

February 2002

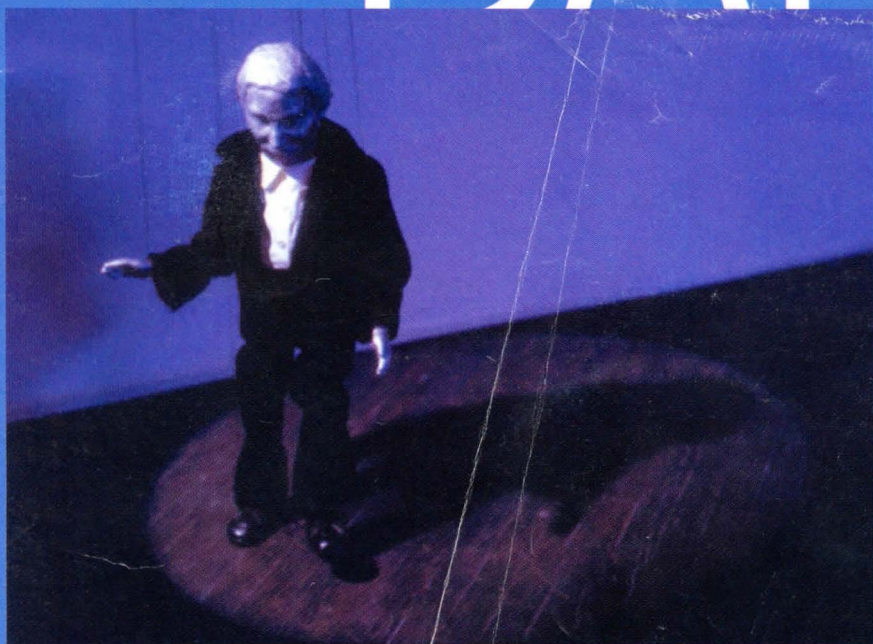
2002 Spring Season

BAMcinématek

651 ARTS

Brooklyn Philharmonic

BAM



Dennis Oppenheim, *Theme for a Major Hit*, 1974

STAGEBILL

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Morris Moves

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Mark Morris Dance Group, at BAM
February 25–March 3, premieres
work developed at its beautiful new
home across the street.

By Valerie Gladstone



Mark Morris Dance Group in *V*. Photo by Robbie Jack

Program

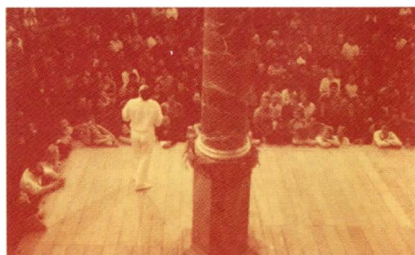
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Shakespeare's Globe Theatre
(March 5–17) performs one of
the Bard's most unusual tragedies.

By Matt Wolf



The Globe's *Cymbeline*. Photo by John Trampler

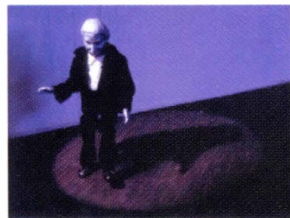
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Cover Artist



Dennis Oppenheim

Theme for a Major Hit, 1974

Motor-driven marionette
consisting of 18" high figure,
ceiling-mounted motor, string,
wood, cloth, felt. Sound track:
tape player, speakers.

Sound track: "It ain't what you
make, it's what makes you do it"

For BAMart information contact:
Deborah Bowie at
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dbowie@bam.org

Dennis Oppenheim's oeuvre eludes categorization, encompassing a variety of media—using the environment, the body, even pyrotechnics; creating mechanical, kinetic constructions; and recently, mounting large-scale public art. "Theme for a Major Hit," a 1974 installation comprising a spotlight, motor-driven, dancing marionette accompanied by a song written by Oppenheim ("It ain't what you make, it's what makes you do it"), implicates the body and the self, albeit a step back and sideways. Dennis Oppenheim was born in 1938 in Electric City, WA (near Grand Coulee Dam, on which his father worked), and currently lives and works in New York City. He received a BFA from the School of Arts and Crafts (Oakland, CA) and an MFA from Stanford University (Palo Alto, CA). He has had numerous solo exhibitions internationally, including shows at the Stedelijk Museum, Amsterdam; Kunsthalle Basel; Tel Aviv Museum; San Francisco Museum of Modern Art; Institute for Contemporary Art, Long Island City, NY; Corcoran Gallery of Art, Washington, D.C.; recently, at the Irish Museum of Modern Art, Dublin; and Ludwig Forum, Aachen, Germany. The many group exhibitions in which his work has been included have taken place at venues such as The Whitney Museum of American Art, NYC; the São Paulo Biennale, Brazil; Centre Georges Pompidou, Paris; Museum of Contemporary Art, Los Angeles; Rijksmuseum Kroller-Muller, Otterlo, Holland; Museum of Modern Art, NYC; and Museum of Contemporary Art, San Francisco. Commissioned works are located throughout the world in cities such as Buenos Aires, Argentina; Vilnius, Lithuania; Valladolid, Spain; Seoul, South Korea; to name a few, and in locations across the U.S. Books and catalogues on Oppenheim have been published by such noted art historians as Germano Celant, Thomas McEvilly, and Barbara Rose. Oppenheim's works reside in over 150 public collections around the world.

