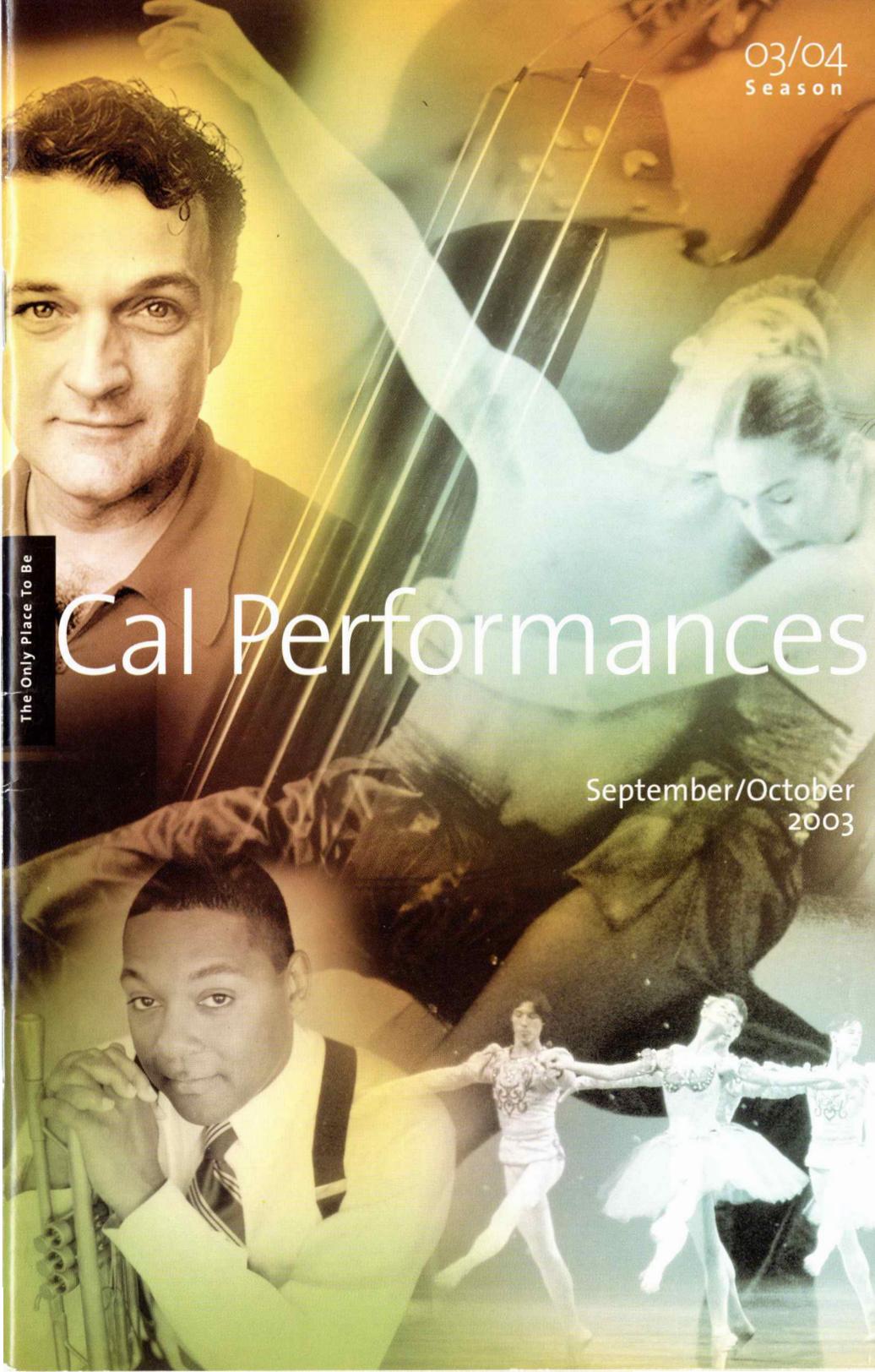


03/04
Season

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Cal Performances

September/October
2003



2003/2004 Season

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SEPTEMBER 2003

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Cal Performances

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Mark Morris Dance Group

Thursday through Sunday, September 4–14, 2003
Zellerbach Hall

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†	Matthew Rose
Brynn Taylor*	Julie Worden	Michelle Yard	

Artistic Director
Mark Morris

General Director
Barry Alterman

Executive Director
Nancy Umanoff

* apprentice
† maternity leave

PROGRAMS

September 4–7, 2003

L'Allegro, il Penseroso ed il Moderato

September 12–14, 2003

Going Away Party
All Fours (World Premiere)

INTERMISSION

Serenade
Grand Duo

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.

The Mark Morris Dance Group New Works Fund is supported by The Howard Gilman Foundation and The Andrew W. Mellon Foundation, as well as The Horace W. Goldsmith Foundation; Altria Group, Inc; The Gladys Kriebel Delmas Foundation; and the May and Samuel Rudin Family Foundation.

The Mark Morris Dance Group's education and performance activities are supported by Independence Community Foundation.

Cal Performances thanks Linda Rawlings for her generous support of our presentation of the Mark Morris Dance Group.

Cal Performances thanks the William and Flora Hewlett Foundation and the Zellerbach Family Foundation for their generous support.

Cal Performances receives additional funding from the National Endowment for the Arts, a federal agency that supports the visual, literary, and performing arts to benefit all Americans, and the California Arts Council, a state agency.

*L'Allegro,
il Penseroso ed il Moderato*

by George Frideric Handel

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

Mark Morris, *choreographer*

Nicholas McGegan, *conductor*

Adrienne Lobel, *set designer*

Christine Van Loon, *costume designer*

James F. Ingalls, *lighting designer*

Christine Brandes, *soprano*

Dominique Labelle, *soprano*

Iain Paton, *tenor*

Philip Cutlip, *baritone*

Mark Morris Dance Group

Philharmonia Baroque Orchestra

Nicholas McGegan, *music director*

UC Berkeley Chamber Chorus

Marika Kuzma, *director*

Dancers

Todd Allen, Christina Amendolia, Craig Biesecker, Joe Bowie, Charlton Boyd, Rita Donahue,
Marjorie Folkman, Maurice Fraga, Shawn Gannon, Emily Gayeski,* Lauren Grant,
John Heginbotham, David Leventhal, Bradon McDonald, Amber Merkens, Gregory Nuber,
Maile Okamura, Karen Reedy, Mara Reiner, Matthew Rose, 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.

