



VIRGINIA
ARTS FESTIVAL

VIRGINIA SYMPHONY
JOANN FALLETTA MUSIC DIRECTOR

present

Mark Morris Dance Group

with
Virginia Symphony
Virginia Chorale

Chrysler Hall, Norfolk
Saturday, May 10, 2003
8:00 PM

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following the performance.

MARK MORRIS DANCE GROUP



CRAIG BIESECKER JOE BOWIE CHARLTON BOYD
RITA DONAHUE MARJORIE FOLKMAN SHAWN GANNON
LAUREN GRANT JOHN HEGINBOTHAM DAVID LEVENTHAL
BRADON McDONALD AMBER MERKENS GREGORY NUBER
MAILE OKAMURA JUNE OMURA* GUILLERMO RESTO MATTHEW ROSE
BRYNN TAYLOR JULIE WORDEN MICHELLE YARD

TODD ALLEN CHRISTINA AMENDOLIA PETER KYLE KAREN REEDY
MARA REINER UTAFUMI TAKEMURA NOAH VINSON

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Executive Director
NANCY UMANOFF

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.

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* maternity leave

George Frideric Handel
L'ALLEGRO, IL PENSEROSO ED IL MODERATO

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

Choreography	Mark Morris
Conductor	Jane Glover
Set Design	Adrianne Lobel
Costume Design	Christine Van Loon
Lighting Design	James F. Ingalls
Vocalists	Ellen Hargis, soprano Jayne West, soprano Ryan Turner, tenor James Maddalena, baritone

Virginia Symphony Orchestra

Virginia Chorale

Dancers

Todd Allen, Christina Amendolia, Craig Biesecker, Joe Bowie, Charlton Boyd,
Rita Donahue, Marjorie Folkman, Shawn Gannon, Emily Gayeski*, Lauren Grant,
John Heginbotham, Peter Kyle, David Leventhal, Bradon McDonald, Amber Merkens,
Gregory Nuber, Maile Okamura, Erika Randall*, Karen Reedy, Mara Reiner, Matthew Rose,
Kevin Scarpin*, Utafumi Takemura, Brynn Taylor, Noah Vinson, Seth Williams*,
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

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

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 over 100 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. He directed and choreographed a Royal Opera, Covent Garden production of Rameau’s *Platée*, which premiered at the Edinburgh International Festival in 1997 and had its New York premiere with The New York City Opera in April 2000 at Lincoln Center. He directed and choreographed the June 2000 English National Opera production of *Four Saints in Three Acts*. His premieres in 2002 included *Kolam*, created for Yo-Yo Ma’s Silk Road Project in collaboration with Indian composer Zakir Hussain. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991 and has received honorary doctorates from the Boston Conservatory of Music, The Juilliard School and Long Island University. 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 U.S. and in Europe and, in 1986, the Dance Group made its first national television program for PBS’s “Great Performances—Dance in America.” 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 U.K.’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 U.S. and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably Berkeley, CA where, for the past several years, the Dance Group has performed twice annually at CalPerformances, including presentations of *The Hard Nut* each December from 1996–2001. 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 named the official dance company (2000–2005) of the Virginia Arts Festival. In addition to a full international touring schedule, the Dance Group has completed two film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach’s Third Suite for unaccompanied cello and a film version of Mr. Morris’s *Dido and Aeneas*. The Dance Group’s 2001 season at Sadler’s Wells Theatre in London garnered the com-

pany its second Laurence Olivier Award. In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. This 30,000 square foot facility features three studios and a school providing classes to over 400 students of all ages.

