



SHUBERT
THEATRE

APRIL/MAY 1996

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Performing Arts Chicago
presents
DIDO AND ÆNEAS

MARK MORRIS DANCE GROUP

BOSTON BAROQUE

SHUBERT THEATRE

APRIL 16, 1996, 7:00 P.M.

APRIL 17, 1996, 7:30 P.M.

Opera by HENRY PURCELL

Libretto by NAHUM TATE

Staged and Choreographed by MARK MORRIS

Conducted by MARTIN PEARLMAN

Set Designer ROBERT BORDO

Lighting Designer JAMES F. INGALLS

Costume Designer CHRISTINE VAN LOON

DANCERS

VOCALISTS

<i>Belinda</i>	RUTH DAVIDSON	DANA HANCHARD, <i>Soprano</i>
<i>Dido</i>	MARK MORRIS	JENNIFER LANE, <i>Mezzo-Soprano</i>
<i>Second Woman</i>	RACHEL MURRAY	CHRISTINE BRANDES, <i>Soprano</i>
<i>Æneas</i>	GUILLERMO RESTO	JAMES MADDALENA, <i>Baritone</i>
<i>Sorceress</i>	MARK MORRIS	JENNIFER LANE, <i>Mezzo-Soprano</i>
<i>Witches</i>	TINA FEHLANDT	DANA HANCHARD, <i>Soprano</i>
	WILLIAM WAGNER	CHRISTINE BRANDES, <i>Soprano</i>
<i>Sailor</i>	KRAIG PATTERSON	JAMES MADDALENA, <i>Baritone</i>
<i>Spirit</i>		CHRISTINE BRANDES, <i>Soprano</i>

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

Performing Arts Chicago's *déjaveu* Series including *Dido* and *Æneas* is sponsored by the Philip Morris Companies and Kraft Foods, Inc.

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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

General Director
BARRY ALTERMAN

Artistic Director
MARK MORRIS

Managing Director
NANCY UMANOFF

MARK MORRIS DANCE GROUP STAFF

Technical Director
Johan Henckens

Lighting Supervisor
Michael Chybowski

Musical Director
Linda Dowdell

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Lesley Berson

Legal Counsel
Mark Selinger
(Kaye, Scholer, Fierman,
Hays & Handler)

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

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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.

BOSTON BAROQUE

MARTIN PEARLMAN, MUSIC DIRECTOR

ORCHESTRA

Violin
Marilyn McDonald, concertmaster
Danielle Maddon
Etsuko Ishizuka
James Johnston
Clayton Hoener
Lena Wong, principal second
Mark Beaufieu
Julia McKenzie

Viola
Laura Jeppesen
Barbara Wright
Scott Woolweaver

Cello
Karen Kaderavek
Adrienne Hartzell

Violone
Anne Trout

Harpsichord
Peter Sykes

CHORUS

Soprano
Gail Abbey
Dale Edwards
Janice Giampa
Denise Konicek
Martha Warren

Alto
Karen Bell
Susan Byers
Eleanor Kelley
Anne Riesenfeld

Tenor
Andrew Alexander
Henry Lussier
Randy McGee
David McSweeney

Bass
Peter Gibson
Brett Johnson
Herman Hildebrand
John Holyoke

The harpsichord used in this performance was built by Thomas Ciul of Smith Creek, Michigan, and is based on an anonymous Venetian instrument (circa 1620) from the Stearns Collection at the University of Michigan.

The orchestra is performing on period instruments.

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

Overture

SCENE 1

(The Palace, Enter Dido, Belinda and attendants)

BELINDA

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

CHORUS

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

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,
Yet would not have it guess'd.

BELINDA

Grief increases by concealing.

DIDO

Mine admits of no revealing.

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.

CHORUS

When monarchs unite, how happy
their state;
They triumph at one 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 distress'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 cares of life beguiling.
Cupids strew your paths with flowers
Father'd from Elysian bowers.

CHORUS

Fear no danger to ensue,
The hero loves as well as you.
Ever gentle, ever smiling,
And the cares of life beguiling.
Cupids strew your paths with flowers
Father'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 no 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 love, 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,
Pursued 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 tusches [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 love's com-
mand:
He summons thee this night away.