A libretto for this performance is located on pp. 22-25.

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

PROGRAM (SEPT. 12-14)

Choreography by Mark Morris

Going Away Party

Music: Bob Wills and His Texas Playboys

("Playboy Theme," "Yearning," "My Shoes Keep Walking Back to You," "Goin' Away Party,"
"Baby, That Sure Would Go Good," "Milk Cow Blues," "Crippled Turkey,"
"When You Leave Amarillo, Turn Out the Lights")

Christine Van Loon, *costumes*

Michael Chybowski, *lighting*

Charlton Boyd, Shawn Gannon, Lauren Grant, John Heginbotham,
Maile Okamura, Matthew Rose, Julie Worden

Premiere: April 14, 1990 – Halles de Schaerbeek, Brussels, Belgium

PAUSE

All Fours

(World Premiere)

Music: Béla Bartók (String Quartet No. 4)

Martin Pakledinaz, *costumes*

Nicole Pearce, *lighting*

Jonathan Gandelsman, *violin*; Andrea Schultz, *violin*;

Jessica Troy, *viola*; Wolfram Koessel, *cello*

I. Allegro

Joe Bowie, Charlton Boyd, Rita Donahue, Shawn Gannon,
David Leventhal, Amber Merkens, Maile Okamura, Michelle Yard

II. Prestissimo, con sordino

Craig Biesecker, Bradon McDonald

III. Non troppo lento

Craig Biesecker, Marjorie Folkman, Bradon McDonald, Julie Worden

IV. Allegretto pizzicato

Marjorie Folkman, Julie Worden

V. Allegro molto

Joe Bowie, Charlton Boyd, Rita Donahue, Shawn Gannon,
David Leventhal, Amber Merkens, Maile Okamura, Michelle Yard

Commissioned in part by Cal Performances

INTERMISSION



Grand Duo

Serenade

Music: Lou Harrison (Serenade for Guitar)
(Round – Air – Infinite Canon – Usul – Sonata)

Isaac Mizrahi, *costumes*
Michael Chybowski, *lighting*

Oren Fader, *guitar*; Stefan Schatz, *percussion*

Mark Morris

In honor of the divine Mr. Harrison.

Premiere: March 8, 2003 – Center for the Arts, Fairfax, Virginia

PAUSE

Grand Duo

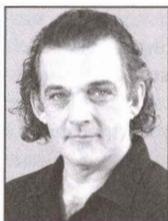
Music: Lou Harrison (Grand Duo for Violin and Piano)
(Prelude – Stampede – A Round – Polka)

Susan Ruddle, *costumes*
Michael Chybowski, *lighting*

Jonathan Gandelsman, *violin*; Ilan Rechtman, *piano*

Joe Bowie, Charlton Boyd, Marjorie Folkman, Lauren Grant,
John Heginbotham, David Leventhal, Bradon McDonald,
Amber Merkens, Gregory Nuber, Maile Okamura,
Matthew Rose, Brynn Taylor, Julie Worden, Michelle Yard

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



Rosalie O'Connor

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, 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. From 1988–1991, he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created four works on the San Francisco Ballet since 1994, and received commissions from such companies as American Ballet Theatre, Boston Ballet, and the Paris Opera Ballet. His work is in the repertoire of the Geneva Ballet, New Zealand Ballet, English National Ballet, and the Royal Ballet, Covent Garden. Morris has worked extensively in opera, directing and choreographing productions for the New York City Opera, English National Opera, and the Royal Opera, Covent Garden. He was named a Fellow of the MacArthur Foundation in 1991, and has received honorary doctorates from The Boston Conservatory of Music, The Juilliard School, Long Island University, Pratt Institute, and Bowdoin College. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the US and in Europe, and in 1986, it made its first national television program for the PBS series *Dance in America*. The Dance Group was invit-

ed to become the national dance company of Belgium in 1988, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the country and at major international festivals. It has maintained and strengthened its ties to several cities around the world, most notably here in Berkeley, where Cal Performances presents the company in two annual seasons, including regular engagements of *The Hard Nut* in December. MMDG is the official dance company (2000–2005) of the Virginia Arts Festival, and appears regularly in Boston (MA); Fairfax (VA); Seattle (WA); Urbana-Champaign (IL); and at the Jacob's Pillow Dance Festival in Becket (MA). The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. Cellist Yo-Yo Ma has frequently collaborated with the Dance Group; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs*, using Bach's Third Suite for Unaccompanied Cello, and the 2002 dance *Kolam*, created for The Silk Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the UK's *South Bank Show*. In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. The 30,000-square-foot facility features three studios and a school for dance students of all ages.

Todd Allen, a native of Salt Lake City, began dancing at age three with Virginia Tanner's Children's Dance Theater. He received his BA in Latin American studies from Brigham Young University, and in 1993 joined Utah's Repertory Dance Theater (RDT). Allen received his MFA 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 presented recently at Symphony Space and at the Utah Arts Festival.

ABOUT THE ARTISTS

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

Craig Biesecker, from Waynesboro, Pennsylvania, received a BS in music education from West Chester University (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 Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. This is Biesecker'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 and Ulysses Dove. Bowie danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

Charlton Boyd was born in New Jersey, where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of The Juilliard School and has danced with the Limón Dance Company. He appears in the Jose Limón Technique Video, Volume 1, and other music videos. Boyd first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.

