

THE KENNEDY CENTER

The Kennedy Center



MAY 1999

STAGEBILL

MODERN

This spring, the Kennedy Center presents a superb lineup of modern dance, featuring important pieces from three preeminent choreographers. GIA KOURLAS looks at their inspired creations.

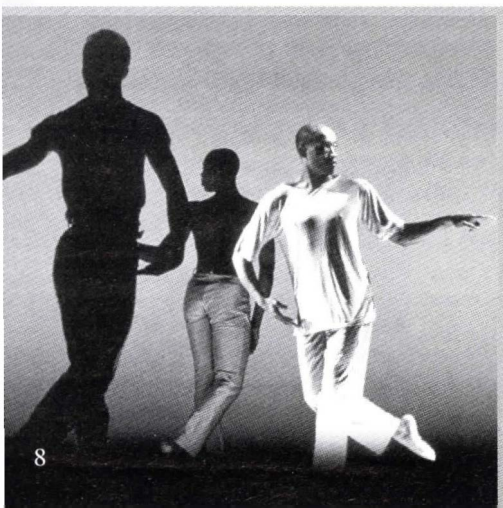
Whether a modern dance is a masterpiece or not is usually a matter of opinion. It's difficult, however, to declare any of the works being presented at the Kennedy Center this month as anything less. It's a season not only for dance buffs, but for the history books. Along with Mark Morris' exceptional evening-length *L'Allegro, Il Penseroso ed Il Moderato*, the spring offerings include a rich program of Alwin Nikolais' astonishing dances, as well as a premiere from the Bill T. Jones/Arnie Zane Dance Company, *Out Some Place*.

The creation of Jones' piece couldn't have been achieved without the Doris Duke Millennium Awards for Modern Dance and Jazz Music Collaborations, a joint project between the American Dance Festival and the Kennedy Center. A three-year program focusing on six choreographers and composers, the Awards are designed to combine two 20th-century art forms indigenous to the United States—jazz and modern dance—to create wholly original works. The Duke Awards have already united Pilobolus with Maria Schneider, David Parsons with Phil Woods, and, most recently, Paul Taylor with Rick Benjamin and the Paragon Ragtime Orchestra; future collaborations in the series feature Trisha Brown with Billy Taylor and Martha Clarke with Randy Weston. For Jones' *Out Some Place*, the jazz source is pianist Fred Hersch.

As its title suggests, *Out Some Place* isn't really rooted in reality. Simply put, Jones' dancers are transported to another place. "We started out with the title," explains Jones. "We knew we wanted the work to suggest some other place, and that it should have an expansive craziness to it. Fred generated musical ideas, and I began to respond to them...almost improvisationally. That process, an intuitive way of playing, guided the work."

In the end, *Out Some Place* is a piece about Jones' diverse, inventive group of dancers. There is one simple prop: each dancer holds a glass, which goes through a number of changes—in some instances, Jones explains, the glass seems to be a vessel for the dancers' innermost feelings. "The movement itself has a surprising kind of languor," he says. "I was looking for something that was very still, but casual. There are [also] lots of madcap places, where dancers get to throw each other around and have fun."

Accompanying *Out Some Place* is Jones' rarely seen 1989 work *D-Man in*



MASTERS

the Waters. A piece that touches upon the destruction of AIDS in Jones' own company—it featured the late dancer Damian Acquavella—*D-Man* was retired from the troupe's repertory until now. "I brought it back because of the new company members," Jones says.

There's no question that Morris' *L'Allegro, Il Penseroso ed Il Moderato* is a masterpiece, a piece many believe to be Morris' greatest work so far. Developed when Morris was the artistic director at the Théâtre Royale de la Monnaie in Brussels, *L'Allegro* is monumental piece, pairing text—two 17th-century poems by Milton—with 18th-century music by Handel. The result is gorgeous dance-theater: movement reflecting Morris' finely tuned ear for music. Made in 1988, the work was his longest endeavor (two hours) as well as his largest—24 dancers grace the stage.

