



# UW World Series

*Bringing the world's finest performers to the University of Washington*

World Dance • World Music & Theatre • Internat'l Chamber Music • President's Piano

Sponsored in part by **SEATTLEWEEKLY** **Eastsideweek**



## Dear Friends of Meany Hall,

Welcome to the new and improved Meany Theater! The beautiful Jack Lenor Larsen carpet, state of the art lobby lighting system and an outstanding collection of Northwest Art are just a few of the many reasons we are calling our 1995-96 UW World Series "A Season To Turn Heads." Our World Series performances continue a tradition of bringing you stellar entertainment in dance, music and theater. This year outstanding artists and ensembles from our own country as well as France, Japan, England, Korea, Turkey, and Indonesia bring their brilliance to Meany's stage.

UW World Series events are made possible with support from many individuals, corporations, foundations and government agencies. Individual contributions are a critical component of our annual operating budget. We hope you will consider a gift in support of the UW World Series this season. Simply stop by the central lobby table and fill out a pledge card, drop it in the box provided or mail your gift in a return envelope. Your contribution is truly appreciated and important to our continued success.

We hope you enjoy tonight's performance.

Sincerely,



Matthew Krashan  
Director,  
Meany Hall for the Performing Arts



Lois Rathvon McCarter  
President,  
Meany Hall Advisory Board



### Meany Hall for the Performing Arts Advisory Board

Lois Rathvon McCarter, President	Bob Frayn LaVeeda Garlington- Mathews
Gary Ikeda, Vice President	Ruth Gerberding
Keith Larson, Treasurer	Ernest Henley
Ellen J. Wallach, Secretary	Frank Lau
Dr. Ellsworth C. Alvord, Jr.	John F. Nesholm
Betty B. Balcom	Jody Allen Patton
Julie A. Brooks	Mina Person
Frances J. Carr	Mary Robinson
Philip Chanen	Mary L. Sanford

### Staff

Director - Matthew Krashan  
Director of Business & Finance - Deborah Jo Fishler  
Technical Director - John Poulson  
Director of Development - Paul Tobin  
Director of Marketing & PR - Jan Erickson Steadman  
Publications Coordinator - Sue Mitchell  
Director of Ticketing Services - S. L. Clark  
Assistant Director of Ticketing - Jacquelyn Owens  
Ticketing Fiscal Technician - Naty Acierto  
Head Electrician - David Saxton  
Head Sound Technician - Pete Zink  
Front of House Manager - Nancy Hautala  
Administrative Assistant - Susan Stark

### UW World Series Calendar Fall 1995/Winter 1996

#### World Series Special Event

November 24, 25, 26, 1995      Mark Morris  
Dance Group

#### World Dance

October 5, 6, 7, 1995      Compagnie Maguy Marin  
November 16, 17, 18, 1995      Maria Benitez  
Teatro Flamenco  
February 1, 2, 3, 1996      Donald Byrd/The Group

#### World Music & Theatre

October 27, 28, 1995      Philp Glass' "La Belle et La Bete"  
January 13, 14, 1996      Hanagumi Shibai  
January 26, 27, 1996      "Les Noces" by  
The Pokrovsky Ensemble

#### International Chamber Music

September 28, 1996      The Eroica Trio  
October 25, 1995      Emerson String Quartet  
January 10, 1996      Mendelssohn String Quartet

#### President's Piano

October 11, 1995      Hae-Jung Kim  
December 1, 1995      Murray Perahia-Special Event  
January 4, 1996      Alex Slobodyanik



# UW World Series

*Bringing the world's finest performers to the University of Washington*

World Dance • World Music & Theatre • Internat'l Chamber Music • President's Piano

UW WORLD SERIES SPECIAL EVENT

## *DIDO AND ÆNEAS*

By HENRY PURCELL

*Libretto by NAHUM TATE*

November 24 & 25, 1995 at 8:00 pm  
November 26, 1995 at 2:00 pm & 7:00 pm

## MARK MORRIS DANCE GROUP

JOE BOWIE CHARLTON BOYD RUTH DAVIDSON TINA FEHLANDT  
SHAWN GANNON DAN JOYCE VICTORIA LUNDELL MARIANNE MOORE  
RACHEL MURRAY JUNE OMURA KRAIG PATTERSON MIREILLE RADWAN-DANA  
GUILLERMO RESTO WILLIAM WAGNER MEGAN WILLIAMS JULIE WORDEN

*Artistic Director*  
MARK MORRIS

*General Director*  
BARRY ALTERMAN

*Managing Director*  
NANCY UMANOFF

Major support for the Mark Morris Dance Group is provided by  
the Andrew W. Mellon Foundation and the Lila Wallace Theater Fund.

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.

mm02.1995.041

# DIDO AND ÆNEAS

By HENRY PURCELL  
Libretto by NAHUM TATE

*Staged and Choreographed by* MARK MORRIS  
*Conducted by* LINDA DOWDELL  
*Set Designer* ROBERT BORDO  
*Lighting Designer* JAMES F. INGALLS  
*Costume Designer* CHRISTINE VAN LOON

<i>Belinda</i>	RUTH DAVIDSON	JAYNE WEST, soprano
<i>Dido</i>	MARK MORRIS	LORRAINE HUNT, mezzo-soprano
<i>Second Woman</i>	RACHEL MURRAY	LINDA STRANDBERG, soprano
<i>Æneas</i>	GUILLERMO RESTO	JAMES MADDALENA, baritone
<i>Sorceress</i>	MARK MORRIS	LORRAINE HUNT, mezzo-soprano
<i>Witches</i>	TINA FEHLANDT	LINDA STRANDBERG, soprano
	WILLIAM WAGNER	SUSAN ERICKSON, soprano
<i>Sailor</i>	KRAIG PATTERSON	WILLEM TILSTRA, baritone
<i>Spirit</i>		REBECCA BJORK, soprano

*Courtiers, Witches, Spirits, Sailors, Conscience*

JOE BOWIE, CHARLTON BOYD, RUTH DAVIDSON, TINA FEHLANDT,  
RACHEL MURRAY, JUNE OMURA, KRAIG PATTERSON,  
MIREILLE RADWAN-DANA, WILLIAM WAGNER, MEGAN WILLIAMS

**NORTHWEST CHAMBER ORCHESTRA**

with

Byron Schenkman, Harpsichord Continuo  
Page Smith, Violoncello Continuo

**CHORAL ARTS NORTHWEST**

Richard Sparks, *Director*

# Dido and Æneas

by Henry Purcell

## SYNOPSIS

### Scene 1. The Palace

The Trojan war is over. Æneas and his people have found themselves in Carthage after a treacherous sea voyage. His destiny, as decreed by the Gods, is to found Rome, but he has become obsessed with Dido, Queen of Carthage. Her sister and confidante, Belinda, and other optimistic courtiers urge her to enjoy her good fortune, but the young widow Dido is anxious. Æneas arrives to ask the Queen, again, to give herself to him. Belinda notices, with relief, that Dido seems to be capitulating. Dido and Æneas leave together. Love triumphs.