Christine Brandes (*soprano*) enjoys an active career in North America and abroad, performing at many of the most distinguished festivals



and concert series, in programs ranging from recitals and chamber music to oratorio and opera. In the 2003–04 season, Brandes bows as Susanna in *Le Nozze di Figaro* at New York City Opera and makes her Opera Theatre of Saint Louis debut as Elisetta in a new Colin Graham production of Cimarosa's *The Secret Marriage*. Her busy concert schedule brings her to the Philharmonia Baroque Orchestra for Handel's *Jeptha*, to The Cleveland Orchestra for *Israel In Egypt*, to the Saint Paul Chamber Orchestra for an all-Purcell program, and to Les Violons du Roy and the San Diego Symphony for *Messiah*. She also returns to the Philadelphia Orchestra for Beethoven's *Egmont* with Wolfgang Sawallisch and joins the Handel & Haydn Society for Bach cantatas and Handel arias. Brandes has recorded for EMI, BMG/Conifer Classics, Harmonia Mundi USA, Virgin Classics, and Koch International.

Michael Chybowski (*lighting designer*) recently designed *Four Saints in Three Acts* and *V* for the Mark Morris Dance Group, as well as Morris' *A Garden* for San Francisco Ballet and *Gong* for American Ballet Theatre and the Royal Ballet. Other work includes *Moby Dick and Other Stories* with Laurie Anderson (BAM/Barbican), *Wit* (New York, West End), and *Da* at the Guthrie. Recent work in New York includes *Twelfth Night* at the Delacorte, *A Skull in Connemara* for the Roundabout, and *The Late Henry Moss* for Signature Theatre. Upcoming work includes *Parsifal* for Seattle Opera and *Antony and Cleopatra* for Théâtre de Carouge in Geneva.



Philip Cutlip (*baritone*) is in demand by concert and opera presenters worldwide, and boasts a repertoire that extends from Bach and Handel to Bernstein and Stravinsky. *San Francisco Chronicle* music critic Joshua Kosman has said that his "stalwart tone, effortless precision and fluent phrasing" are "a constant delight." Cutlip's

vast range of experience has seen him in roles from soloist in the Bach Mass in B Minor with the Washington Bach Consort, to the role of Figaro in *Le nozze di Figaro* with Wolf Trap Opera, to the title role in *Don Giovanni* with the New York City Opera, to performances of Britten's *War Requiem* with the Bangor Symphony (ME) and Aaron Kernis' *Brilliant Sky, Infinite Sky* with the Minnesota Orchestra Chamber Players. A distinctive element in Cutlip's career is his ongoing collaboration with some of the pre-eminent dance companies and avant-garde ensembles of our time. He recently performed *Ives Songs* with the New York City Ballet. He has also toured internationally with the Hamburg Ballet, singing Bernstein's *Dances*, and has appeared on European and American tours of Philip Glass' *Les Enfants Terribles*. His performance of this particular piece was released on a Nonesuch CD. In 2002, Cutlip appeared with the Mark Morris Dance Group in performances of *L'Allegro* and *Acis and Galatea* at Lincoln Center.

Rita Donahue was born and raised in Fairfax, Virginia. She graduated with a BFA in dance and a BA in English from George Mason University in 2002, and then joined bopi's black sheep, dances by Kraig Patterson. She began working with the Mark Morris Dance Group in 2003.

Oren Fader (*guitar*) is active as a performer of classical guitar repertoire, both traditional and contemporary. Reviewing his solo New York recital, *Guitar Review* magazine stated: "His scholarship, technique, and intelligent musicianship are plainly evident and the beauty of his tone is consistently compelling." He has performed in London, Tokyo, Munich, Amsterdam, Montreal, Maui, Russia, Mexico, and throughout the United States, and can be heard on over 20 recordings. Recently completed projects include a new recording of an arrangement of *The Rite of Spring*, performed with the Fireworks ensemble. Since 1994, he has been on the gui-



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MEMBER F.D.I.C.



ABOUT THE ARTISTS

tar faculty and directed the guitar chamber music program at the Manhattan School of Music.

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. Folkman began dancing with Mark Morris in 1996.

Maurice Fraga is originally from San Francisco, and holds BA and MFA degrees in dance from the University of California at Santa Cruz and the University of Illinois at Urbana-Champaign, respectively. Since moving to New York, he has performed with Ben Munisteri, David Parker and the Bang Group, and the Kevin Wynn Collection. He currently dances for Tiffany Mills Company, Creach/Company, and Fluxus Dance (Dublin, Ireland). Fraga has taught nationally and internationally, most recently finishing a two-year position as guest artist at the University of Maryland at College Park.

Jonathan Gandelsman (*violin*) most recently played with Yo-Yo Ma and the Silk Road Ensemble at the Smithsonian Folk Life Festival in Washington, DC. He has also toured with the ensemble to the West Coast and Toronto. Other chamber music collaborations have included performances with Lynn Harrell, Nigel Kennedy, James Levine, Franz Helmerson, Sylvia Marcovici, Pavel Vernikov, Sergey Babayan, Gilbert Kalisch, Daniel Gortler, and his father, Yuri Gandelsman, the violist of the Fine Arts Quartet. A recording on EMI of works by Bach and Bartók with Nigel Kennedy was released in January 2003. Since 1990, Gandelsman has been a student of Maya Glezarova. He graduated from the Curtis Institute of Music in 1999.

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

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

John Heginbotham is from Anchorage, Alaska, 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. Heginbotham's choreography is featured in the performances and "Emerge" music video of recording artists Fischerspooner. He joined the Mark Morris Dance Group in 1998.

James F. Ingalls (*lighting designer*) has designed several works for Mark Morris, including Rameau's *Platée* at the New York City Opera and 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, Pacific*, and *Sandpaper Ballet* for San Francisco Ballet. For the Boston Ballet, he has designed *The Four Seasons*, choreographed by Christopher Wheeldon, Lila York's *Celts*, and *Nine Lives and Resurrection*, choreographed by Daniel Pelzig. Recent work includes *A Year with Frog and Toad* at the New Victory, *The General from America* for Theatre for a New Audience at the Lortel, *The Children of Herakles* for Peter Sellars in Paris and Germany, and *Fluid Canvas* for the Merce Cunningham Dance Company. Ingalls often collaborates with Beth Burns and the Saint Joseph Ballet.

