

The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS



Stagebill
Oct. 1992

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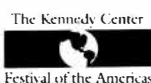
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The John F. Kennedy Center for the Performing Arts

JAMES D. WOLFENSOHN, *Chairman*
LAWRENCE J. WILKER, *Managing Director*

EISENHOWER THEATER

October 21-25, 1992



Washington Performing Arts Society

Lydia Micheaux Marshall, *President* Douglas H. Wheeler, *Managing Director*
Patrick Hayes, *Managing Director Emeritus*

and

The Kennedy Center

James D. Wolfensohn, *Chairman* Lawrence J. Wilker, *Managing Director*
Roger L. Stevens, *Founding Chairman*

present

Mark Morris Dance Group

Dancers

ALYCE BOCHETTE JOE BOWIE RUTH DAVIDSON
TINA FEHLANDT PENNY HUTCHINSON DAN JOYCE
OLIVIA MARIDJAN-KOOP CLARICE MARSHALL RACHEL MURRAY
JUNE OMURA KRAIG PATTERSON MIREILLE RADWAN-DANA
GUILLERMO RESTO KEITH SABADO WILLIAM WAGNER
JEAN-GUILLAUME WEIS MEGAN WILLIAMS

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

These performances are part of the Dance America series presented by Washington Performing Arts Society and The Kennedy Center. Dance America is made possible in part by a grant from the National Endowment for the Arts. Additional support is provided by a Dance on Tour grant from the Mid-Atlantic Arts Foundation in partnership with the D.C. Commission on the Arts and Humanities and the National Endowment for the Arts.

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The taking of photographs and the use of recording equipment are not allowed in this auditorium. Baldwin is the official piano and electronic organ of the Kennedy Center.

Wednesday Evening, October 21, 1992, at 7:30
 Thursday Evening, October 22, 1992, at 7:30
 Friday Evening, October 23, 1992, at 7:30
 Saturday Afternoon, October 24, 1992, at 1:30
 Saturday Evening, October 24, 1992, at 7:30
 Sunday Evening, October 25, 1992, at 7:30

Dido and Æneas

By HENRY PURCELL

Libretto by NAHUM TATE

Staged and Choreographed by MARK MORRIS

Conducted by WILL CRUTCHFIELD

Set Designer ROBERT BORDO

Lighting Designer JAMES F. INGALLS

Costume Designer CHRISTINE VAN LOON

<i>Belinda</i>	PENNY HUTCHINSON	JAYNE WEST <i>Soprano</i>
<i>Dido</i>	MARK MORRIS	MARY WESTBROOK-GEHA <i>Mezzo-soprano</i>
<i>Second Woman</i>	CLARICE MARSHALL	CATHERINE THORPE <i>Soprano</i>
<i>Æneas</i>	GUILLERMO RESTO	NATHANIEL WATSON <i>Baritone</i>
<i>Sorceress</i>	MARK MORRIS	MARY WESTBROOK-GEHA <i>Mezzo-soprano</i>
<i>Witches</i>	RUTH DAVIDSON	JAYNE WEST <i>Soprano</i>
	KEITH SABADO	CATHERINE THORPE <i>Soprano</i>
<i>Sailor</i>	JEAN-GUILLAUME WEIS	NATHANIEL WATSON <i>Baritone</i>

Courtiers, Witches, Spirits, Sailors, Conscience

ALYCE BOCHETTE (October 22, 24 mat, 25), RUTH DAVIDSON, TINA FEHLANDT,
 PENNY HUTCHINSON, OLIVIA MARIDJAN-KOOP (October 21, 23, 24 eve),
 CLARICE MARSHALL, RACHEL MURRAY (October 21, 23, 24 eve), KRAIG PATTERSON,
 KEITH SABADO, WILLIAM WAGNER, JEAN-GUILLAUME WEIS,
 MEGAN WILLIAMS (October 22, 24 mat, 25)

with

THE KENNEDY CENTER OPERA HOUSE ORCHESTRA
 Heinz Fricke, Music Director

and

WASHINGTON BACH CONSORT
 J. Reilly Lewis, Music Director

THE KENNEDY CENTER OPERA HOUSE ORCHESTRA

Violin
Nancy Ellsworth, *concertmaster*
Cynthia Montooth
Shin-Yeh Lu

Viola
Shelley Coss, *principal*
Evelyn Harpham

Harpsichord
J. Reilly Lewis

Dolores Robbins, *acting principal*
Eva Black
Carolyn Schmidt

Cello
Robert Newkirk

Personnel Manager
Eugene Dreyer

Bass
John Ricketts

WASHINGTON BACH CONSORT

J. Reilly Lewis, *Music Director*
Gisèle Becker, *Assistant Conductor*

Soprano
Mickey Fuson
Amity Hall
Joan McFarland*
Maria Simonsson
Barbara Van Woerkom

