

APRIL 1997

ORANGE COUNTY PERFORMING ARTS CENTER

SEGERSTROM HALL

**MARK MORRIS
DANCE GROUP**

PERFORMING ARTS

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MARK MORRIS DANCE GROUP
L'Allegro, il Penseroso ed il Moderato
April 3 - 6

JOHN HARBISON (*Conductor*)

John Harbison is one of America's most prominent composers. Among his principal works are three string quartets, two operas and a cantata *The Flight Into Egypt*, which earned him a Pulitzer Prize in 1987. Other awards include the Kennedy Center Friedheim First Prize in 1980 (for his Piano Concerto) and a MacArthur Fellowship in 1989.

Harbison has been Composer-in-Residence with the Pittsburgh Symphony, the Los Angeles Philharmonic, the Tanglewood, Marlboro, Aspen, Ojai and Sante Fe Festivals, and the American Academy in Rome. His music has been performed by many of the world's leading ensembles, and 35 of his pieces have been recorded on the Nonesuch, Northeastern, Harmonia Mundi, New World, Deutsche Grammophon, Decca, Koch and CRI labels.

Recent projects include a Flute Concerto for Ransom Wilson, *Olympic Dances* for the dance company Pilobolus, and a sonata for Saxophone and Piano, commissioned by 100 saxophonists. Harbison was one of 12 international composers invited to compose a section of a Requiem commemorating the victims of World War II, performed on the 50th anniversary of VE Day, August 1995 by the Stuttgart Bachchor and the Israel Philharmonic, conducted by Helmut Rilling. Harbison is presently composing an opera, *The Great Gatsby*, for the Metropolitan Opera Company.

As conductor, Harbison has led a number of distinguished orchestras and chamber groups. From 1990 to 1992 he was Creative Chair with the St. Paul Chamber Orchestra, conducting music from Monteverdi to the present. Former Music Director of the Cantata Singers in Boston, Harbison has conducted many other leading ensembles, among them the Los Angeles Philharmonic, the Boston Symphony, and the Handel and Haydn Society. For many years he has been a guest conductor of Emmanuel Music, leading performances of Bach cantatas, 17th century motets and contemporary music.

Harbison is Institute Professor at the Massachusetts Institute of Technology, and has also taught at CalArts and Boston University. He serves on the Board of Directors of the Koussevitsky Foundation and is President of the Copland Fund. His music is published by G. Schirmer-Associated Music/New York.

SEGERSTROM HALL

Thursday-Saturday, April 3-5, 1997 at 8 p.m.

Sunday, April 6, 1997 at 2 p.m.

PreViews by Michael Crabb one hour before each performance

ORANGE COUNTY PERFORMING ARTS CENTER

PRESENTS

MARK MORRIS DANCE GROUP

KATHARINA BADER ♦ JOE BOWIE ♦ CHARLTON BOYD
DERRICK BROWN ♦ JULIET BURROWS ♦ RUTH DAVIDSON
TINA FEHLANDT ♦ MARJORIE FOLKMAN ♦ SHAWN GANNON
RUBEN GRACIANI ♦ JOHN HEGINBOTHAM ♦ DAN JOYCE
DAVID LEVENTHAL ♦ VICTORIA LUNDELL ♦ MARIANNE MOORE
DONALD MOUTON ♦ RACHEL MURRAY ♦ JUNE OMURA
KRAIG PATTERSON ♦ MIREILLE RADWAN-DANA ♦ GUILLERMO RESTO
MATTHEW ROSE ♦ JORDANA TOBACK ♦ WILLIAM WAGNER
MEGAN WILLIAMS ♦ JULIE WORDEN ♦ MICHELLE YARD

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

The Center's 1996-1997 Classic Dance Season is made possible by the charitable support of the
HARRY AND GRACE STEELE FOUNDATION
Leo Freedman Foundation

Program subject to change

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 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*.

George Frideric Handel

L'ALLEGRO, IL PENSEROSO ED IL MODERATO

Pastoral ode after poems by John Milton, rearranged by Charles Jennens

Choreography **Mark Morris**
Conductor **John Harbison**
Set Design **Adrienne Lobel**
Costume Design **Christine Van Loon**
Lighting Design **James F. Ingalls**
Vocalists **Christine Brandes, Soprano** + **Jeanne Ommerle, Soprano**
Frank Kelley, Tenor + **Christopher Roselli, Baritone**

Pacific Symphony Orchestra
Carl St.Clair, Music Director

Pacific Chorale
John Alexander, Artistic Director

Dancers

Katharina Bader, Joe Bowie, Charlton Boyd, Derrick Brown, Juliet Burrows, Ruth Davidson, Tina Fehlandt, Marjorie Folkman, Shawn Gannon, Ruben Graciani, John Heginbotham, Dan Joyce, David Leventhal*, Victoria Lundell, Marianne Moore, Donald Mouton, Rachel Murray, June Omura, Kraig Patterson, Mireille Radwan-Dana, Guillermo Resto, Matthew Rose, Jordana Toback, William Wagner, Julie Worden, Michelle Yard*

