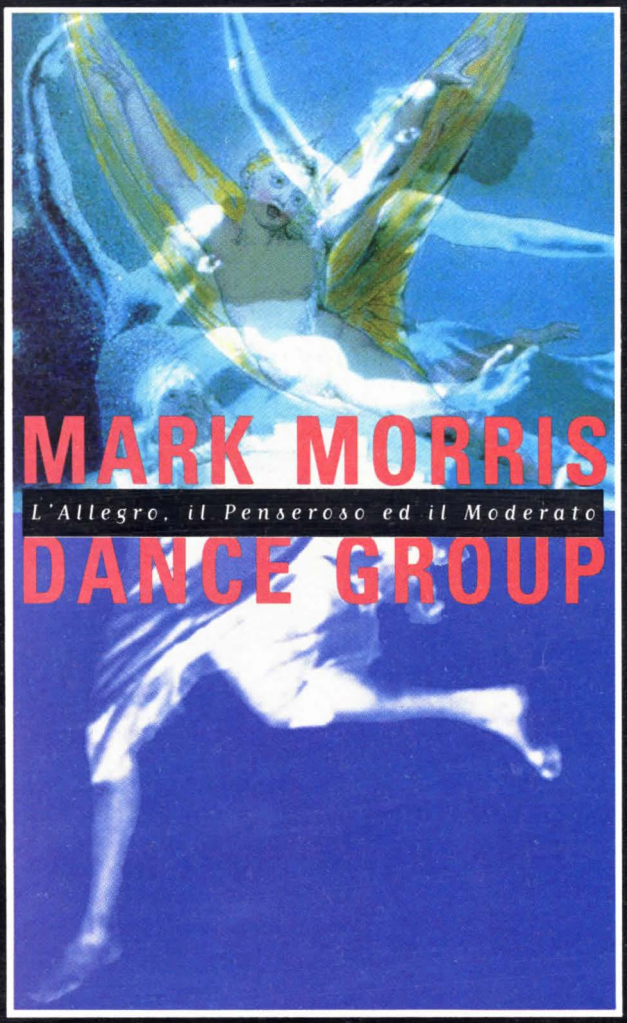
THE WANG CENTER

FOR THE PERFORMING ARTS



THEATREBILL



Dear Friends,

Welcome to the Boston premiere of *L'Allegro, il Penseroso ed il Moderato* performed by the world-renowned Mark Morris Dance Group. Boston is one of the few cities in the world to mount this masterpiece choreographed by Mark Morris. This production is co-presented by The Wang Center and Dance Umbrella, the first of many exciting collaborations. As two not-for-profit organizations, The Wang Center and Dance Umbrella recognize the importance of different arts organizations, big and small, working together to celebrate the arts during these difficult economic times. We must support each other in projects that continue to strengthen the arts as a vital part of our community.

We are especially grateful for the generosity of AT&T, The Boston Globe and WCVB-TV who join us in making this wonderful evening of dance possible.

On behalf of The Wang Center and Dance Umbrella, we thank you, our patrons, and all the corporations who are helping us to present such fabulous collaborative productions.

Enjoy the performance!

Best wishes,

Josiah A. Spaulding, Jr.
President and CEO
The Wang Center

Jeremy Alliger
Executive Director & Producer
Dance Umbrella

DANCE UMBRELLA

and

THE WANG CENTER FOR THE PERFORMING ARTS

present

MARK MORRIS DANCE GROUP

in

L'ALLEGRO, IL PENSEROSO ED IL MODERATO

Music by George Frideric Handel

Pastoral ode after poems by John Milton,
rearranged by Charles Jennens

Choreography	Mark Morris
Conductor	Craig Smith
Set Design	Adrianne Lobel
Costume Design	Christine Van Loon
Lighting Design	James F. Ingalls
Soloists	Jeanne Ommerle, *soprano*
	Jayne West, *soprano*
	Frank Kelley, *tenor*
	James Maddalena, *baritone*

Emmanuel Music Orchestra and Chorus
Craig Smith, *Conductor*

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

There will be one 20-minute intermission.

Dance Umbrella's Dance Company in Residence program is made possible with support from the National Endowment for the Arts' Challenge III Program, the Lila Wallace-Reader's Digest Fund, Tremont House, the Polaroid Foundation, the Massachusetts Cultural Council, the Boston Council for the Arts and Humanities, the Bessie Pappas Charitable Foundation, Raytheon Company, the LEF Foundation, the Boston Globe Foundation, Gillette Company, the Boston Company, the Harkness Foundations for Dance and the Shubert Foundation. The residency is funded by Philip Morris Companies Inc. The program is also funded in part by the New England Foundation for the Arts, with support from Dance on Tour, a special initiative of the National Endowment for the Arts and the Massachusetts Cultural Council.

