



proscenium

April — May 1997

Volume 1, Edition 2

• José Mateo's Ballet

THEATER Theatre of Boston

• Boston Early Music Festival

• Boston Lyric Opera

DANCE • Dance Umbrella

• Emerson Stage

• The New England

OPERA Conservatory Opera Program

• The Vincent Club

MUSIC • World Music



EMERSON
MAJESTIC
THEATRE



DANCE UMBRELLA
Jeremy Alliger, artistic director/producer
presents

Mark Morris Dance Group

Joe Bowie Charlton Boyd Ruth Davidson Tina Fehlandt
Shawn Gannon Dan Joyce Victoria Lundell Marianne Moore
Rachel Murray June Omura Kraig Patterson Mireille Radwan-Dana
Guillermo Resto William Wagner Megan Williams* Julie Worden

Artistic Director

Mark Morris

General Director

Barry Alterman

Managing Director

Nancy Umanoff

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.

*on leave

Dance
Umbrella

Mark Morris

choreography, **Mark Morris**

LOVE SONG WALTZES

(1989)

music, **Johannes Brahms**

Liebesliederwalzer op. 52

lighting, **James F. Ingalls**

soprano, **Eileen Clark Reisner**

mezzo-soprano, **Elizabeth Bryan**,

tenor, **Gregory Davidson**,

baritone, **Christopher Roselli**

piano, **Linda Dowdell, John Sauer**

**Joe Bowie, Charlton Boyd, Tina Fehlandt,
Shawn Gannon, Dan Joyce, Marianne Moore,
Rachel Murray, June Omura, Kraig Patterson,
Mireille Radwan-Dana, William Wagner,
Julie Worden**

- pause -

ONE CHARMING NIGHT (1985)

music, **Henry Purcell**

Be Welcome, then, Great Sir

One Charming Night

Hark! The Echoing Air

Lord, What is Man?

original lighting design, **Phil Sandstrom**

cello, **Arthur Fiacco**

soprano, **Eileen Clark Reisner**

Marianne Moore, Mark Morris

- intermission -

RHYMES WITH SILVER (1997)

music, **Lou Harrison**

Prelude, Allegro, Scherzo, Ductia,

Gigue and Musette, Chromatic Rhapsody,

Romantic Waltz, Fox Trot, Threnody,

In Honor of Prince Kantemir, 5-Tone Kit,

Round Dance

set design, **Howard Hodgkin**

lighting, **Michael Chybowski**

costumes, **Martin Pakledinaz**

violin, **Sarah Roth**

viola, **Jennifer Elowitch**

cello, **Arthur Fiacco**

piano, **Linda Dowdell**

percussion, **Diana Herold**

**Joe Bowie, Charlton Boyd, Ruth Davidson,
Tina Fehlandt, Shawn Gannon, Dan Joyce,
Victoria Lundell, Marianne Moore, Mark Morris,
Rachel Murray, June Omura, Kraig Patterson,
Mireille Radwan-Dana, Guillermo Resto,
William Wagner, Julie Worden**

The composer and choreographer commission fees for this collaboration were made possible by a grant from Meet The Composer's Composer/Choreographer Project, a national program funded by The Pew Charitable Trusts and The Helen W. Buckner Trust.

Additional support for this commissioning project was provided by the Mary Flagler Cary Charitable Trust

This dance was created under the auspices of the Mark Morris Dance Group New Works Fund sponsored by Philip Morris Companies Inc.

LOVE SONG WALTZES

Text from Polydora by G.F. Daumer.

No. 1

Speak to me, you with the beautiful smile
that slices me in two.
Tell me how you feel.
Will you lock yourself up
and throw away the key?
How many times do I have to say
when, when can we meet?
Why sentence yourself to a life
without love? Why suffer?
You and me and your dark eyes,
let's dance by the light of the stars.

No. 2

Waves batter the rocks,
spray the sky like madness.
Love will teach you its secrets:
how to sigh and drown in sadness.

No. 3

You're a goddess. You're divine.
I worship your every move.
I could live like a monk
if it weren't for women like you.

No. 4

I could burn with the beauty
of a crimson sunset.
I would consider it my duty
if I just heard her say yes.

No. 5

Why does this evergreen ivy
always creep so dark and low?
Why does such a gorgeous girl
look like she's got nowhere to go?
Why doesn't ivy climb
right up to the skies?
Why should a girl
like her be all tears and sighs?
Ivy can't reach the heavens
without some sturdy support.
A girl can't enjoy herself
when she and her beau are apart.

