

# MARK MORRIS DANCE GROUP

*Manhattan Center Grand Ballroom*

*311 West 34th Street*

*April 7-18, 1992*



A portion of the proceeds from these performances will be donated to  
**God's Love We Deliver and Women in Need.**

The taking of photographs and/or the use of recording devices  
is strictly prohibited.

# MARK MORRIS DANCE GROUP

## *Dancers*

ALYCE BOCHETTE JOE BOWIE RUTH DAVIDSON TINA FEHLANDT  
DAN JOYCE OLIVIA MARIDJAN-KOOP CLARICE MARSHALL  
RACHEL MURRAY JUNE OMURA KRAIG PATTERSON  
MIREILLE RADWAN-DANA GUILLERMO RESTO KEITH SABADO  
WILLIAM WAGNER JEAN-GUILLAUME WEIS MEGAN WILLIAMS

*Artistic Director*  
MARK MORRIS

*General Director*  
BARRY ALTERMAN

*Managing Director*  
NANCY UMANOFF

The Mark Morris Dance Group's 1991-92 season is sponsored by  
the *Lila Wallace-Reader's Digest Fund*.

A grant from the Andrew W. Mellon Foundation generously supports  
the Mark Morris Dance Group's rehearsal and creation time.

The Mark Morris Dance Group's 1992 New York City season is presented,  
in part, with funds from Philip Morris Companies Inc.,  
celebrating their 20th anniversary of support in dance.

These performances are presented, in part, with funds from the National Endowment  
for the Arts and the New York State Council on the Arts.

These performances by the Orchestra of St. Luke's,  
the New York Virtuoso Singers and Julianne Baird and Mary Westbrook-Geha  
have been made possible by a grant from the Mary Flagler Cary Charitable Trust.

## **MARK MORRIS DANCE GROUP STAFF**

Technical Director:	Johan Henckens
Development Director:	Karen Hershey
Asst. to Managing Director:	Tom Geyer
Musical Director:	Linda Dowdell
Intern:	Carolyn Shapiro
Computer Systems Advisor:	Peter Prunka
Accountant:	Kathryn Lundquist, CPA
Financial Accounting:	Pentacle/Danceworks, Inc.
Legal Counsel:	Mark Selinger (Kaye, Scholer, Fierman, Hays & Handler)

\* \* \* \* \*  
Mark Morris Dance Group thanks Mikhail Baryshnikov, Maxine Morris and god.

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

### **FOR INFORMATION CONTACT:**

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The Mark Morris Dance Group receives support from the National Endowment for the Arts Dance Program and the New York State Council on the Arts Dance Program.

Additional funding has been received from the Lila Wallace-Reader's Digest Fund, Andrew W. Mellon Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dover Fund, Harkness Foundations for Dance, Howard Gilman Foundation, Joyce Mertz-Gilmore Foundation, Sydney and Francis Lewis Foundation, Philip Morris Companies Inc. and the Friends of the Mark Morris Dance Group.

The Mark Morris Dance Group receives additional support from Philip Morris Companies Inc., Times Mirror and Time Warner through employee matching contributions programs.

## PROGRAM A

April 7, 8, 9, 10 and 11 at 8:00 p.m.

with the ORCHESTRA OF ST. LUKE'S

Roger Norrington, Music Director

MICHAEL FELDMAN, conductor

*Choreography by Mark Morris*

### BEAUTIFUL DAY\*

Music: attributed to J.S. Bach or Georg-Melchior Hoffmann  
(Cantata "Schlage doch, gewünschte Stunde," BWV 53)

Lighting: James F. Ingalls

Costumes: Susan Ruddie

MARY WESTBROOK-GEHA, mezzo-soprano

CLARICE MARSHALL, KEITH SABADO (April 7, 8)

JOE BOWIE, OLIVIA MARIDJAN-KOOP (April 9, 10)

DAN JOYCE, RACHEL MURRAY (April 11)

*pause*

### A LAKE\*\*

Music: Franz Joseph Haydn (Horn Concerto No. 2 in D)

Lighting: James F. Ingalls

Costumes: Martin Pakledinaz

WILLIAM PURVIS, Horn (April 7, 8, 11)

STEWART ROSE, Horn (April 9, 10)