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MARK MORRIS DANCE GROUP

KATHARINA BADER ALYCE BOCHETTE JOE BOWIE
CHARLTON BOYD DERRICK BROWN JULIET BURROWS
RUTH DAVIDSON TINA FEHLANDT SHAWN GANNON
RUBEN GRACIANI JOHN HEGINBOTHAM DAN JOYCE
VICTORIA LUNDELL CLARICE MARSHALL MARIANNE MOORE
DONALD MOUTON RACHEL MURRAY MARK NIMKOFF
DENIZ OKTAY JUNE OMURA KRAIG PATTERSON
MIREILLE RADWAN-DANA GUILLERMO RESTO VERNON SCOTT
WILLIAM WAGNER MEGAN WILLIAMS JULIE WORDEN

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

These performances of the Mark Morris Dance Group are sponsored by the Lila Wallace-Reader's Digest Fund.

The Mark Morris Dance Group's rehearsal and creation time has been supported by a grant from the Andrew W. Mellon Foundation.

The Mark Morris Dance Group's performances are presented with the support of the National Endowment for the Arts Dance Program and the New York State Council on the Arts.

Mark Morris Dance Group is a member of The Fund For Dance, Inc.

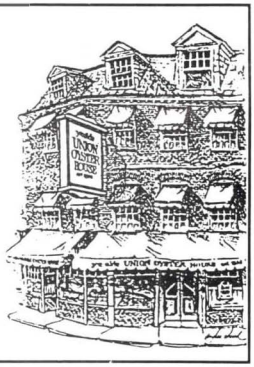
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PART THE FIRST

L'ALLEGRO

Accompagnato

Hence, loathèd Melancholy,
Of Cerberus, and blackest midnight born
In Stygian Cave forlorn
'Mongst horrid shapes, and shrieks, and sights unholy,
Find out some uncouth cell,
Where brooding Darknes spreads his jealous wings,
And the night-Raven sings;
There under Ebon shades, and low-brow'd rocks,
As ragged as thy Locks,
In dark Cimmerian desert, ever dwell.

IL PENSEROSO

Accompagnato

Hence, vain deluding Joys,
Dwell in Some idle brain,
And fancies fond with gaudy shapes possess,
As thick and numberless
As the gay motes that people the Sun Beams,
Or likest hovering dreams
The fickle Pensioners of Morpheus' train.

L'ALLEGRO

Air

Come, thou, Goddess fair and free,
In heav'n yclept Euphrosyne;
And by men heart-easing Mirth,
Whom lovely Venus, at a birth,
With two sister-Graces more,
To ivy-crowned Bacchus bore.

IL PENSEROSO

Air

Come rather, Goddess, sage and holy;
Hail, divinest Melancholy,
Whose saintly visage is too bright
To hit the sense of human sight;
Thee bright-hair'd Vesta long of yore,
To solitary Saturn bore.

L'ALLEGRO

Air

Haste thee, nymph, and bring with thee
Jest and youthful Jollity,
Quips and cranks, and wanton wiles,
Nods, and becks, and wreathèd smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport, that wrinkled Care derides,
And Laughter, holding both his sides.

Chorus

Haste thee, nymph, and bring with thee
Jest, and youthful Jollity;
Sport, that wrinkled Care derides,
And Laughter, holding both his sides.

L'ALLEGRO

Air

Come, and trip it as you go,
On the light fantastic toe.

Chorus

Come, and trip it as you go,
On the light fantastic toe.

IL PENSEROSO

Accompagnato

Come, pensive Nun, devout and pure,
Sober, steadfast, and demure;
All in a robe of darkest grain,
Flowing with majestic train.

Arioso

Come, but keep thy wonted state,
With even step, and musing gait;
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes.

Accompagnato

There held in holy passion still,
Forget thy self to marble, till
With a sad leaden downward cast
Thou fix them on the earth as fast.

Arioso

And join with thee calm Peace and Quiet,
Spare Fast, that oft with gods doth diet,
And hears the Muses in a ring
Round about Jove's altar sing.

Chorus

Join with thee calm Peace and Quiet,
Spare Fast that oft with gods doth diet.

