

# CAL PERFORMANCES



*Stagebill*  
Dec. 1996

# CONTENTS December 1996



*Roasting a chestnut: the Mark Morris Dance Group's irreverent take on a holiday tradition, **The Hard Nut**, comes to Zellerbach Hall, December 14–21. See story, page 18.*

## 9 The Program

### 18 Cracking the Nut

Too many Sugar Plums dancing in your head? Choreographer Mark Morris offers an antidote to ballet's *Nutcracker* glut with *The Hard Nut*, his tough and beautiful new take on an old tale. **Robert Greskovic** takes a look at Morris' contemporary classic.

### 26 Christmas Casserole

The colorful residents of Tuna, Texas are back! *A Tuna Christmas*, the yuletide sequel to *Greater Tuna*, is a quirky blend of celebration and satire. As it swings into the Marines Memorial Theatre, December 11–22, **Peter Cieply** harks the heralds.

### 42 Hot Cole

He's the Belasco of Berkeley, the Zeigfeld at the Zellerbach. For the last ten years Robert Cole has presented a dizzying array of the best in avant-garde and cutting-edge performing arts. As Cole celebrates a decade as the Director of Cal Performances, **Rita Felciano** seeks the secret of his success.

*Cover illustration by Beatrice Coron*



96/97<sup>S e a s o n</sup>

# Cal Performances

The Only Place To Be

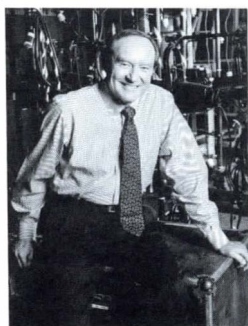
December 1996

|                                       |     |
|---------------------------------------|-----|
| From the Director                     | 10  |
| Program Notes:<br><i>The Hard Nut</i> | 11  |
| Event Calendar                        | 35A |
| Patron Information                    | 36A |
| Sightlines                            | 37  |
| Cal Performances Administration       | 37A |
| Supporters                            | 39  |

**Cal Performances**

UNIVERSITY OF CALIFORNIA AT BERKELEY

## From the Director



An important part of our mission at Cal Performances has been to establish enduring relationships with artists in the early stages of their careers and to develop long-term partnerships that benefit

both the artist and our audiences. One of Cal Performances' most treasured artistic friendships is the one we have fostered with Mark Morris and his superb company. And this season, we have the chance to see three different programs from this amazing choreographer.

As we enter into the holiday season, we are looking forward to one of the most exciting events of this performance year when the Mark Morris Dance Group returns with the eagerly awaited West Coast premiere of *The Hard Nut* (December 14–21), Morris' witty reinvention of the classic *Nutcracker* ballet based upon the original E.T.A. Hoffman story *The Nutcracker and the Mouseking*. Morris developed *The Hard Nut*—which has only been seen live in Brussels, New York, and Edinburgh—while he was in residence at Belgium's Théâtre Royal de la Monnaie, one of Europe's leading opera houses and an institution with tremendous resources. As a result, the scale and lavish detail of this spectacular production are indeed fantastic to behold! And we are thrilled to offer you the chance to experience *The Hard Nut* the way it was meant to be seen, with Tchaikovsky's complete score performed live by members of the Berkeley Symphony Orchestra and Piedmont Children's Chorus. This is truly a *Nutcracker* like no other, a landmark event in the long and celebrated history of this magical story.

Our collaboration with the Mark Morris Dance Group has produced such wonderful past productions as *L'Allegro* in 1994 and last season's *Dido and Aeneas*. We eagerly look forward to the company's return in the spring with two remarkable events. First up is the world stage pre-

miere of Morris' new work set to Bach's Suite No. 3 for unaccompanied cello. The company will dance the work to a live accompaniment by the incomparable Yo-Yo Ma—their only live performance in the world together this season! The program will also include the world premiere of a new ballet (commissioned by Cal Performances) set to a new composition by Lou Harrison and performed by Mr. Ma and guest artists Ian Swenson and Nicholas Lozovsky (*violin*), Geraldine Walther (*viola*), and William Winant (*percussion*). The Mark Morris Dance Group will then join forces with members of the Philharmonia Baroque Orchestra, the Sausalito String Quartet, and other special guest artists for a look at some of Morris' most successful choreographic efforts (March 13–16)—a rare opportunity to experience some of his finest works as they receive their first performances to live music in the Bay Area.

Of course, the new year also brings us rich offerings from a wide range of other outstanding artists, including the Paris Opera Ballet Ensemble (January 11 and 12), the Budapest Festival Orchestra (January 24), and, in collaboration with Bay Area Pianists, a groundbreaking, three-day tribute to Henry Cowell and his rich legacy (January 31–February 2). And at the end of January, the phenomenally popular Alvin Ailey American Dance Theater returns for a nine-performance engagement (January 31 - February 9), bringing us several eclectic programs of new works and audience favorites.

If you haven't already received a complete performance schedule, please pick up a 1996/97 season brochure in the lobby or at our ticket office. I wish you great joy and prosperity in this holiday season and look forward to seeing you often in the coming new year.

Robert W. Cole  
Director, Cal Performances

# Cal Performances

Gift ideas:

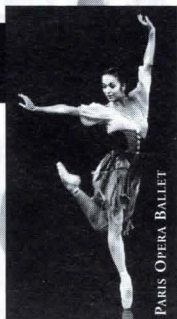


THE GOSPEL AT COLONUS



SHENTANG PEKING OPERA COMPANY

JAM ON THE GROOVE



PARIS OPERA BALLET

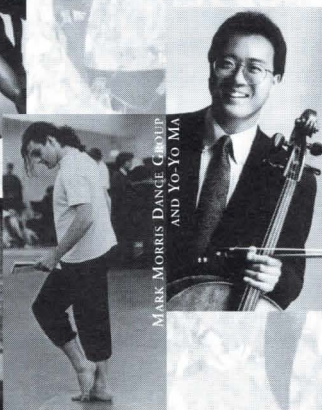


ALVIN AILEY AMERICAN DANCE THEATER

*This holiday season, treat someone special to the best in the performing arts.*

*Gift Certificates for Cal Performances' 1996/97*

*season are available in any denomination—over 20 spectacular events to choose from!*



MARK MORRIS DANCE GROUP AND YO-YO MA

For Gift Certificates  
and information  
call 510.642.9988

**Cal Performances**

UNIVERSITY OF CALIFORNIA AT BERKELEY



## *The Hard Nut*

December 14-21, 1996

Zellerbach Hall

Based on *Nutcracker and Mouseking* by E.T.A. Hoffmann

Music by Piotr Ilyitch Tchaikovsky (*Nutcracker*, Op. 71)

Mark Morris, *choreography*

Robert Cole, *conductor*

Adrianne Lobel, *set design*

Martin Pakledinaz, *costume design*

James F. Ingalls, *lighting design*

Production based on the work of Charles Burns

Mark Morris Dance Group

Members of the Berkeley Symphony Orchestra

Piedmont Children's Choir

Sue Bohlin, *conductor*

*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 made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a state agency.*

*Philip Morris Companies Inc. is the sponsor of the Mark Morris Dance Group New Works Fund.*

*Cal Performances would like to thank*

*The William and Flora Hewlett Foundation for their generous support.*

*Cal Performances is supported, in part, by the National Endowment for the Arts, a federal agency that supports the visual, literary and performing arts to benefit all Americans, and by the California Arts Council, a state agency.*

