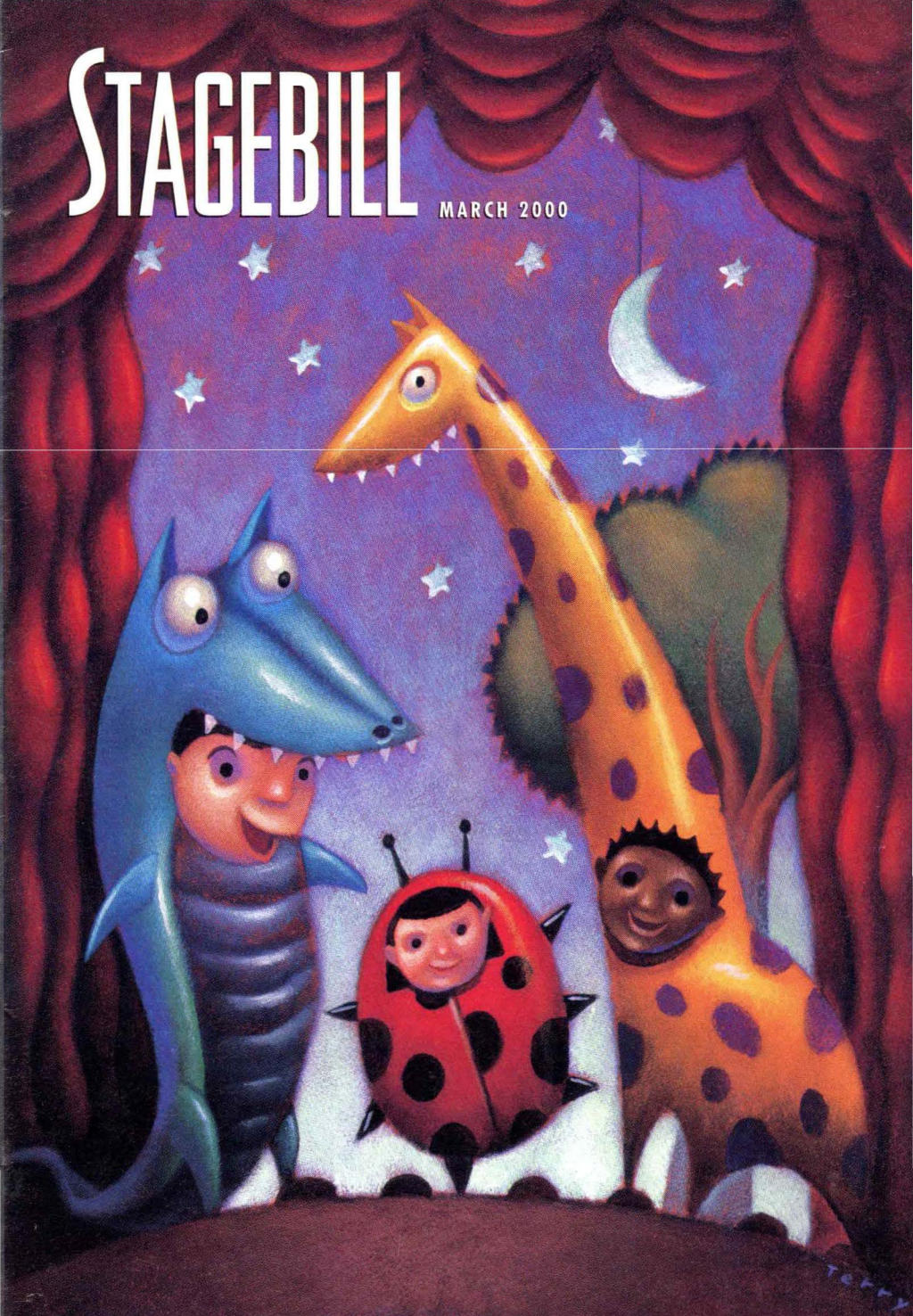


STAGEBILL

MARCH 2000



CAL PERFORMANCES

*L'Allegro,
il Penseroso ed il Moderato*

by George Frideric Handel

Wednesday through Sunday, March 1-5, 2000
Zellerbach Hall

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

Mark Morris, *choreographer*
Nicholas McGegan, *conductor*
Adrienne Lobel, *set designer*
Christine Van Loon, *costume designer*
James F. Ingalls, *lighting designer*