### Scene 2. The Cave

The evil Sorceress summons her colleagues to make big trouble in Carthage. Dido must be destroyed before sunset. Knowing of Æneas' destiny to sail to Italy, the Sorceress decides to send a Spirit disguised as Mercury to tell him he must depart immediately. Since Dido and Æneas and the rest are out on a hunt, the witches plan to make a storm to spoil the lovers' fun and send everyone back home. The witches cast their spell.

### Scene 3. The Grove

Dido and Æneas make love. Another triumph for the hero. The royal party enters and tells a story for Æneas' benefit. Dido senses the approaching storm. Belinda, ever practical, organizes the trip back to the palace. Æneas is accosted by the false Mercury with this command: "Leave Carthage Now." He accepts his orders, then wonders how to break the news to Dido. He is worried.

### Scene 4. The Ships

Æneas and the Trojans prepare for the journey. The Sorceress and her witches are quite pleased to see that their plot is working. Once Æneas has sailed they will conjure an ocean storm. They are proud of themselves.

### Scene 5. The Palace

Dido sees the Trojans preparing their ships. Æneas tries to explain his predicament and offers to break his vow in order to stay with her. Dido is appalled by his hypocrisy. She sends him away and contemplates the inevitability of death. "Remember me but forget my fate." Dido dies.

## LIBRETTO by Nahum Tate

### Overture

Yet would not have it guess'd.

### Scene 1

*(The palace, Enter Dido, Belinda and attendants)*

#### BELINDA

Grief increases by concealing.

#### BELINDA

Shake the cloud from off your brow,  
Fate your wishes does allow;  
Empire growing, pleasures flowing,  
Fortune smiles and so should you.

#### DIDO

Mine admits of no revealing.

#### CHORUS

Banish sorrow, banish care,  
Grief should ne'er approach the fair.

#### BELINDA

Then let me speak; the Trojan guest  
Into your tender thoughts has press'd.

#### SECOND WOMAN

The greatest blessing Fate can give,  
Our Carthage to secure, and Troy revive.

#### DIDO

Ah! Belinda, I am press'd  
With torment not to be confess'd.  
Peace and I are strangers grown.  
I languish till my grief is known,

#### CHORUS

When monarchs unite, how happy their state;  
They triumph at once o'er their foes and their  
fate.

#### DIDO

Whence could so much virtue spring?  
What storms, what battles did he sing?  
Anchises' valor mix'd with Venus' charms,  
How soft in peace, and yet how fierce in  
arms.

#### BELINDA

A tale so strong and full of woe  
Might melt the rocks, as well as you.

#### SECOND WOMAN

What stubborn heart unmov'd could see  
Such distress, such piety?

#### DIDO

Mine with storms of care oppress'd  
Is taught to pity the distresse'd;  
Mean wretches' grief can touch

So soft, so sensible my breast,  
But ah! I fear I pity his too much.

**BELINDA and SECOND WOMAN**

Fear no danger to ensue,  
The hero loves as well as you.  
Ever gentle, ever smiling,  
And the care of life beguiling.  
Cupids strew your paths with flowers  
Gather'd from Elysian bowers.

*Dance*

*(Æneas enters with his train)*

**BELINDA**

See, your royal guest appears;  
How godlike is the form he bears!

**ÆNEAS**

When, royal fair, shall I be bless'd,  
With cares of love and state distress'd?

**DIDO**

Fate forbids what you pursue.

**ÆNEAS**

Æneas has not fate but you!  
Let Dido smile, and I'll defy  
The feeble stroke of Destiny.

**CHORUS**

Cupid only throws the dart  
That's dreadful to a warrior's heart,  
And she that wounds can only cure the  
smart.

**ÆNEAS**

If not for mine, for empire's sake,  
Some pity on your lover take;  
Ah! make not in a hopeless fire  
A hero fall, and Troy once more expire.

**BELINDA**

Pursue thy conquest, Love — her eyes  
Confess the flame her tongue denies.

**CHORUS**

To the hills and the vales  
To the rocks and the mountains,  
To the musical groves,  
And the cool shady fountains  
Let the triumphs of love and of beauty be  
shown.  
Go revel ye Cupids, the day is your own.

*The Triumphant Dance*

**Scene 2**

*(The Cave, Enter Sorceress)*

*Prelude for the Witches*

**SORCERESS**

Wayward sisters, you that fright  
The lonely traveler by night,  
Who like dismal ravens crying  
Beat the windows of the dying,  
Appear at my call, and share in the fame  
Of a mischief shall make all Carthage flame.  
Appear! Appear! Appear! Appear!

*(Enter Witches)*

**FIRST WITCH**

Beldame, say, what's thy will?

**CHORUS**

Harm's our delight and mischief all our skill.

**SORCERESS**

The Queen of Carthage, whom we hate.  
As we do all in prosp'rous state,  
Ere sunset shall most wretched prove,  
Depriv'd of fame, of life and love.

**CHORUS**

Ho, ho, ho, etc.

**FIRST and SECOND WITCHES**

Ruin'd ere the set of sun?  
Tell us, how shall this be done?

**SORCERESS**

The Trojan prince you know is bound  
By Fate to seek Italian ground;  
The Queen and he are now in chase.

**FIRST WITCH**

Hark! Hark! the cry comes on apace!

**SORCERESS**

But when they've done, my trusty elf,  
In form of Mercury himself,  
As sent from Jove, shall chide his stay,  
And charge him sail tonight with all his fleet  
away.

**CHORUS**

Ho, ho, ho, etc

**FIRST and SECOND WITCHES**

But ere we this perform  
We'll conjure for a storm,  
To mar their hunting sport,  
And drive 'em back to court.

**CHORUS**

In our deep vaulted cell,  
The charm we'll prepare,  
Too dreadful a practice  
For this open air.

*Echo Dance of Furies*

**Scene 3**

*Ritornelle*

*(The Grove, Enter Æneas, Dido, Belinda and their train)*

**BELINDA**

Thanks to these lonesome vales,  
These desert hills and dales,  
So fair the game, so rich the sport  
Diana's self might to these woods resort.

**CHORUS**

Thanks to these lonesome vales,  
These desert hills and dales,  
So fair the game, so rich the sport  
Diana's self might to these woods resort.

**SECOND WOMAN**

Oft she visits this lone mountain,  
Oft she bathes her in this fountain.  
Here Actæon met his fate,  
Pursue by his own hounds;  
And after mortal wounds,  
Discover'd too late  
Here Actæon met his fate.