JANE GLOVER (conductor) studied at St. Hugh's College, Oxford, where, after graduation, she did her D.Phil on 17th-Century Venetian opera. She published her biography on CAVALLI in 1978. Her professional debut was at the Wexford Festival in 1975, when she conducted her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979, and was Music Director of the Glyndebourne Touring Opera 1981-1985. From 1984-1991 she was Artistic Director of the London Mozart Players, and has also held Principal Conductorships of both the Huddersfield and the London Choral Societies. She has conducted all the major symphony and chamber orchestras in Britain, and appears regularly at the BBC Proms. She has also worked with many orchestras in Europe, America, the Far East, and Australia. Highlights of her concert career have been her major South Bank Series *Mozart Explored*, *Music of Two Decades – the 1780's and 1980's*, and *Mozart to Strauss* with the LMP; her debuts in New York (with Jessye Norman and the Orchestra of St. Luke's) and Vienna (with Imogen Cooper and the Sinfonia Varsovia), her 1995 performances of Britten's *War Requiem* at the BBC Proms and in Normandy, and the many concerts where she has premiered new works. She is also much in demand as a conductor of the major choral works, not just in the UK, but also in New York, Sydney and The Berkshire Choral Festival (Massachusetts). In opera, she has conducted *Don Giovanni*, *Così fan tutte*, *Idomeneo*, *Die Entführung aus dem Serail*, *Fidelio*, *Barbiere di Siviglia*, *A Midsummer Night's Dream*, *Albert Herring* and *Where the Wild Things Are* (all for Glyndebourne); *Entführung* (Royal Opera House); *Don Giovanni*, *The Magic Flute*, *The Barber of Seville*, Gluck's *Orfeo ed Euridice*, Handel's *L'Allegro* (ENO and BAM); *Barbiere and Entführung* (Royal Danish Opera); *L'Incoronazione di Poppea*, *Tamerlano*, *La Calisto*, *Iphigenie en Tauride* and *Il Ritorno d'Ulisse* (Glimmerglass Opera); *Iphigenie*, *Ariodante* and *Acis and Galatea* (New York City Opera); *Alceste*, *Poppea*, *Giulio Cesare* and *Figaro* (Opera Australia); *Orphee et Eurydice*, *Iphigenie* and *Giulio Cesare* (Bordeaux); *Idomeneo* (Lausanne); *Zaide* (Teatro La Fenice, Venice); and Monteverdi's *Orfeo* (Chicago Opera Theater) and *Hippolyte et Aricie* (Opera Theatre of St. Louis). Future and recent engagements include *Agrippina* (New York City Opera), *Figaro* (ENO and Cincinnati Opera), *Così fan tutte* (Chicago), *Abduction from the Seraglio* (Opera Pacific), *Don Pasquale* (Cleveland Opera), and *Iphigenie* (Nancy Opera, France). Her many recordings feature a series of Mozart and Haydn symphonies for ASV (one of which won the Music Retailers Award for Excellence in 1992), a recording of arias with Felicity Lott (which won the same award in 1991), all with the LMP, plus further recordings of Haydn, Mozart, Schubert, Strauss, Britten and Walton with the London Philharmonic, the Royal Philharmonic, and the BBC Singers. Her extensive broadcasting career includes the TV series *Orchestra and Mozart*, and the radio series *Opera House* and *Musical Dynasties*, all for BBC.

ELLEN HARGIS (soprano), acclaimed as "a national musical treasure" by *Continuo*, has built a remarkable career specializing in 17th- and 18th-Century music, ranging from ballads to opera and oratorio. She brings her "infinitely expressive soprano" to concerts throughout the world, appearing with many of the most renowned ensembles and conductors in the Early Music field. . She has appeared with many of the foremost period

music conductors of the world including Andrew Parrott, Gustav Leonhardt, Paul Goodwin, Monica Huggett, Jane Glover, Simon Preston, Paul Hillier, Martin Neary and Jeffery Thomas. She appears regularly with The King's Noyse, The Newberry Consort, Theatre of Voices, Andrew Lawrence King and The Harp Consort, and in recital with lutenist Paul O'Dette. She has performed with The Saint Paul Chamber Orchestra, Portland Baroque Orchestra, Washington Choral Arts Society, Long Beach Opera, CBC Radio Orchestra, Freiburg Baroque Orchestra, Teatro Lirico, Tragicomedia, The Mozarteian Players, Fretwork, and Vox Feminae and has become a frequent performer with the Seattle Baroque Orchestra and Festival Vancouver.