# Cast

---

*Marie* Marianne Moore

*Fritz* June Omura

*Louise/Princess Pirlipat* Tina Fehlandt

*Dr. Stahlbaum/King* Barry Alterman

*Mrs. Stahlbaum/Queen* Peter Wing Healey

*Housekeeper/Nurse* Kraig Patterson

*Drosselmeier* Rob Besserer

*Nutcracker/Young Drosselmeier* William Wagner

*Barbie Doll* Julie Worden

*Robot* Derek Clifford

## *Party Guests*

Joe Bowie, Ruth Davidson, Shawn Gannon, Victoria Lundell, Mark Morris,  
Rachel Murray, Mireille Radwan-Dana, Guillermo Resto, William Wagner

*Rat King* Julie Worden

## *Rat Soldiers*

Katharina Bader, Juliet Burrows, Marjorie Folkman,  
Susan Shields, Utafumi Takemura, Jordana Toback

## *G.I. Joe Soldiers*

Charlton Boyd, Derek Clifford, Ruben Graciani, Dan Joyce, Vernon Scott

*Changers* John Heginbotham, Ronnie Thomson

## *Snow*

Katharina Bader, Joe Bowie, Charlton Boyd, Juliet Burrows, Derek Clifford,  
Ruth Davidson, Tina Fehlandt, Marjorie Folkman, Shawn Gannon, Ruben Graciani,  
Lauren Grant, Dan Joyce, Victoria Lundell, Rachel Murray, June Omura,  
Kraig Patterson, Mireille Radwan-Dana, Guillermo Resto, Vernon Scott,  
Susan Shields, Utafumi Takemura, Julie Worden

*Suitors* Derek Clifford, John Heginbotham

*Dentist* Charlton Boyd

*Rat Queen* Rachel Murray

*Spanish* Mireille Radwan-Dana, Guillermo Resto

## *Arabian*

Charlton Boyd, Derek Clifford, Ruben Graciani, Dan Joyce, Mark Morris

## *Chinese*

Shawn Gannon, Susan Shields, Utafumi Takemura

## *Russian*

Katharina Bader, Marjorie Folkman, Victoria Lundell,  
Rachel Murray, Jordana Toback, Julie Worden

## *French*

Joe Bowie, Juliet Burrows, June Omura, Vernon Scott

## *Flowers*

Katharina Bader, Joe Bowie, Juliet Burrows, Ruth Davidson, Marjorie Folkman,  
Shawn Gannon, Lauren Grant, Dan Joyce, Victoria Lundell, June Omura,  
Mireille Radwan-Dana, Guillermo Resto, Jordana Toback, Julie Worden



Photo: C. Ashmore

## ACT I

Dr. and Mrs. Stahlbaum's annual Christmas Eve Party. Their children Fritz, Marie and Louise wait in the den. Party dances: polka, hokey-pokey, hesitation, stroll, bump, waltz. Friend of the family Drosselmeier brings animated toys that he's made. He gives a Nutcracker to the children. Fritz breaks it. The children fight. Dr. Stahlbaum changes the subject. The guests go home. The family goes to bed. The housekeeper cleans up.

Marie can't sleep and comes downstairs to see if the Nutcracker is resting comfortably. At midnight she is frightened by rats. Everything in the room grows to giant size. G.I. Joes led by the Nutcracker battle rats led by their mutant King. Marie kills the King with her slipper. She falls, unconscious. The Nutcracker is transformed into a young man. Marie is tucked in. A worried Drosselmeier makes his way through the blizzard.

## ACT II

Marie is in a fever. Drosselmeier comes to see if Marie is resting comfortably and tells her one of his stories:

### THE HARD NUT

Once upon a time, a King and a Queen had a beautiful baby girl named Pirlipat. The Queen's old enemy the Rat Queen threat-

ened to ruin little Pirlipat. The nurse and the cat were left to guard the baby at night. While the nurse and cat slept, the Rat Queen destroyed Princess Pirlipat's face. The Royal Family was horrified by the sight of their formerly beautiful daughter. The Rat Queen explained that the Princess would regain her beauty only after a young man cracked the hard nut, Krakatuk, with his teeth and stepped backwards seven times. The King commanded Drosselmeier to find the hard nut or face decapitation. Drosselmeier set off in search of the hard nut. He traveled the world for 15 years before finding it back at home.

The ugly teenage Pirlipat watched as one young man after another attempted to crack the hard nut. The last one to try was Drosselmeier's own nephew. He succeeded. On his seventh step backward he stepped on the Rat Queen, killing her. Pirlipat became beautiful and rejected the young Drosselmeier as he started to become ugly—like a nutcracker . . .

At this point Marie interrupts the story and offers her love to young Drosselmeier. Mrs. Stahlbaum acknowledges her daughter's new maturity with a flower dance. Everyone in the world joins Marie and young Drosselmeier in celebrating their love. The two go away together forever.

## EPILOGUE

Louise and Fritz are sent to bed.

# About the Artists

---

## Mark Morris Dance Group

|                   |                      |                 |                  |
|-------------------|----------------------|-----------------|------------------|
| Katharina Bader   | Rob Besserer         | Joe Bowie       | Charlton Boyd    |
| Juliet Burrows    | Derek Clifford       | Ruth Davidson   | Tina Fehlandt    |
| Marjorie Folkman  | Shawn Gannon         | Ruben Graciani  | Lauren Grant     |
| Peter Wing Healey | John Heginbotham     | Dan Joyce       | Victoria Lundell |
| Marianne Moore    | Rachel Murray        | June Omura      | Kraig Patterson  |
| Faith Pilger      | Mireille Radwan-Dana | Guillermo Resto | Vernon Scott     |
| Susan Shields     | Utafumi Takemura     | Ronnie Thomson  | Jordana Toback   |
| William Wagner    | Megan Williams       | Julie Worden    |                  |

*Artistic Director*  
Mark Morris

*General Director*  
Barry Alterman

*Managing Director*  
Nancy Umanoff

Johan Henckens, *technical director*  
Michael Osso, *development director*  
Eva Nichols, *executive administrator*  
Lynn Wichern, *fiscal administrator*  
Lesley Berson, *development associate*  
Michael Chybowski, *lighting supervisor*  
Linda Dowdell, *musical director*  
Susan Ruddie, *assistant costume designer*  
Patricia White and Pamela Anson, *wardrobe supervisors*  
Debra Coleman, *hair/make-up supervisor*  
Dirk Loomans and Constantine S. Leonardos II, *assistants to the technical director*  
Mark Selinger (Kaye, Scholer, Fierman, Hays & Handler), *legal counsel*  
David S. Weiss, M.D., *orthopaedist*  
Kathryn Lundquist, CPA, *accountant*



**Piotr Ilyitch Tchaikovsky** (1840-93) began his career as a civil servant. In 1862, he gave up his job and enrolled at the St. Petersburg Conservatory. He was offered the Professorship of

Harmony at the newly opened Moscow Conservatory in 1866. After the success of his first piano concerto, he began a correspondence with Nadezhda von Meck, a wealthy widow, whose financial support enabled him to devote himself to composition. They remained correspondents until a misunderstanding in 1890 ended their relationship, but they never actually met. Tchaikovsky made a disastrous marriage in 1877, possibly in an attempt to conceal his homosexuality; a separation followed an attempted suicide after only 11 weeks of marriage. Despite his subsequent depressions he managed to produce his most successful opera, *Eugene Onegin* (1877-78), his Symphony No. 4 (1878) and his Violin Concerto (1878) during this period. In 1881 he gave up teaching at the Conservatory and for the next seven years was deeply involved in composition. His death from cholera in St. Petersburg, after imprudently drinking unboiled water, occurred soon after the first performance of his Symphony No. 6 (*Pathétique*) in 1893.