*(A Dance to entertain Æneas by Dido's women)*

**ÆNEAS**

Behold, upon my bending spear  
A monster's head stands bleeding  
With tushes (tusks) far exceeding  
Those did Venus' huntsman tear.

**DIDO**

The skies are clouded: Hark! how thunder  
Rends the mountain oaks asunder!

**BELINDA**

Haste to town! this open field  
No shelter from the storm can yield.  
Haste to town!

**CHORUS**

Haste to town! this open field  
No shelter from the storm can yield.  
Haste to town!

*(The Spirit of the Sorceress descends to Æneas in the likeness of Mercury)*

**SPIRIT**

Stay, Prince, and hear great Jove's command:  
He summons thee this night away.

**ÆNEAS**

Tonight?

**SPIRIT**

Tonight thou must forsake this land;  
The angry god will brook no longer stay.

Jove commands thee, waste no more  
In love's delights those precious hours.  
Allow'd by th' almighty powers  
To gain th' Hesperian shore  
And ruin'd Troy restore.

**ÆNEAS**

Jove's commands shall be obey'd;  
Tonight our anchors shall be weigh'd.  
But ah! what language can I try,  
My injur'd Queen to pacify?  
No sooner she resigns her heart  
But from her arms I'm forc'd to part.  
How can so hard a fate be took?  
One night enjoy'd, the next forsook.  
Yours shall be the blame, ye gods! for I  
Obey your will; but with more ease could die.

**Scene 4**

*(The Ships)*

**SAILOR**

Come away, fellow sailors, your anchors be  
weighing,  
Time and tide will admit no delaying;  
Take a boozy short leave of your nymphs on  
the shore,  
And silence their mourning  
With vows of returning  
But never intending to visit them more.

**CHORUS**

Come away, fellow sailors, your anchors be  
weighing,  
Time and tide will admit no delaying;  
Take a boozy short leave of your nymphs on  
the shore,  
And silence their mourning  
With vows of returning  
But never intending to visit them more.

*The Sailor's Dance*

*(Enter Sorceress and Witches)*

**SORCERESS**

See, see the flags and streamers curling,  
Anchors weighing, sails unfurling.

**FIRST and SECOND WITCHES**

Phoebe's pale deluding beams  
Gilding o'er deceitful streams.  
Our plot has took,  
The Queen's forsook!  
Elissa's ruin'd, ho, ho, ho, etc.

**SORCERESS**

Our next motion  
Must be to storm her lover on the ocean.  
From the ruin of others our pleasures we  
borrow;  
Elissa bleeds tonight, and Carthage flames

tomorrow.

**CHORUS**

Destruction's our delight,  
Delight our greatest sorrow;  
Elissa dies tonight,  
And Carthage flames tomorrow.  
Ho, ho, ho, etc.

*The Witches' Dance*

*(Jack O'lantern leads the Sailors out of their way  
among the Witches)*

*(Enter Dido, Belinda and women)*

**DIDO**

Your counsel all is urg'd in vain,  
To earth and heaven I will complain;  
To earth and heaven why do I call?  
Earth and heaven conspire my fall.  
To Fate I sue, of other means bereft,  
The only refuge for the wretched left.

**BELINDA**

See, madam, see where the Prince appears!  
Such sorrow in his look he bears  
As would convince you still he's true.

**ÆNEAS**

What shall lost Æneas do?  
How, royal fair, shall I impart  
The gods' decree, and tell you we must part?

**DIDO**

Thus on the fatal banks of Nile  
Weeps the deceitful crocodile;  
Thus hypocrites that murder act  
Make heav'n and gods the authors of the fact!

**ÆNEAS**

By all that's good—

**DIDO**

By all that's good, no more!  
All that's good you have forswore.  
To your promis'd empire fly,  
And let forsaken Dido die.

**ÆNEAS**

In spite of Jove's commands I'll stay,  
Offend the gods, and love obey.

**DIDO**

No, faithless man, thy course pursue;  
I'm now resolved, as well as you.  
No repentance shall reclaim  
The injur'd Dido's slighted flame;  
For 'tis enough, what e'er you now decree,  
That you had once a thought of leaving me.

**ÆNEAS**

Let Jove say what he please, I'll stay!

**DIDO**

Away, away!

**ÆNEAS**

No, no, I'll stay, and Love obey.

**DIDO**

No, no, away, away,  
To Death I'll fly  
If longer you delay.  
Away, away!

*(Exit Æneas)*

But Death, alas! I cannot shun;  
Death must come when he is gone.

**CHORUS**

Great minds against themselves conspire,  
And shun the cure they most desire.

**DIDO**

Thy hand, Belinda; darkness shades me,  
On thy bosom let me rest;  
More I would but Death invades me;  
Death is now a welcome guest.  
When I am laid in earth, may my wrongs  
create  
No trouble in thy breast.  
Remember me! But ah! forget my fate.

*(Cupids appear in the clouds o'er her tomb)*

**CHORUS**

With drooping wings ye Cupids come,  
And scatter roses on her tomb,  
Soft and gentle as her heart;  
Keep here your watch, and never part.

*(Cupids' Dance)*

**FINIS**

## BIOGRAPHIES

**HENRY PURCELL** was born in 1659 and died in Westminster in 1695. He was a chorister in the Chapel Royal until his voice broke in 1673, and he was then made assistant to John Hingeston, whom he succeeded as organ maker and keeper of the king's instruments in 1683. In 1677 he was appointed composer-in-ordinary for the king's violins and in 1679 succeeded his teacher, Blow, as organist of Westminster Abbey. It was probably in 1680 or 1681 that he married. From that time he began writing music for the theater. In 1682 he was appointed an organist of the Chapel Royal. His court appointments were renewed by James II in 1685 and by William III in 1689, and on each occasion he had the duty of providing a second organ for the coronation. The last royal occasion for which he provided music was Queen Mary's funeral in 1695. Before the year ended Purcell himself was dead. He was buried in Westminster Abbey on November 26, 1695.

Purcell was one of the greatest composers of the Baroque period and one of the greatest of all English composers. His earliest surviving works date from 1680 but already show a complete command of the craft of composition. They included the fantasias for viols, masterpieces of contrapuntal writing in the old style, and some at least of the more modern sonatas for violins, which reveal some acquaintance with Italian models. In time Purcell became increasingly in demand as a composer, and his theater music in particular made his name familiar to many who knew nothing of his church music or the odes and welcome songs he wrote for the court. Much of the theater music consists of songs and instrumental pieces for spoken plays, but during the last five years of his life Purcell collaborated on five "semi-operas" in which the music has a large share, with *divertissements*, songs, choral numbers and dances. His only true opera (i.e. with music throughout) was *Dido and Æneas*, written for a girls' school at Chelsea; despite the limitations of Nahum Tate's libretto it is among the finest of seventeenth century operas.

