

Stagebill



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SERIOUS FUN! AT LINCOLN CENTER

JULY 6-30, 1995

AMERICAN VISIONARIES

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THIS PRODUCTION OF *L'ALLEGRO, IL PENSEROSO ED IL MODERATO* WAS MADE POSSIBLE IN PART BY
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N E W Y O R K S T A T E T H E A T E R

PROGRAM

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	CRAIG SMITH
SET DESIGN	ADRIANNE LOBEL
COSTUME DESIGN	CHRISTINE VAN LOON
LIGHTING DESIGN	JAMES F. INGALLS
VOCALISTS	JULIANA GONDEK, SOPRANO
	JEANNE OMMERLÉ, SOPRANO
	LORRAINE HUNT, MEZZO-SOPRANO
	FRANK KELLEY, TENOR
	JAMES MADDALENA, BARITONE

NEW YORK CHAMBER SYMPHONY

CRAIG SMITH, CONDUCTOR

PRO ARTE CHORALE

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DANCERS

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JUNE OMURA, KRAIG PATTERSON, MIREILLE RADWAN-DANA, GUILLERMO RESTO,
VERNON SCOTT, JORDANA TOBACK*, WILLIAM WAGNER, MEGAN WILLIAMS, JULIE WORDEN

* UNDERSTUDY

OVERTURE: G. F. HANDEL - CONCERTO GROSSO IN G MAJOR, OP. 6, NO. 1
(A TEMPO GIUSTO-ALLEGRO)

THERE WILL BE A 20-MINUTE INTERMISSION

WEDNESDAY EVENING, JULY 12, 1995 AT 8:00 THURSDAY EVENING, JULY 13, 1995 AT 8:00
FRIDAY EVENING, JULY 14, 1995 AT 8:00 SATURDAY EVENING, JULY 15, 1995 AT 8:00

PROGRAM

LIBRETTO

L'Allegro, Il Penseroso ed Il Moderato

GEORGE FRIDERIC HANDEL

Pastoral ode after poems by John Milton
rearranged by Charles Jennens

PART THE FIRST

L'ALLEGRO

Accompagnato

Hence, loathed 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 wroathed 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.

PROGRAM

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 unrepovèd 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 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.

PROGRAM

Chorus

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

PART THE SECOND

IL PENSEROSO

Accompagnato

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

Air

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

Recitative

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

L'ALLEGRO

Solo

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

Chorus

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

II. 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.

III. 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.

IV. 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 you canst give,
Mirth, with thee we mean to live.

MARK MORRIS AND L'ALLEGRO

When Mark Morris came to prominence in the mid-eighties, it was as a brash, convention-breaching young artist, an *enfant terrible*. That is the sort of thing that gets the presses rolling, and Morris had it, in long supply. He made a solo for himself, *The Vacant Chair*, in which he performed dressed only in his underpants, with a brown paper bag over his head. In another piece, *One Charming Night*, he played a vampire seducing a little girl and succeeding. (At the end of the dance, she flew away with him quite happily.) He also showed little respect for the difference between male and female. Insults to gender were common in modern dance of the early eighties, but Morris went further. His women didn't just lift men; they also dropped them, with an audible crunch, onto the floor.

It wasn't just Morris' dances that were

unorthodox. He was too. He had long shaggy hair and smoked clove cigarettes. When faced with an interviewer, he almost never failed to point out that he was homosexual. (Once, in Brussels, the Queen of Belgium came to see his show. "Vive la reine!" the crowd shouted. "I thought they meant me," Morris later said to a reporter.) Yet he was also very butch, always lumbering around and waving a beer bottle as he spoke.

What made him seem even more outrageous was that he thought he was quite middle-of-the-road. He loudly deplored New York's "hipster scene," and he dismissed with contempt the idea that he represented an avant-garde. The avant-garde, he said, "doesn't exist and hasn't since 1917." In his view he was just a serious traditional choreographer, carrying on the main line of

grapher, carrying on the main line of American modern dance. And he was right. All the leading characteristics of traditional modern dance—weightiness, naturalness, earnestness—are there in Morris' work. His dancers place themselves before you as human beings. Some are burly, some thin, some white, some black. They look like the crowd that you might meet at a cash machine and at times appear to move that way as well. There is a certain unvarnished forthrightness in Morris' choreography that makes it read as candid, sincere. Not just the movement, but the dances as a whole have a quality of sincerity. Morris' works tend to tell stories. They address the "great themes": love, fellowship, loneliness, death. Morris is not creating anti-theater or meta-theater. He is creating theater.