**Mark Morris** (*choreographer*) was born and raised in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He performed with an eclectic array of companies in the

early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980. He has since created over 90 works for the Dance

Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet and American Ballet Theatre. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces, including three evening-length works—*The Hard Nut*, *L'Allegro, il Penseroso ed il Moderato* and *Dido and Aeneas*—and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is noted for his musicality—he has been described as “undeviating in his devotion to music”—and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera as both a choreographer and a director. Most recently, he directed and choreographed a production of Gluck’s *Orfeo ed Euridice*, and he will direct and choreograph a Royal Opera, Covent Garden production of Rameau’s *Platée*, which will premiere at the Edinburgh International Festival in 1997. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

**Mark Morris Dance Group** was formed in 1980 and gave its first concert that year in New York City. In the following years, the company’s touring schedule steadily expanded to include cities both in the United States and in Europe and, in 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the U.K.’s *South Bank Show*. The company returned to the United States in 1991 as one of the world’s leading dance companies, performing across the U.S. and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world—audiences have become accustomed to the Group’s

# About the Artists

regular and frequent appearances here in Berkeley, as well as in Boston, MA; at the Jacob's Pillow Dance Festival; and at the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for Unaccompanied Cello (the world stage premiere of which will be presented by Cal Performances this spring), and a film version of Mr. Morris' *Dido and Aeneas*, both scheduled to air around the world during the 1996-1997 season.

**Robert Cole** (*conductor*) received his M.A. in music from the University of Southern California School of Music and went on to study conducting with Richard Lert in California; Leonard Bernstein and Leon Barzin at the Tanglewood Music Center; and Hans Swarowsky in Europe. He served as Associate Conductor of the Buffalo Philharmonic Orchestra and has appeared as a guest conductor with the Florida Philharmonic, the Sacramento Symphony, the Pasadena Symphony, the Hartford Ballet, the Chattanooga Symphony, and many other symphonic, dance, and operatic organizations. In addition, Mr. Cole was formerly the Executive Director and Music Director of the Ballet Society of Los Angeles, and has conducted and produced both opera and musical comedy in California and New York. Since 1986, Robert Cole has been Director of Cal Performances on the campus of the University of California, Berkeley. He is also General Director of the Berkeley Festival & Exhibition, an international festival of music he founded in June of 1990.

**The Berkeley Symphony Orchestra (BSO)** was founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, a young protégé of Sir Adrian Boult, the great English maestro. The group was conceived in the spirit of the London Promenade concerts, which focus mainly on the more familiar and accessible side of the symphonic repertoire.

Kent Nagano took over the orchestra in 1979 and charted a new course by offer-

ing innovative programming that included new compositions and neglected older works. Under Nagano, the Orchestra developed an image congruous with more serious and sophisticated programming. Among the 20th-century composers Maestro Nagano began to program was Olivier Messiaen, who agreed to come to Berkeley to assist in the preparation of his imposing oratorio *The Transfiguration of Our Lord Jesus Christ*. Messiaen later returned for the West Coast premiere of his orchestral score *From the Canyons to the Stars*.

In 1984 the BSO presented an ambitious program—an evening of works by Frank Zappa with augmented orchestra, life-sized puppets, and moving stage sets, which brought the Orchestra international attention. Through the dedication of its musicians and the hard work of a reorganized board of directors, the organization has grown with each successive year.

In recent seasons, the BSO has continued its tradition of programming world premieres at a pace that few orchestras could approach, while expanding its performance of the romantic repertoire.

The BSO recorded William Kraft's Horn Concerto on Harmonia Mundi in 1993 and Jeff Beal's improvisational jazz trumpet concerto, *Alternate Route for Tri-loka*, in March 1994. In 1995 the Orchestra recorded CDs of music by Peter Scott Lewis and Frank Martin with New Albion Records. The Lewis disc, *Where the Heart Is Pure*, was released in January 1996. The Martin disc, featuring violinist Stuart Canin and soprano Sara Ganz, was released in August 1996.

**The Piedmont Choirs** were founded in 1982 and include over 300 members in 10 different ensembles representing 14 different Bay Area cities. The Choirs perform a broad selection of music throughout the San Francisco Bay Area, and have collaborated with numerous other professional music organizations, including the San Francisco Symphony, the University of California Orchestra and Chorus and the Berkeley Symphony.

In 1992 and 1996, the Choirs received a first prize for their performance of contemporary music at the Kathaumixw Interna-

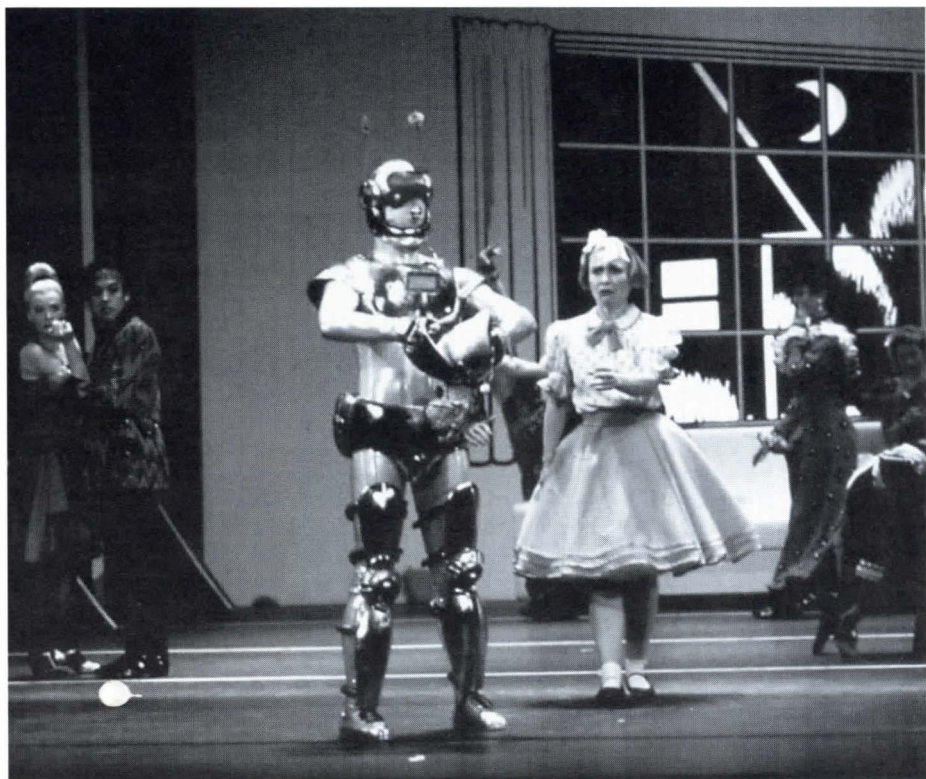


Photo: C. Ashmore

tional Choral Festival in British Columbia. The ensembles have also distinguished themselves in competitions and concert halls in North America, Hong Kong, Taiwan, the Russian far east, the United Kingdom, Scandinavia and Estonia. In June 1997, the Piedmont Choirs will sponsor the fourth Golden Gate International Children's Choral Festival, with choirs participating from all over the world, culminating in a concert featuring over 500 voices.

**Robert Geary**, founding artistic director of the Piedmont Choirs, is also Music Director of the San Francisco Chamber Singers and the San Francisco Choral Society. Mr. Geary and his choirs have commissioned and premiered numerous works and he has prepared choirs for many of the world's leading conductors. **Sue Bohlin**, assistant director and principal accompanist for Piedmont Choirs, is conducting the Piedmont Children's Choir Concert Choir for performances of *The Hard Nut*.