*Dramatic music* includes *Dido and Æneas* (1689) and semi-operas: *Dioclesian* (1690); *King Arthur* (1691); *The Fairy Queen* (1692); *The Indian Queen* (1695); *The Tempest* (c1695); and songs and incidental music for over 40 plays. *Sacred music*: 65 anthems. *Other vocal music*: 24 odes and welcome songs, court songs. *Instrumental music*: 13 fantasias for viols, two *in nomines* for viols, Chacony, 22 sonatas, 8 suites, 5 organ voluntaries.

**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 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 Æneas*.

**LINDA DOWDELL** (Conductor, MMDG Musical Director) was born in New Jersey and was taught piano lessons by her father. From 1984-88 she lived in Seattle where she was active in the jazz scene, studied piano with Jerry Gray, and worked in the dance departments of Cornish College and the University of Washington. In 1988 she was invited to join the Mark Morris Dance Group in Brussels, and since then has performed steadily with the company, playing the music of Brahms, Dvorak, Foster, Gershwin, Harrison, Mozart, Poulenc, Schubert and Tcherépnin. In 1990-91 she was the original pianist and Musical Director for Mikhail Baryshnikov's White Oak Dance Project. A composer as well, she has written music for a variety of ensembles, premiered by groups including the Gregg Smith Singers, the Banff Big Band, and Schola Cantorum of Edinburgh. She studied conducting at Mannes School of Music, and with Beatrice Affron and Pierre Boulez.

**ROBERT BORDO** (set designer), a painter, first worked with Mark Morris on the set of *The Death of Socrates* at Dance Theater Workshop in New York City in 1983. A native of Montréal, he has designed the sets for Mark Morris Dance Group PBS/Danmarks Radio 1986 television program, and the Dance Group's production of *Stabat Mater* at the Brooklyn Academy of Music's 1986 Next Wave Festival. He designed sets and costumes for Les Grands Ballets

Canadiens's *Paukenschlag*, choreographed by Mr. Morris. His designs were adapted for the recently filmed television production of *Dido and Æneas*. In addition, Mr. Bordo's art work has been commissioned for Dance Group posters and programs. He is represented by Alexander and Bonin in New York City.

**JAMES F. INGALLS** (lighting designer) has designed several works for Mark Morris including *L' Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, the first White Oak Dance Project tours, *Ein Herz* at the Paris Opera Ballet, and *Maelstrom* and *Pacific* at the San Francisco Ballet. He designed *Ola Chica* for William Whitener and Ballet Hispanico, and *Shoulder to Shoulder* for Joachim Schlömer in London. His work in theater and opera includes many productions for Peter Sellars including *I Was Looking at the Ceiling and Then I Saw the Sky*.

**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 *L' Allegro, il Penseroso ed il Moderato*.

#### DANCERS

**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.

**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 ap-

pears 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, San Francisco Ballet 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.

**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** was born in Berkeley, California but ended up in Detroit where she studied dance with Rose Marie Floyd and Dolores Allison. She danced professionally with Harbinger Dance Company, guested with Utopia Dance Theatre in Mexico City, and then completed her B.F.A. in dance from the University of Michigan in 1989. For four years she danced with The Parsons Dance Company, and has been dancing with the Mark Morris Dance Group since 1994.

**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.

**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.

**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** - The six grandfathers have placed in this world many things, all of which should be happy. Every 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.

**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.

#### SOLOISTS

**LORRAINE HUNT** (*Mezzo-soprano, Dido, Sorceress*), a native of San Francisco, began her musical career as a violist. She is a consummate recitalist and concert singer and a riveting operatic performer; her repertoire ranges from the Baroque to the contemporary. On the opera stage, she has excelled in roles as diverse as *Médée* (Charpentier), *Sesto* (Mozart), *Carmen* (Bizet) and *Xerxes* (Handel). She is known as an expert interpreter of the music of Handel, as well as being an eloquent advocate of contemporary music.

Recent successes include the title role of Charpentier's *Médée* with William Christie and Les Arts Florissants in Europe and at the Brooklyn Academy of Music in New York (also a recording on the Erato label), the title role of Handel's *Ariodante* with Nicholas McGegan at the Gottingen Festival (also a

Harmonia Mundi recording), and the title role in Handel's *Xerxes* with the Los Angeles Music Center Opera.

Miss Hunt's engagements this season include the role of Irene in Handel's *Theodora* at the Glyndebourne Festival, the title role of Handel's *Xerxes* with the Boston Lyric Opera, performances of Berlioz's *Les nuits d'été* with the Philharmonia Baroque and Nicholas McGegan, and of Berlioz's *L'enfance du Christ* at Carnegie Hall with the Orchestra of St. Luke's and Sir Charles Mackerras. Other appearances this season include a solo recital at the 92nd Street "Y" and her participation in a series of recitals with Dawn Upshaw at the same venue, and a tour of Europe with the Australian Chamber Orchestra. Future seasons include Sesto in Handel's *Giulio Cesare* and the title role in Bizet's *Carmen* at the Opéra Bastille in Paris, and Charlotte in Massenet's *Werther* with the Opera de Lyon.

In recent seasons Lorraine Hunt performed Krasa's *Chamber Symphony* with the Boston Symphony Orchestra and Seiji Ozawa in Boston and at Carnegie Hall in New York; took part on a tour of Australia and of North America with the Australian Chamber Orchestra; and performed with the Philharmonia Baroque and Nicholas McGegan in Purcell's *Dido and Aeneas* (also a Harmonia Mundi recording), with the Orchestra of St. Luke's and Roger Norrington in Berlioz's *L'enfance du Christ*, and with the Boston Lyric Opera in the title role of *Carmen*. With the Chamber Orchestra of Europe and Roger Norrington she sang Berlioz' *Les nuits d'été* at the Théâtre des Champs Elysées.

Additional highlights of recent seasons include performances in Tokyo and a recording of Monteverdi's *Il Ritorno di Ulisse*; the roles of Nicklausse and the Muse in Houston Grand Opera's production of *Les Contes d'Hoffmann*; as Béatrice in Berlioz's *Béatrice et Bénédicte* with Boston Lyric Opera directed by Colin Graham, and appearances with the Mark Morris Dance Group at the Edinburgh Festival (UK), the Adelaide Festival (Australia) and BAM (Brooklyn Academy of Music).

Lorraine Hunt has performed with the San Francisco, Houston, Boston and Saint Louis symphonies. Her opera engagements have taken her to Paris, Vienna, Brussels, Lausanne, Aie-en-Provence, Amsterdam, Lisbon, Adelaide, Tokyo, New York, Boston, St. Louis and Houston, and she was seen nationwide on PBS and in Europe in Peter Sellars' productions of *Don Giovanni* (Donna Elvira) and *Giulio Cesare* (Sesto).

