



Cal Performances

presents

MARK MORRIS DANCE GROUP

West Coast Premiere

L'Allegro, il Penseroso ed il Moderato

Philharmonia Baroque Orchestra

University of California Chamber Chorus

September 29, 30, October 1, 8 pm

October 2, 3 pm

Zellerbach Hall

Cal Performances

UNIVERSITY OF CALIFORNIA AT BERKELEY

From the Director

Welcome to Cal Performances and the West Coast premiere of Mark Morris' *L'Allegro, il Penseroso ed il Moderato*, an auspicious opening for one of the most ambitious seasons in our history.

It has for several years been a dream of mine to produce the event which you are about to witness onstage tonight. In the tradition of Cal Performances, we have brought together some of the world's finest artists: Mark Morris and his acclaimed company; the Philharmonia Baroque Orchestra and its distinguished conductor, Nicholas McGegan; the UC Berkeley Chamber Chorus under the direction of Marika Kuzma; and a superb group of vocal soloists.

In conjunction with the West Coast premiere of *L'Allegro*, Cal Performances is presenting an extensive outreach program including master classes at the University and public schools, workshops at senior centers, and a symposium on the work of Mark Morris. I wish to particularly acknowledge the generous cooperation of Wendy Lesser, editor of *The Threepenny Review*, and Tom Laqueur, director of the Doreen B. Townsend Center for the Humanities, for their assistance in making this two-week residency of the Mark Morris Dance Group a reality.

We close our season with another major theatrical event: the world premiere of a new musical work co-commissioned and co-produced by Cal Performances. The production – created by composer John Adams, librettist June Jordan, and director Peter Sellars – will go on to play New York, Paris and Hamburg following its debut here in May. We are blessed to have two of these artists, Adams and UC faculty member Jordan, working right here in Berkeley.

I like to think of these two premier events as the bookends for our 1994-95 season. They open and close a roster of performances which encompasses a wide array of exceptional artists, appealing to many different interests. STOMP, a unique blend of movement and sound from the United Kingdom, is sure to cause a sensation in its exclusive Bay Area engagement. Jazz lovers will enjoy David Murray, Berkeley's own Joshua Redmond, and the return of Wynton Marsalis. For young audiences we offer the Family Fare series, featuring Maurice Sendak's *Really Rosie* with music by Carole King. And you will have the opportunity to sample one of the largest and most varied World Music & Dance programs in the country.

Cal Performances takes pride in the variety, the diversity, and the quality of the performing arts that we present. We are committed to serving a broad-based community, beginning here on campus with our students and faculty and reaching out to the entire Bay Area. Over the years, as our audience has grown, so has our reputation; we are now recognized as one of the leading fine arts presenters in the United States.

I'm delighted you could join us for the opening performance of our 89th season, and I hope you will return often during the coming year.



Robert Cole
Director, Cal Performances

CAL PERFORMANCES

presents

MARK MORRIS DANCE GROUP

in

L'ALLEGRO, IL PENSEROSO ED IL MODERATO

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

(Bärenreiter Edition-Kassel)

Music by George Frideric Handel

Choreography Mark Morris

Conductor Nicholas McGegan

Choral Director Marika Kuzma

Set Design Adrienne Lobel

Costume Design Christine Van Loon

Lighting Design James F. Ingalls

Vocalists

Christine Brandes, *soprano*

Juliana Gondek, *soprano*

Paul Elliott, *tenor*

Nathaniel Watson, *bass*

Philharmonia Baroque Orchestra

University of California Chamber Chorus

West Coast Premiere

Thursday, Friday, Saturday, September 29, 30, October 1, 1994, 8 pm

Sunday, October 2, 1994, 3 pm; Zellerbach Hall

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

There will be one 20 minute intermission

Cal Performances is supported, in part, by the National Endowment for the Arts, a Federal agency that supports the visual, literary and performing arts to benefit all Americans, and by the California Arts Council, a state agency.

The Mark Morris Dance Group performances and residency activities are presented in association with *The Threepenny Review*. Support has been provided by the Public Humanities Projects Program, National Endowment for the Humanities. Additional support is provided by the Walter and Elise Haas Fund and Dance on Tour, a program of the Western States Arts Federation and the National Endowment for the Arts.