Beth McNeill
Sue Goetz Ross
Maurine Zamberlan

Tenor
Todd Krehbiel
Rollin Marquis
Byron Peters
Roy Ramthun
Martin Thomson

Bass
Thomas Bold
Bart Hewitt
Steven Kerchoff
John Ross
Thierry van Bastelaer

Alto
Brenda Arthur
Charlotte Baylon

Mickey Fuson, *Chorus President*
Barbara Van Woerkom, *Librarian*

* Solo Spirit

Synopsis

SCENE 1. THE PALACE

The Trojan war is over. Æneas and his people have found themselves in Carthage after a treacherous sea voyage. His destiny, as decreed by the gods, is to found Rome, but he has become obsessed with Dido, Queen of Carthage. Her sister and confidante, Belinda, and other optimistic courtiers urge her to enjoy her good fortune, but the young widow Dido is anxious. Æneas arrives to ask the Queen again to give herself to him. Belinda notices, with relief, that Dido seems to be capitulating. Dido and Æneas leave together. Love triumphs.

SCENE 2. THE CAVE

The evil Sorceress summons her colleagues to make trouble in Carthage. Dido must be destroyed before sunset. Knowing of Æneas' destiny to sail to Italy, the Sorceress decides to send a Spirit disguised as Mercury to tell him he must depart immediately. Since Dido and Æneas and the rest are out on a hunt, the witches plan to make a storm to spoil the lovers' fun and send everyone back home. The witches cast their spell.

SCENE 3. THE GROVE

Dido and Æneas make love. Another triumph for the hero. The royal party enters and tells a story for Æneas' benefit. Dido senses the approaching storm. Belinda, ever practical, organizes the trip back to the palace. Æneas is accosted by the false Mercury with this command: "Leave Carthage Now." He accepts his orders, then wonders how to break the news to Dido. He is worried.

SCENE 4. THE SHIPS

Æneas and the Trojans prepare for the journey. The Sorceress and her witches are quite pleased to see that their plot is working. Once Æneas has sailed they will conjure an ocean storm. They are proud of themselves.

SCENE 5. THE PALACE

Dido sees the Trojans preparing their ships. Æneas tries to explain his predicament and offers to break his vow in order to stay with her. Dido is appalled by his hypocrisy. She sends him away and contemplates the inevitability of death. "Remember me but forget my fate." Dido dies.

L I B R E T T O

A N O P E R A

Perform'd at
Mr. JOSIAS PRIEST's Boarding-School at
CHELSEY.

By ~~Young~~ Gentlewomen.
The Words Made by Mr. NAT. TATE.
The Musick Compos'd by Mr. ~~Henry~~ Purcell.

A C T the First,
Scene the Palace

Enter *Dido* and *Belinda*, and *Train*.

Bel. **S**Hake the Cloud from off your Brow,
Fate your wishes do Allow.
Empire Growing,
Pleasures Flowing,
Fortune Smiles and so should you,
Shake the Cloud from off your Brow,

Cbo. Banish Sorrow, Banish Care,
Grief should ne're approach the Fair.

Dido, Ah ! *Belinda* I am prest,
With Torment not to be Confest.
Peace and I are Strangers grown,
I Languish till my Grief is known,
Yet wou'd not have it Guest.

Bel. Grief Encreasing, by Concealing,

Dido Mine admits of no Revealing.

Bel. Then let me Speak the *Trojan* guest,
Into your tender Thoughts has prest.

2 Women, The greatest blessing Fate can give,
Our *Carthage* to secure, and *Troy* revive.

Cbo. VVhen Monarchs unite how happy their State,
They Triumph at once on their Foes and their Fate.

