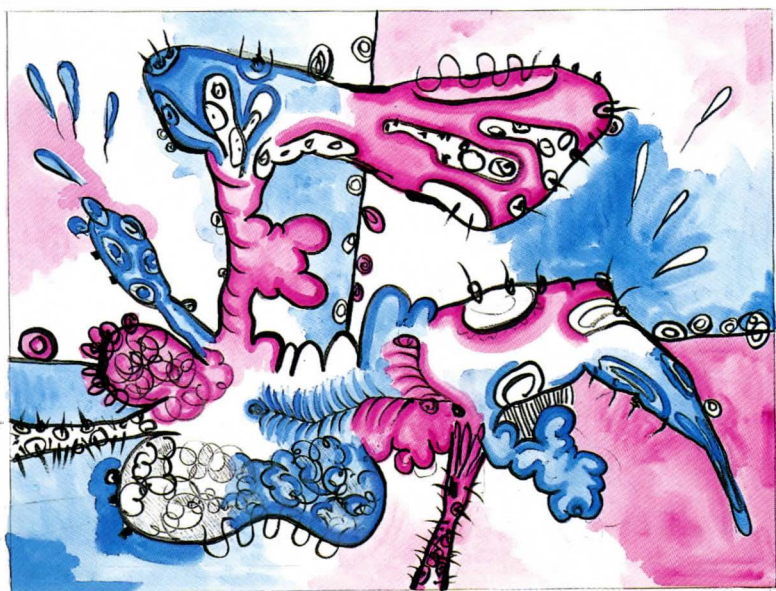


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MONNAIE DANCE GROUP

MARK MORRIS



BROOKLYN ACADEMY OF MUSIC
Harvey Lichtenstein, *President and Executive Producer*

Théâtre Royal de la Monnaie
Gerard Mortier, *Director*

BAM Opera House
October 6, 7, 9-14, 1990

present

MONNAIE DANCE GROUP

MARK MORRIS

Dancers

KATHARINA BADER MIKHAIL BARYSHNIKOV ROB BESSERER
ALYCE BOCHETTE JOE BOWIE RUTH DAVIDSON
TINA FEHLANDT PENNY HUTCHINSON DAN JOYCE
HANS-GEORG LENHART OLIVIA MARIDJAN-KOOP
CLARICE MARSHALL ERIN MATTHIESSEN JON MENSINGER
RACHEL MURRAY MARK NIMKOFF JUNE OMURA
KRAIG PATTERSON MIREILLE RADWAN-DANA
GUILLERMO RESTO KEITH SABADO JOACHIM SCHLÖMER
WILLIAM WAGNER JEAN-GUILLAUME WEIS
HOLLY WILLIAMS MEGAN WILLIAMS

Artistic Director

MARK MORRIS

General Manager

BARRY ALTERMAN

Managing Director

NANCY UMANOFF

SABENA is the official airline of the Monnaie Dance Group/Mark Morris.

The Monnaie Dance Group/Mark Morris performances at BAM are made possible, in part,
with the generous support of The Wasserstein Perella Foundation.

These performances have also been made possible, in part, by a grant from
The Harkness Foundations for Dance.

Liz Thompson, Director, NEXT WAVE Festival

October 6, 7:00 pm
October 9, 12, 13, 8:00 pm

George Frideric Handel

L'ALLEGRO, IL PENSEROSO ED IL MODERATO

Pastoral ode after poems by John Milton,
rearranged by Charles Jennens
(Bärenreiter Edition-Kassel)

Choreography	Mark Morris
Musical Direction	Nicholas McGegan
Set Design	Adrianne Lobel
Costumes	Christine Van Loon
Lighting	James F. Ingalls
Vocalists	Jeanne Ommerle, <i>soprano</i> Jayne West, <i>soprano</i> Drew Minter, <i>countertenor</i> Jeffrey Thomas, <i>tenor</i> Malcolm Arnold, <i>baritone</i>

MEMBERS OF THE BROOKLYN PHILHARMONIC ORCHESTRA

CONCERT CHORALE OF NEW YORK
Leo Warbington, *Chorusmaster*

Dancers:

