

BAVibilli

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

Bruce C. Ratner
Chairman of the Board

Harvey Lichtenstein
President & Executive Producer

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
Adrianne Lobel

Costume Design
Martin Pakledinaz

Lighting Design
Michael Chybowski

Mark Morris Dance Group
Handel & Haydn Society Orchestra and Chorus

Major support provided by:

FOREST CITY RATNER
COMPANIES

and Ticketmaster

Additional support provided by:
The Harkness Foundations for Dance

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**

Technical Director **Johan Henckens**

Lighting Supervisor **Michael Chybowski**

Musical Director **Linda Dowdell**

Wardrobe **Pat White**

Orthopedist **David S. Weiss, M.D.**

Accountant **Kathryn Lundquist, CPA**

Development Director **Michael Osso**

Executive Administrator **Eva Nichols**

Fiscal Administrator **Lynn Wichern**

Administrative Assistant **Lesley Berson**

Legal Counsel **Mark Selinger**

(Kaye, Scholer, Fierman, Hays & Handler)

Production Staff:

Production Stage Manager **Carol Avery**

Assistant Costume Designer **Kristin Pondy**

Sound Supervisor **C.J. Danek**

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.

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., Fund for U.S. Artists, Howard Gilman Foundation, Harkness Foundations for Dance, Sydney & Francis Lewis Foundation, Meet the Composer, Andrew W. Mellon Foundation, Joyce Mertz-Gilmore Foundation, National Dance Residency Program—a grant program underwritten by The Pew Charitable Trusts and administered at The New York Foundation for the Arts, 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.

Thanks to Maxine Morris and god.

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

Handel & Haydn

Artistic Director

Christopher Hogwood

Executive Director

Mary A. Deissler

President, Board of Governors

Robert Scott

Handel & Haydn Orchestra

Violin I

Kinloch Earle,
concertmaster
Jane Starkman
Cynthia Roberts
Sue Rabut-Cartwright
Judith Gerratt
Robert Seletsky

Violin II

Clayton Hoener*
Barbara Englesberg
Peter Kupfer
Anne-Marie Chubet
Anca Nicolau

**principal*

Viola

David Miller*
Robert Mealy
Nina Falk
Susan Seeber

Cello

Myron Lutzke*
Phoebe Carrai
Alice Robbins

Bass

Anne Trout*
Amelia Peabody Chair
Louise Koby

Harp

Alison Farrell

Flute

Wendy Rolfe*
Douglas Worthen

Oboe/English Horn

Stephen Hammer*
chair funded in part by
Dr. Michael Fisher
Sandler
Gonzalo Ruiz

Chalumeau

Richard Shaughnessy

Bassoon

Andrew Schwartz*
Nadina M. Jackson

Horn

Richard Menaul*
Grace & John Neises
Chair
R.J. Kelley

Trumpet/Cornetto

Jesse Levine*
Vincent Monaco

Trombone

Steven Lundahl*
Daniel Stillman
Cormack Ramsey

Timpani

Benjamin Harms

Handel & Haydn Chorus

Soprano

Gail Abbey
Roberta Anderson
Elizabeth Brant
Marilyn Bulli
Jean Danton
Sharon Kelley
Carol Millard

Alto

Susan Byers
Eleanor Kelley
Virginie Landre
Marjorie McDermott
Carl Strygg
Mary Ann Valaitis
Ethelwyn Worden

Tenor

Murray Kidd
Bruce Lancaster
Christopher Marrior
Manish Singh
Mark Sprinkle

Bass

Herman Hildebrand
John Holyoke
David McSweeney
Clifford Rust
Vincent Stringer

Chorusmaster/
Associate Conductor
John Finney

Artistic Administrator

Thomas L. Vignieri

Production Manager/Librarian

Jesse Levine

Personnel Manager

Richard Shaughnessy

The Handel & Haydn Society is supported in part by generous grants from the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts. This support enables H&H to present not only several concert series, but also an educational outreach program in over forty public schools throughout Massachusetts, and free public concerts that bring H&H's music to wider audiences.

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

the friends of BAM

BAM excels in great part due to the foresight of countless *individuals*

Joining the **Friends of BAM** is the best way to experience all that BAM has to offer! A gift as small as \$50 makes you part of the BAM family, and brings you a world of privileges, including a 15% discount on single tickets, exclusive advance notice of events, special ticket sale opportunities, and discounts on parking, restaurants, and the BAMbus. You will also have the unique experience of attending several working rehearsals during the season, at which you'll witness the artistic process first-hand!

Patron Priority

Patrons of BAM who contribute \$300 or more have the exclusive use of our **Patron Priority Ticket Service**, a unique service designed to make your experience at BAM as simple and convenient as possible. With one quick phone call, you'll have access to the very best seats in the house—seats which are exclusively available to Patrons of BAM. In addition, there is always personal service available to help with ordering or exchanging your tickets. As a Patron of BAM, you will also enjoy invitations to several opening night receptions each season, listing in all of BAM's programs, and much more.

