

# MARK MORRIS DANCE GROUP

## *dancers*

CHRISTINA AMENDOLIA JOE BOWIE CHARLTON BOYD  
DERRICK BROWN RUTH DAVIDSON SETH DAVIS TINA FEHLANDT  
MARJORIE FOLKMAN SHAWN GANNON JOSEPH GILLAM LAUREN GRANT  
JOHN HEGINBOTHAM PETER KYLE DAVID LEVENTHAL RACHEL MURRAY  
GREGORY NUBER MAILE OKAMURA JUNE OMURA JONATHAN PESSOLANO  
JOSEPH POULSON MIREILLE RADWAN-DANA KAREN REEDY  
KIM REIS GUILLERMO RESTO MATTHEW ROSE  
ANNE SELLERY JULIE WORDEN MICHELLE YARD

**Artistic Director**  
MARK MORRIS

**General Director**  
BARRY ALTERMAN

**Managing Director**  
NANCY UMANOF

## 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	Craig Smith
Set Design	Adrianne Lobel
Costume Design	Christine Van Loon
Lighting Design	James F. Ingalls
Vocalists	Jeanne Ommerlé, soprano Jayne West, soprano Frank Kelley, tenor James Maddalena, baritone

*Orchestra*  
HOUSTON BALLET ORCHESTRA

*Chorus*  
ST. PAUL'S CHAMBER CHOIR  
ST. PAUL'S UNITED METHODIST CHURCH

*Director*  
ROBERT BREWER

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

*There will be one 20 minute intermission*

Premiere: November 23, 1988 - Théâtre Royal de la Monnaie, Brussels

# LIBRETTO

*L'Allegro, Il Penseroso ed il Moderato*

GEORGE FRIDERIC HANDEL

*Pastoral ode after poems by John Milton*

*Rearranged by Charles Jennens*

## 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;  
Hall, 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*

Hast 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.

*Ariosò*

Come, but keep thy wonted state,  
With even step, and musing gait;  
And looks commencing 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, loathéd 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 unreprieved 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 will 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, chantress, off 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: *Da Capo*.

*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 the 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,  
I hear the far-off Curfew sound,  
Over some wide-water's shore,  
Swinging slow, with sullen roar;  
Or if the air will not permit,  
Some still removéd place will fit,  
Where 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 hedgegrow 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 checquer'd shade.

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 my lamp, at 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 fleshly nook.

*Air*

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

*Recitativo*

Thus, Night oft see me in thy pale career,  
Till inwelcome 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 store 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: *Da Capo*.

*Air*

There let Hymen oft appear  
In saffron robe, with taper clear,  
And pomp, and fest, and revelry,

*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 wings soon lull'd asleep

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 is no 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,  
Send 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's 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 my 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 PENEROSO

*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 their 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 we with thee will choose to live.

L'ALLEGRO

*Air*

Orpheus' 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 we mean to live.

**ADRIANNE LOBEL** (*set designer*) Broadway: *On the Town*, directed by George C. Wolfe; *The Diary of Anne Frank*, Tony award-winning *Passion*, *Twelve Dreams* (Lincoln Center), directed by James Lapine. Recent set designs: *Lady in The Dark* (Royal National Theatre, London), *Street Scene* (Houston Grand Opera) both directed by Francesca Zambello; *Platée*, directed by Mark Morris (Royal Opera, London and Edinburgh). Also for Mark Morris: *L'Allegro, il Penseroso ed il Moderato* (La Monnaie-Brussels, BAM-NY, Edinburgh); *The Hard Nut* (la Monnaie-Brussels, BAM-NY, Edinburgh); *Le Nozze di Figaro* (La Monnaie); *Orfeo ed Euridice* (BAM-NY, US tour). Opera for Peter Sellers; *The Rake's Progress* (Chatelet, Paris); *Nixon in China* (BM-NY, Bobigny-Paris, Amsterdam); *The Marriage of Figaro* (Pepsico Summerfare-NY, Bobigny-Paris); *Così Fan Tutte* (Pepsico Summerfare-NY); *The Magic Flute* (Glyndebourne Festival, England); *The Mikado* (Chicago Lyric Opera). Honors: Lucille Lortel, Obie, Emmy, Jefferson awards and Drama Desk and Fanny nominations.