Katharina Bader, Alyce Bochette, Joe Bowie, Ruth Davidson, Tina Fehlandt, Penny Hutchinson, Dan Joyce, Hans-Georg Lenhart, Olivia Maridjan-Koop, Clarice Marshall, Erin Matthiessen, Patricia McCarthy*, Jon Mensinger, Rachel Murray, Mark Nimkoff, June Omura, Kraig Patterson, Mireille Radwan-Dana, Gene Reddick*, Guillermo Resto, Keith Sabado, Joachim Schlömer, William Wagner, Jean-Guillaume Weis, Holly Williams, Megan Williams

Overture: G.F. Handel—Concerto Grosso in G Major, op. 6, no. 1 (A tempo justo-Allegro)

There will be one 20 minute intermission

* understudies

October 7, 14, 7:00 pm

October 10, 7:30 pm

October 11, 9:00 pm

October 14, 2:00 pm

Choreography by Mark Morris

Lighting by James F. Ingalls

NEW LOVE SONG WALTZES

Music: Johannes Brahms

"Neue Liebesliederwalzer," op. 65

Vocalists: Jayne West (*soprano*), Mary Westbrook-Geha (*mezzo-soprano*),
Jeffrey Thomas (*tenor*), Malcolm Arnold (*baritone*)
Pianists: Linda Dowdell, Mizue Murakami
Dancers: Alyce Bochette, Ruth Davidson, Tina Fehlandt, Dan Joyce (Oct. 10, 14 mat.), Jon
Mensing (Oct. 7, 11, 14 eve.), June Omura, Kraig Patterson (Oct. 7, 11, 14 eve.),
Guillermo Resto, Keith Sabado, Joachim Schlömer (Oct. 10, 14 mat.)
Jean-Guillaume Weis

intermission

WONDERLAND

Music: Arnold Schoenberg

"Begleitmusik zu einer Lichtspielszene," op. 34 & "Fünf Orchesterstücke," op. 16

Costumes: Martin Pakledinaz

Dancers: Mikhail Baryshnikov, Rob Besserer, Ruth Davidson,
Olivia Maridjan-Koop, Mark Morris (Oct. 11, 14 mat., 14 eve.)
Keith Sabado (Oct. 7, 10)

intermission

LOVE SONG WALTZES

Music: Johannes Brahms

"Liebesliederwalzer," op. 52

Vocalists: Jayne West (*soprano*), Mary Westbrook-Geha (*mezzo-soprano*),
Jeffrey Thomas (*tenor*), Malcolm Arnold (*baritone*)
Pianists: Linda Dowdell, Mizue Murakami
Dancers: Joe Bowie, Tina Fehlandt, Penny Hutchinson, Olivia Maridjan-Koop, Clarice
Marshall, Jon Mensinger, Kraig Patterson, Mireille Radwan-Dana (Oct. 10, 14
mat., 14 eve.), Guillermo Resto (Oct. 10, 14 mat.), Keith Sabado, Joachim
Schlömer (Oct. 7, 11, 14 eve.), William Wagner (Oct. 10, 14 mat.), Jean-Guillaume
Weis (Oct. 7, 11, 14 eve.), Holly Williams, Megan Williams (Oct. 7, 11)

MONNAIE DANCE GROUP/MARK MORRIS

MARK MORRIS was born and raised in Seattle, Washington where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over 50 works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet, American Ballet Theater, and the Paris Opera Ballet, among others. Mr. Morris has also worked extensively in opera. In 1988 he was named Director of Dance at the Théâtre Royal de la Monnaie in Brussels.

MONNAIE DANCE GROUP/MARK MORRIS was formed in 1980 as the Mark Morris Dance Group and gave its first concert in New York City that year. In addition to touring widely, the Group has been the subject of television specials for the PBS "Dance in America" series and London Weekend Television's "South Bank Show." In 1988, the Company became the resident company of the Théâtre Royal de la Monnaie in Brussels.