*understudy

Overture: G. F. Handel — Concerto Grosso in G Major, op. 6, no. 1 (A tempo giusto — Allegro)

There will be one 20 minute intermission

PACIFIC CHORALE ENSEMBLE FOR MARK MORRIS DANCE GROUP

For these performances of Mark Morris Dance Group the Pacific Chorale is comprised of the following members:

Brent Almond	David Bunker	Claudia Kellogg	Rita Major	Jay Pearce	John Revheim	John St. Marie
Duke Anderson	John Byun	Wendy Kikkert	Craig Mitchell	Linda Williams	Tom Ringland	Carol Stephenson
Stephen Arel	John Carpenter	Pat Kirkbride	Jeanette Moon	Pearce	Nora Salvatierra	Jean Turrell
Nancy Beach	Dennis Houser	Andrea Klyver	Donna Morse	Dana Ramos	Bill Smith	Roberta Wall
Nancy Bliss Estes	Timothy Juillet	Eugene Long	Susan Newberg	Sally Rans	Diane St. John	Vance Wolverton

PACIFIC SYMPHONY ORCHESTRA

The orchestra for these performances of Mark Morris Dance Group is comprised of members of the Pacific Symphony Orchestra.

FIRST VIOLIN	Philip Luna	CELLO	Timothy Landauer *	Constance Deeter	Carole Greenfield	BASS TROMBONE	Robert Sanders	PERSONNEL MANAGER	Paul Zibits
Jeanne Evans	Charles Zila	Kevin Plunkett ***	FLUTE	Louise DiTullio *	Andrew Klein				
Assistant	Robin Sandusky	John Acosta	Sharon O'Connor	Cynthia Ellis	Allen Savedoff				
Concertmaster	Alice Miller	Jian-Wen Tong	Cynthia Ellis	Lawrence Duckles	CONTRA-BASSOON	Allen Savedoff	TUBA	James Self *	LIBRARIAN
Kimiyo Takeya	Yu-Tong Wang	Richard Treat							Russell Dicey
Nancy Coade		Ian McKinnell	PICCOLO	Cynthia Ellis	HORN	John Reynolds *	TIMPANI	Todd Miller *	PRODUCTION/STAGE MANAGER
Ann Shiau	VIOLA	M. Andrew Honea			Mark Adams	James Taylor ***			Ron Newhouse
Robert Schumitzky	Robert Becker *	Waldemar de Almeida	OBOE	Barbara Northcutt *	Russell Dicey		PERCUSSION	Robert A. Slack *	* Principal
Agnes Gottschewski	Janet Lakatos ***	Jennifer Goss	Deborah Shidler †				Cliff Hulling		** Associate
Dana Freeman	Adriana Chirilov	Rudolph Stein							Principal
Angel Liu	John Acevedo		CLARINETS	James Kanter *	Debra Kanter	TRUMPET	Burnette Dillon *		*** Assistant
	Dmitri Bovaird						Michelle Temple		† On Leave
SECOND VIOLIN	Lucille Taylor	BASS	Steven Edelman *				HARP	Mindy Ball *	
Amy Sims*	Julia Staudhammer	Douglas Basye ***	Christian Kollgaard						
Alexander Horvath**	Joseph Wen-Xiang Zhang	David Parmeter	Paul Zibits	BASSOON	David Riddles *				
Norman Hughes	Wanda Law	Paul Zibits	David Black			TROMBONE			
Lois Johnson †	Krista Austin	Andrew Bumatay	Andrew Bumatay				Sandra Matthews *		
Chien Tan	Margaret Henken								
Ovsep Ketendjian									
Linda Owen									

L'Allegro, il Penseroso ed il Moderato

Part the First

L'Allegro
Accompagnato

Hence, loathed Melancholy,
Of Cerberus, and blackest midnight born
In Stygian Cave forlorn
'Mongst horrid shapes, and shrieks,
and sights unholy,
Find out some uncouth cell,
Where brooding Darkness spreads his
jealous wings,
And the night-Raven sings;
There under Ebon shades, and
low-brow'd rocks,
as ragged as thy Locks,
In dark Cimmerian desert, ever dwell.

Il Penseroso
Accompagnato

Hence, vain deluding Joys,
Dwell in some idle brain,
And fancies fond with gaudy shapes possess,
As thick and numberless
As the gay motes that people the
Sun Beams,
Or likest hovering dreams
The fickle Pensioners of Morpheus' train.

L'Allegro
Air

Come, thou Goddess fair and free,
In heav'n yclept Euphrosyne;

And by men heart-easing Mirth,
Whom lovely Venus, at a birth,
With two sister-Graces more,
To ivy-crowned Bacchus bore.

Il Penseroso
Air

Come rather, Goddess, sage and holy;
Hail, divinest Melancholy,
Whose saintly visage is too bright
to hit the sense of human sight;
Thee bright-hair'd Vesta long of yore,
To solitary Saturn bore.

