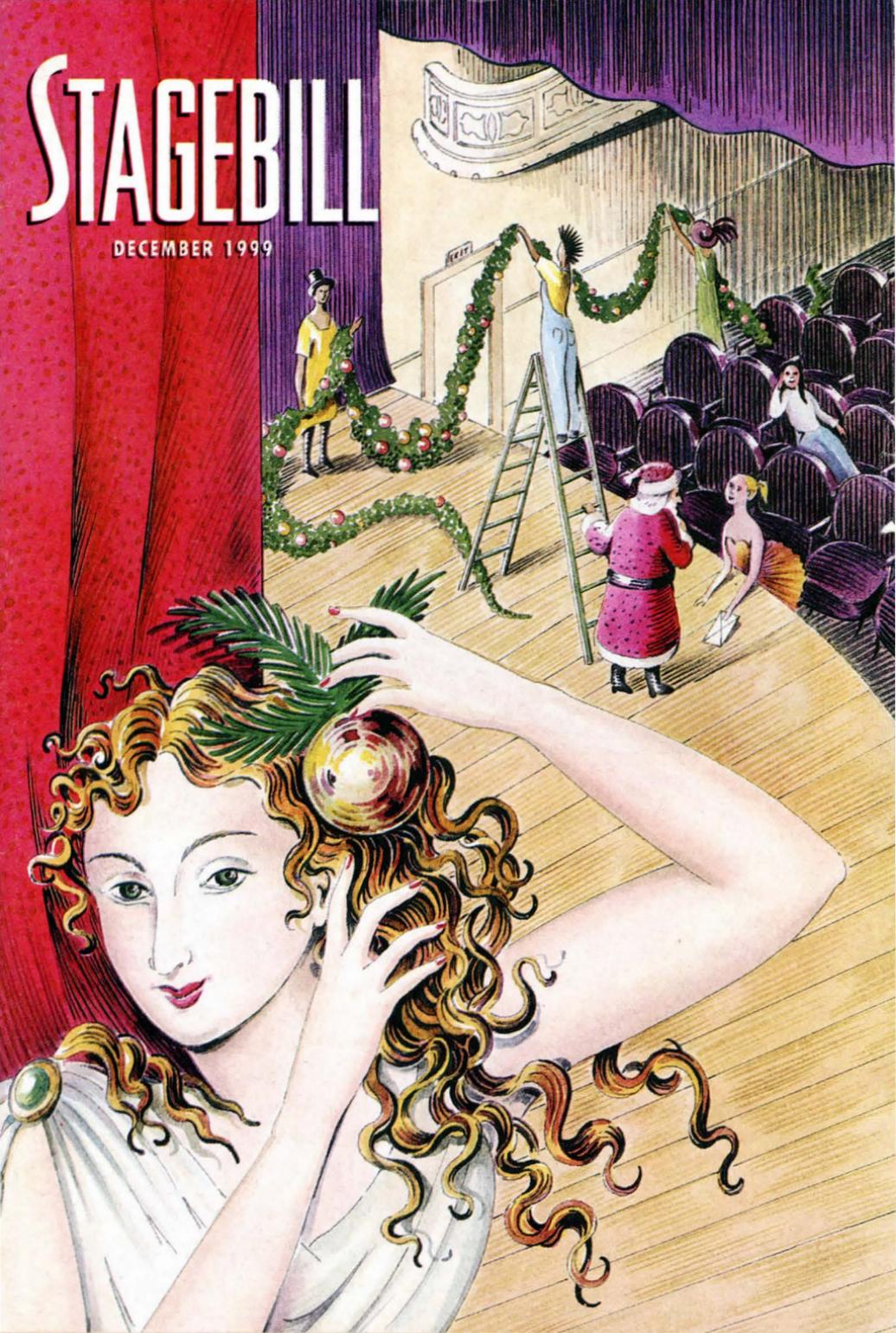


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CAL PERFORMANCES

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FEATURES

Holiday Feast

8

This holiday season, aficionados can rethink Tchaikovsky's magical ballet as Oakland Ballet and the Mark Morris Dance Group present contrasting approaches to *The Nutcracker*.

Rita Felciano reports.

Carol Kids

10

Scores of Bay Area children audition each year for American Conservatory Theater's *A Christmas Carol*. *Peter Cieply* takes a look at the hectic life of the young Dickensians.

Back to Bach

12

In 2000, San Francisco Performances honors Johann Sebastian Bach on the 250th anniversary of his death. *Stephanie von Buchau* eulogizes.

Stayin' Alive

14

Twenty years after their sequined reign, two 1970s icons return to center stage. *Ann Lewinson* considers the resilience of *Saturday Night Fever*, ABBA, and other artifacts from the age of polyester.

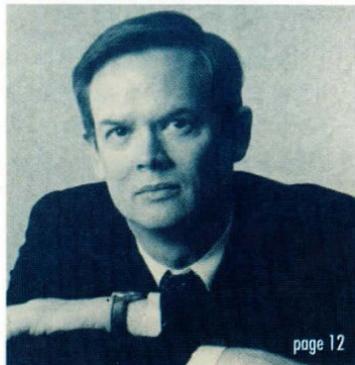
Legacy of Laughter

22

Celebrating its 40th anniversary this month, Chicago's Second City has served as a crucible of comic training for two generations of American performers. *Chris Jones* lights the path to commercial success.