Morris Moves

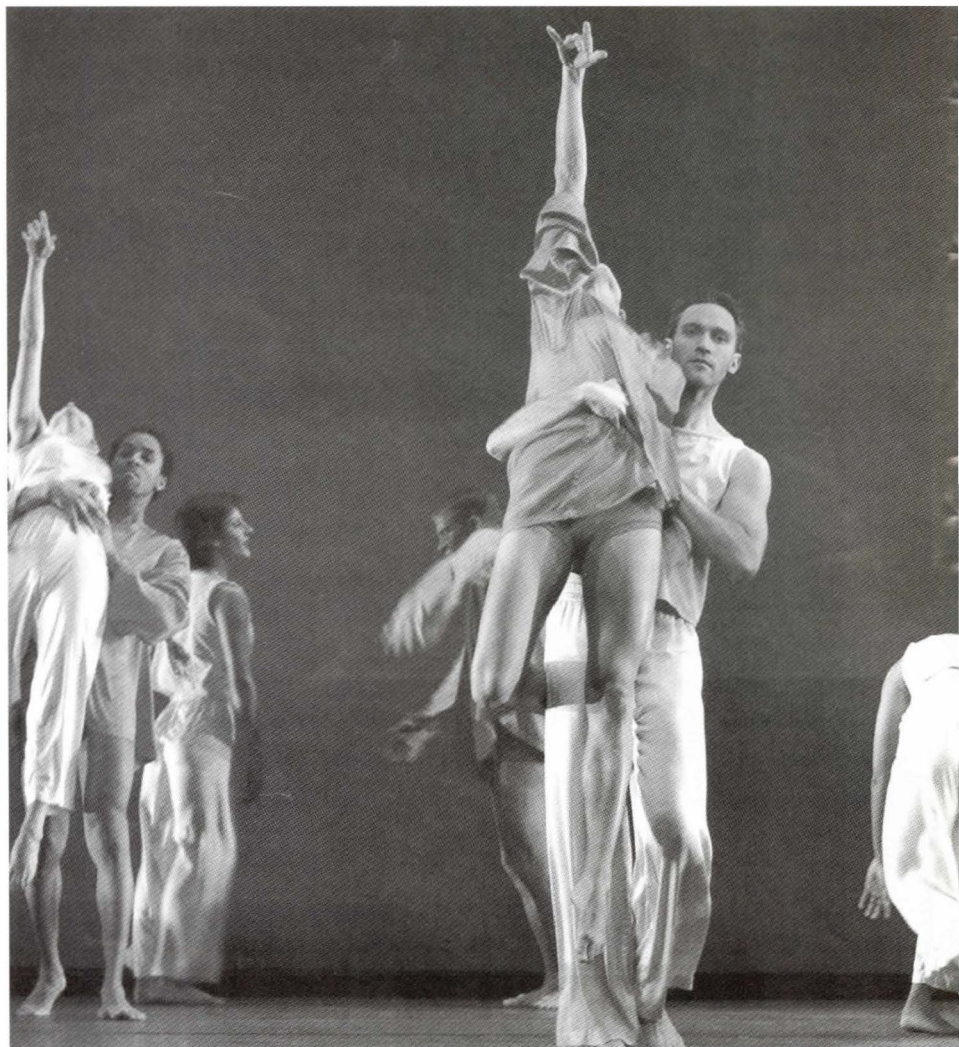
The Mark Morris Dance Group travels down the block from its dazzling new Brooklyn home to perform at BAM this month.

By Valerie Gladstone

Choreographer Mark Morris burst upon the dance scene in 1980. He stunned audiences with his irreverent and gloriously musical works. A decade later, no less an authority than Mikhail Baryshnikov proclaimed Morris "one of the great choreographers of our time."

Yet, for all the glory, his company, the Mark Morris Dance Group, had no place it could call home. Since New York troupes usually traipse from studio to studio, never able to drum up sufficient funds to

Mark Morris Dance Group in *V*. Photo by Robbie Jack

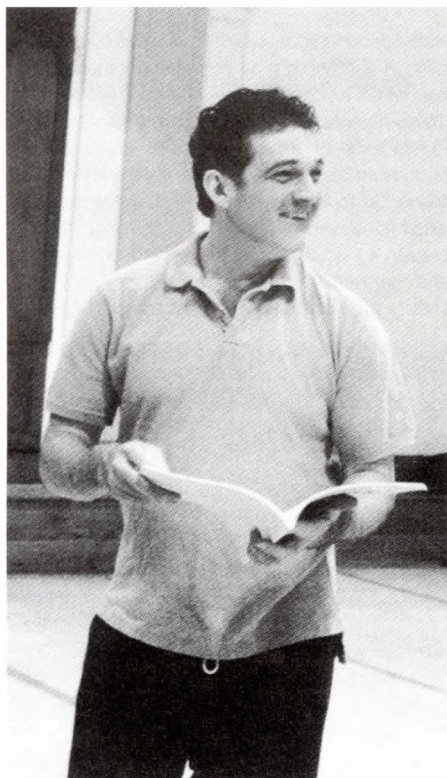


establish a base, he accepted his fate, albeit ruefully. His dining room table was his office. Costumes were kept in storage. Rehearsal time depended on the whims of landlords. Dancers went without showers. But amazingly, the tough circumstances never slowed his outpouring of great dances, by turns witty, lyrical, and profound.

In 1988, when the Belgian national opera house named him resident choreographer at the Théâtre Royal de la Monnaie in Brussels, Morris' eyes

were opened to the possibility of a better life. Staid Belgian audiences may not have appreciated the epic works he created during his controversial stint there, namely the dramatic *Dido and Aeneas* to Purcell's opera and the ecstatic exploration of human emotions in *L'Allegro, il Penseroso ed il Moderato* to Handel's oratorio, but Morris flourished nonetheless. After all, suddenly he had access to a sumptuous space, rehearsed regularly, and enjoyed the luxury of set and costume shops, all afforded by the magnificent theater.





Mark Morris

Dancers are alone a lot, Morris notes: "Sometimes it's good, sometimes it's lonely. We need a place to be together."

The greatest boon for him was being able to have real, live music for every performance—something that should never have been denied so musical a choreographer.

On his return to New York in 1991, buoyed by a warm homecoming—not to mention a MacArthur "genius" fellowship and a founding partnership with Baryshnikov on the White Oak Dance Project—Morris launched a drive to establish a per-

manent home. With Nancy Umanoff, the group's executive director, and Barry Alterman, the general director, heading the campaign, it took four years to raise the \$7.4 million to make his dream a reality. Last March, Morris happily laid claim to his castle: the sleek, five-story Mark Morris Dance Center, only steps from the historic Brooklyn Academy of Music, where he first performed in 1984. The center has been bubbling with activity ever since.

When Mark Morris Dance Group comes to BAM with two programs (February 25–March 3), lucky audiences will get to see some of the fruits of that activity, specifically the much-anticipated new work *V*, to the Schumann Quintet in E-flat for piano and strings, which received ovations at Sadler's Wells on its London premiere in October; and the world premiere of *Foursome*, set to the music of Erik Satie and Johann Nepomuk Hummel. Always a treat, Morris will dance in the new piece and no doubt will be his sometimes funny, always engaging, graceful self. Since 1996, there is live music for his company's every performance. Many music lovers have been won to dance because of its attention to music, whether Baroque, opera, or polka.