L'Allegro
Air

Haste thee nymph, and bring with thee
Jest and youthful Jollity,
Quips and cranks, and wanton wiles,
Nods, and becks, and wreathed smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport, that wrinkled Care derides,
And Laughter, holding both his sides.

Chorus

Haste thee, nymph, and bring with thee
Jest, and youthful Jollity;
Sport, that wrinkled Care derides,

And Laughter, holding both his sides.

L'Allegro
Air

Come, and trip it as you go,
On the light fantastic toe.

Chorus

Come, and trip it as you go,
On the light fantastic toe.

Il Penseroso
Accompagnato

Come, pensive Nun, devout and pure,
Sober, steadfast and demure;
All in a robe of darkest grain,
Flowing with majestic train.

Arioso

Come, but keep thy wonted state,
With even step, and musing gait;
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes.

Accompagnato

There held in holy passion still,
Forget thy self to marble, till
With a sad leaden downward cast
Thou fix them on the earth as fast.

Arioso

And join with thee calm Peace and Quiet,
Spare Fast, that oft with gods doth diet,
And hears the Muses in a ring
Round about Jove's altar sing.

Chorus

Join with thee calm Peace and Quiet,
Spare Fast, that oft with gods doth diet.

L'Allegro
Recitative

Hence, loathed Melancholy,
In dark Cimmerian desert ever dwell
But haste thee, Mirth, and bring with thee
The mountain nymph, sweet Liberty.
And if I give thee honour due,
Mirth, admit me of thy crew.

Air

Mirth, admit me of thy crew
To live with her, and live with thee,
In unreproved pleasures free;
To hear the lark begin his flight,
And singing startle the dull night;
Then to come in spite of sorrow,
And at my window bid good morrow.
Mirth, admit me of thy crew.

Il Penseroso

Accompagnato

First, and chief, on golden wing,
The cherub Contemplation bring;
And the mute Silence hist along,
'Less Philomel wil deign a song,
In her sweetest, saddest plight,
Smoothing the rugged brow of Night.

Air

Sweet bird, that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chanstress, oft the woods among,
I woo to hear thy even-song
Or, missing thee, I walk unseen,
On the dry smooth-shaven green,
To behold the wand'ring moon
Riding near her highest noon
Sweet bird...

L'Allegro
Recitative

If I give thee honour due,
Mirth, admit me of thy crew!

Air

Mirth, admit me of thy crew!
To listen how the hounds and horn
Cheerly rouse thy slumb'ring morn,
From the side of some hoar hill,
Through the high wood echoing shrill.

Il Penseroso
Air

Oft, on a plat of rising ground,
Hear the far-off Curfew sound,
Over some wide-water'd shore,
Swinging slow, with sullen roar;
Or if the air will not permit,
Some still removed place will fit,
Where the glowing embers through the room
Teach light to counterfeit a gloom.

Air

Far from all resort of Mirth,
Save the cricket on the hearth,
Or the bellman's drowsy charm,
To bless the doors from nightly harm.

L'Allegro
Recitative

If I give thee honour due,
Mirth, admit me of thy crew!

Air

Let me wander, not unseen
By hedgerow elms, on hillocks green;
There the ploughman, near at hand,
Whistles over the furrow'd land,
And the milkmaid singeth blithe,
And the mower whets his scythe,

And every shepherd tells his tale
Under the hawthorn in the dale.

Il Moderato
Air

Each action will derive new grace
From order, measure, time and place;
Till Life the goodly structure rise
In due proportion to the skies.

L'Allegro
Accompagnato

Mountains, on whose barren breast
The lab'ring clouds do often rest;
Meadows trim with daisies pied,
Shallow brooks, and rivers wide
Tow'rs and battlements it sees,
Bosom'd high in tufted trees.

Air

Or let the merry bells ring round,
And the jocund rebeck sound
To many a youth, and many a maid,
Dancing in the chequer'd shade.

Chorus

And young and old come forth to play
On a sunshine holyday,
till the livelong daylight fail,
Thus past the day, to bed they creep,
By whisp'ring winds soon lull'd asleep.

Part the Second

Il Penseroso
Accompagnato

Hence, vain deluding Joys,
The brood of Folly without Father bred
How little you bested,
Or fill the fixed mind with all your toys!
Oh! let me lamp, a midnight hour,
Be seen in some high lonely tow'r,
Where I may oft out-watch the Bear
With thrice-great Hermes, or unsphere
The spirit of Plato to unfold
What worlds, or what vast regions hold
Th'immortal mind that hath forsook
Her mansion in this flashy nook.

Air

Sometimes let gorgeous Tragedy
In scepter'd pall come sweeping by,
Presenting Thebes, or Pelops' line,
Ot the tale of Troy divine;
Or what, though rare, or later age
Ennobled hath the buskin'd stage.

Recitative

Thus, Night oft sees me in thy pale career,
Till unwelcome Morn appear.