L'ALLEGRO

Recitative

Hence, loathèd Melancholy,
In dark Cimmerian desert ever dwell
But haste thee, Mirth, and bring with thee
The mountain nymph, sweet Liberty.
And if I give thee honour due,
Mirth, admit me of thy crew

Air

Mirth, admit me of thy crew
To live with her, and live with thee,
In unreprovèd pleasures free;
To hear the lark begin his flight,
And singing startle the dull night;
Then to come in spite of sorrow,
And at my window bid good morrow.
Mirth, admit me of thy crew

IL PENSEROSO

Accompagnato

First, and chief, on golden wing,
The cherub Contemplation bring;
And the mute Silence hist along,
'Less Philomel wil deign a song,
In her sweetest, saddest plight,
Smoothing the rugged brow of Night.

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Air

Sweet bird, that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among,
I woo to hear thy even-song.
Or, missing thee, I walk unseen,
On the dry smooth-shaven green,
To behold the wand'ring moon
Riding near her highest noon.
Sweet bird: *Da Capo.*

L'ALLEGRO

Recitative

If I give thee honour due,
Mirth, admit me of thy crew!

Air

Mirth, admit me of thy crew!
To listen how the hounds and horn
Cheerly rouse the slumb'ring morn,
From the side of some hoar hill,
Through the high wood echoing shrill.

IL PENSEROSO

Air

Oft, on a plat of rising ground,
I hear the far-off Curfew sound,
Over some wide-water'd shore,
Swinging slow, with sullen roar;
Or if the air will not permit,
Some still removèd place will fit,
Where glowing embers through the room
Teach light to counterfeit a gloom.

Air

Far from all resort of Mirth,
Save the cricket on the hearth,
Or the bellman's drowsy charm,
To bless the doors from nightly harm.

L'ALLEGRO

Recitative

If I give thee honour due,
Mirth, admit me of thy crew!

Air

Let me wander, not unseen
By hedgerow elms, on hillocks green:
There the ploughman, near at hand,
Whistles over the furrow'd land,
And the milkmaid singeth blithe,
And the mower whets his scythe,
And every shepherd tells his tale
Under the hawthorn in the dale.

IL MODERATO

Air

Each action will derive new grace
From order, measure, time, and place;
Till Life the goodly structure rise
In due proportion to the skies.

L'ALLEGRO

Accompagnato

Mountains, on whose barren breast
The lab'ring clouds do often rest;
Meadows trim with daisies pied,
Shallow brooks, and rivers wide
Tow'rs and battlements it sees,
Bosom'd high in tufted trees.

Air

Or let the merry bells ring round,
And the jocund rebeck sound
To many a youth, and many a maid,
Dancing in the checquer'd shade.

Chorus

And young and old come forth to play
On a sunshine holyday,
till the livelong daylight fail,
Thus past the day, to bed they creep,
By whisp'ring winds soon lull'd asleep.

PART THE SECOND

IL PENSEROSO

Accompagnato

Hence, vain deluding Joys,
The brood of Folly without father bred
How little you bested,
Or fill the fixed mind with all your toys!
Oh! let my lamp, at midnight hour,
Be seen in some high lonely tow'r,
Where I may oft out-watch the Bear
With thrice-great Hermes, or unsphere
The spirit of Plato to unfold
What worlds, or what vast regions hold
Th'immortal mind that hath forsook
Her mansion in this fleshly nook.

Air

Sometimes let gorgeous Tragedy
In scepter'd pall come sweeping by,
Presenting Thebes, or Pelops' line,
Or the tale of Troy divine;
Or what, though rare, of later age
Ennobled hath the buskin'd stage.

Recitative

Thus, Night oft see me in thy pale career,
Till unwelcome Morn appear.

L'ALLEGRO

Solo

Populous cities please me then,
And the busy hum of men.

Chorus

Populous cities please us then,
And the busy hum of men,
Where throngs of knights and barons Bold,
In weeds of peace high triumphs hold;

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With store of ladies, whose bright eyes
Rain influence, and judge the prize
Of wit, or arms, while both contend
To win her grace, whom all commend.
Populous cities: *Da Capo.*

Air

There let Hymen oft appear
In saffron robe, with taper clear,
And pomp, and feast, and revelry,
With mask, and antique pageantry;
Such sights as youthful poets dream
On summer eves by haunted stream.

IL PENSEROSO

Accompagnato

Me, when the sun begins to fling
His flaring beams, me goddess bring
To arched walks of twilight groves,
And shadows brown that Sylvan loves;
There in close covert by some brook,
Where no profaner eye may look.