Although rave reviews are nothing new to Morris, London's response to *V* still took him by surprise. "England has always loved us," he says, "but this year, particularly since we arrived right after the World Trade Center disaster, they seemed especially appreciative." That's an understatement. The London *Times* critic wrote, "London adores Mark Morris—his appearances light up our dance calendar like neon on Times Square—and he has repaid the compliment on this visit by giving us a world premiere. Not any old world premiere, mind you, but a masterwork." The *Guardian* was equally enthusiastic: "By the end, *V* has embraced so much danger and triumph, wit and melancholy that its jubilant conclusion seems to have been won with as much sweat and vision as Schumann's closing chords. A classic." At BAM, Morris also offers the commanding *Grand Duo*, set to a score by Lou Harrison; the amusing and tender *I Don't Want to Love*, to Monteverdi madrigals; and his *Jesu, meine Freude*, a majestic work, reflecting the joy of J.S. Bach's cantata.

Morris, whose works often celebrate community, couldn't be more pleased to put down roots in Brooklyn and open his home to his neighbors. The handsome 42,000-square-foot building, once a nondescript state office building, was redesigned with translucent walls and vaulted roof by Frederick Bland, a partner at Beyer Blinder Belle, the architectural firm responsible for the renovation of New York's Grand Central Terminal.

Featuring custom-designed office space, two kitchens, and three spacious studios, the center also boasts two huge boilers that provide sufficient heat for the 17 members of the Mark Morris Dance Group to take simultaneous showers, if they wish. "When my dancers first toured the building," Morris says, "they didn't say a thing. They were stunned."

Morris' bright green office is equipped with a tub where he can soak away stress. A roof garden adjacent to the large studio will soon be planted for spring. With more than enough space here to create, rehearse, teach, and share the riches of

dance with the local community, he's a very happy man.

The question "What do you especially enjoy about having a place of your own?" prompts a lengthy answer, punctuated with, "fabulous, fabulous." But the most important thing is that it's a gathering place. Dancers are alone a lot, Morris notes: "Sometimes it's good, sometimes it's lonely. We need a place to be together."

On the day of the World Trade Center disaster, the dance center provided just what Morris intended. Among many other things, it served as a refuge. "September 12 was supposed to be our opening night," he says. "On September 11, we had people arriving, covered with dust who had streamed across the Brooklyn Bridge after the attacks. They came for food and water and relief. I'm glad we were here."

Valerie Gladstone writes about the arts for the New York Times, Town and Country, and other publications.

Mark Morris Dance Group in *V*. Photo by Robbie Jack



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Mark Morris Dance Group

present

Mark Morris Dance Group

Choreography by Mark Morris

BAM Howard Gilman Opera House

Program A
Feb 25, 28, Mar 1, 2002
at 7:30pm

I Love You Dearly
I Don't Want to Love
—intermission—
Grand Duo
—intermission—
V *

Approximate running time:
2 hours 10 minutes with
two intermissions

* New York premiere

Program B
Feb 27, Mar 2, 2002 at 7:30pm
Mar 3 at 3pm

*Foursome ***
Bijoux
Jesu, Meine Freude
—intermission—
V *

Approximate running time:
1 hour 30 minutes with
one intermission

** World premiere

HSBC Bank USA and Forest City Ratner Companies are the major sponsors for the BAM presentation of Mark Morris Dance Group.

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Mark Morris Dance Group

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Mark Morris Dance Group New Works Fund is sponsored by Philip Morris Companies Inc.

Program A

Choreography by Mark Morris

Feb 25, 28, Mar 1 at 7:30pm

I LOVE YOU DEARLY

Music **Three traditional Romanian songs**

Lighting **Michael Chybowski**

Vocalist **Marisena Teicu Zamfir**; accordion **Peter Stan**; cimbalom **Alexander Fedoriouk**;
violin **Dorel Zamfir**; keyboard **John Stan**

DAVID LEVENTHAL (2/25)

JOHN HEGINBOTHAM (2/28, 3/1)

Premiere: November 20, 1981—Washington Hall Performance Gallery, Seattle, Washington

-pause-

I DON'T WANT TO LOVE

Music **Claudio Monteverdi**

"Non voglio amare"

"Ah, che non si conviene"

"Zefiro torna"

"S'el vostro cor, madonna"

"Eccomi pronta ai baci"

"Lamento della ninfa"

"Soave libertate"

Lighting **Michael Chybowski**

Costumes **Isaac Mizrahi**

Artek

Tenor **PHILIP ANDERSON**; tenor **MICHAEL BROWN**; bass, guitar (2/25) **PAUL SHIPPER**;
bass (2/28, 3/1) **ROBERT OSBORNE**; theorbo, lute, guitar **GRANT HERREID**;
theorbo (2/28, 3/1) **DANIEL SWENBERG**; harpsichord **GWENDOLYN TOTH**;
with guest—soprano **EILEEN CLARK**

**JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, SHAWN GANNON,
JUNE OMURA, JULIE WORDEN, MICHELLE YARD**

Premiere: August 12, 1996—Festival Theatre, Edinburgh, Scotland

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

-intermission-

Program A

GRAND DUO

Music **Lou Harrison** (*Grand Duo for Violin & Piano*)

Prelude

Stampede

A Round

Polka

Lighting **Michael Chybowski**

Costumes **Susan Ruddie**

Violin **LISA LEE**; piano **ETHAN IVERSON**

**JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, LAUREN GRANT,
JOHN HEGINBOTHAM, DAVID LEVENTHAL, BRADON McDONALD,
AMBER MERKENS, GREGORY NUBER, MAILE OKAMURA, JUNE OMURA,
MATTHEW ROSE, JULIE WORDEN, MICHELLE YARD**

Premiere: February 16, 1993—Fine Arts Center, University of Massachusetts, Amherst

-intermission-

V

Music **Robert Schumann** (*Quintet in E flat for piano and strings, op. 44*)

Allegro brillante

In modo d'una Marcia. Un poco largamente—Agitato

Scherzo molto vivace

Allegro, ma non troppo

Lighting **Michael Chybowski**

Costumes **Martin Pakledinaz**

Violin **LISA LEE**; violin **ANDREA SCHULTZ**; viola **JESSICA TROY**;

cello **WOLFRAM KOESSEL**; piano **ETHAN IVERSON**

**JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, JOHN HEGINBOTHAM, LAUREN GRANT,
DAVID LEVENTHAL, BRADON McDONALD, AMBER MERKENS, GREGORY NUBER,
MAILE OKAMURA, JUNE OMURA, MATTHEW ROSE, JULIE WORDEN, MICHELLE YARD**

Dedicated to the City of New York.