Her most recent recording is Britten's *Phaedra* with the Halle Orchestra and Ken Nagano for Erato, a label for which she has already recorded Charpentier's *Médée* with William Christie and Les Arts Florissants. On the Harmonia Mundi label she recorded Handel's *Susanna*; *Theodora*; *Clori*, *Tirsi e*

*Fileno*; *Messiah* and *Aria for Durastanti*, Purcell's *Fairy Queen*, and also Bach's *Anna Magdalena's Notebook*. On the Koch Classics label she has recorded a disc of Schumann Lieder.

JAYNE WEST (*Soprano, Belinda*) begins the 1995-96 season the Mark Morris Dance Group's production of Purcell's *Dido and Æneas* on the UW World Series; she will also perform with the group at the Tel Aviv Opera. Orchestral engagements include Bach's *Cantata No. 191* with Seiji Ozawa and the Boston Symphony. (Ms. West also appeared with Maestro Ozawa this summer in Tokyo at the Saito Kinen Festival's production of Stravinsky's *The Rake's Progress* as well as the "Salute to Seiji Ozawa" birthday concert with such notable artists as Frederica von Stade and Mstislav Rostropovich; the concert was broadcast on Japanese Public Television.) Other engagements include an appearance with the Detroit Symphony in Grieg's *Peer Gynt*, "Songs by Steven Foster" at the Tel Aviv Opera, Mozart's *Great Mass in C minor* with the Canterbury Choral Society, the Brahms *Requiem* with the Oratorio Society of New York, and Handel and Urlo's *Te Deum* with the Baltimore Choral Arts Society.

Engagements for the 1994-95 season included *Carmina Burana* with the National Symphony in Washington, Handel's *L'Allegro, il Penseroso ed il Moderato* with both the St. Paul Chamber Orchestra and Seattle Symphony (and Mark Morris Dance Group), Mozart's *Great Mass in C minor* with Berkshire Opera and Pergolesi's *Stabat Mater* with the Da Camera Society in Houston. During the 1993-94 season, Ms. West's engagements included the solo in Mahler's *Symphony No. 4* in Boston, Bach's *Cantata No. 209* with the Orchestra of St. Luke's, an evening of Purcell and Monteverdi with Martin Pearlman and the Boston Baroque, the title role in Handel's *Acis and Galatea* with the same orchestra, *Messiah* with both the Detroit Symphony and Philadelphia Orchestra, Spohr's *German Songs* and Schubert's *Shepherd on the Rock* with the Da Camera Society in Houston, Bach's *Easter Oratorio* and *Ascension Oratorio* with the Bethlehem Bach Festival, and the First Rhinemaiden in Wagner's *Götterdämmerung* with the Boston Symphony Orchestra under the direction Bernard Haitink, a performance that was repeated during the summer at Tanglewood. She was also chosen to present a recital in the new Seiji Ozawa Chamber Music Hall at Tanglewood.

Other recent engagements have included *The Rake's Progress* (Anne Trulove) at Avery Fisher Hall with Robert Craft conducting (which was recorded on the Music Masters label), Pamina in *The Magic Flute* for Opera Festival of New Jersey, Donna Elvira in *Don Giovanni* for Berkshire Opera, the world premiere of Hugo Weisgall's *Gardens of Adonis* with Opera Omaha conducted by Hal France and her debut with the

Boston Symphony in Rossini's *Petite Messe Solennelle* and Beethoven's *Ruins of Athens* with Dennis Russell Davies conducting at Tanglewood. Ms. West sang *Messiah* with the Philadelphia Orchestra and Pergolesi's *Stabat mater* with the Da Camera Society, Mozart's *Lo Sposo Deluso* and *Vesperae di Dominica* with Boston Baroque, Poulenc's *Gloria* with the Houston Ballet, and the Brahms *Requiem* under Margaret Hillis for Arts San Antonio, as well as with Boston's Back Bay Chorale.

Versatility has served Jayne West well as she sang Julie in *Carousel* with the Nashville Opera and appeared with Houston Grand Opera in *A Midsummer Night's Dream*. She also participated in the world premiere of Robert Moran's *Desert of Roses* with the Houston Grand Opera, in Peter Sellars' production of *The 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, Mozart's *Great Mass in C minor*, with Margaret Hillis conducting the San Antonio Festival, *The Creation* with the Utah Symphony, and the Brahms *Requiem* with the Oratorio Society of New York at Carnegie Hall.

Ms. 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 performance which was subsequently repeated at BAM and the Wang Center in Boston. A second world premiere followed at the Monnaie where she sang the Mark Morris Dance Group's *Dido and Æneas* by Purcell and Vivaldi's *Gloria*. She also appeared as a Blumenmädchen in *Parsifal* with the Brussels National Opera. She has since performed *Dido and Æneas* at the Kennedy Center.

In addition to *The Rake's Progress*, Ms. West has 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 Peter Sellars production of *The Marriage of Figaro* on videocassette and laserdisc, and her recording of Faure's *La Bonne Chanson* with Apple Hill Chamber Players was released on Centaur Records in the Fall of 1994.

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, intelli-

gent, 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 Performances," 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.

**CHORAL ARTS NORTHWEST** Now in its third season, Choral Arts Northwest is becoming recognized as one of the Northwest's premiere vocal ensembles. Performing a wide range of repertoire, this group of young professional singers will soon release their first CD, which explores the music of one of Seattle's most talented composers, Peter Hallock. On March 24, they will appear on the ArtsWest Concert Series at First Lutheran Church of West Seattle in a "Pre-Bach German Baroque" program with organist, David Dahl.

**RICHARD SPARKS (Director)** is well-known in the Northwest for his work with Seattle Pro Musica (which he founded and directed from 1973-80), his work with the Choir of the West at Pacific Lutheran University for the past 12 years, and his work with the Seattle Symphony Chorale (which he conducted for four years and which he prepared for eight recordings with the Seattle Symphony Orchestra). He has also been a frequent guest conductor, in 1990 substituting for an ailing Robert Shaw at the Anchorage Music Festival, conducting the Brahms *Requiem*. He will conduct next summer and fall in Hungary, Germany, Spain and Sweden.