NICHOLAS MCGEGAN (*Conductor*) has attracted international attention for the excitement, style and energy of his work with orchestras, festivals and opera. Music Director of Philharmonia Baroque since 1985, he has helped to establish the San Francisco Orchestra as the most prominent and most recorded period-instrument orchestra in the U.S. Equally active with modern orchestras he has led the symphonies of San Francisco, Detroit, St. Louis and Washington, DC as well as the St. Paul and Los Angeles Chamber Orchestras. In addition to his work as Music Director and Principal Conductor of Philharmonia, he currently serves as Baroque Artistic Consultant for Santa Fe Chamber Music Festival as well as Music Director at the Goettingen Handel Festival in West Germany. Born in England and trained at Cambridge and Oxford Universities as both musicologist and performer, McGegan has lived and worked in the U.S. for over ten years.

Mr. McGegan's opera work is extensive, ranging from *Ariodante* with John Copley at Santa Fe Opera (1986) to collaboration with Mark Morris in *Dido and Aeneas* at BAM Opera (June 1990). McGegan

first attracted critical attention here in the States in 1984 with his landmark performances of *Teseo* at PepsiCo SummerFare and Boston Early Music Festival. More recent highlights include *The Coronation of Poppea* and *Rake's Progress* at Washington Opera, and *The Tales of Hoffman*, *the Abduction from the Seraglio*, *the Barber of Seville* (Paisello), and *Return of Ulysses* at Long Beach Opera. In Los Angeles at the 1988 Nakamichi Festival he led the first fully-staged American performance of Landi's *Il Sant'Alessio* with premiere of Handel's *Giustino* at the San Francisco Opera Center, again with Philharmonia.

McGegan's 1990 season began with an unscheduled tour of Germany when he was asked to step in at the last minute for Trevor Pinnock and conduct the Classical Band at the Schleswig-Holstein Festival. Additional highlights for the coming season include debuts with the Houston and Minnesota Orchestras and return visits to the San Francisco, St. Louis and Detroit Symphonies and National Arts Centre Orchestra. In the summer of 1991 he launches his first Gottingen Handel Festival followed by a return engagement to Schleswig-Holstein with the Gottingen Handel Festival Orchestra.

Mr. McGegan has made numerous recordings as both conductor and performer for Erato, Decca, Hungaroton, and, with Philharmonia, for Harmonia Mundi. Recent releases for Harmonia Mundi include Handel's complete *Water Music*, Mozart's four Horn Concertos with Lowell Greer, *Arias for Montagnana* with bass David Thomas, a live concert version of Handel's *Susanna*, and the last six of the Corelli Opus 6 Concerti Grossi. McGegan has recorded three Rameau operas for Erato. On the Hungaroton label he has made numerous recordings, including operas by Handel and Telemann and oratorios by Handel, Vivaldi and Alessandro Scarlatti.

THE BROOKLYN PHILHARMONIC ORCHESTRA is the resident orchestra at the Brooklyn Academy of Music, where it presents its major subscription series each season. Acclaimed for incorporating contemporary music into the mainstream of the symphonic repertoire, it has received a number of prestigious awards for creative orchestral programming including the ASCAP/ASOL Award ten times in the last eleven years. Its "Command Performance" series, now being led by Principal Conductor Desig-

nate Dennis Russell Davies, features masterworks of traditional concert literature as well as premieres of 20th century composers and is broadcast twice yearly over WNCN radio. Its "Meet the Moderns" series, created by Lukas Foss eighteen years ago, presented more than 100 U.S. and world premieres by notable contemporary composers. Some of these programs will be broadcast over station WNYC next spring. Its "Family Community" series brings contemporary music by Black and Latin American composers to neighborhood audiences. Free children's concerts are presented at BAM and in schools and free summer concerts in parks throughout Brooklyn. The Brooklyn Philharmonic is now in its 37th season.

ADRIANNE LOBEL (*Set Designer*) designed the sets for *L'Allegro, il Penseroso ed il Moderato* which premiered at the Théâtre Royal de la Monnaie in 1988. Last season in Brussels, she designed the sets for *Lohengrin* directed by Anja Silja. She collaborates often with director Peter Sellars. Some of their productions include John Adams' *Nixon in China*, produced for the Houston Grand Opera, the Brooklyn Academy of Music, and the Amsterdam Muziektheater; the PepsiCo Summerfare productions of Mozart's *Così fan Tutte* and *The Marriage of Figaro* which were both recently taped for television in Vienna, and *The Magic Flute* which opened this past season in Glyndebourne. She designed sets for the Broadway musical *My One and Only* and has won an Obie for her off-Broadway work. Her designs have been seen in major regional theaters all over America and in England. Ms. Lobel's film credits include *Five Corners* directed by Tony Bill, *Ask Me Again* for American Playhouse, and Michael Jackson's music video *Bad* directed by Martin Scorsese. She is currently working on *Abundance*, a new play by Beth Henley for Manhattan Theater Club, *Lake-No-Bottom*, a new play by Michael Weller at the Second Stage Theater, and Mark Morris' *Nutcracker* which will open in January at La Monnaie in Brussels.