Premiere: October 16, 2001—Sadler's Wells, London, England

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

Additional support provided by The Gladys Krieble Delmas Foundation.

Program B

Choreography by Mark Morris

Feb 27, Mar 2 at 7:30pm; Mar 3 at 3pm

FOURSOME (World Premiere)

Music **Erik Satie** (*Gnossiennes #1, #2, #3*) and

Johann Nepomuk Hummel (*Seven Hungarian Dances*)

Lighting **Michael Chybowski**

Costumes **Katherine McDowell**

Piano **ETHAN IVERSON**

SHAWN GANNON, JOHN HEGINBOTHAM, MARK MORRIS, GUILLERMO RESTO

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

Additional support provided by The Gladys Krieble Delmas Foundation.

-pause-

BIJOUX

Music **Erik Satie** ("*Quatre petites mélodies*," "*Ludions*")

Lighting **Michael Chybowski**

Tenor **JEAN-PAUL FOUCHÉCOURT**

Piano **ETHAN IVERSON**

JUNE OMURA (2/27, 3/3)

LAUREN GRANT (3/2)

Premiere: December 8, 1983—Bessie Schoenberg Theater, New York, New York

-pause-

JESU, MEINE FREUDE

Music **Johann Sebastian Bach** ("*Jesu, meine Freude*," BWV 227)

Lighting **Michael Chybowski**

Cello **Wolfram Koessel**; bass **Jordan Frazier**; organ **Dongsok Shin**

Chorus **VOICES OF ASCENSION**, Artistic Director **DENNIS KEENE**

Conductor **CRAIG SMITH**

**JOE BOWIE, MARJORIE FOLKMAN, SHAWN GANNON, JOHN HEGINBOTHAM,
DAVID LEVENTHAL, MAILE OKAMURA, JUNE OMURA,
MATTHEW ROSE, MICHELLE YARD, JULIE WORDEN**

Premiere: June 9, 1993—Emerson Majestic Theater, Boston, Massachusetts

Commissioned, in part, by Dance Umbrella, Boston

-intermission-

Program B



V Photo: Robbie Jack

V

Music **Robert Schumann** (*Quintet in E flat for piano and strings, op. 44*)

Allegro brillante

In modo d'una Marcia. Un poco largamente—Agitato

Scherzo molto vivace

Allegro, ma non troppo

Lighting **Michael Chybowski**

Costumes **Martin Pakledinaz**

Violin **LISA LEE**; violin **ANDREA SCHULTZ**; viola **JESSICA TROY**;

cello **WOLFRAM KOESSEL**; piano **ETHAN IVERSON**

**JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, JOHN HEGINBOTHAM, LAUREN GRANT,
DAVID LEVENTHAL, BRADON McDONALD, AMBER MERKENS, GREGORY NUBER,
MAILE OKAMURA, JUNE OMURA, MATTHEW ROSE, JULIE WORDEN, MICHELLE YARD**

Dedicated to the City of New York.

Premiere: October 16, 2001—Sadler's Wells, London, England

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

Additional support provided by The Gladys Krieble Delmas Foundation.

Who's Who

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Pery 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 Dance Group in 1980, and has since created over 90 works for the Dance Group, and over a dozen commissions for ballet companies, including San Francisco Ballet, Paris Opera Ballet, and American Ballet Theatre. From 1988–91 he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces including three evening-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*, and founded the White Oak Dance Project with Mikhail Baryshnikov. 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. He directed and choreographed a Royal Opera, Covent Garden production of Rameau’s *Platée* that premiered at the Edinburgh International Festival in 1997 and had its New York debut with New York City Opera in April 2000 at Lincoln Center. Most recently, he directed and choreographed the June 2000 English National Opera production of *Four Saints in Three Acts*. 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 (MMDG) 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 in the U.S. and in Europe and, in 1986, the Dance Group made its first national television program for the PBS Dance in America series. In 1988 MMDG was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the U.K.’s South Bank Show. The company returned to the

U.S. in 1991 as one of the world’s leading dance companies, performing across the U.S. and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably Berkeley, California, 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 MMDG’s regular and frequent appearances in New York City; Boston, Massachusetts; Seattle, Washington; Fairfax, Virginia; London, England; and at the Jacob’s Pillow Dance Festival in Becket, Massachusetts. The Dance Group was 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 completed three film projects: an Emmy Award—winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach’s Third Suite for unaccompanied cello, a film version of Morris’ *Dido and Aeneas*, and a video of *The Hard Nut*. In fall 2000 MMDG was the subject of a second documentary for London’s South Bank Show. In 1997 the Dance Group won the Laurence Olivier Award for Best New Dance Production for their British premiere performances of *L’Allegro, il Penseroso ed il Moderato* with English National Opera. In fall 2001 MMDG opened the Mark Morris Dance Center in Brooklyn, New York. This 30,000 square-foot facility features three studios, and is the company’s first permanent headquarters in the U.S.

ARTEK is an early music organization reflecting the artistic vision of founding director Gwendolyn Toth. ARTEK’s yearly series of orchestra, dance, theater, and chamber music events in New York City regularly receives rave reviews. ARTEK has been a featured guest with MMDG at theaters around the U.S., the U.K., and Europe, including BAM; Cal Performances, Berkeley, California; Place des Arts, Salle Wilfred-Pelletier in Montreal, Canada; Sadler’s Wells Theater, London; and the Teatro Carlo Felice in Genoa, Italy. The ensemble’s first recording, a two-CD set of Monteverdi’s opera *Orfeo*, was released in 1995 under the Lyrichord label. The ensemble’s second recording, *Love Letters from Italy* with countertenor Drew Minter and 458 Strings, was released by

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Lyrichord in 1996. Both recordings have received high praise from critics. The ensemble's latest CD, *I Don't Want to Love*, feature madrigals of Monteverdi as performed by ARTEK with the Mark Morris Dance Group. Information on ARTEK can be found at www.artekearlymusic.org.