## CHORAL ARTS NORTHWEST

Richard Sparks, *Director*

### Sopranos

Rebecca Bjork  
Susan Erickson  
Linda Strandberg  
Stacey Sunde

### Altos

Kari Frost  
Cindy Harris  
Anne Husser  
Ruth Preston

### Tenors

Scott Kendall  
George Jones  
Bob McCaffery-Lent  
Willem Tilstra

### Basses

Tim Braun  
David Frost  
Timothy O'Dell  
Vernon Nicodemus

## NORTHWEST CHAMBER ORCHESTRA

### First Violin

Marjorie Kransberg-Talvi, *Concertmaster*  
John Pilskog, *Associate Concertmaster*  
Christine Olason  
Stephen Daniels

### Second Violin

Ingrid Fredrickson, *Principal*  
Bryan Boughten  
Rebecca Lowe Reed  
Yuriy Mikhlin

### Viola

Eileen Swanson, *Principal*  
Susan Koelle  
Ruth Sereque

### Violoncello

Page Smith, *Principal*  
Andrea Chandler

### Double Bass

Ring Warner, *Principal*

### Harpichord Continuo

Byron Schenkman

Eileen Swanson, *Personnel Manager*

## MARK MORRIS DANCE GROUP STAFF

Technical Director: Johan Henckens  
Development Director: Michael Osso  
Executive Administrator: Eva Nichols  
Fiscal Administrator: Lynn Wichern  
Lighting Supervisor: Michael Chybowski  
Musical Director: Linda Dowdell  
Wardrobe: David Quinn  
Legal Counsel: Mark Selinger  
(Kaye, Scholer, Fierman,  
Hays & Handler)  
Orthopaedist: David S. Weiss, M.D.  
Accountant: Kathryn Lundquist, CPA

Thanks to Maxine Morris and god.

*Dido and Aeneas* could not have been realized without the dedication, improvisation and fantastical imagination of the dancers involved. Thank you.

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

The Mark Morris Dance Group receives support from the National Endowment for the Arts Dance Program and the New York State Council on the Arts.

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

The Mark Morris Dance Group receives additional support from Bankers Trust Foundation, Philip Morris Companies Inc., Times Mirror and Time Warner through employee matching contributions programs.

Printed on recycled paper.

**\*FOR YOUR INFORMATION\***

As a courtesy to our artists, recording and photographic devices are strictly prohibited.

If you arrive after the performance has begun, we will seat you at the appropriate intervals.

If you are wearing a digital watch with an alarm, please silence the alarm.

As a courtesy to our artists, no children under five admitted.

To make parking easier, the 40th Street parking gate into the underground parking lot is open for all UW World Series events.

The Meany Box Office will be open during intermission for ticket sales to all events. (Open during first intermission *only* if two intermissions are scheduled.)

Stage crew work for productions at Meany Hall for the Performing Arts is performed by members of IATSE Local 15.

**UW Meany Hall for the Performing Arts**

Administrative Offices  
University of Washington  
Box 351150  
Seattle, WA 98195  
543-4882

UW Arts Ticket Office  
4001 University Way NE  
Seattle, WA 98105  
543-4880

Meany Hall for the Performing Arts gratefully acknowledges significant support from the National Endowment for the Arts, the Washington State Arts Commission and King County Arts Commission.

The concession stands are operated by Meany Hall Associates. Proceeds go toward scholarships for school children on the school-lunch program to attend special student matinees of dance and music at Meany Hall.

**FILL YOUR DANCE CARD**

*FOUR OF THE WORLD'S FINEST DANCE COMPANIES APPEAR ON THE REMAINING '95-'96 UW WORLD DANCE SERIES*

**DONALD BYRD/THE GROUP**

Choreographer Donald Byrd takes on one of society's most urgent issues – "The Beast: The Domestic Violence Project," in his newest work co-commissioned by the UW World Dance.

February 1, 2, 3, 1996 • 8 p.m.

**PAUL TAYLOR DANCE COMPANY**

Taylor's dancers exude the precision, energy and humor of this preeminent choreographer.

February 29, March 1, 2, 1996 • 8 p.m.

**ELIZABETH STREB/RINGSIDE**

Get ready for a big bang experience in Elizabeth Streb's original demolition derby of dance.

March 28, 29, 30, 1996 • 8 p.m.

**MERCE CUNNINGHAM DANCE COMPANY**

Immerse yourself in the Cunningham experience. The Washington State native is acknowledged as America's most celebrated leading-edge choreographer.

May 2, 3, 4, 1996 • 8 p.m.

Meany Theater on the University of Washington campus  
Tickets **543-4880**, FAX 685-4141 or 

For disability accommodations, call the ADA office 543-6450 (voice); 543-6452 (TDD).



# Friends of Meany Hall

## \$15,000-\$25,000

Experience Music Project  
National Endowment for the Arts  
Nesholm Family Foundation  
SAFECO Corporation  
Western States Arts Federation

## \$5,000-\$14,999

King County Arts Commission  
Nordstrom  
PONCHO  
Mary Robinson  
U S WEST Foundation  
Washington States Arts  
Commission

## \$1,000-\$4,999

Don & Jane Abel  
Dr. & Mrs. Ellsworth Alvord, Jr.  
Robert & Barbara Frayn  
Ruth & William P. Gerberding  
Bud & Judy Greer  
Horizons Foundation  
Gary L. Ikeda & Karen Sakuma  
Kenneth S. Allen Endowment  
Albert & Audrey Kerry  
Matt & Christina Krashan  
Frank & Joanna Lau  
Lois Rathvon McCarter &  
Dr. Robert McCarter  
John & Laurel Nesholm  
Mina Person  
Mary Sanford  
The Seattle Foundation  
Marion O. Williams

## \$500-\$999

Betty B. Balcom  
Bertha Barriga  
Helen & Max Gurvich  
Ernest & Elaine Henley  
Keith & Joan Larson  
Ernest Vogel & Barbara Billings

## \$250-\$499

Julie A. Brooks & Gerd Bode  
Philip & Audrey Chanen  
Mary Lou & Frank Everett, Jr.  
Martin Greene & Toby Saks  
Howard & Judith Herrigel  
David & Martha Hsiao  
Paul Kassen  
F. Christian Killien, MD  
John & Burdette McClelland  
Joseph R. Nickerson  
Richard & Sally Parks  
John & Carol Purvis  
Ellen J. Wallach  
Neva Wiseman  
Thomas David Yesberger

## \$100-\$249

James Affleck  
Stuart & Elspeth Alexander  
Julian & Eva Ansell  
William & Helen Aron  
Jean Baker  
Kathleen Baxter  
Shanta & Niranjana Benegal  
James & Edith Bloomfield