L'Allegro
Solo

Populous cities please me then,

And the busy hum of men.

Chorus

Populous cities please us then,
And the busy hum of men,
Where throngs of knights and barons Bold,
In weeds of peace high triumphs hold;
With stores of ladies, whose bright eyes
Rain influence, and judge the prize
Of wit, or arms, while both contend
To win her grace, whom all commend.
Populous cities...

Air

There let Hymen oft appear
In saffron robe, with taper clear,
And pomp, and feast, and revelry,
With mask, and antique pageantry;
Such sights as youthful poets dream
On summer eves by haunted stream.

Il Penseroso
Accompagnato

Me, when the sun begins to fling
His flaring beams, me goddess bring
To arched walks of twilight groves,
And shadows brown that Sylvan loves;
There in close covert by some brook,
Where no profaner eye may look.

Air

Hide me from day's garish eye,
While the bee with honey'd thigh,
Which at her flow'ry work doth sing,
And the waters murmuring,
With such consorts as they keep
Entice the dewy-feather'd sleep;
And let some strange mysterious dream
Wave at his wings in airy stream
Of lively portraiture display'd,
Softly on my eyelids laid.
Then as I wake, sweet music breathe,
Above, about, or underneath,
Sent by some spirit to mortals good,
Or th'unseen genius of the wood.

L'Allegro
Air

I'll to the well-trod stage anon,
If Jonson learned sock be on;
Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild.

Air

And ever against eating cares,
Lap me in soft Lydian airs;
Sooth me with immortal verse,
Such as the meeting soul may pierce
In notes, with many a winding bout
Of linked sweetness long drawn out;
With wanton heed, and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony.

Il Moderato
Duet

As steals the morn upon the night,
And melts the shades away;
So truth does Fancy's charm dissolve,
And rising reason puts to flight
The fumes that did the mind involve,
Restoring intellectual day.

Il Penseroso
Recitative

But let my due feet never fail
To walk the studious cloisters' pale,
And love the high-embowed roof,
With antique pillars' massy proof,
And story'd windows richly dight,
Casting a dim religious light.

Chorus

There let the pealing organ blow
To the full voic'd choir below,
In service high and anthem clear!
And let thier sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all Heav'n before mine eyes!

Air

May at last my weary age
Find out the peaceful hermitage,
The hairy gown and mossy cell,
Where I may sit and rightly spell
Of ev'ry star that Heav'n doth shew,
And ev'ry herb that sips the dew;
Till old experience do attain
To something like prophetic strain.

Solo

These pleasures, Melancholy, give,
And I with thee will choose to live.

Chorus

These pleasures, Melancholy, give,
And I with thee will chose to live.

L'Allegro
Air

Orpheus's self may heave his head
From golden slumbers on a bed
Of heap'd Elysian flow'rs, and hear
Such strains as would have won the ear
Of Pluto, to have quite set free
His half-regain'd Eurydice.

Air

These delights if thou canst give,
Mirth, with thee I mean to live.

Chorus

These delights if thou canst give,
Mirth, with thee I mean to live.

About the Artists

MARK MORRIS was born and raised in Seattle, Washington where he studied with Verla Flowers and Perry Brunson. He has performed with an eclectic array of companies including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Feld Ballets/NY and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980 and has created more than 90 works for the company.

Morris has choreographed dances for ballet companies, including San Francisco Ballet, 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 full-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato* and *Dido and Aeneas*; and he founded the White Oak Dance Project with Mikhail Baryshnikov. He has worked extensively in opera as both choreographer and director. Most recently, he directed and choreographed a production of Gluck's *Orfeo ed Euridice*. He will direct and choreograph a Royal Opera, Covent Garden production of Rameau's *Platée* to premiere at the Edinburgh International Festival in 1997. Morris was named a Fellow of the MacArthur Foundation in 1991 and 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 succeeding years, the company's touring schedule has steadily expanded to include cities in both the U.S. and Europe. In 1986, the Dance Group created its first national television program for the PBS *Dance in America* series. In 1988, the 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 company was the subject of several television programs, including



Mark Morris

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 Dance Group's regular and frequent appearances in Boston, Massachusetts; Berkeley, California; at Jacob's Pillow in Becket, Massachusetts and the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has completed two film projects: a collaboration with cel-

list Yo-Yo Ma entitled *Falling Down Stairs* using Bach's *Third Suite for Unaccompanied Cello* and a film version of Morris' *Dido and Aeneas*, both scheduled to air during the 1996-1997 season.

GEORGE FRIDERIC HANDEL

b. February 23, 1685 in Halle, Germany;
d. April 14, 1759 in London

His father, a barber-surgeon, opposed music as a career but allowed him to take lessons. In 1702, he entered the university to read law and concurrently held the probationary post of organist at the Domkirche. The next year he left for

Hamburg where he played violin in the opera house orchestra.