Another traditional aspect of Morris' work is its grounding in music. For a modern dance choreographer, he had an unusual training, most of it in folk dance. It was at a flamenco concert, when he was eight, that he decided that he wanted to be a dancer, and he went on to study Spanish dance for ten years. He also spent three years performing with a Balkan folk dance group in his native Seattle. Both flamenco and Balkan dance are very sophisticated musically; by dint of learning them Morris developed a keen musical intelligence. He also studied music independently of dance: his father taught him to read music when he was a child, and thereafter he spent most of his afternoons as the family piano.

His devotion to music can be read in his work. His dances are not just performed to their music: they are a reading of the music. Morris is one of the few choreographers who works with the score in his hand, and you can tell. Fugue, canon, a melody played in parallel thirds, a melody played over a ground bass; if, in watching a piece by Mark Morris, you hear this in the music, you are probably seeing it in the dance at the same time. Morris loves clarity in dance and he achieves it by making his dances mirror the structure of the music. he also chooses his music for its structural clarity. (This is one of the reasons

for his preference for baroque scores, with their sturdy architecture.) And whenever possible, his company performs to live music.

So Morris, as he insisted, was not the wild man the press thought he was. He was a careful craftsman, building his dances out of the music and using them, as artists have always used their media, to say something about life. Still, the meanings that he found in life were darker than one expected from a traditional-minded choreographer. Not just in his vampire dance, but in many of his works he has shown a taste for the grotesque, a penchant for irony, an acrid wit. He had a vision of truth and beauty, yet he seemed to feel that they were hard to find, hard to hold onto. As a result, his dances habitually showed a divided tone, with competing emotions—pathos and dryness, nastiness and cheerfulness, satire and earnestness—banging up against each other. This was a large part of what made his traditionalism look so modern.

In 1984, Morris gave his first concert in a large, "mainstream" theater. By 1986, major ballet companies were commissioning works from him, and PBS was producing an hour-long program on him—extraordinary attention for an artist who was just turning 30. He was the most talked-about young choreographer in the United States. Then his life underwent a change. In 1987, the French choreographer Maurice Béjart, who for 27 years had been director of dance at Belgium's national opera house, the Théâtre Royal de la Monnaie, resigned after a quarrel with the administration. In a surprise move, the Monnaie invited Morris to replace him. Morris had little interest in moving to Europe, but the terms of the Monnaie's offer were almost irresistible: the company would have studios of its own, set and costume shops, and the services of a live orchestra and chorus—things they had never had in the United States. Morris could make big works, with big casts, big scores. He accepted, and in 1988 the Mark Morris Dance Group moved to Brussels on a three-year contract.

They were a hard three years.

Grieving over Béjart, the Brussels dance critics did not welcome his successor. Furthermore, their tastes had been formed by the post-existentialist dance-theater that Béjart had been giving them for three decades. As for Morris' work, with its musicality and its pure-dance values, they had little acquaintance with this kind of thing, and little liking for it. By 1989 several reviewers were calling for his dismissal. "Mark Morris, go home!" read the front-page headline of Brussel's largest paper, *Le Soir*, after the premiere of the company's fourth Brussels show. Morris, for his part, was not notably generous to Belgian ideas about dance. Asked by a journalist what he thought of Belgium's young, anguish-ridden dance-theater movement, he answered, "All you have to do here is not wash your hair for a week and then sit on stage and act depressed and you've got it. *Magnifique! Formidable!*"

Between the quarrel with the press and other troubles, the Belgian years were a bitter time for the troupe. But Morris has an extraordinarily thick hide. Whatever his difficulties at the Monnaie, he knew he would have the opera house's resources for a short time, and he took advantage of them, creating for his company a series of large-scale works that surpassed anything he had done before. In 1991, the troupe returned to New York, where they are once again working in rented studios, but with the addition of Morris' Belgian works, the company's repertory is now one of the richest in American dance.

Possibly the crown of those Belgian works is *L'Allegro, il Penseroso ed il Moderato*, from 1988—the first piece the Mark Morris Dance Group presented at the Monnaie. *L'Allegro* shows Morris in his most expansive mode. Everything about it is big, all-embracing. Set to Handel's 1740 oratorio of the same name, which in turn takes its text from Milton's famous pastoral poems "L'Allegro" and "Il Penseroso," the piece unites poetry, music, and dance, and in doing so brings together the arts of the past four centuries.

His subject matter is equally broad. Following Milton's text, it aims to show us the whole known world—the farms, the cities, the people, the animals, the gods—and tells us stories about them. (It is a good idea to read the text, printed in this program, before seeing the show.) The stage blooms with patterns: squares, wedges, grids, rosettes. Most important of all is the circle, symbol of harmony. Act one ends in a full-company circle dance. This is the human family completing its daily round. Act two's rousing finale culminates in an even more spectacular circle dance, with three concentric rings, spinning in opposite directions—not just the human family now, but the cosmos. Whatever Morris' vision of darkness in other of his works, *L'Allegro* is his vision of light.