Christine Brandes, *soprano*
Dominique Labelle, *soprano*
Iain Paton, *tenor*
Stephen Salters, *baritone*

Mark Morris Dance Group

Philharmonia Baroque Orchestra
Nicholas McGegan, *music director*

UC Berkeley Chamber Chorus
Marika Kuzma, *director*

Dancers

Christina Amendolia, Joe Bowie, Charlton Boyd, Derrick Brown, Ruth Davidson,
Seth Davis, 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, Matthew Rose,
Anne Sellery, Julie Worden, Michelle Yard

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

*Cal Performances is supported, in part, by the National Endowment for the Arts,
a federal agency that supports the visual, literary, and performing arts to benefit all Americans,
and by the California Arts Council, a state agency.*

*Cal Performances would like to thank The William and Flora Hewlett Foundation
and the Zellerbach Family Fund for their generous support.*

L'Allegro, il Penseroso ed il Moderato

by George Frideric Handel

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

PART THE FIRST

L'ALLEGRO

Accompagnato

Hence, loathéd 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

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

Chorus

Haste thee, nymph, and bring with thee
Jest and youthful Jollity,
Sport, that wrinkled Care derides,
And laughter, holding both his sides.

L'ALLEGRO

Air

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

Chorus

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

IL PENSEROSO

Accompagnato

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

please turn page quietly

LIBRETTO

Arioso

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 honor due,
Mirth, admit me of thy crew

Air

Mirth, admit me of thy crew
to live with her, and live with thee,
in unproved 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.

II. 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 honor due,
Mirth, admit me of thy crew!

Air

Mirth, admit me of thy crew!
To listen how the hounds and horn.
Cheerly rouse the slum'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'd 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 honor 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.

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.

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.

Recitative

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,
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.

LIBRETTO

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 may pierce
In notes, with many a winding bout
Of linked sweetness long drawn out;
With wanton heed, and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony

IL MODERATO

Duet

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

IL PENSEROSO

Recitative

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

Chorus

There let the pealing organ blow
to the full voic'd choir below,
In service high and anthem clear!
And let 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.

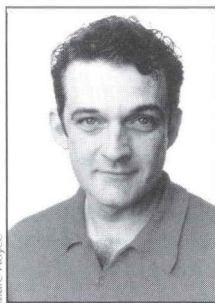
Chorus

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



Gadi Dagon

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. He performed with a variety 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 Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris



Mark Royce

Dance Group in 1980, and has since created over 100 works for the ensemble, as well as choreographing dances for many ballet companies, including 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 Tchaikovsky's *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. Mr. Morris recently directed and choreographed a Royal Opera, Covent Garden production of Rameau's *Platée*, which premiered at the Edinburgh International Festival in 1997 and will be performed with the New York City Opera in April 2000 at Lincoln Center's New York State Theater. 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

ABOUT THE ARTISTS

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 ensembles, performing across the country and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably here in Berkeley, where, for the past several years, the Dance Group has performed twice annually at Cal Performances—including presentations of *The Hard Nut* each December since 1996. Audiences have also become accustomed to the Dance Group's regular and frequent appearances in Boston, MA; Fairfax, VA; London, England; and at the Jacob's Pillow Dance Festival in Becket, MA. The Dance Group was recently named the official dance company (2000-2005) of the Virginia Waterfront International Arts Festival. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: an Emmy Award-winning 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*. The company's British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with the English National Opera garnered the Dance Group the 1997 Laurence Olivier Award for Best New Dance Production.



Nicholas McGegan (conductor) has been Philharmonia Baroque Orchestra's music director since 1985. Equally at home with modern- and period-instrument orchestras, Mr. McGegan has been acclaimed for

his work as guest conductor with major symphony orchestras and opera companies worldwide. In Fall 1999, he became the Baroque Series director for the Saint Paul Chamber Orchestra. Since 1990, Mr.