Dido, VVhence could so much Virtue Spring,
VVhat Stormes, what Battels did he Sing.
Anchises Valour mixt with *Venus's* Charmes,
How soft in Peace, and yet how fierce in Armes.

Bel. A Tale so strong and full of wo,
Might melt the Rocks as well as you.

2 Women, VVhat stubborn Heart unmoved could see,
Such Distress, such pity.

Dido, Mine with Stormes of Care oppress'd,
Is Taught to pity the Distrest.
Mean wretches grief can Touch,
So soft so sensible my Breast,
But Ah ! I fear, I pity his too much.

Bel. Fear no danger to Enfue,
2 Women, The *Hero* Loves as well as you.
Cho. Ever Gentle, ever Smiling,
 And the Cares of Life beguiling.
Cupid Strew your path with Flowers,
 Gathered from *Elizian* Bowers.

Dance this Cho. The Baske.

Æneas Enters with his Train.

Bel. See your Royal Guest appears,
 How God like is the Form he bears.
Æn. VVhen Royal Fan shall I be blest,
 VVith cares of Love, and State distrest.
Dido. Fate forbids what you Enfue,
Æneas has no Fate but, you.
 Let *Dido* Smile, and I'll defie,
 The Feeble stroke of Destiny.

Cho. *Cupid* ony throws the Dart.
 That's dreadful to a Warriour's Heart.
 And she that VVounds can only cure the Smart.

Æn. If not for mine, for Empire's fake,
 Some pity on your Lover take.
 Ah! make not in a hopeles Fire, x
 A *Hero* fall, and *Troy* once more Empire.

Bel. Pursue thy Conquest, Love—her Eyes,
 Confess the Flame her Tongue Denyes.

A Dance Gittars Chacony

Cho. To the Hills and the Vales, to the Rocks and the Mountains
 To the Musical Groves, and the cool Shady Fountains.
 Let the Triumphs of Love and of Beauty be Shown,
 Go Revel ye *Cupids*, the day is your own.

The Triumphant Dance.

ACT the Second,

Scene the Cave.

Enter *Sorcerefs*.

Sorc. W Eyward Sisters you that Fright,
 The Lonely Traveller by Night.
 VVho like dismal Ravens Crying,
 Beat the VVindowes of the Dying.
 Appear at my call, and share in the Fame,
 Of a Mischief shall make all *Carthage* to Flame.

Enter Inchanteresses.

- Incha.* Say *Beldam* what's thy will,
Harms our Delight and Mischief all our Skill,
- Sorc.* The Queen of *Carthage* whom we hate,
As we do all in prosperous State.
E're Sun set shall most wretched prove,
Deprived of Fame, of Life and Love.
- Cho.* Ho, ho, ho, ho, ho, ho, &c.
- Incha.* Ruin'd e're the Set of Sun,
Tell us how shall this be done.
- Sorc.* The *Trojan* Prince you know is bound
By Fate to seek *Italian* Ground,
The Queen and He are now in Chase,
Hark, how the cry comes on apace.
But when they've done, my trusty Elf
In form of *Mercury* himself.
As sent from *Jove* shall chide his stay,
And Charge him Sail to Night with all his Fleet away.
Ho, Ho, ho, ho, &c. [*Enter 2 Drunken Saylor's, a Dance*
- Sorc.* But e're we, we this perform.
We'll Conjure for a Storm
To Mar their Hunting Sport,
And drive 'em back to Court.
- Cho.* In our deep-Vaulted Cell the Charm wee'l prepare,
Too dreadful a Practice for this open Air,
Eccho Dance.
Inchanteresses and Fairees.
Enter Æneas, Dido and Belinda, and their Train.
Scene the Grove.
- Bel.* Thanks to these Lovesome Vailes,
Cho. These desert Hills and Dales.
So fair the Game, so rich the Sport,
Diana's self might to these Woods Resort.
Gister Ground a Dance.
- 2d. Wom.* Oft she Visits this Loved Mountain,
Oft she bathes her in this Fountain.
Here *Acteon* met his Fate,
Pursued by his own Hounds,
And after Mortal Wounds.
Discovered, discovered too late.
A Dance to Entertain Æneas, by Dido Vemon.
- Æneas,* Behold upon my bending Spear,
A Monsters Head stands bleeding.
VVith Tusshes far exceeding,
These did *Venus* Huntsmen Tear.
- Dido.* The Skies are Clouded, heark how Thunder
Rends the Mountain Oaks asunder.
Haft, haft, to Town this open Field,
No Shelter from the Storm can yield. [Exit.