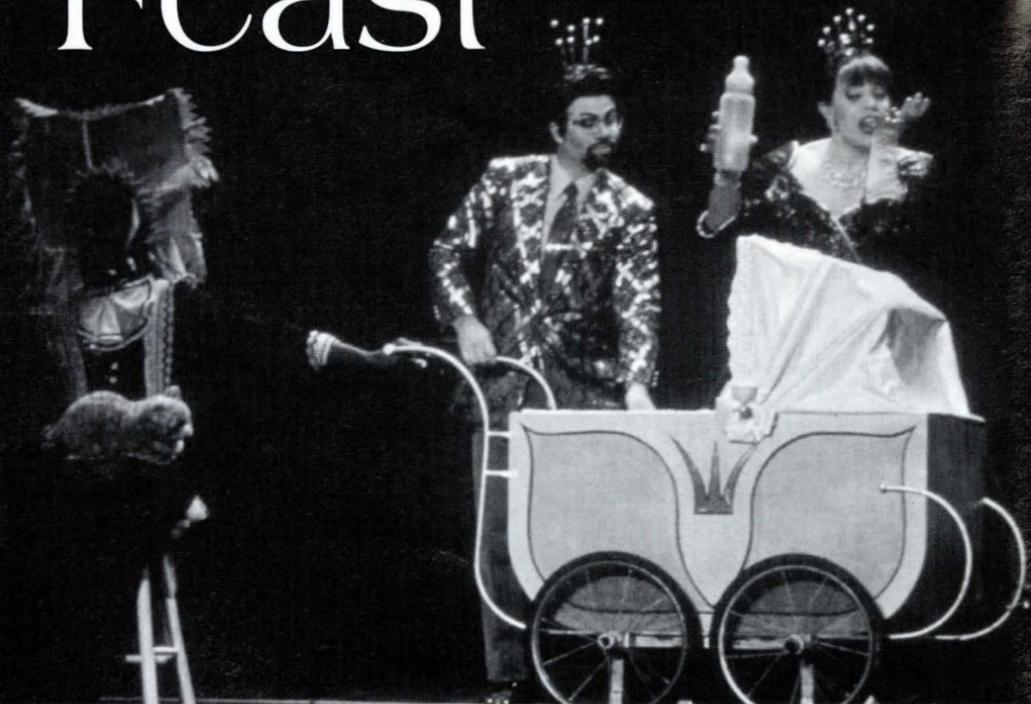
THE PROGRAM

17



COVER ILLUSTRATION BY RODICA PRATO

Holiday Feast



C. ASHMORE

This holiday season, aficionados can rethink Tchaikovsky's magical ballet as the Oakland Ballet (December 10–24) and the Mark Morris Dance Group (December 11–19) present contrasting approaches to *The Nutcracker*. RITA FELCIANO reports.

Coochy-coo: a scene from Mark Morris' The Hard Nut

San Francisco Ballet choreographer Willam Christensen resurrected *The Nutcracker* from its *Sleeping Beauty*-hibernation in 1944, at the urging of Russian émigrés who remembered the ballet from their childhood in St. Petersburg. Ever since, choreographers have tried their hand at tweaking the story while paying respect to Tchaikovsky and at least some of the traditional choreography. Mark Morris' modern version, *The Hard Nut*, and Oakland Ballet's romantic *Nutcracker*, from Founding Artistic Director Ronn Guidi, are two divergent interpretations.

Where one choreographer is hip, clever, and urbane, the other is gentle and soft-spoken. Yet, both hark back to E.T.A. Hoffmann's original tale and explore its themes of family and love, and both project highly individual visions onto the dance floor.

continued on page 36

CAL PERFORMANCES

99 2000 SEASON

THE ONLY PLACE TO BE



DECEMBER 1999

| | |
|--------------------|-----|
| Program Notes | 18 |
| The Hard Nut | |
| Patron Information | 29B |
| Administration | 31A |
| Annual Support | 32 |

Cal Performances

UNIVERSITY OF CALIFORNIA AT BERKELEY



Alain McLaughlin

Where does the time go? It's hard to believe that we're just weeks away from the great global celebration that will usher in the year 2000. But before that historic occasion catches up with us, we still

have several truly great performances to look forward to in 1999.

Those of us fortunate enough to be present in the audience during Les Arts Florissants' last visit to Cal Performances already know that to spend an evening with William Christie's superb ensemble is, indeed, to experience musical bliss (Joshua Kosman of the *San Francisco Chronicle* counted it among his "chief musical delights of a lifetime"). This November, we welcome the return of these great French artists who have done so much to re-awaken the worldwide appreciation of Baroque opera, a vibrant repertoire that had been ignored for many years. One of the most important artists of our time, Christie rarely brings his ensemble to the West Coast, and I'm pleased that Les Arts Florissants will be performing *two* semi-staged operas during their visit: Lully's *Le Bourgeois Gentilhomme* and Purcell's *King Arthur*. You would have to travel all the way to Lincoln Center in New York to find the only other place in the United States this season to enjoy both of these wonderful programs!

The month of December will also bring us some superb moments in music. We're all fortunate to live in an area where we can enjoy a "home-town" recital that features one of the world's most beloved and honored opera stars. On December 5, we're pleased to welcome back the incomparable Frederica von Stade to our recital stage in a thoughtful and interesting program that brings together some of the great French art song repertoire with works by an array of notable American composers.

The holiday season has been especially fun (and busy!) for me personally these last couple of years, because in addition to working as director of Cal Performances, I get to jump wholeheartedly into one of my first loves—conducting. I'm once again looking forward to working with members of the Berkeley Symphony Orchestra to perform the timeless Tchaikovsky score that accompanies Mark Morris' thoroughly original version of the *Nutcracker* ballet, *The Hard Nut*. Every year that Cal Performances presents this highly entertaining holiday treat, I find myself marveling still at Morris' brilliance in creating a work that pokes gentle (and unerring) fun at the *Nutcracker* chestnut, and yet manages to be wholly satisfying and endearing—a genuine masterpiece of dance in its own right.

Speaking of masterpieces from Mark Morris, I urge you to look past the looming millennium for just a moment to mark your calendar (and reserve your tickets!) for what is sure to be one of the highlights of our entire 99/2000 season: Morris' *L'Allegro il Penseroso ed il Moderato*, March 1-5, 2000. Back by popular demand, this universally acclaimed *tour de force* features some of the most beautiful and moving choreography in all of American dance, as well as a wonderful musical score by Handel. And we're extremely fortunate that Handel's glorious music will be performed by none other than the Philharmonia Baroque Orchestra, led by esteemed conductor Nicholas McGegan, who has also played a significant role throughout the world and in our community in bringing to life some of the great musical works of earlier times.