While Morris' devotion to music is in full force in *L'Allegro*, Kennedy Center Honoree Alvin Nikolais' ability to dazzle audiences is still indisputable. Murray Louis brings a retrospective of the late choreographer's works to the Kennedy Center, which will include *Crucible* (1985), *Mechanical Organ* (1980), *Tensile Involvement* (1953), and *Tower* (1965). The first, *Crucible*, is a classic work in terms of the use of light and illusion, for which Nikolais was famous. A pioneer in the use of lighting and costumes—he often transformed his dancers into humorous otherworldly beings—Nikolais is one of the most daring choreographers of the 20th century. Today, Nikolais' influence is still uncontested. His works live on, delighting new audiences with both their innovation and provocative subject matter. *Crucible*, for one, presents a vivid image of evolution.

"It has a very simple narrative," Louis explains. "There is a cauldron or crucible, and out of it begins the formation of a living entity: the fingers, the hands, the legs, the torsos. Eventually, human beings arrive, only to emerge into a red-golden globe and fall back into the cauldron."

"Nik was so advanced!" Louis exclaims. "He spoke of the whole computer age. When audiences see the dates of these pieces, they just can't believe they were created then. I love to say, 'You see? Your mother and father had more taste than you do!'" But Nik was living in the 21st century. Now, we're just arriving. We're finally catching up to him."



Music and motion: Bill T. Jones (opposite) works with jazz in his new piece; Mark Morris' company (above) moves to Handel.

The John F. Kennedy Center for the Performing Arts

JAMES A. JOHNSON, *Chairman*
LAWRENCE J. WILKER, *President*

OPERA HOUSE

May 6 – 8, 1999

The Kennedy Center

presents

Mark Morris Dance Group

JOE BOWIE CHARLTON BOYD DERRICK BROWN JULIET BURROWS
RUTH DAVIDSON SETH DAVIS TINA FEHLANDT MARJORIE FOLKMAN
SHAWN GANNON RUBEN GRACIANI LAUREN GRANT
JOHN HEGINBOTHAM PETER KYLE DAVID LEVENTHAL
RACHEL MURRAY GREGORY NUBER MAILE OKAMURA JUNE OMURA
KRAIG PATTERSON MIREILLE RADWAN-DANA KIM REIS
GUILLERMO RESTO MATTHEW ROSE ANNE SELLERY
WILLIAM WAGNER JULIE WORDEN MICHELLE YARD

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

The taking of photographs and the use of recording equipment are not allowed in this auditorium.

Baldwin is the official piano and electronic organ of the Kennedy Center.

The Kennedy Center is a member of the League of American Theaters and Producers, Inc.

L'Allegro, il Penseroso ed il Moderato

GEORGE FRIDERIC HANDEL

Pastoral ode after poems by John Milton

Rearranged by Charles Jennens

Choreography by Mark Morris

Conducted by Craig Smith

Set Design by Adrienne Lobel

Costume Design by Christine Van Loon

Lighting Design by James F. Ingalls

Vocalists

Jeanne Ommerlé, *soprano*

Jayne West, *soprano*

Todd Teske, *tenor*

James Maddalena, *baritone*

with

The Kennedy Center Opera House Orchestra

and

Washington Bach Consort

Dancers

Joe Bowie Charlton Boyd Derrick Brown Juliet Burrows Ruth Davidson
Seth Davis* Tina Fehlandt Marjorie Folkman Shawn Gannon Ruben Graciani
Lauren Grant John Heginbotham Peter Kyle David Leventhal
Rachel Murray Gregory Nuber Maile Okamura June Omura Kraig Patterson
Mireille Radwan-Dana Kim Reis Matthew Rose Anne Sellery*
William Wagner Julie Worden Michelle Yard

* understudy

Overture

G. F. HANDEL

Concerto Grosso in G major, Op. 6, No. 1 (A tempo giusto—Allegro)

There will be one 20-minute intermission.

LIBRETTO

L'Allegro, Il Penseroso ed il Moderato

GEORGE FRIDERIC HANDEL

Pastoral ode after poems by John Milton

Rearranged by Charles Jennens

PART THE FIRST

L'Allegro

Accompagnato

Hence, 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.

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 honour due,
Mirth, admit me of thy crew

Air

Mirth, admit me of thy crew
to live with her, and live with thee,
in unreprieved pleasures free;
To hear the lark begin his flight,
And singing startle the dull night;
Then to come in spite of sorrow,
And at my window bid good morrow.
Mirth, admit me of thy crew.

IL PENSEROSO

Accompagnato

First, and chief, on golden wing,
The cherub Contemplation bring;
And the mute Silence hist along,
'Less Philomel will deign a song,
In her sweetest, saddest plight,
Smoothing the rugged brow of Night.