—Joan Accocella

Joan Accocella is a New York dance critic, author of Mark Morris (Farrar, Straus & Giroux, 1993). The above material is extracted from a longer article.

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 allegoric poems (c. 1632), "L'Allegro" and "Il Penseroso", and interleaved parts of them to provide an alternation 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. Adding 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' 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 n 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 theater, 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 façade 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 Rheingold, and "The Boy." The work was generally well-received, although Handel lost money on it. The third section came in for criticism; Charles Jennens recalled that the "wits at Tom's Coffee House honored 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

GEORGE FRIDERIC HANDEL (1685-1759)

After initial opposition from his father, a barber-surgeon. Handel studied music with Zachow in Halle. In 1702, he matriculated at the university there to read law, at the same time holding the probationary post of organist at the Domkirche. The next year he left for Hamburg, where he played violin, later harpsichord, at the opera under Keiser, and had the operas *Almira* and *Nero* produced in 1705. Handel traveled in Italy from 1706 to 1709, visiting the principal cities and meeting the leading composers. *Agrippina* was successfully produced in Venice in 1709, and Handel

made a great reputation as a harpsichordist. Other works composed in Italian include the oratorios *La resurrezione* and *Il trionfo del tempo*, solo cantatas, chamber duets, etc. With the support of Steffani, he was appointed to succeed the latter as *Kapellmeister* to the Elector of Hanover in 1710, but left almost immediately on leave of absence for London, where *Rinaldo* was produced with great success the next year. Again in London on leave in 1712, he settled there, never returning to this 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, but apparently took a lenient view of his former Kapellmeister's truancy, for Handel's pension was soon doubled. As musical director to the Earl of Carnarvon (later Duke of Chandos) from 1717 to 1730, Handel composed the *Chandos Anthems*, *Acis and Galatea* and the masque *Haman and Mordecai*.

The founding of the Royal Academy of Music in 1720 began Handel's most prolific period as an opera composer, and over the next 20 years he produced more than 30 works. Difficulties arose from the formation of partisan factions around himself and his rival Bonocini, and were aggravated by internal 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 in partnership with Heidegger, but rival factions, now of a political nature, again undermined his success, and in the 1730s he increasingly turned to oratorio. *Esther* (a revision of the masque *Haman and Mordecai*), 1732, was followed by *Deborah*, *Saul* and *Israel in Egypt*. His last opera was produced in 1741, after which he devoted his time chiefly to oratorio, *Messiah* being performed in Dublin in 1742, followed by 12 more. He 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.

MEET THE ARTISTS

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 to 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 through 1991, the Dance Group was the resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium. The Dance Group has recently completed two film projects, a collaboration with cellist Yo-Yo Ma using J.S. Bach's *Third Suite for Unaccompanied Cello* and a film version of Henry Purcell's *Dido and Aeneas*. This August the Dance Group will be appearing at the Edinburgh International Festival for the fourth consecutive year.

Craig Smith (Conductor) is the founder and artistic director of Emmanuel Music in Boston and from 1988 to 1991 was permanent guest conductor of the Théâtre Royal de la Monnaie/Opera National in Brussels. His diverse conducting activities with Emmanuel Music have featured the complete cycle of Bach cantatas in their liturgical context, the American premieres of Handel's *Atalanta* and Max Reger's *Serenade for Orchestra*, as well as the world premiere of John Harbison's *Violin Concerto*. Mr. Smith's collaborations with Mark Morris include Handel's *L'Allegro, il Penseroso ed*

MOSTLY MOZART, TOTALLY TERRIFIC



Festival favorite: Itzhak Perlman joins the Mostly Mozart Orchestra August 1 and 2 for a program of works by Stravinsky and Mendelssohn.

Top brass: The Canadian Brass returns this summer with the spectacular Star of Indiana Brass and Percussion Corps on August 7.



WARING ABBOTT

Going for Baroque: Tafelmusik performs works by Handel, Bach, Albinoni, Vivaldi, and Telemann on period instruments, August 3.





SUZIE NAEDER

Rule, Britannia: Sir Neville Marriner conducts the Academy of St. Martin in the Fields in two programs of Beethoven and (who else?) Mozart. Hear Beethoven's Pastoral Symphony on August 14 or his majestic Fifth Symphony on August 15.