Opening Night Benefit proceeds will support the Mark Morris Dance Group Bay Area residency activities.

The West Coast premiere of *L'Allegro, il Penseroso ed il Moderato* is part of a two-week artist residency with the Mark Morris Dance Group which includes:

- Campus and community classes and workshops at the University, public schools, and senior centers,
- A symposium free to the public on Saturday, October 1, 1994, 2-4 pm in Zellerbach Hall
- A University of California Regent's Lectureship and public readings with writer and Mark Morris biographer Joan Acocella



MARK MORRIS DANCE GROUP

Katharina Bader, Joe Bowie, Charlton Boyd, Derrick Brown, Juliet Burrows,
Ruth Davidson, Tina Fehlandt, Shawn Gannon, Ruben Graciani*, John Heginbotham,
Dan Joyce, Victoria Lundell, Marianne Moore, Donald Mouton, Rachel Murray, Mark Nimkoff,
Deniz Oktay, June Omura, Kraig Patterson, Mireille Radwan-Dana, Guillermo Resto, Vernon Scott,
Jordana Toback*, 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.

*understudy

BIOGRAPHIES



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 Theatre Royal de la Monnaie in Brussels, the national opera house of Belgium. 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 Dance 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 Dance Group was the resident company of the Theatre Royal de la Monnaie in Brussels, Belgium. The Dance Group will also be performing the evening length *L'Allegro, il Penseroso ed il Moderato* later this year in Seattle and Minneapolis.



Nicholas McGegan was born in England, trained at Cambridge and Oxford Universities as a musicologist and performer, and has been music director of

Philharmonia since 1985. In 1990 he assumed artistic directorship of the Göttingen Handel Festspiele in Germany and more recently was appointed principal conductor of the Drottningholm Court Theatre in Sweden and principal guest conductor of the Scottish Opera in Glasgow. He regularly conducts major symphony orches-

tras including those of San Francisco, Minnesota, St. Louis, and Houston. Projects in the next two seasons include Scottish Opera, The Academy of St. Martin-in-the-Fields, the Hallé Orchestra, the New World Symphony, the Royal Scottish Orchestra, and the City of Birmingham Symphony Orchestra. He records with Harmonia Mundi USA, for whom he has directed prize-winning recordings with both Philharmonia and the Arcadian Academy, a chamber group he founded.



Marika Kuzma directs both the Chamber Chorus and the large University Chorus at UC Berkeley. Recent performances include Bach's *St. Matthew Passion*, Brahms'

Ein deutsches Requiem, and Stravinsky's *Les Noces*. Ms. Kuzma began her musical training in voice and violin at the Hartt School of Music. Later studies took her to the University of North Carolina at Chapel Hill, the Salzburg Mozarteum, the Vienna Hochschule für Musik, Stanford University and Indiana University. At Indiana, where she completed her doctorate, she worked with the Early Music Institute's Pro Arte Singers, coaching choruses for Thomas Binkley and Paul Elliott. Most recently she directed the Collegium at the Amherst Early Music Festival. She has also been an orchestral conducting fellow at the Aspen Music Festival and locally has been a guest conductor for the Berkeley Symphony and Earplay.



Christine Brandes (soprano) performed with Philharmonia as the First Witch and a Spirit in last season's *Dido and Æneas*. She pursues an active career both in the

United States and abroad, performing in many of the most distinguished festivals and concert series in programs ranging from recitals and chamber music to oratorio and opera. As a frequent guest artist with Concert Royal, Ms. Brandes has gained critical acclaim for her roles in operas by Handel and Rameau. She has performed with American Bach Soloists, Ensemble Vocale Européen of La Chapelle Royale, the Bach Ensemble, Smithsonian Chamber Players, Bach Choir of

Bethlehem and the Illinois Chamber Orchestra. With Les Arts Florissants, Ms. Brandes appeared in Charpentier's *Médée* at the Paris Opéra Comique as well as touring the United States, China and Australia in a program of chamber operas. Ms. Brandes has recorded for Harmonia Mundi USA and Koch International.