McGegan has been the artistic director of the Göttingen Handel Festival, the world's pre-eminent Handel festival. He is also the founder, director, and harpsichord player for the chamber music group The Arcadian Academy. Mr. McGegan's recording contract with BMG/Deutsche Harmonia Mundi is adding a range of opera, orchestral, and chamber music projects to a discography that already includes more than 70 recordings on BMG, Classic FM, Decca, Erato, Harmonia Mundi USA, Hungaroton, Koch, and Reference Recordings. His recordings have received two *Gramophone* awards and two *Diapasons d'Or*.

In the 1999-2000 season, Mr. McGegan will conduct *La Clemenza di Tito* with the Royal Opera in London as part of the company's first season in the renovated opera house. In addition to Philharmonia's regular season of performances, he will conduct two sets of concerts with the St. Paul Chamber Orchestra. The year 2000 marks the 80th anniversary of the Göttingen Handel Festival, which Mr. McGegan will celebrate with performances of *Rodelinda* and *Messiah*. He will make debut appearances with the Aspen Chamber Symphony, the Washington Bach Consort, and the Malaysian Philharmonic Orchestra. He also takes part in a *Messiah* tour of Spain with the Orchestra of the Age of Enlightenment.

Mr. McGegan was born in England, studied at Oxford and Cambridge universities, and received an honorary degree from the Royal College of Music in London. He has been awarded the prestigious Handel Prize from the Halle Handel Festival in Germany, and in 1996 was presented with the *Drottningholmsteaterns Vänners Hederstecken*, the honorary medal of the Friends of the Drottningholm Theatre.

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 Sellars: *The Rake's Progress* (Chatelet, Paris); *Nixon in China* (BAM-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. His other work in the Bay Area includes *I Was Looking at the Ceiling and Then I Saw the Sky* at Zellerbach Playhouse and *The Death of Klinghoffer* at San Francisco Opera, both directed by Peter Sellars; *The Dutchess of Malfi* at ACT; *How I Learned to Drive*, *McTeague*, and *The Revenger* for Berkeley Repertory Theater; and Helgi Tomasson's *Silver Ladders* and Lila York's *El Grito* for San Francisco Ballet.

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*.

Christine Brandes (*soprano*) enjoys an active career performing on the most distinguished series and festivals. During the past season, her concert appearances included Mozart's *Requiem* with The Cleveland Orchestra and Mostly Mozart Festival Orchestra; Bach's *Magnificat* and arias from Handel's *Giulio Cesare* with The Cleveland Orchestra (under John Nelson); Haydn's *Lord Nelson Mass* with the Handel & Haydn Society; and performances with the Detroit, Minnesota, and National symphony orchestras. She also made her debut with L'Ensemble Orchestral de Paris in Handel's *L'Allegro, il Penseroso ed il Moderato* with Maestro Nelson, as well as recording the work for EMI.

On the operatic stage, Ms. Brandes bowed as Morgana in Handel's *Alcina* with the Opéra de Nancy; and Drusilla in Opera/Columbus' *L'Incoronazione di Poppea*. Previous engagements include, Susanna in *Le Nozze di Figaro* with the opera companies of Montreal and Quebec. Debut engagements this season include appearances as Susanna in *Le Nozze di Figaro* with the Opera of Philadelphia and Opera Pacific; New York City Opera reprising her roles in *Platée*; the New York premiere of Eric Moe's *Sonnets to Orpheus* on the Guggenheim Works and Process series; Orff's *Carmina Burana* with the Houston Symphony; and Ravel's *L'Enfant et les Sortilèges* with the Los Angeles Philharmonic, Sir Simon Rattle conducting. Ms. Brandes also makes her Glimmerglass Opera debut this summer as Galatea in Handel's *Acis and Galatea*. She has recorded for EMI, BMG/Conifer, Deutsche Harmonia Mundi, Harmonia Mundi USA, and Koch International.