No. 1

Rede, Mädchen, allzu liebes,
das mir in die Brust, die Kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!
Willst du nicht dein Herz erweichen?
Willst du, eine überfromme,
rasten ohne traute Wonne,
oder willst du, dass ich komme?
Rasten ohne traute Wonne
nicht so bitter will ich büssen.
Komme nur, du schwarzes Auge, komme
wenn die Sterne grüssen.

No. 2

Am Gesteine rauscht die Flut,
heftig angetrieben.
Wer da nicht zu seufsen weiss,
lernt es unter'm Lieben.

No. 3

O die Frauen, o die Frauen,
wie sie Wonne thauen!
Wäre lang ein Mönch geworden,
wären nicht die Frauen!

No. 4

Wie des Abends schöne Röthe
möcht' ich arme Dirne glüh'n,
Einem, Einem zu gefallen
sonder Ende Wonne sprüh'n.

No. 5

Die grüne Hopfenranke
sie schlängelt auf der Erde hin.
Die junge schöne Dirne,
so traurig ist ihr Sinn!
Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, grüne Dirne!
Was ist so schwer dein Herz?
Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
wenn ihr der Liebste weit?

No. 6

One day a pretty little bird flew
into a garden brimming with ripe fruit.

If I were a pretty little bird
I'd fly there too.

It got tangled in a knot of branches
and couldn't fly anywhere anymore.

If I were a pretty little bird
I'd stay at home.

A beautiful lady cradled the bird
in her hand and stroked it softly, softly.

If I were a pretty little bird
I'd fly there now.

No. 7

Every day was wonderful
when we were still in love.

My door was always open
and he made himself at home.

Now it's a different story:

when I look at him
he turns away, his eyes
as cold as his heart.

No. 8

When you look at me
with your loving eyes,

I forget all my worries.
You're the sun in my sky.

Let it shine forever,
this summer love of ours.

I couldn't burn as hot
in anyone else's eyes.

No. 9

I know a rosy-cheeked girl
who lives in a house
deep in the woods.

She's locked away
behind a door
secured with ten iron bars.

Iron bars are nothing
to me. I'll smash them
one by one like glass.

No. 6

Ein kleiner, hübscher Vogel nahm den Flug
zum Garten hin, da gab es Obst genug.

Wenn ich ein hübscher, kleiner Vogel wär',
ich säumte nicht, ich täte so wie der.

Leimruten-Arglist laudert an dem Ort;
der arme Vogel konnte nicht mehr fort.

Wenn ich ein hübscher, kleiner Vogel wär',
ich säumte doch, ich täte nicht wie der.

Der Vogel kam, in eine schöne Hand,
da tat es ihm, dem Glücklichen, nicht an.

Wenn ich ein hübscher, kleiner Vogel wär',
ich säumte nicht, ich täte so wie der.

No. 7

Wohl schön bewandt war es vorehe
mit meinem Leben, mit meiner Liebe.

Durch eine Wand, ja durch zehn Wände
erkannte mich des Freundes Sehe. Doch jetzo,

wehe,

wenn ich dem Kalten auch noch so dicht
vor'm Auge stehe,

es merkt's sein Auge, sein Herze nicht!

No. 8

Wenn so lind dein Auge mir,
und so lieblich schauet,

jede letzte Trübe flieht,
welche mich umgrauet.

Dieser Liebe schöne Glut,
lass sie nicht verstieben!

Nimmer wird, wie ich, so treu,
dich ein Andrer lieben!

No. 9

Am Donaustrande,
da steht ein Haus,
da schaut ein rosiges
Mädchen aus.

Das Mädchen es ist,
wohl gut gehegt,
zehn eiserne Riegel
sind vor die Thüre gelegt.

Zehn eiserne Riegel,
das ist ein Spass,
die spreng' ich als wäre n
sie nur von Glas!

No. 10

How clear the stream flows,
winding its way through the meadow.
How happy you feel, finding
love, waiting where you left it.

No. 11

I'm sorry, I've had enough
of the neighbors;
they go out of their way
to make up gossip.
If I'm happy, they say,
I'm terribly bad.
If I'm sad, they say
I'm in love, stark raving mad.

No. 12

I will employ a locksmith
to fit a hundred padlocks
of every shape and size
to shut those lips forever
that open and spill lies.

No. 13

A bird will fly for miles
to find the right somewhere to nest.
We must do the same
to find the someone we love best.

No. 14

The moon shines full and bright
on the clear blue sea.
Tell me you love me tonight.
You're the only one for me.

No. 15

The nightingale sings so fine
when the stars start to shine.
Kiss me, sweetheart, while it's dark.
Tell me you'll always be mine.