Juliana Gondek (soprano) made her Metropolitan Opera debut in the 1990-91 season in *Der Rosenkavalier* and *The Magic Flute*.

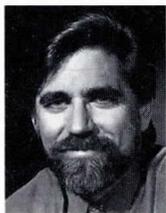
Additional opera engagements include the role of Donna Elvira in Mozart's *Don Giovanni* with Seattle Opera; the title role in Handel's *Alcina* at the Opera Theatre of St. Louis, and Bianca in *Bianca e Falliero* with the Greater Miami Opera. She recently sang the role of Gismonda in Handel's *Ottone* with Nicholas McGegan at the Göttingen Handel Festival in Germany. Her debut with the New York Philharmonic was in Mahler's Symphony No. 4 with André Previn conducting. A native of Pasadena, Ms. Gondek is the recipient of many honors, including the 1983 Prix Patek Philippe. She was gold medalist at the 1983 Geneva International Singing Competition and the 1984 Francisco Vinas Competition in Barcelona. Ms. Gondek has recorded for Orion and Harmonia Mundi USA.



Paul Elliott (tenor) is a founding member of the Hilliard Ensemble, and he has appeared as soloist and recorded with that group and with the Early Music Consort of

London, the Consort of Musicke, Pro Cantione Antiqua, the London Early Music Group, the Deller Consort, Musica Antiqua Köln, and the Academy of Ancient Music. He made his American debut with the Los Angeles Philharmonic under Christopher Hogwood at the Hollywood Bowl in 1982. Mr. Elliott is featured on over 80 recordings, including two of Handel's *Messiah* and two of Purcell's *King Arthur*. He is featured on the celebrated video of *Messiah* recorded at Westminster Abbey under Christopher Hogwood. He is currently a member of the Newberry Consort and Theatre of Voices and

holds the position of associate professor in the Early Music Institute at Indiana University in Bloomington.



Nathaniel Watson (baritone) made his debut with the New York Philharmonic in May of 1993 in *Der Freischutz* under Sir Colin Davis, and two weeks later sang

again with the orchestra under Kurt Masur in Beethoven's *Symphony No. 9*. Mr. Watson was for three years a member of the Waverly Consort and performs regularly with Concert Royal, Tafelmusik, the Studio de Musique Ancienne de Montréal, Les Violons du Roy, and L'Ensemble William Byrd. Operatic roles include Agamemnon in Gluck's *Iphigénie en Aulide* at L'Opéra Français de New York, the Count in *Le nozze di Figaro* at Opera Atelier in Toronto, Sid in Britten's *Albert Herring* at the Aldeburgh Festival, and, at the Banff Festival, the title role in Tchaikovsky's *Eugene Onegin*. Mr. Watson's recording of Barber's *Dover Beach* with the Alexander String Quartet has just been released. He also appears on recordings of two Handel operas, *Sosarme* and *Ezio*.

Adrienne 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. For Peter Sellars she designed *Nixon in China*; *Così 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 designed the sets for Kurt Weill's *Street Scene* for Houston Grand Opera, directed by Francesca Zambello for whom she is presently designing *L'Italiana in Algeri* for the Geneva Opera. Her work is currently represented on Broadway by *Passion*, the Sondheim/Lapine musical. 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 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. He also designs theater and opera in Europe and the United States.

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 Bjart's Ballet of the 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions including *Dido and Aeneas*

Mark Morris Dance Group

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 Limón Dance Company and in the musical *The Ebony Games*. He appears in the Jose Limón 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 and teaches at the Amsterdam School of the Arts.

Juliet Burrows was raised in Millstone, New Jersey, and has danced with American 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 the 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. Mr. Heginbotham is extremely happy to be performing in *L'Allegro*.

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. He joined the Mark Morris Dance Group in 1988.

Victoria Lundell is a native of Detroit where she began dancing professionally with Harbinger Dance Company. In the summer of 1988 she was a guest dancer with Metropolis-Utopia Dance Theatre in Mexico City and in 1989 received her B.F.A. in dance from the University of Michigan. For the past four years Ms. Lundell has danced with the Parson's Dance Company and has set David Parson's works on the Paris Opera Ballet, NYU Tisch School of the Arts, SUNY Purchase, and Feld Ballet School.