JAMES F. INGALLS (*Lighting Designer*) has recently designed Mark Morris' *Ein Herz* for the Paris Opera Ballet, Joachim Schlömer's *Shoulder to Shoulder* in London, and *The Magic Flute* at the Glyndebourne Festival for Peter Sellars. He returns to BAM where he designed Mark Morris' *Dido and Aeneas*, *Nixon in China*, *Zangezi*, and *Mahagonny Songspiel*.

MARTIN PAKLEDINAZ (*Costume Designer*) has worked with Mark Morris on a production of *Orphée et Euridice* for Seattle Opera, and on Mr. Morris' *Ein Herz* with the Paris Opera Ballet. He has also collaborated with Eliot Feld (*Charmed Lives*), and Tom Caylor and Clarice Marshall in the Serious Fun Festival. His designs have been seen on and off-Broadway, in several leading regional theaters, and at the Netherlands Opera. Current projects include *Hamlet* for Great Performances directed by and starring Kevin Klein; the film *The Awakening*, directed by Mary

Lambert, and *The Nutcracker* for Mark Morris in Brussels.

CHRISTINE VAN LOON (*Costume Designer*) was born in Hoeilaart, Belgium and is responsible for the costumes of the Monnaie Dance Group/Mark Morris. She has studied publicity, costume and set design. At the Monnaie, she has worked in both the set and costume departments. She also worked for three years with the Ballet of the 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions in addition to *L'Allegro, il Penseroso ed il Moderato*.

KATHARINA BADER started to study classical ballet in Stuttgart, her native town. In 1984 she left for France and started to take classes in modern dance, first in Paris and then at the Centre National de Danse Contemporaine d'Angers (1986/88). Afterwards she also worked with Gigi Caciauleanu at the Théâtre Chorégraphique de Rennes.

MIKHAIL BARYSHNIKOV: 1968-1974, soloist/principal dancer—Kirov Ballet; 1974-1979, principal dancer—American Ballet Theater; 1979-1980, principal dancer—New York City Ballet; 1980-1989, Artistic Director—American Ballet Theater.

ROB BESSERER first danced with Mark Morris in 1983. Before that he performed with the Lar Lubovitch Dance Co. and the José Limon Co. Lately he has worked with Martha Clarke in *Vienna: Lusthaus* and several of her other pieces. Most recently he was in the James Lapine production of Shakespeare's *The Winter's Tale* at New York's Public Theatre. He was given a Bessie for dance in 1984 and an Obie for performance in 1987.

ALYCE BOCHETTE, a native Floridian, has been dancing and involved in the theater since she was a child. Since graduating from the New York University Tisch School of the Arts she has worked with the companies of May O'Donnell, Rachel Lampert and Doug Varone. She began working with Mark Morris in 1988.

JOE BOWIE was born in Lansing, Michigan, and began dancing while attending Brown University. After graduating with a B.A. in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, Doug Varone, Milton Myers, and danced with the Paul Taylor Dance Company for two years before coming to Belgium to work with the Monnaie Dance Group/Mark Morris.

RUTH DAVIDSON, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her B.F.A. from SUNY College at Purchase, she began her professional career

with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in *Hanya: Portrait of a Dance Pioneer*, a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980.

TINA FEHLANDT has danced with Mark Morris since 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, the Boston Ballet, New York University Tisch School of the Arts, and assisted him on his work with American Ballet Theater. Ms. Fehlandt studied in New York with Cindi Green, Ruth Currier, and Deborah Lessen and has also taught both ballet and modern dance.