I look forward to seeing you at these final performances of an artistic century (or not, depending upon your viewpoint on when the new century really begins!) and wish you all the best this holiday season.

Sincerely,

Robert W. Cole
Director, Cal Performances

CAL PERFORMANCES

1999 2000 SEASON

THE ONLY PLACE TO BE



MARK MORRIS DANCE GROUP

L'ALLEGRO, IL PENSEROSO ED IL MODERATO

**PHILHARMONIA BAROQUE ORCHESTRA
NICHOLAS MCGEGAN, CONDUCTOR**

**UC CHAMBER CHORUS
MARIKA KUZMA, DIRECTOR**

WED-SAT, MAR 1-4, 8 PM; AND SUN, MAR 5, 3 PM
ZELLERBACH HALL \$34, \$44, \$52

Based on a text by John Milton and set to Handel's glorious music, this rarely performed *tour de force* is quintessential Mark Morris: breathtakingly musical, touchingly funny, brilliantly inventive, and profoundly human — "among the happiest and most endearing works American dance has seen," says the *San Francisco Chronicle*. There's no question it is a masterpiece."

SIGHTLINES: PRE-PERFORMANCE TALKS: MAR 1, 7 PM AND MAR 5, 2 PM BY CONDUCTOR NICHOLAS MCGEGAN; AND MAR 4, 7 PM BY MUSICOLOGIST WYE ALLANBROOK, CHAIR, UC BERKELEY DEPARTMENT OF MUSIC

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Cal Performances

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The Hard Nut

December 11-19, 1999
Zellerbach Hall

Based on *Nutcracker and Mouseking* by E.T.A. Hoffmann
Music by Piotr Ilyitch Tchaikovsky (*Nutcracker*, Op. 71)

Mark Morris, *choreography*

Robert Cole, *conductor*

Adrienne Lobel, *set design*

Martin Pakledinaz, *costume design*

James F. Ingalls, *lighting design*

Production based on the work of Charles Burns

Mark Morris Dance Group

Members of the Berkeley Symphony Orchestra

Kairos Youth Choir

Laura Kakis, *director*

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and The Howard Gilman Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a state agency.

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

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

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

CAST

Marie Lauren Grant

Fritz June Omura

Louise/Princess Pirlipat Tina Fehlandt

Dr. Stahlbaum/King Barry Alterman

Mrs. Stahlbaum/Queen Peter Wing Healey

Housekeeper/Nurse Kraig Patterson

Drosselmeier Rob Besserer

Nutcracker/Young Drosselmeier William Wagner

Barbie Doll Marjorie Folkman

Robot Derek Clifford

Party Guests

Joe Bowie, Shawn Gannon, Mark Morris, Rachel Murray, Mireille Radwan-Dana,
Guillermo Resto, William Wagner, Julie Worden, Michelle Yard

Rat King Utafumi Takemura

Rat Soldiers

Marjorie Folkman, David Leventhal, Maile Okamura,
Mara Reiner, Kim Reis, Anne Sellery

G.I. Joe Soldiers

Derek Clifford, Seth Davis, John Heginbotham, Peter Kyle, Matthew Rose

Changers Anne Dechéne-Wagner,
Jonathan Pessolano

Snow

Joe Bowie, Charlton Boyd, Derek Clifford, Seth Davis, Marjorie Folkman, Shawn Gannon,
Michele Golden, John Heginbotham, David Leventhal, Rachel Murray, Gregory Nuber,
Maile Okamura, June Omura, Kraig Patterson, Mireille Radwan-Dana, Mara Reiner,
Kim Reis, Matthew Rose, Anne Sellery, Utafumi Takemura, Julie Worden, Michelle Yard

Suitors Derek Clifford, Matthew Rose

Dentist Charlton Boyd

Rat Queen Rachel Murray

Spanish Charlton Boyd, Mireille Radwan-Dana

Arabian

Derek Clifford, John Heginbotham, Peter Kyle, Mark Morris, Matthew Rose

Chinese

Shawn Gannon, Michele Golden, Utafumi Takemura

Russian

Joe Bowie, Marjorie Folkman, Rachel Murray,
Anne Sellery, Julie Worden, Michelle Yard

French

Seth Davis, Gregory Nuber, Maile Okamura, June Omura

Flowers

Joe Bowie, Marjorie Folkman, Shawn Gannon, John Heginbotham, Peter Kyle,
David Leventhal, Gregory Nuber, Maile Okamura, June Omura, Mireille Radwan-Dana,
Kim Reis, Anne Sellery, Julie Worden, Michelle Yard



ACT I

Dr. and Mrs. Stahlbaum's annual Christmas Eve Party. Their children Fritz, Marie, and Louise wait in the den. Party dances: polka, hokey-pokey, hesitation, stroll, bump, waltz. Friend of the family Drosselmeier brings animated toys that he has made. He gives a Nutcracker to the children. Fritz breaks it. The children fight. Dr. Stahlbaum changes the subject. The guests go home. The family goes to bed. The housekeeper cleans up.

Marie can't sleep and comes downstairs to see if the Nutcracker is resting comfortably. At midnight, she is frightened by rats. Everything in the room grows to giant size. G.I. Joes led by the Nutcracker battle rats led by their mutant King. Marie kills the King with her slipper. She falls, unconscious. The Nutcracker is transformed into a young man. Marie is tucked in. A worried Drosselmeier makes his way through the blizzard.

ACT II

Marie is in a fever. Drosselmeier comes to see if Marie is resting comfortably and tells her one of his stories:

THE HARD NUT

Once upon a time, a King and a Queen had a beautiful baby girl named Pirlipat. The Queen's old enemy, the Rat Queen, threatened to ruin little Pirlipat. The nurse and the

cat were left to guard the baby at night. While the nurse and cat slept, the Rat Queen destroyed Princess Pirlipat's face. The Royal Family was horrified by the sight of their formerly beautiful daughter. The Rat Queen explained that the Princess would regain her beauty only after a young man cracked the hard nut, Krakatuk, with his teeth and stepped backwards seven times. The King commanded Drosselmeier to find the hard nut or face decapitation. Drosselmeier set off in search of the hard nut. He traveled the world for 15 years before finding it back at home.

