

THE BOSTON POPS ORCHESTRA

KEITH LOCKHART, *Conductor*

Tuesday morning, May 27, 1997, at 11



“EVENING AT POPS”

SPONSORED BY FIDELITY INVESTMENTS AND  
THE MASSACHUSETTS OFFICE OF TRAVEL & TOURISM

*Welcome to this special television session for “Evening at Pops.” Today’s performance by the Boston Pops Orchestra under the direction of Keith Lockhart is being taped by WGBH Boston for future broadcast on PBS’s “Evening at Pops” series. Because the segments taped will become part of a television program, it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.*

Presenting  
MARK MORRIS DANCE GROUP

Mark Morris, Artistic Director

Lucky Charms (1994)

Music: *Divertissement*

Ibert

Introduction—Cortège—Valse—

Nocturne—Parade—Finale

Choreography by Mark Morris

Lighting: Michael Chybowski

Joe Bowie, Charlton Boyd, Ruth Davidson, Tina Fehlandt,  
Dan Joyce, Victoria Lundell, Marianne Moore, Rachel Murray,  
June Omura, Mireille Radwan-Dana, William Wagner, Julie Worden

Commissioned, in part, by Dance Umbrella, Boston

Jacques Ibert’s *Divertissement* used by arrangement with Theodore Presser Company, agents for  
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INTERMISSION

Presenting  
BOSTON BALLET

Anna-Marie Holmes, Artistic Director

Bruce Marks, Artistic Director Emeritus

The Man I Love, from *Who Cares?*

Gershwin-Kay

Choreography by George Balanchine

Repetiteur: Sergei Berejnoi

Larissa Ponomarenko and Patrick Armand

“The Man I Love,” from *Who Cares?* is presented by arrangement with the George Balanchine Trust and has been produced in accordance with the *Balanchine Style*® and *Balanchine Technique*®. Service standards established and provided by the Trust.

## Hoedown from *Rodeo*

Copland

Choreography and book by Agnes deMille

Staged by Terrence S. Orr

Costume Design by Stanley Simmons

Repetiteurs: Laura Young, Dierdre Myles

Pollyanna Ribeiro . . . . . the Cowgirl  
Reagan Messer . . . . . the Champion Roper  
Viktor Plotnikov . . . . . the Head Wrangler  
Marjorie Grundvig . . . . the Rancher's Daughter

Jennifer Glaze, Tara Hench, Ayuko Hirota, Karla Kovatch, Erika Lambe,  
Christina Elida Salerno, Kyra Strasberg  
Simon Ball, Christopher Budzynski, Todd Ghanizadeh, Zachary Hench,  
Carlos Iván Santos, Patrick Thornberry, Robert Underwood

Boston Ballet thanks the Agnes deMille Foundation and Terrence S. Orr for their generosity  
Costumes courtesy of the San Francisco Ballet.

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Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.  
Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded by a generous gift from the  
Chiles Foundation of Portland, Oregon.

Week 4

## GUEST ARTISTS

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Formed in 1980, Mark Morris Dance Group 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; in 1986 the Dance Group made its first national television program for PBS's *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. The company returned to the U.S. in 1991 as one of the world's leading dance companies, performing across the country and at major international festivals. It gives regular performances in Boston, in Berkeley, California, 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), and a film version of Mark Morris' *Dido and Aeneas*.

Born and raised in Seattle, Washington, Mark Morris studied there with Verla Flowers and Perry Brunson. He performed with an eclectic array of companies early in 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.

Since forming the Mark Morris Dance Group in 1980, he has created more than ninety works for the ensemble and choreographed dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. During his three years as Director of Dance at the Théâtre Royal de la Monnaie in Brussels he created twelve pieces and founded the White Oak Dance Project with Mikhail Baryshnikov. Most recently Mr. Morris directed and choreographed a production of Gluck's *Orfeo ed Euridice*; he will direct and choreograph a Covent Garden production of Rameau's *Platée* to premiere at this year's Edinburgh Festival.