Grand finale: Mostly Mozart's monumental closing program, August 18-19, features Gerard Schwarz (below) conducting the Mostly Mozart Orchestra and a host of premiere soloists in Mozart's Requiem, and virtuoso pianist Peter Serkin (bottom) performing Beethoven's Choral Fantasy.



STEPHANIE BERGER

Watt's Happening: Incomparable pianist André Watts (left) appears August 10 in a special program that begins with the intimate sounds of Watts and The Chamber Music Society of Lincoln Center and finishes with the full Mostly Mozart Orchestra and Beethoven's "Emperor" Concerto.



ZACH BURRIS



REGINA TOUNEV

Mostly Mozart is sponsored by the Jerome L. Greene Foundation and the Peter Jay Sharp Foundation.

Holland he as worked with Itzhik Galili, as well as The Pretty Ugly Dance Company (Amanda Miller, director).

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 at 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.

Ruben Graciani is from Kitty Hawk, North Carolina. He is a high school graduate of North Carolina School of the Arts, and recently received his B.F.A.

from the State University of New York at Purchase. He has performed in the U.S. and abroad with Purchase Dance Corps, Kelly Holcombe and Company, and Kevin Wynn Collection.

John Heginbotham is from Anchorage, Alaska. He received his B.F.A. in dance from the Juilliard School in 1993. Since then he has performed with the Mark Morris Dance Group, Pilobolus Dance Theater, Stanley Love Performance Group, and The Perks Dance Music Theater. John plans to form his own performance troupe and call it The John Heginbotham Dance Music Theater Performance Group Opera Ballet.

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. From 1990 through 1993, she danced with The Parsons' Dance Company and has set David Parsons' works on the Paris Opera Ballet, NYU Tisch School of the Arts, SUNY Purchase, and Feld Ballet School.

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. She joined the Mark Morris Dance Group in 1988.

Deniz Oktay first performed *The Hard Nut* with the Mark Morris Dance Group in 1991. She toured with the company last year on the fabulous international *L'Allegro* tour. She has spent this year conceiving choreographic extravaganzas and hopes to bring her vision to fruition. She's very happy to be dancing in *L'Allegro* again and looks forward to *The Hard Nut* later this summer. Prior to moving to New York City, Deniz earned a B.F.A. in dance from the University of Michigan.

June Omura, born in Manhattan, 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 - The six grandfathers have placed in this world many things, all of which should be happy. Very little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do, for this was the wish of the grandfathers of the world. (Black Elk)

Guillermo Resto dances 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; Lar Lubovitch Dance Company; and in BAM's Wilson/Glass/Dove production of *the CIVIL Wars*. He is currently in his second season with the White Oak Dance Project.

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, a graduate of the North Carolina School of the Arts, has danced with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith.

Juliana Gondek (*Soprano*) has had engagements in North America and Europe, including leading roles at major international opera festivals as well as with the Metropolitan, Netherlands, Scottish, Houston, Seattle, New York City, San Diego, Miami, Baltimore, and St. Louis Opera Companies. She has performed in the premier concert halls of New York, Boston, Los Angeles, Chicago, Pittsburgh, Berlin, Venice, Geneva, and Lucerne, and with many of the world's greatest orchestras, including the New York Philharmonic, L'Orchestre de la Suisse Romande, and the symphonies of San Francisco, St. Louis, Toronto, Montreal, Minnesota, Dallas, Seattle, and Detroit.

Miss Gondek has been a guest artist with the Mark Morris Dance Group, in Handel's *L'Allegro, il Penseroso, ed il Moderato* in San Francisco and Seattle. Her 1995 schedule includes a recital at Pittsburgh's Frick collection, Lukas Foss' *Time Cycle*, the Schoenberg chamber arrangement of Mahler's Symphony No. 4 in New York City, a gala recital of arias with the Annapolis Symphony, and Chorus and Britten's *War Requiem* with the San Antonio Symphony.

She has recorded Handel's *Ariodante*, *Ottone*, *Radamisto*, and *Giustino* for Harmonia Mundi, and recently portrayed the double role of Dianne Feinstein/Harvey's Mama in the Houston/New York City/San Francisco Opera Companies' world premiere co-production of *Harvey Milk*. Miss Gondek sang the leading soprano roles in Mozart's *Mitridate* at New York's Mostly Mozart Festival and *La Clemenza di Tito* at the Edinburgh Festival, Bright Sheng's *The Song of Majnun* with the San Francisco Symphony, and the title role of Bellini's *Beatrice di Tenda* at the Antibes Bel Canto Festival. She has also performed the Mozart roles of the Countess Almaviva, Donna Elvira, Pamina, and Fiordiligi; Verdi's *Giovanna D'Arco*; Gulnara in *Il Corsaro*; the Marchessa in *Un Giorno di Regno*; the title heroine in Rossini's *Bianca e Falliero*; Hoffmann's four heroines; Handel's *Alcina*, *Rodelinda*, and *Theodora*; and Cleopatra in *Giulio Cesare*.

