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UW World Dance Series presents

MARK MORRIS DANCE GROUP

October 26–30, 1994

in

George Frideric Handel's

L'ALLEGRO, IL PENSEROSO ED IL MODERATO

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

Choreography Mark Morris
Conductor Adam Stern
Set Design Adrienne Lobel
Costume Design Christine Van Loon
Lighting Design James F. Ingalls

Vocalists

Jayne West
Jeanne Ommerle
Juliana Gondek
Mark Bleeke
James Maddalena

Seattle Symphony

Simon James, Concertmaster

Seattle Symphony Choral

Gregory Vancil, Interim Director

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

There will be one 20 minute intermission



Performances

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 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

**Understudy*

*** On Leave*

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

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the Lila Wallace-Reader's Digest Fund.

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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.

LIBRETTO: GEORGE FRIDERIC HANDEL

L'Allegro, il Penseroso ed il Moderato

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

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 found 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 unprovèd 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 will 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 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 whispering 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 Pelop's 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 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 genius of the wood.

L'ALLEGRO

Air

I'll to the well-trod stage anon,
If Jonson'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;
Soothe 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

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.

L'ALLEGRO

"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 humors. *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 Jennen'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 dialog 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 Jennen'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 whom 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, 1994 Adelaide Festival

BIOGRAPHIES

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 he left for Hamburg, where he played violin and later harpsichord at the opera and had the operas *Almira* and *Nero* produced. From 1706–1709 he travelled in Italy visiting the principal cities and meeting the leading composers. He was elected *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 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 twenty 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 twelve 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.

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 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 Théâtre Royal de la Monnaie in Brussels, Belgium. The Dance Group just completed a film collaboration with cellist Yo-Yo Ma using Bach's *Third Suite for Unaccompanied Cello*.

ADAM STERN (Conductor) was born in Hollywood in 1955, and began his musical studies at the age of five. At fifteen he was accepted, and began training, at California Institute of the Arts, where he majored in conducting under the guidance of Gerhard Samuel. He was graduated with an MFA in conducting at twenty-one, the youngest music student in CalArts' history to receive a Masters' degree.

Stern has since been active as a conductor, composer, and pianist. He was the Assistant Conductor of the Pacific Northwest Ballet during their 1982-83 season, and led performances with Seattle Symphony and the Vancouver Opera Orchestra. Stern's conducting repertoire ranges from pre-Baroque to the present. Recent guest conducting engagements have included the Milwaukee Symphony, the Chamber Music Society of Lincoln Center, and the Symphonic Band at Michigan State University, where Stern conducted an all-Varese concert as well as presiding over a Varese seminar. Stern's recordings as conductor include *Gerald McBoing Boing and Other Heroes* an album of

music for children with narrators Werner Klemperer and Carl Reiner, as well as a performance of Henri Lazarof's *Divertimento II*. Both recordings are on the Delos label.

Stern has been sole producer of the Gerard Schwarz/Seattle Symphony recordings since 1988. In 1990 he won a Grammy award as "Classical Producer of the Year," principally for his work on the SSO recordings.

Stern currently holds posts with Seattle's two leading orchestras: Assistant Conductor of Seattle Symphony and Resident Conductor of the Northwest Chamber Orchestra. He resides in Seattle with his wife Lisa Pizzurro and daughter Ella Floria.

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

DANCERS

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 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. John 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 Victoria 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. 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 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.

SOLOISTS

JAYNE WEST (Soprano). Following her triple triumph as Ann Truelove in Stravinsky's *The Rake's Progress* at Avery Fisher Hall with Robert Craft conducting, Pamina in Mozart's *The Magic Flute* for Opera Festival of New Jersey, and Donna Elvira in *Don Giovanni* for Berkshire Opera, the 1993-94 season for Miss West will include the solo in Mahler's Fourth Symphony in Boston, Bach's Cantata #209 with the Orchestra of St. Luke, an evening of Purcell and Monteverdi with Martin Pearlman and the Boston Baroque for whom she also sings the title role in *Acis and Galates*.