The ugly teenage Pirlipat watched as one young man after another attempted to crack the hard nut. The last one to try was Drosselmeier's own nephew. He succeeded. On his seventh step backward, he stepped on the Rat Queen, killing her. Pirlipat became beautiful and rejected the young Drosselmeier as he started to become ugly—like a nutcracker . . .

At this point, Marie interrupts the story and offers her love to young Drosselmeier. Mrs. Stahlbaum acknowledges her daughter's new maturity with a flower dance. Everyone in the world joins Marie and young Drosselmeier in celebrating their love. The two go away together forever.

EPILOGUE

Louise and Fritz are sent to bed.

ABOUT THE ARTISTS

Mark Morris Dance Group

| | | | | |
|-------------------|--------------------|----------------------|-----------------|--------------|
| Rob Besserer | Joe Bowie | Charlton Boyd | Derek Clifford | |
| Ruth Davidson | Seth Davis | Anne Dechène-Wagner | Tina Fehlandt | |
| Marjorie Folkman | Shawn Gannon | Michele Golden | Lauren Grant | |
| Peter Wing Healey | John Heginbotham | Peter Kyle | David Leventhal | |
| Rachel Murray | Gregory Nuber | Maile Okamura | June Omura | |
| Kraig Patterson | Jonathan Pessolano | Mireille Radwan-Dana | | |
| Mara Reiner | Kim Reis | Guillermo Resto | Matthew Rose | Anne Sellery |
| Utafumi Takemura | William Wagner | Julie Worden | Michelle Yard | |

Artistic Director
Mark Morris

General Director
Barry Alterman

Managing Director
Nancy Umanoff

Johan Henckens, *technical director*

Ethan Iverson, *music director*

Tina Fehlandt, *rehearsal director*

Rick Martin, *lighting supervisor*

Patricia White and Pamela Anson, *wardrobe supervisors*

Leslee Newcomb, *hair and make-up supervisor*

Dirk Loomans, Kim LaFone, and Warren Terry, *assistants to the technical director*

Michael Osso, *development director*

Eva Nichols, *assistant managing director*

Lynn Wichern, *fiscal administrator*

Lesley Berson, *development associate*

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Mark Selinger (McDermott, Will & Emery), *legal counsel*

Kathryn Lundquist, CPA, *accountant*

David S. Weiss, MD (NYU-HJD Dept. of Orthopaedic Surgery), *orthopaedist*



Piotr Ilyitch Tchaikovsky (1840-93) began his career as a civil servant. In 1862, he gave up his job and enrolled at the St. Petersburg Conservatory. He was offered the Professorship of Harmony

at the newly opened Moscow Conservatory in 1866. After the success of his first piano concerto, he began a correspondence with Nadezhda von Meck, a wealthy widow, whose financial support enabled him to devote himself to composition. They remained correspondents until a misunderstanding in 1890 ended their relationship, but they never actually met. Tchaikovsky made a disastrous marriage in 1877, possibly in an attempt to conceal his homosexuality; a separation followed an attempted suicide after only 11 weeks of marriage. Despite his subsequent depressions, he managed to produce his most successful opera, *Eugene Onegin* (1877-78), his Symphony No. 4 (1878), and his Violin Concerto (1878) during this period. In 1881, he gave up teaching at the Conservatory, and for the next seven years was deeply involved in composition. His death from cholera in St. Petersburg, after imprudently drinking unboiled water, occurred soon after the first performance of his Symphony No. 6 (*Pathétique*) in 1893.



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 compa-

nies 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 100 works for the company, 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*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*—and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is noted for his musicality—he has been described as “undeviating in his devotion to music”—and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera as both a choreographer and a director. Mr. Morris recently directed and choreographed a Royal Opera, Covent Garden production of Rameau’s *Platée*, which premiered at the Edinburgh Festival in 1997, was featured at the 1998 Berkeley Festival, and will be performed with the New York City Opera in April 2000 at Lincoln Center’s New York State Theater. He was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. In the following years, the company’s touring schedule steadily expanded to include cities both in the US and in Europe. In 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. In 1988, the ensemble 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 UK’s *South Bank Show*. The company returned to the United States in 1991 as one of the world’s leading dance ensembles, performing across the country and at major international festivals. The Dance Group has maintained and strengthened its

ABOUT THE ARTISTS

ties to several cities around the world, most notably Berkeley, where, for the past several years, the company has performed twice annually at Cal Performances—including presentations of *The Hard Nut* each December since 1996. Audiences have also become accustomed to the Dance Group's regular and frequent appearances in Boston, MA; Fairfax, VA; London, England; and at the Jacob's Pillow Dance Festival in Becket, MA. The Dance Group was recently named the official dance company (2000-2005) of the Virginia Waterfront International Arts Festival. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello, broadcast on PBS last April, and a film version of Mr. Morris' *Dido and Aeneas*, which will be broadcast in January 2000 on A&E. 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 (the Dance Group will perform this acclaimed production with Philharmonia Baroque Orchestra when the company returns to Zellerbach Hall on March 1-5, 2000).

Robert Cole (*conductor*) received his MA in music from the University of Southern California School of Music and went on to study conducting with Richard Lert in California; Leonard Bernstein and Leon Barzin at the Tanglewood Music Center; and Hans Swarowsky in Europe. He served as associate conductor of the Buffalo Philharmonic Orchestra and has appeared as a guest conductor with the Florida Philharmonic, the Sacramento Symphony, the Pasadena Symphony, the Hartford Ballet, the Chataqua Symphony, and many other symphonic, dance, and operatic organizations. In addition, Mr. Cole was formerly the executive director and music director of the Ballet Society of Los Angeles, and has conducted and produced both opera and musical comedy in California and New York. Since

1986, Robert Cole has been director of Cal Performances on the campus of the University of California, Berkeley. He is also general director of the Berkeley Festival & Exhibition, an international festival of early music he founded in June of 1990.