**Adrianne Lobel** (set designer) has designed the sets for Mark Morris' *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut* and *Le Nozze di Figaro*, all of which premiered at the Théâtre Royal de la Monnaie in Brussels, as well as the recent *Orfeo ed Euridice*. She designed sets for the Tony award-winning musical *Passion* (Sondheim/Lapine) on Broadway. For Peter Sellars she designed sets for *Nixon in China* (Houston Grand Opera, Brooklyn Academy of Music, The Kennedy Center), *The Marriage of Figaro* and *Così fan tutte* (Pepsico Summerfare, Paris, Vienna), *The Magic Flute* (Glyndebourne Festival Opera) and *The Rake's Progress* (Chatelet Opera in Paris). Other opera credits include *Lohengrin*, directed by Anja Silja (La Monnaie, Houston Grand Opera) and *Street Scene*, directed by Francesca Zambello (Houston Grand Opera, Berlin). Lobel has also worked in many American regional theaters and received an Obie for her work Off-Broadway. Her film credits include *Five Corners* and *Life with*

# About the Artists

**Mikey.** Current projects include *Lady in the Dark* at the National Theatre in London, directed by Francesca Zambello, and *Platé* for Mark Morris at Covent Garden.

**Martin Pakledinaz** (*costume designer*) has worked with Mark Morris in Brussels at the Théâtre Royal de la Monnaie (*The Hard Nut*, *Wonderland*, *Le Nozze di Figaro*), Paris (*Ein Herz*), San Francisco (*Maelstrom*, *Pacific*) and New York (*A Lake*, *Orfeo ed Euridice*). Other dance credits include *The Tuning Game* for Helgi Tomasson (SFB), *Cinderella* for Kent Stowell (PNB) and *Ogive* for Feld Ballets/NY. His designs for opera and theater have been seen at the Metropolitan Opera, and in Seattle, Santa Fe, Boston, Toronto, Stockholm, Amsterdam and St. Louis. New York credits include *The Father* with Frank Langella; *Golden Child*, directed by David Henry Hwang; James Lapine's *Twelve Dreams* and Kevin Kline's *Hamlet* (Public Theatre and PBS). Mr. Pakledinaz's work on the TNT film *Grand Isle*, starring Kelly McGillis, earned a Cable/Ace Award nomination. Mr. Pakledinaz is at work on new dances for Lila York for San Francisco Ballet and Mark Morris for spring 1997 at Cal Performances.

**James F. Ingalls** (*lighting designer*) has designed several works for Mark Morris, including *L'Allegro*, *il Penseroso ed il Moderato*; *Dido and Aeneas*; 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* at Cal Performances and on its European tour; *The Rake's Progress* in Paris; and *The Death of Klinghoffer* at San Francisco Opera. At Berkeley Rep he designed *McTeague* and *The Revenger*.

**Charles Burns** (*concept designer*) was born in Washington, DC, in 1955 and currently lives in Philadelphia with his wife, painter Susan Moore, and his two daughters, Ava and Rachel. His illustrations and comics have been widely published in Europe and

the United States in such magazines as *RAW*, *Time*, *The New York Times Magazine* and *Rolling Stone*. His books include *Skin Deep* (Penguin Books, 1992), *Hard-Boiled Defective Stories* (Pantheon, 1988) and *Facetasm* (Gates of Heck, 1992).

**Barry Alterman** (*performer*) is General Director of the Mark Morris Dance Group.

**Katharina Bader** (*performer*) has performed in Mark Morris' *Behemoth*; *L'Allegro*, *il Penseroso ed il Moderato*; *Stabat Mater*; and *The Hard Nut*. She has also danced with Compagnie Christine Bastin/Paris since 1992.

**Rob Besserer** (*performer*). José Limon Dance Co. 1972-73; Lar Lubovitch Dance Co. 1973-83; Mark Morris Dance Group 1983-present; White Oak Dance Project (founding member); five collaborations with Martha Clarke 1985-95; 1987 Obie award for Off-Broadway performance.

**Joe Bowie** (*performer*), 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 and Ulysses Dove. He danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

**Charlton Boyd** (*performer*) 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 José Limon Technique Video, Volume 1, and other music videos.

**Juliet Burrows** (*performer*) grew up in Millstone, New Jersey, and has danced with American Ballet Theatre II, Dutch National Ballet, Eglevsky Ballet and JoAnn Fregalette Jansen, among others.

**Derek Clifford** (*performer*) graduated from Northwestern University in 1988. He has

performed in *The Hard Nut* since 1991. He has also worked with choreographers Dan Wagoner, Lynn Brown, Hope Clark, Douglas Dunn, Marjorie Folkman, Alan Good, Neta Pulvermacher and The New York Baroque Dance Company. His favorite pastime is fishing. s.d.g.

**Ruth Davidson** (*performer*), 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** (*performer*) 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 and 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.



Photo: Tom Brazil

**Marjorie Folkman** (*performer*) graduated from Barnard College. She has danced for Spencer/Colton, Kraig Patterson, Neta Pulvermacher and Sara Rudner, and with the Repertory Understudy Group for the Merce Cunningham Dance Company.

**Shawn Gannon** (*performer*) is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Wiener Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians and Jane Comfort and Company.

**Ruben Graciani** (*performer*) is from Kitty Hawk, North Carolina. He is a graduate of

# About the Artists

---

North Carolina School of the Arts, and recently received his BFA from the State University of New York at Purchase. He has performed in the U.S. and abroad with Purchase Dance Corps, Kelly Holcombe and Company and Kevin Wynn Collection.

**Lauren Grant** (*performer*), a native of the Chicago area, graduated from NYU's Tisch School of the Arts dance program with a BFA. She recently performed in New York City with Peter Pucci Plus Dancers at the Joyce Theater; with Saeko Ichinohe and Company at the Asia Society; and with The Joe Alter Dance Group.

**Peter Wing Healey** (*performer*) began his dance career in such roles as "Icarus" by Lucas Hoving, "El Indio" in *La Malinche* by José Limón, "Man" in *Day on Earth* by Doris Humphrey, "The Triumphant Egyptian" in the 1978 Houston Opera production of Verdi's *Aida* and "Desire" in *Chairs* by Anna Sokolow. His contribution to minimalism consisted of four years in the late 1970s with Laura Dean Dancers and Musicians. In 1985 he founded his own company, The Mesopotamian Opera. His latest opera, *Sunset Salome*, was performed in New York City last spring at HERE.

**John Heginbotham** (*performer*) is originally from Anchorage, Alaska. He graduated from the Juilliard School in 1993 and has subsequently performed with Pilobolus Dance Theater, Mark Morris Dance Group, John Jasperse, as John the Baptist in the Mesopotamian Opera's *Sunset Salome*, and most recently in the Susan Marshall/Philip Glass dance opera *Les Enfants Terribles*.

**Dan Joyce** (*performer*), from Stuart, Virginia, began his dance training at the North Carolina School of the Arts, where he received his BFA 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** (*performer*) was born in Berkeley, California, then moved to Detroit, where she studied dance with Rose Marie Floyd and Dolores Allison. She danced pro-

fessionally 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. She danced with The Parsons Dance Company for four years, and has been with the Mark Morris Dance Group since 1994. Victoria gives special thanks to David Matiano, who is a continual source of inspiration.

**Marianne Moore** (*performer*) 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** (*performer*) 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** (*performer*) 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** (*performer*) was born in Trenton, New Jersey, and received his BFA in 1986 from the Juilliard School. He joined the Mark Morris Dance Group in 1987.

**Mireille Radwan-Dana** (*performer*) was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore from 1978-1986. She then moved to Brussels to attend the Mudra School from 1986-1988. She joined the Mark Morris Dance Group in 1988.