ÆNEAS

Tonight?

SPIRIT

Tonight thou must forsake this land;
The angry god will brook no longer
stay.
Love 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 Sailors' 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 ruins 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 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 god's decree, and tell you we must
part?

DIDO

Thus on fatal banks of the 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 Aeneas)

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

CHORUS

Great minds against themselves con-
spire,
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

PROFILES

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 Aeneas*, 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 Aeneas* (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. Purcell created 65 sacred music anthems, and 24 odes and welcome songs. Instrumental music includes 13 fantasias for viols, two in *nomines* for viols, Chacony, 22 sonatas, 8 suites and 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 and is the subject of a recent biography by Joan Acocella.

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 Aeneas*. The Dance Group is currently on a national tour of Mr. Morris' new production of *Orfeo ed Euridice* with the Handel & Haydn Society of Boston conducted by Christopher Hogwood.

BOSTON BAROQUE, founded in 1973 as "Banchetto Musicale," was the first permanent Baroque orchestra in North America. The ensemble presents an annual subscription concert series in Boston, where it has been a centerpiece of musical life for more than two decades, and it can also be heard on tour and on classical radio stations throughout the country.

Boston Baroque is now reaching an international audience with a critically acclaimed series of recordings on the Telarc label, including Handel's *Concerti grossi*, Op. 6, Nos. 1-6, Handel's *Messiah* (1992 Grammy nominee), Bach's *Brandenburg Concertos*, and the first period-instruments recording of a celebrated new completion of the Mozart *Requiem* by Robert Levin.

The ensemble's latest recording, of Purcell's *Dido and Aeneas*, will be released this summer.

MARTIN PEARLMAN, Boston Baroque's founder and music director, made his Kennedy Center debut last season, conducting The Washington Opera in twelve performances of Handel's *Semele*. Over the past twenty years, Mr. Pearlman has conducted critically acclaimed performances of orchestral and choral repertoire from Monteverdi to Beethoven. Highlights of his work in opera include Monteverdi's *Coronation of Poppea* (for which he created a new performing edition), Rameau's *Zoroastre* and Mozart's *Don Giovanni*, broadcast nationally on public radio.

In addition to his work with period instruments, Mr. Pearlman conducts modern orchestras and choruses. Recent engagements include the Minnesota Orchestra's subscription performances of *Messiah* and the music directorship of the Northwest

Bach Festival. In 1993, Mr. Pearlman became the first conductor from the early instrument field invited to perform live on the internationally televised Grammy Awards show.

Martin Pearlman is also active as a composer. Following a concert of his recent works, the Boston Globe commented, "If fans of Boston Baroque wonder why Pearlman's conducting is so insightful, it's because he knows, as only a composer can, how music goes."

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 *Paukensschlag*, choreographed by Mr. Morris. His designs were adapted for the recently filmed television production of *Dido and Aeneas*. 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*.

MARK MORRIS DANCE GROUP

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 appears in *Hanya: Portrait of a Dance Pioneer*, a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

TINA FEHLANDT grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, 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 then moved to 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.E.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. Victoria gives special thanks to David Matiano, who is a continual source of inspiration.

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.

VOCALISTS

Critics have referred to her "full, lustrous alto with a gratifyingly high butterfat content." Mezzo-Soprano JENNIFER LANE is recognized internationally for her stunning interpretations of Baroque music which has made her a favorite with early music specialists worldwide. A native of Illinois, she studied voice at Roosevelt University and completed her M.A. in Vocal Performance at Brooklyn College.

Her interpretations of Bach and Handel have taken her to such prestigious festivals as Oregon and Bethlehem Bach Festivals, the Connecticut Early Music Festival, the Caramoor Festival, the Göttingen Handel Festival, the Berkeley Festival and the Regensburg Festival Tage Alte Musik.