His first opera, *Almira*, was produced there in 1705 after Handel took over its composition from the opera's primary composer who had lost interest in the libretto. He turned to music full-time after his father died. He traveled Italy visiting the principal cities and meeting the leading composers. In 1710, he was appointed court conductor *Kapellmeister* to the Elector of Hanover, but took a leave of absence almost immediately to go to London, where *Rinaldo* was produced with great success the next year. He settled in London after having settled his affairs in Hanover. Handel produced four operas between 1712 and 1715, and in 1713 composed a *Te Deum* and *Jubilate* to celebrate the Peace of Utrecht, receiving a life pension of £200 from Queen Anne. On her death in 1714, the Elector of Hanover succeeded to the throne as George I and apparently took a lenient view of his former *Kapellmeister's* truancy, for Handel's pension was soon doubled.

Handel's most prolific period as an opera composer began with the founding of the Royal Academy of Music in 1720, and over the next 20 years he produced more than 30 works. Difficulties arose from the formation of partisan factions around himself and his rival Bononcini and were aggravated by strife between his two leading ladies, Faustina and Cuzzoni. The popular success of Gay's *The Beggar's Opera* in 1728 made matters worse, and that same year the Royal Academy of Music went bankrupt. Handel continued to produce operas, acting as his own impresario, but rival factions, now of a political nature, again undermined his success. During the 1730s Handel increasingly turned to oratorio; *Messiah*, performed in Dublin, Ireland in 1742 was followed by 12 more oratorios. Handel continued to appear in public as a conductor and organist, playing concertos between the parts of his oratorios, but his health declined and he spent his last years in blindness.

PACIFIC SYMPHONY ORCHESTRA

Founded in 1978, the Pacific Symphony Orchestra has played a central role in the spectacular growth of the performing arts in Orange County, touching people with a rich array of musical programs and out-

reach activities. Every year more than 250,000 Orange County residents, from schoolchildren to senior citizens, enjoy the magic of live orchestral performances.

The orchestra's primary concert venue is the Orange County Performing Arts Center, where each year it plays more often than any other group, giving more than 50 of its own concerts as well as performing with the Pacific Chorale and serving as pit orchestra for The Center's international ballet series.

Under the artistic supervision of Music Director Carl St.Clair, the PSO's own series at The Center offer music for every taste and audience, including the great classical masterworks with some of the world's outstanding soloists, Pops concerts headlined by the brightest stars in entertainment today, Saturday morning concerts for children and parents and annual holiday performances of Handel's *Messiah*. The PSO's Leo Freedman Foundation Classics Series can be heard in live broadcast on KUSC, 91.5 FM, and its affiliates throughout Southern California.

Dedicated to the performance of music by living American composers in addition to performing works of the great masters, the PSO has commissioned a number of orchestral compositions, including works from William Kraft and the PSO's Composer-in-Residence Frank Ticheli, and has given West Coast and Southern California premieres of works by noted American composer John Corigliano. Carl St.Clair and the PSO, with cellist Yo-Yo Ma, have recorded Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* for Sony Classical.

Now the third largest orchestra in California, the Pacific Symphony Orchestra is dedicated to community outreach and audience development. The Pacific Symphony Institute at California State University, Fullerton offers, without charge, an unparalleled opportunity for young musicians, ages 16 to 30, through a training orchestra, master classes with visiting guest artists and career preparation seminars. The Pacific Symphony Orchestra at the Orange County High School of the Arts develops the musical talents of high school musicians through orchestra training and coaching sessions. The PSO's Class Act, a free Adopt-a-School program, was named one of nine exemplary orchestra education programs in the nation by the

National Endowment for the Arts and the American Symphony Orchestra League.

PACIFIC CHORALE

Now in its 29th continuous concert season, the Pacific Chorale serves the community in performances of great choral/orchestral masterworks. Under the direction of John Alexander, Pacific Chorale has become widely recognized for the quality of its artistic product. In 1993, Pacific Chorale was awarded the prestigious Margaret Hillis Achievement Award for Choral Excellence by the nation's choral service organization, Chorus America. For the past three years, Pacific Chorale has received a four rating from the California Arts Council. This rating denotes a model organization both musically and administratively; it is the highest ranking given by the Council.

In addition to its regular subscription concerts at the Orange County Performing Arts Center, the Chorale performs with Pacific Symphony Orchestra, Long Beach Symphony, Pasadena Symphony and the Hollywood Bowl Orchestra.

Pacific Chorale can be heard on five compact discs, including the Chorale's latest release on the Albany Records label: *Songs of Eternity* by James Hopkins and *Voices* by Stephen Paulus, conducted by John Alexander and recorded with Pacific Symphony Orchestra on the Albany Records label, and on Pacific Symphony Orchestra's new release on the Sony Classics label: *Fire Water Paper: A Vietnam Oratorio* by Elliot Goldenthal, conducted by Carl St.Clair.