Lorraine Hunt (Mezzo-Soprano) appeared during the 1994-95 season as Sesto in *Giulio Cesare* on tour in Europe; portrayed the title roles in Handel's *Xerxes* and *Ariodante* for Los Angeles Music Center Opera and at the Göttingen Festival respectively; performs with the Boston Symphony Orchestra and presents recitals in New York.

Highlights of last season include performing the title role in the reprise of Charpentier's *Médée* in Caen, Lisbon, New York (at the Brooklyn Academy of Music), and recording for Erato. Miss Hunt also performed and recorded Purcell's *Dido and Aeneas* with the Philharmonia Baroque, Nicholas

McGegan conducting; performed in Berlioz' *L'Enfance du Christ* with the Orchestra of Saint Luke's and Roger Norrington, and at the Boston Lyric Opera sang the title role in Bizet's *Carmen*. With Roger Norrington conducting, she recorded Purcell's *Fairy Queen* and sang Berlioz' *Nuits d'été* with the Chamber Orchestra of Europe at the Theatre des Champs Elysees. She also appeared at the Adelaide Festival with the Mark Morris Dance Group in *Dido and Aeneas*.

Lorraine Hunt has performed with the San Francisco, Houston, Boston, Saint Louis, San Jose, and Phoenix Symphonies, the St. Luke's Chamber Orchestra, the Handel and Haydn Society of Boston, and was seen nationwide on PBS and In Europe as Donna Elvira in Peter Sellars' modern version of *Don Giovanni*.

Her most recent recording is a disc of Handel arias with Nicholas McGegan conducting and the Philharmonia Baroque Orchestra for Harmonia Mundi. Additionally, she has recorded Handel's *Susanna*; *Theodora*; *Clori, Tirsi e Fileno*; *Messiah*, and *Arias for Durastanti*. Also, Bach's *Anna Magdalena's Notebook* (Harmonia Mundi) and a disc of Schumann lieder (Koch Classics).

Frank Kelley (Tenor) has performed in concert and opera throughout North America and Europe. In 1991, Mr. Kelley appeared on the PBS television broadcast of *Così fan tutte* and *Le nozze di Figaro*, directed by Peter Sellars, which was recorded live in Vienna with Austrian Public Television.

Recent and upcoming engagements for the present season include the role of Borsa in Verdi's *Rigoletto* with Boston Lyric Opera, Orff's *Carmina Burana* with the Wichita Symphony and Rhode Island Philharmonic, and the Berlioz Requiem with the Minería Symphony Orchestra in Mexico.

In the 1993-94 season, Mr. Kelley was a frequent guest with Aston-Magna. Other engagements included the Handel and Haydn Society's production of *Messiah*, Boston Lyric Opera's *Carmen*, Eddie Fislinger in Aldridge's *Elmer Gantry*, *Carmina Burana* with the New World and

Portland Symphonies, Stravinsky's *Renard* with the St. Paul Chamber Orchestra, Ferdinand in Westergaard's *The Tempest* with Opera Festival of New Jersey, and Pang in Puccini's *Turandot* with the Cleveland Orchestra. The 1992-93 season saw Mr. Kelley performing a Berlioz Requiem with the New York Choral Society, *Carmina Burana* with the New Mexico Symphony, the Chattanooga Symphony, and in Carnegie Hall with the New York Choral Society. For Opera Antica, he sang the role of Damon in Handel's *Acis and Galatea*.

Mr. Kelley spent four seasons with the San Francisco Opera Company and sang with the Cincinnati Opera at Glimmerglass. He has participated in the Marlboro Music Festival, the E. Nakamichi Festival, the New England Bach Festival, the Boston Early Music Festival, and the Winter Park Festival. Mr. Kelley has performed with many early music ensembles and has recorded for Decca, Erato, Arabesque, and an all-Mozart CD with Harmonia Mundi.

James Maddalena (*Baritone*) first gained international recognition for his 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. He also sang the title role on the Grammy award-winning recording on Nonesuch Records.

His appearances include Papageno in *The Magic Flute* at Glyndebourne, Bobby in Weill's *Das Kleine 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

Performances," throughout Europe and were released by Decca/London Records in videocassette and laser disc. Mr. Maddalena sang in the world premiere of Tippet's *New Year* at the Houston Grand Opera and the premiere at Glyndebourne, in a concert version with the London 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, and Hopson in the world premiere of *Midnight Angel* at the Opera Theatre of Saint Louis. 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 de Lyon conducted by Kent Nagano.