Philip Anderson (tenor) has been a featured soloist with ARTEK, Orchestra of St. Lukes, the New York Collegium, and American Bach Soloists. He received critical acclaim across the U.S. portraying the title role in *The Play of Daniel* with New York's Ensemble for Early Music. In Europe he has performed at the Regensburg Tage Alte Musik Festival and at Festival Scarlatti in Sicily. He is a founding member of My Lord Chamberlain's Consort, an ensemble specializing in Elizabethan repertoire.

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 Limón 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 company member in 1994.

Michael Brown (tenor) has sung Haydn and Mozart operas with the Connecticut Early Music Festival, Mozart's C-minor Mass with the American Bach Soloists, and *Coronation of Poppea* at BAM. Last season he made his debut performance as the Evangelist in Bach's *St. John Passion* (Nicholas White, conductor) as well as engagements for concerts and teaching in Tokyo, Japan, with his wife, Phyllis Clark. He counts his two daughters as his proudest accomplishments.

Michael Chybowski (lighting designer) recently designed *Four Saints in Three Acts* and *V* for MMDG, as well as Morris' *A Garden* for San Francisco Ballet and *Gong* for ABT. Other

recent work includes *Songs and Stories From Moby Dick* by Laurie Anderson (BAM, 1999 Next Wave Festival/Barbican), *Wit* (New York, West End), and *Da* at the Guthrie. Recent work in New York includes *A Skull in Connemara* for the Roundabout, *Dogeaters* at the Public, and *The Late Henry Moss* for Signature Theatre. Chybowski is the recipient of the 1999 Obie award for sustained excellence in lighting design, the 1999 Maraham Award for his work on *Wit* and *Cymbeline*, and two Lucille Lortel awards for his work off-Broadway.

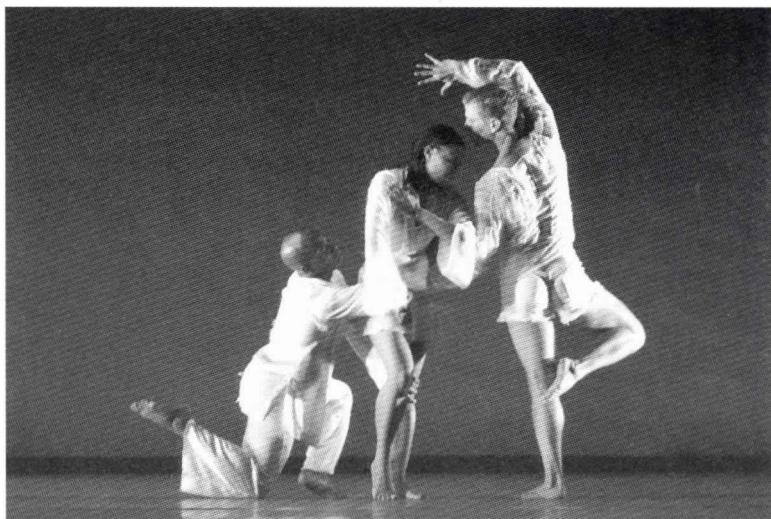
Eileen Clark (soprano) got her start in the Gregg Smith Singers. She has sung Queen of the Night (*The Magic Flute*) with Syracuse Opera Company, and Adina (*Elixir of Love*) with Commonwealth Opera. She has also appeared in principal roles with Concert Royal, MMDG, and others. In concert she has guested with Syracuse Symphony, Voices of Ascension, Albany Symphony, and Newark Cathedral Symphony, and has sung with Limón Dance Company, New York Baroque Dance Co., and Anita Feldman Tap. On tour with Mark Morris Dance Group she sings works of Brahms, Monteverdi, Purcell, Vivaldi, and old Broadway. This spring will see the release of her two new CDs: duo *Lemons Descending* with cellist Matt Haimovitz and *Bach Cantata 51* with Gandharvas Ensemble.

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

Jean-Paul Fouchécourt's (tenor) singing career has for more than ten years spanned the music of every period. He is known as a tenor, but his work in the Baroque repertoire also qualifies him as an exponent of *haute-contre*. After studying the classical saxophone and conducting, Fouchécourt decided to become a singer after participating in a workshop with Cathy Berberian. William Christie invited him to join his ensemble Les Arts Florissants in 1986, which led to concerts in Europe, the U.S., the Soviet Union, South America, Australia, and Japan, as well as recordings. Many of the highlights of Fouchécourt's career thus far have come from his appearances with Marc Minkowsky and

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I Don't Want to Love. Photo: Robbie Jack.

his Musiciens du Louvre: title roles in Rameau's *Hippolyte et Aricie*, Mondonville's *Titan et l'Aurore*, Lully's *Acis et Galatée* and Handel's *Resurrezione*. He also sang with other Baroque ensembles, directed by Philippe Herreweghe, René Jacobs, Sigiswald Kuijken, Nicholas McGegan, Hervé Niquet, and Christophe Rousset. He gradually expanded his repertoire to include such composers as Berlioz, Britten, Ravel, Rimsky-Korsakov, and Szymanowski and has been invited to sing with such conductors as Franz Brüggen, Myong-Wung Chung, Sir Andrew Davis, Charles Dutoit, John Eliot Gardiner, Raymond Leppaert, Seiji Ozawa, Anthony Pappano, Michel Plasson, G. Rozhdestvensky. On stage his most important roles include Rameau's *Platée* (Platée); Monteverdi's *L'incoronazione di Poppea* (Arnalta), to be presented at BAM this April; Poulenc's *Mamelles de Tirésias* (the husband); Offenbach's *Tales of Hoffmann* (the four servants); and Puccini's *Madame Butterfly* (Goro) with performances at such leading international opera centers as Covent Garden, Paris Opera, Metropolitan Opera of New York, New York City Opera, Netherlands Opera, Geneva Opera, and the Festivals of Salzburg and Aix-en-Provence.

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.

Lauren Grant was born in Highland Park, Illinois, and began dancing at age three. She continued training, primarily in classical ballet, through high school. At New York University's Tisch School of the Arts, Grant received her modern dance training and graduated with a BFA. Grant joined MMDG 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—98. He joined MMDG in 1998.

Grant Herreid (theorbo, lute, guitar) is a versatile musician/director/teacher on the early music scene. He performs frequently with Hesperus and Piffaro, and plays theorbo and lute with the baroque ensemble ARTEK. He teaches at Mannes College of Music in New York and directs the New York Continuo Collective. Herreid has created and directed several theatrical early music shows, but mostly he devotes his time to exploring the esoteric unwritten traditions of early Renaissance music with the group Ex

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Umbris. He has recorded for Archiv, Dorian, Lyricord, Musical Heritage Society, Newport Classics, and others.