Air

Sweet bird, that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, off the woods among,
I woo to hear thy even-song.
Or, missing thee, I walk unseen,
On the dry smooth-shaven green,
To behold the wand'ring moon
Riding near her highest noon.
Sweet bird: *Da Capo*.

L'ALLEGRO

Recitative

If I give thee honour due,
Mirth, admit me of thy crew!

Air

Mirth, admit me of thy crew!
To listen how the hounds and horn.
Cheerly rouse the slumb'ring morn,
From the side of some hoar hill,
Through the high wood echoing shrill.

IL PENSEROSO

Air

Oft, on a plat of rising ground,
I hear the far-off Curfew sound,
Over some wide-water'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 honour due,
Mirth, admit me of thy crew!

Air

Let me wander, not unseen
By hedgegrow elms, on hillocks green:
There the ploughman, near at hand,
Whistles over the furrow'd land,
And the milkmaid singeth blithe,
And the mower whets his scythe,
And every shepherd tells his tale
Under the hawthorn in the dale.

IL MODERATO

Air

Each action will derive new grace
From order, measure, time, and place
Till Life the goodly structure rise
In due proportion to the skies.

L'ALLEGRO

Accompagnato

Mountains, on whose barren breast
The lab'ring clouds do often rest;
Meadows trim with daisies pied,
Shallow brooks, and rivers wide
Tow'rs and battlements it sees,
Bosom'd high in tufted trees.

Air

Or let the merry bells ring round,
And the jocund rebeck sound
To many a youth, and many a maid,
Dancing in the checquer'd shade.

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.

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 link'd sweetness long drawn out;
With wanton heed, and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony

IL MODERATO

Duet

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

IL PENEROSO

Recitative

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

Chorus

There let the pealing organ blow
to the full voic'd choir below,
In service high and anthem clear!
And let their sweetness, through mine ear,
Dissolve me into ecstasies,
And bring all Heav'n before mine eyes!

Air

May at last my weary age
Find out the peaceful hermitage,
The hairy gown and mossy cell,

Where I may sit and rightly spell
Of ev'ry star that Heav'n doth shew,
And ev'ry herb that sips the dew;
Till old experience do attain
To something like prophetic strain.

Solo

These pleasures, Melancholy, give,
And I with thee will choose to live.

Chorus

These pleasures, Melancholy, give
And we with thee will choose to live.

L'ALLEGRO

Air

Orpheus' self may heave his head
From golden slumbers on a bed
Of heap'd Elysian flow'rs, and hear
Such strains as would have won the ear
Of Pluto, to have quite set free
his half-regain'd Eurydice.

Air

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

Chorus

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

STAFF FOR THE OPERA HOUSE

Richard W. KidwellTheater Manager
Jane A. SmithBox Office Treasurer
Richard A. Anderson and Mary FreelandHead Ushers
Thomas A. ReedHead Carpenter
L.A. Cohee IIIAssistant Carpenter
Thomas L. KingAsst. Carp-Flies
George R. KerigHead Electrician
Stephen A. MaurerAsst. Electrician
Dennis A. RoeElec.-Sound
Richard F. King, Jr.Head Properties
Charles H. Vaughan IVHead Properties
John W. KerigSwing Assistant

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The technicians at the
Kennedy Center are
represented by Local #22
I.A.T.S.E. AFL-CIOCLC,
the professional union of
theatrical technicians.



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 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 Dance Group in 1980 and has since created more than 90 works for the Dance Group, as well as choreographing dances for many ballet companies, including the 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 *The 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. Most recently, he directed and choreographed a Royal Opera Covent Garden production of Rameau’s *Platée*, which premiered at the Edinburgh International Festival in 1997. 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 United States 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 company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the United Kingdom’s “South Bank Show.” The company returned to the United States in 1991 as one of the world’s leading dance companies, performing across the United States and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world—audiences have become accustomed to the Dance Group’s regular and frequent appearances in Boston, Massachusetts; Berkeley, California; at the Jacob’s Pillow Dance Festival; and at the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* that uses Bach’s Third

Suite for unaccompanied cello and a film version of Mr. Morris’s *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.