Wolfram Koessel (*cello*) made his critically acclaimed debut at Weill Recital Hall at Carnegie Hall in 1994, and since then has performed as a soloist and chamber musician in concert halls throughout the world. *Strings* magazine wrote: "Mr. Koessel, in a very promising debut, played a substantial program with great seriousness, using his excellent technical means only for the music, not for effect or show." Based in New York City, Koessel appears with a wide range of ensembles and chamber music

groups, most notably the Orpheus Chamber Orchestra and the Jupiter Symphony. As a soloist, he has performed the standard as well as unusual cello concerto repertoire with the Jupiter Symphony, the New York Metamorphoses Orchestra (which he co-founded in 1994), the Mannes Orchestra, and the symphony orchestras of Cordoba, Mendoza, Costa Rica and Stuttgart. A multifaceted chamber musician, Koessel is on the faculty of the New York Youth Symphony chamber music program and is the music director of "Sundays on the Island" (a chamber music series on New York's City Island). He served until recently as cellist with the award-winning Meridian String Quartet. Upon completion of his master's degree at the Mannes College of Music, he was the recipient of the George and Elizabeth Gregory Award for Excellence in Performance. He has played for the Mark Morris Dance Group since 2000.

Marika Kuzma (*chorus director*) is the author of several articles on Slavic music for the *New Grove Dictionary of Music and Musicians*. Her particular expertise is the choral music of Dmitry Bortniansky; her dissertation on his choral concertos won the American Choral Directors Association "Julius Herford Prize" in 1992. As music director of both the University Chorus and Chamber Chorus at UC Berkeley, she has directed music spanning the Middle Ages to the present day. As an orchestral conductor she has made guest appearances with the Berkeley Symphony (co-conducting the American premiere of Takemitsu's *Gemeaux* alongside Kent Nagano), the Bay Area Women's Philharmonic, the National Orchestra of Ukraine, Oklahoma City University, and others.



Dominique Labelle (*soprano*) was born in Montreal, and first came to international prominence as Donna Anna in Peter Sellars' production of *Don Giovanni*, which she performed in New York, Paris, and Vienna. Today, she is sought after by such conductors as Pierre Boulez, Bernard Haitink, Christopher Hogwood, Kurt Masur, Sir Roger Norrington, Seiji Ozawa, Leonard Slatkin, and

Michael Tilson Thomas. Certainly one of today's finest interpreters of Handel, she is closely associated with the recently discovered *Gloria*, the modern-day premiere of which she participated in at the International Handel Festival Göttingen, with Nicholas McGegan conducting Philharmonia Baroque Orchestra. Her most recent opera roles include the title role in *Lucia di Lammermoor* (Seattle and Boston), Violetta in *La Traviata* (Boston), and the title role in Handel's *Rodelinda* (Göttingen). Labelle's many recordings, with repertoire from the 17th to the 21st centuries, appear on Virgin Veritas, Deutsche Harmonia Mundi, RCA Victor Red Seal, Koss, Denon, New World, and Musica Omnia labels. Her recording of Handel's *Arminio* won the 2002 Handel Prize. Labelle lives in central Massachusetts with her family.

David Leventhal, raised in Newton, Massachusetts, has danced with MMDG 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. Leventhal graduated from Brown University in 1995 with honors in English literature.

Adrienne 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*, the Tony award-winning *Passion, Twelve Dreams* (Lincoln Center), all directed by James Lapine. Other credits include: *Lady in The Dark* (Royal National Theatre, London) and *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, Emmy, and Jefferson awards; Long

ABOUT THE ARTISTS

Wharf's Murphy Award; and Drama Desk, Maharam, and Fanny nominations. Lobel teaches graduate set design at NYU and is currently producing and designing *A Year with Frog and Toad*, a new musical based on the children's books by her father.

Bradon McDonald received his BFA 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 Kylián, Doug Varone, Igal Perry, and Donald McKayle. McDonald has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro. Recently, McDonald was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. He joined the Mark Morris Dance Group in April 2000.

Nicholas McGegan (*conductor*) was born in England and studied at Cambridge and Oxford universities. He is music director of Philharmonia Baroque Orchestra, music director of the Irish Chamber Orchestra, artistic director of Germany's International Handel Festival Göttingen, Baroque Series director of The Saint Paul Chamber Orchestra, and artist in residence of the Milwaukee Symphony. Equally at home with modern- and period-instrument orchestras, he has become a favorite guest of many of the world's major orchestras and opera companies. His wide-ranging repertoire encompasses Handel, Vivaldi, Rameau, Mozart, Beethoven, and extends to Stravinsky, Britten, Tippett, and Philip Glass. In North America, McGegan appears regularly with the symphony orchestras of Atlanta, Chicago, Detroit, Los Angeles, Minnesota, Philadelphia, Saint Louis and Toronto; and in the UK with the City of Birmingham Symphony Orchestra, Orchestra of the Age of Enlightenment, and Scottish Chamber Orchestra. He has also conducted the Royal Concertgebouw Orchestra, Jerusalem Symphony, Orchestre de la Suisse Romande,

Göteborg Symphony Orchestra, and the Malaysian Philharmonic. In 2003, he makes his debut with the New York Philharmonic. McGegan has conducted more than 40 operas worldwide, including all the major Mozart operas, nearly two dozen by Handel, and works by Monteverdi, Haydn, Gluck, Purcell, Landi, Offenbach, and Stravinsky. He made his debut with the Royal Opera House in 1997, conducting the world premiere of the Mark Morris production of Rameau's *Platée* (Edinburgh Festival and in London). In 2000, he took part in the opening season of the renovated Royal Opera House, Covent Garden, conducting *La Clemenza di Tito*. He has been principal guest conductor of Scottish Opera and principal conductor at Sweden's Drottningholm Theatre, and has also conducted at the English National Opera, Santa Fe Opera, and San Francisco Opera. This past summer, he conducted the first opera ever staged at the Mostly Mozart Festival in New York, Mozart's *Il Re Pastore*. McGegan's 70-plus recordings can be heard on Deutsche Harmonia Mundi, Conifer Classics, Classic fM, Decca, Erato, Harmonia Mundi USA, Hungaroton, Reference Recordings, and Virgin Classics.