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. Mr. Mouton 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 the Mark Morris Dance Group in *The Hard Nut* in 1991.

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, Trenton, New Jersey, 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 Company, Pilobolus Dance Theatre, Elisa Monte Dance Company, White Oak Dance Project, Lar Lubovitch Dance Company, 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.

Julie Worden, graduate of the North Carolina School of the Arts, has danced with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith. In 1993 she received the Ruth Page Dancer of the Year Award from the Chicago Dance Coalition.

Mark Morris Dance Group Staff

Technical Director:

Johan Henckens

Development Director:

Karen Hershey

Office Administrator:

Eva Nichols

Lighting Supervisor:

Michael Chybowski

Musical Director:

Linda Dowdell

Wardrobe:

Patricia White

Legal Counsel:

Mark Selinger

(Kaye, Scholer, Fierman, Hays & Handler)

Orthopaedist:

David S. Weiss, M.D.

Accountant:

Kathryn Lundquist, CPA

These performances are dedicated to the loving memory of Steven Munzenrider.

Thanks to 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.

Additional funding has been received from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dover Fund, The Fan Fox and Leslie R. Samuels Foundation Inc., The Fund for Dance, Fund for U.S. Artists, Howard Gilman Foundation, Harkness Foundations for Dance, Sydney & Francis Lewis Foundation, Andrew W. Mellon Foundation, Joyce Mertz-Gilmore Foundation, Philip Morris Companies Inc., The Shubert Foundation, Inc., Lila Wallace-Reader's Digest Fund 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.

**PHILHARMONIA BAROQUE
ORCHESTRA**

Since its founding in 1981, the Philharmonia Baroque Orchestra has become "an ensemble for early music on authentic instruments as fine as any in the world today" (Alan Rich, *Los Angeles Herald Examiner*). Under the leadership of Nicholas McGegan, its music director since 1985, the San Francisco-based Philharmonia performs music from the Baroque and Classical eras, both during a Bay Area subscription season and on tour throughout California and nationwide. As "the country's leading early-music orchestra" (*The New York Times*), Philharmonia frequently collaborates with other major ensembles. In 1989, Philharmonia collaborated with the San Francisco Opera Center in the American premiere production of Handel's *Giustino* and also performed for the American Symphony Orchestra League's national convention in San Francisco. The orchestra was featured in all three Berkeley Festivals, performing Handel's *La Resurrezione* and Jommelli's *La Schiava liberata* in 1990, Bach's *Magnificat* with Gustav

Leonhardt conducting in 1992, and music of the French Baroque with Jordi Savall conducting in 1994.

Philharmonia records exclusively for Harmonia Mundi. Its widely-praised recording of Handel's cantata *Apollo e Dafne* was cited by *Continuo* magazine as "the finest Baroque recording ever made in America." *Arias for Senesino*, featuring the brilliant American countertenor Drew Minter in a program of arias written by Handel for the great castrato Senesino, has won wide acclaim, and was hailed in the *San Francisco Chronicle* as "a performance of impeccable subtlety." Its recording of Vivaldi Flute Concertos, with Baroque flute soloist Janet See, was released in April 1988 and was named "Record of the Month" by *Alte Musik Aktuell*, Germany's leading early music magazine, as was its recording of Handel's *Water Musick*. The orchestra's recording of Mozart's four Horn Concertos was warmly praised by *The New York Times* which called natural horn soloist Lowell Greer "a phenomenal virtuoso" and hailed the orchestra as "one of the liveliest early instrument bands to be found

anywhere." Other releases on Harmonia Mundi include the complete Corelli Opus 6 Concerti Grossi, *Arias for Montagnana* with bass David Thomas, *Arias for Cuzzoni* with soprano Lisa Saffer, and live concert recordings of Handel's *Susanna* and *La Resurrezione*. *Susanna* received a Grammy nomination in 1990 and a Gramophone magazine award for best Baroque vocal recording in 1991. The complete version of Handel's *Messiah* was released in September 1991 and a recording of Vivaldi Recorder Concertos with Marion Verbruggen was released in October 1991. Handel's *Clori, Tirsi e Fileno* with Lorraine Hunt, Jill Feldman and Drew Minter was released in March 1992. September 1992 saw the release of Handel's *Theodora*, and November 1992 the release of *Arias for Durastanti* with Lorraine Hunt, the final in the *Arias for...* series. Handel's *Judas Maccabæus* was released in September of 1993. Two more recordings were made in the 1993-94 season for release in 1994-95: Purcell's *Dido and Æneas* and instrumental suites from Rameau's *Nais* and *Le Temple de la gloire*. Nicholas McGegan conducts Philharmonia on all of these recordings.