Ms. Hargis received critical acclaim for her debut with The New York Collegium in April 2000 followed by a succession of important debuts: with Philharmonia Baroque Orchestra under Andrew Parrott, Chicago's Music of the Baroque, the Kennedy Center performing with Norman Scriber and the Washington Choral Arts Society, the St. Paul Chamber Orchestra in Haydn's *Seven Last Words of Christ* under Daniel Harding, the inaugural season of Festival Vancouver in Monteverdi's *Orfeo* and the American Bach Soloists at the Berkeley Festival. She returned to Music of the Baroque this past spring as featured soloist in Mozart and Haydn under Jane Glover, to the Portland Baroque Orchestra under Paul O'Dette, and to Festival Vancouver in Handel's *Israel in Egypt* where she will sing again in summer 2003. She was reengaged immediately with the American Bach soloists and returns once again for Handel's *Messiah* in December.

Ellen Hargis has performed at many of the world's leading festivals including the Adelaide Festival in Australia, Utrecht Festival (Holland), Resonanzen Festival (Vienna), Tanglewood and the New Music America Festival. She has been a frequent performer at the Berkeley Festival in California and a stalwart of the Boston Early Music Festival, where she has sung Aegle in Lully's *Thésée* and the title role in Luigi Rossi's *L'Orfeo*. She will return to the Boston Early Music Festival in June 2003. Other recent opera performances have included the title role in Sartorio's *Orfeo* at festivals in Bremen and Dresden, the role of Iole in Cavalli's *Ercole Amante* in Utrecht and Dafne and Proserpina in Peri's *Euridice* with Long Beach Opera.

Ellen Hargis is heard frequently on radio broadcasts and recordings. She was featured on the Christmas broadcast of MPR's *St. Paul Sunday* last year. Her rapidly growing discography embraces repertoire from medieval to contemporary music. Recent releases include Dowland's *Seaven Teares* with Paul O'Dette and The King's Noyse and *Missa Mexicana* with The Harp Consort. Both have received outstanding international acclaim. Of her other recordings, *A Candle in the Dark* with The Newberry Consort was named "Choc du Monde" in *Le Monde de la Musique*. She is featured on a dozen addition Harmonia Mundi recordings including a critically acclaimed solo recital disc of music by Jacopo Peri with Paul O'Dette and Andrew Lawrence-King and Arvo Pärt's *Berlin Mass* with Theatre of Voices. She also appears on a recording of Handel solo cantatas with the Seattle Baroque Orchestra on Wild Boar, several recordings for BMG Classics, Vanguard Classics, Virgin Classics, Erato, Dorian Classics and Berlin Classics. Her recording of *Tristan et Iseult* with The Boston Camerata was winner of the Grand Prix du Disque in 1989.

Ellen Hargis makes her home in Chicago. She is on the vocal faculty of Case Western Reserve University in Cleveland, and teaches numerous summer courses in early music, including the Longy International Baroque Institute in Cambridge, The Lute Society of America Seminars and the Vancouver Baroque Vocal Programme.

JAMES MADDALENA (baritone) is known for his outstanding work in contemporary music. He created the notable characters of Richard Nixon and The Captain in two operas by John Adams, the award winning *Nixon in China* and *The Death of Klinghoffer*, respectively. He is closely associated with other composers such as John Harbison, Gunther Schuller, Eliot Goldenthal, Robert Moran, Domenic Argento, Marc Blitzstein and Michael Tippett, among others, via performances with such companies as New York City Opera, Houston Grand Opera, The Washington Opera, San Francisco Opera, The Atlanta Opera, Opera Theatre of St. Louis, The Frankfurt Opera, Opera de la Monnaie in Brussels, Australia's Adelaide Festival, The Netherlands Opera, Glyndebourne Festival Opera and The Opera de Lyon as well as with The Chicago Symphony, The Los Angeles Philharmonic, The Boston Symphony, San Francisco Symphony, The Brooklyn Philharmonic, The Royal Scottish Orchestra, The Orchestra of the Accademia di Santa Cecilia in Rome and The London Symphony. Other notable events in Mr. Maddalena's career include Schubert's demanding song cycle *Die Winterreise* sung at The Brooklyn Academy of Music with Robert Spano as accompanist and the complete cycle of Bach cantatas with Boston's Emmanuel Music. He has recorded prolifically for Decca/London, BMG Classical Catalyst, Nonesuch, Teldec, Sony Classical, Harmonia Muni and EMI.