Amber Merkens began her dance training with Nancy Mittleman in Newport, Oregon. She received her BFA 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. Merkens joined the Mark Morris Dance Group in August 2001.

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

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

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

Maile Okamura was born and raised in San Diego, California. 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. Okamura began working with MMDG in 1998 and became a company member in 2001.

Martin Pakledinaz (*costume designer*) has been represented in New York by *Thoroughly Modern Millie* (Tony Award), *A Year with Frog and Toad*, *The Boys From Syracuse*, *Kiss Me Kate* (Tony and Drama Desk awards), *The Life*, Andrew Lippa's *The Wild Party*, and *Waste*

(Lucille Lortel Award), among many others. He designs in regional theaters as well as for opera and dance companies throughout the United States, Europe, and Asia. His work with Mark Morris includes *The Hard Nut*, *Wonderland*, *Le Nozze di Figaro*, *Ein Herz*, *Maelstrom*, *Pacific*, *A Lake*, *Orfeo ed Euridice*, *Rhymes With Silver*, *Medium*, and *V*.



Iain Paton (*tenor*) was born in Scotland and studied at the Royal Scottish Academy of Music and Drama. He won the first Erich Vietheer Award at Glyndebourne and subsequently appeared in Australia, New Zealand, and Norway, singing the Lloyd Webber *Requiem*; with the Scottish Early Music Consort in Northern Ireland, Germany, and Poland; and in *Zaide* with the City of Birmingham Touring Opera. Paton has appeared in numerous productions with Scottish Opera, and has recorded Dallapiccola's *Ulisse* for the BBC, under Sir Andrew Davis. He has sung Haydn's *The Creation* with the Ulster Orchestra under Thierry Fischer, the title role in *The Rake's Progress* in Berlin, *Eugene Onegin* for Opera North, *Acis and Galatea* with Philharmonia Baroque, and *Gloriana* with Opera North in Barcelona. Last year, he made a highly successful role debut as Albert Herring for Opera North, sang Oronte in *Alcina* at the Göttingen Festival (with McGegan), and appeared in Britten's *War Requiem*. This year, he appears in Istanbul, makes a concert tour of the Far East with Les Arts Florissants under William Christie, and sings his first *Orfeo* (Monteverdi) in Bilbao under Peter Neumann. Paton has just appeared in a new production of *The Magic Flute* for Scottish Opera. Future plans include *The Seven Deadly Sins* for Opera North.

Nicole Pearce (*lighting designer*). Other dance credits include: *The Little Mermaid*, *Carmina Burana* (Ballet Theatre of Maryland), *Swan Lake* (Ballet Memphis), and, with choreographer Alexandre Proia, *Hold the Line* (Symphony Space). Theater credits include: *Mémoire* (LAByrnth Theatre Company) and *Blood in the Sink*, directed by John Gould

ABOUT THE ARTISTS

Rubin; *16 Wounded* (Cherry Lane Alternative) and *Judith*, directed by Matt August; *99 Histories*, directed by Maria Mileaf; *The Secret Garden*, directed by Victor Maog; *An Unseen Energy Swallows Space* (The Kitchen), directed by Travis Preston; *The New York Play, Farewell Undertaker, From Now On, Lucy and the Conquest*, and *Much Ado About Nothing* (Juilliard School); *Waiting For Godot* and *Mermaid* (NYC Fringe); *New Works/New Visions* (Guggenheim Museum); and scene design for *The Magic Flute* (New York City Opera Education).

Philharmonia Baroque Orchestra, since its founding 1981, has dedicated itself to historically informed performance of Baroque, Classical, and early-Romantic music on original instruments. Under Nicholas McGegan, its music director since 1985, Philharmonia performs throughout the Bay Area, and is regularly heard on tour in the United States and internationally. In addition to McGegan, the Orchestra has welcomed several eminent guest conductors to its podium, including William Christie, Andrew Parrott, Jordi Savall, Gustav Leonhart, and Stanley Ritchie.

Under McGegan's direction, Philharmonia has made several US tours, each of which included an appearance on the Great Performers series at Lincoln Center. In August 2002, the Orchestra made its Mostly Mozart Festival debut in a concert featuring Handel's newly discovered *Gloria in excelsis Deo* and four performances of Handel's *L'Allegro, il Penseroso ed il Moderato* with the Mark Morris Dance Group. In March 1998, Philharmonia performed Handel's *Saul* and *Hercules* at the Brooklyn Academy of Music, and in 1999, the Orchestra made its European debut at the International Handel Festival in Göttingen, Germany, with return appearances in 2001 and 2002.

In 1989, the Orchestra collaborated with the San Francisco Opera Center in the American premiere production of Handel's *Giustino*; in 1988, under the aegis of the E.J. Nakamichi Festival, it presented Landi's *Il Sant' Alessio*; and in 1987, it collaborated with the Long Beach Opera on a production of Monteverdi's *The Return of Ulysses*. The Orchestra was featured in every Berkeley Festival & Exhibition from

1990–2000, where it appeared under several celebrated guest conductors, including Sigiswald Kuijken and Jordi Savall.

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

Among the most recorded period-instrument orchestras in the United States or in Europe, Philharmonia has made 24 highly praised recordings for Harmonia Mundi, Reference Recordings, and BMG. The Orchestra's live recording of Handel's oratorio *Susanna* received a Grammy nomination and a *Gramophone Magazine* Award for Best Baroque Vocal Recording in 1991.