The Players and Their Instruments

Violin

Elizabeth Blumenstock,
concertmaster

Georg Klotz, Mittenwald, 1754

Jolianne von Einem

Rowland Ross, Portsmouth,
England, 1990; after Stradivarius

Jorie Garrigue

House of Goulding, London, c. 1785

Lisa Grodin

Laurantius Storioni,
Cremona, Italy, c. 1796

Katherine Kyme

Joseph Gaffino, Paris, c. 1769

Anthony Martin

Desiderio Quercetani, Parma, Italy,
1993; after Stradivarius

Carla Moore

Johann Georg Thir, Vienna, 1754

Rebecca Muir

Michiel de Hoog, Chartres, France,
1991; after Guarneri del Gesu,
Cremona, Italy, 1742

Sandra Schwarz

Johannes Cuypers, The Hague,
Holland, 1789

George Thomson

Anonymous, Mittenwald School,
18th century

Lisa Weiss

Rowland Ross, Portsmouth,
England, 1989; after Amati

Viola

David Daniel Bowes

Richard Duke, London, c. 1780

Margaret Tyson Klein

Anonymous, Cremona, Italy, 19th
century; after Stradivarius, 1742

Ellie Nishi

Aegidius Klotz, Mittenwald, 1786

Phyllis Kamrin

Anonymous, 18th century

Vioncello

Elisabeth Le Guin

Giovanni Grancino, Milan, Italy,
1725

Sarah Freiberg

Joseph Klotz, Mittenwald, 1794

Paul Hale

Joseph Grubaugh & Sigrun Seifert,
Petaluma, CA, 1988; after Antonio
Stradivarius

Bass

Michelle Burr

Joseph Wrent, Rotterdam,
Holland, 1648

Bruce Moyer

Bagatella, Italy, c. 1780

Flute

Stephen Schultz

Andreas Glatt, Brussels, 1973; after
G.A. Rottenburgh, Brussels, c. 1745

Oboe

Marc Schachman

H.A. Vas Dias, Decatur, Georgia,
1978; after Stanesby, c. 1710

Gonzalo Ruiz

Philip Levin, Newfoundland, NJ,
1991; after Saxon models, c. 1720

Bassoon

Danny Bond

Peter deKoningh, Holland, 1988;
after Grenser

Thomas Sefcovic

Philip Levin, Newfoundland, NJ,
1989; After A. Eichentopf, c. 1720

Horn

R.J. Kelley

Lowell Greer, Detroit, MI, 1990;
after Anonymous, Bohemian

Trumpet

Fred Holmgren

Keavy & Vanryne, London, 1989;
after Haas, 18th century

Barry Baugess

David Edwards, Surrex, England,
1991; after Simon Beal, London,
1667

Timpani

Todd Manley

M. A. Wintrich, hand tuned

Archlute

David Tayler

Andreas Holst, Mitterretzbach,
Austria, 1986; after Magno
Tieffenbruchar, Venice, 1607

Celeste

John Butt

Scheidemeyer, 1987

Harpisichord

John Butt

Kevin Fryer, San Francisco, 1988;
after early 18th century Italian

Organ

Rodney Gehrke

Gerrit Klop, Holland, 1991

UNIVERSITY OF CALIFORNIA CHAMBER CHORUS

Singers from both the University and the Bay Area community are welcome to audition for the chamber chorus which, together with Philharmonia, received a *Gramophone* magazine award for its recording of Handel's *Susanna*. The chorus performs and records regularly with Philharmonia. It also performs regularly as part of the University's Music Department series. It specializes in music from before 1750 and after 1900.