RYAN TURNER (tenor) has performed to critical acclaim in oratorio, opera, and recital throughout the U.S. and Europe. The Boston Globe wrote "Turner has a pleasing tenor, and he can spin off coloratura with wonderful fluidity." Recent seasons have featured appearances with the Handel & Haydn Society, Seattle Baroque, Santa Fe Pro Musica, Boston Baroque, Kings Noyse, Ensemble Abendmusik, Boston Camerata, Boston Cecilia, Boston Modern Orchestra Project, Coro Allegro, Cambridge Bach Ensemble, Masterworks Chorale, and the Handel Society of Dartmouth College. He has worked with conductors Christopher Hogwood, Paul McCreesh, Rinaldo Alessandrini, Stephen Stubbs, Paul O'Dette, and John Harbison. Since 1998, he has been a soloist in Emmanuel Music's (Boston) famed Bach Cantata series under the direction of Craig Smith. Mr. Turner's festival appearances include Tanglewood, Holland Festival Oude Muzieke, the Boston Early Music Festival and the Carmel Bach Festival. His operatic repertoire includes Ferrando in "Così fan tutte", Nemorino in "L'elisir d'amore", Laomedonte in Cavalli's "Erocle Amante", Liberto and Il Soldato in "L'incoronazione di Poppea", and Alfred in "Die Fledermaus." Mr. Turner's discography includes Bach "BWV 76" with Emmanuel Music for KOCH International Records and the role Metagenes in Kapsberger's "Apotheosis" with Ensemble Abendmusik for DORIAN. As a recitalist, Mr. Turner has been praised for his interpretations of Schumann, Beethoven, Vaughan Williams, Poulenc, Hundley, Finzi, and Ravel. Upcoming engagements include Monteverdi "Vespers of 1610" with the Handel and Haydn Society under the direction of Grant Lewellyn and performances with the Boston Camerata and Lyric Opera of Cleveland.

Mr. Turner completed his undergraduate studies in voice and music theory at Southern Methodist University in Dallas, Texas and his graduate studies at The Boston Conservatory. Currently he is an Instructor of Voice at Boston College and the New England Conservatory (Preparatory Department). He has served on the voice faculties of Plymouth State College, the University of Rhode Island, and UMASS/Boston. In addition, he has served as Assistant Director of Choral Activities at the University of Rhode Island, Interim Director of Choral Activities at Plymouth State College, and is the music director of the Concord Chorale (NH).

JAYNE WEST (soprano) has performed with many of the country's leading orchestras and chamber groups, including the Boston Symphony Orchestra, Philadelphia Orchestra, National Symphony, Detroit Symphony, Orchestra of St. Luke, Handel & Haydn Society and St. Paul Chamber Orchestra under notable conductors Seiji Ozawa, Bernard Haitink, Trevor Pinnock, Neeme Järvi, Roberto Abbado, Jesus Lopez-Cobos, Christopher Hogwood, Jane Glover and Grant Llewellyn. She has sung at the Glyndebourne Festival, Tanglewood Music Festival, Grant Park Series, Saito Kinen Festival, and with the Brussels National Opera, Houston Grand Opera, The New Israeli Opera Tel Aviv, and Boston Lyric Opera. She has sung virtually all of the existing Bach Cantatas as soloist and in the chorus with Emmanuel Music, where she has sung since 1987. Ms. West has recordings on Koch, Decca/Argo, London Records, CRI, Newport Classics, Music Masters and Telarc. She is on the faculty of Longy School of Music and Boston Arts Academy.