Dominique Labelle (*soprano*) has appeared with many of the world's finest symphony orchestras under such noted conductors as Charles Dutoit, Christopher Hogwood, Raymond Leppard, Kurt Masur, Seiji Ozawa, Robert Shaw, and Franz Welser-Möst. Her operatic appearances have included leading roles with such companies as Boston Lyric Opera, Canadian Opera Company, Glimmerglass Opera, Minnesota Opera, and Vancouver Opera. In the current season, her engagements include Bach's "Wedding" Cantata and Handel

PLEASE NOTE:

*Due to illness, Dominique LaBelle is not able to appear in this performance.
She will be replaced by Jeanne Ommerlé.*

Jeanne Ommerlé (*soprano*) has received the warmest acclaim from critics and audiences. *The New York Times* described her as "a very polished artist of international caliber whose expressive, velvety soprano one could enjoy for hours." Ms. Ommerlé 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, Atlanta Opera, Opera Company of Boston, Hong Kong Arts Festival, Spoleto Festival, Dallas Opera, Lake George Opera Festival, Boston Early Music Festival, the Handel & Haydn Society, Cincinnati May Festival, and the Washington and Baltimore Choral Societies, at Boston Symphony Hall, Carnegie Hall, Kennedy Center, Lincoln Center, Barcelona's Teatro del Liceo, and Brussel's Théâtre de la Monnaie. She has sung with conductors Roger Norrington, Christopher Hogwood, James Conlon, Seiji Ozawa, Thomas Dunn,

Richard Westenburg, Sarah Caldwell, Gunther Schuller, William Fred Scott, Sylvain Cambreling, Nicola Rescigno, Craig Smith, Simon Preston, and Nicholas McGegan.

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' *Great Performances* and internationally. With the Belgian National Opera, she performed in opera and in concert, and in the world premiere performances of Mark Morris Dance Group's *L'Allegro, il Penseroso ed il Moderato*. 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, Jeanne Ommerlé has been the recipient of grants from the Sullivan Foundation, and has recorded for Albany, Koch International, GM, and Northeastern.

ABOUT THE ARTISTS

operatic arias with the Saint Paul Chamber Orchestra; *Messiah* with Philharmonia Baroque and the National Arts Centre Orchestra; Bach's arrangement of the Pergolesi *Stabat Mater* with the Handel & Haydn Society; Poulenc's *Stabat Mater* with Bernard Haitink and the Boston Symphony Orchestra; and the title role in Handel's *Rodelinda* at the Göttingen Handel Festival. She also offers a solo recital at Weill Hall in New York.

A native of Montreal, Canada, Ms. Labelle attended Boston University and in the summer of 1988 was a Vocal Fellow at the Tanglewood Music Center. She was a winner of the 1989 Metropolitan Opera National Council Competition; a recipient of the 1996 George London Foundation Award; and a 1997 Boston University Distinguished Alumni Award winner.

Iain Paton (*tenor*) studied at the Royal Scottish Academy of Music and Drama, and has subsequently appeared in Australia, New Zealand, and Norway singing the Andrew Lloyd Weber *Requiem* with the Scottish Early Music Consort in Northern Ireland, Germany, and Poland; and in Mozart's *Zaide* with the City of Birmingham Touring Opera. For Scottish Opera he has appeared in *The Makropoulos Case*, *Katya Kabanova*, *Billy Budd*, *Die Zauberflöte*, and *Tristan und Isolde*. Mr. Paton has sung and recorded Purcell's *King Arthur* in London, Paris, and New York with William Christie and Les Arts Florissants, also appearing with them here in Berkeley last November. Past performances include his debut with the Flanders Opera in Blow's *Venus and Adonis* and Purcell's *Dido and Aeneas*. Recent and future appearances include his debut at the Bastille Opera last autumn for performances of *Les Indes Galantes* with Les Arts Florissants, performances of Handel's *Messiah* with the Orchestra of the Age of Enlightenment and Nicholas McGegan in Spain, and *Così fan tutte* with the Finnish Opera in Helsinki.

Stephen Salters (*baritone*) is the winner of the 1999 Walter W. Naumburg International Vocal Competition, the 1996 International Puccini-Licia Albanese Competition, and the