CHRISTINE BRANDES (Soprano)

Christine Brandes leads an active career which has included performances with Les Arts Florissants, Philharmonia Baroque Orchestra, American Bach Soloists, Ensemble Vocale European of La Chapelle Royale, Bach Ensemble, Smithsonian Chamber Players, Bach Choir of Bethlehem, Newberry Consort, Illinois Chamber Orchestra, Les Violons du Roy, the St. Lawrence Choir and L'Ensemble Arion. Her repertory includes Charpentier's *Médée*, Amor in Gluck's *Orfeo ed Euridice* and the title role in Scarlatti's *L'Aldimiro*.

JEANNE OMMERLE (Soprano)

Jeanne Ommeler's opera and concert credits include the New York Philharmonic, the Boston Symphony Orchestra,

San Francisco Symphony, New Jersey Symphony, Orchestra of St. Luke's, Atlanta Opera, The Opera Company of Boston and The Dallas Opera. She has worked with such distinguished conductors as Roger Norrington, Christopher Hogwood, James Conlon, Seiji Ozawa, Sarah Caldwell, Gunther Schuller, Sylvain Cambreling and Simon Preston. Ommerle sang the world premiere of *L'Allegro, il Penseroso ed il Moderato* at the Théâtre Royal de la Monnaie in Brussels, the Brooklyn Academy of Music and Lincoln Center. A native of Kansas, Ommerle has been a recipient of grants from the Sullivan Foundation and has recorded for Albany Records, KOCH International GM and Northeastern.

FRANK KELLEY (Tenor)

Kelley has performed with the Boston Lyric Opera, Brussels Opera, New World Symphony, Dallas Symphony, Mexico Philharmonic and the Minería Symphony Orchestra, Cleveland Orchestra, St. Paul Chamber Orchestra, Orchestra of St. Luke's, Pacific Symphony Orchestra, the Orquesta Filarmonica, New York Choral Society, Banchetto Musicale of Boston and Pacific Chorale. His repertory includes Pang in Puccini's *Turandot*, Borsa in Verdi's *Rigoletto*, Damon in Handel's *Acis and Galatea*, Ferdinand in Westergaard's *The Tempest*, Mozart's *Le Nozze di Figaro*, *Così fan tutte*, *Idomeneo*, Bizet's *Carmen*, Donizetti's *L'Assedio di Calais*, Berlioz's *Requiem*, Stravinsky's *Renard* and Goetz's *Der Widerspenstigen Zähmung*.

CHRISTOPHER ROSELLI (Baritone)

Christopher Roselli's operatic appearances include Virginia Opera, Sarasota Opera, Opera Colorado, Breckenridge Music Festival (Colorado), Brevard Music Festival and Indiana University Opera Theatre. His repertoire includes *Der Sprecher* and *Papageno* in *Die Zauberflöte*, *Melitone* in *La Forza del Destino*, *Scarpia* in *Tosca*, *Count Almaviva* in *Le Nozze di Figaro*, *Demetrius* in *A Midsummer Night's Dream*, *Enrico* in *Lucia di Lammermoor*, *Lescart* in *Manon* and *Coppélius* in *The Tales of Hoffman*. Roselli has been the recipient of two fellowships, one as a finalist in the Chicago Lyric Ensemble Auditions and another as a semi-finalist in the Luciano Pavarotti Competition. Roselli is a native of North Carolina and a graduate of the University of North Carolina.

ADRIANNE LOBEL (Set Designer) created 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, as well as the recent *Orfeo ed Euridice*. She designed sets for the Tony Award-winning musical *Passion*. 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* at the Glyndebourne Festival Opera and *The Rake's Progress* at the Chatelet Opera in Paris. Lobel has also worked in regional theaters and received an Obie for her work Off-Broadway. Her film credits include *Five Corners* and *Life with Mikey*.

JAMES F. INGALLS (Lighting Designer) has conceived several works for Mark Morris including *Dido and Aeneas*, *The Hard Nut*, *Ein Herz* at the Paris Opera Ballet, and *Maelstrom* and *Pacific* at the San Francisco Ballet. He provided the lighting design for the first White Oak Dance Project tour. He designed *Ola Chica* for William Whitener and *Ballet Hispanico* and *Shoulder to Shoulder* for Joachim Schlömer in London. His work in theatre and opera include productions for Peter Sellars including *I Was Looking at the Ceiling and Then I Saw the Sky*, *The Rake's Progress* and *The Death of Klinghoffer*.

CHRISTINE VAN LOON (Costume Designer) was born in Hoeilaart, Belgium and studied commercial art, costume and set design. At the Théâtre Royal de la Monnaie, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Van Loon has designed costumes for several Mark Morris productions including *Dido and Aeneas*.

KATHARINA BADER has performed in Mark Morris' *Behemoth*; *L'Allegro, il Penseroso ed il Moderato*; *Stabat Mater* and *The Hard Nut* and has danced with Compagnie Christine Bastin/Paris.

JOE BOWIE, born in Lansing, Michigan, began dancing while at Brown University. After graduating, he moved to New York and performed in works of Robert Wilson and Ulysses Dove. He danced with The Paul Taylor Dance Company before

joining the Mark Morris Dance Group in Belgium.