Miss West opened her 1992-93 season with the world premiere of Hugo Weisall's *Garden of Adonis* with Hal France conducting Opera Omaha and debuted with the Boston Symphony in Rossini's *Petite Messe Solennelle* and Beethoven's *Ruins of Athens* with Dennis Russell Davies conducting at Tanglewood. She sang *Messiah* with the Philadelphia Orchestra and Pergolesi's *Stabat Mater* with the DaCamera Society of Texas, Mozart's *Lo Sposo Delouso* and *Vesperae di Dominica* with Boston Baroque, Poulenc's *Gloria* with the Houston Ballet, Brahms' *Requiem* for Arts San Antonio and as well as with Boston's Back Bay Chorale.

Versatility served her well as she joined the Mark Morris Dance Group in their Kennedy Center production of Purcell's *Dido and Aeneas*, sang Julie in *Carousel* with the Nashville Opera and appeared with Houston Grand Opera in *Midsummer Night's Dream*. She appeared in the world premiere of Robert Moran's *Desert of Roses* with the Houston Grand Opera, in Peter Sellars' *Marriage of Figaro* in Barcelona, Boston, New York, Paris and Vienna (where it was filmed for "Great Performances" and broadcast over PBS), Earl Kim's *Where Grief Slumbers* with Boston Philharmonic, Vivaldi's *Gloria* with the Mark Morris Dance Group, Mozart's *Mass in C Minor* with Margaret Hillis conducting the San Antonio Festival, *The Creation* with the Utah Symphony, and Brahms' *Requiem* with the Oratorio Society of New York at Carnegie Hall.

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 she appeared in

Purcell's *Dido & Aeneas*, and sang Vivaldi's *Gloria*; she continued with the company as a Blumenmaedchen in "Parsifal."

Miss West recorded *Music for Flute* by Charles Koechlin for Hyperion and *Desert of Roses: Arias and Inventions* by Robert Moran for Decca/Argo. London Records has released her Peter Sellars' *The Marriage of Figaro* on videocassette and laserdisc. The recording of *The Rake's Progress* will be available on Music Masters.

JEANNE OMMERLE (Soprano). Soprano Jeanne Ommerle has received the warmest acclaim from critics and audiences, as in *The New York Times'* description "a very polished artist of international caliber whose expressive, velvety soprano one could enjoy for hours." Ms. Ommerle's opera and concert credits include the New York Philharmonic, the Boston Symphony Orchestra, San Francisco Symphony, New Jersey Symphony, Orchestra of St. Luke's, the National Symphony, Atlanta Opera, The Opera Company of Boston, The Dallas Opera, Lake George Opera Festival, Boston Early Music Festival, Handel & Haydn Society, Cincinnati May Festival, the Washington and Baltimore Choral Societies and the Newport Music Festival. She has worked with conductors Roger Norrington, Christopher Hogwood, James Conlon, Seiji Ozawa, Thomas Dunn, Richard Westenburg, Sarah Caldwell, William Fred Scott, Gunther Schuller, Sylvain Cambreling, Nicholas McGegan and Simon Preston. Ms. Ommerle sang the world premiere of Mark Morris Dance Groups' production of Handel's *L'Allegro, il Penseroso ed il Moderato* at the Théâtre Royal de la Monnaie in Brussels and at the Brooklyn Academy of Music. She returned to the Monnaie as Despina in *Così fan tutte* and on a concert series of Mozart Arias. Ms. Ommerle was Susanna in the Peter Sellars production of *The Marriage of Figaro* which traveled to Vienna, Paris, New York, Boston and Barcelona, and which was broadcast on PBS "Great Performances" and internationally. At the presentation of the McDowell Colony Medal to Leonard Bernstein, she sang a program of his songs. A native of Kansas, Jeanne Ommerle has been a recipient of grants from the Sullivan Foundation, and has recorded for Albany Records, Koch International, Gunmar, and Northeastern.

JULIANA GONDEK (Soprano). Juliana Gondek has attracted international attention for her performances on the major concert, opera and recital stages both here and abroad.