Air

Hide me from day's garish eye,
While the bee with honey'd thigh,
Which at her flow'ry work doth sing,
And the waters murmuring,
With such consorts as they keep
Entice the dewy-feather'd sleep;
And let some strange mysterious dream
Wave at his wings in airy stream
Of lively portraiture display'd,
Softly on my eyelids laid.
Then as I wake, sweet music breathe,
Above, about, or underneath.
Send by some spirit to mortals good,
Or th'unseen genious of the wood.

L'ALLEGRO

Air

I'll to the well-trod stage anon,
If Johnson's learned sock be on;
Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild.

Air

And ever against eating cares,
Lap me in soft Lydian airs;
Sooth me with immortal verse,
Such as the meeting soul may pierce
In notes, with many a winding bout
Of linkèd sweetness long drawn out;
With wanton heed, and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony.

IL MODERATO

Duet

As steals the morn upon the night,
And melts the shades away:
So truth does Fancy's charm dissolve,
And rising reason puts to flight
The fumes that did the mind involve,
Restoring intellectual day.

IL PENSEROSO

Recitative

But let my due feet never fail
To walk the studious cloisters' pale,
And love the high-embowed roof,
With antique pillars' massy proof,
And story'd windows richly dight,
Casting a dim religious light.

Chorus

There let the pealing organ blow
To the full voic'd choir below,
In service high and anthem clear!
And let their sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all Heav'n before mine eyes!

Air

May at last my weary age
Find out the peaceful hermitage,
The hairy gown and mossy cell,
Where I may sit and rightly spell
Of ev'ry star that Heav'n doth shew,
And ev'ry herb that sips the dew;
Till old experience do attain
To something like prophetic strain.

Solo

These pleasures, Melancholy, give,
And I with thee will choose to live.

Chorus

These pleasures, Melancholy, give.
And we with thee will choose to live.

L'ALLEGRO

Air

Opheus' self may heave his head
From golden slumbers on a bed
Of heap'd Elysian flow'rs, and hear
Such strains as would have won the ear
Of Pluto, to have quite set free
His half-regain'd Eurydice.

Air

These delights if thou canst give,
Mirth, with thee I mean to live.

Chorus

These delights if thou canst give,
Mirth, with thee we mean to live.

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GEORGE FRIDERIC HANDEL was born in Halle, Germany on February 23, 1685 and died in London, on April 14, 1759. He began studying music over the initial opposition of his father, a barber-surgeon. In 1702 he entered the university in Halle to read law and at the same time held the probationary post of organist at the Domkirche. The next year Handel left for Hamburg, where he played violin and later harpsichord at the opera and had the operas *Almira* and *Nero* produced. From 1706 to 1709, he travelled in Italy, visiting the principal cities and meeting the leading composers. He was appointed *Kapellmeister* to the Elector of Hanover in 1710, but left almost immediately on a leave of absence for London where *Rinaldo* was produced with great success the next year. He settled in London in 1712 and never returned to his post in Hanover. Between 1712 and 1715 he produced four operas, and in 1713 composed a *Te Deum* and *Jubilate* to celebrate the Peace of Utrecht, receiving a life pension of 200 pounds from Queen Anne. On her death in 1714 the Elector of Hanover succeeded to the throne as George I, and apparently took a lenient view of his former *Kapellmeister's* truancy, for Handel's pension was soon doubled. Handel's most prolific period as an opera composer began with the founding of the Royal Academy of Music in 1720, and over the next 20 years he produced more than 30 works. Difficulties arose from the formation of partisan factions around himself and his rival Bononcini and were aggravated by strife between his two leading ladies, Faustina and Cuzzoni. The popular success of *The Beggar's Opera* in 1728 made matters worse, and in that year the Royal Academy of Music went bankrupt. Handel continued to produce operas, acting as his own impresario, but rival factions, now of a political nature, again undermined his success, and in the 1730s he increasingly turned to oratorio. *Messiah*, performed in Dublin in 1742, was followed by 12 more oratorios. Handel continued to appear in public as a conductor and organist, playing concertos between the parts of his oratorios, but his health declined and he spent his last years in blindness.

WHO'S WHO in the COMPANY

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 70 works for the Mark Morris Dance Group, he has created dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Bel-

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Who's Who in the Company

gium. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991.

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 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. Upcoming projects include a film collaboration with cellist Yo-Yo Ma using Bach's Third Suite for Unaccompanied Cello, and appearances at the American Dance Festival and, for the third consecutive year, at the Edinburgh International Festival.