ADRIANNE LOBEL (*Set Design*) Broadway: *On the Town*, directed by George C. Wolfe; *The Diary of Anne Frank*, Tony Award-winning *Passion*, and *Twelve Dreams* (Lincoln Center), directed by James Lapine. Recent set designs: *Lady in The Dark* (Royal National Theatre, London) and *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-New York); *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 Design*) 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 work in Washington includes *How I Learned to Drive* and *Molly Sweeney* at Arena Stage; *Antony and Cleopatra* at the Shakespeare Theatre; *The Count of Monte Cristo*, *A Seagull*, *Idiot’s Delight*, and *Ajax* at the former American National Theatre; and *Nixon in China* at the Kennedy Center Opera House.

CHRISTINE VAN LOON (*Costume Design*) 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*.

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 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 full company member in 1994.

DERRICK BROWN was born in Dallas, Texas. He attended New York University School of the Arts, where he studied with Larry Rhodes. He has worked with choreographers Benjamin Harkarvy, Bertram Ross, Igal Perry, Bella Lewitzky, Jennifer Muller, Elisa King, Zvi Gothiener, and Danny Ezralow. He recently moved to Holland and teaches at the Amsterdam School of the Arts. In Holland he has worked with Itzhik Galili, as well as The Pretty Ugly Dance Company (Amanda Miller, director).

JULIET BURROWS was raised in Millstone, New Jersey, and has danced with American Ballet Theatre II, Dutch National Ballet, Eglevsky Ballet, and JoAnn Fregalette Jansen, among others.

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

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

TINA FEHLANDT grew up in Wilmington, Delaware, where she began her dance training at the age of five. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris's work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University's Tisch School of the Arts, University of Minnesota, San Francisco Ballet, and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

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

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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.

RUBEN GRACIANI is from Kitty Hawk, North Carolina. He is a high school graduate of North Carolina School of the Arts and received his B.F.A. from Purchase College SUNY. He has performed in the United States and abroad with Purchase Dance Corps, Kelly Holcombe and Company, and Kevin Wynn Collection, as well as being an original member of bopi's black sheep/dances by Kraig Patterson.

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

JOHN HEGINBOTHAM was raised in Anchorage, Alaska. He graduated from The Juilliard School's dance division in 1993 and was cast in Mark Morris Dance Group's *The Hard Nut* later that year. In addition to MMDG, he has appeared in the work of John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. Mr. Heginbotham has also danced with Susan Marshall and Company since 1995 and performed in the Marshall/Glass dance opera *Les Enfants Terribles*. Mr. Heginbotham joined MMDG as an apprentice in 1998.

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

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

RACHEL MURRAY, born in New York City, began her dance training at The Temple of the Wings in Berkeley, California. Her performing career began at the age of 14 dancing with the African-jazz troupe Terpsichore and 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 recently danced in the New York City Opera's production of *Carmine Burana*, directed and choreographed by Donald Byrd, and was also featured in Frances Patrelle's current staging of the full-length ballet *Romeo and Juliet*. He spent three years as a soloist with the Pascal Rioult Dance Theatre and helped develop and implement an education and outreach program for the company. Mr. Nuber is a graduate of Arizona State University with a B.F.A. in acting and an M.F.A. in dance.

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

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

KRAIG PATTERSON, born in Trenton, New Jersey, graduated from The Juilliard School in 1986 and joined the Mark Morris Dance Group in 1987. He has choreographed works for White Oak Dance Project; Barnard/Columbia Colleges; Holly Williams; the University of Texas in Austin; and his own dance group, bopi's black sheep.

MIREILLE RADWAN-DANA joined the Mark Morris Dance Group 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)

KIM REIS was raised in Vancouver, Washington, where she competed in gymnastics for eight years before leaving the sport to pursue dance at a performing arts high school. Her training continued at the University of Utah, where she earned her B.F.A. She now teaches Pilates in New York and is honored to be making her second appearance with the Mark Morris Dance Group.

GUILLERMO RESTO has danced with Mark Morris since 1983.

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

ANNE SELLERY attended the University of Washington, Seattle, where she studied piano performance and received a B.A. in dance. Since moving to New York City she has danced with choreographers Colin Connor, Aviva Geisman, and Janis Brenner. She is a certified instructor of Gyrotonics Expansion System and the Juliu Horvath Yoga Method at Studio Riverside and White Cloud Studio, New York.

WILLIAM WAGNER is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate of Purchase College (SUNY). Mr. Wagner joined the Mark Morris Dance Group in 1988.