ALYCE BOCHETTE, JOE BOWIE (April 8, 9, 10),

TINA FEHLANDT (April 7, 11), DAN JOYCE,

OLIVIA MARIDJAN-KOOP (April 8, 9, 10), CLARICE MARSHALL (April 7, 11),

JUNE OMURA, KRAIG PATTERSON (April 7, 11),

MIREILLE RADWAN-DANA (April 8, 9, 10), GUILLERMO RESTO (April 7, 11),

KEITH SABADO, WILLIAM WAGNER,

JEAN-GUILLAUME WEIS (April 8, 9, 10), MEGAN WILLIAMS

*intermission*

## **PRELUDE AND PRELUDE**

Music: Henry Cowell (Set of Two for Harpsichord and Violin)

Lighting: James F. Ingalls

ERIKO SATO, Violin

ROBERT WOLINSKY, Harpsichord

RUTH DAVIDSON, DAN JOYCE, CLARICE MARSHALL,  
JUNE OMURA, MIREILLE RADWAN-DANA, GUILLERMO RESTO,  
WILLIAM WAGNER, JEAN-GUILLAUME WEIS, MEGAN WILLIAMS

*pause*

## **TEN SUGGESTIONS**

Music: Alexander Tcherepnin (Bagatelles, opus 5)

Lighting: James F. Ingalls

LINDA DOWDELL, Piano

MARK MORRIS

*pause*

## **POLKA\***

Music: Lou Harrison (Grand Duo for Violin and Piano)

Lighting: James F. Ingalls

Costumes: Susan Ruddie

ERIKO SATO, Violin

LINDA DOWDELL, Piano

COMPANY

*intermission*

## **GLORIA**

Music: Antonio Vivaldi (Gloria in D)

Lighting: James F. Ingalls

JULIANNE BAIRD, Soprano

MARY WESTBROOK-GEHA, Mezzo-soprano

THE NEW YORK VIRTUOSO SINGERS

ALYCE BOCHETTE, JOE BOWIE, RUTH DAVIDSON, TINA FEHLANDT,  
OLIVIA MARIDJAN-KOOP, JUNE OMURA, KRAIG PATTERSON,  
GUILLERMO RESTO, KEITH SABADO, JEAN-GUILLAUME WEIS

\* World Premiere

\*\* New York Premiere

## PROGRAM B

April 14, 16, 17 at 8:00 p.m.

April 18 at 2:00 p.m. and 8:00 p.m.

*Choreography by Mark Morris*

## SONGS THAT TELL A STORY

Music: The Louvin Brothers

("Insured Beyond the Grave," "I'll Live with God (To Die No More),"

"Robe of White," "The Great Atomic Power")

Lighting: James F. Ingalls

MARK MORRIS, KRAIG PATTERSON, GUILLERMO RESTO

## LOVEY

Music: The Violent Femmes

("I Hear The Rain," "Blister In The Sun," "Country Death Song,"

"Kiss Off," "I Know It's True, But I'm Sorry To Say")

Original Lighting Design: Phil Sandström

JOE BOWIE, RUTH DAVIDSON, TINA FEHLANDT, DAN JOYCE, OLIVIA MARIDJAN-KOOP,

MIREILLE RADWAN-DANA, KEITH SABADO, JEAN-GUILLAUME WEIS

*intermission*

## BEHEMOTH''

Original Lighting Design: Phil Sandström

Costumes: Christine Van Loon

ALYCE BOCHETTE, JOE BOWIE, RUTH DAVIDSON, TINA FEHLANDT,

DAN JOYCE, OLIVIA MARIDJAN-KOOP, CLARICE MARSHALL, RACHEL MURRAY,

JUNE OMURA, KRAIG PATTERSON, MIREILLE RADWAN-DANA, GUILLERMO RESTO,

WILLIAM WAGNER, JEAN-GUILLAUME WEIS, MEGAN WILLIAMS

*intermission*

## GOING AWAY PARTY ''

Music: Bob Wills and His Texas Playboys

("Playboy Theme," "Yearning," "My Shoes Keep Walking Back to You,"

"Goin' Away Party," "Baby, That Sure Would Go Good," "Milk Cow Blues,"

"Crippled Turkey," "When You Leave Amarillo, Turn Out the Lights")

Original Lighting Design: Phil Sandström

Costumes: Christine Van Loon

ALYCE BOCHETTE, CLARICE MARSHALL, MARK MORRIS,

RACHEL MURRAY, KRAIG PATTERSON, GUILLERMO RESTO, KEITH SABADO

*'' New York premiere*

**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 60 works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet, American Ballet Theater, the Paris Opera Ballet and Les Grands Ballets Canadiens among others. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. In December of 1991 he directed a new production of *Le Nozze di Figaro* at the Théâtre Royal de la Monnaie in Brussels where from 1988 - 1991 he was Director of Dance. Mr. Morris was recently named a Fellow of the MacArthur Foundation.