Ilan Rechtman (*piano*) has performed with major orchestras throughout the world, including the London Symphony Orchestra, Montreal Metropolitan Orchestra, New Zealand Symphony, Szeland Symphony (Denmark), Pittsburgh Symphony Orchestra, the San Diego Symphony, the Colorado Symphony Orchestra, the New World Symphony (Miami), the Civic Orchestra of Chicago, and the Boston Pops. Active as a recitalist and chamber musician, Rechtman has performed in Canada, Costa Rica, China, the Czech Republic, Denmark, England, Germany, Hungary, France, Mexico, South Korea, and Spain. He has appeared in more than 80 cities throughout the United States, and has frequently performed in New York City. In piano competitions, Rechtman won first prize at the Francois Shapira Competition in Israel and at the first San Antonio International Competition. He also won the Maurice M. Clairmont Piano Prize and the America Israel Cultural Foundation's Norry scholarship. Rechtman is recognized as a composer of note, and Zubin Mehta and Lorin Maazel have each commissioned and performed Rechtman's compositions. *Sailor's Rhapsody*, a composition for piano and orchestra, has been

performed by numerous orchestras, and his chamber work *Three Movements for Cello and Piano* has had performances in Washington at the Kennedy Center and in New York City's Weill Hall. Ilan Rechtman's works are published by Theodore Presser Company and are released on the Omega/Vanguard, Meridian, MMC, Newport Classics, and Well Tempered Productions labels.

Karen Reedy grew up in the Washington (DC) area and received her BFA in dance from George Mason University at the age of 19. In Washington, Reedy appeared 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. Reedy has staged Eric Hampton's work at The Juilliard School, where she has also acted as a rehearsal director for the works of Jirí Kylián and Hans van Mannen. Since 2000, she 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 continued as a scholarship student at the Alvin Ailey American Dance Center. She is a member of the Step's Scholarship Ensemble and Dance Anonymous. Reiner is also a ballroom competitor, actor, sculptor, and clothes designer. She has appeared with MMDG in *The Hard Nut* since 1999, and in *L'Allegro, il Penseroso ed il Moderato* since 2001.

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

Susan Riddie (*costume designer*). With Mark Morris Dance Group: *Grand Duo, Bedtime, Beautiful Day, Home, Lucky Charms, World Power, Excursion to Grenada: A Calypso Ballet, A Spell, Somebody's Coming To See Me Tonight, Polka*. Ballet Hispanico/Ramon Oller: *Tears for*

Violetta, Good Night Paradise. Gina Gibney Dance: *Incidence of Light, Landings, The Wild Things*. Infinity Dance: *Gilcbrest – A Highland Ballet, After All*. Metropolitan Opera Guild: *Barber of Seville*. Associate to Ann Hould-Ward: *Othello*, American Ballet Theatre; *Little Me*, The Roundabout; *Dream*, The Royale.

Stefan Schatz (*percussion*) is a 1995 graduate of New York's prestigious New School Jazz and Contemporary Music Program, with degrees in performance and creative writing. He has performed with some of the finest names in jazz, including Dakota Staton, Jon Hendricks, Milt Hinton, Mark Turner, Ray Bryant, and Buster Brown. As a member of The Glenn Miller Orchestra and an accompanist for the dance troupe Manhattan Tap, Schatz toured extensively throughout the United States, Canada, Central and South America, and Europe. In 1998, he was featured in a jazz trio and traveled to over 30 different countries on the Crystal Symphony World Cruise. Schatz has studied with Vernel Fournier, Marvin "Bugaloo" Smith, Kenny Washington, Lewis Nash, and Bernard Purdie.

Andrea Schultz (*violin*) currently performs and tours with a number of groups, including the Cabrini Quartet, New York Chamber Ensemble, Sequitur, Brandenburg Ensemble, and the Orchestra of St. Luke's. She has also appeared with the Apple Hill Chamber Players, Da Capo Chamber Players, Sospeso, Ensemble 21, Eberli Ensemble, Cygnus, Mostly Mozart, and the Limón Dance Company. Schultz has spent summers performing at the Tanglewood, Aspen, Ravinia, Caramoor, Vermont Mozart, and Cape May music festivals, as well as the Pundakit International Chamber Music Festival in the Phillipines. She has recorded for the Phoenix, CRI, and New World labels. A graduate of Yale University, she has also received an MM and Artist Diploma from the Cleveland Institute of Music and a DMA from SUNY Stony Brook.

Utafumi Takemura received her BFA from the State University of New York at Purchase and her MFA 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 was raised in San Diego, California, and 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. Taylor joined the Mark Morris Dance Group in 2002.

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

The UC Chamber Chorus is an ensemble selected from among undergraduate and graduate students in the Berkeley campus community. Sponsored by the Department of Music, the ensemble has earned a fine reputation in the Bay Area, particularly for its performances of early, contemporary, and Slavic music. The Chorus has premiered works by such noted composers as Elinor Armer, Morton Feldman, Lou

Harrison, Jorge Liderman, and John Thow. This November, under the direction of Vance George and Kelly Crandell, the Chorus will premiere a new version of Meredith Monk's *Book of Days*. Performances of early music have included regular appearances with Philharmonia Baroque Orchestra. The Chorus' recordings include the Grammy-nominated Handel *Susanna*; *Icons of Slavic Music*; and a newly released recording of Dufay's *Missa Ave regina celorum* on the Sanglier label (a subsidiary of Wild Boar Records).

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

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. Vinson 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, and has been dancing with Mark Morris since 1994.

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

ABOUT THE ARTISTS

MARK MORRIS DANCE GROUP STAFF

Production

Johan Henckens, *technical director*
A.J. Jackson, *assistant technical director*
Nicole Pearce, *lighting supervisor*
Perchik Miller, *sound supervisor*
Katherine McDowell, *wardrobe supervisor*

Administration

Aaron Mattocks, *company manager*
Karyn La Scala, *studio manager*
Kathleen Cannucci, *administrative assistant*
José Suarez, *facility manager*
Luis Mandry, *facility maintenance*
Marc Castelli, *receptionist*

Education

Eva Nichols, *director of education*
Diane Ogunusi, *school administrator*

Finance

Lynn Wichern, *fiscal administrator*
Elizabeth Fox, *finance manager*
Jay Selinger, *fiscal assistant*

Development/Marketing

Rob Handel, *director of foundation and corporate relations*
Alexandro Pacheco, *director of membership and special events*
Erin Dadey, *marketing manager*
Milena Hamm, *intern*

Michael Mushalla (Double M Arts & Events),
booking representation
Dan Klores Communications, *public relations and marketing*
Mark Selinger (McDermott, Will & Emery),
legal counsel
Kathryn Lundquist, CPA, *accountant*
David S. Weiss, MD (NYU-HJD Department of Orthopedic Surgery), *orthopedist*

Thanks to Maxine Morris.

