

BAMibill

Brooklyn Academy of Music
1996 Spring Season



Julian Lethbridge, *Untitled*, 1995, Oil on Linen, 72 x 60"

Orfeo ed Euridice

BAMhill

The Brooklyn Academy of Music

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presents in the BAM Opera House
May 16 at 7pm
May 17 & 18 at 8pm

Orfeo ed Euridice

by Christoph Willibald von Gluck

in the 1762 Vienna version
Libretto by Raniero de'Calzabigi

Running time:
approximately two
hours; there will
be two brief
intermissions.

Director/Choreographer
Mark Morris

Conductor
Christopher Hogwood

Orfeo
Michael Chance

Euridice
Dana Hanchard

Amor
Christine Brandes

Set Design
Adrienne Lobel

Costume Design
Martin Pakledinaz

Lighting Design
Michael Chybowski

Mark Morris Dance Group
Handel & Haydn Society Orchestra and Chorus

Major support provided by:

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Additional support provided by:
The Harkness Foundations for Dance

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

Support for these performances of *Orfeo ed Euridice* has been provided by the Eleanor Naylor Dana Charitable Trust.

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.

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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.

Thanks to Maxine Morris and god.

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

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synopsis

The Argument

The poet/singer Orfeo, son of Apollo and the muse Calliope, weds the dryad Euridice. During the festivities, Euridice, walking abroad with her friends the nymphs, is assailed by the jealous Aristaeus. In fleeing his attack she steps on a snake whose venomous bite kills her. Wedding becomes funeral.

Act One

Scene One
*A Lonely Grove
Euridice's Grave*

Nymphs and shepherds lament Euridice's death ("Ah se intorno a quest'urna funesta"). Left alone, Orfeo adds his voice to the rites. Only Echo replies ("Chiamo il mio ben così"). Orfeo vows to rescue Euridice from the underworld ("Numi! barbari numi").

Scene Two

Amor appears with word that Jove, pitying Orfeo's sorrow, will allow him to descend, alive, into the land of the dead to retrieve Euridice. To make this trial more difficult, Orfeo must neither look at Euridice, nor explain why looking is forbidden. If he fails this test, he will lose her forever ("Gli sguardi trattieni"). Orfeo agrees and begins his voyage.

Act Two

Scene One
The Gate of Hades

Furies and ghosts try to deny Orfeo's passage to the underworld ("Chi mai dell'Erebo"). His lament softens and placates them. He is eventually allowed to pass through to the Elysian Fields.

Scene Two
Elysium

Orfeo is moved by the calm beauty of the landscape ("Che puro ciel, che chiaro sol"). Heroes and heroines bring Euridice to him ("Torna, o bella, al tuo consorte). Without looking at her, he takes her away.

Act Three

Scene One
A Dark Labyrinth

Orfeo leads Euridice toward the upper air, unallowed to look at her ("Vieni, segui i miei passi"). Euridice doesn't understand. Orfeo can't explain ("Vieni, appaga il tuo consorte!"). Euridice panics at the thought of a life without the love of Orfeo ("Che fiero momento"). In desperation he turns to her. She dies, again. How can he live without her? ("Che farò senza Euridice?"). He decides to kill himself.

Scene Two

Amor reappears and stays Orfeo's hand. In response to Orfeo's deep love and devotion, Amor revives Euridice, again. The three of them return to earth.

Scene Three
The Temple of Love

Orfeo, Euridice, Amor, the nymphs, and the shepherds all celebrate the power of love with song and dance ("Trionfi Amore!").

who's who

This production of Gluck's *Orfeo ed Euridice* is a logical extension of the Handel & Haydn Society's long history of innovation and experimentation. Beginning with the Jubilee Festival of 1865 to celebrate its 50th anniversary, the Society has continuously earned a reputation for presenting the best of the old and the new. That reputation has manifested itself in H&H's progression of innovative performances, including those with jazz greats Dave Brubeck, The Modern Jazz Quartet, and Keith Jarrett; dance with Catherine Turocy and New York Baroque Dance Company; and drama with Claire Bloom. The impetus to commission Mark Morris came from Christopher Hogwood's long-standing admiration of Morris' ability to merge Baroque music with his own form of contemporary dance. At a time when innovation and experimentation is discouraged, rather than encouraged, H&H hopes that the *Orfeo* collaboration will serve as an example of a partnership that can reach beyond boundaries and expand horizons for both artists and audiences alike.

Mark Morris (Director/Choreographer) 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, 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 to 1991, the Dance Group was the resident company of the Théâtre de la Monnaie in Brussels. 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*.

Christopher Hogwood (Conductor) is internationally renowned as a pioneer in historically-informed performance. One of the world's most active conductors, his approach to opera has produced award-winning results; his recent recording of Mozart's *La clemenza di Tito*, with Cecilia Bartoli, received the 1995 German Record Critics Prize and a 1996 Grammy Award nomination for Best Opera Recording. His other opera recordings include Purcell's *Dido and Aeneas*, Handel's *Orlando*, and Mozart's *Die Entführung aus dem Serail*. Mr. Hogwood's enthusiasm for illuminating juxtapositions of old and new is evident in tonight's *Orfeo*, with its combination of period instruments and contemporary dance, and also in the staged production of Handel's *Messiah*, which he conducted for Deutsche Oper Berlin. He has also conducted the Opera Theatre of St. Louis and Opéra de Paris; he is a regular guest of the Australian Opera, with whom he conducted *Idomeneo* in 1994 and to whom he returns in 1997 for a *Clemenza* revival, in addition to a new production of Gluck's *Iphigénie en Tauride*. As well as being H&H Artistic Director, Mr. Hogwood is founder and director of The Academy of Ancient Music, Principal Guest Conductor of the Saint Paul Chamber Orchestra, and Artistic Director of Washington DC's annual Mozart Festival.