Berkeley Symphony Orchestra (BSO), founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, was conceived in the casual spirit of the London Promenade concerts, which focus mainly on the more familiar and accessible side of the symphonic repertoire. This fledgling group of musicians soon blossomed into an extraordinary musical phenomenon. Kent Nagano took over the Orchestra in 1978, and soon began offering a more innovative repertoire, including new compositions and neglected older works. The Orchestra soon developed a reputation for more serious and sophisticated programming. Olivier Messiaen was among the 20th-century composers programmed by Maestro Nagano; the composer came to Berkeley to assist in the preparation of his imposing oratorio *The Transfiguration of Our Lord Jesus Christ* and later returned for the West Coast premiere of his orchestral score *From the Canyons to the Stars*. A collaboration between Maestro Nagano and Frank Zappa in 1984 thrilled audiences with an ambitious evening-length production featuring life-sized puppets and moving stage sets. Word spread quickly through the community, and critics and the public acclaimed the BSO and its young and innovative conductor. In recent seasons, the BSO has continued its tradition of programming world premieres at a pace that few orchestras could approach, while expanding its performance of the Romantic repertoire.

The Kairos Youth Choir, Berkeley's premier children's chorus, has emphasized musical excellence since its founding in 1990. Now in its ninth season, the chorus continues to be a vital part of the Bay Area community. Founded and directed by Laura Kakis (University of Pacific Conservatory, Westminster Choir College, Aspen Music Institute), with Arkadi Serper as pianist/

composer, Stephen Rumph as Avghie Chorus director, and Jude Navari as music theory instructor, the Choir continues to flourish and boasts a rich musical history.

Kairos choristers study choral music from the finest traditions of classical, world folk music, gospel, and original music theater (productions include *It Could Always Be Worse*, *The Musicians of Bremen*, *Three Princesses*, *A Midsummer Night's Dream*, *Pretty Baby*, and *The Snow Maiden*). Each year, choristers learn to sing in at least five different languages.

The chorus has appeared in many community and civic events, including singing for the Berkeley Repertory Theatre production of *Galileo* by Brecht, the Golden State Warriors, the San Francisco Tree Lighting Ceremony with Mayor Willie Brown, and in at least two major concerts per year. Kairos is proud to sponsor the annual East Bay Chorus Festival each June, providing the opportunity to young singers throughout the San Francisco Bay Area to participate in a four-day festival of music-making.

Members of Kairos have different cultural, ethnic, and economic backgrounds. With a common interest in music, singers form lasting friendships. Many Kairos alumni describe the Kairos experience as one of the most important and positive influences in their lives.

The chorus is in residence at The Crowden Center for Music in the Community. The name "Kairos" comes from the Greek, and like the word *kbronos*, it refers to time. "Kairos time" is the experience of a heightened moment; a moment of recognition of the fullness and joy of life.

The next auditions for Kairos are in January and are open to students ages 7-15. The Choir will tour Norway and Denmark in June 2000. For information, please call 510.559.6910.



Peter DaSilva

Adrienne Lobel (*set designer*). Broadway: *On the Town*, directed by George C. Wolfe; *The Diary of Anne Frank*, Tony Award-winning *Passion*, *Twelve Dreams* (Lincoln Center), directed by James Lapine. Recent set designs: *Lady in the Dark* (Royal National Theatre, London), *Street Scene* (Houston Grand Opera), both directed by Francesca Zambello; *Platée*, directed by Mark Morris (Royal Opera, London, 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); *Le Nozze di Figaro* (Pepsico Summerfare-NY, Bobigny-Paris); *Così fan tutte* (Pepsico Summerfare-NY);

ABOUT THE ARTISTS

The Magic Flute (Glyndebourne Festival, England); *The Mikado* (Chicago Lyric Opera). Honors: Lucille Lortel, Obie, Emmy, Jefferson awards, and Drama Desk and Fanny nominations.

Martin Pakledinaz (*costume designer*) has worked with Mark Morris in Brussels (*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 designed *Tuning Game* and *Silver Ladders* for Helgi Tomasson for San Francisco Ballet, as well as Lila York's *El Grito*. He has designed for opera and theater throughout the US, Canada, Europe, and Asia. Broadway credits include this season's revival of *Kiss Me, Kate*; *The Life* (Tony and Drama Desk nominations); *The Diary of Anne Frank*; and *Golden Child* (Tony nomination). His designs have also been seen at Lincoln Center, Manhattan Theatre Club (this season's *The Wild Party*), and Roundabout Theatre Co. (*Give Me Your Answer, Do*). His scenery and costumes for Balanchine's *A Midsummer Night's Dream* for Pacific Northwest Ballet were also seen at the Edinburgh Festival and Sadler's Wells.

James F. Ingalls (*lighting designer*) has designed several works for Mark Morris, including Rameau's *Platée* for the Royal Opera, *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, the first White Oak Dance Project tours, *Ein Herz* for the Paris Opera Ballet, and *Maelstrom* and *Pacific* for San Francisco Ballet. Recently, he designed *Quinceañera* for the St. Joseph Ballet, choreographed by Beth Burns; and *Peony Pavilion* for the Vienna Festival, *Oedipus Rex/Symphony of Psalms* for De Nederlandse Opera, and *Le Grand Macabre* for Chatelet/Paris, all directed by Peter Sellars. His other work in the Bay Area includes *I Was Looking at the Ceiling and Then I Saw the Sky* at Zellerbach Playhouse and *The Death of Klinghoffer* at San Francisco Opera (Peter Sellars); *The Dutchess of Malfi* at ACT; *How I Learned to Drive*, *McTeague*, and *The Revenger* for Berkeley Repertory Theater; *Silver Ladders*, choreographed by Helgi

Tomasson, and *El Grito*, choreographed by Lila York, for San Francisco Ballet.

Charles Burns was born in Washington, DC, in 1955, and currently lives in Philadelphia with his wife, painter Susan Moore, and his two daughters, Ava and Rachel. His illustrations and comics have been widely published in Europe and the United States in such magazines as *RAW*, *Time*, *The New York Times Magazine*, and *Rolling Stone*. His books include *Skin Deep* (Penguin Books, 1992), *Hard-Boiled Defective Stories* (Pantheon, 1988), and *Facetasm* (Gates of Heck, 1992).