**Guillermo Resto** (*performer*) dances with Mark Morris.

**Vernon Scott** (*performer*) began life in Houston, Texas, and first studied dance at New York University. He continued his dance

training at the Juilliard School, where he received his BFA. He has worked on Mark Morris' *L'Allegro, il Penseroso ed il Moderato* and has performed with Stephen Petronio Company, Pilobolus Dance Theatre, Elisa Monte Dance Company, Lar Lubovitch Dance Company, and in BAM's Wilson/Glass/Dove production of *the CIVIL warS*. He is currently a member of White Oak Dance Project.

**Susan Shields** (*performer*) has performed and taught professionally for the past 11 years. She has performed with the Washington Ballet Company, Feld Ballets NY, Laura Dean Dancers and Musicians and the Lar Lubovitch Dance Company. She currently teaches at George Mason University and the Shenandoah Conservatory in Virginia.

**Utafumi Takemura** (*performer*) started her serious dance training with Dona Mense while living in Taiwan about 10 years ago. Since then she received her BFA in dance from SUNY at Purchase and her MFA from NYU where she was the recipient of the Seidman Award for Dance. She performs with various choreographers and companies in New York City.

**Ronnie Thomson** (*performer*) enjoys a gin and tonic after the show.

**Jordana Toback** (*performer*) has performed with Mark Morris Dance Group in both *The Hard Nut* and *L'Allegro, il Penseroso ed il Moderato*. She has also performed in the works of Patricia Hoffbauer, Douglas Dunn, Amy Pivar Dances, Peter Healey (opera) and Meg Wolf, as well as continuing her own choreography in collaboration with director Louie Scheeder. In 1994, she was a recipient of the New York State Regional Initiative Grant.

**William Wagner** (*performer*) 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** (*performer*) hails from Los Angeles and Toronto. 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 1988 and teaches regularly in New York.

**Julie Worden** (*performer*), graduate of the North Carolina School of the Arts, has danced with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith.

## ACKNOWLEDGMENTS

Thanks to Maxine Morris and god.

Sincerest thanks to all the dancers for their inspired improvisation, hard work and good dancing.

Domestic trucking provided by Denka Trucking. Special thanks to Stephen Lawrence Company of Carlstadt, NJ, for their donation of wrapping paper.

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

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 Eleanor Naylor Dana Charitable Trust, The Fan Fox and Leslie R. Samuels Foundation Inc., Fund for U.S. Artists at International Festivals, 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 Theater Fund and the Friends of the Mark Morris Dance Group.

Costumes constructed by Martin Adams, Anne Maskrey, Euro Co, Vincent Costumes, Woody Shelp, and Izquierdo Studios. Additional clothing provided compliments of Hanes Hosiery.

# About the Artists

## Berkeley Symphony Orchestra

### VIOLIN I

Joe Edelberg\*\*  
Elizabeth Gibson†  
Larisa Kopylofsky  
Audrey DeSilva  
Rick Shinozaki  
Hal Lepoff  
Eugene Chukhlov  
Adrienne Herbert  
Andrew Davies

### VIOLIN II

Virginia Baker\*  
Craig Fry  
Silvio Claudio  
Josepha Fath  
Natasha Fong  
Rem Djemilev

### VIOLA

Darien Cande\*  
Barbara Hauser  
Emily Onderdonk  
Gordon Thrupp  
Stephanie Railsback

### CELLO

Carol Rice\*  
Wanda Warkentin  
David Wishnia  
Dawn Foster-Dodson

### BASS

Anne Berk\*  
Karen Horner

### FLUTE

Janet Maestre\*  
Patrice Hambelton  
Wendy Simon

### PICCOLO

Wendy Simon

### OBOE

Debbie Shidler\*  
Stephen Henry

### ENGLISH HORN

Bennie Cottone

### CLARINET

Diana Dorman\*  
Douglas Fejes

### BASS CLARINET

Carolyn Harpster

### BASSOON

Karla Ekholm\*  
James Blakly

### FRENCH HORN

Glen Swarts\*  
Richard Reynolds  
Paul Avril  
David Parker

### TRUMPET

Catherine Murtagh\*  
David Sutherland

### TROMBONE

James Pierce\*  
Craig McAmis

### BASS TROMBONE

Kurt Patzner

### TUBA

Zachariah Spellman\*

### TYMPANI

Scott Bleaken\*

### PERCUSSION

Tyler Mack\*  
Luanne Warner

### HARP

Wendy Tamis\*

### CELESTA

Shunsuke Kurakata

\*\* Concertmaster

† Assistant Concertmaster

\* Principals

## Piedmont Children's Choir

Alicia Atalla-Mei  
Meaghan Beattie  
Katherine Breeden  
Rachel Brick  
Caitlin Brown  
Sydney Busch  
Christina Cedercreutz  
Francesca Celestre  
Rosalynn Chongchaikit  
Rachel Cleveland  
Melanie Desmukes  
Martine Donovan

Julie Fabrizio  
Jonathan Fearn  
Richard Fessler  
Thomas Fessler  
Chris Geritz  
Debra Gilkerson  
Taylor Haverkamp  
Kathleen Hertel  
Ryan Houston  
Phillip Krasnick  
Queenie Kwan  
Erin Lloyd  
Dina Mishra

Hilary Oleon  
Christie Remick  
Vincent Rizzolo  
Diana Rosinus  
Kristine Ross  
Amalia Sax  
Stephen Schilling  
Sasha Scileny  
Adrian Thomas  
Laura Wheaton  
Nicholas Will  
Richard Wong

Too many Sugar Plums dancing in your head? Choreographer Mark Morris offers an antidote to ballet's *Nutcracker* glut with *The Hard Nut*, his tough and beautiful new take on an old tale.

ROBERT GRESKOVIC takes a look at Morris' contemporary classic.

*The Nutcracker* began life in St. Petersburg in 1892. Except for its lavish decor and costumes, and the beguiling presence of student dancers from the Imperial Theatre School, the ballet didn't initially make much of an impression. Composed by Peter Ilich Tchaikovsky and staged by Marius Petipa and Lev Ivanov, the "ballet-féerie" was set in Nuremberg at Christmastime. Its story came from a light, French retelling of a dark, Germanic tale about a magician's nephew bewitched by a vengeful mouse queen. The problem with the ballet's reception was that Easter, not Christmas, was the biggest of Russia's holidays.

In ballet centers outside Russia, however, Christmas became the favored holiday. England's Victorians had something to do with the distinction, while American entrepreneurs put Christmas over the top. By the 1960s and '70s, when Mark Morris and Charles Burns were both growing up in Seattle, Christmas dominated the holiday calendar and the 1892 Russian Christmas ballet had become almost as American as Santa Claus.

By 1991, Morris had become internationally acclaimed as a dancer and choreographer, as infamously provocative as he was famously fluent. Meanwhile, Burns had gained cult-figure status as a graphic artist whose comic-book-like creations were simultaneously creepy and elegant. For reasons best known to their irrepressible selves, the two prodigious children of the freewheeling 1960s and mellow '70s decided to do a *Nutcracker* all their own.

For starters, they titled their rendering of Tchaikovsky's full, uncut score *The Hard*

# Cracking the Nut



**Proud parents: Mom and Dad in Mark Morris' *The Hard Nut*.**

*Nut*. They rethought *Nutcracker*'s fairly well-known and fairly undramatic libretto. Its time and locale were updated to a cartoon-flat 1960s Suburbia, USA. Its characters—an all-too-typical family at holiday time—gather for a domestically nightmarish Christmas. It's this idiosyncratic vision that Cal Performances offers at the Zellerbach from December 14 to 21.