For an audition appointment call Marika Kuzma at the Music Department at UC Berkeley: 510.642.5519.

Chorus Roster

Soprano

Jennifer Ashworth
Erica Barton
Mary Bucher
Corey Carleton
Meg Cotner
Lorelei Ellison
Debbie Golata
Allyson Harkey
Jean Spencer
Jill Stefani

Alto

Julie Comparini
Françoise Debreu
Judy Dunworth
Adrienne Edgar
Julie Jeffrey
Dana Linskill
Kim Rankin
Helle Ulrich
Betty Van Schoick
Sonya Wiedenhaupt
Katherine Ziemann

Tenor

David Code
Philip Flavin
Ian Kirk
Nathaniel Lew
Jim McCusker
Jonathan Nadel
Jude Navari
Chip Olsen
Bjorn Poonen
Lindasusan Ulrich

Bass

John Bailey
Peter Ballinger
Tom Blackadar
Philipp Blume
Darren Chase
Michael Eisenberg
Chris Groves
Alan Lewis
Scott Nolett
Andrew Ritchie

PROGRAM NOTES

George Frideric Handel (1685- 1759) began studying music over the initial opposition of his father, a barber-surgeon. 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 twenty years he produced more than thirty works. Difficulties arose from the formation of partisan factions around himself and his rival Bononcini; 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.

About the Music

"To an English audience, music joined to poetry is not an entertainment for an evening... something that had the appearance of a plot is necessary to keep their attention awake." Such was Handel's opinion, according to Sir John Hawkins. In *L'Allegro, il Penseroso ed il Moderato*, Handel's librettist, Charles Jennens, took Milton's essentially undramatic pair of allegorical poems (c.1632), *L'Allegro* and *Il Penseroso*, and interleaved parts of them to provide an altercation between the two humours. *L'Allegro* is the cheerful man, the hedonist, the lover of life and all its pleasures; *Il Penseroso* is the melancholy man, pensive, brooding, solitary. To Milton's text, Jennens wrote a third part glorifying the eminently Georgian virtue of moderation; *Il Moderato* is the moderate man, following the dictates of Reason, avoiding all excess.

In spite of Jennens's efforts, the text remained undramatic, and it required a composer of Handel's genius to grasp its potential. Handel wrote no overture; Mark Morris uses two movements from the contemporaneous Concerto Grosso in G, Op. 6 No. 1. Thence we are plunged in the heart of the matter as *L'Allegro* inveighs against melancholy in a sombre *arioso*. A frivolous *ritornello* introduces *Il Penseroso*, who condemns vain,

deluding joys. Curiously, each of the characters has begun by singing the other's music: an indication that in a sense they are one, being twin poles of a single mind. A dialogue ensues: *L'Allegro* is witty, carefree and bucolic by turns, and Handel's music is simple and melodious. The music of *Il Penseroso*, built upon a ground bass, is serious and almost obsessively repetitive. Handel makes vivid use of Milton's pastoral imagery.

Part II is constructed in larger sections than Part I. The scene shifts from countryside to populous cities alive with the busy hum of men. Milton's Melancholy is a Goddess sage and holy, and is shown to be superior to Mirth's superficial enjoyment of life. The urban pleasures espoused by *L'Allegro* - the court, the theatre, poetry and music - seem less real than the emotional depths of *Il Penseroso*. One of Handel's finest airs, "Hide me from day's garish eye," explores the spectral world where reality and dreams, pleasure and pain, merge. In the exquisite duet *As Steals the Morn*, the polarities of the mind sing as one, and the complex passions lurking behind the facade of rationality are unmistakably evoked.

Morris has re-ordered Jennens's work, omitting much of *Il Moderato*, with which Jennens sought to balance the two extremes of Mirth and Melancholy; his version ends with the chorus in delighted praise of *L'Allegro*.

L'Allegro, il Penseroso ed il Moderato was first performed on February 27, 1740, during one of the coldest winters in memory. The Theatre Royal, Lincoln's Inn Fields, was "secur'd against the cold" for the five performances; the soloists were singers who Handel had largely trained himself - the English tenor Beard, the French soprano La Francescina, the German bass Rheinhold, and "the Boy." The work was generally received well, although Handel lost money on it. The third section came in for criticism; Charles Jennens recalled that the "wits at Tom's Coffee House honour'd it with the name Moderatissimo."