Ethan Iverson (piano/music director) took his place at the feet of the Mark Morris Dance Group in January 1998. A modern jazz pianist, Iverson's recordings for the Fresh Sound label include *Construction Zone* (Originals), *Deconstruction Zone* (Standards), *The Minor Passions*, *Live at Smalls*, and most recently *The Bad Plus*. He has been the subject of major profiles in the *New York Times*, *Downbeat*, and Britain's *Jazz Review*. The cooperative trio "The Bad Plus" includes bassist Reid Anderson and drummer David King and has been lavished with critical acclaim for both their live concerts and their debut recording, which was placed on Top Ten Records of 2001 lists in the *New York Times*, the *Chicago Reader*, and on *VH1.com*. "The Bad Plus" will be playing in NYC in May at the Knitting Factory and in June at the Village Vanguard. Iverson often plays in the groups led by saxophonist Mark Turner and guitarist Kurt Rosenwinkel, and he also performs unusual concerts of solo piano. His teachers are Fred Hersch and Sophia Rosoff.

Wolfram Koessel (cello) made his critically acclaimed debut at Weill Recital Hall at Carnegie Hall in 1994, and since then has performed as soloist and chamber musician in concert halls throughout the world. *Strings* magazine wrote: "Mr. Koessel, in a very promising debut, played a substantial program with great seriousness, using his excellent technical means only for the music, not for effect or show." Based in New York City, Mr. Koessel appears with a wide range of ensembles and chamber music groups, most notably the Orpheus Chamber Orchestra and the Jupiter Symphony. As a soloist, Koessel has performed the standard as well as unusual cello concerto repertoire with the Jupiter Symphony, the New York Metamorphoses Orchestra which he co-founded in 1994, the Mannes Orchestra, and the Symphony Orchestras of Cordoba, Mendoza, Costa Rica, and Stuttgart. Multi-faceted as a chamber musician, Koessel is on the faculty of the New York Youth Symphony Chamber Music Program and is the music director of "Sundays on the Island," (a chamber music series on New York's City Island). He served until recently as cellist with the award-winning Meridian String

Quartet. His performance of Tchaikovsky's "Rococo Variations" was featured on WQXR's "Young Artists Showcase." Upon completion of his master's degree at the Mannes College of Music, he was the recipient of the George and Elizabeth Gregory Award for Excellence in Performance. He has played for the Mark Morris Dance Group since the new millennium.

Lisa Lee (violin) made her debut with the San Francisco Symphony at age 16 and has received numerous honors and awards, including first place in the *Seventeen* magazine/General Motors National Concerto Competition, first prize in the Pacific Symphony Orchestra Concerto Competition, first prize in the National Hennessy Cognac Scholarship Awards, a Fulbright Foundation Award, and most recently, first prize in the International Sheffield Violin Competition. Lee has been invited to such distinguished chamber music festivals as the Marlboro Music Festival, Ravinia Festival, Caramoor Rising Stars/Virtuosi Festival, and the Prussia Cove Chamber Music Sessions Festival. Performances have taken her throughout Europe, Croatia, Japan, China, and the U.S. Lee began her musical training at age five in San Francisco. She received her bachelor of music from the Curtis Institute of Music where she studied with Arnold Steinhardt. Other mentors include Donald Weilerstein, David Takeno, Zaven Melikian, and Joey Corpus. She currently resides in New York City.

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 bachelor of arts degree with honors in English literature. He danced with the companies of Marcus Schulkind, Spencer/Colton, Ben Munisteri, and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

Bradon McDonald received his bachelor of fine arts degree from The Juilliard School in 1997. After graduation he won the Princess Grace Award and joined the Limón Dance Company where, for three years, he performed such roles as Eros in Limón's *The Winged*, Iago in Limón's *The Moor's Pavane* and the third and fifth solos in Tudor's *Dark Elegies* as well as in works by Jiri Kylian, Doug Varone, Igal Perry,

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and Donald McKayle. McDonald has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under the director Frank Corsaro. Recently he was the choreographic assistant to Donald McKayle for a new work for the Alvin Ailey American Dance Theater. McDonald joined the Mark Morris Dance Group in April 2000.

Katherine McDowell (costume designer) received a bachelor of fine arts degree from the Cooper Union and has since been pursuing a dual career as an artist and designer. She has created dance costumes for the Limón Dance Company, Bradon McDonald, and Underfoot Dance, and also skating costumes for Lu Chen and the Ice Theater of New York. She has assisted and built garments for designers Charles Atlas and Mimi Gross for Douglas Dunn, as well as custom dress designers Mary Adams and Ellen Berkenblit. Her artwork is on file at Pierogi Gallery in Brooklyn.

Amber Merkens was raised in Newport, Oregon. She received her bachelor of fine arts degree from The Juilliard School in 1999 and was a member of the Limón Dance Company from 1999–2001. Her own choreography has been presented in such New York City venues as The Juilliard Theater, Alice Tully Hall, Joyce SoHo, St. Mark's Church, and Clark Studio Theater. She is a recipient of the 2001 Princess Grace Award. She joined the Mark Morris Dance Group in August 2001.

Isaac Mizrahi (costume designer) was born in Brooklyn, New York and attended the High School of Performing Arts as an acting major and studied fashion at Parsons School of Design. In 1987 Mizrahi opened his own clothing business and is a three time CFDA Designer of the Year award winner. In 1998 he closed the ready to wear company but still designs a shoe collection, a collection of coats, and a collection of fine jewelry. Mizrahi has designed costumes for movies, theater, dance, and opera in collaboration with Mark Morris, Twyla Tharp, Bill T. Jones, and Mikhail Baryshnikov. In 1995 Mizrahi was the subject of the highly acclaimed documentary film *Unzipped*, directed by Douglas Keeve, which

won the 1995 Audience Award for Documentaries at the Sundance Film Festival. Distributed by Miramax Films, the film was screened internationally at the Cannes and Venice Film Festivals and opened nationally on August 4, 1995. In 1996 Mizrahi and Keeve received a special CFDA Award for bringing the fashion world to cinema. In 1997 Mizrahi wrote a series of comic books entitled *The Adventures of Sandee the Supermodel* (published by Simon & Schuster), now in development as a major motion picture with Dreamworks (SKG). He is also developing a script from Jonathan Ames' *The Extra Man* in association with Killer Films. He just appeared off-Broadway in his one man show entitled *Les Mizrahi*, which was produced by the Drama Department. Currently he is the host of his own talk show on the Oxygen Network. Mizrahi's interests lie in the entertainment industry as well as in fashion and he dreams one day of merging the two fields, functioning as the first entertainer/designer.

