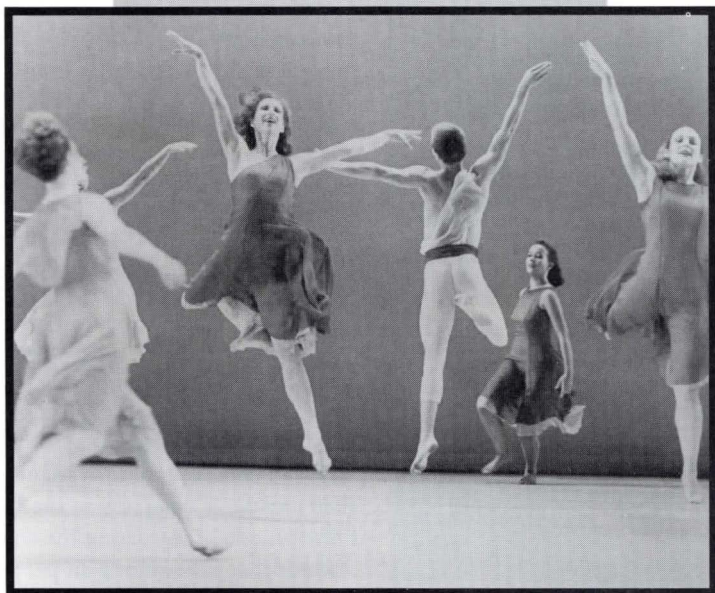


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**MARK MORRIS
DANCE GROUP**

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Northrop Dance Season and Walker Art Center
present

MARK MORRIS DANCE GROUP

November 18, 1994 • 8 p.m.

November 19, 1994 • 8 p.m.

November 20, 1994 • 3 p.m.

Northrop Auditorium

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

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.

This event is made possible in part with grants from the National Endowment for the Arts Dance Program, Arts
Midwest, Harkness Foundations for Dance, and Dayton Hudson Foundation on behalf of Dayton's and Target stores.

George Frideric Handel
L'ALLEGRO, IL PENSEROSO ED IL MODERATO

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

Choreography

Mark Morris

Conductor

Gareth Jones

Set Design

Adrianne Lobel

Costume Design

Christine Van Loon

Lighting Design

James F. Ingalls

Vocalists

Jayne West, soprano

Jeanne Ommerle, soprano

Mark Blecke, tenor

James Maddalena, baritone

The Saint Paul Chamber Orchestra

Romuald Tecco, Concertmaster

Minnesota Chorale

Kathy Saltzman Romey, Acting Music Director

Dancers

**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**

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

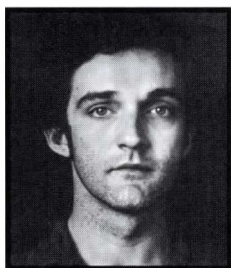
There will be one 20 minute intermission

* understudy

GEORGE FRIDERIC HANDEL

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, at the same time holding the probationary post of organist at the Domkirche.

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. 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.



MARK MORRIS — artistic director

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 more than 70 works for the Mark Morris Dance Group, he has created dances for many ballet companies, including the San Francisco Ballet, the Paris Opéra Ballet, and American Ballet Theatre. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris also has worked extensively in opera. From 1988-91 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 1988-91 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*.

CRAIG SMITH — conductor

Mr. Smith is the founder and artistic director of Emmanuel Music in Boston, and from 1988-91 he was Permanent Guest Conductor of the Théâtre Royal de la Monnaie in Brussels. His diverse conducting activities with Emmanuel Music have featured the complete cycle of Bach Cantatas in their liturgical context, the American premieres of Handel's *Atalanta* and Max Reger's *Serenade For Orchestra*, and the world premiere of John Harbison's Violin Concerto. Mr. Smith's collaborations with Mark Morris include Handel's *L'Allegro, il Penseroso ed il Moderato*, Purcell's *Dido and Aeneas*, and Vivaldi's *Gloria*. His collaborations with director Peter Sellars include *Giulio Cesare* at Pepsico Summerfare and Théâtre Royal de la Monnaie, *The Mikado* at the Chicago Lyric Opera, *Orlando* at American Repertory Theatre in Cambridge, Gershwin's *Hang On To Me* at the Guthrie Theatre in Minneapolis, and Brecht/Weill's *Das Kleine Mahagonny* at the Brooklyn Academy of Music. Their Pepsico Summerfare productions of *Così fan Tutte*, *Le Nozze di Figaro* and *Don Giovanni* were recently filmed in Vienna and televised on PBS *Great Performances* and seen throughout Europe, and have recently been released on video compact disc by Decca Records.