Originally, the scary side of *Nutcracker* came with the stroke of midnight, well into the first act's cozy parlor scene. In *The Hard Nut*, uneasy behavior and unsettling activity seep through the would-be festivities from the start. Big sister (played, like all the "child" characters here, by an obviously adult dancer) and little brother

(portrayed, like several of the other roles, by a dancer of the opposite sex) are irritable and annoy anyone around. Little Marie, Morris' heroine (played straight, so to speak, by an adult female dancer), tries to maintain her innocent goodwill against the overwhelming odds of everyone else's self-centeredness.

Eccentric Uncle Drosselmeier parties in his own world, and behaves more playfully than egotistically. When his special presents—a remote-controlled Barbarella Barbie and a gleaming robot—run amok, they don't stand out all that much from the reckless merry-makers. The eponymous nutcracker, traditionally a brave little soldier with a grotesque face, here looks like a cool young man crossed with a meat grinder.

Unlike so many *Nutcracker* versions, *The Hard Nut* isn't just another anti-traditional ballet. Indeed, it's decidedly not a ballet at all. There's certainly enough ballet in his multifaceted dance background for Morris to harbor now typical animosities to the numbing grind of *Nutcracker* experiences in many dancers' careers. But Morris is one of our day's most committed modern dance practitioners, which is to say a choreographer careful to create dance theater separate from that of ballet's methods.

Still, even modern dance remakes of *The Nutcracker* can't ignore ballet completely. Morris' smiling winks in ballet's direction give his *Hard Nut* some of its most enchanting sequences. The now famous "Waltz of the Snowflakes" takes place in an inky void that Burns has finely peppered with crisp white specks. (The designer's stark stage has the handsomeness of a guinea hen feather and the simplicity of sand paper.) Costumed in sparkly, shrunken tutus, bare midriff tops, and frozen-custard coifs, the unisex waltzers gambol through the circuits of Tchaikovsky's music as if taking a "Let's play ballet!" dare. Some of the men and women dance in pointe shoes; others do not. All hold fists full of confetti



**Twist and shout: a scene from *The Hard Nut*, coming to Zellerbach Hall December 14-21**

snow, which get released with childlike relish on the music's most abandoned climaxes.

Another bout of ballet business comes in staging the climactic pas de deux Tchaikovsky wrote to showcase the Sugar Plum Fairy and her prince. For the music's andante maestoso Morris brings back a complete sampling of all his characters. So a traditional pas de deux becomes an ensemble number with ballet moves becalming the variously imperfect characters performing them. The now benign men, women, boys, girls, toys, mice, snowflakes, and flowers act to frame and support the most innocent among them: Marie, now grown up, and the Nutcracker/Young Drosselmeier, now released from his curse.

The young lovers have the stage alone only during the music written for their solos. But the more worldly and otherworldly characters get their rewards too. To the music of the pas de deux's coda, Morris gives his ensemble of characters a chance to shine as so many individuals executing showy ballet moves. A stageful of male dancers spins through a set of *grands pirouettes*, a cohort of female dancers darts through a succession of zippy *grands jetés*. And, before the unspoiled lovers come back for a final duet of undisturbed intimacy, the men's ensemble pairs off with the women's, and each couple ends with an acrobatic partnering flourish usually reserved for the ballerina and her cavalier.

With his barefoot heroine and loving beau off to the Christmas horizon, Morris brings us back to earth. The scene is the same stark TV room where we came in. To the jaw-dropping surprise of pouty sister and belligerent brother, Marie and her mate have made the evening news.

The hard nut cracked by Morris reveals a kernel of innocent goodness in a stale and tired world. His final, choreographic stroke, impeccably timed to Tchaikovsky's music, is as simple and emphatic as punctuation at the end of a sentence. After ordering the still sullen siblings to bed, the no-nonsense housekeeper (rendered as a woman, played by a man) exits the room by slamming its door behind her with a bang. Morris' message is clear: Marie has slipped out an open door; her family remains behind a closed one.

*Robert Greskovic has been watching The Nutcracker avidly since 1970.*

# Passionate Witness

by Wendy Lesser



Photo: Klaus Lefebvre

Mark Morris' Gloria

I began following the Mark Morris Dance Group in 1990, when I scheduled a trip to New York specifically to see the ensemble perform at BAM. I had heard a lot about the company from friends, but the piece I saw that first time—the evening-length *L'Allegro, il Penseroso, ed il Moderato*—exceeded even my high expectations. Choreographed to a Handel piece that was in turn composed as the setting for poems by Milton, *L'Allegro* displayed many of Morris' virtues and virtuosities. It was at once rooted in history and strikingly contemporary: the line back to the 17th-century words and 18th-century music felt strong and unbroken, and yet the dancers were performing steps and combinations that seemed thoroughly modern.

Morris was only 32 when he choreographed *L'Allegro* in 1988; he is barely 40 now, yet he has already had time in his packed career to choreograph nearly 100 dances. Though all of Morris' pieces display his characteristic musicality, they are surprisingly various in their aims and effects. Some of

them seem to be asking a question, testing out a theory, opening up an area of inquiry. Such dances (I am thinking, in particular, of pieces like *Ten Suggestions*, *Three Russian Preludes* and the *Three Preludes to Gershwin*) experiment with and comment on the ephemerality of dance. And then there are the other Mark Morris dances, the ones that seem to hand you a full goblet and allow you to carry it, ever so carefully, away. These pieces from which you can drink your fill include *L'Allegro*, which many still consider his masterpiece, and *Dido and Aeneas*, his evening-long work to Purcell's opera, in which Morris himself plays both Dido and the Sorceress.

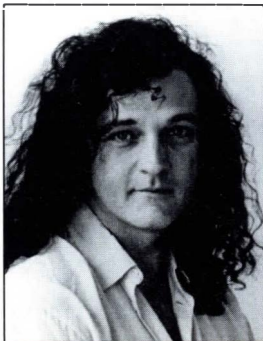


Photo: Tom Brazil

But the dance needn't be long to be complete. *Gloria*, an early work to Vivaldi, has this quality; so does *The Office*, a 1995 piece set to Dvořák's *Five Bagatelles for String Trio and Harmonium*. In each of these cases, this sense of completion has something to do with the dance's integral relation to its musical sources: that is, *Gloria* is movingly faithful to the religious spirit of Vivaldi's cho-

ral work about martyrdom and resurrection, while *The Office*, which draws heavily on Eastern European folk dance patterns, has an eerie connection to the 20th-century politics of Dvořák's native region. (Next March, Cal Performances audiences will be in a good position to judge for themselves the musical vitality of these two works, since they'll be performed in Zellerbach Hall to live accompaniment.)

One of the things I appreciated, the very first time I saw the Mark Morris company, was the individuality of the dancers' styles. Varying as they do in shape, age, sex, weight, height, race, nationality and background, they could hardly convey a chorus-line rigidity of style. And yet, even so, there is a kind of unity to their effort. This is not just the unity of good training, though these are all beautifully trained dancers, tuned to perfection by the constant instruction of their director. Nor is it the unity of their impressive musical intelligence, though here, too, they triumph over any other company of dancers I have ever seen—*no one* misses the beat. Beyond this coherence is a stronger and deeper kind of

unity: their echoing of Mark Morris' own style.

Morris' adulatory critics, Morris' dancers, and even (in some interviews) Morris himself repeatedly emphasize the role of "community" in his artworks and his artistic life. It is true that Mark Morris favors the ensemble dance and even the trio over the duet in his choreography. It is true that some of his dancers have been with him for over a dozen years, and that there is a strong sense of the group in his life and in his art. But there is also, just as strongly, a sense of the solitary, individual artist leaving his own personal signature on the world. At the core of Morris' work is allegiance to something other than the group—something I can only characterize with the inadequate words "artistic truth." And for this artist (if not, indeed, for every artist), the vehicle through which he has access to this truth can only be himself.