An anonymous poem in the Gentleman's Magazine best represents the reaction of appreciative listeners: "But Handel's harmony affects the soul. To soothe by sweetness, or by force control; And with like sounds as tune the rolling spheres. So tunes the mind that ev'ry sense has ears."

Stephen Whittington

SYMPOSIUM

YOU ARE CORDIALLY INVITED TO A
FREE PUBLIC SYMPOSIUM ON
L'ALLEGRO, IL PENSEROSO, ED IL MODERATO
AT ZELLERBACH HALL
ON SATURDAY, OCTOBER 1,
2:00 TO 4:00 P.M.

The Saturday afternoon symposium, sponsored by *The Threepenny Review* in association with Cal Performances and the Doreen B. Townsend Center for the Humanities, is designed to enhance the experience of viewing the full performance, though it can also be attended as a self-contained event.

It is free and open to the general public. No reservations are needed, and seating is general admission.

Symposium Participants

Mark Morris, choreographer of *L'Allegro, il Penseroso ed il Moderato*

Nicholas McGegan, director of Philharmonia Baroque Orchestra

Alastair Macaulay, dance, music, and theater critic for *The Financial Times*

Stephen Greenblatt, professor of Renaissance literature at Berkeley and Harvard

Joan Acocella, author of the first critical biography of Mark Morris

Panel moderator: Wendy Lesser

Project director: Thomas Laqueur

Program

2:00-2:45 Brief presentations by Stephen Greenblatt, Nicholas McGegan, Joan Acocella, and Alastair Macaulay. Panelists will discuss the Milton poems, the Handel music, the Mark Morris choreography, and the relationship among these various elements in *L'Allegro, il Penseroso, ed il Moderato*.

2:45-3:15 Selections from *L'Allegro* performed by members of the Mark Morris Dance Group.

3:15-4:00 Conversation between Mark Morris and the other panel members.

Participant Biographies:

Joan Acocella is the author of *Mark Morris*, the first major critical biography of the choreographer, published last year by Farrar, Straus & Giroux. Dr. Acocella, who holds a Ph.D. in Comparative Literature, has lectured in dance history at the School of Visual Arts and SUNY Purchase; she writes frequently on literature and dance for *The New Yorker*, the *New York Review of Books*, and other publications. Dr. Acocella is presently a Regent's Lecturer at UC Berkeley.

Stephen Greenblatt is professor of English at UC Berkeley and Harvard University. He is the author of *Renaissance Self-Fashioning*, *Marvelous Possessions*, *Learning to Curse*, and a number of other scholarly and literary works. Dr. Greenblatt has been interested in Mark Morris's dancing since he first saw him perform in the mid-1980s.

Thomas Laqueur is director of the Doreen B. Townsend Center for the Humanities and professor of history at UC Berkeley. Dr. Laqueur is the author of *Making Sex* and other influential works of scholarship about the body. He was also a participant in a dance-related symposium held in 1992 at UC Riverside, the proceedings of which are being published under the title *Choreographing History*.

Wendy Lesser is the founding editor of *The Threepenny Review* and a frequent reviewer of books, theater, film, dance, and the visual arts. She is the author of *His Other Half: Men Looking at Women through Art and Pictures at an Execution: An Inquiry into the Subject of Murder*. Dr. Lesser, who holds a Ph.D. in English from UC Berkeley, recently published a long article on Mark Morris that focused on *L'Allegro*.

Alastair Macaulay is the chief examiner in dance history at the Imperial Society of Teachers of Dancing, a lecturer in dance history at the Loban Centre for Movement and Dance in London, and a regular music, dance, and theater critic for *The Financial Times*. Educated at Cambridge University in Classics, Mr. Macaulay has lectured all over Europe and North America about a wide variety of contemporary dance forms. He has been watching Mark Morris's *L'Allegro, il Penseroso ed il Moderato* since its inception in Brussels in 1988.