Barry Alterman is the general director of the Mark Morris Dance Group.

Rob Besserer. José Limón Dance Company 1972-73; Lar Lubovitch Dance Company 1973-83; Mark Morris Dance Group 1983-present; White Oak Dance Project, founding member; five collaborations with Martha Clarke 1985-95; 1987 Obie Award for Off-Broadway performance. He will appear in the upcoming *Hans Christian Anderson Story* on Broadway.

Joe Bowie was born in Lansing, Michigan, and began dancing while attending Brown University. After graduating with honors, he moved to New York and performed in the works of Robert Wilson and Ulysses Dove. He danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

Charlton Boyd was born in New Jersey, where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limón Dance Company. Mr. Boyd 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.

Derek Clifford graduated from Northwestern University in 1988, and has performed in



Tom Brazil

The Hard Nut since 1991. He has also worked with choreographers Dan Wagoner, Lynn Brown, Douglas Dunn, Marjorie Folkman, Alan Good, Neta Pulvermacher, and the New York Baroque Dance Company. His favorite pastime is fishing. s.d.g.

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 several seasons, he has performed with the Metropolitan Opera Ballet.

Anne Dechène-Wagner was a stage manager with the Mark Morris Dance Group's production of *Platée* in Berkeley in June 1998. She has stage managed with the Berkshire Opera Company, Connecticut Opera,

Florida Grand Opera, and most recently for the New York City Opera. She was a props technician at the Théâtre Royal de la Monnaie in her native Belgium.

Tina Fehlandt grew up in Wilmington, Delaware, where she began her dance training at age five. She has been a member of the Mark Morris Dance Group since its inception in 1980. Ms. Fehlandt has staged Mr. Morris' 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. She has also appeared with the White Oak Dance Project.

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

Shawn Gannon is from Dover, New Jersey, where he received his early dance training

ABOUT THE ARTISTS

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.

Michele Golden began her ballet training at age seven in Los Angeles, California. She was awarded first place in the California Ballet and Arts Competition and danced on scholarship with the Joffrey Ballet and Pacific Northwest Ballet before receiving a BA in dance from the University of California, Los Angeles. Upon moving to New York, she trained on scholarship with the Merce Cunningham Dance Foundation. Ms. Golden has worked with Donald Byrd/The Group, the New Jersey Ballet, the Connecticut Ballet, Company Appels, Pat Catterson, and Janis Brenner, among others.

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

Peter Wing Healey attended Haverford College and the Boston Conservatory of Music. He danced professionally with Laura Dean, Anna Sokolow, Daniel Lewis, and Hannah Kahn. In 1985, he founded The Mesopotamian Opera Company to present his experiments in lyric theater. Mr. Healey's work has been seen at the Theater of the Riverside Church, Judson Church, the R.A.P.P. Arts Center, P.S. 122, the Vineyard Theater, H.E.R.E., and the Greenwich Theater. He has recently appeared in a solo program at the Getty Center, performing a work by Mr. Morris, and presented solos of his own at 2100 Square Feet in Los Angeles. Of his latest solo, *Daughter of Earth*, Sasha Anawalt of the *LA Weekly* said "If Ruth St. Denis and Ted Shawn had had a child, Healey would be it. . . ." Mr. Wing Healey divides his time between his home in Los

Angeles and his house in the Dordogne in the south of France.

John Heginbotham was raised in Anchorage, Alaska. He graduated from the Juilliard School's dance division in 1993 and was cast in *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. He has also danced with Susan Marshall and Company since 1995 and performed in the Marshall/Glass dance opera *Les Enfants Terribles*. He joined MMDG in 1998.

Peter Kyle holds a master's degree in dance from the University of Washington in Seattle and a bachelor's 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 performed with numerous dance companies, including Pittsburgh Dance Alloy, Chamber Dance Company, Gina Gibney Dance, and Works/Laura Glenn Dance. Mr. Kyle has toured internationally with Murray Louis and Nikolais Dance since 1992, and served as rehearsal director for the staging of Nikolais/Louis works in Seattle. As a guest artist, he has taught at colleges across the country. His 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 bachelor's degree 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 here in Berkeley. Her performing career began at age 14, dancing with the

African-jazz troupe Terpsichore, touring hotels and lodges throughout British Columbia. She then 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 performed with Senta Driver's Harry of New York City.

Gregory Nuber recently danced in the New York City Opera's production of *Carmina 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. He is a graduate of Arizona State University, with a bachelor's degree in acting and a master's in dance.

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

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

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 the White Oak Dance Project, Barnard/Columbia Colleges, Holly Williams, the University of Texas in Austin, and his own dance group, bopi's black sheep.

Jonathan Pessolano was born and raised in New York City. He began his training at the School of American Ballet at age eight when

he was chosen by both George Balanchine and Jerome Robbins to appear in New York City Ballet's *Nutcracker*. He also trained under Mikhail Baryshnikov at American Ballet Theatre's School of Classical Ballet; Christopher D'Ambroise at Pennsylvania Ballet; Jean Pierre Bonnefoux at Chautauqua Ballet; and Edward Villella at Miami City Ballet. Mr. Pessolano has performed in company productions with the New York City Ballet, American Ballet Theatre, the Metropolitan Opera, Pennsylvania Ballet, and Miami City Ballet.

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)

Mara Monique Reiner began her professional dance training at the School of American Ballet. She then went on to study dance as a scholarship student at the Alvin Ailey American Dance Center. She has since continued to study as a scholarship student at Step Studios. While at AAADC, Ms. Reiner had the opportunity to perform the works of choreographers such as Lila York, Earl Mosley, Freddie Moore, Kevin Wynn, and Maxine Sherman, as well as Judith Jamison and Alvin Ailey. She has also performed the works of Daniel Catanach, Catherine Sullivan, Ellen Stokes Shadle, and Wendy Seyb.

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

Guillermo Resto has danced with Mark Morris since 1983.