Born in Lansing, Michigan, Joe Bowie performed in the works of Robert Wilson and Ulysses Dove and danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris. Charlton Boyd 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. A native New Yorker, Ruth Davidson began her professional career with the Hannah Kahn Dance Company. She later joined the Don Redlich Dance Company, where she worked with dance master Hanya Holm. With the Mark Morris Dance Group since 1980, Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979. Tina Fehlandt grew up in Wilmington, Delaware and has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work for 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 in his work with Boston Ballet and American Ballet Theatre. Originally from Stuart, Virginia, Dan Joyce 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; she earned her B.F.A. in dance from the University of Michigan in 1989. For four years she danced with the Parsons Dance Company; she has been with the Mark Morris Dance Group since 1994. Born in Chapel Hill, North Carolina, Marianne Moore studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Project. Born in New York City, Rachel Murray danced with the African-jazz troupe Terpsichore in British Columbia and with master teacher Betty Jones and her Dances We Dance company in Hawaii. Before joining the Mark Morris Dance Group in 1988, Ms. Murray was performing with Senta Driver's Harry of New York City. June Omura has danced for Mark Morris since 1988, having previously performed in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey, and Hannah Kahn. Mireille Radwan-Dana was born in Beirut, but grew up in Rome, Italy; she attended Tersicore and the Mudra School before joining the Mark Morris Dance Group in 1988. From Larchmont, New York, William Wagner studied at the Martha Graham School of Dance and graduated from the State University of New York at Purchase. He joined the Mark Morris Dance Group in 1988. A graduate of the North Carolina School of the Arts, Julie Worden has danced with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith.

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*.

Booking services provided by Columbia Artists Management Inc. Personal direction: Michael Mushalla

Boston Ballet was founded in 1963 by E. Virginia Williams as the first professional repertory company in New England. Under the dynamic leadership of Artistic Director Bruce Marks, who joined Boston Ballet in 1985, the company has grown to become the fourth largest in America. This summer Anna-Marie Holmes will assume directorship of the company. Boston Ballet's home theater is the 3600-seat Wang Center for the Performing Arts in Boston, where the company performs in the fall, winter, and spring months. Its month-long production of *The Nutcracker* is the most widely attended ballet production in the world, attracting an annual attendance of more than 140,000 people. Boston Ballet is committed to maintaining a repertoire that combines classics such as *The Sleeping Beauty*, *Giselle*, and *Swan Lake* with the imaginative visions of today's most innovative choreographers. It was the first major dance company to commission works from Mark Morris, Susan Marshall, Ralph Lemon, and Elisa Monte. In May 1990 Natalia Dudinskaya and Konstantin Sergeyev, along with Anna-Marie Holmes, directed the historic collaboration among Boston Ballet, the Kirov Ballet, and the Bolshoi Ballet for an 18-performance production of *Swan Lake*. Throughout the years the company has presented such groundbreaking programs as "*On the Edge*," "*American Festival*," and "*Hot & Cool*."

Born in Odessa, Ukraine, Larissa Ponomarenko trained at the famed Vaganova Institute in St. Petersburg and joined Boston Ballet in 1993. Born in Marseilles, France, Patrick Armand danced with London Festival Ballet and was awarded the Prix de Lausanne in 1980 prior to joining Boston Ballet in 1990. Pollyanna Ribeiro has won numerous dance competitions and has performed a varied repertoire. Born in Rio de Janeiro, Brazil, she joined the company in 1992. A finalist at the 1994 International Ballet Competition in Jackson, Mississippi, Reagan Messer was born in Atlanta, Georgia. He joined Boston Ballet in 1992 and two years later was named by the *Boston Globe* as one of the "Faces to Watch" in Boston. A former soloist with Donetsk Ballet in his native Ukraine, Viktor Plotnikov came to Boston in 1993 with his wife and fellow principal dancer Larissa Ponomarenko. Marjorie Grundvig joined Boston Ballet in 1995 as a member of the *corps de ballet*. Since then she has performed soloist roles in classical and contemporary ballets including *A Midsummer Night's Dream*, *The Sleeping Beauty*, and *By the Horns*.

Boston Ballet is supported by the National Endowment for the Arts, a federal agency, the Massachusetts Cultural Council, a state agency, the Bradley C. Higgins Ballet Endowment, the E. Virginia Williams Endowment Fund, and the Boston Ballet Endowment.