No. 16

Love is a bottomless pit
of suffering. And I fell in.
I lost everything I was.
Although I dream of better times,
all I seem to do is whine.

No. 10

O wie sanft, die Quelle sich
durch die Wiese windet!
O wie schön, wenn Liebe sich
zu der Liebe findet!

No. 11

Nein, es ist nicht auszukommen
mit den Leuten;
Alles wissen sie so giftig
auszudeuten!
Bin ich heiter, hegen soll ich
lose Triebe;
bin ich still, so heisst's ich wäre
irr' aus Liebe.

No. 12

Schlosser auf!
und mache Schlösser
ohne Zahl!
Denn die bösen Mäuler
will ich schliessen
allzumal!

No. 13

Vögelein durchrauscht die Luft,
sucht nach einem Aste.
Und das Herz, ein Herz begehrt's
wo es selig raste.

No. 14

Sieh', wie ist die Welle klar,
blickt der Mond hernieder!
Die du meine Liebe bist,
liebe du mich wieder!

No. 15

Nachtigall, sie singt so schön,
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
küssen mich im Dunkeln!

No. 16

Ein dunkeler Schacht ist Liebe,
ein gar zu gefährlicher Brunnen;
da fiel ich hinein, ich Armer,
kann weder hören noch seh'n;
nur denken an meine Wonnen,
nur stöhnen in meinen Weh'n.

SONGS

No. 17

Darling, wait, don't go
wandering in the countryside.
It's far too wet underfoot.
I admit it: I was there
this morning and the paths
are still damp from my tears.

No. 18

I can see the branches trembling
in the wake of a bird in flight.
That's how my heart feels - tight
and busy with beating, remembering
you - our love, our lust, and our loathing

No. 17

Nicht wandle, mein licht, drt aussen
im Flurgereich!
Die Füße würden dir, die zarten,
zu nass, zu weich.
All überströmt sind dort die Wege,
die Stege dir;
so überreichlich thränte dorten
das Auge mir.

No. 18

Es bebet das Gesträuche,
gestreift hat es im Fluge
ein Vögelein.
In seiner Art erbebet
die Seele mir, erschüttert,
von Liebe, Lust, und Leide,
gedenkt sie dein!

ONE CHARMING NIGHT

BE WELCOME THEN, GREAT SIR

Be welcome then, great Sir,
To constant vows of loyalty
Never to vary more.
Welcome to all that obedience owes
To a Prince so mild and gentle in power.

ONE CHARMING NIGHT

One charming night gives more delight
Than a hundred, than a hundred,
a hundred lucky days.
Night and I improve the taste,
Make the pleasure longer last,
A thousand, thousand, thousand sev'ral ways.
Night and I improve the taste,
Make the pleasure longer last,
A thousand, thousand, thousand, thousand,
sev'ral ways.

HARK! THE ECHOING AIR

Hark! hark! The echoing air a triumph sings,
Hark! the echoing air a triumph sings, etc.
And all around and all around,
pleas'd Cupids clap their wings,
clap, clap, clap, clap their wings,
pleas'd Cupids clap their wings,
And all around pleas'd Cupids clap their wings etc.

LORD, WHAT IS MAN?

Lord, what is man, lost man
that thou should'st be
So mindful of him
That the son of God
Forsook his glory, his abode
To become a poor tormented man?
The deity was shrunk into a span
And that for me, O wondrous love,
O wondrous love for me.
Reveal ye glorious spirits,
when ye knew
The way the son of God took to renew
Lost man, your vacant places to supply
Blest spirits tell, tell,
Which did excel, which was more prevalent,
Your joy or your astonishment
That man should be assumed into the deity.
That for a worm a God should die,
Oh for a quill drawn from your wing
To write the praises of th'eternal love.
Oh for a voice like yours to sing
That anthem here which once, you sang above
Alleluia.

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)**
orthopaedist, **David S. Weiss, MD**
accountant, **Kathryn Lundquist, CPA**

Thanks to Maxine Morris and god.

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

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Additional funding has been received from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, The Aaron Copland Fund for Music, 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., VOGUE, Lila Wallace Theater Fund, and the Friends of the Mark Morris Dance Group.

Production Credits

Set construction and painting by Scenic Art Studios.
Rhymes With Silver costumes constructed
by Studio Rouge.
Dyeing by Gene Mignola, Inc.

Mark Morris 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 Feid 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* (his comic book-inspired version of *The Nutcracker*); *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 US 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 UK’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 US 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 regular and frequent appearances in Boston, MA; Berkeley, CA; at the Jacob’s Pillow Dance Festival and 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, and a film version of Mr. Morris’ *Dido and Aeneas*, both scheduled to air around the world during the 1996-1997 season.