Dee P. Boersma  
Sally & Bernie Brotman  
Robert E. & Edith B. Burke  
Frances J. & Luther J. Carr  
Anita & Taylor Collings  
Andrea Copping & Alan Christie  
Jonathan Crossley  
Leroy & Marybeth Dart  
Laura Davis  
Agnes E. de la Torre  
Vasiliki & William Dwyer  
Grant W. Erwin Jr.  
Gerald Folland  
Stephen & Dedee Gall  
LaVeeda Garlington-Mathews &  
Christopher Mathews  
Patricia & Philip Gayton  
Marjorie & Ronald Geballe  
Arthur & Leah Grossman  
Wolfram Hansis & Linda Larson  
John L. Hay  
Elizabeth Hebert  
Nona Hedreen  
Margaret Hellyer  
J. Randolph & Gwen Houser  
Robin Hyerstay  
Patricia Hynes  
Charles & Lillian Kaplan  
Frank & Virginia Kitchell  
Frederick Klein  
Wiley E. Knott  
C. C. Knudsen  
Elizabeth & Robert Lamson  
Lester & Belle Levine  
Sam Levinson  
Jeanette Lowen  
Warren Lucas  
Mark P. Lutz  
William & Charlotte Mahlik  
Nancy & Michael Matesky  
Marcella McCaffray  
Ted & Aileen Miholovich  
Joseph & Elaine Monsen  
Coe Tug Morgan  
Kemi Nakabayashi  
Charles E. Odegaard  
Reba O'Neal  
Neely & Geraldine Pardee  
Eileen A. Polhamus  
Barbara & Stuart Prestrud  
Donald E. Rupchock  
Arthur & Alice Siegal  
David Snyder  
Elizabeth Strickland & Daniel  
Klepinger  
Betty & Joseph Sullivan  
Timothy Summers  
Donald & Gloria Swisher  
Frances M. Waibler  
Linda Watanabe  
Watson Violin Shop  
Naomi Wilson  
Lee & Barbara Yates  
Katherine Ytredal  
Anonymous Donors

## \$50-\$99

Joseph Albert  
Thomas Noel Allan  
Frank & Nola Allen

Linda & Thomas Allen  
Dorothy & Leonard Bahr  
Lesley & Michael Behrndt  
Michelle Baillet  
Nancy & Edward Birdwell  
Larry Bishop  
David & Beverly Bodansky  
David & Joyce Brewster  
Helen D. Buck  
Laura Buckland & Douglas Young  
Sylvia & Stephen Burges  
Allison Burgwin  
Eugene Bush & Phyllis Evans  
Elizabeth & John Cate  
Robert & Jean Chisholm  
Larry Clement  
Joan Cline  
Steven & Kathy Collins  
Nancy Cooper  
William & Janet Corrison  
Beverly Dale-Crunk & Fred Crunk  
David & Judy Darst  
Dashen, Inc.  
Karen Domino & Gene Brenowitz  
Lorelei Eickelberg  
Helen Eisenberg  
Ruth & Alvin Eller  
Mary J. Ellis  
Alan & Jane Fantel  
James Fesalbon  
Raymond & Peggy Fink  
David & Irene Fisher  
Nancy Kay Fleener  
Mark & Margaret Follett  
James & Diane Frits  
Dwight Gee  
Robert & Sandra Goodkin  
William Goodrich  
George & Alice Goodwin  
Elizabeth Gould  
Laurie Griffith  
Camden M. Hall  
Linda Haynes  
James Heher & Leslie Fields  
Susan Herring  
Albert & Sandra Hixenbaugh  
Paul & Nancy Hoag  
Rolph & Dorothy Hokanson  
James A. Horne  
Brent Hostetler & Stephanie Green  
Barbara & Redmond Johnston  
Alex & Lena Kaplan  
David & Marianne Karges  
Melvin & Kathleen Kernan  
Mary W. Killien  
Goldy Kleinman  
Adam Kline  
Richard D. Knoph  
Inge Larsen  
Harry & Heartha Levinson  
Armando & Diana Lindner  
Leslie & Laura Mackoff  
Donald & Linda McCaughran  
Roy Miller  
Gregory Monroe  
Joseph Neal  
Mona & Alfred Nelson  
William & Bonnie Nicholson  
Mary Kathleen O'Neill  
Barbara O'Steen

Sharon L. Overman  
Edith Patasnik  
Laura Patton  
Cecilia Paul & Harry Reinert  
James & Louise Peterson  
Gregory & Margaret Petrie  
Elaine & Robert Phelps  
Renna & Thomas Pierce  
Elizabeth & Harry Poll  
Linda Radoff  
Nancy Reichley  
Glen Rice  
George & Louise Roberts  
Caryl Roman  
Robert A. Romeo  
Kevin Ruddell & Heather Kroll  
Arthur & Corinne Salcedo  
Lorraine Sandler  
Robert & Doris Schaefer  
Dorothy Schroeter  
Alvah & Peggy Setzer  
Patricia Simester  
Evelyn Simpson  
Karen & Mani Soma  
Arthur & Janice Stamey  
Walter & Anita Stolov  
Ethel & Robert Storey  
Peter Stross  
Terri Stueve & Martin Nevdahl  
Mary Sussex & James Leonard  
Jean P. Swanson  
Virginia P. Sybert  
John & Gayle Thompson  
Dennis & Gertrud Tobiason  
Mary Tomchek  
Timothy Tomlinson  
Kim Turner  
Michelle & Stephen Turnovsky  
William & Pat Waddington  
Sadie & Joseph Wahler  
Drenna & J. F. Watson  
Robert & Vivian Weber  
Lynne Werner  
Cathy & Ross Wiggins  
Erica Wilhelm  
Charles Wilkinson  
Robert & Erica Williams  
Anonymous Donors

## \$25-\$49

Andrea Akita  
Elizabeth & Paul Alexander  
Glenn & Lois Anderson  
Julie Antle-Anderson  
Karl Banse  
Ann Birnbaum  
May Bowman  
Judy Brandon & Randy Webb  
Monte Lee Bridges  
Richard & Kristin Bushley  
Carol & Henry Cannon  
Marilyn & David Carrithers  
Marjorie & Chu Ping Chang  
Nadean Clarke  
Kay Elizabeth Clayton  
Barbara & Donald Cohen  
James & Jeanette Conan  
Andrew Cornish  
Susanna Cunningham  
Ethel & John Dassow