PENNY HUTCHINSON is from Seattle, Washington, where she first met and performed with Mark Morris in 1971. An alumnus of the Julliard School, she has danced with the Mark Morris Dance Group since its inception in 1980. Ms. Hutchinson has taught dance in Seattle, at Jacob's Pillow Dance Festival and in New York City.

DAN JOYCE from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. With Concert Dance Company, he performed dances by Merce Cunningham, Murray Louis, Laura Dean, Kei Takei, Mark Morris and David Gordon, among others.

HANS-GEORG LENHART, born 21 September 1966 in Gelsenkirchen, West Germany, studied from 1985 until 1989 at the Folkwang Hochschule in Essen, Germany with Jean Cébren. From 1987 until 1988 he worked with Pina Bausch in her *Sacre du Printemps*.

OLIVIA MARIDJAN-KOOP was born in Brussels. She studied for four years at the Folkwang Hochschule in Germany. In October 1987, she danced with Pina Bausch in her *Sacre du Printemps*. She has danced with Mark Morris since September 1988.

CLARICE MARSHALL was born in California and grew up in Texas. She moved to New York to study dance at New York University. She has danced in the work of Rosalind Newman and Ruby Shang, among others and acted in the work of the Wooster Group and Mabou Mines. Her own work has been performed in the U.S. and Europe and filmed for Public Broadcasting System's "Alive From Off Center." She was on the faculty of New York University Tisch School of the Arts for many years.

ERIN MATTHIESSEN is a performer, choreographer, and teacher. He has performed with the Mark Morris Dance Group, Lucinda Childs Dance Company, Laura Dean Dancers and Musicians, Margaret Jenkins Dance Company, the Scottish Ballet, and The Children of Light. From 1984-1988 he was a member of the dance faculty at the University of Washington, Seattle. His choreography has been performed in Scotland, throughout the United States, and at L'Opera National de Belgique. He has also worked as a waiter, a folksinger, a poet, a sales clerk, and a teacher of Transcendental Meditation.

JON MENSINGER first danced with the Mark Morris Dance Group in 1982.

RACHEL MURRAY has danced with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's "Harry" in New York City.

MARK NIMKOFF has performed with Sally Silvers and with Peter Healy's Metropolitan Opera. He first danced with Monnaie Dance Group/Mark Morris in the fall of 1989.

JUNE OMURA was born in Manhattan but received her early dance training at the University of Alabama in Birmingham. She returned to New York to attend Barnard College, graduating in 1986 with a degree in Dance and English. Before joining Mark Morris in Brussels, she studied with Cindi Green in New York and performed in the companies of Kenneth King, Sally Silvers, Richard Bull, Peter Healy and Hannah Kahn.

KRAIG PATTERSON of Trenton, New Jersey, was inspired to dance in high school musicals under the direction of the Bryan family. His formal training includes the Princeton Ballet Society, the Alvin Ailey and Martha Graham Schools and the Julliard School where he received his B.F.A. in 1986. He has performed with Glenn/Lund/Dance, Ohad Naharin, Rondo Dance Theater and Neta Pulvermacher's "Off the Wall," among others and was a featured dancer in the TV performance of "Julliard at 80." He began dancing with the Mark Morris Dance Group in the fall of 1987.

MIREILLE RADWAN-DANA was born in Beirut, but grew up in Rome, Italy, where she attended Terse-cora from 1978-1986. She then moved to Brussels to attend the Mudra School from 1986-1988. She performed in 1987 in Cairo with Jorge Dunn.

GUILLERMO RESTO has danced with Mark Morris since 1983.

(continued)

(continued)

KEITH SABADO, born in Seattle, has danced with the Mark Morris Dance Group since 1984 and previously performed in New York City with the companies of Pauline Koner, Hannah Kahn, Jim Self and Rosalind Newman. He was the recipient of a 1988 New York Dance and Performance (Bessie) Award.

JOACHIM SCHLÖMER was born and educated in Germany. He studied architecture in Dusseldorf for one year and then began to study dance at the Folkwang Hochschule. From 1984 to 1988 he received training there in classical, modern, folkloric, and flamenco dancing, and also performed in his own choreography, lead by Jean Cèbron. He accompanied the Wupperthaler Tanztheater during a tour of *Le Sacre du Printemps* by Pina Bausch.