Gregory Nuber began working with MMDG in 1998 and became a company member in 2001. He was a member of Pascal Rioult Dance Theatre for three years; has appeared as a guest artist with New York City Opera, Cleveland Opera, and Tennessee Repertory Theatre; and has worked with numerous New York-based choreographers. Nuber is a graduate of Arizona State University, where he studied acting and dance.

Maile Okamura was born and raised in San Diego, CA. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then she has had the pleasure of dancing with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Maile began working with MMDG in 1998 and became a company member in 2001.

June Omura spent her 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.

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Robert Osborne (bass) has sung extensively throughout the U.S., Europe, Russia, South America, and Asia. He has performed at Carnegie Hall, Lincoln Center, and the Metropolitan Museum of Art in New York; Royal Albert Hall in London; Théâtre de l'Odéon in Paris; Victoria Hall in Singapore; Concertgebouw in Amsterdam; the Gran Teatro in Havana; and Tchaikovsky Hall in Moscow. As a performer of early music he has appeared with ARTEK, Concert Royal, Magnificat, the Four Nations Ensemble, Les Violins du Roy, the Virgin Consort, and the New England Bach Festival.

Martin Pakledinaz (costume designer) has worked with Mark Morris in Brussels at The Théâtre Royal de la Monnaie (*The Hard Nut*, *Wonderland*, *Le Nozze di Figaro*), Paris (*Ein Herz*), San Francisco (*Maelstrom*, *Pacific*), and New York (*A Lake*, *Orfeo ed Euridice*, *Rhymes With Silver*, *Medium*). He has designed costumes for New York City Ballet, San Francisco, Boston, and Houston Ballets, as well as Eliot Feld and Pacific Northwest Ballet. New York credits include *Kiss Me Kate* (Tony and Drama desk awards), *The Life* (Tony and Drama Desk nominations), *The Diary of Anne Frank*, *A Thousand Clowns*, *Golden Child* (Tony nomination), *The Misanthrope* (Obie award), and Andrew Lipka's *The Wild Party* (Lucille Lortel award). He is at work on the new Broadway musical, *Thoroughly Modern Millie*, and Haydn's *Orlando Paladino* for Glimmerglass Opera.

Guillermo Resto has danced with Mark Morris since 1983.

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

Susan Ruddie (costume designer) has designed for Mark Morris Dance Group costumes for *Grand Duo*, *Bedtime*, *Beautiful Day*, *Home*, *Lucky Charms*, *World Power*, *Excursion to Grenada: A Calypso Ballet*, *A Spell*, *Somebody's Coming To See Me Tonight*, *Polka*. For Ruth Davidson Hahn & Company: *Gaspard de la*

Nuit, *Remembering Archie/Extinction is Forever*, *Fifteen Pictures*, and a new work to Kurt Weill. Other work includes pieces for Ramon Oller and Ballet Hispanico, Gina Gibney Dance, and Infinity Dance. Associate/Assistant for Broadway and ballet; MMDG's *The Hard Nut*; American Ballet Theatre's *Othello*, American Repertory Ballet's *The Nutcracker*; *Little Me* at the Roundabout, *Dream at the Royale*. Recent projects include *Children of Salt* for Lincoln Center Lab and the film *Power Lunch*.

Andrea Schultz (violin) performs with a number of groups in New York City, including the Eberli Ensemble, New York Chamber Ensemble, Brandenburg Ensemble, and the Orchestra of St. Luke's. She has also appeared as guest artist with the Apple Hill Chamber Players, Da Capo Chamber Players, Sequitor, Sospeso, and the Limón Dance Company. Her chamber group Eberli Ensemble, active in the commissioning and performance of new works, has been featured on WNYC's "Around New York" and PRI's "St. Paul Sunday" and has recently released a CD of music by Aaron Jay Kernis. Schultz has spent summers performing at the Tanglewood, Aspen, Ravinia, Caramoor, Vermont Mozart, and Cape May music festivals, as well as the Pundakit International Chamber Music Festival in the Philippines. She is a summa cum laude graduate of Yale University and received a master of music degree from the Cleveland Institute of Music and a D.M.A. from SUNY-Stony Brook.

Anne Sellery attended the University of Washington, Seattle, where she studied piano performance and received her bachelor of arts degree in dance. Anne began working with MMDG in 1998 and became an apprentice in 2001.

Paul Shipper (bass) is a familiar face to early music audiences. In addition to performing regularly with ARTEK, he is a founding member of Ex Umbris and has also performed and recorded with Pomerium, the Baltimore Consort, Smithsonian Chamber Players, Ensemble for Early Music, and others. His recent projects have included directing plays and operas, such as Grant Herreid's acclaimed *Caffè d'Amore*, and singing Romantic German lieder. He can be heard on recordings by Harmonia Mundi,

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Windham Hill, Lyrichord, RCA, Musical Heritage Society, Newport Classics, Arabesque, and Dorian.

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 Théâtre Royal de la Monnaie in Brussels. With Emmanuel Music, Smith conducts a weekly Bach cantata as part of the Sunday worship service at Boston's Emmanuel Church, and a popular and critically acclaimed concert series which has included the *St. Matthew* and *St. John Passions*, *Christmas Oratorio*, and B-minor Mass of Bach; Mozart and Handel operas; major symphonic works; chamber series surveying the complete vocal, piano, and chamber works of great composers (currently Schubert); and world premieres and commissions by composer John Harbison. He has collaborated with stage director Peter Sellars in opera productions presented in the U.S. at Pepsico Summerfare, BAM, Chicago Lyric Opera, the Guthrie Theatre in Minneapolis, American Repertory Theatre, and the Opera Company of Boston. Their productions of the three Mozart/da Ponte operas, *Così fan tutte*, *Le nozze di Figaro*,

and *Don Giovanni* were premiered at Pepsico Summerfare, later performed throughout the U.S. and Europe, filmed with the Vienna Symphony for European and American television, and later recorded on video compact disc for Decca Records. As principal guest conductor of the Monnaie Theatre, Smith collaborated with choreographer Mark Morris in productions that have since been presented in Boston, Minneapolis, Hong Kong, Los Angeles, Holland, Israel, Los Angeles, New Zealand, and at New York City's Lincoln Center. Smith made his Houston Grand Opera debut conducting Handel's *Giulio Cesare* directed by Nicholas Hytner. With Emmanuel Music, on the KOCH International label, he has recorded three highly acclaimed CDs of *a capella* music by Heinrich Schütz, a recording which features works by Pulitzer Prize-winning composer John Harbison closely associated with Emmanuel Music, and a series that features Bach Cantatas. Smith has taught at Juilliard, M.I.T., the New England Conservatory of Music, and currently is on the faculty of Boston University.