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

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CHORUS ROSTER

UC Berkeley Chamber Chorus

Marika Kuzma, *director*

Soprano

Jayne Burket
Sarah Finley
Rebecca Gambatese
Marika Kuzma
Hestia Lucchese
Clarissa Lyons
Jamie Magno-Kuske
Marissa Matthews
Lauren Schekman
Amy Smith
Lisa Spivak

Alto

Elizabeth Baker
Deborah Benedict
Cecilia Cham
Rebecca Fong
Elizabeth Gallagher
Katherine Crowdon
Dorothy Reed
Aletha Schelby
Kumiko Takahashi
Yumi Thomas
Celeste Winant

Tenor

Michael Azevedo
Mike Eisenberg
Richard Fessler
Noah Guynn
Frank Jiang
Ian Kirk*
Stephen Leanos
Robin Lee
David Martinez
Matthew Oltman

Bass

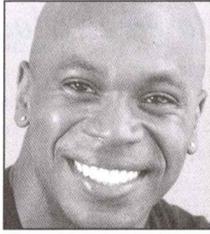
Philipp Blume
Woody Chang
Andrew Chung
Joseph Hammer
Bertram Hiscock
Carson Mah
Alexander McCormmach
Axel von Chee
Thomas Swartz

*assistant director

COMPANY MEMBERS



Craig Biesecker



Joe Bowie



Charlton Boyd



Rita Donahue



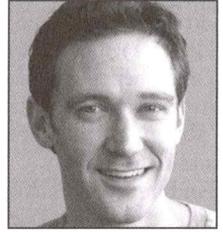
Marjorie Folkman



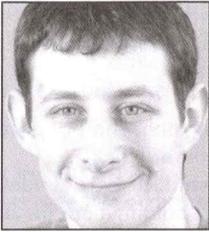
Shawn Gannon



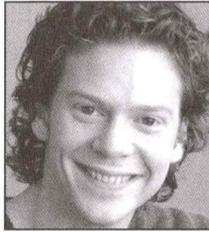
Lauren Grant



John Heginbotham



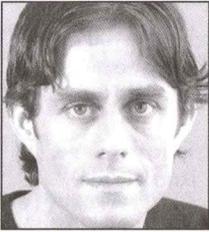
David Leventhal



Bradon McDonald



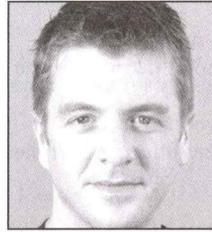
Amber Merkens



Gregory Nuber



Maile Okamura



Matthew Rose



Brynn Taylor



Julie Worden



Michelle Yard

All photos by Rosalie O'Connor

L'Allegro, il Penseroso ed il Moderato

by George Frideric Handel

Pastoral ode after poems by John Milton,
rearranged by Charles Jennens**PART THE FIRST****L'ALLEGRO***Accompagnato*

Hence, loathed Melancholy,
Of Cerberus, and blackest midnight born
In Stygian Cave forlorn
'Mongst horrid shapes, and shrieks,
and sights unholy,
Find out some uncouth cell,
Where brooding Darkness spreads his
Jealous wings,
And the night-Raven sings;
There under Ebon shades, and
low-brow'd rocks,
As ragged as thy Locks,
In dark Cimmerian desert, ever dwell.

IL PENSEROSO*Accompagnato*

Hence, vain deluding Joys,
Dwell in some idle brain,
And fancies fond with gaudy shapes
possess,
As thick and numberless
As the gay motes that people the
Sun Beams,
Or likest hovering dreams
The fickle Pensioners of Morpheus' train.

L'ALLEGRO*Air*

Come, thou Goddess fair and free,
In heav'n yclept Euphrosyne;
And by men heart-easing Mirth,
Whom lovely Venus, at a birth,
With two sister-Graces more,
To ivy-crowned Bacchus bore.

IL PENSEROSO*Air*

Come rather, Goddess, sage and holy;
Hail, divinest Melancholy,

Whose saintly visage is too bright
to hit the sense of human sight;
Thee bright-hair'd Vesta long of yore,
To solitary Saturn bore.

L'ALLEGRO*Air*

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

Chorus

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

L'ALLEGRO*Air*

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

Chorus

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

IL PENSEROSO*Accompagnato*

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

Arioso

Come, but keep thy wonted state,
With even step, and musing gait;
And looks commencing with the skies,
Thy rapt soul sitting in thine eyes.

Accompagnato

There held in holy passion still,
 Forget thy self to marble, till
 With a sad leaden downward cast
 Thou fix them on the earth as fast.

Arioso

And join with thee calm Peace and Quiet,
 Spare Fast, that oft with gods doth diet,
 And hears the Muses in a ring
 Round about Jove's altar sing.

Chorus

Join with thee calm Peace and Quiet,
 Spare Fast, that oft with gods doth diet.

L'ALLEGRO*Recitative*

Hence, loathed Melancholy,
 In dark Cimmerian desert ever dwell
 But haste thee, Mirth, and bring with thee
 The mountain nymph, sweet Liberty.
 And if I give thee honor due,
 Mirth, admit me of thy crew

Air

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

IL PENSEROSO*Accompagnato*

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

Air

Sweet bird, that shun'st the noise of folly,
 Most musical, most melancholy!
 Thee, chantress, off the woods among,
 I woo to hear thy even-song.

Or, missing thee, I walk unseen,
 On the dry smooth-shaven green,
 To behold the wand'ring moon
 Riding near her highest noon.
 Sweet bird: *Da Capo*.

L'ALLEGRO*Recitative*

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

Air

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

IL PENSEROSO*Air*

Oft, on a plat of rising ground,
 I hear the far-off Curfew sound,
 Over some wide-water'd shore,
 Swinging slow, with sullen roar;
 Or if the air will not permit,
 Some still removed place will fit,
 Where glowing embers through the room,
 Teach light to counterfeit a gloom.