**MARK MORRIS DANCE GROUP** was formed in 1980 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. From 1988 - 1991, the Group was the resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium.

Conductor **MICHAEL FELDMAN** is the Artistic Director and Founder of St. Luke's Chamber Ensemble. Mr. Feldman is also currently Music Advisor to the Caramoor Music Festival. He is the former Music Advisor of the Brooklyn Academy of Music where he conducted dance performances featuring the companies of Twyla Tharp, Mark Morris and Pina Bausch. In 1988 he conducted the inaugural program for the Florence Gould Hall at the Alliance Française. Noted for his pioneering work in reviving Haydn's operas, Mr. Feldman has been responsible for the New York premieres of *La Vera Costanza* (at the Caramoor Festival in 1980); *Philemon et Baucis*; *Lo Speciale*; and the revival of *L'Infedelta Delusa*. In the fall of 1988 BAM invited him to the People's Republic of China to prepare and record a significant repertoire with the Central Ballet of China, including the first western-led performance of *Red Detachment of Women*. He has returned to Beijing several times to appear with that orchestra. Mr. Feldman also served as Music Director of the Washington Ballet for the 1989 season where he conducted a varied repertoire from Choo-San Goh to Balanchine.

The **ORCHESTRA OF ST. LUKE'S** evolved from the St. Luke's Chamber Ensemble, which was founded by Michael Feldman in 1974. As an ensemble, the group first performed at New York's historic Greenwich Village church, St. Luke-in-the-Fields, from which it derived its name. The Orchestra was organized for the Caramoor Music Festival in the summer of 1979 with the Ensemble members forming its core and serving as principal chairs and section leaders. St. Luke's has since become one of the most highly visible and critically acclaimed ensembles in New York, recognized for its mastery of a diversified repertoire from Baroque to contemporary. In 1990, Roger Norrington was named the Orchestra's first Music Director and Principal Conductor. St. Luke's gained major recognition in 1984 for its performances in the Handel Opera and Bach festivals at Carnegie Hall and for the world premiere performance of Andrew Lloyd Weber's *Requiem* which was broadcast on PBS. In subsequent seasons the Orchestra has appeared regularly at Carnegie Hall, both in its own series and as a special guest. At Lincoln Center, St. Luke's presents a subscription series at Avery Fisher Hall as part of the "Great Performers" series led by its Music Director Roger Norrington. The Orchestra made its debut on the nationally televised "Live From Lincoln Center" series in 1990, and in March the Orchestra was featured in its fourth appearance on "Live From Lincoln Center" saluting the 200th anniversary of Rossini's birth. The Orchestra's discography of over 45 recordings includes two Grammy Award-winning releases for Nonesuch: John Adams' *Nixon in China* and Dawn Upshaw's recording of *Knoxville: Summer of 1959*.



**JAMES F. INGALLS** (lighting designer) has designed several works for Mark Morris including *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, *The Hard Nut*, the first White Oak Dance Project tours, and *Ein Herz* at the Paris Opera Ballet. He designed *Ola Chica* for William Whitener and Ballet Hispanico, and *Shoulder to Shoulder* for Joachim Schlömer in London. Mr. Ingalls's work in theater has been acknowledged with three Dramalogue Awards (*The Visions of Simone Machard* and *Ajax* at La Jolla Playhouse, *Jelly's Last Jam* at the Mark Taper Forum), two Helen Hayes Awards (*The Count of Monte Cristo* and *Ajax* at the American National Theatre), a Joseph Jefferson Award (*The Iceman Cometh* at the Goodman Theatre), an L. A. Drama Critics Circle Award (*Jelly's Last Jam*), and the Obie Award for Sustained Excellence in Lighting.