CRAIG SMITH *(Conductor)* is the founder and artistic director of Emmanuel Music in Boston, and from 1988-1991 was Permanent Guest Conductor of the Théâtre Royal de la Monnaie/Opera National in Brussels. His diverse conducting activities with Emmanuel Music have featured the complete cycle of Bach Cantatas in their liturgical context, the American premieres of Handel's *Atalanta* and Max Reger's *Serenade For Orchestra* and the world premiere of John Harbison's Violin Concerto. Mr. Smith's collaborations with Mark Morris include Handel's *L'Allegro, il Penseroso ed il Moderato;* Purcell's *Dido and Aeneas* and Vivaldi's *Gloria.* His collaborations with director Peter Sellars include *Giulio Cesare* at Pepsico Summerfare and Théâtre de la Monnaie, *The Mikado* at the Chicago Lyric Opera, *Orlando* at American Repertory Theatre in Cambridge, Gershwin's *Hang On To Me* at the Guthrie Theatre in Minneapolis, and Brecht/Weill *Das Kleine Mahagonny* at the Brooklyn Academy of Music. Their Pepsico Summerfare productions of *Cosi Fan Tutte, Le Nozze di Figaro* and *Don Giovanni* were recently filmed in Vienna and televised on PBS "Great Performances" and seen throughout Europe, and have recently been released on video compact disc by Decca Records.

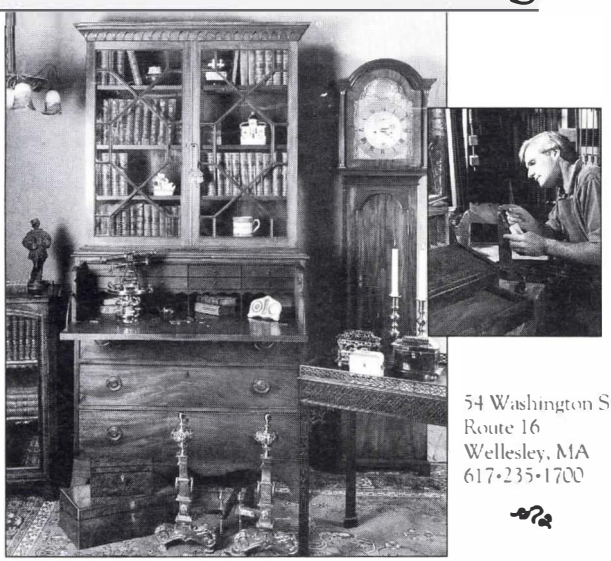
THE EMMANUEL MUSIC ENSEMBLE was formed in 1970 by Music Director Craig Smith to perform the complete cycle of sacred cantatas of J.S. Bach in the liturgical context for which they were written. According to *Boston Globe* music critic

(continued on p. 18)

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Who's Who in the Company

(continued from p. 14)

Richard Dyer, "The project at Emmanuel is one that has immeasurable impact on the musical life of our city." The group has continued the Bach Cantata Series and expanded its repertoire to include Handel operas and oratorios; Schütz choral works; premieres of works by John Harbison; annual Mozart birthday concerts to benefit the AIDS Action Committee; and series of the complete lieder of Schumann, and the complete piano, vocal and chamber works of Debussy and Brahms. Emmanuel Music has embarked on innovative collaborations with the Mark Morris Dance Group, Director Peter Sellars, and Dance Umbrella of Boston. Emmanuel Music made its European debut at the Théâtre Royal de la Monnaie in Brussels in 1989 and was featured on CBS "Sunday Morning" with Charles Kuralt in April of 1988. The group is currently recording the entire choral works of Heinrich Schütz for Koch International, and with Koch International is embarking on a project to record works written especially for Emmanuel Music by composer John Harbison. Emmanuel Music is ensemble-in-residence at Emmanuel Church and the C. Walsh Theatre at Suffolk University.

ADRIANNE LOBEL *(Set Designer)* has designed the sets for Mark Morris' *L'Allegro, il Penseroso ed il Moderato, The Hard Nut* and *Le Nozze di Figaro*, all of which premiered at the Théâtre Royal de la Monnaie in Brussels where she also designed *Lohengrin*, directed by Anja Silja. She collaborates often with Peter Sellars. Some of their productions include *Nixon in China; Cosi Fan Tutte* and *The Marriage of Figaro*, which have been seen all over Europe and the U.S.; and *The Magic Flute* at Glyndebourne. She is currently designing the sets for Kurt Weill's *Street Scene* for Houston Grand Opera, directed by Francesca Zambello. Her production design credits include *Five Corners* directed by Tony Bill and *Life with Mikey* directed by James Lapine.