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 recently graduated with a Bachelor of Fine Arts. Ms. Yard began dancing with the Dance Group in 1997.

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

Stattskapelle, the Northern Sinfonia, the Hong Kong Philharmonic, and Houston Grand Opera. His work with Emmanuel Music has been featured on numerous radio and television specials as well as three highly acclaimed CDs on the Koch International label. Mr. Smith has taught at Juilliard and MIT and is now on the faculty of the New England Conservatory of Music.

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

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

and concert. For the presentation of the McDowell Colony Medal to the late Leonard Bernstein, Ms. Ommerlé sang a program of his songs. A native of Kansas, Ms. Ommerlé has been the recipient of grants from the Sullivan Foundation and has recorded for Albany, Koch International, GM, and Northeastern.

TODD TESKE (*tenor*) performed last April at the Messiah Festival in Lindborg, Kansas, in *Messiah*, *St. Matthew Passion*, and Britten's *Seven Sonnets of Michelangelo*. In 1997 he made his New York debut in Handel's *Alexander Feast* with the Dessoff Choirs, Handel's *Messiah* with the choir of Saint Thomas Church Fifth Avenue, and three Bach Cantatas with The Canticum Novum Singers. Recent performances include Bach's *St. Matthew Passion* and *Christmas Oratorio* (Fort Collins, Colorado) and Mass in B minor (Colorado Springs). Mr. Teske has also soloed in J.S. Bach's *Magnificat* and Cantatas 1 and 125 with Helmuth Rilling in Stuttgart, Germany. In 1995 Mr. Teske won second place at the Richard Tauber International Tenor Competition in New York City. Recent opera roles include Peter Quint in *The Turn of the Screw*, Jupiter in *Semele*, Arturo in *Lucia di Lammermoor*, the Holy Fool in *Boris Godunov*, and Acis in *Acis and Galatea* with the Colorado Opera Festival. Opera Colorado has engaged Mr. Teske for the fourth Jew in *Salome*, Ferrando in the matinee performances of *Così Fan Tutte*, Dr. Blind in *Fledermaus*, and Curzio and Basilio in *Le Nozze di Figaro*. He has also performed Ferrando in Providence, Rhode Island, and with the National Repertory Orchestra. Mr. Teske made his European debut at the Giessen Stadttheater in Germany, performing the title roles in Milhaud's *Le Pauvre Matelot* and the world premiere of Jean Francaix's *Le Diable Bioteux*. Future engagements include a performance with the Buffalo Philharmonic, Joann Falletta conducting.

JAYNE WEST (*soprano*) has performed with many of the country's leading orchestras and chamber groups, including the National Symphony Orchestra, the St. Paul Chamber Orchestra, Orchestra of St. Luke's, Philadelphia Orchestra, Detroit Symphony, Bethlehem Bach Festival, and Houston Ballet. She has had a long-standing association with the Boston Symphony Orchestra and has performed numerous times in recital at Ozawa Hall at Tanglewood. She sang the First Rhinemaiden in Wagner's *Götterdämmerung* in Symphony Hall under the direction of Bernard Haitink, a performance that was repeated during the summer at Tanglewood. Equally at home on the operatic stage, Ms. West has sung Pamina in *Die Zauberflöte* for Opera Festival of New Jersey; Donna Elvira in *Don Giovanni* for Berkshire Opera; the world premiere of Hugo Weisgall's *Gardens of Adonis* with Opera/Omaha conducted by Hal France; and Julie in *Carousel* with Houston Grand Opera, Nashville Opera, and Opera/Omaha. She also sang with Houston Grand Opera as Tytiana in *A Midsummer Night's Dream*. She sang the lead role

in the world premiere of Robert Moran's *Desert of Roses* with Houston Grand Opera and La Contessa in Peter Sellars' production of *La Nozze di Figaro* in Barcelona, Boston, New York, Paris, and Vienna, where it was filmed and broadcast for PBS's "Great Performances." Ms. West has recorded for Hyperion, Decca/Argo, Newport Classics, and London Records, and upcoming recording projects include Bach Cantatas and *St. John Passion* with Emmanuel Music on Koch.