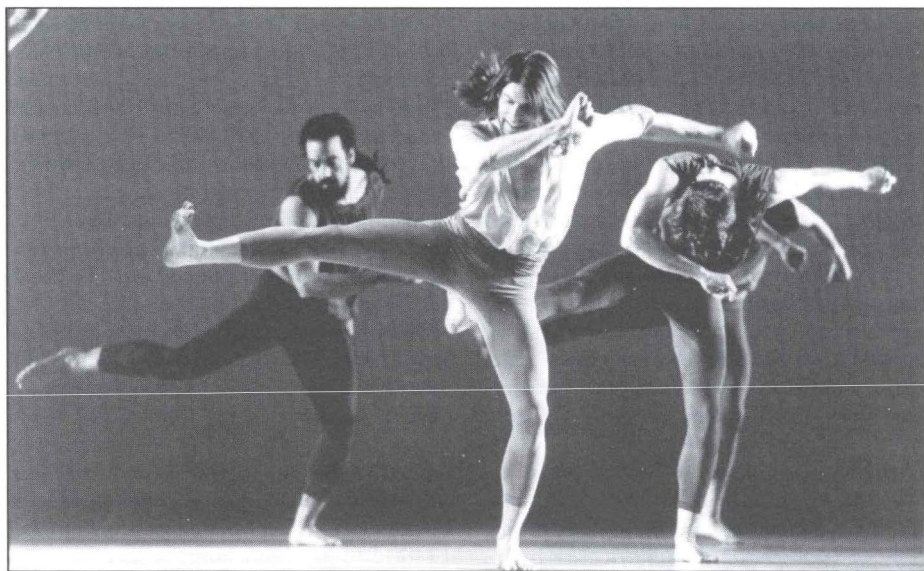
1996 Queen Elisabeth International Competition of Singing. His broad repertoire includes the great Mozartian roles such as Don Giovanni, Count Almaviva, and Guglielmo, as well as roles in works by Bellini, Donizetti, and Handel. His activities this season include recitals at the Krannert Center, the Library of Congress, San Francisco Performances, and the Cleveland Museum of Art.

Mr. Salters has given recitals worldwide, and has performed at festivals in Edinburgh, Tanglewood, Ravinia, and Chataqua. He has performed with The Cleveland Orchestra and the Pittsburgh Symphony Orchestra under Leonard Slatkin, the Orchestra of St. Luke's, and the Boston Lyric Opera. Mr. Salters made his European operatic debut with the National Opera of Paris. A native of Milford, Connecticut, and a graduate of Boston University, Mr. Salters has studied under Joan Heller, Phyllis Curtin, and Marlena Malas.

Philharmonia Baroque Orchestra has been dedicated to historically informed performance of Baroque, Classical, and early Romantic music on original instruments since its founding in 1981. The Orchestra performs a subscription season throughout the Bay Area, and is heard on tour in Southern California and nationwide. Philharmonia has welcomed to its podium eminent guest conductors including William Christie, Andrew Parrott, Monica Huggett, and Stanley Ritchie.

Under Nicholas McGegan, Philharmonia has made three US tours, each of which included an appearance on the Great Performers Series at New York's Lincoln Center. In addition, in March of 1998, Philharmonia performed Handel's *Saul and Hercules* at the Brooklyn Academy of Music. In May 1999, Philharmonia made its European debut at the Göttingen Handel Festival.

Philharmonia frequently collaborates with other major ensembles. It has also been featured in every Berkeley Festival & Exhibition since the first one in 1990, where it has appeared under several celebrated guest conductors, including Jordi Savall, Gustav Leonhardt, and Sigiswald Kuijken.



Gardi Dagon

In 1988, Philharmonia began an extremely successful collaboration with the Mark Morris Dance Group. In May 1988, the Orchestra appeared at the Brooklyn Academy of Music with the Dance Group in Morris' production of *Dido and Aeneas*. Subsequent performances have included a program of mixed works featuring Vivaldi's *Gloria*; Handel's *L'Allegro, il Penseroso ed il Moderato*; and the American premiere of Morris' production of Rameau's ballet-opera *Platée*, which was the centerpiece of the 1998 Berkeley Festival.

Among the most-recorded period instrument orchestras in the world, Philharmonia has made 23 highly praised recordings for Harmonia Mundi, Reference Recordings, and BMG. The Orchestra's live recording of Handel's oratorio *Susanna* received a *Gramophone* Award for best Baroque vocal recording in 1991. Philharmonia's latest CD, Thomas Arne's masque, *Alfred*, was released in October 1999.