ADRIANNE LOBEL (set designer) projects for Mark Morris : *Platée*, (Royal Opera, London, Edinburgh and New York City Opera); *L'Allegro, il Penseroso ed il Moderato* (La Monnaie-Brussels, BAM-NY); *The Hard Nut* (La Monnaie-Brussels, BAM-NY); *Le Nozze di Figaro* (Brussels); *Orfeo ed Euridice* (BAM-NY, US tour). Sets for Broadway: *On the Town*, directed by George C. Wolfe; Also *The Diary of Anne Frank*, Tony award-winning *Passion, Twelve Dreams* (Lincoln Center), all directed by James Lapine. Other credits include: *Lady in The Dark* (Royal National Theatre, London), *Street Scene* (Houston Grand Opera) both directed by Francesca Zambello. Projects for Peter Sellars: *The Rake's Progress* (Chatelet, Paris); *Nixon in China* (BAM-NY, Bobigny-Paris, Amsterdam); *The Marriage of Figaro* (Pepsico Summerfare-NY, Bobigny-Paris); *Così fan Tutte* (Pepsico Summerfare-NY); *The Magic Flute* (Glyndebourne Festival, England); *The Mikado* (Chicago Lyric Opera). Honors: Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy and Jefferson Award and Drama Desk, Maharam, and Fanny nominations. Ms. Lobel teaches graduate set design at NYU and recently produced and designed *A Year with Frog and Toad*, a new musical currently running on Broadway, based on the children's books by her father.

JAMES F. INGALLS (lighting designer) has designed several works for Mark Morris including Rameau's *Platée* for the Royal Opera, Cal Performances and the New York City Opera; *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; *The Hard Nut*; the first White Oak Dance Project tours; *Ein Herz* for the Paris Opera Ballet; and *Maelstrom*, *Pacific* and *Sandpaper Ballet* for San Francisco Ballet. He designed *Quinceañera* for the St. Joseph Ballet, choreographed by Beth Burns, and several pieces for the Boston Ballet including *The Four Seasons* choreographed by Christopher Wheeldon, Lila York's *Celts*,

and *Nine Lives* and *Resurrection*, choreographed by Daniel Pelzic. Other work at BAM includes John Adams' *Nixon in China* and the *Death of Klinghoffer*, and *Bach/Mahagonny; Conversations of Life after Death*, all directed by Peter Sellars. Recent projects include Richard Nelson's *Goodnight Children Everywhere* at American Conservatory Theater in San Francisco, Alan Ayckbourn's *House and Garden* at the Goodman Theater/Chicago, and John Adams' *El Nino* at Théâtre du Châtelet in Paris.

CHRISTINE VAN LOON (costume designer) was born in Hoeilaart, Belgium, and has studied commercial art and costume and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions including *Dido and Aeneas*.

TODD ALLEN, a native of Salt Lake City, began dancing at age three with Virginia Tanner's Children's Dance Theater. He received his B.A. in Latin American Studies from Brigham Young University, and in 1993, joined Utah's Repertory Dance Theater (RDT). Todd received his M.F.A. in Dance from New York University's Tisch School of the Arts, where he was a recipient of the Dean's fellowship. He is a member of Zvi Gotheiner & Dancers, and has also performed with Mark Dendy, Cherylyn Lavagnino, Amos Pinhasi, Ben Munisteri, and Heidi Latsky. His choreography has been recently presented at Symphony Space and at the Utah Arts Festival.

CHRISTINA AMENDOLIA, born and raised in New York City, has been dancing most of her life. After graduating from the College of the Holy Cross with a B.A. in French Language and Literature, she lived in France as a Fulbright scholar. Since returning to NYC in 1996, she has worked with MacDuffie/Jones Performance, Valerie Green, Mollie O'Brien, Risa Jaroslow and Vencel Dance Trio, performing at various venues throughout the city including Dancespace Project at St. Mark's Church and Lincoln Center Out-of-Doors. She studies regularly with Marjorie Mussman. Christina is honored to have been appearing with the Mark Morris Dance Group since January 2000.

CRAIG BIESECKER, from Waynesboro, Pennsylvania, received a B.S. in Music Education from West Chester University of PA. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman, and worked with choreographers Tim and Lina Early. In New York City, he has worked with Pascal Riout, Carolyn Dorfman, New York Theater Ballet, Mark Dendy and Gerald Casel. This is Craig's first year with the Mark Morris Dance Group.