Such a sensibility is both omnivorous and highly discriminating. When he uses Indian ragas or Texas country music as the settings for his dances, Morris is not just being cute or fashionable: he is selecting the piece of music that, of all the music in the

world, best suits his needs at the moment. People praise (or, less frequently, condemn) Mark Morris for fluttering between high art and low, for crossing boundaries between Western and Eastern music and dance, for being "multicultural" and "populist." But none of these distinctions has any meaning for Morris. He takes what he needs, wherever it comes from. He may be broadminded, but he is also a snob. He wants only the best: the best dancers, the best music, the best perfor-



Photo: Dan Rest

Mark Morris' *The Office*



Photo: Tom Brazil

Mark Morris' A Lake

mance of that music, the best literary texts, the best visual inspirations, the best lighting and set design. He deeply believes in the concept of "the good," "the best"—he would not be able to work without it—and this very belief distinguishes him from the vast majority of iconoclastic artists who are wrongly grouped with him.

When I say I "began following" the company, I mean it literally: I would travel to where they danced, because that was the only way I could see them. And because the life of a dance company is so peripatetic, I initially had to go to all sorts of strange places—Boston, Edinburgh, Brooklyn—to feed my burgeoning Mark Morris appetite. But now, thanks to Cal Performances, I can just sit here in Berkeley and they come to me. We get world premieres, like the latest choreography to Lou Harrison's music, and old favorites, like *The Hard Nut* (Morris' hilarious rethink of Tchaikovsky's *Nutcracker*). And next spring we'll get an event that no one else in the world will see, except on videotape: the live performance of Morris' dance to Bach's Third Suite for Unaccompanied Cello, performed by the entire company and Yo-Yo Ma.

That performance will mark the third time in a 12-month period that this dance company will have visited Berkeley, but we can never get too much, or even enough. We need to see the Mark Morris Dance Group often because the dances themselves, however much we may love them, soon slip from our grasp. The gift Mark Morris gives us cannot be a permanent one; no choreographer's can. Without Morris to supervise every rehearsal, train every dancer, adjust every gesture, his dances would fade away, be travestied, cease to be themselves. The sense of completion they give us is an illusion. The sense of fulfillment, however, is not. Dance disappears, but the feeling it creates is left in the mind of the audience: we are its beneficiaries and its repositories. Witnessing for the first time this marvelous company and its marvelous work, I felt grateful to be alive at the moment in history when Mark Morris was making his dances. And that feeling is with me still.

*Wendy Lesser is the editor of The Three Penny Review, a quarterly magazine of the arts. In addition, she writes books of cultural criticism.*

# Cal Performances Benefit Event

---



Photo: Tom Brazil



Photo: Christian Steiner

**WORLD EXCLUSIVE!**

## **Mark Morris Dance Group and Yo-Yo Ma** **Thursday, March 6, 1997**

A Benefit for Cal Performances  
University of California, Berkeley

Performance: 8 pm, Zellerbach Hall  
Benefit Party with the artists immediately following

**Chancellor and Mrs. Chang-Lin Tien, *Honorary Co-Chairs***  
**Carole B. Berg, Shelby M. Gans, Kimun Lee, *Benefit Co-Chairs***  
**Bank of America, *Corporate Sponsor***



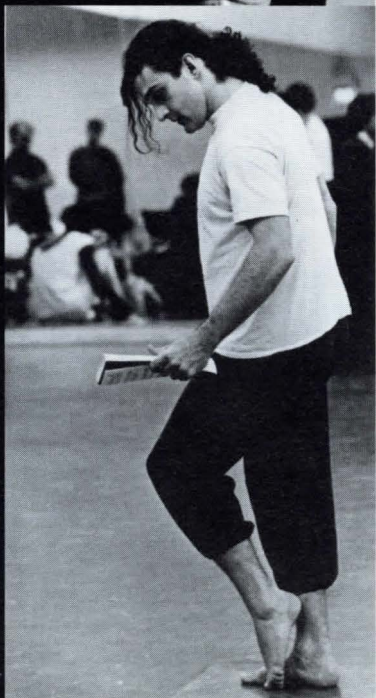
*On March 6, 1997, Cal Performances presents  
an event that will happen only one place in the world—here!*

Come celebrate the world stage premiere of Morris' *Falling Down Stairs*, set to a live performance of Bach's Suite No. 3 for Unaccompanied Cello by famed cellist Yo-Yo Ma! Following the performance, join Yo-Yo Ma, Mark Morris and company for an elegant Supper Buffet and dancing—all to benefit Cal Performances' arts and education programs.

Benefit tickets include the performance and party. Honorary Committee tickets at \$500 per person provide underwriting support. Benefit Patron tickets are \$225 per person.

*For more information, please contact Kim Robinson at 510.643.8783.*

# Cal



96/97 Season

## Performances

The Only Place To Be

*Worldwide Exclusive Engagement!*

### Mark Morris Dance Group & Yo-Yo Ma

MAR 6 & 7, 8 PM; AND MAR 8, 2 PM & 8 PM, ZELLERBACH HALL

\$32, \$48, \$68

PROGRAM: *FALLING DOWN STAIRS* (WORLD STAGE PREMIERE), SET TO BACH'S SUITE NO. 3 FOR UNACCOMPANIED CELLO; WORLD PREMIERE, SET TO A NEW COMPOSITION BY LOU HARRISON; *THE OFFICE* (BAY AREA PREMIERE), SET TO DVORÁK'S FIVE BAGATELLES FOR STRING TRIO AND HARMONIUM.

Opening Night Post-performance benefit party with the artists. For details, see page 34A.

*Corporate Sponsor: Bank of America*

### Mark Morris Dance Group with members of Philharmonia Baroque Orchestra

MAR 13-15, 8 PM; AND MAR 16, 3 PM,  
ZELLERBACH HALL \$24, \$36, \$48

"Not every choreographer forges the remarkable unity with music that sets Morris apart from most other dance-makers."

*—San Francisco Examiner.*

PROGRAM: *A LAKE, A SPELL* (BAY AREA PREMIERE), *MOAIC AND UNITED*, AND *GLORIA*.

## Call Today!

510.642.9988

Cal Performances

UNIVERSITY OF CALIFORNIA AT BERKELEY

# Cal Performances

96/97 Season

The Only Place To Be

THE HARD NUT



CALENDAR OF EVENTS

## December

### Joshua Redman Band

SAT, DEC 7, 8 PM  
ZH; \$18, \$24, \$28

### Fiesta Navidad with Mariachi Los Camperos de Nati Cano

SUN, DEC 8, 3 PM  
ZH; \$14, \$20, \$26

*West Coast Premiere!*

### Mark Morris Dance Group

*The Hard Nut*

SAT, DEC 14, 8 PM  
SUN, DEC 15, 3 PM  
WED-FRI, DEC 18-20, 8 PM  
AND SAT, DEC 21, 2 PM & 8 PM  
ZH; \$34, \$44, \$52

### Budapest Festival Orchestra

Ivan Fischer, *conductor*  
Robert McDuffie, *violin*  
FRI, JAN 24, 8 PM  
ZH; \$14, \$20, \$26

### Kodo

SAT, JAN 25, 8 PM  
AND SUN, JAN 26, 3 PM [FF]  
ZH; \$20, \$28, \$36

### Alvin Ailey American Dance Theater

FRI, JAN 31, 8 PM  
ZH; \$18, \$28, \$40

### Cowell & His Legacy: A Tribute to Henry Cowell

FRI, JAN 31, 8 PM  
HH; \$16

## January

### Paris Opera Ballet Ensemble

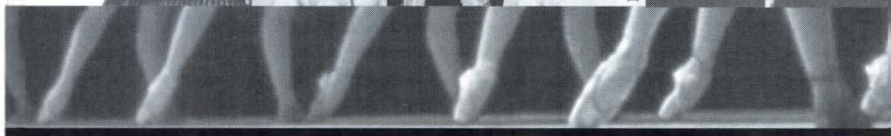
SAT, JAN 11, 8 PM  
AND SUN, JAN 12, 2 PM  
ZH; \$18, \$28, \$40