ABOUT THE ARTISTS

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

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

Utafumi Takemura received her BFA from the State University of New York at Purchase and her MFA from New York University, where she was a recipient of the Seidman Award for Dance. She has performed with various choreographers in New York City and currently dances with Wil Swanson/Danceworks.

William Wagner is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner 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 schol-

arship 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's degree. Ms. Yard began dancing with the Mark Morris Dance Group in 1997.

ACKNOWLEDGMENTS

Thanks to Maxine Morris and god.

Sincerest thanks to all the dancers for their inspired improvisation, hard work, and good dancing.

Special thanks to Video Naturals, Inc. of Palm Springs, CA, for use of the "Video Fireplace."

Special thanks to the Stephen Lawrence Company of Carlstadt, NJ, for their donation of wrapping paper.

All domestic trucking provided by Denka Trucking.

Costumes contracted by Martin Adams, Anne Maskrey, Euro Co, Vincent Costumes, Woody Shelp, and Izquierdo Studios. Alterations by Cindy Chock and Eileen Miller.

For information, contact:

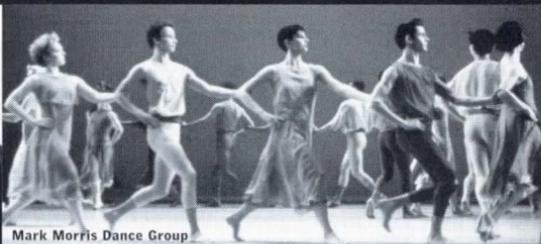
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Additional funding has been received from Booz Allen and Hamilton; Mary Flagler Cary Charitable Trust; Chase Manhattan Bank; The Aaron Copland Fund for Music; Dance Ink; The Eleanor Naylor Dana Charitable Trust; Doris Duke Fund for Dance of the National Dance Project, a program of the New England Foundation for the Arts; Charles Engelhard Foundation; The Fan Fox and Leslie R. Samuels Foundation Inc.; Fund for US Artists at International Festivals; GreenPoint Bank; The Howard Gilman Foundation; The Harkness Foundation for Dance; Sydney & Francis Lewis Foundation; Andrew W. Mellon Foundation; Joyce Mertz-Gilmore Foundation; MTV; Philip Morris Companies Inc.; N. Peal Cashmere; The Shubert Foundation, Inc.; VOGUE; Lila Wallace Theater Fund; and the Friends of the Mark Morris Dance Group.

(for artists rosters, please see pp. 29-29A)



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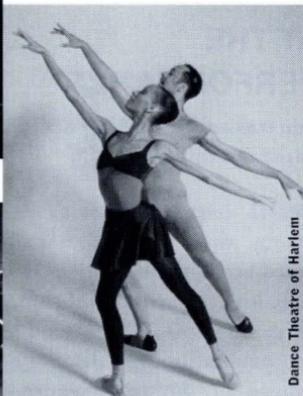
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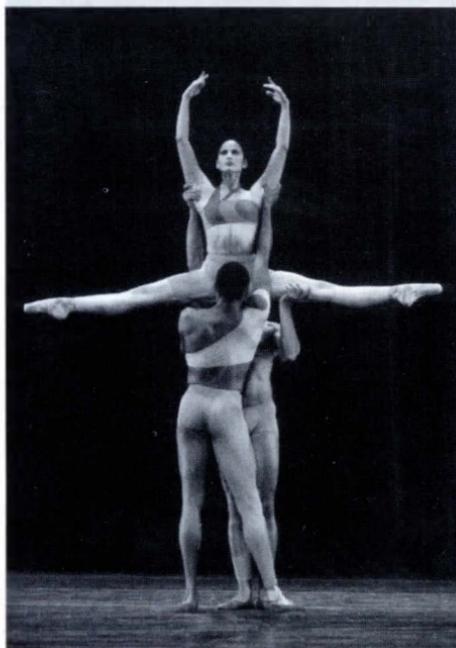
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at right)



away. It was so terrifying that all the tools you need to create theater became a part of you that never went away."

Over time, of course, even innovation can turn into stale repetition. And one reason audiences keep flocking to Wells Street is that Second City has proven itself to be a troupe willing to take new risks. That's why 1995 saw a show that threw such Second City staples as short sketches, blackouts, and doors right out the window.

"We'd been accused by critics of resting on our laurels," says Leonard. "And even though audiences still seemed to enjoy the old ways, we had become bored with the form ourselves. So we decided to do something completely different."

The result of these innovations was *Piñata Full of Bees*, a radically different revue that eliminated Second City's usual set, featured a cast that never left the stage, and replaced sketches with an overall arc and characters that kept reappearing throughout the whole evening. More of

an homage to Artaud than Monty Python, the show gave Second City a whole new energy.

Since then, well-received revues like *Paradigm Lost* and *Riverants* have pushed the comedic envelope even further, with new directors, like the edgy Mick Napier, emerging as powerful creative forces. And the placements at *Saturday Night Live* keep coming—Rachel Dratch recently joined the NBC show.

Between December 16 and 19, Second City is hosting a variety of events in honor of the anniversary, including a special 40th-year revue, public alumni reunions, an improvised Web broadcast, improv workshops, and a series of roundtable discussions featuring founder Sahlins and the likes of Alan Arkin and Ed Asner.

"Second City always has been an incubator with a steady paycheck that's located away from the industry-driven pressure of the coasts," says Leonard. "And over the 40 years, we've shown that the improv form provides actors and comedians with the best opportunities to develop their own voices."

Chris Jones writes about theater for the Chicago Tribune, Variety, and other publications.

Oakland Ballet's is clearly the more traditional and intimate reading. Guidi, always on a limited budget, didn't have 100 dancers or money for elaborate sets to fill the large stage of the renovated Paramount Theatre for whose 1973 reopening his *Nutcracker* was created. But a fancier, more lavish *Nutcracker* can be overwhelming for young children. Making a virtue out of necessity, Guidi kept the scale small and finely calibrated.