Daniel Swenberg (theorbo) works regularly with Company of Strings, ARTEK, Lizzy and the Theorboys, REBEL, Gotham City Baroque Orchestra, Staatstheater Stuttgart, Metropolitan



Photo: Robbie Jack.

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Opera, and New York City Opera. He has received awards from the Belgian American Educational Foundation for a study of 18th-century chamber music for the lute, and a Fulbright Scholarship to study in Bremen, Germany, with Stephen Stubbs and Andrew Lawrence King, at the Hochschule für Künste. He studied previously with Pat O'Brien at Mannes College of Music (New York City), receiving a masters degree in historical performance.

Gwendolyn Toth (harpsichord) is recognized as an outstanding performer on early keyboard instruments, performing in early music festivals in Boston, Utrecht, Holland, and the Czech Republic. As a conductor Toth has appeared at Sadler's Wells Theater in London, the Skylight Theater in Milwaukee, and BAM; *Opera News* honored her as an Outstanding Young Conductor in 1989. This season she is releasing solo recordings of Bach's *Goldberg Variations* on lutenwerk and organ works by Heinrich Scheidemann on the Zefiro Recordings label.

Jessica Troy (viola), a native New Yorker, holds degrees from Amherst College, SUNY-Stony Brook, and the Musikhochschule in Luebeck, Germany, where her major teachers were Philipp Naegele, Caroline Levine, and Barbara Westphal. She is a member of the Brooklyn Philharmonic and plays regularly with the Jupiter Symphony. Her chamber music activities have included performances with Sequitor and the Eberli Ensemble, as well as with the Acacia, Maia, and Meridian string quartets in venues ranging from the Knitting Factory, to the Saratoga Music Festival, and the Violin Society of American Conference, where she also served as a judge in the instrument competition. She has been a participant at many chamber music festivals, including Marlboro and Prussia Cove. She has had the opportunity to work with many composers on their own works, including Roger Reynolds, Jacob Druckman, Oliver Knussen, and Gregory Kurtag.

Voices of Ascension is recognized as one of the finest choral ensembles in the world today. Artistic director Dennis Keene has blended a group of New York's finest professional singers into a richly satisfying ensemble, unique in its command of choral music from every period. Its concerts, broadcasts, and recordings have received unalloyed critical acclaim. In 1993 *Voices of Ascension* began a long-term relationship with Delos International recordings. Their second Delos release, *Beyond Chant: Mysteries of the Renaissance*, became one of the best-selling choral recordings in the country. Others include *The Duruflé Album*, *Prince of Music: Music of Palestrina*, and a live recording of the massive Berlioz *Te Deum*. *Hear My Prayer*, featuring soprano Hei-Kyung Hong, will be released later this year. Artistic director and conductor Dennis Keene founded and directs the Dennis Keene Choral Festival, a summer institute based in Kent, Connecticut. Keene is on the faculty of the Manhattan School of Music, performs frequently as guest conductor and clinician and has served on the board of Chorus America and the Choral Panel of the National Endowment for the Arts.

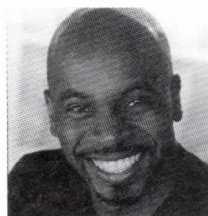
Julie Worden, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith. She has been dancing with Mark Morris since 1994.

Michelle Yard was born in Brooklyn, New York. 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 graduated with a bachelor of fine arts degree. Yard began dancing with MMDG in 1997.

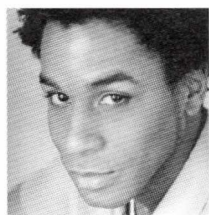
Who's Who



Mark Morris



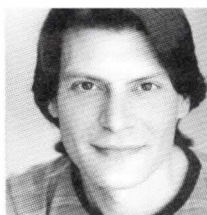
Joe Bowie



Charlton Boyd



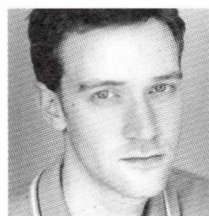
Marjorie Folkman



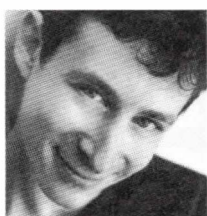
Shawn Gannon



Lauren Grant



John Heginbotham



David Leventhal



Bradon McDonald



Amber Merkens



Gregory Nuber



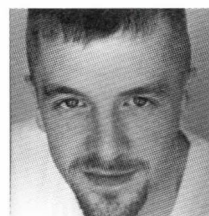
Maile Okamura



June Omura



Guillermo Resto



Matthew Rose



Anne Sellery



Julie Worden



Michelle Yard

MARK MORRIS



DANCE GROUP

Tonight you have seen *V*, the first dance created at the Mark Morris Dance Center. Our new five-story home represents a new chapter in the Dance Group's life. In the 12 short months that we have been Brooklyn residents, our school has reached more than 200 children and hundreds of adults; dancers and musicians from all over the city have rehearsed in our three studios; and we have formed relationships with organizations including Fort Greene's Community Partnership Charter School and the Brooklyn Parkinson's Group. In order to continue creating new works and maintain all of our programs, we need your support. Please become a Friend of the Mark Morris Dance Group, and help the company flourish. Thank you for joining us tonight.

Join the Friends of the Mark Morris Dance Group

Please complete this form and send it with your contribution to:

Mark Morris Dance Group
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Brooklyn, N.Y. 11217

If you would like a complete membership brochure with details on benefits, please call the office at 718.624.8400.

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