Marika Kuzma (*chorus director*) is well known as both a choral and orchestral conductor in the Bay Area. As the conductor of both the University Chorus and Chamber Chorus, she has directed music from the Middle Ages to the present day at UC

Berkeley, and has been invited to prepare choruses for the Midsummer Mozart Festival, the Oakland East Bay Symphony, and the Berkeley Symphony, as well as for Nicholas McGegan and Mark Morris. While earning her doctorate at Indiana University, she served as assistant to the late Thomas Binkley, preparing his Pro Arte Singers for various productions. She has studied at the Aspen Music Festival and made guest appearances with the Berkeley Symphony, the Bay Area Women's Philharmonic, the National Orchestra of Ukraine, Earplay, and Composers Inc. Ms. Kuzma has also conducted the American premieres of instrumental works by Karchin, Rockmaker, Rzewski, and Takemitsu. She has been invited to guest conduct summer sings with the Oakland Symphony Chorus, the Verdi *Requiem* at Dartmouth College, and direct the Collegium at the Amherst Early Music Festival. Of Ukrainian descent, she has been invited to speak about her research on 18th-century Slavic music across the US and in Ukraine.

The UC Berkeley Chamber Chorus is an ensemble competitively selected from among undergraduate and graduate students in the Berkeley campus community. Sponsored by the Department of Music, the ensemble has

ABOUT THE ARTISTS

earned a fine reputation in the Bay Area, particularly for its performances of contemporary music and early music. The Chorus has premiered works by such noted composers as Morton Feldman and Lou Harrison. Performances of early music have included Dufay's *Missa Ave regina celorum* at the 1996 Berkeley Festival and regular appearances with Philharmonia Baroque Orchestra. The Chorus' recordings include the Grammy-nominated Handel *Messiah*; Elinor Armer and Ursula LeGuin's *Eating with the Hoi*; and *Icons of Slavic Music* (available at The Musical Offering), a recording that has met with international critical acclaim.

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 Vencil 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 and Ulysses Dove. He danced with the Paul Taylor Dance Company for two years before going to Belgium in 1989 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 Limón Dance Company. He appears in the José Limón Technique Video, Volume 1, and other music videos. Mr. Boyd 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. Mr. Brown 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.

Marjorie Folkman graduated *summa cum laude* from Barnard College. She has danced for Spencer/Colton, Kraig Patterson, Sally Hess, Sara Rudner, and the Repertory Understudy Group of the Merce Cunningham Dance Company. She 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, Mr. Gillam 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 BFA 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 and Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995-1998, and joined MMDG in 1998.

Peter Kyle holds a MFA in dance from the University of Washington in Seattle and a BA in dance and German area studies from Kenyon College. In addition to performing works by Isadora Duncan, Doris Humphrey, José Limón, and Daniel Nagrin, he has appeared 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 he has also served as rehearsal director for the staging of Nikolais and Louis repertory. As a guest artist, he has taught at colleges and universities across the United States. Mr. Kyle's own choreography has been commissioned by the Pittsburgh Dance Council, and has been presented in solo concerts in Massachusetts, Washington, and Ohio.

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 BA 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 was born in New York City, and began her dance training at The Temple of the Wings here in Berkeley. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges throughout 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 is 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. Mr. Nuber 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. She has danced with Boston Ballet, Ballet Arizona, and various New York-based choreographers.

June Omura spent her formative first six years in New York City and then grew up in Birmingham, Alabama, appearing in local dance and theater productions 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

ABOUT THE ARTISTS

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 Tchaikovsky's *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 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. Mr. Poulson competed in gymnastics for Iowa State University before pursuing a dance career. He has had the honor of performing in works created by David Berkey, David Dorfman, Barak Marshall, David Parsons, Lisa Race, and Rani Welch.

Mireille Radwan-Dana joined the company 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 BFA 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 the Spoleto Festival USA. Since moving to New York, she has performed with Sue Bernhard Danceworks and the Louis Johnson Dance Theatre Ensemble. Ms. Reedy 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 BFA. She now teaches Pilates in New York.

Guillermo Resto has danced with Mark Morris since 1983.

Matthew Rose received his BFA from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works. Mr. Rose began working with the Mark Morris Dance Group in 1997 and became a full company member in 1999.

Anne Sellery attended the University of Washington, Seattle, where she studied piano performance and received a BA in dance. Since moving to New York City, she has danced with choreographers Colin Connor, Aviva Geisman, and Janis Brenner, as well as 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 the Juliu Horvath Yoga Method at Studio Riverside and White Cloud Studio in New York.