BAM Patron Councils

Members of BAM's Patron Councils enjoy an extraordinary package of benefits in return for their special generosity.

When you join the **Producers Council** with a gift of \$1500, you and a guest will receive an invitation for one of two exceptional events, BAM's Next Wave gala or spring gala. You will also be our guest at all of our exciting opening night receptions and Meet-the-Artist events.

As a member of the **Chairman's Circle** (\$2500), you will receive an invitation for two to both galas, as well as an exclusive invitation to our annual reception with the Chairman of the Board of Trustees.

Membership in the **Production Committee** (\$5000 or more) brings you credit on all printed material for the production of your choice.

Ways of Giving

You can give a gift of support to BAM by check, credit card, or a gift of stock or other appreciated assets, if advantageous.

A Tradition of Innovation and Excellence

You can play a role in insuring BAM's tradition of innovation and excellence for future generations by making a gift to BAM in your will or trust. You can join a very special group who have included BAM in their long-range financial plans and have committed themselves to ensure that BAM's unique artistic mission will be secure for years to come.

Please call Dan Goldberg at **718.636.4194** for more information about all of these giving options.

BAM board of trustees

Chairman

Bruce C. Ratner *

President

Harvey Lichtenstein *

Chairman of the

Executive Committee

William I. Campbell *

Vice Chairmen

Neil D. Chrisman *

Rita Hillman *

I. Stanley Krieger *

Franklin R. Weissberg *

Members

Bettina Bancroft

Andrew Blessley

Jenne K. Britell

Norman J. Buchan

Henry Christensen, III

Robert A. Cohen

Beth Rudin DeWoody *

Charles M. Diker

Brendan J. Dugan

Arnold J. Eckelman *

Mallory Factor

Ronald E. Feiner, Esq.

Alan H. Fishman *

Thomas A. Florio

Robert L. Forbes

Michael Fuchs

Garrett W. Groscup

Frederick B. Henry

Sidney Kantor

Stanley H. Kaplan

Andrew K. Klink

Edgar A. Lampert *

John Lipsky

Eugene H. Luntley

Laurie Mallet

Charles W. Merideth

Martin F. Mertz

John Morning

Jonathan Newcomb *

Evelyn Ortner

Steven C. Parrish

David L. Ramsay,
M.D., M.Ed.

Jonathan F. P. Rose

Robert C. Rosenberg *

Arthur Shapiro

Mikki Shepard

Vaughn C. Williams, Esq.

Honorary Trustees

Seth Faison

Leonard Garment, Esq.