} *The Spirit of the Sorcerers descends*
 { *to Æneas in likeness of Mercury.*

Spir. Stay Prince and hear great *Joves* Command,
 He summons thee this Night away.
Æn. To Night.
Spir. To Night thou must forsake this Land,
 The Angry God will brook no longer stay,
Joves Commands thee waft no more,
 In Loves delights those precious Hours,
 Allowed by the Almighty Powers.
 To gain th' *Hesperian* Shore,
 And Ruined *Troy* restore.
Æn. *Joves* Commands shall be Obey'd,
 To Night our Anchors shall be weigh'd,
 But ah! what Language can I try,
 My Injured Queen to pacify.
 No sooner she resignes her Heart,
 But from her Armes I'm forc't to part.
 How can so hard a Fate be took,
 One Night enjoy'd, the next forlook.
 Your be the blame, ye Gods, for I
 Obey your will—but with more Ease cou'd dye.

ACT the Third,

Scene the Ships.

Enter the Saylor.

The Sorcerers and her Inchanteresses.

Cbo. Come away, fellow Saylor your Anchors be
 Time and Tide will admit no delaying. (weighing,
 Take a Bouze short leave of your Nymphs on the Shore,
 And Silence their Morning,
 With Vows of returning.
 But never intending to Visit them more.

The Saylor's Dance.

Sorc. See the Flags and Streamers Curling,
 Anchors weighing, Sails unfurling.
Phæbus pale deluding Beames,
 Guilding more deceitful Streams.
 Our Plot has took,
 The Queen forlook, ho, ho, ho.

Elisas ruin'd, ho, ho, ho, next Motion,
 Must be to storme her Lover on the Ocean.
 From the Ruines of others our pleasure we borrow,
Elisas bleeds to Night, and *Carthage* Flames tomorrow.

Cho. Destruction our delight, delight our greatest Sorrow,
Elisas dyes to Night, and *Carthage* Flames to Morrow.

{ *Jack of the Lanthorn leads the Spaniards*
 { *out of their way among the Inchanteresses.*

A Dance.

Enter Dido, Belinda, and Train.

- Dido* Your Counsel all is urged in vain,
To Earth and Heaven I will Complain.
To Earth and Heaven why do I call,
Earth and Heaven conspire my Fall.
To Fate I Sue, of other means bereft,
The only refuge for the wretched left.
- Bel.* See Madam where the Prince appears,
Such Sorrow in his Looks he bears, [*Aeneas Enters*
- Aen.* As wou'd convince you still he's true,
What shall lost *Aeneas* do.
How Royal fair shall I impart,
The Gods decree and tell you we must part.
- Dido* Thus on the fatal Banks of *Nile*,
Weeps the deceitful Crocodile.
Thus Hypocrites that Murder Act,
Make Heaven and Gods the Authors of the Fact.
- Aen.* By all that's good,
- Dido* By all that's good no more,
All that's good you have Forsworn.
To your promised Empire fly,
And let forsaken *Dido* dye.
- Aen.* In spite of *Jove's* Command I stay,
Offend the Gods, and Love obey.
- Dido* No faithless Man thy course pursue,
I'm now resolved as well as you.
No Repentance shall reclaim,
The Injured *Dido* slighted Flame.
For 'tis enough what e're you now decree,
That you had once a thought of leaving me.
- Aen.* Let *Jove* say what he will I'll stay.
- Dido.* Away [*Exit Aen.*
To Death I'll fly, if longer you delay.
But Death, alas? I cannot Shun,
Death must come when he is gone.
- Cho.* Great minds against themselves Conspire,
And shun the Cure they most desire.
- Dido.* Thy Hand *Belinda*, - darkness shades me,
 { *Cupids* appear in the
 Clouds o're her Tomb.
On thy Bosom let me rest,
More I wou'd but Death invades me.
Death is now a Welcom Guest,
When I am laid in Earth my wrongs Create.
No trouble in thy Breast,
Remember me, but ah! forget my Fate.
- Cho.* With drooping Wings you *Cupids* come,
To scatter Roses on her Tomb.
Soft and Gentle as her Heart,
Keep here your Watch and never part.
[*Cupids Dance.*

FINIS.