JOE BOWIE, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

CHARLTON BOYD was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company. He appears in the Jose Limon

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

RITA DONAHUE was born and raised in Fairfax, Virginia. She graduated with a B.F.A. in dance and a B.A. in English from George Mason University in 2002 and joined bopi's black sheep, dances by Kraig Patterson. She began working with the Mark Morris Dance Group in 2003.

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

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

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

JOHN HEGINBOTHAM is from Anchorage, AK, and graduated from the Juilliard School in 1993. He has performed with artists including Susan Marshall and Company, John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. John's choreography is featured in the performances and "Emergence" music video of recording artists Fischerspooner. He joined the Mark Morris Dance Group in 1998.

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

DAVID LEVENTHAL, raised in Newton, Mass., has danced with the Mark Morris Dance Group since 1997. Previously, he worked with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Amy Spencer/Richard Colton, Ben Munisteri, and Zvi Gotheiner. He graduated from Brown University in 1995 with honors in English Literature.

BRADON McDONALD received his B.F.A. from the Juilliard School in 1997. After graduation he won the Princess Grace Award and joined the Limón Dance Company where, for three years, he performed such roles as "Eros" in Limón's *The Winged*, "Iago" in Limón's *The Moor's Pavane* and the third and fifth solos in Tudor's *Dark Elegies* as well as works by Jiri Kylian, Doug Varone, Igal Perry, and Donald McKayle. Bradon has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under the director Frank Corsaro. Recently Bradon was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. Bradon joined the Mark Morris Dance Group in April 2000.

AMBER MERKENS began her dance training with Nancy Mittleman in Newport, Oregon. She received her B.F.A. from the Juilliard School in 1999 and went on to dance with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography in various venues, including Alice Tully Hall and the Joyce Soho. Amber joined the Mark Morris Dance Group in August 2001.

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

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

JUNE OMURA spent her first six years in New York City and then grew up in Birmingham, Alabama, appearing in local dance and theater productions from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer and happily joined the Dance Group in 1988.

KAREN REEDY grew up in the Washington DC area and received her B.F.A. in dance from George Mason University at the age of 19. In Washington DC, Karen performed with companies including Eric Hampton Dance and DC Dance Theater, as well as performing her own choreography. Since moving to New York, she has worked with choreographers Louis Johnson, Sue Bernhard, and Robert Battle. Ms. Reedy has staged Eric Hampton's work at the Juilliard School where she has also acted as a rehearsal director for the works of Jiri Kylian and Hans van Mannen. Since 2000, Karen has appeared with the Mark Morris Dance Group in *L'Allegro, il Penseroso ed il Moderato* and *The Hard Nut*.

MARA REINER began her professional training at School of American Ballet and later as a scholarship student at Alvin Ailey American Dance Center. She is a member of the

Step's Scholarship Ensemble and Dance Anonymous. She is also a ballroom competitor, actor, sculptor and clothes designer. Since 1999 Ms. Reiner has appeared with MMDG in *The Hard Nut* and since 2001 in *L'Allegro, il Penseroso ed il Moderato*.

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. Matthew began working with the Mark Morris Dance Group in 1997 and became a company member in 1999.

UTAFUMI TAKEMURA received her B.F.A. from the State University of New York at Purchase and her M.F.A. from New York University's Tisch School of the Arts where she was a recipient of the Seidman Award for Dance. She has performed with various choreographers in New York City and has taught in Europe. She currently dances with Wil Swanson/Danceworks.

BRYNN TAYLOR raised in San Diego, CA, graduated from UC Berkeley with a double major in molecular biology and dance. As a member of the Bay Area Repertory Dance Company she performed in works by Marni and David Wood, Martha Graham and Joe Goode. Brynn joined the Mark Morris Dance Group in 2002.

NOAH VINSON moved to Chicago to attend Columbia College Chicago, where he received his bachelor's degree in dance. He studied with and performed in works by Shirley Mordine, Jan Erkert, Colleen Halloran and Brian Jeffrey. He recently danced with the Mark Morris Dance Group in *The Hard Nut*.