Paul Lepercq

Ame Vennema

Ex-Officio

Hon. Rudolph Giuliani

Robert B. Catell,

The Mayor's Representative

Hon. Howard Golden

Hon. Herbert E. Berman

Hon. Schuyler G. Chapin

* Executive

Committee Member

BAM staff

Executive & Program

Staff

Harvey Lichtenstein

President & Executive

Producer

Karen Brooks Hopkins

Executive Vice President

Joseph V. Mellilo

Producing Director

Alice Bernstein

General Manager

Tambra Dillon

Vice President for

Marketing & Promotion

Arthur J. Shaw

Vice President for

Finance & Administration

Administration

Elizabeth A. Sharp

Personnel Director

Gertrude S. Boothe

Receptionist &

Administrative Assistant

Carmen J. Gonzalez

Administrative Assistant

Box Office

Ellen O. Anderson

Treasurer

Fred Dorso

First Assistant Treasurer

Leslie Scharf

Marsha Rosenberg

William Sheehan

Assistant Treasurers

Building Operations

Jack Dobson

Director of Building

Operations

Kevin R. Patterson

Office Manager

Collie Dean, Security

Operations Manager

Stephen Hollowell

Director of Security

Daniel J. Dier

Building Services

Assistant

Serafin Castro

Mail Clerk

Altmease Frederick

Administrative Assistant

Maintenance and Security

Murray J. Clendenin

Ben McDonald

Roberto Solis

Supervisors

Kenneth Aguillera

Calvin Brackett

Ray Dorso

Harold Heath

Matthew James

Egerton Kelly

Sheraf Moustafa

Ron Rathan

Winston Smith

Haskell Walker

Jason Walters

HVAC and Repair Services

Lazzaro Curato

HVAC Supervisor

Courtney Harris

Bernard Lawrence

Micheal O'Hara

Anthony Shields

Majestic Theater

Barry Jackson

Building Services

Supervisor

Ismael Colon

Lucas Demetrious

Carla Puleo

Eileen Rathan

Lavelle Saunderson

Rawle Scott

Leslie Stevens

Lionel Stevens

Jason Taylor

Clara Thomas

Capital Projects

Peter M. Casler

Capital Projects Manager

Ken Rinker

Construction Coordinator

Education

Sharon M. DeMark

Acting Director

John Malatesta

Program Manager

Dayna M. Villafana

Program Assistant

Chantal Fetus

Education Assistant

BAM staff

Finance

Judith L. Stevens, Director
of Accounting and Finance
Peter Gee
Budget Manager
Cynthia Smith
Payroll Manager
Tonya Cobb
Fiscal Coordinator
Claudette Griffith
Accounting Manager
Donna Abraham
Accounts Receivable/
Cash Receipts Supervisor
Mark Simon
Accounts Payable Clerk
Merina Stroud
Office Assistant
Shelly Marshall
Office Assistant

General Management and Production

General Management
Lynn Moffat, Associate
General Manager
Mary E. Reilly
Director of Artist Services
Angela Gardner, Assistant
Director of Artist Services
Robert Marlin
Assistant General Manager
Robin M. Ford
Administrative Assistant
Andrew E. Wagner
Assistant to the General
Manager/Rentals Manager

Theater Management

Bob Riordan
Theater Manager
Christine Gruder
Associate Theater Manager
Jacqueline David
Pamela Harrison
John Jones
Bernadine Thomas
Theater Staff Supervisors

Production

Colman Rupp
Production Manager
Mark London
Benjamin A. Solotaire
Lauren B. MacKenney
Production Coordinators

Peg Schuler
Production Office Manager

Crew

Don Riordan
Crew Chief
Chris Butts
Head Electrician,
Lepercq Space
James D'Adamo
Head Electrician,
Opera House
Bill Horton, Jr., Utility Man
James Kehoe
Head Carpenter, Playhouse
Howard Larson
Head Electrician, Playhouse
Pat McDonald
Master of Properties
Thomas Paulucci
Sound Engineer
Lewis Resnick
Electrician, Opera House
Peter Shuskewitch
Flyman, Opera House
Cyrus Similly
Head Carpenter,
Opera House
Ernest Southerland
House Maintenance
Mary Lou Houston
Wardrobe Supervisor

Management

Information Systems

Ronald T. Adams
Director of MIS
Afshin Afshar
Systems Manager
Julie Liang
PC Support
Larry Rose
Telecommunications
Manager

Marketing and Promotion

Marketing
Harry J. McFadden
Director of Marketing
Jeffrey Levine
Marketing Manager
Diana Robinson Frazier
Assistant to the
Vice President

Dewonnie Frederick
Marketing Assistant

Community Relations and Audience Development

Pamela Mosley, Community
Relations Manager
Stephen P. Millikin, Audience
Development Manager

Design

Rafael Weil
Director of Design
and Publications
Lynn Fylak
Senior Designer
Matthew Lanza
Resources and
Production Manager

Advertising

Jan Winarsky
Advertising and
Promotions Manager

Publicity and Public Relations

William Murray
Director, Press and
Public Relations
Heidi Feldman
Senior Press
Representative
Victoria Vazquez
Press Associate

Subscription and Ticket Services

Karen Winer
Director of Ticket and
Customer Services
Richard Larter
Telemarketing and
Telefundraising Manager
Trevor David
Ticket Services Manager
Helga Barrow
Suzette Briscoe
Gloria Hodgson
Ticket Services Associates

Planning and Development

Development
Denis Azaro
Director of Development

Jacqueline A. Kravetz
Director of
Institutional Giving
Brian Grundstrom
Fiscal Manager
Lisa Rodriguez
Executive Assistant/
Office Manager
Dan Goldberg
Membership Manager
Richard Serrano
Research Associate
Yvonne Balbin
Development Associate
Emily Sweet
Development Associate
Robert Boyd
Campaign Associate
Jennifer Baker
Administrative Assistant
Pamela Gill, Bookkeeper
Cynthia Stokes, Receptionist

Sponsorships

& Special Events

Lynn M. Stirrup
Director
M. Lourdes Marquez
Sponsor Services Manager
Gail Peck
Special Events Coordinator
Kendra Lott
Special Events Associate
Ilya Gurtenboim
Fiscal Coordinator
Manny Rodriguez
Patron Ticket Coordinator
Michael Giorgio
Patron Ticket Coordinator

President's Office

Limor Tomer
Audience Services Manager
Barbara Olsen-Cummings
Executive Secretary
Richard D. Weed, Special
Assistant to the President
Kathe Rogerson Reine
Office Assistant

Programming

Scott A. Watson
Assistant to the
Producing Director
Sara J. Pasti, Visual Arts
Initiative Project Director

who's who (continued)

John Finney (Chorusrmaster/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.