Libretto Facsimile of original text by Nahum Tate

(continued on page 37A)



Remember me: Mark Morris (top) in a scene from *Dido and Aeneas*

Song Of Herself

Mark Morris' *Dido and Aeneas* was the zeitgeist dance event of the late 1980s. Look closely, however, and every air and attitude acknowledges dance history and its divas.

LAURA JACOBS reports.

Greta Garbo and Sarah Bernhardt are rolling in their graves," said a friend who had just seen Mark Morris in his staging of Henry Purcell's black pearl of an opera, *Dido and Aeneas*. The comment captures the cultish adoration that grows like Art Nouveau ivy around Morris, the sense of gleeful moment. It also says a lot about Morris' production of *Dido*. In his first full-length work, the rebellious 36-year-old dancer, choreographer, and artistic director of the Mark Morris Dance Group took the lead role, that grand womanly archetype Dido, for himself. Then, in an act of blinding bravado—and clarity—he laid claim as well to the Sorceress, Dido's archrival. Two leads, two females, *too much*. It was the dance event of the year.

Even before the 1989 Brussels premiere of *Dido*, American audiences were aware of its importance: *Vanity Fair* ran photos of Morris clothed only in his pre-Raphaelite curls, a chiffon veil gracing his groin, begging the question of gender. But then, Morris has been a media darling since he was first "discovered" in the early 1980s, showing his big, bold, super-dimensional dances in small, dark, alternative spaces; speaking up on subjects usually deemed verboten. Sure, his pieces pontificate sometimes—he can be too rhythmically dogged, too thematically hidebound—but there's no other under-50 choreographer as musically engaged as he is, none whose work has deeper roots in dance history.

Morris premiered *Dido and Aeneas* during his directorship of the Monnaie Dance Group at the Théâtre Royal de la Monnaie in Brussels, a three-year residency that ended last year. In this rendering of the opera Morris put the singers in the pit and let the dancers take the stage. The production is highly stylized, a ritual meditation on the Queen of Carthage (Dido) and the Sorceress who does her in with a trick: She convinces Aeneas, Dido's new lover, that he must leave Dido and go to war. Structurally, Morris' choreography is tightly pegged and dovetailed, like woodworking done without nails. The

The Mark Morris Dance Company performs *Dido and Aeneas* in the Eisenhower Theater, October 20–25.

opera's sections all lock together in friezes, pediments, cuneiform panels of activity. Airlessness here seems a fact of Fate—Dido's outcome, after all, is decided. You can hear it in the overture's stricken first chord.

There is also a close correspondence between the simplicity of Nahum Tate's libretto and the simplicity of Morris' movement vocabulary, which is, as usual, weighty, folksy, yet very deliberately shaped. The correspondence is turned even tighter by the faux-naïf sign language Morris employs to accompany words in the libretto—a wide fling of the arm on the word "away," fingers pressing into the sternum on the words "sorely pressed."



The sorcerer's apprentice: Mark Morris and company in Dido and Aeneas

When choreographing to vocal music, Morris has always responded to both the primary and secondary meanings of words, playing and punning with them through mime. It's the same form of heightened literalness he brings to his treatment of musical motifs. In *Dido*, however, the over-simple, almost adolescent approach to pantomime has a historical context, a pleasing justification: Purcell composed this opera as an end-of-semester recital (c. 1689) for a girl's school in Chelsea, England. But it isn't all child's play. Here and there Morris sneaks in a shadow emphasis which harks to darker, more tragic intonations in Purcell's score. For example, on those same

two words, "sorely pressed," which express Dido's fear of and desire for Aeneas, her knees slide open—a sigh of the sensuality that undermines her.

Morris' Dido is stately, sloe-eyed, and as girlishly elegant as a pasty, pudgy, pony-tailed master choreographer can be. As the Sorceress, Morris gives a saucy, raucous performance: he rings down his hair and scratches his rump—his dimples come out. That Morris chose to do both roles makes dance sense. Odette/Odile, the positive-negative two-part role in *Swan Lake*, resounds in Morris' melancholy Dido, his Grand Guignol Sorceress (who divides still further—part Odile, part Rothbart). Indeed, Odette and Dido are both undone by their impossible demands on love.