**JAMES F. INGALLS** (*lighting designer*) has designed many works for the Mark Morris Dance Group including *Dido and Aeneas*, *The Hard Nut*, *Love Song Waltzes*, *New Love Song Waltzes* and *Wonderland*. Other work for Mark Morris includes *Sandpaper Ballet*, *Maelstrom* and *Pacific* for San Francisco Ballet, the first White oak Dance Project tour with Mikhail Baryshnikov, *Ein Herz* for the Paris Opera Ballet, *Motorcade* for London Contemporary Dance Theatre and *Platée* for the Royal Opera House/Covent Garden.

**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 *Dido and Aeneas*.

**CHRISTINA AMENDOLIA**, born and raised in New York City, has been dancing most of her life. After graduating from the College of the Holy Cross with a BA in French Language and Literature, she lived in France as a Fulbright scholar. Since returning to NYC in 1996 she has worked with LSD, Valerie Green, Mollie O'Brien, Risa Jaroslow and Vencel Dance Trio, performing at various venues throughout the city including Dancespace Project at St. Mark's Church and Lincoln Center Out-of-Doors. She studies regularly with Marjorie Mussman. After having studied with Mark Morris and the company on two different occasions, Christina is now thrilled to be performing with them.

**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 in 1989.

**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. He appears in the José Limón Technique Video, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a full company member in 1994.

**DERRICK BROWN** was born in Dallas, Texas. He 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 recently moved to 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 (Amanda Miller, director).

**RUTH DAVIDSON**, a native New Yorker, has enjoyed dancing with the Mark Morris Dance Group since its first performance in 1980. She has studied consistently with Jocelyn Lorenz since 1979.

**SETH DAVIS** began dancing under the instruction of his mother, Victoria Shiflet, in Fredericksburg, Virginia. He attended Shenandoah Conservatory where he studied dance and photography. After receiving a full scholarship to the School of American Ballet, he moved to New York City. For the past four seasons he has performed with the Metropolitan Opera Ballet.

**TINA FEHLANDT** grew up in Wilmington, Delaware, where she began her dance training at age five. 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 American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

**MARJORIE FOLKMAN** graduated from Barnard College, summa cum laude. She has danced for Spencer/Colton, Kraig Patterson, Sally Hess, Sara Rudner, the Repertory Understudy Group for the Merce Cunningham Dance Company, and began dancing with the Mark Morris Dance Group in 1996.

**SHAWN GANNON** is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

**JOSEPH GILLAM** graduated from the University of Washington, Seattle with a BA in dance in 1995. He then trained and performed with the Royal Winnipeg Ballet. Since moving to New York City in 1996, Joseph has performed with the Erick Hawkins Dance Company, the Peridance Ensemble, Steeledance, Lise Brenner, and Risa Jaraslow among others.

**LAUREN GRANT** was born and raised in Highland Park, Illinois. She graduated with a B.F.A. from New York University's Tisch School of the Arts where she was awarded the Eric and Mark Myers Scholarship. Ms. Grant began working with the Mark Morris Dance Group in 1996 and became a full company member in 1998.

**JOHN HEGINBOTHAM** grew up in Anchorage, Alaska. He graduated from The Juilliard School's dance division in 1993 and since then has performed with artists including John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995-1998. He joined MMDG in 1998.

**PETER KYLE** holds a M.F.A. in dance from the University of Washington in Seattle and a B.A. in dance and German area studies from Kenyon College. In addition to performing works by Isador Duncan, Doris Humphrey, José Limón, Daniel Nagrin, he has danced with numerous dance companies including Pittsburgh Dance Alloy, Chamber Dance Company, Gina Gibney Dance, and Works/Laura Glenn Dance. In 1992 he joined Murray Louis and Nikolais Dance, and has served as rehearsal director for the staging of Nikolais/Louis repertory. As guest artist, he has taught at colleges and universities across the country. Peter's own choreography has been commissioned by the Pittsburgh Dance Council, and has been presented in solo concerts in Seattle, Ohio and Massachusetts.