Nicholas McGegan is the director of Philharmonia Baroque and an independent scholar in early music. Mr. McGegan, who has written widely about early music and has recorded a large number of Handel, Vivaldi, and other baroque pieces, has served as Professor of Music History and Director of Early Music at the Royal College of Music in London. He conducted the orchestra and soloists in the 1990 American premiere of *L'Allegro* in Brooklyn, and is now conducting Philharmonia Baroque in the West Coast premiere of the Mark Morris piece.

Credits

This symposium would not have been possible without the generous assistance of Barry Alterman, Ella Baff, Brent Cohen, Robert Cole, Karen Fischer, Shawn Fraser, Ted Helminsky, Lisa Mann, Jenny Reik, and Sheri Showalter.

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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 Darkness 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 unreprieved 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.

Air

Sweet bird, that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among,
I woo to hear they 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 removed 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 chequer'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 sleep.

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;
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 many 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 genius 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 linked 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

Orpheus' 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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We would like to express our sincere thanks for the many smaller contributions, too numerous to list here, that were received by Cal Performances during the past year. To learn how to participate as a supporter of Cal Performances, please call 510.643.8783.

To The Audience

Program Changes. Due to the nature of the performing arts, all programs are subject to change.

Latecomers will be seated at suitable intervals in the program.

Cameras and Recording Devices are not permitted in the halls.

Electronic Pagers/Watches. Please make sure your pager or watch is set to the "off" position during the performance.

Smoking. For the comfort of our patrons, smoking is prohibited in all areas of the performance halls, including lobbies and restrooms. Your cooperation with this policy is appreciated.

Lost and Found. Articles found in Zellerbach Hall or Zellerbach Playhouse are submitted to the Stage Door Guard (510.642.5552) immediately following the event. Articles found at Hertz Hall and Wheeler Auditorium are taken directly to the UC Police (510.642.4936, Monday through Friday 10 am-4 pm).

Children may attend Cal Performances events, provided they can sit quietly. Ticket Office personnel will be happy to assist you in procuring aisle seats in the rear of the halls, should you wish to exit to the lobby during performances.

Exchange Policy. Subscribers to any package or subscribers to a "Choose-Your-Own" series of eight or more events may exchange tickets free of charge until 5:30 pm on the last weekday prior to the event. Subscribers to a "Choose-Your-Own" series of five through seven events may exchange tickets for a \$3.50 charge. Single tickets are not exchangeable. Refunds are not available.

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Cal Performances brings you four of America's most dynamic contemporary dance companies. Subscribe now and save!



Garth Fagan Dance

Fri & Sat, Nov 4 & 5, 8 pm, Zellerbach Hall

Fagan and his award-winning company are known for "artistry from the realm of pure inspiration" (*New York Newsday*). The dazzling program includes the West Coast premiere of *Draft of Shadows*, based on a segment from Maya Angelou's famous poem, *On the Pulse of Morning*.

Tickets: \$12, \$16, \$22



Bill T. Jones/Arnie Zane Dance Company

Still/Here

Fri & Sat, Feb 24 & 25, 8 pm, Zellerbach Hall

A California premiere of Jones' spectacular new multi-media piece with music by Vernon Reid, original music by Kenneth Frazetta sung by Odetta, and a breathtaking video environment by artist Gretchen Bender.

Tickets: \$12, \$16, \$22



Alvin Ailey American Dance Theater

Thur-Sun, Mar 9 12, and Fri-Sun, Mar 17-19, Zellerbach Hall (Thur-Sat, 8 pm; Sun, 3 pm; Sat, Mar 18 at 2 pm & 8 pm)

The world's leading ambassador of American dance presents an exquisite program that includes new works to complement Ailey's enduring masterpiece, *Revelations*.

Tickets: \$16, \$24, \$32



Susan Marshall & Company

Fri & Sat, Apr 7 & 8, 8 pm, Zellerbach Hall

Stunningly theatrical, powerful and athletic. Marshall's return engagement features audience favorites and the West Coast premiere of *Victory*, set to Philip Glass' String Quartet No. 4.

Tickets: \$18

Choose all Friday evenings or all Saturday evenings and see all four performances for only \$49, \$62, or \$79.

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