Engagements in the 1994-95 season include performances with the Seattle Symphony; recording and performing with the Philharmonia Baroque Orchestra, Nicholas McGegan conducting; portraying the role of Diane Feinstein in the world premiere of Stewart Wallace's *Harvey Milk* at the Houston Grand Opera

and later at the New York City Opera; singing several opera arias with the Annapolis Symphony and with the New York Chamber Ensemble singing in Mahler Symphony No. 4.

Highlights of last season include performances with the San Diego Symphony, Minnesota Orchestra, David Zinman conducting, and with the Charleston Symphony Orchestra in South Carolina she performed in a concert version of Bernstein's *Candide*. In Europe, she appeared as Gilda in Verdi's *Rigoletto* in France.

Among Miss Gondek's appearances in recent seasons were performances with several major North American orchestras including Toronto, Montreal, Dallas and San Francisco Symphonies and the Indianapolis and Milwaukee Symphony Orchestras. She made her New York Philharmonic debut singing in Mahler's Symphony No. 4 with Andre Previn conducting in New York. With the New York Chamber Symphony, Miss Gondek performed in the world premiere of the complete version of Stephen Albert's *Distant Hills*, Gerard Schwarz conducting performances at the 92nd Street "Y" and at the Tilles Center. She has also performed at the Caramoor Festival in New York and performed and recorded the role of Gismonda in *Ottone* at the Goettingen Handel Festival, Nicholas McGegan conducting. At Lincoln Center's Mostly Mozart Festival, she appeared in the role of Aspasia in Mozart's *Mitridate* and participated at the Bard Music Festival in New York's Hudson Valley, including a recital of songs by Strauss and Mahler.

Highlights of European engagements include Miss Gondek's Edinburgh Festival debut with the Scottish Opera portraying the role of Vitellia in *La Clemenza de Tito*. She has performed at the Antibes Del Canto Festival in France where she sang the title role in a concert version of Bellini's *Beatrice de Tenda*; Beethoven's Ninth Symphony in Linz; Mahler's Symphony No. 8 in Madrid and engagements with the Stuttgart Radio Symphony, l'Orchestre de la Suisse Romande and the Orchestra del Gran Liceo of Spain. She has presented song recitals in such prestigious halls as the Grand Theatre Geneve, Teatro La Penice in Venice, the Lucerne Festival Hall and Berlin's Otto Braun Saal.

Juliana Gondek has appeared at the Metropolitan Opera, where she made her debut during the 1990/91 season appearing in productions of *Der Rosenkavalier* and *The Magic Flute*. With the Seattle Opera, she sang the role of Donna Elvira in *Don Giovanni*; portrayed the role of Pirordiligi in the Hawaii Opera Theatre's *Così fan tutte*; the title role in *Alcina* at the Opera Theatre of St. Louis; the title role of Handel's *Theodora* at the Caramoor Festival and Bianca in Rossini's *Bianca e Palliero* with the Greater Miami Opera. She has participated in operatic productions in San Diego, Baltimore and at the Kennedy Center in Washington,

D.C. and with the Netherlands Opera as the Countess in Mozart's *The Marriage of Figaro*.

Miss Gondek has presented two programs of Polish art songs in New York and Chicago, as well as recitals in Carnegie Hall's Weill Recital Hall and the Ambassador Auditorium in Pasadena, California, her hometown.

Juliana Gondek was a Gold medalist in both the 1983 Geneva International Singing Competition and the 1984 Francisco Viñas Competition in Barcelona. Her concert repertoire spans four centuries. She sings works of Bach to Berg and Chopin to Szymanowski. In 1986 she gave the world premiere of Donald Crockett's *The Tenth Muse* with the Pasadena Chamber Orchestra.

Miss Gondek received her Bachelor and Master of Music degrees magna cum laude from the University of Southern California. She is the recipient of many honors, including the 1983 Prix Patek Phillippe and the 1984 "Young Artist of the Year" award from Musical America/High Fidelity Magazine. She has recorded for the Orion label, performing new works with the Yoav Chamber Ensemble, and subsequently was awarded the Yehudi Menuhin Foundation Prize for a debut recording. Miss Gondek can also be heard on Leonard Bernstein's DGG recording of *West Side Story*.