Air

Far from all resort of Mirth,
 Save the cricket on the hearth,
 Or the bellman's drowsy charm,
 To bless the doors from nightly harm.

L'ALLEGRO*Recitative*

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

Air

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

please turn page quietly

LIBRETTO

IL MODERATO

Air

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

L'ALLEGRO

Accompagnato

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

Air

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

Chorus

And young and old come forth to play
On a sunshine holyday,
till the livelong daylight fail,
Thus past the day, to bed they creep,
By whisp'ring wings soon lull'd asleep.

PART THE SECOND

IL PENSEROSO

Accompagnato

Hence, vain deluding Joys,
The brood of Folly, without father bred
How little you bested
Or fill the fixed mind with all your toys!
Oh! let my lamp, at midnight hour,
Be seen in some high lonely tow'r,
Where I may oft out-watch the Bear
With thrice-great Hermes, or unsphere
The spirit of Plato to unfold
What worlds, or what vast regions hold
Th'Immortal mind that hath forsook
Her mansion in this fleshly nook.

Air

Sometimes let gorgeous Tragedy
In scepter'd pall come sweeping by,

Presenting Thebes, or Pelops' line,
Or the tale of Troy divine;
Or what, though rare, of later age
Ennobled hath the buskin'd stage.

Recitative

Thus, Night oft see me in thy pale career,
Till inwelcome Morn appear.

L'ALLEGRO

Solo

Populous cities please me then,
And the busy hum of men

Chorus

Populous cities please us then,
And the busy hum of men,
Where throngs of knights and barons
Bold,
In weeds of peace high triumphs hold;
With store of ladies, whose bright eyes
Rain influence, and judge the prize
Of wit, or arms, while both contend
To win her grace, whom all commend.
Populous cities: *Da Capo.*

Air

There let Hymen oft appear
In saffron robe, with taper clear,
And pomp, and fest, and revelry,
With mask, and antique pageantry;
Such sights as youthful poets dream
On summer eyes by haunted stream.

IL PENSEROSO

Accompagnato

Me, when the sun begins to fling
His flaring beams, me goddess bring
To arched walks of twilight groves,
And shadows brown that Sylvan loves;
There is no close covert by some brook,
Where no profaner eye may look.

Air

Hide me from day's garish eye,
While the bee with honey'd thigh,
Which at her flow'ry work doth sing,
And the waters murmuring,
With such consorts as they keep
Entice the dewy-feather'd sleep;
And let some strange mysterious dream

Wave at his wings in airy stream
 Of lively portraiture display'd,
 Softly on my eyelids laid.
 Then as I wake, sweet music breathe,
 Above, about, or underneath,
 Send by some spirit to mortals good,
 Or th'unseen genius of the wood.

L'ALLEGRO*Air*

I'll to the well-trod stage anon,
 If Jonson's learned sock be on;
 Or sweetest Shakespeare, Fancy's child,
 Warble his native wood-notes wild.

Air

And ever against eating cares,
 Lap me in soft Lydian airs;
 Sooth me with immortal verse,
 Such as the meeting soul may pierce
 In notes, with many a winding bout
 Of linked sweetness long drawn out;
 With wanton heed, and giddy cunning,
 The melting voice through mazes running,
 Untwisting all the chains that tie
 The hidden soul of harmony

IL MODERATO*Duet*

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

IL PENSEROSO*Recitative*

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

Chorus

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

Air

May at last my weary age
 Find out the peaceful hermitage,
 The hairy gown and mossy cell,
 Where I may sit and rightly spell
 Of ev'ry star that Heav'n doth shew,
 And ev'ry herb that sips the dew;
 Till old experience do attain
 To something like prophetic strain.

Solo

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

Chorus

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

L'ALLEGRO*Air*

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

Air

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

Chorus

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

THE PLAYERS AND THEIR INSTRUMENTS

Philharmonia Baroque Orchestra

Nicholas McGegan, *music director*

Philharmonia's musicians perform on historically accurate instruments.

Below each player's name is information about his or her instrument's maker and origin.

VIOLIN

Lisa Weiss, *Concertmaster*
R. Ballantyne, Glasgow, Scotland,
1856

Elizabeth Blumenstock[†]
Desiderio Quercetani, Parma, Italy,
1995; after Antonio Stradivari,
Cremona, Italy

Zachary Carretin
Mattieu Hardie, Edinburgh, Scotland,
1811

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

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

Katherine Kyme
Carlo Antonio Testore, Milan,
Italy, 1720

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

Carla Moore
Johann Georg Thir, Vienna,
Austria, 1754

Maxine Nemerovski
Timothy Johnson, Bloomington,
Indiana, 1999; after A. Stradivari

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

Laurie Young Stevens
Joseph Heaps, London,
England, 1854

VIOLA

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

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

Lisa Grodin
Mathias Eberl, Salzburg,
Austria, 1680

Ellie Nishi
Egedius Klotz, Mittenwald, Germany,
1796

VIOLONCELLO

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

Phoebe Carrai
Anonymous, Italy, 1690

Farley Pearce
Armando Altavilla, Naples, Italy,
1924; after Ferdinand Gagliano, 18th
century

BASS

Michelle Burr *
Joseph Wrent, Rotterdam,
Holland, 1648

Kristin Zoernig
Anonymous, Germany

FLUTE

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

OBOE

Marc Schachman *
H. A. Vas Dias, Decatur, Georgia,
1977; after T. Stanesby, England,
c. 1710

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

BASSOON

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

Marilyn Boenau
Paul Hailperin, Zell i.W., Germany,
1999; after Deper

HORN

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

TRUMPET

John Thiessen *
Stephen Keavy & Robert Vanryne,
Oxford, England, 1987; after
Anonymous, Nuremberg,
Germany, c. 1720

Fred Holmgren
Frank Tomes, London, England, 1997;
after Johann Leonhard Ehe III,
Nuremberg, Germany, 1746

TIMPANI

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

ORGAN

Charles Sherman
Instrument TBD

HARPSICHORD

Charles Sherman
Instrument TBD

* Principal

[†] Principal Second Violin

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