CHARLTON BOYD, born in New Jersey, studied and performed with Inner City Ensemble Theater & Dance Company. A graduate of the Juilliard School, he has danced with the Limón Dance Company and in the musical *The Ebony Games*. He appears in the *José Limón Technique Video, Volume 1*, and other music videos.

DERRICK BROWN, born in Dallas, Texas, attended New York University School of the Arts where he studied with Larry Rhodes. He has worked with choreographers Benjamin Harkarvy, Bertram Ross, Igal Perry, Bella Lewitzky, Jennifer Muller, Elisa King, Zvi Gothiener and Danny Ezralow. He lives in Holland and teaches at the Amsterdam School of the Arts. In Holland he has worked with Itzhik Galili, as well as The Pretty Ugly Dance Company.

JULIET BURROWS, raised in Millstone, New Jersey, has danced with American Ballet Theatre II, Dutch National Ballet, Eglevsky Ballet and JoAnn Fregalette Jansen, among others.

RUTH DAVIDSON, a native of New York, began her dance training at the High School of Performing Arts and was a recipient of the coveted Helen Tamiris Award. After receiving her bachelor of fine arts from State University of New York she began her professional career with the Hannah Kahn Dance Company. Davidson later joined the Don Redlich Dance Company where she had the honor of working with dance master Hanya Holm and appears in *Hanya: Portrait of a Dance Pioneer*, a biographical film on the career of Holm. She has been with the Mark Morris Dance Group since 1980. Davidson has studied with Jocelyn Lorenz since 1979.

TINA FEHLANDT, raised in Wilmington, Delaware, has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Morris' work with 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 in his work with the Boston Ballet and American Ballet Theatre. Fehlandt has appeared with the White Oak Dance Project.

MARJORIE FOLKMAN, a graduate from Barnard College, has danced for Spencer/Colton, Kraig Patterson, Neta Pulvermacher, Sara Rudner and the Repertory Understudy Group for the Merce Cunningham Dance Company.

SHAWN GANNON, from Dover, New Jersey, 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, from Kitty Hawk, North Carolina, is a graduate of North Carolina School of the Arts and recently received his bachelor of fine arts from the State University of New York. He has performed in the U.S. and abroad with Purchase Dance Corps, Kelly Holcombe and Company, and Kevin Wynn Collection.

JOHN HEGINBOTHAM, originally from Anchorage, Alaska, graduated from the Juilliard School and has performed with Pilobolus Dance Theater, John Jasperse, as John the Baptist in the Mesopotamian Opera's *Sunset Salome* and in the Susan Marshall/Philip Glass dance opera, *Les Enfants Terribles*.

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. He has danced with the Maryland Dance Theater before joining Concert Dance Company of Boston. Joyce joined the Mark Morris Dance Group in 1988.

VICTORIA LUNDELL was born in Berkeley, California then moved to Detroit, Michigan where she studied dance with Rose Marie Floyd and Dolores Allison. She danced professionally with Harbinger Dance Company, The Parsons Dance Company and was a guest artist with Utopia Dance Theatre in Mexico City, Mexico. Lundell received her bachelor of fine arts in dance from the University of Michigan in 1989. She has

been dancing with the Mark Morris Dance Group since 1994.

MARIANNE MOORE, born in Chapel Hill, North Carolina, studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

DONALD MOUTON, was born in Crowley, Louisiana, the home of the International Rice Festival and holds a bachelor's degree in theater from the University of Southwestern Louisiana. Mouton danced with the Mark Morris Dance Group from 1980 to 1989 and toured with the White Oak Dance Project.

RACHEL MURRAY began her dance training in Vancouver, B.C. at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu, Hawaii and in Senta Driver's *Harry* in New York City. She joined the Mark Morris Dance Group in 1988.

JUNE OMURA received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors. She has danced with the Mark Morris Dance Group 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 bachelor of fine arts from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

MIREILLE RADWAN-DANA was born in Beirut, Lebanon but was raised in Rome where she attended Tersicore. She moved to Brussels, Belgium to attend the Mudra School and joined the Mark Morris Dance Group in 1988.

GUILLERMO RESTO dances with Mark Morris.

MATTHEW ROSE received his bachelor of fine arts from the University of Michigan and has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater and Ann Arbor Dance Works.

JORDANA TOBACK has performed with Mark Morris Dance Group in both *The Hard Nut* and *L'Allegro, il Penseroso ed il Moderato*. Her repertory includes 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, from Larchmont, New York, studied at the Martha Graham School of Dance and is a graduate from the State University of New York. Wagner joined the Mark Morris Dance Group in 1988.

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.

MARK MORRIS DANCE GROUP STAFF

Technical Director Johan Henckens
Development Director Michael Osso
Executive Administrator Eva Nichols
Fiscal Administrator Lynn Wichern
Development Associate Lesley Berson
Lighting Supervisor Michael Chybowski
Musical Director Linda Dowdell
Wardrobe Supervisor Patricia White
Sound Supervisor Ronnie Thomson
Legal Counsel Mark Selinger
(Kaye, Scholer, Fierman,
Hays & Handler)
Orthopedist David S. Weiss, M.D.
Accountant Kathryn Lundquist, CPA

Thanks to Maxine Morris and god.