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

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

MARK MORRIS DANCE GROUP STAFF

PRODUCTION

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Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication,
support and incalculable contribution to the work.

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The Virginia Arts Festival thanks Stageworks Lighting of Raleigh, North Carolina and Electronic Theatre Controls, Inc. for their support in helping make this evening's stage lighting possible.

Virginia Symphony Orchestra

Violins

Vahn Armstrong, *Concertmaster*
Yun Zhang, *Associate Concertmaster*
Amanda Armstrong, *Assistant Concertmaster*
Tara Noval, *Assistant Principal Second*
Jorge Aguirre
Christine Allison
Gretchen Baker
Lesa McCoy Bishop
Wesi Boyer
Bill Fearnside
Kirsty Barnett Green
Kevin He
Stephanie Lasson

Violas

Beverly Kane Baker, *Principal*
Jennifer Snyder, *Assistant Principal*
Leonardo Piermartiri
Stephen Dyball
Jocelyn Smith

Cellos

Janet Kriner, *Principal*
Michael Daniels, *Co-Principal*
Nancy Keevan
Rebecca Gilmore Shoup

Basses

Scott Harris, *Principal*
Christopher White, *Assistant Principal*

Flute

Debra Wendells Cross, *Principal*

Oboe/English Horn

Sherie Aguirre, *Principal*
George Corbett

Bassoon

Andrew Gott, *Principal*

Horn

David Wick, *Principal*

Trumpets

Geoff McBride, *Principal*
David Vonderheide

Timpani

John Lindberg, *Principal*

Harpichord/Organist/Celeste

Tom Marshall

Virginia Chorale

Soprano

Betsy Mead
Carolyn Greene Myers
Rebecca Roth-McKinley
Ann Scott
Melissa Thrasher
Virginia Vail

Alto

Julia Butler Coberly
Lisa Relaford Coston
Anne Kincaid-Luna
Jennifer Lowekamp
Kelly Prescott
Elizabeth Songer

Tenor

Reggie Barnes
Bruce Burch
Michael Dailey
Dennis Hollowell
Mark Smeland

Bass

Arthur Broadbent, III
Michael Cochrane
Steve Kelley
Douglas Price
Les Wasserman

The History of the Virginia Chorale

Now in its nineteenth season, the Virginia Chorale continues to serve as the Commonwealth's only fully professional choral ensemble, singular in its commitment to the highest artistic standards in the performance of choral music. Founded in 1984, the Chorale's repertoire includes music from all periods of history, highlighted by *a cappella* singing, a feature of all concert programs. Vince Brown of **Port Folio Weekly** cited the Chorale's "sublime choral music" and "poignant introspection" and observed "achieving the Chorale's signature vocal blend with so many potent individual voices is a testament to the group's dedication and professionalism."

The Chorale has undergone a number of name changes to reflect its growth over the years, from Norfolk Pro Musica to Virginia Pro Musica in 1989, to the McCullough Chorale honoring its founder, Donald J. McCullough, and to its present name in 1996. It was featured in the premiere season of Chorus America's nationally syndicated radio program **The First Art**, performing Adolphus Hailstork's *Seven Songs of the Rubaiyat*. Later that year, NPR's **Performance Today** featured the Chorale with encore performances of Hailstork's compositions. In response to subsequent audience requests, *Adolphus Hailstork — Choral Works* was released on the Albany Records/Troy 156 label in 1995. The Chorale was again heard nationally on **Performance Today** in 1997 as part of its July 4 program, with excerpts of a concert conducted by the renowned Dale Warland.

The Chorale has performed outside the Hampton Roads region presenting performances in 1990 in Norwich, England as part of a sister city exchange program, and in 1995 at the National Convention of the Association of Anglican Musicians. The Chorale also performed at the southeastern conference of the American Choral Directors Association in 1996, and appears annually as part of the Virginia Waterfront International Arts Festival, which attracts audiences from all over the nation.