BAABA MAAL

FIESTA NAVIDAD

PARIS OPERA



**He's the Belasco of Berkeley, the Zeigfeld at the Zellerbach. For the last ten years Robert Cole has presented a dizzying array of the best in avant-garde and cutting-edge performing arts. As Cole celebrates a decade as the Director of Cal Performances, RITA FELCIANO seeks the secret of his success.**

In his distinguished dark suit and smoothed-back black hair, Robert Cole looks a little like a conservative British banker. But his appearance is about the only conservative aspect of the Director of Cal Performances. There is the glee of the treasure hunter about him, which even ten years at the helm of one of the country's largest arts organizations has not been able to dim. He still lights up when talking about having been the first to bring the superstar soprano Cecilia Bartoli to this country. Or presenting the American premiere of Merce Cunningham's monumental *Ocean* this past spring.

With a budget of \$7 million a year—double what it was even five years ago—Cole is presenting some 50 dance, music, and theater groups. Last year, Cal Performances attracted around 150,000 people. During his stewardship he has taken Cal Performances from a respected though relatively parochial organization to one that competes successfully for artists on an international level. A trained musician and conductor of ballet as well as symphonic orchestras, Cole came to Cal Performances after a three-year stint running a similar, though much smaller, program at Brooklyn College. Robert Cole recently talked with *Stagebill* in his office on the campus of the University of California at Berkeley.

**STAGEBILL:** *Cal Performances is part of a large metropolitan area with very sophisticated arts programming. How do you place Cal Performances into this context?*

**ROBERT COLE:** Well, for one thing, there are certain things we simply don't do, such as major operas or, with rare exceptions, major

# Hot Cole



**Presenter & performer:** Robert Cole and Mark Morris. As a tribute to Cole's support, Morris invited the Cal Performances director to conduct Tchaikovsky's score at the West Coast debut of *The Hard Nut* this month.

symphonies. They are done here already on a world-class level. We present few theater groups since few of them can play our 2,000 seat theater successfully. We do things that nobody else can or will do, such as Pina [Bausch's Tanztheater Wuppertal which recently premiered *Nur Du (Only You)*, in Berkeley].

**STAGEBILL:** *Do you ever present local artists?*

**COLE:** Yes, we do. We have long-term relationships with the Berkeley Symphony and Oakland Ballet. They need a good house and we are it. So they perform here every year. And, of course, the San Francisco Ballet is coming back to present their big pieces since they have [temporarily] lost the Opera House [due to earthquake retrofitting].

**STAGEBILL:** *The West Coast is a long way to travel for companies coming from Europe. Do you have to act as a kind of arts locomotive for the West Coast?*

**COLE:** I don't know about being a locomotive, but certain acts I simply cannot present by myself. Take bass baritone Bryn Terfel, who is already a huge star in Europe. I've been talking to his manager for two years to try to have him come here. Finally, we found a window of about five days after his appearance at the Lyric Opera of Chicago.

Obviously, he did not want to just come to Berkeley so I talked with colleagues in Southern California and other places. They were only too happy to have him as well.

**STAGEBILL:** *What about the West Coast's proximity to Asia?*

**COLE:** It's an area that's becoming increasingly important. There are lots of groups that we could do. I am talking right now with one from Taiwan. Some of these projects will come to fruition, others may not. The Grand Kabuki, which just was here, is the biggest thing we have ever presented. We had to raise a lot of money locally for that. That was good because it brought new audiences to Zellerbach [Hall].

Since Asia is becoming an important market, we have also been able to get European companies on their way back. That's how we got Les Arts Florissants, for instance. We are not so much on the edge anymore—we are beginning to be in the middle of things.

**STAGEBILL:** *Cal Performances is an integral part of the University of California. How does it relate to the university's mission of research and education?*

**COLE:** In many ways. The Mark Morris company for instance teaches regularly on campus. Choreographer Margaret Jenkins has been in residency at the Center for Theater Arts for three years.

"The programming reflects my personal aesthetic, and I take responsibility for the good as well as the bad."

We are presenting and producing the work she created during that time. The Arditti Quartet reads students' compositions, and they even want them ahead of time so they can prepare. But also, when I am thinking of certain musical offerings, I tell my colleagues in the music department to see whether this might tie in to some of their plans. On the other hand, next year is the Schubert bicentenary and [one of the faculty members] is planning a Schubert symposium, so I am asking [artists to program] Schubert. We did the same with Fauré last year.

**STAGEBILL:** *What goes into the decision-making process in regards to programming?*

**COLE:** Let's just say one thing: the programming reflects my personal aesthetic, and I take responsibility for the good as well as the bad. But I do have a lot of people from whom I take advice. Programming is not like a stew. We want to get the very best of a particular genre which also makes a unique statement.

**STAGEBILL:** *Certain artists come back year after year. Why is that?*

**COLE:** You must be thinking of Merce Cunningham and Mark Morris. Merce is doing his best work ever right now. He is simply extraordinary, so we have him back every year, at least for the time being. Mark is extraordinarily gifted—and I am not the only one to think so—and he is also prolific with a continuously renewing repertoire. He also presents dance to live music, something he and I very much agree on. Taped music for dance is disgusting; it kills the art of dance. We have been presenting him since 1987, when he was quite unknown. Long-term relationships are absolutely essential in this business. That's why today we can get a program like that one he is premiering here with Yo-Yo Ma.

**STAGEBILL:** *In 1990 you started the Berkeley Festival & Exhibition, a biennial music festival. How did that come about?*

**COLE:** When I started in music in the 1960s, early music did not exist in this country. We used to play old music on modern instruments. So when I came here, I soon realized that this was a real center for early music. So I took it from there. Now people come from all over, even planning their vacations around the Festival.

**STAGEBILL:** *Is there a dream project which you have not yet realized?*

**COLE:** I would love to have a festival of chamber operas, particularly contemporary ones. There are so many of them being written and nobody is doing them. Maybe something along the lines of what [Hans Werner] Henze is doing in Munich.

**STAGEBILL:** *What have you learned during your ten years in Berkeley?*

**COLE:** At every job I have ever had, I have been told that I can't do this and can't do that because audiences are shrinking, etcetera, etcetera. I just don't see that. It's all a matter of finding the right kind of artist. And then the audiences will be there.

**STAGEBILL:** *Mr. Cole, what do you do on your vacation?*

**COLE:** [Laughs] I don't take vacations. When I have a few days off I visit with my sons. They always tell me to take more time off. They are into living, but I am into working.

*Rita Felciano is the dance critic for the San Francisco Bay Guardian.*



# ABSOLUT STIRRING.

A ABSOLUT VODKA. PRODUCT OF SWEDEN. 40 AND 50% ALC/VOL (80 AND 100 PROOF). 100% GRAIN NEUTRAL SPIRITS. ABSOLUT COUNTRY OF SWEDEN VODKA & LOGO, ABSOLUT, ABSOLUT BOTTLE DESIGN, ABSOLUT CALLIGRAPHY AND ABSOLUTVODKA.COM ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. ©1994 V&S VIN & SPRIT AB. IMPORTED BY THE HOUSE OF SEAGRAM, NEW YORK, NY. PHOTOGRAPH BY STEVE BRONSTEIN.

THOSE WHO APPRECIATE QUALITY ENJOY IT RESPONSIBLY.