**MARTIN PAKLEDINAZ** (costume designer) has worked with Mark Morris in Seattle (*Orfée et Eurydice*), Paris (*Ein Hertz*) and Brussels (*Wonderland*, *The Hard Nut*, *Le Nozze di Figaro*). They first collaborated on *A Lake* for the White Oak Dance Project. Other dance companies Mr. Pakledinaz has worked with are Feld Ballets/NY, J. Fregalette Jansen, Clarice Marshall/Tom Caylor and American Ballroom Theatre. He works widely in regional theaters and opera houses here and abroad. Recently he has designed *Hamlet* for the Roundabout Theater with Stephen Lang and is at work on a production of *Lucia di Lammermoor* for the Metropolitan Opera. *Hamlet*, directed by and starring Kevin Kline, was seen at the Public Theater and on WNET last year, and his first film, *Grand Isle*, starring Kelly McGillis, is due out this year.

**SUSAN RUDDIE** (costume designer) has designed for theaters in New York including Theatre for the New City, Hospital Audiences and The Mesopotamian Opera Company, as well as creating fashion accessories for Perry Ellis, Isaac Mizrahi and WilliWear. As an assistant, she contributed to Mark Morris's *The Hard Nut* and *Wonderland*, and Baryshnikov's White Oak Dance Project.

**ALYCE BOCHETTE** began working with Mark Morris in 1988. A native Floridian, she 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, Doug Varone and Toby Towson. She has also taught gymnastics, ballet and modern dance technique.

Born in Lansing, Michigan, **JOE BOWIE** 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 going to Belgium to work with 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** grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project. During February, 1992 she was a visiting artist at the University of Minnesota.

**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. He joined the Mark Morris Dance Group in 1988.

**OLIVIA MARIDJAN-KOOP**, born in Brussels, studied for four years at the Folkwang Hochschule in Germany where she worked with several choreographers and performed her own work. In October 1987 she performed with Pina Bausch in her "Sacre du Printemps." Ms. Maridjan-koop has worked 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 Performance 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. Ms. Marshall recently completed a tour with the White Oak Dance Project.

**RACHEL MURRAY** began her dance training in Vancouver, B.C. at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's "Harry" in New York City.

**JUNE OMURA** received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in Dance and English. She has danced for Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn.

**KRAIG PATTERSON** "The belief that becomes truth for me...is that which allows me the best use of my strength, the best means of putting my virtues into actions." (André Gide)

**MIREILLE RADWAN-DANA** was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore from 1978 - 1986. She then moved to Brussels to attend the Mudra School from 1986 - 1988. She joined the Mark Morris Dance Group in 1988

**GUILLERMO RESTO**, recipient of a New York Dance and Performance Award (Bessie), has danced with Mark Morris since 1983.

**KEITH SABADO**, born in Seattle, joined the Mark Morris Dance Group in 1984 and has danced with the companies of Pauline Koner, Hannah Kahn, Jim Self and Rosalind Newman.

**WILLIAM WAGNER** is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner has performed with the Martha Graham Ensemble, Judith Gary and Dancers, the Anthony Morgan Dance Company and in the role of Hung Ch'ang-ch'ing in the 1988 Edinburgh Festival production of *Nixon in China*.

**JEAN-GUILLAUME WEIS** studied classical and modern dance at the Conservatory of Luxembourg and the Ballet Contemporain de Bruxelles with which he performed for three years. He has also performed in numerous works by Joachim Schlömer and has worked with Mark Morris since 1988.

**MEGAN WILLIAMS** was born in Southern California and later moved to Toronto, Canada where she began her dance training. She graduated with a B.F.A. from the Juilliard

School, New York in 1984 where she was the recipient of the Jose Limon 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 Mark Morris Dance Group in September 1988. These performances are dedicated to Joanna, in loving memory.

Soprano **JULIANNE BAIRD** has delighted audiences around the world in her performances of baroque and early music compositions. Ovation Magazine nominated The English Lute Song, which she recorded on Dorian, as the "Best Solo Vocal Album of 1989." Ms. Baird's 1991-92 season will offer many Handel works that include the New York premiere of *Allessandro* with Concert Royal, a recording of *Musio* with Newport Classic, and various appearances as Galathea in Handel's *Acis and Galathea*. Other appearances include Bach's *St. Matthew Passion*, with St. Luke's Chamber Orchestra under Roger Norrington at Carnegie Hall, the *B Minor Mass* with the Oratorio Singers of Charlotte, a *Messiah* with the Vancouver Cantata Singers, French baroque cantatas at the Berkeley Festival and a recording of Mozart lieder for Dorian.