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.

Jeanne Ommerle (*Soprano*) has received the warmest acclaim from critics and audiences as "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, Emmanuel Music, Cincinnati May Festival, the Washington and Baltimore Choral Societies, Monacnock Music, and the Newport Music Festival. She has worked with conductors Roger Norrington, Christopher Hogwood, William Christie, James Conlon, Seiji Ozawa, Thomas

PROGRAM

Dunn, Richard Westenburg, Sarah Caldwell, William Fred Scott, Gunther Schuller, Sylvain Cambreling, James Bolle, Craig Smith, Nicholas McGegan, and Simon Preston. Ms. Ommerle 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 de la Monnaie in Brussels, at the Brooklyn Academy of Music and for the Wang Center/Dance Umbrella production in Boston. She returned to Brussels as Despina in *Così fan tutte* and on a concert series of Mozart arias. Ms. Ommerle

was Susanna in the Peter Sellars production of *Marriage of Figaro* which traveled to Vienna, Paris, New York, Boston and Barcelona, and which was broadcast on PBS' "Great Performances." 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, GM, and Northeastern.

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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.

MARK MORRIS DANCE GROUP DIRECTORS' COUNCIL

On November 28, 1980, Mark Morris gave his first concert in a rented downtown Manhattan studio. The music was taped, the dancers were not paid. About 75 people saw this show.

Much has changed since that day almost 15 years ago. Mark Morris is fêted as one of the world's leading choreographers, his company tours constantly in the United States and abroad, and his work has been seen by millions on television. The dancers are now paid.

But rehearsals are still held in a motley assortment of rented studios around New York City, and harsh choices must be confronted in the planning of each new work. Music played live, in the moment, such as tonight, is still not a financial possibility at all Dance Group concerts.

- Live Music at Every Performance
- A Fund for New Works
- The Creation of a Permanent Home in New York City

These are the goals of the Mark Morris Dance Group Directors' Council, a committee-information. To find out more about the work of the Council, call Michael Osso at (212) 219-3660, or write to Mark Morris Dance Group, 225 Lafayette Street Suite 504, New York, NY 10012. Help us and American dance go forward.

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.

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JOHN JAY THEATRE

JULY 11 (Preview), 12, 13, 14,

15 8:00 PM & JULY 15, 16

3:00 PM

TICKETS: \$35

MARK MORRIS

DANCE GROUP

L'ALLEGRO, IL PENSEROSO

ED IL MODERATO

NEW YORK STATE THEATER

JULY 12, 13, 14, 15 8:00 PM

TICKETS*:

Orchestra & 1st Ring: \$40

2nd Ring: \$25; 3rd Ring: \$20

4th & 5th Ring: \$15

**TRISHA BROWN
COMPANY**

M.O. (American Premiere/

Lincoln Center Commission)

& IF YOU COULDN'T SEE ME

ALICE TULLY HALL

JULY 19, 20, 21, 22 8:00 PM

TICKETS: \$25

BILL T. JONES

TONI MORRISON

MAX ROACH

DEGGA*

World Premiere/

Lincoln Center Commission

ALICE TULLY HALL

JULY 25, 26 8:00 PM

TICKETS: \$35

*A Wolof term meaning to
hear, to understand

MARTHA CLARKE

AN UNCERTAIN HOUR

*World Premiere/Created in
collaboration with Nederlands
Dance Theater 3*

JOHN JAY THEATRE

JULY 26, 27, 28, 29 8:00 PM

&

JULY 30 3:00 PM

TICKETS: \$30

COME TO THE ALICE TULLY HALL BOX OFFICE OR CALL
CENTERCHARGE 212-721-6500

*Tickets for Mark Morris Dance Group, can be purchased at the
New York State Theater or call TICKETMASTER 212-307-4100

Additional support is provided by The Aaron Diamond Foundation, Hess Foundation, Inc., The Skirball Foundation, LuEsther T. Mertz Charitable Trust, AT&T, The Harkness Foundations for Dance, NYNEX Yellow Pages, Meet the Composer/Reader's Digest Commissioning Program, Dance Ink, Mid Atlantic Arts Foundation, Capezio/Ballet Makers Dance Foundation, Inc., New York State Council on the Arts and National Endowment for the Arts.

Lincoln Center commissions for Serious Fun! are made possible in part by the New Works Fund established by The Fan Fox and Leslie R. Samuels Foundation, Inc.

Delta Air Lines is the official airline of Serious Fun! at Lincoln Center.