The original story also suited Guidi's talent as a born storyteller who loves to create characters onstage. His Stahlbaum Christmas party mirrors Hoffmann's intimate and cozy family affair. Each member of the household is lovingly defined: the mother gracious and generous, the father gently firm but polite, the children mischievous yet respectful, the maid slightly comical but appreciated.

Drosselmeyer, as in Hoffmann, looms large with Guidi. His Drosselmeyer is a complex creation, slightly besotted, but generous, full of tricks and possessing an odd sense of humor. Kids today would call him "weird."

More explicitly than Hoffmann, Guidi focuses on young love. Marie kisses the "nephew," who in best heroic fashion defends her from the advances of the Mouse King. He then sweeps her off into fairyland. Since he did not have a large corps, Guidi choreographed the "Dance of the Snowflakes" and the "Waltz of the Flowers" primarily as pas de deux, keeping the story line firmly anchored on Marie and the Prince's courtship. At the end, the three pas de deux figures—the Snow Queen, the Rose Queen, the Sugarplum Fairy, and their cavaliers—all pay obeisance to the sleeping Marie. They tell

Over there! A scene from Ronn Guidi's version of The Nutcracker, performed by the Oakland Ballet at the Paramount Theatre, December 10-24.





Swinging! A scene from Mark Morris' *The Hard Nut* at Zellerbach Hall, December 11-19

us that one day she will wake up to take her part in the pas de deux of romantic love.

Morris' *The Hard Nut*, likely the most radically reworked of the hundreds of versions of *Nutcracker* in circulation, also ends in a celebration of love. But his is more generously embracing than the narrowly focused one between one man and one woman. During what is traditionally the ballet's high point, the pas de deux between the Sugarplum Fairy and her Cavalier—here danced by Marie and her beau—he introduces what might best be called “pas de deux of the species.” There are all kinds of love in the world, Morris seems to say, and everyone who has helped the young couple celebrates with them.

The baller's emotional apex is an early pas de deux between Drosselmeyer and his nephew at the end of Act I. Just as the prince has awakened to his humanity, Drosselmeyer appears behind a scrim. The two men first move synchronously and then in a tender, loving pas de deux. This is not simply a sweet, homoerotic duet but a declaration of love between generations, with the older man sending the young off into the future.

The story of Princess Pirlipat at the center of Hoffmann's somewhat convoluted tale—an unnecessary digression for most librettists—became for Morris the core of this swinging *Nutcracker*. When the cold-hearted princess, whose beauty is restored by the young prince, rejects him because he is now ugly, Marie saves him by her embrace in a Beauty and the Beast gesture. Love, Morris tells us, is a many-splendored thing and includes loving the ugly.

Instead of the precisely ordered domesticity in Guidi's ballet, Morris gives us a raucous and boozy Stahlbaum household. One can at least hope that these hilariously collapsing festivities are as unrealistic a portrayal of family celebrations as Guidi's more romanticized version. But the parody is good-natured: Swiftian savagery is not part of Morris' makeup. Just as Marie embraces the ugly prince, Morris bows to the everyday and the twisted in this world.

Rita Felciano is an arts writer in the San Francisco Bay Area.

the Leipzig master—are familiar with the big choral works. Many have even sung the B-minor Mass or the *St. Matthew Passion*. Also well known are a handful of cantatas and such popular orchestral pieces as the Brandenburg Concertos or the Orchestral Suites. Yet, when it comes to solo chamber music—pieces written for his own theoretical pleasure or for the musical education of his children (four of whom became celebrated composers)—Bach is probably more honored than actually heard.

For instance, many people claim to adore the *Goldberg* Variations without realizing that they only know Glenn Gould's eccentric version. Bay Area harpsichordist Margaret Fabrizio once startled the audience at a recital of unnamed music by plunging without preamble into the pieces, which Bach reputedly wrote in 1742 to beguile a sleepless nobleman. At mid-point, she stopped suddenly and announced, "We are now halfway through the *Goldberg* Variations. They are not by Goldberg," before turning back to the harpsichord and finishing the recital. Unlike Gould, Fabrizio played all the structurally important repeats. So, undoubtedly, will scholar-pianist Edward Aldwell at his *Goldberg* Variations recital at Cowell Theater on March 26.

Aldwell launches San Francisco Performances' Bach festival on February 13 with two of the six "French" suites (solo keyboard pieces comprised of dance forms: gigue, courante, allemande, gavotte, min-

The Keller Quartet (left to right): Judit Szabó, cello; András Keller, violin; János Piltz, violin; and Zoltán Gál, viola, will perform The Art of the Fugue on March 31.

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Pianist Angela Hewitt will perform a two-concert cycle on May 7 and May 21 (top); violinist Benjamin Schmid will perform May 14, 16, and 18.

uet, etc.) and *The Art of the Fugue*. The latter, a comprehensive fugal study left unfinished at the composer's death, has been arranged for other instruments: Budapest's Keller String Quartet will also play it on March 31 at Herbst Theatre. Hearing two different versions of the same piece of music is a not-to-be-missed opportunity to plumb the polyphonic depths of Bach's intricately musical mind.

Also famous in name but not often heard in live performance are both books of *The Well-Tempered Clavier*, for which Bach wrote two sets of preludes and fugues on all 24 keys in the Western harmonic system. Canadian pianist Angela Hewitt will play the entire two-concert cycle (May 7 and May 21 at Cowell Theater); she is internationally celebrated for playing it spectacularly well.

Bach's six partitas and sonatas (three each) for unaccompanied violin represent the pinnacle of Baroque polyphonic string writing. Yet they are, like most of Bach's technically rigorous, pedagogic music, also surpassingly beautiful, full of rollicking French dance forms that raise the hairs on your forearms. Austrian fiddler Benjamin Schmid joins the partitas and sonatas with the six solo Violin Sonatas (in the style of

Bach) by the 19th-century virtuoso Eugène Ysaÿe (May 14, 16, and 18 at Cowell Theater).

It was another influential 19th-century composer, Richard Wagner, who called Bach "the most stupendous miracle in all music."

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Stephanie von Buchau, recent winner of First Place in Arts Criticism from the Association of Alternative Newsweeklies, has been writing about the performing arts for 37 years.



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