JAMES F. INGALLS *(Lighting Designer)* has designed several works for Mark Morris incuding *L'Allegro, il Penseroso ed il Moderato, Dido and Aeneas, The Hard Nut*, the first White Oak Dance Project tours, and *Ein Herz* for the Paris Opera Ballet. He designed *Ola Chica* for William Whitener and Ballet Hispanico, and *Shoulder to Shoulder* for Joachim Schlömer in London. He also designs theater and opera in Europe and the United States.

Who's Who in the Company

CHRISTINE VAN LOON *(Costume Designer)* was born in Hoeilaart, Belgium, and has studied commercial art and costume and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions including *Dido and Aeneas.*

KATHARINA BADER has performed in Mark Morris' *Behemoth; L'Allegro, il Penseroso ed il Moderato; Stabat Mater;* and *The Hard Nut,* and has also danced with Compagnie Christine Bastin/Paris since 1992.

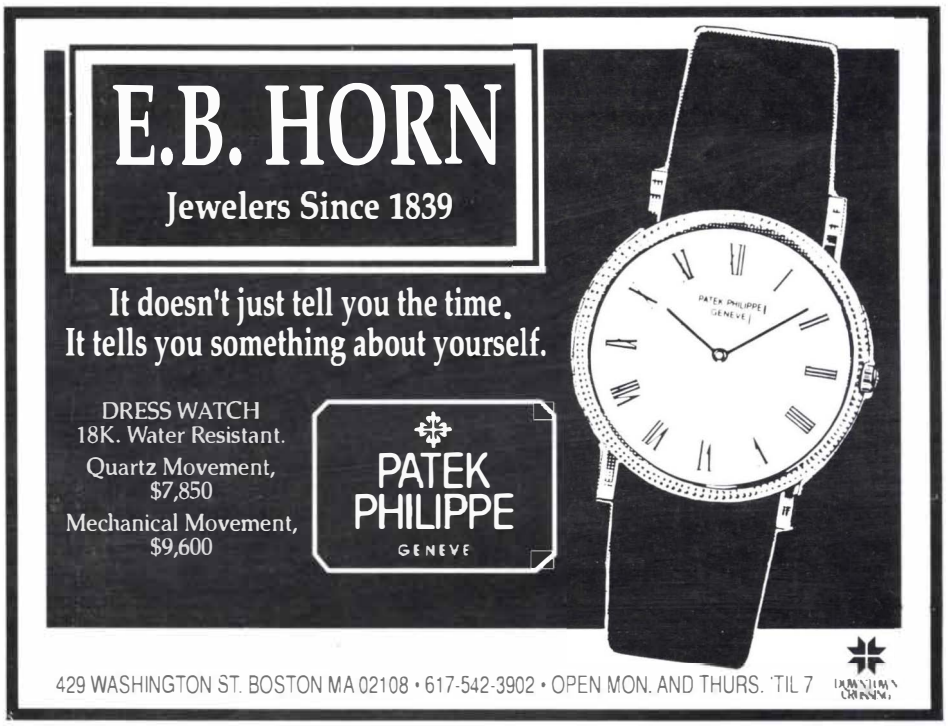
ALYCE BOCHETTE began working with Mark Morris in 1988. A native Floridian, she has been dancing and involved in the theater since she was a child. Since graduating from the New York University Tisch School of the Arts, she has worked with the companies of May O'Donnell, Rachel Lampert, Doug Varone and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

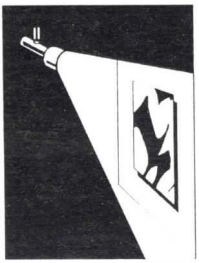
JOE BOWIE, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

CHARLTON BOYD was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company and in the musical *The Ebony Games.* He appears in the Jose Limon Technique Video, Volume 1, and other music videos.

DERRICK BROWN was born in Dallas, Texas. He attended New York University School of the Arts where he studied with Larry Rhodes. He has worked with choreographers Benjamin Harkarvy, Bertram Ross, Igal Perry, Bella Lewitzky, Jennifer Muller, Elisa King, Zvi Gothiener and Danny Ezralow. He recently moved to Holland teaches at The Amsterdam School of the Arts.

JULIET BURROWS was raised in Millstone, New Jersey, and has danced with American





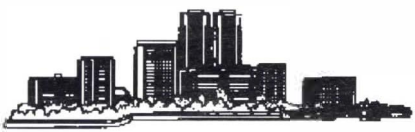
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Who's Who in the Company

Ballet Theatre II, Dutch National Ballet, Eglevsky Ballet, and JoAnn Fregalette Jansen, among others.