Lincoln Center Calendar of Events

July
1995

(AFH)	8:00	Korean American Society	30
(JJT)	3:00	Serious Fun Martha Clarke	
THEA	3:00	Arcadia By Tom Stoppard (VBT)	
THEA	3:00	Twelve Dreams By James Lapine (MENT)	
(DP)	7:00	The Goldman Memorial Band Free	

MM	8:00	Emerson String Quartet Yefim Bronfman, piano (AFH)	31
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Key

COMPANY LISTINGS

NYP: New York Philharmonic

MM: Mostly Mozart

THEA: Lincoln Center Theater

HALL LISTINGS:

(MOH) Metropolitan
Opera House

(NYST) New York
State Theater

(AFH) Avery Fisher Hall

(ATH) Alice Tully Hall

(VBT) Vivian Beaumont Theater

(MENT) Mitzi E. Newhouse
Theater

(FP) Fountain Plaza

(DP) Damrosch Plaza

(PL) Plaza

(MOH)	2:00	The Kirov Ballet	1
	& 8:00	Swan Lake	
(AFH)	8:00	JVC Jazz Russia on the Hudson	
THEA	2:00	Arcadia	
	& 8:00	By Tom Stoppard (VBT)	
THEA	2:00	Twelve Dreams	
	& 8:00	By James Lapine (MENT)	
(PL)	All Day	Crafts Festival	
(FP)	8:15	Midsummer Night Swing	

THEA	3:00	Arcadia By Tom Stoppard (VBT)	2
THEA	3:00	Twelve Dreams By James Lapine (MENT)	
(PL)	All Day	Crafts Festival	
(DP)	7:00	The Goldman Memorial Band Free	

THEA	8:00	Arcadia By Tom Stoppard (VBT)	4
THEA	8:00	Twelve Dreams By James Lapine (MENT)	
(DP)	7:30	The New York Pops	

THEA	2:00	Arcadia	5
	& 8:00	By Tom Stoppard (VBT)	
THEA	2:00	Twelve Dreams	
	& 8:00	By James Lapine (MENT)	
(FP)	8:15	Midsummer Night Swing	

(ATH)	8:00	Serious Fun Hamlet: A Monologue Robert Wilson	6
THEA	8:00	Arcadia By Tom Stoppard (VBT)	
THEA	8:00	Twelve Dreams By James Lapine (MENT)	
(FP)	8:15	Midsummer Night Swing	

(ATH)	8:00	Serious Fun Hamlet: A Monologue Robert Wilson	7
THEA	8:00	Arcadia By Tom Stoppard (VBT)	
THEA	8:00	Twelve Dreams By James Lapine (MENT)	
(FP)	8:15	Midsummer Night Swing	
(DP)	7:00	Mid-America Free	

(ATH)	8:00	Serious Fun Hamlet: A Monologue Robert Wilson	8
THEA	2:00	Arcadia	
	& 8:00	By Tom Stoppard (VBT)	
THEA	2:00	Twelve Dreams	
	& 8:00	By James Lapine (MENT)	
(FP)	8:15	Midsummer Night Swing	
(DP)	All Day	Crafts Festival	