WILLIAM WAGNER is from Larchmont, New York. He studied at the Martha Graham School of Dance. He is a 1986 honors graduate in Literature from the State University of New York at Purchase. Mr. Wagner has performed with the Martha Graham Ensemble, Judith Gary and Dancers, and the Anthony Morgan Dance Company. He would like to express special thanks to Martha Barylick, Dick Caples, and Yuriko for their support and encouragement.

JEAN-GUILLAUME WEIS was born in Luxembourg where he studied classical and modern dance. He then continued his studies at the school of the Ballet Contemporain de Bruxelles. He danced with this company for two years. In 1988 he joined the Monnaie Dance Group/Mark Morris.

HOLLY WILLIAMS rejoined Mark Morris' company in Brussels; she previously danced with the group in 1981-82. She has also danced with the Limón Company and Laura Dean Dancers and Musicians, and is a cum laude graduate of Barnard College in New York. When not in Belgium, she lives with her husband in Dallas, Texas.

MEGAN WILLIAMS was born in Southern California and later moved to Toronto, Canada where she began studying dance and musical theater. She graduated with a B.F.A. from the Juilliard School, New York in 1987 where she was the recipient of the José Limón Memorial Scholarship and the Rockettes Alumnae Award. Since then she has danced professionally with Ohad Naharin Dance Company, Glenn/Lund/Dance and Mark Haim and Dancers. She joined the Monnaie Dance Group/Mark Morris in September 1988.

JEANNE OMMERLE (*Soprano*) has been critically acclaimed for her performances in opera and concert. She made her European debut at the Théâtre Royal de

la Monnaie in Brussels in performances of Handel's *L'Allegro*... with the Mark Morris Dance Group and returned to Brussels last season to portray Despina in *Così fan tutte*. Miss Ommarle has sung Susanna in Peter Sellars' production of *Le Nozze di Figaro* at Pepsico Summerfare and the Théâtre de Bobigny in Paris. She will repeat the role later this season with Boston Opera Theatre. A highly respected concert artist, her most recent projects have included *The Creation* with the Handel and Haydn Society in Boston, her debut with the San Francisco Symphony in Bach's *Passion According to St. Matthew*, and her debut with the Cincinnati Symphony in Orff's *Carmina Burana*. During the current season, Miss Ommarle returns to the Dallas Opera as Gretel in a new production of *Hansel and Gretel* and makes her debut with the Atlanta Opera as Oscar in *Un Ballo in Maschera*. She will also appear with the Boston Symphony Orchestra in Haydn's *Harmoniemesse*.

JAYNE WEST (*Soprano*) has distinguished herself in opera, oratorio and orchestral repertoire. She has built a large following in her home town, Boston, performing with Boston Lyric Opera, Opera Company of Boston and orchestras there. She has performed with Connecticut Grand Opera, New Jersey Symphony, American Repertory Theatre, and Théâtre Royal de la Monnaie in Brussels. She recently made her Houston Grand Opera debut as Julie in *Carousel* and sang Julie in the production at Opera Omaha. She appeared in *The Creation* and the *German Requiem* with the John Oliver Chorale and in Vivaldi's *Gloria* and *Lauda Jerusalem* with the Handel and Haydn Society conducted by Christopher Hogwood. She has sung many of the Bach cantatas for Emmanuel Music in Boston conducted by Craig Smith and she recently sang Handel's *L'Allegro*... and Belinda in *Dido and Aeneas*, both with Mark Morris, at the Théâtre Royal de la Monnaie.

Miss West was trained at the Oberlin Conservatory of Music, Boston Conservatory of Music, and at the Tanglewood Music Center as a fellow for two years. She has been a finalist in the New England region Metropolitan Opera National Council Auditions and was a prize winner of the Oratorio Society of New York competition. She sang the Countess in Peter Sellars' production of *Figaro* when it was filmed in Vienna to be shown on Great Performances this season and released by London Records on laser disc. Hyperion Records will release her recording of songs from Charles Koechlin's *L'Album de Lilian* this fall.