WASHINGTON BACH CONSORT was founded in 1977 by music director J. Reilly Lewis and is one of the few ensembles in the world devoted to the study and performance of the complete vocal and instrumental works of Johann Sebastian Bach. In addition to its regular series of subscription concerts, past performances at the John F. Kennedy Center for the Performing Arts include appearances with the Handel Festival Orchestra, the Mark Morris Dance Group in Purcell's *Dido and Aeneas*, Dame Joan Sutherland in a concert performance of Donizetti's *Anna Bolena*, and for four

consecutive seasons with the National Symphony Orchestra in their Mozart Festival. The Consort Chorus was featured in two NSO presentations of Handel's *Messiah* and has collaborated with such renowned conductors as Zubin Mehta, Richard Hickox, Rafael Frühbeck de Burgos, and early music specialist Paul McCreesh. The Consort has recorded works by J.S. and C.P.E. Bach for the Pro Organo and Newport Classic labels. In 1985 the Consort appeared at the Neues Gewandhaus in Leipzig during the International Bach Festival commemorating the composer's three-hundredth birthday, which was televised live throughout Europe. The Consort has performed at the Piccolo Spoleto Festival in Charleston, South Carolina; the Philadelphia Bach Festival; and on several occasions has joined forces with the Folger Consort. In addition to the Consort's subscription series, guest performances, and recording projects, the organization provides quality education and outreach programs throughout the greater metropolitan Washington area.

MARK MORRIS DANCE GROUP STAFF

Technical Director	Johan Henckens
Music Director	Ethan Iverson
Rehearsal Director	Tina Fehlandt
Lighting Supervisor	Michael Chybowski
	Rick Martin
Wardrobe Supervisor	Patricia White
Sound Supervisor	Russell Smith
Development Director	Michael Oso
Assistant Managing Director	Eva Nichols
Fiscal Administrator	Lynn Wichern
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Orthopaedist	David S. Weiss, M.D.
	(NYU-HJD Department of Orthopaedic Surgery)

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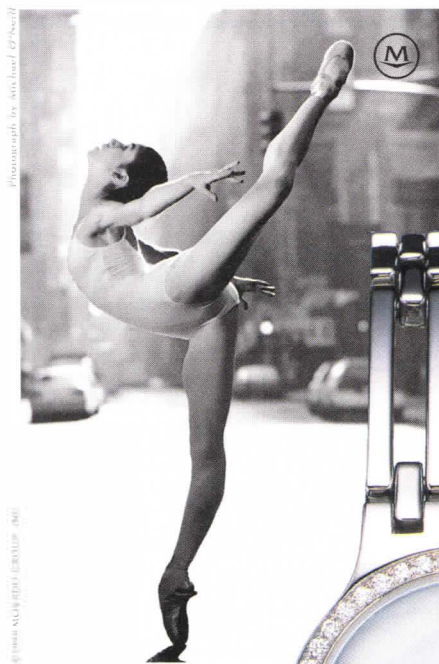
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Photograph by David LaChapelle

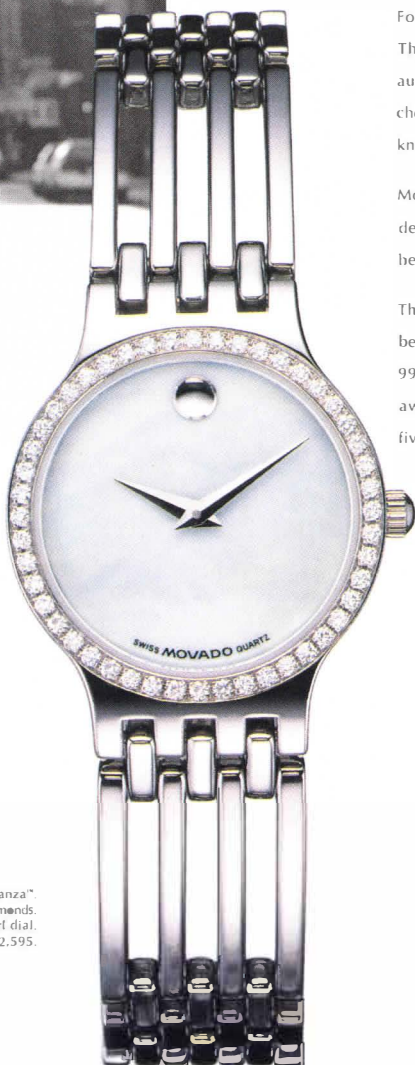
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