**FRANK KELLEY** (*tenor*) has performed in concert and opera throughout North America and Europe. Recently released recordings feature Mr. Kelley in repertoire spanning ten centuries and include three Deutsche Harmonia Mundi CDs with the ensemble *Sequentia*: *Aquitania*, *Shining Light and Saints*; a Teldec release of Stravinsky's *Renard* with Hugh Wolff and the St. Paul Chamber Orchestra; and Kurt Weill's *Das Kleine Mahagonny* with Kent Nagano, available on London videotape and



on CD from Erato. This year Mr. Kelley will appear with the Chicago Symphony in the world premier of *Four Saints* by John Harbison, the St. Paul Chamber Orchestra in Stravinsky's *Pulcinella* and the Boston Lyric Opera in Mozart's *The Magic Flute*. In 1998, Frank Kelly appeared with the National Symphony in *Queen of Spades*, with the St. Louis Symphony in Eugene Onegin, and with the Boston Lyric Opera in *La Traviata* and *The Marriage of Figaro*. With Emmanuel Music in Boston he recorded *The St. John Passion* and a CD of Bach cantatas for Koch International.

**JAMES MADDALENA** (*baritone*) first gained international recognition for his notable portrayal of Richard Nixon in the world premiere of John Adams' *Nixon in China* at the Houston Grand Opera, which was broadcast on "Great Performances" on PBS and won an Emmy Award, and in subsequent productions at the Netherlands Opera, Edinburgh Festival, Brooklyn Academy of Music, and the Washington Opera. Mr. Maddalena also sang the role on a Grammy Award-winning, best-selling recording on Nonesuch Records. Other appearances include Papegen in *The Magic Flute* at Glyndebourne; Bobby in Weill's *Dan Leine Mahagonny* at the Brooklyn Academy of Music; Count Almaviva in *The Marriage of Figaro* in Barcelona; Handel's *L'Allegro, il Penseroso ed il Moderato*; and Aeneas in *Dido and Aeneas* at the Théâtre Royal de la Monnaie/Opera National in Brussels with Mark Morris. He recorded Count Almaviva in *The Marriage of Figaro* and Guglielmo in *Così fan tutte*, both directed by Peter Sellars and conducted by Craig Smith; these productions were broadcast in the United States on "Great Performances" and were released by Decca/London Records on videocassette and laser disc. An active concert singer, his repertoire includes the Hindemith Requiem, Messiah, Solomon and Theodora, *Christmas Oratorio*, the complete cycle of Bach cantatas, *St. John Passion*, Brahms' German Requiem, Mozart's *Coronation Mass*, and *Vespers*.

**JEANNE OMMERLÉ** (*soprano*) has performed with the New York Philharmonic, Boston Symphony, San Francisco Symphony, New Jersey Symphony, Musica Sacra, Orchestra of St. Luke's, the National Symphony Orchestra, Atlanta Opera, Opera Company of Boston, Hong Kong Arts Festival, Boston Early Music Festival, Handel & Haydn Society, Cincinnati May Festival, and Washington and Baltimore choral societies at Boston Symphony Hall, Carnegie Hall, Kennedy Center, Lincoln Center, Barcelona's Teatro del Liceo, and Brussels' Theatre de la Monnaie. She has sung with conductors Roger Norrington, Christopher Hogwood, James Conlon, Seiji Ozawa, Thomas Dunn, Richard Westernburg, Sarah Caldwell, William Fred Scott, Gunther Schuller, Sylvain Cambreling, Nicola Rescigno, Craig Smith, Nicholas McGegan, and Simon Preston. Ms. Ommerlé sang Susanna in the Peter Sellars' production of *Le Nozze di Figaro* which traveled to Vienna, Paris, New York, Boston, and Barcelona and which was broadcast on PBS's "Great Performances" as well as internationally. With Belgian National Opera she performed in opera and concert. For the presentation of the McDowell Colony Medal to the late Leonard Bernstein, Ms. Ommerlé sang a program of his songs. A native of Kansas, Ms. Ommerlé has been the recipient of grants from the Sullivan Foundation and has recorded for Albany, Koch International, GM, and Northeastern.

**DAVID LEVENTHAL**, a native of Newton, Massachusetts, began his dance training at Boston Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received a B.A. with honors in English literature. He danced with the companies of Marcus Schulkind, Spencer/Colton, Neta Pulvermacher, and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

**RACHEL MURRAY**, born in New York City, began her dance training at The Temple of the Wings in Berkeley, California. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges through out British Columbia. She then miraculously landed in Honolulu, Hawaii 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.