Fall of 1999 marked a new chapter in the history of the Virginia Chorale as it launched two exciting new educational outreach programs for the youth of the region. **Master Classes**, which are now offered in classrooms all over Hampton Roads, feature our Music Director and four Chorale singers who sing for, instruct, and interact with choruses in their high school classrooms. The **Young Singers Project** is a chamber ensemble of select high school students from the region who are chosen by audition. The ensemble rehearses for several weeks in January and February with mentorship by Chorale singers and presents a public performance. The **Young Singers Project** of 2000 was honored by receiving an invitation from the Virginia Arts Festival, WHRO and PBS to perform with Petula Clark in a series of concerts taped for national telecast in December of 2001. The effort to reach the youth of our communities is an important one, as the Chorale works to become an ever more valuable resource to the people of Hampton Roads.

The 2001-02 season marked the debut of the Chorale's Artists in Residence Quartet, featuring Virginia Vail, Lisa Coston, Reggie Barnes, and Steve Kelley. In addition to their fine work in Chorale concerts and as leaders in the education programs, they have developed their own performance repertoire that ranges from choral classics to popular standard and patriotic songs. They can be heard performing at area functions from City Hall to private and corporate events.

In 1999, the Chorale recorded its second compact disc, *Heavenly Light*, which was immediately and overwhelmingly celebrated by patrons and critics from around the region. The live compact disc entitled "*That We May Sing*", featuring *a cappella* performances of Rachmaninoff, Schoenberg and others was released in June of 2002.

Virginia Chorale Music Director

ROBERT SHOUP (Music Director)

Robert Shoup's choral ensembles have been hailed as "totally enthralling", "superb", "completely mesmerizing" and "impressive" by critics. In addition to serving as Music Director for the Chorale, he is Chorus Master and Staff Conductor of the Virginia Symphony where he works in close collaboration with renowned Music Director JoAnn Falletta.

As Music Director of the Virginia Chorale, Mr. Shoup oversees all aspects of the ensemble's artistic profile, and conducts all of its subscription concerts. In the five years since he became Music Director, he has expanded the scope of the subscription series, introduced a wide variety of new repertoire, recorded two compact discs, and developed The Young Singers Project and Master Class programs.



As a conductor who has been noted for his dynamic phrasing and ability to draw precision from the forces before him, Mr. Shoup appears regularly on the podium with the Virginia Symphony, conducting choral and instrumental repertoire on many of the orchestra's concert series. Recent performances have included the beautiful Mass in D by Antonin Dvorák, an encore performance of his July 2001 European Tour program. He also prepares the Virginia Symphony Chorus for programs under the batons of Maestra JoAnn Falletta and guests, including Walton's Balshazzar's Feast, performed at the Kennedy Center in January of 2000. In addition, Mr. Shoup is gaining respect abroad, invited by the International Dvorák Festival to return in 2001 for performances in Brno and Prague, Czech Republic, Salzburg, Austria, and Munich, Germany. Invited with the Virginia Symphony Chorus as a result of their performances with the Prague Radio Orchestra in Prague and Vienna in 1999, the tour featured choral works by Dvorak and Bernstein. Mr. Shoup conducted the Virginia Symphony Chorus and members of the Czech State Philharmonic in four performances which concluded at Prague's renowned Rudolfinum.

Robert Shoup earned his Bachelor's Degree in Music Education (voice) at Duquesne University, and his Masters Degree in Conducting in the studio of Grammy winning conductor Robert Page at Carnegie Mellon University. As a singer, he has performed professionally with the Music Department of Carnegie Mellon University, the Mendelssohn Choir of Pittsburgh, the Canton (OH) Symphony Orchestra and the Virginia Symphony. The Pittsburgh Post Gazette called him "especially fine", and recent performances with the Virginia Symphony were enthusiastically received.

Mr. Shoup is also a composer and arranger whose works have been performed by the Carnegie Mellon University Concert Choir, the Canton Symphony and Chorus, the Virginia Symphony, the Virginia Chorale and numerous church choirs.

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Just as challenging music requires the expert voices and direction of the Virginia Chorale, turbulent market conditions call for an experienced, professional advisor with proven success in both up and down markets. Fortunately, such a firm, Capes Capital Management, is located in Norfolk.

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