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, NY. 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 degree. Ms. Yard began dancing with the Dance Group in 1997.

ABOUT THE ARTISTS

Mark Morris Dance Group Staff

Johan Henckens, *technical director*
Ethan Iverson, *music director*
Tina Fehlandt, *rehearsal director*
Rick Martin, *lighting supervisor*
Pamela Anson, *wardrobe supervisor*
Emanuele Corazzini, *sound supervisor*

Michael Osso, *development director*
Eva Nichols, *assistant managing director*
Lynn Wichern, *fiscal administrator*
Lesley Berson, *development associate*
Lisa Belvin, *company administrator*
Michael Mushalla (Double M Arts & Events),
booking representative
William Murray (Better Attitude, Inc.),
media representative
Mark Selinger (Kaye, Scholer, Fierman,
Hays & Handler), *legal counsel*
Kathryn Lundquist, CPA, *accountant*
David S. Weiss, MD (NYU-HJD
Department of Orthopedic Surgery),
orthopedist

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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Foundation; MTV; N. Peal Cashmere;
Philip Morris Companies Inc.; The Shubert
Foundation, Inc.; VOGUE; Lila Wallace
Theater Fund; and the Friends of the Mark
Morris Dance Group.

CHORUS ROSTER

UC Berkeley Chamber Chorus

Marika Kuzma, *director*

Soprano

Shanthi Colaco
Rebecca Gambatese
Nalini Gwynne
Kate Howell
Marika Kuzma
Jamie Magno
Dyveke Pratt
Kira Smith
Lisa Spivak
Petra Safarova
Michelle Viise

Alto

Rita Cheung
Margaret Eagan
Elisa Kim
Vanessa Langer
Kyla Reid
Emily Ryan
Erica Scheinberg
Alertha Schelby
Yumi Thomas
Celeste Winant
Jason Zahorchak

Tenor

Michael Azevedo
John Boyer
Michael Eisenberg*
Mike Feola
Noah Guynne
Frank Jiang
Stephen Leanos
Bjorn Poonen
Philip Sternberg
Michael Woodside

Bass

Jong Chul Chung
Axel von Chee
Robert Dorton
Carson Mah
Benjamin Park
Gerry Wiener
Felix Wu

*assistant director

THE PLAYERS AND THEIR INSTRUMENTS

Philharmonia Baroque Orchestra

Nicholas McGegan, *music director*

Philharmonia's musicians perform on historically accurate instruments. Below each player's name is information about his or her instrument's maker and origin.

VIOLIN

Katherine Kyme, *Concertmaster*
Johann Gottlob Pfretzschner,
Germany, 1791

Elizabeth Blumenstock
Desiderio Quercetani, Parma, Italy,
1995, after A. Stradivari

Joseph Edelberg
Anonymous, France, 18th century

Julianne von Einem
Anonymous, Mittenwald School,
Germany, 18th century

Jorie Garrigue
House of Goulding, London,
England, c. 1790

Anthony Martin
Desiderio Quercetani, Parma, Italy,
1993, after A. Stradivari

Carla Moore
Johann Georg Thir, Vienna,
Austria, 1754

Sandra Schwarz
Rowland Ross, Portsmouth, England,
1987; after A. Stradivari

Laurie Young Stevens
Bredon shop, Paris, France

George Thomson
John Cresswell, Sutton Coldfield,
England, 1987, after Niccolò Amati

Sara Usher
David Van Zandt, Seattle,
Washington, 1991,
after Jacob Stainer

Lisa Weiss
Rowland Ross, Portsmouth, England,
1989, after Niccolò Amati

VIOLA

Ellie Nishi *
Ægedius Klotz, Mittenwald,
Germany, 1796

David Daniel Bowes
Richard Duke, London,
England, c. 1780

Maria Caswell
Devin Hough, Davis, California,
1998; after Mittenwald School,
Germany, 18th century

Lisa Grodin
Anonymous, 19th century; after
Mathias Eberl, Salzburg,
Austria, 1696

VIOLONCELLO

Paul Hale *
Joseph Grubaugh & Sigrun Seifert,
Petaluma, California, 1988;
after A. Stradivari