Mezzo-soprano **MARY WESTBROOK-GEHA** has a distinguished record of performance encompassing repertoire from the twelfth to the twentieth century. 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*. Her leading role in the Medieval mystery drama *Ordo Virtutum* of Hildegard von Bingen, was also highly regarded by the critics in a U.S. tour with the renowned German ensemble Sequentia. Her performances of *Requiem Canticles* at a New England Stravinsky festival were deemed by Robert Kraft to be "unexcelled." Her active career has taken her to Paris, Berlin, Brussels, Dresden and throughout the United States. Her operatic repertoire includes roles in *Dido and Aeneas*, *Così Fan Tutte*, *Idomeneo*, *The Rape of Lucretia*, *Das Kleine Mahagonny* and *The Ballad of Baby Doe*.

**LINDA DOWDELL** (pianist/Dance Group musical director) made her debut with the Mark Morris Dance Group in 1987 here at the Manhattan Center Grand Ballroom and has worked closely with the company here and abroad ever since. As the original pianist and musical director for the White Oak Dance Project, she concertized all over the United States. In Brussels she was assistant director for the Théâtre Royal de la Monnaie production of *Le Nozze di Figaro*, directed by Mark Morris. Her own opera, *The Norma of the Mesopotamian Opera*, a collaboration with Peter Wing Healey, will be performed in concert version here in New York later this spring.

In just three seasons, **THE NEW YORK VIRTUOSO SINGERS** under the direction of its founder/conductor Harold Rosenbaum, has emerged as one of this country's most highly regarded and active professional vocal ensembles. The New York Virtuoso Singers performs choral music of all periods, with a special emphasis on contemporary music. It has performed world, American and New York premieres by Hans Werner Henze, Randall Thompson, Ronald Roseman, David Lang, Dennis Riley and Peter Schickele, whose *Here's To The New York Virtuoso Singers* was composed in honor of the chorus. In the spring of 1990 the group was featured on a National Public Radio tribute to composer George Perle. Also that spring the chorus appeared on WQXR's "The Listening Room." And on August 4th, William Schuman's 80th birthday, excerpts from its all-Schuman concert were aired, again on NPR. Recently, The New York Virtuoso Singers Concert For Peace was featured both on the CBS and WPIX TV news programs. Other highlights include an appearance in a concert produced by Lincoln Center as a tribute to its founder, William Schuman, a joint concert with the contemporary music instrumental ensemble, Parnassus, an appearance last week at the Juilliard School, and a performance with the Bang On A Can Festival next month. The New York Virtuoso Singers' first compact disc recording will be released next month on the CRI label.

**HAROLD ROSENBAUM** is also known to New York audiences as the founder and conductor of The Canticum Novum Singers. With CNS, he has conducted over 250 concerts in this country, as well as at the Madeira Bach Festival in Portugal, and in Paris, where he conducted L'Orchestre Philharmonique d'Europe with choirs from France and the United States in four French premieres by Maurice Ravel. In 1988, Mr. Rosenbaum founded The New York Virtuoso Singers. He is also Choirmaster of the Brooklyn Philharmonic Orchestra, and regularly conducted his all-professional Brooklyn Philharmonic Singers on the Meet the Moderns Series. He is also an Associated Professor at Queen's College, and has taught at Adelphi University and at New York University.