MARK BLEEKE (Tenor). Tenor Mark Bleeke has been recognized internationally for his performances in a variety of musical idioms. Within the early music genre, he has been critically acclaimed for his interpretation of the title role in Ensemble for Early Music's production of *Daniel and the Lions* at the Spoleto festivals of Charleston and Italy, as well as Rome, Finland, Scotland, Israel, New York and throughout the United States. His portrayal of the troubadour in a film he made in Paris with the Folger Consort was recently broadcast on PBS as part of a series of interviews with Joseph Campbell and Bill Moyers.

During the 1993-94 season, Mr. Bleeke sang a Brecht-Weill program at the New School of Social Research in New York, Haydn's *Lord Nelson Mass* with the New Jersey Symphony, Handel's *Acis and Galatea* with the Boston Baroque, and Handel's *Messiah* with both the Rochester Philharmonic and the Eugene (Oregon) Concert Choir. Next April he will sing Mendelssohn's Symphony No. 2 with the Fresno Philharmonic. The 1992-93 season saw Mr. Bleeke performing in Handel's *Messiah* with the Erie and Evansville Philharmonics, the *Magnificat* of Bach, and that of Schubert, both with the Springfield Symphony, the Beethoven *Missa Solemnis* with Bel Canto of Milwaukee, the Cantatas No. 80 and No. 208 of Bach, and his *St. Matthew Passion*, all with the Carmel Bach Festival.

Mr. Bleeke's 1991-92 season included appearances

with West Palm Beach's Opera Antica, world premiere of Albert's *Distant Hills* at New York's 92nd St. "Y," Handel's *Messiah* with the Symphony Orchestra of Montreal, Columbus Symphony, and St. Paul Chamber Orchestra; Mozart's *Requiem* with the Pro Arte Chorale and the Ft. Wayne Philharmonic, and Haydn's *Creation* with the Bach Society of St. Louis.

Mr. Bleeke sang the New York premiere of Penderecki's *Magnificat* at Carnegie Hall, the American premiere of Mendelssohn's *Te Deum* and the New York premiere of Dave Brubeck's *Mass: To Hope*. He is equally at home in music from Baroque to contemporary and has been featured with, among others, the Portland Baroque Ensemble, the Princeton Pro Musica, the St. Thomas Choir, the Folger Consort, the Basically Bach Festival with Musica Sacra, the Bethlehem Bach Festival and the Arts at St. Anne series. In addition, he appeared with the New York Philharmonic under Zubin Mehta in a live telecast, as a soloist with the Berkshire Choral Institute, and in summer festivals including Aspen, Boston Early Music, Connecticut Early Music, Edinburgh, Krakow and Jerusalem. He recently sang Ferrando in Mozart's *Così fan tutte* at the Rome Festival, and in Cherubini's *Les deux journées* with L'Opera Francais de New York.

Mr. Bleeke has recorded for RCA, Musical Heritage Society, Columbia, Newport Classic and Fone.

JAMES MADDALENA (Baritone). An outstanding singer and actor, baritone James Maddalena first gained international recognition for his notable portrayal of Richard Nixon in the world premiere of John Adams' *Nixon in China* at the Houston Grand Opera, which was broadcast on "Great Performances" on PBS and won an Emmy Award and in subsequent productions at the Netherlands Opera, Edinburgh Festival, Brooklyn Academy of Music and the Washington Opera. Andrew Porter in *The New Yorker*, characterized his performances as "bouyant, intelligent, and believable...." Peter Davis of New York wrote that "James Maddalena's Nixon is positively eerie...a vocal performance of great beauty." Mr. Maddalena also sang the title role on the Grammy Award winning, best-selling recording on Nonesuch Records.

James Maddalena's appearances include Papageno in *The Magic Flute* at Glyndebourne, Bobby in Weill's *Dan Leine Mahagonny* at the Brooklyn Academy of Music, Count Almaviva in *The Marriage of Figaro* in Barcelona, Handel's *L'Allegro il Penseroso ed il Moderato*, and Aeneas in *Dido and Aeneas*, at the Théâtre Royal de la Monnaie/Opera National in Brussels with Mark Morris. He recorded Count Almaviva in *The Marriage of Figaro* and Guglielmo in *Così fan tutte*, both directed by Peter Sellars and conducted by Craig Smith; these productions were broadcast in the United States on "Great Perfor-

mances," throughout Europe and were released by Decca/London Records on videocassette and laser disc. In keeping with his involvement in contemporary opera, Mr. Maddalena sang in the world premiere of Tippett's *New Year* at the Philharmonic and recorded it for BBC Television.