Set construction by Hudson Scenic Studio and I. Weiss and Sons

Costumes executed by Euro Co, Izquierdo Studio, and Studio Rouge.

Fabric dyeing by Gene Mignola, Inc.

Transportation by Denka Trucking

Understudies: **Carl Strygg**, Orfeo; **Christine Brandes**; Euridice, **Jean Danton**, Amor

Columbia Artists Management, Inc.

Personal Direction **Michael Mushalla**

The Wang Center for the Performing Arts, under the leadership of President and Chief Executive Officer Josiah A. Spaulding, Jr., serves as the proud national sponsor of *Orfeo ed Euridice*. The Center is nationally recognized for its historic state-of-the-art theater and arts education outreach programs. An advocate for bringing classical art forms to contemporary society, the organization co-presented, with Dance Umbrella, the New England premieres of Mr. Morris' *L'Allegro, il Penseroso ed il Moderato* in 1994, and choreographer Bill T. Jones' *Still/ Here* in 1995. The Center has also produced cutting-edge presentations including a stage collaboration between Boston Ballet and the Boston Pops Esplanade Orchestra for the Center's fifth anniversary, back-to-back screenings of film trilogies produced by Steven Spielberg, and the first-ever collaboration between Grammy Award-winning jazz and gospel legends Eddie Palmieri and The Winans.

RAM Snrings

RAM French Theater

In the Loneliness of the Cottonfields

By Bernard-Marie Koltès,
directed by Patrice Chéreau

February 23—March 3

Don Juan

By Molière, directed by Jacques Lassalle
Comédie-Française

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

June 8—14

RAM Opera

Orlando

Georg Friedrich Handel
Les Arts Florissants, conducted by William Christie
Directed by Robert Carsen

February 9—13

Orfeo ed Euridice

Christoph Willibald von Gluck
Directed and choreographed by Mark Morris
Conducted by Christopher Hogwood

May 16—18

Brooklyn
Academy
of
Music

1996

Brooklyn Philharmonic Orchestra

Orientalism

February 16—18

Conducted by Robert Spano

Music of Rimsky-Korsakov, Debussy, Ravel, McPhee, Reich

The Plow that Broke the Plains

March 29—31

Conducted by David Loebel

A Virgil Thomson Centenary

Beethoven's Ninth

May 31 & June 1

Conducted by Dennis Russell Davies

RAM Family Programs

International Children's Festival

May 11 & 12

DanceAfrica

May 24—27

651 • An Arts Center at the RAM Maie

Music

Betty Carter: Jazz Ahead

April 13

An Evening at Bricktop's with Bobby Short

April 24—26

Carnival d'Afrique Caribbean

June 1

New Orleans Mardi Gras

June 2

Dance

Donald Byrd/The Group

April 19 & 20

Compagnie Ébène

June 8 & 9

Compagnie Azanie

June 14 & 15

For a brochure or more information
please call 718.636.4100

take the BAMbus

for BAMbus information and reservations, please call

718.636.4100.

sponsored by Brooklyn Union

The BAMbus provides convenient transportation to and from BAM. The BAMbus leaves from Lexington Ave. and 51st St. (southwest corner) one hour prior to curtain-time and returns to Manhattan immediately following the performance.

On the return trip, the BAMbus stops at Houston St. and the Bowery, then travels north on 3rd Ave., stopping at Astor Place, 23rd, 34th, 42nd, 51st, 60th, 72nd and 86th Streets. At 86th the BAMbus crosses to Broadway, and travels south on Broadway, stopping at 86th, 72nd, 66th and 57th Streets.

The one-way fare is \$5.00. Friends of BAM and BAMinsiders pay \$4.00 each way. Reservations (strongly recommended) can be made up to 24 hours in advance.

directory

BAM Ticket Services

718.636.4100
General information,
subscription sales,
BAMinsider and
Friends of BAM ticket
sales and customer
service.

Ticketmaster

212.307.4100
Full price single tickets
to all BAM, 651 and
Brooklyn Philharmonic
events.

BAMbus

718.636.4100
Make your BAMbus
reservation up
to 24 hours prior
to curtain-time.

Fax Orders

718.857.2021

Membership

718.636.4194
Information on
BAM's membership
program and
members' benefits.

Special Events

718.636.4182

Student / Senior Rush Information

718.636.4100
For availability, please
call on the day of the
performance.

Group Sales

*For orders
of 20 or more*
In New York City:
212.398.8383
Outside New York City:
800.223.7565

BAM Rentals

718.636.4198
BAM stages are
available for rent
when not in use for
BAM presentations.
Past renters have
included MTV,
PolyGram, HBO,
Long Island University,
& American Public
Radio.

BAM Administrative Offices

718.636.4111

Brooklyn Philharmonic Orchestra

718.636.4137

651: An Arts Center at the BAM Majestic Theater

718.636.4181