**GREGORY NUBER** pleased to continue his association with the Mark Morris Dance Group after appearing in *The Hard Nut*, *L'Allegro, il Penseroso ed il Moderato*, and on tour with cellist, Yo-Yo Ma in *Rhymes with Silver*. He has also danced in New York City Opera's production of *Carmina Burana* directed and choreographed by Donald Byrd, and was a member of Pascal Rioult Dance Theatre for three years. Gregory is a graduate of Arizona State University with a BFA in acting and an MFA in dance.

**MAILE OKAMURA** was born and raised in San Diego, California. She has danced with Boston Ballet, Ballet Arizona and various New York-based choreographers.

**JUNE OMURA** was born in Manhattan but moved to the South at age six and studied dance at the University of Alabama at Birmingham, in whose productions she appeared from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer and happily joined the Dance Group in 1988.

**JONATHAN PESSOLANO** was born and raised in New York City. He began his training at the School of American Ballet at age eight when he was chosen by both George Balanchine and Jerome Robbins for the New York City Ballet production of *The Nutcracker*. He also trained under Mikhail Baryshnikov at American Ballet Theatre's School of Classical Ballet; Christopher D'Ambrose at Pennsylvania Ballet; Jean Pierre Bonnefoux at Chautauqua Ballet; and Edward Villella at Miami City Ballet. He has performed in company productions with the New York City Ballet, American Ballet Theatre, The Metropolitan Opera, Pennsylvania Ballet and Miami City Ballet.

**JOSEPH POULSON**, born in Philadelphia, began studying dance in 1996 while attending the University of Iowa. Joseph competed in gymnastics for Iowa State University before pursuing a dance career. He has had the honor of performing in works created by David Berkeley, David Dorfman, Barak Marshall, David Parsons, Lisa Race and Rani Welch.

**MIREILLE RADWAN-DANA** joined in 1988. "The six Grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do, for this was the wish of the Grandfathers of the world." (Black Elk)

**KAREN REEDY** grew up in the Washington DC area and received her B.F.A. in dance from George Mason University at the age of 19. In Washington DC, Karen danced with Eric Hampton Dance, DC Dance Theater, Bowen McCauley Dance and others including Tish Carter at Spoleto Festival USA. Since moving to New York, she has performed with Sue Bernhard Danceworks and The Louis Johnson Dance Theatre Ensemble. Karen has stage Eric Hampton's work at the Juilliard School where she currently acts as a rehearsal director.

**KIM REIS** was raised in Vancouver, Washington, where she competed in gymnastics for eight years before leaving the sport to pursue dance at a performing arts high school. Her training continued at the University of Utah, where she earned her B.F.A. She now teaches Pilates in New York.

**GUILLERMO RESTO** has danced with Mark Morris since 1983.

**MATTHEW ROSE** received his B.F.A. from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works.

**ANNE SELLERY** attended the University of Washington, Seattle where she studied piano performance and received a B.A. in dance. Since moving to New York City, she has danced with choreographers Colin Connor, Aviva Geisman, Janis Brenner, and in the Mark Morris Dance Group's productions of *L'Allegro, il Penseroso ed il Moderato* and *The Hard Nut*. She is a certified instructor of Gyrotonics Expansion System and Juliu Horvath Yoga Method at Studio Riverside and White Cloud Studio, NY.

**JULIE WORDEN**, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith. She has been dancing with Mark Morris since 1994.

**MICHELLE YARD** was born in Brooklyn, N.Y. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at The Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she recently graduated with a Bachelor of Fine Arts. Michelle began dancing with the Dance Group in 1997.

**CRAIG SMITH** (conductor) attended Washington State University and the New England Conservatory of Music in Boston. Since 1970 he has been artistic director of Emmanuel Music in Boston and from 1988-91 was the permanent guest conductor of the Theatre Royal de la Monnaie in Brussels. For 29 years with Emmanuel Music, Mr. Smith has conducted a Cantata of J.S. Bach each week as part of the Sunday worship service at Boston's Emmanuel Church, in addition to a critically acclaimed concert series. He has collaborated with stage director Peter Sellars in opera productions presented at Pepsico Summerfare, the Brooklyn Academy of Music, the Chicago Lyric Opera, the Guthrie Theatre in Minneapolis, the American Repertory Theatre, and the Opera Company of Boston. Their productions of the three Mozart/da Ponte operas were performed throughout the United States and Europe, filmed for television, and recorded on video company disc for Decca Records. As principal guest conductor of the Monnaie Theatre, Mr. Smith collaborated with Mark Morris for two seasons and has since toured these productions internationally. He has conducted the Vienna Symphony, the Dresden Staatskapelle, the Northern Sinfonia, the Hong Kong Philharmonic, the Houston Grand Opera. His work with Emmanuel Music has been featured on numerous radio and television specials as well as three highly acclaimed CDs on the Koch International label. Mr. Smith has taught at Juilliard and MIT and is now on the faculty of the New England Conservatory of Music.