MARY WESTBROOK-GEHA (*Mezzo-soprano*) last appeared with the Mark Morris Dance Group as Dido in their production of *Dido and Aeneas* in Brussels and in Boston. She was also heard in their New York performances of *Mythologies*. As a singing actress, she amassed highest praise from the international

press for her portrayal of Cornelia in the now legendary Peter Sellars production of Handel's *Giulio Cesare*. She has appeared with the Boston Symphony, the Orchestra of St. Luke's, the New England Bach Festival, the Bach Aria Group, and at summer festivals at Tanglewood, Caramoor, Marlboro, and Pepsico Summerfare. She has recorded for Arabesque, Denon, Musical Heritage, and Marlboro Recording Society.

JEFFREY THOMAS (*Tenor*), who was named by *Musical America* as one of the 25 most talented young American artists to watch made his operatic debut at the 1981 Spoleto USA Festival. He has performed as soloist with the St. Louis, San Francisco, Baltimore, Minnesota and Sacramento Symphonies, the Rochester Philharmonic, the St. Paul Chamber Orchestra, and with the Philharmonia Baroque Orchestra, the Smithsonian Players, the Handel and Haydn Society, the Bach Ensemble, the Nakamichi Festival, and at Chicago's Grant Park. Internationally he has appeared with the New Japan Philharmonic, Vienna Symphony, at the Festwoche der Alten Musik in Innsbruck, and at the Teatro Degiollado in Guadalajara, Mexico. Among the many noted conductors with whom he has worked are Seiji Ozawa, Edo de Waart, Christopher Hogwood, Gustav Leonhardt and Simon Preston.

DREW MINTER (*Countertenor*) came to international attention in 1983 singing the title role of Handel's *Orlando* in the St. Louis Baroque Festival. Since then, he has appeared in opera with the Washington Opera, Wolf Trap Opera, Opera Company of Boston, Brussels Théâtre Royal de la Monnaie, Santa Fe Opera, Opera Omaha, and Pepsico Summerfare, among others. His numerous concert appearances include the San Francisco Symphony, Academy of Ancient Music, Musica Sacra, the Handel and Haydn Society of Boston and festivals throughout Europe and America. Mr. Minter has more than a dozen recordings on the labels of Hungaroton, Harmonia Mundi, Nonesuch and Decca/London. Mr. Minter is a native of Washington, D.C.

MALCOLM ARNOLD (*Baritone*) made his European debut with the National Theatre of Iceland as Baron Scarpia in *Tosca*, a work he has also performed with Renata Scotto and the Pittsburgh Symphony at Great Woods under the baton of Michael Tilson Thomas. He debuted in Canada in concert with the National Arts Centre Orchestra and in Mexico singing Marcello in *La Bohème* at the International Festival of Opera in Acapulco. Mr. Arnold debuted in New York at the 92nd Street Y as Amonasro in a concert of *Aida* and he has sung at Lincoln Center's Alice Tully Hall and in Central Park before thousands of New Yorkers. In May 1988 he sang a concert of arias and duets with Renata Scotto at the Atlanta Civic Center which was taped for broadcast on PBS.

LINDA DOWDELL (*Piano*) began her piano training with her father many years ago. She has pursued a varied musical career ever since. Associations with modern dance teachers and choreographers, from Bennington College to the University of Washington, have led her to her current position as pianist for the Mark Morris Dance Group, with which she has performed in Vienna, Boston, and New York. Later this month she will tour with the White Oak Dance Project. A composer as well, she has had concerts of her work produced in Seattle, New York, and Banff, Canada.

MIZUE MURAKAMI (*piano*) is a pianist and composer. Born in Tokyo in 1962, Ms. Murakami started her music training when she was four. She studied music in Musashino Conservatory of Music in Tokyo, Cornish College of the Arts in Seattle and Banff Centre School of Fine Arts in Canada. Her composition, "Sometime Again" was recorded by Frank Morgan with McCoy Tyner Trio in 1987 on Fantasy Records. She was a finalist at the Thelonius Monk International piano competition in Washington, D.C., in 1988.

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Monnaie Dance Group/Mark Morris gives thanks to
Maxine Morris and God.

Sincerest thanks to all the dancers for their dedication,
support and incalculable contribution to these works.

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Guy Wheatley, *Administrative Assistant*

CONCERT CHORALE OF NEW YORK

Chorale Manager JACQUELINE PIERCE

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