## **THE NEW YORK VIRTUOSO SINGERS**

### **Sopranos**

Maureen Haley

Edie Rosenbaum

Jeanette Rosenbaum

Kathy Theil

### **Altos**

Karen Kreuger

Phyllis Jo Kubey

Mary Runyan

Nancy Wertsch

### **Tenors**

James Bassi

Neil Farrell

Greg Hostetler

Kurt Phinney

### **Basses**

Albert DeRuiter

Kurt-Owen Richards

Charles Robert Stephens

Mark Wagstrom

# ORCHESTRA OF ST. LUKE'S

## Roger Norrington, Music Director

### Violin

Eriko Sato

*concertmaster*

Anca Nicolau

Susan Shumway

Hanne-Berit Hahneemann

Fritz Krakowski

Ellen Payne

Robert Shaw

### Viola

Maureen Gallagher

Ann Roggen

### Cello

Karl Bennion

Rosalyn Clarke

### Bass

John Feeney

### Oboe

Melanie Feld

### Horn

William Purvis

Stuart Rose

### Trumpet

Chris Gekker

### Harpsichord/Organ

Robert Wolinsky

*Member of St. Luke's Chamber Ensemble*

## STAFF

Michael Feldman, Artistic Director  
 Paul Rosenblum, Director of Operations  
 Lori A. Bierly, Marketing, Development  
 & Education Associate  
 Rosalyn Birdman, Education Director  
 Ronald S. Merlino, Production Coordinator  
 and Librarian  
 Shelley Friedman, Production Intern  
 Louise Schulman, Associate Music Director

Marianne C. Lockwood, Executive Director  
 Susannah Halston, Director of Marketing & Development  
 Curt B. Sharp, Business Manager  
 Jeffery Cotton, Production Manager  
 Liliane R. Brochu, Director of Special Projects  
 Deborah Freedman, Administrative Assistant

David Bury, Development Consultant  
 The Zeisler Group, Public Relations

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 Edmund R. Schroeder  
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 Raymond F. Steckel  
 Mrs. Carl Stern  
 Alden L. Toevs

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 Joan K. Davidson  
 David D. Holbrook  
 Marilyn Horne  
 Harvey Lichtenstein  
 Julius Rudel  
 Frank E. Taplin

## MARK MORRIS DANCE GROUP PRODUCTION STAFF

Lighting Supervisor:	Michael Chybowski
Stage Manager:	Emily Stork
Asst. to the Lighting Designer:	Adam Silverman
Head Electrician:	Eric Swanson
Head Carpenter:	John Miller
Costumer:	Susan Ruddle
Wardrobe:	Anastasia Voros
Box Office:	Jeanne Prunka
House Manager:	Lynn Zilka

\* \* \* \* \*

Dance floor provided by Byrke Decks.

Video documentation by Character Generators Video.

Costumes for *A Lake* were executed by Donna Langman. Costumes for *Polka* and *Beautiful Day* were executed by Ksenia Golub, Jose Guttierrez, Erik Spring and Dye-namix Studio. Special thanks to Raylene Marosco.

Special thanks to Steve Honey and the staff of the Manhattan Center, Jon Mensinger, Michael Byrne, Chris Buckley and the Brooklyn Academy of Music.

Special thanks to the benefit committee: Mikhail Baryshnikov, Judy Blumert, Charles Burns, Sharon DeLano, Beth Hanigan, Annie Leibovitz, Adele Markwitz, Joe Melillo, Virginia Minges, Isaac Mizrahi, Susan Sontag, Marina Schiano, Dr. and Mrs. Jack Welch and Anna Wintour for their time and energy on our behalf.

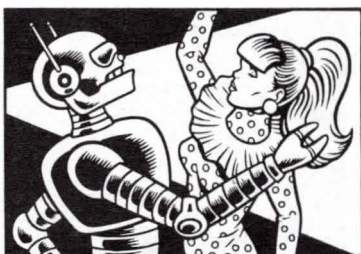
Thank you to Joanne O'Connor and the staff at *Laura Belle* and all of the people who have made donations to our raffle prize drawings--Baryshnikov Productions, Kathleen Howard, InfoNet Investigations Inc. Annie Leibovitz, Union Tours and Anna Wintour and Vogue Magazine.

Benefit reception partially underwritten by Dance Ink, Patsy Tarr, President. Dance Ink is a quarterly publication concerned with all aspects of dance. The journal features essays by writers from all facets of the performance and art worlds, as well as photography and drawings inspired by dancers and dancing.

## MANHATTAN CENTER PERSONNEL

President:	Steve Honey
Lighting:	Rick Vaughn
Audio	Roy Clark
	Robert Carvel
	Richard Clark
Front of House:	Tony Francisco
	Ken Weinstein





**SEE** THE BIZARRE DANCE OF THE  
OVERSIZED MECHANICAL TOYS!



**SEE** THE PRINCESS THAT BREAKS A  
MILLION HEARTS... AND TEETH!



**SEE** THE RAT QUEEN'S HORRIBLE  
MUTANT OFFSPRING!

# THE HARD NUT

**MARK MORRIS'S  
NUTCRACKER**

at the

**Brooklyn Academy of Music  
DECEMBER 1992**