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. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

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, University of Minnesota and assisted him on his work with Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

SHAWN GANNON is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Wiener Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

JOHN HEGINBOTHAM is from Anchorage, Alaska. He graduated in May of 1993 from the Juilliard School and since then has danced with the Stanley Love Performance Group, Lynn Shapiro and as a guest artist with Pilobolus Dance Theatre. John is extremely happy to be performing in *L'Allegro*.

DAN JOYCE, from Stuart, Virginia, began his professional dance training at 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. He joined the Mark Morris Dance Group in 1988.

VICTORIA LUNDELL is a native of Detroit where she began dancing professionally with Harbinger Dance Co. In the summer of 1988 she was a guest dancer with Metro-

polis-Utopia Dance Theatre in Mexico City and in 1989 received her B.F.A. in dance from the Universtiy of Michigan. For the past four years Victoria has danced with The Parsons Dance Company and has set David Parsons' works on the Paris Opera Ballet, NYU Tisch School of the Arts, SUNY Purchase and Feld Ballet School.

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, toured with the White Oak Dance Project, and acted in the work of the Performance Group and Mabou Mines. Her own work has been performed in the U.S., Europe and Asia and filmed for Public Broadcasting System's "Alive From Off Center." She was on the faculty of the New York University Tisch School of the Arts for many years.

MARIANNE MOORE was born in Chapel Hill, North Carolina, and studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

DONALD MOUTON, a Cajun, was born in Crowley, Louisiana, the home of the International Rice Festival. He holds a B.A. in theater from the University of Southwestern Louisiana. Donald previously danced with the Mark Morris Dance Group from 1980 to 1989 and recently toured 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.

MARK NIMKOFF has danced with Mark Morris since 1989; he has also danced with Sally Silvers and Peter Healey.

DENIZ OKTAY, a Maryland native, has held NYC as her home base since 1988. She studied at the Laban Centre for Movement and Dance in London and earned a B.F.A. in dance from the University of Michigan. She first performed with MMDG in *The Hard Nut* in 1990.

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



Who's Who in the Company

New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn.

KRAIG PATTERSON, Trenton, N.J., received his B.F.A. in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

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 has always danced with Mark Morris.

VERNON SCOTT began life in Houston, Texas and first studied dance at New York University. He continued his dance training at the Juilliard School, where he received his B.F.A. He has worked on Mark Morris' *The Hard Nut* and has performed with Stephen Petronio Co., Pilobolus Dance Theatre, Elisa Monte Dance Co., White Oak Dance Project, Lar Lubovitch Dance Co., and in BAM's Wilson/Glass/Dove production of *the CIVIL warS.*

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 joined the Mark Morris Dance Group in 1988.

MEGAN WILLIAMS hails from Los Angeles, California and Toronto, Canada. She is a B.F.A. graduate of the Juilliard School and has danced with Ohad Naharin, Glenn/Lund/Dance and Mark Haim, among others. She has been a member of the Mark Morris Dance Group since September 1988 and teaches regularly in New York.

JEANNE OMMERLE, *soprano,* has appeared in opera and concert with the New York Philharmonic, the Boston Symphony, San Francisco Symphony, New Jersey Symphony, Orchestra of St. Luke's, the National Symphony, Atlanta Opera, the Opera Company of Boston, Dallas Opera, Lake George Opera, Boston Early Music Festival, Handel and Haydn Society, Cincinnati May Festival, the Washington and Baltimore Choral Societies, Monadnock Music, and the Newport Festival. Ms. Ommerle sang the world premiere performance of Mark Morris Dance Group's production of *L'Allegro, il Penseroso ed il Moderato* at the Théâtre Royal de la Monnaie in Brussels and the Brooklyn Academy of Music. She has appeared in the Peter Sellars/Craig Smith production of *The Marriage of Figaro* which traveled throughout the U.S. and Europe and later was broadcast on PBS "Great Performances" and seen in Europe. Ms. Ommerle has received grants from the Sullivan Foundation, and has recorded for Albany, Koch International, Gunmar and Northeastern.

JAYNE WEST, *soprano,* is a long-time member of Emmanuel Music, appearing as soloist in the Bach Cantata Series, the *St. John Passion, The Magic Flute,* and performing lieder by Schumann, Debussy and Brahms. In 1989 she sang the world premiere of Mark Morris Dance Group's production of Handel's *L'Allegro, il Penseroso ed il Moderato* at the Théâtre Royal de la Monnaie in Brussels and has appeared in Boston with the Mark Morris Dance Group in productions of Purcell's *Dido and Aeneas* and Vivaldi's *Gloria* presented by Dance Umbrella. In addition, other opera and concert appearances include the Boston Symphony, the Philadelphia Orchestra, the Utah Symphony, Orchestra of St. Luke's, Houston Grand Opera, Opera Festival of New Jersey, Opera Omaha, Nashville Opera, and the Berkshire Opera. She appeared in the Peter Sellars/Craig Smith production of *The Marriage of Figaro* which travelled throughout the U.S. and Europe and was broadcast on PBS "Great Performances" and seen in Europe. Ms. West has recorded for Hyperion, London Records, Decca/Argo, and Music Masters.