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Columbia Artists Management Inc.
Personal Direction: Michael Mushalla

(All performances in Segerstrom Hall unless otherwise noted.)

APRIL

April 3 - 6

Thursday - Saturday at 8 p.m.

Sunday at 2 p.m.

PreView lecture by Michael Crabb one hour before each performance

Orange County Performing Arts Center

presents

in Segerstrom Hall

Mark Morris Dance Group

L'Allegro, il Penseroso ed il Moderato

Mark Morris brings his ensemble to Orange County for their Center Dance Season debut. Don't miss the chance to see them perform the Morris-choreographed masterwork *L'Allegro, il Penseroso ed il Moderato*, a dazzling dance work based on Milton's classic pastoral ode set to the music of Handel's famous oratorio. *The San Francisco Chronicle* said it is, "among the happiest and most endearing works American dance has ever seen."

April 9 & 10 at 8 p.m.

Concert preview at 7 p.m.

Pacific Symphony Orchestra presents
in Segerstrom Hall

The Four Seasons

Conductor and violinist Joseph Silverstein leads Pacific Symphony Orchestra in a program featuring Bach's *Brandenburg Concerto No. 3 in G Major* and *Violin Concerto No. 2 in E Major*, as well as Vivaldi's *Le quattro stagioni* (The Four Seasons).

April 11 at 8 p.m.

Concert PreView at 7 p.m.

Orange County Performing Arts Center
presents

in Founders Hall

Santa Fe Chamber Music
Festival on Tour

Stars from one of the world's most prestigious chamber music festivals continue their national tour. Former PSO concertmaster and violinist Sheryl Staples joins violinist Ida Levin, violist Scott St. John, cellist



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The Mark Morris Dance Group performs *L'Allegro, il Penseroso ed il Moderato*.

Andrés Díaz and pianist Jeffrey Swann in a program that includes Mendelssohn's *Piano Quartet in F Minor*, Opus 2, Franck's *Sonata in A for Violin and Piano* and Brahms' *Piano Quintet in F Minor*, Opus 34.

April 11 & 12 at 8 p.m.
Pacific Symphony Orchestra presents
in Segerstrom Hall
Randy Newman

The songwriter who brought audiences the classic "Short People" and the music for the movie *Toy Story* appears in concert with Pacific Symphony Orchestra. The Academy Award nominee performs music from his film scores as well as many of his memorable popular songs.

April 12 at 10 & 11:30 a.m.
Pacific Symphony Orchestra presents
in Segerstrom Hall
Symphonic Cycling
Mount Rushmore

A celebration of American music just for children and their families featuring selections from Copland's *Lincoln Portrait*, Hindemith's *To Build a City* and the Overture to Schuman's *American Festival*.

April 13 at 3 p.m.
Philharmonic Society of Orange County
presents in Segerstrom Hall
The Immigrant and It

Carl Davis composed and orchestrated musical accompaniment for these two silent film classics starring Charlie Chaplin and Clara Bow, performed by the Los Angeles Chamber Orchestra conducted by Jung-Ho Pak.

April 18 – 20
Friday & Saturday at 8 p.m.
Saturday & Sunday matinees at 2 p.m.
PreView lecture by John Willett one hour
before each performance
Orange County Performing Arts Center
presents in Segerstrom Hall
Nederlands Dans Theater
2 & 3

Visionary dancemaker Jiri Kylián returns to The Center for the second time in the 1996-1997 dance season. For this engagement, two different companies will perform: NDT 2, which is composed of dancers under the age of 22 and NDT 3, which features dancers 40 and older. Making their Center debuts, these two ensembles complete, with NDT 1, Artistic Director Kylián's vision of the "three dimensions of a dancer's life." The compa-

nies will perform works from the Kylián repertory featuring his distinct fusion of classical technique and modern sensibility, as well as works by other choreographers.

April 23 at 8 p.m.
Concert PreView by Herbert Glass at 7 p.m.
Orange County Performing Arts Center
presents in Segerstrom Hall
Maxim Vengerov

This 22-year-old Siberian violin prodigy is at the height of his musical prowess. As *The London Daily Telegraph* said, "There seems to be nothing he cannot do, and do supremely well." His appearance in a rare Segerstrom Hall recital is an extraordinary opportunity to see a genuine musical superstar.

April 26 at 8 p.m.
Concert preview at 7 p.m.
Pacific Chorale presents in Segerstrom Hall
Singer's Choice

Discover the power and variety of the human voice in an evening devoted exclusively to *a capella* music. The evening features "singer's choice" selections which allow the members of Pacific Chorale to perform their all-time favorite musical pieces, as well as an appearance by Pacific Chorale Children's Chorus.

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corporate
ladder

mountain

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