Few dancers today could manage this double role as Morris does, rearing like a white wave, sending ripples throughout the dance world. The late Martha Graham was born to do both divas, yet she never tackled either. It's easy to imagine, though—the Graham roar of nerves, the aching angularity, and then self-conscious sacrifice. Morris' Dido dies quietly, classically. She arranges herself over a stone bench—the eternal feminine melting into history.

In fact, the kind of dance-is-life commitment Morris brings to his work is a trait traceable through the great matriarchal line of modern dance: Isadora Duncan, Ruth St. Denis, Doris Humphrey, Graham. Just to keep his hand in, Morris can make dances of postmodern queasiness, but his nature is abiding, full-blown. Standing column-straight, his arms outstretched and his head dropped sideways, tresses waterfaling, you see Isadora in the silhouette, alone and barefoot on a European stage. The company's dark sarongs and interlocking corps work owe their grave tone to Graham's early ceremonial pieces, her odes to the one locked out by the many. Morris has often isolated himself in his dances, but in *Dido and Aeneas* he doubles up and sings the song of himself. Or herself. He's not afraid to be larger than life.

Laura Jacobs is Stagebill editor in chief.

Who's Who

Henry Purcell was born in 1659 and died in Westminster in 1695. He was a chorister in the Chapel Royal until his voice broke in 1673, and he was then made assistant to John Hingeston, whom he succeeded as organ maker and keeper of the king's instruments in 1683. In 1677 he was appointed composer-in-ordinary for the king's violins and in 1679 succeeded his teacher, Blow, as organist of Westminster Abbey. It was probably in 1680 or 1681 that he married. From that time he began writing music for the theater. In 1682 he was appointed an organist of the Chapel Royal. His court appointments were renewed by James II in 1685 and by William III in 1689, and on each occasion he had the duty of providing a second organ for the coronation. The last royal occasion for which he provided music was Queen Mary's funeral in 1695. Before the year ended Purcell himself was dead. He was buried in Westminster Abbey on November 26, 1695.

Mark Morris was born and raised in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating more than sixty works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet, American Ballet Theatre, the Paris Opera Ballet, the White Oak Dance Project, and Les Grands Ballets Canadiens, among others. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. In December of 1991 he directed a new production of *Le Nozze di Figaro* at the Théâtre Royal de la Monnaie in Brussels, where from 1988 to 1991 he was director of dance. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991.

Mark Morris Dance Group was formed in 1980 and gave its first concert in New York City that year. In addition to touring widely, the Group has been the subject of television specials for PBS' "Dance in America" series and London Weekend Television's "South Bank Show." From 1988 to 1991 the Group was the resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium.

Will Crutchfield was born in 1957 and began his involvement with opera as a rehearsal pianist, chorister, and vocal coach while still in high school. He attended Northwestern University and after graduation worked as an assistant conductor for the Virginia Opera.

From 1983 to 1989 he concentrated on musicology and criticism, writing principally for the *New York Times*. He made his conducting debut in 1989 with an all-Mozart program in Birmingham, Alabama, and his operatic debut in 1991 with Gluck's *Paride ed Elena* at Mannes College in New York. Since then his engagements have included Mozart's *Lo sposo deluso* for Lincoln Center's bicentennial survey of Mozart's works, the same composer's *La finta giardiniera* for the Wolf Trap Opera, Rossini's *The Barber of Seville* with the Sarasota Opera and his *La Scala di Seta* with the Orchestra of St. Luke's at BAM, and various others. Mr. Crutchfield is on the faculties of The Juilliard School and Mannes College; his scholarly work has appeared in the *Journal of the American Musicological Society*, *19th Century Music*, the *New Grove Handbook of Performance Practice*, and elsewhere. He is at work on a book about historical recordings for Knopf and writes an occasional column, "Crutchfield at Large," for *Opera News*.