FRANK KELLEY, *tenor,* has been a member of Emmanuel Music since 1986, appearing as soloist in the Bach Cantata Series, *St. John Passion, The Magic Flute, Don Giovanni,* and in lieder of Schumann, Schubert and Brahms. Mr. Kelley sang in Mark Morris Dance Group's production of Handel's *L'Allegro, il Penseroso ed il Moderato* at the Théâtre Royal de la Monnaie in Brussels and has appeared in Boston with the Mark Morris Dance Group in Purcell's *Dido and Aeneas* presented by Dance Umbrella. He has appeared with the San Francisco, Cincinnati, and Glimmerglass Opera Companies and has appeared in the Peter Sellars/Craig Smith productions of *The Marriage of Figaro, Cosi Fan Tutte* and *Das Kleine Mahagonny.* He has been a soloist with the Cleveland Orchestra, the National Symphony, the Handel and Haydn Society, the New Jersey Symphony, the Boston Camerata, Sequentia, the Waverly Consort,

Who's Who in the Company

the Bach Ensemble, Concert Royal, and the Boston Museum Trio. He has participated in the E. Nakamichi Festival, the New England Bach Festival, the Boston Early Music Festival and the Marlboro Music Festival and has recorded for Decca, Erato, and Arabesque.

JAMES MADDALENA, *baritone,* a native of Lynn, MA, is a long-time member of Emmanuel Music, appearing in such productions as the Brahms Series, *Don Giovanni,* Handel's *Orlando,* annual Mozart birthday concerts, and as a soloist in the Bach Cantata Series. In 1989 he sang the world premiere of Mark Morris Dance Group's production of Handel's *L'Allegro, il Penseroso ed il Moderato* at the Théâtre Royal de la Monnaie in Brussels and performed the role of Aeneas in Purcell's *Dido and Aeneas* with the Mark Morris Dance Group in Brussels and Boston. He has appeared in the Peter Sellars/Craig Smith productions of *The Marriage of Figaro* and *Cosi Fan Tutte,* which travelled throughout the U.S. and Europe, and created the role of Nixon in *Nixon in China* at the Houston Grand Opera, Netherlands Opera, Edinburgh Festival, the Brooklyn Academy, the Adelaide Festival, and the Frankfurt Opera. Recent concert and opera engagements include Glyndebourne, Pacific Opera, Orchestra of the Academy of St. Cecilia, the San Francisco Symphony and the London Philharmonic. He has recorded for Nonesuch and Decca/Argo.

DANCE UMBRELLA was founded in 1979 by Jeremy Alliger, and is now the largest year-round presenter of contemporary and culturally diverse dance in New England. Through ground-breaking presentations, Dance Umbrella has built an annual contemporary dance audience of over 35,000. In addition to presenting hundreds of individual artists and companies, Dance Umbrella is nationally recognized for its unique gatherings of artists in presentations such as the Israeli-Jewish American Dance Festival, Festival of Aerial Dance, the Native American Dance Festival and the Jazz Tap Hip Hop Festival. Dance Umbrella's national model Dance Company in Residence program, inaugurated with the Mark Morris Dance Group, includes a commissioning project, a teacher training program, and over 100 classes and workshops for public schools, community organizations, and local professional dancers. Dance Umbrella is committed to working with artists who share its mission to broaden the definition of dance both through artistry and through educational programs that promote cultural understanding and acceptance.

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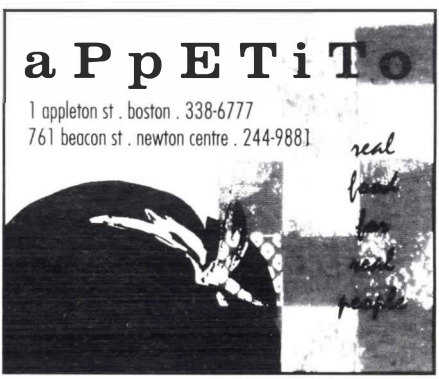
Thanks to Maxine Morris and god.

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

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