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ADRIANNE LOBEL (set designer) — has designed the sets for Mark Morris's *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 Schlomer 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, 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's *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 Harkavy, 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 — 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's 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 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. He 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 summer 1988 she was a guest dancer with Metropolis-Utopia Dance Theatre in Mexico City. In 1989 she received her B.F.A. in dance from the University of Michigan. For the past four years she has danced with the Parsons Dance Company and has set David Parsons's works on the Paris Opéra 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 also has 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 1980-89 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's 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 also has 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 — Originally from 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 1978-86. She then moved to Brussels to attend the Mudra School from 1986-88. 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's *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.

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VOCAL SOLOISTS

JAYNE WEST, Soprano — Miss West had a distinct triple triumph last season with her performances as Anne 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. Miss West sang the world premiere of the 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. A second world premiere followed at the Monnaie where she sang Mark Morris Dance Group's *Dido and Aeneas* by Purcell and Vivaldi's *Gloria*.

JEANNE OMMERLE, Soprano — 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, and The Dallas Opera, among others. She sang the world premiere of Mark Morris Dance Group's *L'Allegro, il Penseroso ed il Moderato* at the Théâtre Royal de la Monnaie in Brussels. Ms. Ommerle was Susanna in Peter Sellars's production of *Marriage of Figaro*, which traveled to Vienna, Paris, New York, Boston, and Barcelona, and which was broadcast on PBS' *Great Performances* and internationally.

MARK BLEEKE, Tenor — Mr. 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 the Ensemble for Early Music's production of *Daniel and the Lions* at the Spoleto festivals of Charleston and Italy, as well as in 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.

JAMES MADDALENA, Baritone — Mr. Maddalena first gained international recognition for his notable portrayal of Richard Nixon in the world premiere of John Adams's *Nixon in China* at the Houston Grand Opera, which was broadcast on *Great Performances* on PBS and won an Emmy Award. Mr. Maddalena's appearances, among others, include Papageno in *The Magic Flute* at Glyndebourne and Handel's *L'Allegro, Il Penseroso ed il Moderato* and *Dido and Aeneas* at the Théâtre Royal de la Monnaie in Brussels with Mark Morris. Mr. Maddalena sang in the world premiere of Michael Tippett's *New Year* at the Houston Grand Opera. He also sang in the work's premiere at Glyndebourne, in a concert version with the London Philharmonic and recorded it for BBC Television. In addition he recently recorded the world premiere of Robert Moran's *The Dracula Diary* with the Houston Grand Opera for BMG Classical's Catalyt label.

The Saint Paul Chamber Orchestra

Romuald Tecco, Concert Master

<i>Violins:</i>	Romuald Tecco, Leslie Shank, Hanley Daws, Elsa Nilsson, John Kennedy, Brenda Mickens, Carolyn Daws, Michal Sobieski, Ken Patti, David Mickens, Almut Engelhardt
<i>Violas:</i>	Sabina Thatcher, Evelina Chao, Tamas Strasser, Alice Preves
<i>Celli:</i>	Joshua Koestenbaum, Edouard Blitz, Daryl Skobba
<i>Bass:</i>	Chris Brown, Fred Bretschger
<i>Flute:</i>	Julia Bogorad
<i>Oboe:</i>	Kathryn Greenbank, Thomas Tempel
<i>Bassoon:</i>	Charles Ullery
<i>Horn:</i>	Paul Straka
<i>Trumpet:</i>	Gary Bordner, Lynn Erickson
<i>Percussion:</i>	Earl Yowell
<i>Keyboard:</i>	Layton (Skip) James

The Minnesota Chorale

Kathy Saltzman Romey, Acting Music Director

Barbara Brooks, Accompanist

Soprano

Wendy Gennaula
*Lisa Habeck
Kristi Johnson
*Sarah Lipsett-Allison
Diane Manning
*Monica Murray
Elizabeth Nordling
Janet Storhoff
Jan Wenndt

Tenor

*Thomas Cooley
*Brian Goldenman
Jim Hildebrand
*Dale Kruse
Steven Lowther
Alson Toavs
Rick Treece
Corby Welch

Alto

Jeanine M. Carlson
Carol Diethelm
Kathryn Engstrom
Robin Joy Heggen
Linda Humburg
*Suzanne Kennedy
*Alison Mitchell
*Angela Paulson

Bass

*John Baumgartner
James M. Cline
Jeffrey David Leiknes
*Hal Ransom
Peter Robinson
Sean Thomas
*Curtis Werdal

MARK MORRIS DANCE GROUP

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Thanks to Maxine Morris and god.

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

For information contact:

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