Joe Bowie, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

Charlton Boyd was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced

with the Limon Dance Company and in the musical *The Ebony Games*. He appears in the Jose Limon Technique Video, Volume 1, and other music videos.

Elizabeth Bryan (mezzo-soprano) has performed leading roles with Santa Fe Opera, Opera Colorado, Arizona Opera and the 1996 Colmar Festival in France. She received both master and doctor of music degrees from Indiana University.

Eileen Clark Reisner (soprano) recently appeared in the roles of Queen of the Night in *Die Zauberflöte* with Syracuse Opera and Adina in *L'Elisir d'amore* with Massachusetts Commonwealth Opera. A Bel Canto Foundation Award winner, she has performed for the past eleven years with the Gregg Smith Singers and can be heard on many of their recordings, as well as on the soundtrack of the recent film *Dead Man Walking*. She performs regularly as featured soloist with Ascension Music, including their recent performance of Mozart's *Exultate Jubilate*. She holds degrees from Syracuse University and University of North Dakota and has studied with Carlo Bargonzi and Julianne Baird.

Gregory Davidson (tenor) appears regularly with the Metropolitan Opera Chorus (Associates), the Gregg Smith Singers, and the Choir of St. John's Church in the Village. He is a member of two vocal quartets: Kiitos, a mixed quartet, and Songfellows, a men's quartet. He has been a soloist with the Riverside Philharmonia (NY), the Adirondack Chamber Orchestra, the Colorado Philharmonic, and the Arapahoe Chamber Orchestra. He was born in Ohio, reared and educated in Colorado and Texas, and has made New York City his home since 1985.

Ruth Davidson, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her BFA from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in *Hanya: Portrait of a Dance Pioneer*, a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

Linda Dowdell (pianist/Dance Group Musical Director) made her debut with the Mark Morris Dance Group in 1987 in Vienna, and has worked closely with the company ever since. In 1990-91 she was the original pianist and Musical Director for Mikhail Baryshnikov's White Oak Dance Project, with which she toured the United States. A composer as well, she has written music for a variety of ensembles, premiered by groups including the Banff Big Band, the Gregg Smith Singers, and Schola Cantorum of Edinburgh.

Jennifer Elowitch (violinist) has appeared as soloist with the Portland, ME Symphony Orchestra and in Boston with the Longy Chamber Orchestra and on Emmanuel Music's Bach series. Upcoming chamber music performances include appearances at the Wellesley Composers Conference and on the new series "Chamber Music at Follen." She is the Artistic Co-Director of the Portland Chamber Music Festival, which celebrates its fourth season in August.

Tina Fehlandt grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, San Francisco Ballet and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

Arthur Fiacco (cellist) has appeared with the American Symphony Orchestra, New York City Ballet Orchestra, Brooklyn Philharmonic, New Jersey Symphony, Philharmonia Virtuosi, and the New York Pops. Period instrument performances have been with Concert Royal, Four Nations Ensemble, Grande Bande, and the Helicon Foundations. This season Mr. Fiacco will appear as guest artist with Philadelphia's premier new music ensemble Relache and with the New York based Perspectives Ensemble in a program of music by Heitor Villa-Lobos. Mr. Fiacco has recorded with Meredith Monk for ECM records, Igor Kipnis on the Epiphany label, Kent Tritle and the Choir of St. Ignatius Loyola in a recent release of Maurice Durufle's Requiem, and with the Pixies on their Elektra/Asylum gold album hit *Monkey Gone to Heaven*.

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

Diana Herold (percussionist) received her two graduate degrees from New England Conservatory and Rice University respectively, and her undergraduate degree from Baylor University. Equally

adept at performing both improvised and non-improvised music, Herold has worked with composers such as John Cage, Anthony Davis, Muhai Richard Abrams, Sam Rivers, and Gunther Schuller. She has performed as a solo marimbist as well as with several larger new music groups such as the Discovery Orchestra, the BMI Orchestra, Atomic Strings (an improvising 16-piece orchestra), the Chuck Clark Little Big Band, Fred Ho and the Afro-Asian Ensemble, and Butch Morris.

Dan Joyce, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. He joined the Mark Morris Dance Group in 1988.

Victoria Lundell was born in Berkeley, California then moved to Detroit where she studied dance with Rose Marie Floyd and Dolores Allison. She danced professionally with Harbinger Dance Company, guested with Utopia Dance Theatre in Mexico City, and then completed her BFA in dance from the University of Michigan in 1989. For four years she danced with The Parsons Dance Company, and has been dancing with the Mark Morris Dance Group since 1994.