Now in its sixteenth year, the Washington Bach Consort stands among the foremost ensembles devoted to the music of J. S. Bach and his contemporaries. Under the musical leadership of founder J. Reilly Lewis, the instrumental and choral forces of the Consort have gained distinction in concerts throughout the Washington area and in guest appearances with the Handel Festival Orchestra, the National Symphony, the Philadelphia Bach Festival, and Charleston's Piccolo Spoleto Festival. The Washington Bach Consort's worldwide reputation was affirmed in 1985 when it was the only North American ensemble invited to perform at Leipzig's International Bach Festival commemorating the three hundredth anniversary of Bach's birth. In addition to these performances with the Mark Morris Dance Group, the Washington Bach Consort's 1992-93 season includes a series of five subscription concerts, a free noontime cantata series, music education programs, and concerts in collaboration with the Folger Consort.

J. Reilly Lewis, founder and music director of the Washington Bach Consort, earned his B.A. from Oberlin College Conservatory of Music and his master's and doctoral degrees from Juilliard. He was the youngest contestant ever to win the coveted first prize of the National Organ Playing Competition. Among his many teachers were Nadia Boulanger, Anthony Newman, and Albert Fuller. As a Fulbright Scholar Mr. Lewis spent a year in Germany in specialized study of Bach's music under Helmut Walcha. A harpsichordist, pianist, organist, and conductor, Mr. Lewis makes frequent guest appearances at home and abroad.

Robert Bordo (*Set Designer*), a painter, first worked with Mark Morris on the set of *The Death of Socrates* at Dance Theater Workshop in New York City in 1983. A native of Montreal, he has designed the sets for Mark Morris Dance Group's PBS/Danmarks Radio 1986 television program and the Dance Group's production of *Stabat Mater* at the Brooklyn Academy of Music's 1986 Next Wave Festival. In February of this year, he designed sets and costumes for Les Grands Ballets Canadiens' *Paukenschlag*, choreographed by Mr. Morris. In addition, Mr. Bordo's art work has been commissioned for Dance Group posters and programs. He is represented by Brooke Alexander, Inc., in New York City and in Canada by Mira Godard, Toronto.

James F. Ingalls (*Lighting Designer*) has designed several works for Mark Morris, including *L'Allegro, il Penseroso, ed il Moderato*; *The Hard Nut*; the first White Oak Dance Project tours; and *Ein Herz* at the Paris Opera Ballet. He designed *Ola Chica* for William Whitener and Ballet Hispanico, and *Shoulder to Shoulder* for Joachim Schlömer in London. In Washington Mr. Ingalls designed *The Count of Monte Cristo*, *Idiot's Delight*, *A Seagull*, and *Ajax* for Peter Sellers at the American National Theatre. He is the recipient of two Helen Hayes Awards, a Joseph Jefferson Award, three Dramalogue Awards, an L.A. Drama Critics Circle Award, and an Obie for sustained excellence in lighting.

Christine Van Loon (*Costume Designer*) was born in Hoeilaart, Belgium, and has studied commercial art and costume and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions, including *L'Allegro, il Penseroso, ed il Moderato*.

Alyce Bochette began working with Mark Morris in 1988. A native Floridian, she has been dancing and involved in the theater since she was a child. Since graduating from the New York University Tisch School of the Arts, she has worked with the companies of May O'Donnell, Rachel Lampert, Doug Varone, and Toby Towson. She has also taught gymnastics, ballet and modern dance technique.

Ruth Davidson, a native New Yorker, began her serious dance training at the High School of the Performing Arts, where she was a recipient of the coveted Helen Tamiris Award. After attaining her B.F.A. 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.

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, and New York University Tisch School of the Arts, and she assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project. During February 1992 she was a visiting artist at the University of Minnesota.

Penny Hutchinson is from Seattle, Washington, where she first met and performed with Mark Morris in 1971. An alumna of The Juilliard School, she has danced with the Mark Morris Dance Group since its inception in 1980. She recently joined the faculty of New York University Tisch School of the Arts and has also taught for the dance company in residence at Theater Ulm in Ulm, Germany. Ms. Hutchinson is the recipient of a 1990 New York Dance and Performance Award (Bessie).

Olivia Maridjan-Koop, born in Brussels, studied for four years at the Folkwang Hochschule in Germany, where she worked with several choreographers and performed her own work. In October 1987 she performed with Pina Bausch in her *Sacre du Printemps*. Ms. Maridjan-Koop has worked with Mark Morris since September 1988.