David Morris
John Morrison, London,
England, c. 1780

Elizabeth Reed
Anonymous, 18th century

Tanya Tomkins
Joseph Panormo, London,
England, 1811

BASS

Michelle Burr *
Joseph Wrent, Rotterdam,
Holland, 1648

Bruce Moyer
Andrew Hyde, Northampton,
Massachusetts, c. 1880; after
Michelangelo Bergonzi, Cremona,
Italy c. 1735

FLUTE

Stephen Schultz
Andreas Glatt, Brussels, Belgium,
1973; after G. A. Rottenburgh,
Brussels, Belgium, c. 1745

OBOE

Marc Schachman *
H. A. Vis Dias, Decatur, Georgia,
1977; after T. Stanesby, England, c. 1720

Gonzalo Ruiz
Levin & Robinson, New York, New
York, 1989; after Saxon models, c. 1720

BASSOON

Danny Bond *
Peter de Koningh, Hall, Holland, 1978;
after Prudent, Paris, France, c. 1760

Marilyn Boenau
Levin & Ross, Newfoundland, New
Jersey, 1990; after *Eichentopf*,
Leipzig, Germany, 1740

HORN

R. J. Kelley
Richard Scaphinoff, Bloomington,
Indiana, 1999; after J. W. Haas,
Nürnberg, Germany, c. 1720

TRUMPET

Fred Holmgren *
Frank Tames, London, England,
1997; after *Johann Leonhard Ehe III*,
Nürnberg, Germany, 1746

Patrick Dougherty
Frank Tames, London, England,
1997; after J. L. Ehe III, 1746

TIMPANI

Todd Manley
Pete Woods, Aldershot, England,
1996; after 18th century continental,
hand tuned

ORGAN

Charles Sherman
Gerrit C. Klop, Holland, 1991

HARPSICHORD

Charles Sherman
John Phillips, Berkeley, California;
after Giusti, Italy, 17th century

* Principal

† Principal Second Violin



MARCH 2000

MARK MORRIS DANCE GROUP
L'ALLEGRO, IL PENSEROSO
ED IL MODERATO

PHILHARMONIA BAROQUE ORCHESTRA

NICHOLAS MCGEGAN, CONDUCTOR

UC CHAMBER CHORUS,

MARIKA KUZMA, DIRECTOR

WED-SAT, MAR 1-4, 8 PM

AND SUN, MAR 5, 3 PM, ZH \$34, \$44, \$52

TRISHA BROWN COMPANY

FRI & SAT, MAR 10 & 11, 8 PM, ZH \$18, \$24, \$32

THOMAS QUASTHOFF, BASS-BARITONE

SUN, MAR 12, 3 PM, HH \$32

TREVOR PINNOCK, HARPSICHORD

& THE ENGLISH CONCERT

BRANDENBURG CONCERTOS

WED, MAR 15, 8 PM, ZH \$20, \$30, \$42

IL GIARDINO ARMONICO

FRI, MAR 31, 8 PM, FCC SOLD OUT

APRIL 2000

AFRO-CUBAN ALL STARS

SAT, APR 1, 8 PM, ZH SOLD OUT

YO-YO MA, CELLO

& MARK O'CONNOR, VIOLIN

EDGAR MEYER, DOUBLE BASS

APPALACHIAN JOURNEY

SUN, APR 2, 3 PM, ZH SOLD OUT

SUSAN GRAHAM, MEZZO-SOPRANO

MALCOLM MARTINEAU, PIANO

SUN, APR 9, 3 PM, HH \$32

BALLET D'AFRIQUE NOIRE

MANDINKA EPIC

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JOHN SCOFIELD BAND

SAT, APR 29, 8 PM, ZH \$16, \$20, \$26

BEAUX ARTS TRIO

SUN, APR 30, 3 PM, HH SOLD OUT

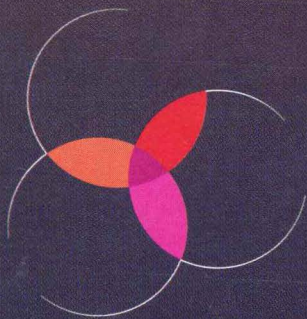
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