Kristin De Lancey  
James Donahue & Carol Boushey  
Burke Dykes  
W. Thomas & Yvette Edmondson  
Miriam M. Effron  
Paul Elliott  
Luther & Gladys Engelbrecht  
William S. Etnyre  
Donald & Eleanor Farrell  
David & Patricia Fischbach  
Virginia & Charles Fulkerson  
Elizabeth Gadwa  
Richard & Michele Gidley  
David & Anne Gilbert  
Dona Golden & Anthony Gewald  
Neva & Michael Green  
Lisa Gurvich-Anderson & Roger  
Anderson  
Barbara & Churchill Haenke  
Linda Hahn  
Eric & Hsin-Chi Liu Halsey  
Hylton B. & Lawrence E. Hard  
Joann Harlan  
Kathleen & George Herrold  
John & Linda Hawkins  
Susan C. Hayes  
Alan & Judith Hodson  
Roy L. Hughes  
Gail & David Karges  
Deborah Kasman  
Mildred Katz  
Maureen & Michael Kerschbaum  
Leigh Kimball  
Richard Kimball  
David Kimelman & Karen Butner  
Richard & Margaret Kint  
Jane & Charles Kippenhan  
Jurgen & Lynn Klausenburger  
Robert & Judith Knopp  
E. Katherine Knowlton  
Martha & Robert Kristjanson  
Kristin Kucera  
Jeane & Maurice Kutner  
Jean B. Lanz & Dean L. Arnold  
Trudy Lawson  
Mary & Michael Leary  
Marion Leber  
Bette Leith  
Andrea & James Lieberman  
Hillary Lipe  
Wendell & Eileen Lovett  
Patricia Mail  
John & Katharina Maloof  
William E. Mantle  
William & Judith Matchett  
Linda & Thomas McCallum  
Jill McLane  
Ramona Memmer  
Jean Mernaugh  
Richard & Pauline Michela  
James & Modesta Moceri  
Diane Morgan  
Audrey & Howard Morrill  
John M. Morse  
Gretel & Arno Motulsky  
Susan Mozer  
Susan L. Nelson  
Beatrice & Edward Nowogroski  
Kathleen Oaklief  
Lucibelle O'Grady  
Dennis M. Oliver  
Pauline & Frederick O'Neill

Susan & Michael Otten  
Amanda Overly  
Lauri Overman  
James & Jane Palais  
Jean Phelps  
Stephen Poteet  
Lois Price-Spratlen  
Damaris S. Rice  
Dorothy Richards  
Eric & Karen Richter  
Bernice Rind  
Marguerite Robinson  
Joy Rogers  
Nina Rook  
Ellen & Ib Rossen  
Margaret Rucker  
Geraldine & Eugene Sabotta  
Margaret Sandelin  
Sally Samuelson  
Frances & Thomas Scheidel  
Phyllis & Guenther Schmidt  
Betsy Schaefer  
Mary H. Schubert  
Wendy & Stephan Sefcik  
Audrey Shiffman  
Rachel Kay Speaks  
Richard & Carolyn Stein  
Joseph Storey  
Peter Tarczy-Hornoch  
Helen Taverniti  
Deborah Thomson  
Priscilla Thornberg  
Susan Todd  
Dean & James Traweek  
Gary & Sharon Tucker  
Josephine Utley  
Elizabeth & Frits Van Oppen  
Dr. & Mrs. John R. Vasko  
Pamela & William Waechter  
Mehri Walsh  
Marlene Wambach  
Valerie Warden  
Robert M. Watson  
Barry Werner  
Roy & Louanna Wessel  
Barbara & Thomas White  
Johnnie White  
Barbara & Lish Whitson  
Bruce Whittemore  
Scott Williams  
Edward Wood  
Dean & Joy Worcester  
Janice Yamauchi  
Anonymous Donors

#### **Under \$25**

Deanne Adams  
Neil & Roberta Adams  
Seth Arlow  
Karen & Bruce Babbitt  
Linda Ball  
Douglas Baugh & Sheryl Pewitt  
Carolyn Boatsman  
Louise Bevans  
Aaron & Hilary Carver  
Patricia & Michael Cattolico  
Jerry Chroman  
Suzanne Coleman  
David Colpo  
Shirley Crawford  
Felice S. Davis  
Kathryn De Maris

Joan Dever  
Dale Dzubay  
John Edwards  
Kirk Erickson  
Bonnieclare Erling  
Yvonne Ervin-Carr  
Jean Ethelston  
Dana & Steven Faccione  
Victor Feltn  
Judith Francisco  
Susan Fuchs  
Anne Futterman  
Michele Garfinkel  
Eli Gold  
Robert B. Halverson  
Darlene Hamilton  
Janise & Steven Hawes  
Rebecca & John Hepburn  
Beatrice Herlihy  
George & Kathleen Herrold  
Dale & Clark Hogle  
Randolph Howard  
George & Eleanor Hunt  
Martha & Samuel Jacobs  
Laurel & David James  
Gretchen & Larry Jovanovich  
Gail Kappel  
Naomi & Masashi Kato  
Patricia & Paul Katona  
Bill Kaye  
Marilyn Kenney  
Stephen Kessler  
Rachel Klevit & Jarret Sale  
Margaret & Craig Koeppler  
Helen N. Kogan  
Mary Kreidler  
M.B. Larson  
Arni Litt  
Ted Lundberg  
Merrienne Makela  
Eileen Mansfield  
Scott Mantz  
Mark McCormack  
John McFarland  
Donna Migneault  
Jocelyn & Michael Miller  
Lynn Mink  
Daniel Mitchell  
Arval Morris & Laura Newell  
Theresa Naujack  
Beverly Nelsen  
Martha Nishitani  
Rita & Robert Njegovan  
Naoko & Tomoki Noguchi  
Ellie Parker  
Susan & Richard Pearson  
Michele Perine  
Sheila Quinn  
James & Ruth Raisis  
Helen Richardson  
Callie & Bruno Ridolfi  
Thomas & Phyllis Riggs  
Jane Roberts  
Carol & Robert Robinson  
Mary E. Robinson  
Beatrice & Sydney Rome  
Marion H. Rose  
Mary Rouzer  
Barbara Schaad-Lamphere  
Marcie Schmidt  
Sally Scott  
Joni Kaye Sears

George Sherwood  
Shawn Skerrett  
Dennis A. Smith  
Alfred Stenson  
Diana & Thomas Stotler  
Nancy & Norio Tanaka  
Mary Tapping  
Linda & David Thomas  
Katherine Thornton  
Jennie Toro  
Marina & Vadim Toropov  
Gordon & Marianne Trangen  
Elizabeth & Mario Valbuena  
James & Judith Wagonfeld  
James Walker  
Rodger C. Whalen  
Lynn Whitbeck  
Linette Widen  
Jean & Darrell Williams  
Phillip Yamamoto  
Dianne Yee  
Ruth Young  
Priscilla Zieber  
Anonymous Donors

#### **In-Kind Contributors**

Bannerworks  
Boulangerie  
CM & M Company  
Eastside Week  
KING-FM 98.1  
Seattle Weekly

This listing includes donors to Meany Hall between July 1, 1994 and September 12th, 1995. Every effort has been made to verify the accuracy of this list. If however, your name has been misspelled or inadvertently left off our Donor Roll, please help us correct the error by calling Meany at 543-4882.

To make a contribution in support of UW World Series programs, please make your check payable to the "Friends of Meany Hall Fund" and mail to: Meany Hall, Box 351150, University of Washington, Seattle, WA 98195-1150. Call Meany Hall's Director of Development at 543-4882 for more information. Contributions in support of UW World Series programs are tax-deductible to the extent allowed by law.