Clarice Marshall was born in California and grew up in Texas. She moved to New York to study dance at New York University. She has danced in the work of Rosalind Newman and Ruby Shang, among others, and acted in the work of the Performance Group and Mabou Mines. Her own work has been performed in the United States and Europe and filmed for PBS' "Alive from Off Center." She was on the faculty of New York University Tisch School of the Arts for many years. Ms. Marshall recently completed a tour 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 and in Senta Driver's *Harry* in New York City.

Kraig Pattinson "The belief that becomes truth for me ... is that which allows me the best use of my strength, the best means of putting my virtues into actions." (André Gide)

Guillermo Resto, recipient of a New York Dance and Performance Award (Bessie), has danced with Mark Morris since 1983.

Keith Sabado, born in Seattle, joined the Mark Morris Dance Group in 1984 and has danced with the companies of Pauline Koner, Hannah Kahn, Jim Self, and Rosalind Newman.

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 has performed with the Martha Graham Ensemble, Judith Gary and Dancers, the Anthony Morgan Dance Company, and in the role of Hung Ch'ang-ch'ing in the 1988 Edinburgh Festival production of *Nixon in China*.

Jean-Guillaume Weis studied classical and modern dance at the Conservatory of Luxembourg and the Ballet Contemporain de Bruxelles, with which he performed for three years. He has also performed in numerous works by Joachim Schlömer and has worked with Mark Morris since 1988.

Megan Williams was born in Southern California and later moved to Toronto, Canada, where she began her dance training. In 1984 she graduated with a B.F.A. from The Juilliard School, where she was the recipient of the José Limón Memorial Scholarship and the Rockettes Alumnae Award. Since then she has danced professionally with Ohad Naharin Dance Company, Glenn/Lund/Dance, and Mark Haim and Dancers. She joined the Mark Morris Dance Group in September 1988. These performances are dedicated to Joanna, in loving memory.

Jayne West (Soprano), a native of Boston, has distinguished herself in opera, oratorio, and orchestral repertoire. Ms. West has performed with, among others, the Boston Symphony Orchestra, Houston Grand Opera, and American Repertory Theatre, as well as at the Théâtre Royal de la Monnaie in Brussels. Recent engagements include Peter Sellars' *The Marriage of Figaro*, also released on Decca/London Records. Ms. West has also recorded for Decca/Argo, Koch, and Hyperion and will appear this season with The Philadelphia Orchestra.

Mary Westbrook-Geha (Mezzo-soprano) has been critically acclaimed in Peter Sellars' *Giulio Cesare*, the *Ordo Virtutum* of Hildegard von Bingen, and Stravinsky's *Requiem Canticles*. She sings with Boston's Emmanuel Music and appears frequently with the New England Bach Festival. She has also appeared with, among others, the Boston Symphony Orchestra, the San Francisco Symphony, Banchetto Musicale at Carnegie Hall, the Orchestra of St. Luke's, and the Choral Arts Society of Washington, DC. She has recorded for Arabesque, Denon, Music Masters, and Sony Classical.

Nathaniel Watson (Baritone) performs frequently with conductors known for their expertise in Baroque and Classical repertoire, including Roger Norrington, Nicholas McGegan, Andrew Parrott, Marc Minkowski, Richard Hickox, and David Zinman. A favorite in opera houses, he has recently triumphed as the Count in *The Marriage of Figaro* in Toronto and Papageno in *The Magic Flute* in Carmel. This season Mr. Watson will debut with the New York Philharmonic in Weber's *Der Freischütz* under the direction of Sir Colin Davis.

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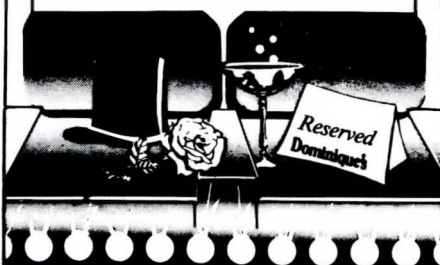
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Thanks to Maxine Morris and god.

Dido and Aeneas could not have been realized without the dedication, improvisation, and fantastical imagination of the dancers involved. Thank you.

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