Mr. Maddalena has appeared as Don Alfonso in *Così fan tutte* at Glyndebourne, and *Nixon in China* at the Frankfurt Opera, Adelaide Festival in Australia and Paris, Capulet in *Roméo et Juliette* at Opera Pacific, and Somarone in *Beatrice and Benedict* at the Boston Lyric Opera, Hopson in the world premiere of *Midnight Angel* at the Opera Theatre of Saint Louis, *Messiah* with both the Handel & Haydn Society and Pacific Symphony. He sang the role of the Captain in the world premiere of John Adams' *The Death of Klinghoffer* at the Monnaie in Brussels and in subsequent productions at Opera de Lyon, Brooklyn Academy of Music, San Francisco Opera and the Vienna Festival; he also recorded it for Nonesuch Records with Opera Lyon conducted by Kent Nagano.

An active concert singer, his repertoire includes the Hindemith *Requiem* with Wolfgang Sawallisch conducting the Orchestra of the Accademia di Santa Cecilia in Rome, *Messiah*, *Solomon and Theodora*, *Christmas Oratorio*, the complete cycle of Bach cantatas, all at Emmanuel Music in Boston conducted by Craig Smith. He has also appeared in *St. John Passion*, Brahms' *German Requiem*, Mozart's *Coronation Mass*, and *Vespers* with Boston Baroque, a performance that was recorded by Harmonia Mundi USA, Harbison's *Word from Paterson* with the San Francisco Symphony, *Carmina Burana* in Seville and Palermo and *Messiah* with the London Philharmonic.

Mr. Maddalena's recent engagements include *St. John Passion* in Turin with Wolfgang Sawallisch, the title role in *Orfeo* in Venice, *Wound Dresser* conducted by John Adams with the Royal Scottish Orchestra, and recording the world premiere of Robert Moran's *The Dracula Diary* with the Houston Grand Opera for BMG Classical's Catalyst label.

Seattle Symphony Members

Adam Stern, Conductor

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Simon James, *Concertmaster*
Peter Kaman
Clark Story
Cecilia Poellein
Amber Dimoff
Marjorie Talvi

Second Violin

Michael Miropolsky, *Principal*
Sandra Gillette
Kenneth Moore
Irwin Eisenberg
Ella Gray

Viola

Richard Skerlong, *Principal*
Vincent Comer
Penelope Crane
Leslie Johnson

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Walter Gray, *Principal*
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Rajan Krishnaswami

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James Harnatt, *Principal*
Sandra Lambert

Flute

Karla Flygare, *Principal*

Oboe

Glen Danielson, *Principal*
Cathryn Ledbetter-Taylor

Bassoon

Mona Butler, *Principal*

Horn

Robert Bonnevie, *Principal*

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Richard Pressley, *Principal*
George Oram

Timpani/Percussion

Ronald Johnson, *Principal*

Keyboard

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Peter Lederer, Accompanist

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Amy Bilis
Marilyn Cleveland
Susan Dier
Christine Katzmar
Susan Patella
Caryl D. Puett
Krystal Shoop-Hardin

Alto:

Vicki Farmer

Karen Maneman
Christine Moss
Laura Patton
Karen Tollenaar
Nan Beth Walton
Gretchen Watkins

Tenor:

David Adams
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Norman Bosell
William Keegan
Frank Klingbeil
Roy Quinn
Mario Sybers

Willem Tilstra

Bass:

Terry Clark
Malvern Hill
Brian Hopkins
Lawrence Hurley
Neal Komedal
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Thanks to Maxine Morris and god.

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For information contact:
Mark Morris Dance Group
225 Lafayette Street, Suite 504
New York, NY 10012-4015
Tel: (212) 219-3660
Fax: (212) 219-3960

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