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of Christopher Hogwood. H&H is a leader in historically-informed performance, performing music on the instruments and with the performing styles of the period in which it was composed for an authentic sound and concert experience. Founded in Boston in 1815, H&H is the oldest continuously-performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of several Baroque and Classical works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), Bach's *B Minor Mass* (1887) and *St. Matthew's Passion* (1889). In recent years, H&H has achieved widespread acclaim through recordings on the London Records/L'Oiseau-Lyre label, national broadcasts, and performances across North America. H&H performs up to 40 concerts a season in Boston and nationally.

Michael Chance (Orfeo) was a choral scholar at King's College, Cambridge University, and has since developed a career that spans opera, oratorio, recital, and recordings. He is now one of the world's most sought-after countertenors. Internationally, he has appeared at the opera houses of Paris (*Giulio Cesare*), Lisbon (*Rinaldo* and Gluck's *Orfeo*), Sydney (*A Midsummer Night's Dream*), and Amsterdam (Monteverdi cycle). In Great Britain he has appeared at Covent Garden (*Death in Venice* and *Semele*), the Glyndebourne Festival (*A Midsummer Night's Dream*), Scottish Opera (*Giulio Cesare*), and English National Opera (Purcell's *The Fairy Queen*). Mr. Chance's performances in oratorio and concert have been numerous and widespread, including Handel's *Agrippina* with John Eliot Gardiner, *Carmina Burana* with the London Symphony Orchestra, Bach's *St. John's Passion* with Frans Brüggen, Handel's *Messiah* at Carnegie Hall, Pergolesi's *Stabat Mater* in Japan, and *The Fairy Queen* in Vienna. He has made over fifty recordings, including the Grammy Award-winning *Semele* under John Nelson;

J.S. Bach's two great *Passions* and *B-Minor Mass*, and Handel's *Tamerlano*, *Jeptha* and *Agrippina* with John Eliot Gardiner; Handel's *Messiah* under both Trevor Pinnock and Sir Neville Mariner; Handel's *Giustino* under Nicholas McGegan; and *Orfeo ed Euridice* with Frieder Bernius.

Soprano **Dana Hanchard** (Euridice) has appeared as a soloist in opera, oratorio, and chamber performances across the country and abroad. She has performed with numerous ensembles, including the Houston Symphony, National Arts Centre Orchestra in Ottawa, the Philharmonia Baroque Orchestra in San Francisco, the Boston Camerata at Tanglewood, the New York Choral Society at Lincoln Center, and The Waverly Consort. Her opera performances include the roles of Tigrane in Handel's *Radamisto* at the Göttingen Handel Festival with Nicholas McGegan, recorded for Harmonia Mundi; Nerone in John Eliot Gardiner's production of *L'Incoronazione di Poppea* (recorded for DG /Archiv); Poppea in Jonathan Miller's production of the same work for Glimmerglass Opera; and Amite and Abondance in Lully's *Acis et Galaté* with Les Musiciens du Louvre at the Théâtre de Champs Elysées in Paris. In 1991, Ms. Hanchard created the role of Gwen for the world premiere of Meredith Monk's *Atlas* for the Houston Grand Opera. She has also performed the role of Belinda in Mark Morris' production of Purcell's *Dido and Aeneas* at the Brooklyn Academy of Music. Dana Hanchard was awarded the Jan De Gaetani Prize of the 1994 Naumburg Competition.

Soprano **Christine Brandes** (Amor) enjoys an active career in North America and abroad, performing on many of the most distinguished festivals and concert series, including the Mostly Mozart, Berkeley, and Boston Early Music Festivals, and at Ravinia and Tanglewood. Her numerous appearances in programs ranging from recitals and chamber music to oratorio and opera have gained critical acclaim, particularly for her roles in operas by Handel and Rameau. She has performed with organizations such as

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John Finney (Chorusmaster/Associate Conductor) is widely praised for his organ and harpsichord playing, as well as for his work directing several Boston-area ensembles. He has performed solo keyboard recitals throughout the United States and Europe, and has appeared as an organist and harpsichordist with H&H, Boston Symphony Orchestra, Orchestra of St. Luke's, Bach Ensemble, Ensemble Abendmusik, and Smithsonian Chamber Players. In addition to his duties as H&H Associate Conductor and director of the H&H Chamber Series, John Finney is also active as director of University Chorale at Boston College, among several others. He holds degrees in organ performance from Oberlin College Conservatory of Music and Boston Conservatory, and he has studied at the North German Organ Academy with Harold Vogel and the Academy for Italian Organ Music with Luigi F. Tagliavini. Mr. Finney has recorded for Denon, Decca, and Nonesuch. He is on the faculty of Boston Conservatory, and also teaches at the Academy for Early Music in Bressanone, Italy.

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 BFA 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 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 Weiner 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 BFA 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 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, BC 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 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, from Trenton, New Jersey, received his BFA 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 BFA 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.

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By Molière, directed by Jacques Lassalle
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April 30—May 5

The Inconstant Lovers

By Marivaux, directed by Jean-Pierre Miquel
Comédie-Française

May 7—12

The Misanthrope

By Molière, directed by Ingmar Bergman
Royal Dramatic Theatre of Sweden

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