By no means limited to this repertoire she has turned her considerable talents to contemporary on the opera stage. Ms. Lane has sung principal roles with the New York City Opera, l'Opéra Français de New York, Opera Ensemble of New York, Opera Monte Carlo, the Sante Fe Opera, Utah Opera, Opera Omaha, Opernhaus Halle, and Milwaukee's Skylight Opera. Her symphonic appearances include the Minnesota Orchestra, the St. Louis Symphony, the San Francisco Symphony, the Handel and Haydn Society, American Bach Soloists and the Atlanta Symphony.

Ms. Lane's most recent recording project was the dual roles of Dido and the Sorceress in Purcell's *Dido and Aeneas* with Tafelmusik and on video with the Mark Morris Dance Company.

Soprano DANA HANCHARD has received acclaim in the United States and abroad for her performances of repertoire ranging from early baroque music to works of today's composers. Highlights in her opera career include: the role of Tigrane in Handel's *Radamisto* at the Göttingen Handel Festival with conductor Nicholas McGegan (recorded for Harmonia Mundi); the role of Negrone in John Eliot Gardiner's recording of *L'Incoronazione di Poppea* (DG/Archiv); the role of Poppea in director Jonathan Miller's production of the same for Glimmerglass Opera, with Jane Glover conducting; the role of Asteria

in Handel's *Tamerlano*, also for Glimmerglass Opera, with Mr. Miller directing and Ms. Glover conducting. In 1995 Ms. Hanchard reprised the role of Poppea at the Brooklyn Academy of Music. In 1996 Ms. Hanchard will sing the role of Euridice in Gluck's *Orfeo* in a production by Mark Morris with Christopher Hogwood conducting. Ms. Hanchard's work in contemporary opera includes the role of Gwen St. Clair in the Houston Grand Opera's production of Meredith Monk's *Atlas* (recorded for ECM), in which she appeared in repeated performances both in the United States and Europe.

In addition to her work in opera, Ms. Hanchard has performed with such groups as the Houston Symphony, the National Arts Centre Orchestra of Ottawa, the Philharmonia Baroque Orchestra of San Francisco, Les Musiciens du Louvre, the New York Choral Society, the Boston Camerata, and the Waverly Consort. Her recital engagements last season included her critically acclaimed New York debut at Merkin Hall. Also last season, Ms. Hanchard was awarded the Jan De Gaetani prize of the 1994 Walter Naumburg competition.

Soprano CHRISTINE BRANDES enjoys an active career both here and abroad, performing at many of the most distinguished festivals and concert series. Her numerous appearances in programs ranging from recitals and chamber music to oratorio and opera have gained her critical acclaim, particularly for her roles in operas by Handel and Rameau.

Ms. Brandes has appeared with numerous ensembles, such as the Philharmonia Baroque Orchestra, Les Arts Florissants, Tafelmusik, the Newberry Consort, American Bach Soloists, and the Arcadian Academy. She has performed with conductors Nicholas McGegan, Philippe Herreweghe, William Christie, Kenneth KieSSLer and Gerhardt Zimmermann.

Recent debuts include Purcell's *Dido and Aeneas* with Paul Goodman and the National Arts Centre Orchestra (Ottawa), and Purcell's *King Arthur* with Bernard Labadie and Les Violons du Roi. She will also debut with Christopher Hogwood and the Mark Morris Dance Group in

Gluck's *Orfeo*. Ms. Brandes has recorded for *harmonia mundi*, *USA* and *Koch International*.

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 "buoyant, intelligent, and believable..." Peter Davis of New York wrote that "James Maddalena's Nixon is positively eerie...a vocal performance of great beauty." Mr. Maddalena also sang the title role on the Grammy Award winning, best-selling recording on Nonesuch Records.

James Maddalena's appearances include Papageno in *The Magic Flute* at Glyndebourne, Bobby in Weill's *Dan Leine Mahagonny* at the Brooklyn Academy of Music, Count Almaviva in *The Marriage of Figaro* in Barcelona, Handel's *L'Allegro il Penseroso ed il Moderato*, and Æneas in *Dido and Æneas*, at the Théâtre Royal de la Monnaie 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 video cassette and laser disc. In keeping with his involvement in contemporary opera, Mr. Maddalena sang in the world premiere of Tippet's *New Year* at the Philharmonic and recorded it for BBC Television.

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.