**JAYNE WEST** (soprano) has performed with many of the country's leading orchestras and chamber groups, including the National Symphony Orchestra, the St. Paul Chamber Orchestra, Orchestra of St. Luke's, Philadelphia Orchestra, Detroit Symphony, Bethlehem Bach Festival, and Houston Ballet. She has had a long-standing association with the Boston Symphony Orchestra and has performed numerous times in recital at Ozawa Hall at Tanglewood. She sang the First Rhinemaiden in Wagner's *Götterdämmerung* in Symphony Hall under the direction of Bernard Haitink, a performance that was repeated during the summer at Tanglewood. Equally at home on the operatic stage, Ms. West has sung Pamina in *Die Zauberflöte* for Opera Festival of New Jersey; Donna Elvira in *Don Giovanni* for Berkshire Opera; the world premiere of Hugo Weisgall's *Gardens of Adonis* with Opera/Omaha conducted by Hal France; and Julie in *Carousel* with Houston Grand Opera, Nashville Opera, and Opera/Omaha. She also sang with Houston Grand Opera as Tytiana in *A Midsummer Night's Dream*. She sang the lead role in the world premiere of Robert Moran's *Desert of Roses* with Houston Grand Opera and La Contessa in Peter Sellars' production of *Le Nozze di Figaro* in Barcelona, Boston, New York, Paris, and Vienna, where it was filmed and broadcast for PBS's "Great Performances". Ms. West has recorded for Hyperion, Decca/Argo, Newport Classics, and London Records, and upcoming recording projects include Bach Cantatas and *St. John Passion* with Emmanuel Music on Koch.

# *Houston Ballet Orchestra*

## *First Violin*

Trung Le Trinh, Concertmaster

Beth McKenna

Betty Rubin

Elizabeth Frederick

Alan Austin

Matthew Loden

Second Violin

Barbara Shreffler, Principal

Kaaren Fleisher

Maribeth Frank

Johnny Chang

Alan Johnson

## *Viola*

Mary Fulgham, Principal

Robert Bridges

Edward Lawrence

Charles Johnson

## *Cello*

Dave Zeger, Principal

Corky Watkins

## *Bass*

Greg Garcia, Principal

## *Flute*

Alison Young, Principal

## *Oboe*

Spring Hill, Principal

Valerie Gudell

## *Bassoon*

Mike Frederick, Principal

## *Horn*

Laura Kirk, Principal

## *Trumpet*

Theresa Hanebury, Principal

Troy Rowley

## *Timpani*

Sanford Siegel, Principal

## *Harpsichord*

Bob Brewer

## *Organ*

Ken Coleman

## *Orchestra Manager*

Richard Reeves

## *Music Librarian*

Robert Bridges

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Rick Reeves, Orchestra Manager

Houston Ballet

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Houston Ballet

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*St. Paul's Chamber Choir*  
*St. Paul's United Methodist Church*  
*Robert Breuner, Organist/Choirmaster*

*Sopranos*

Dawn Uebelhart  
Anna Teagarden  
Claire Frazier  
Linda Berthelsen  
Rebecca Terry  
Ellen Edwards

*Altos*

Jerry Caliendo  
Fredrica Lake Fester  
Ann Loden  
Sharon McGaughey  
Peggy Odam  
Johnnie Denton  
Frances Anderson

*Tenors*

Kirby Traylor  
Larry Walters  
David Wylie  
Kyle Wilson  
Jim Wrotenberry

*Basses*

Mark Edenfield  
Tom Pearson  
Carlton Marsh  
Richard Fischer  
Weir Kyle  
John Classen  
Richard Edwards  
Charles A. Riley