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

THEA 3:00		Arcadia By Tom Stoppard (VBT)	9	(AFH) 7:30		Marianne Williamson	16	THEA 3:00		Arcadia By Tom Stoppard (VBT)	23	SUNDAY
THEA 3:00		Twelve Dreams By James Lapine (MENT)		(JTT) 3:00		Serious Fun I Was Looking At The Ceiling And Then I Saw The Sky		THEA 3:00		Twelve Dreams By James Lapine (MENT)		
(FP)	All day	Crafts Festival		THEA 3:00		Arcadia (VBT)		(DP) 7:00		The Goldman Memorial Band Free		
(DP) 7:00		The Goldman Memorial Band Free		THEA 3:00		Twelve Dreams (MENT)						MONDAY
(DP) 7:00		The Goldman Memorial Band Free		(DP) 7:00		The Goldman Memorial Band Free						
(DP) 7:30		The New York Pops Free	10	(DP) 7:30		The New York Pops Free	17					
(JTT) 8:00		Serious Fun I Was Looking At The Ceiling And Then I Saw The Sky	11	NYP 8:00		Kurt Mazur, conductor (AFH)	18	MM 8:00		Gerard Schwarz, conductor	25	TUESDAY
THEA 8:00		Arcadia By Tom Stoppard (VBT)		THEA 8:00		Arcadia By Tom Stoppard (VBT)		(ATH) 8:00		Alicia de Larrocha, piano		
THEA 8:00		Twelve Dreams By James Lapine (MENT)		(DP) 7:30		National Chorale Free		THEA 8:00		GiT Shaham, violin (AFH)		
(DP) 7:30		National Chorale Free						THEA 8:00		Serious Fun Bill T. Jones, Toni Morrison, Max Roach		WEDNESDAY
(NYST) 8:00		Serious Fun Mark Morris Dance Group	12	NYP 8:00		Kurt Mazur, conductor (AFH)	19	MM 8:00		Gerard Schwarz, conductor (AFH)	26	
(JTT) 8:00		Serious Fun I Was Looking At The Ceiling And Then I Saw The Sky		(ATH) 8:00		Serious Fun Trisha Brown Dance Company		(ATH) 8:00		Serious Fun		
THEA 2:00		Arcadia		THEA 2:00		Arcadia		(JTT) 8:00		Serious Fun Martha Clarke		THURSDAY
THEA 2:00		Twelve Dreams		THEA 2:00		Twelve Dreams		THEA 2:00		Arcadia		
(FP) 8:15		Midsummer Night Swing		(FP) 8:15		Midsummer Night Swing		THEA 2:00		Twelve Dreams		
(DP) 7:00		Workmen's Circle Free						THEA 2:00		Twelve Dreams		FRIDAY
(NYST) 8:00		Serious Fun Mark Morris Dance Group	13	(ATH) 8:00		Serious Fun Trisha Brown Dance Company	20	MM 8:00		Gerard Schwarz, conductor	27	
NYP 8:00		Kurt Mazur, conductor (AFH)		THEA 8:00		Arcadia By Tom Stoppard (VBT)		(JTT) 8:00		Ingrid Haebler, piano		
(JTT) 8:00		Serious Fun I Was Looking At The Ceiling And Then I Saw The Sky		THEA 8:00		Twelve Dreams By James Lapine (MENT)		THEA 8:00		Frederic Chiu, piano (AFH)		SATURDAY
THEA 8:00		Arcadia (VBT)		(FP) 8:15		Midsummer Night Swing		THEA 8:00		Serious Fun Martha Clarke		
THEA 8:00		Twelve Dreams (MENT)						THEA 8:00		Arcadia By Tom Stoppard (VBT)		
(FP) 8:15		Midsummer Night Swing						THEA 8:00		Twelve Dreams By James Lapine (MENT)		
(NYST) 8:00		Serious Fun Mark Morris Dance Group	14	NYP 8:00		Kurt Mazur, conductor (AFH)	21	MM 8:00		Gerard Schwarz, conductor	28	SUNDAY
NYP 8:00		Kurt Mazur, conductor (AFH)		(ATH) 8:00		Serious Fun Trisha Brown Dance Company		(JTT) 8:00		Richard Stoltzman, clarinet		
(JTT) 8:00		Serious Fun I Was Looking At The Ceiling And Then I Saw The Sky		THEA 8:00		Arcadia (VBT)		THEA 8:00		Jane Eaglen, soprano (AFH)		
THEA 8:00		Arcadia (VBT)		THEA 8:00		Twelve Dreams (MENT)		THEA 8:00		Serious Fun Martha Clarke		MONDAY
THEA 8:00		Twelve Dreams (MENT)		(FP) 8:15		Midsummer Night Swing		THEA 8:00		Arcadia By Tom Stoppard (VBT)		
(FP) 8:15		Midsummer Night Swing						THEA 8:00		Twelve Dreams By James Lapine (MENT)		
(NYST) 8:00		Serious Fun Mark Morris Dance Group	15	NYP 8:00		Kurt Mazur, conductor	22	MM 8:00		Gerard Schwarz, conductor	29	TUESDAY
NYP 8:00		Kurt Mazur, conductor (AFH)		(ATH) 8:00		Serious Fun Trisha Brown Dance Company		(JTT) 8:00		Richard Stoltzman, clarinet		
(JTT) 3:00		Serious Fun I Was Looking At The Ceiling And Then I Saw The Sky		THEA 2:00		Arcadia		THEA 2:00		Jane Eaglen, soprano (AFH)		
THEA 2:00		Arcadia		THEA 2:00		Twelve Dreams		THEA 2:00		Serious Fun Martha Clarke		WEDNESDAY
THEA 2:00		Twelve Dreams		(FP) 8:15		Midsummer Night Swing		THEA 2:00		Arcadia		
(FP) 8:15		Midsummer Night Swing						THEA 2:00		Twelve Dreams By James Lapine (MENT)		

PARLIAMENT

Lights



THE PERFECT RECESS

8 mg "tar," 0.7 mg nicotine av. per cigarette by FTC method.

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