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

Rachel Murray, born in New York City, began her dance training at The Temple of the Wings in Berkeley, CA. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges throughout British Columbia. She then miraculously

MARK MORRIS DANCE GROUP

Who's Who

Matt Haimovitz (Cellist) One of the leading musical personalities of his generation, Matt Haimovitz continues on a unique path after a decade of performances on the world's major concert stages. He first came to public attention in 1985 after appearing with the Israel Philharmonic and Zubin Mehta in a concert that was broadcast several times by Israeli National Television in 1986. At age sixteen, after receiving the Avery Fisher Career Grant, Mr. Haimovitz signed an exclusive contract with Deutsche Grammophon, for whom he continues to record. One of his recent releases, Suites and Sonatas for Solo Cello, was awarded the Grand Prix du Disques and le Diapason d'Or. He has already performed with several of North America's leading orchestras, including those of New York, Los Angeles, Boston, Cleveland, Chicago, Montreal and Toronto. He has collaborated with such eminent conductors as Daniel Barenboim, Semyon Bychkov, Charles Dutoit, James Levine, Seiji Ozawa, Giuseppe Simopoli, Leonard Statkin, Michael Tilson Thomas, David Zinman and Pinchas Zukerman.

Israeli born Matt Haimovitz began his cello studies at the age of seven in California, where he studied with Gabor Rejto. He continue his studies with Lonard Rose at the Juilliard School and Ron Leonard. Mr. Haimovitz recently graduated with honors from Harvard University.

Michael Beattie (Harpsichord) A respected collaborative pianist and vocal coach, Beattie has taught diction and accompanying at Boston University. He has toured Europe and this country as Assistant Conductor of Peter Sellar's controversial stagings of the Mozart/ Da Ponte operas. As a pianist, he has performed at the Athens, Banff, and Tanglewood music festivals and Music from Salem. World premieres to his credit include works by John Harbison, Andrew Imbrie, Earl Kim, and Andy Vores. He has also served as rehearsal pianist for virtually all of Boston's major musical organizations, including Boston Symphony. Beattie was included in the Boston Globe's roundup of the best classical performances of 1995.

Beattie has recently been named Associate Conductor of Boston's Emmanuel Music. He has made numerous appearances as harpsichordist, organist, and fortepianist with the Handel and Haydn Society, Cantata Singers, Boston Baroque, Boston Lyric Opera, Emmanuel Music, the Greenleaf Chamber Players(NYC), and the Mark Morris Dance Group. He is a founding member and harpsichordist of Favella Lyrica. Beattie is a graduate of the Eastman School of Music and Boston University. He has recorded for Koch International Classics.

landed in Honolulu, where she studied and danced with master teacher Betty Jones and her Dances We Dance company. Before joining the Mark Morris Dance Group in 1988, Ms. Murray was performing with Senta Driver's Harry of New York City.

June Omura received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in dance and English. She has danced for Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey, and Hannah Kahn.

Kraig Patterson, Trenton, New Jersey, received his BFA in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

Mireille Radwan-Dana was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore in 1978-86. She then moved to Brussels to attend the Mudra School from 1986 to 1988. She joined the Mark Morris Dance Group in 1988.

Guillermo Resto dances with Mark Morris.

Christopher Roselli (baritone) made his debut with Opera Colorado last season and was a Studio Member of the 1996 Sarasota Opera season. A native of North Carolina, he received his bachelor's and master's degrees in music from the University of North Carolina. He has also completed course work for the Doctor of Music at Indiana University, where he studied with Margaret Harshaw. He was a finalist in the Chicago Lyric Opera Ensemble auditions and a semi-finalist in the Pavarotti Competition.

Sarah Roth (violinist), a native of Boston, is a graduate of the New England Conservatory of Music, where she studied with James Buswell. As a Tanglewood Music Center fellow, she coached chamber music with Yo-Yo Ma and Peter Serkin and performed under conductors Leonard Bernstein, Simon Rattle, and Seiji Ozawa. She participated in the Solti Orchestral Project at Carnegie Hall and is a member of Emmanuel Music.

John Sauer (pianist), a native of Berkshire County in Massachusetts, accompanied his first ballet class in 1971 at Jacob's Pillow, where he has worked ever since. He holds a BA in music from Antioch College, and he studied with Elizabeth Hagenah. He performs both jazz and classical music and for 15 years was Music Director at the Berkshire Public Theatre.

William Wagner is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner joined the Mark Morris Dance Group in 1988.

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

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