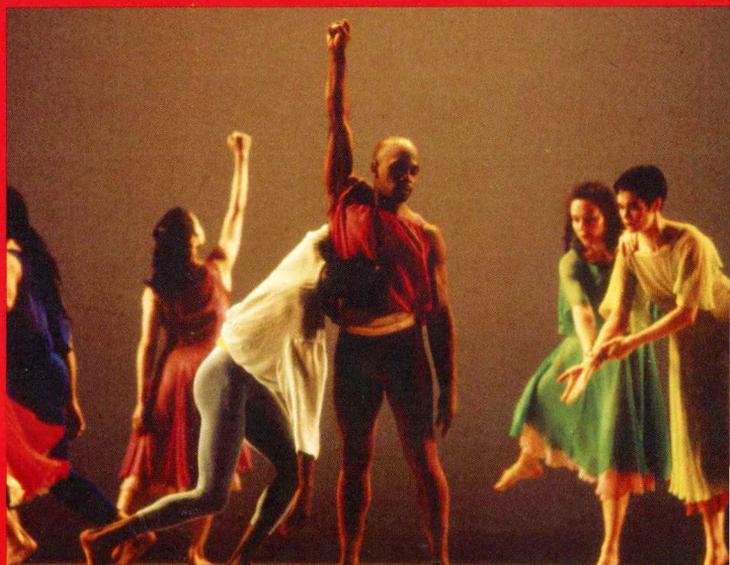


# RAVINIA FESTIVAL 2005

Ravinia on Tour:  
Mark Morris Dance Group

Book 11 • August 22 - August 28



International Festival of the Arts  
June 7 - September 10, 2005



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# RUTH PAGE FESTIVAL OF DANCE



Ruth Page and Harald Kreutzberg ca. 1935

In 1926 Ruth Page became the premiere danseuse and choreographer for Ravinia Opera, a predecessor of the Ravinia Festival. In her memoirs she writes, "I worked hard at Ravinia, and learned a great deal as I was both choreographer and dancer and had to organize the whole dance department." In 1991 Page, a Chicago and international cultural icon, died. To commemorate her important association with the Ravinia Festival, The Ruth Page Foundation endowed a week annually for the presentation of dance at Ravinia—the Ruth Page Festival of Dance.

Performances from this summer's Ruth Page Festival of Dance include celebrated artists on the Ravinia stages of Bennett • Gordon Hall and Martin Theatre, as well as the off-site performance by the

Mark Morris Dance Group at the Harris Theater for Music and Dance in Chicago.

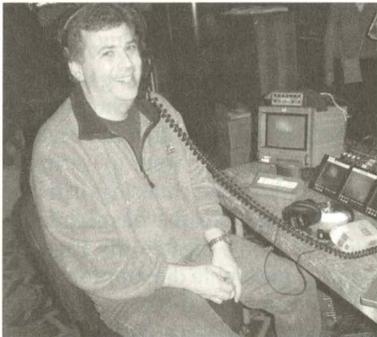
## The 2005 Ruth Page Awards

The Ruth Page Foundation and the Ruth Page Award Selection Committee are pleased to announce that they have selected two recipients for the 2005 Ruth Page Award. Margaret L. Nelson, lighting designer, technical director and educator, along with Scott Silberstein, co-founder of HMS Media, producer and writer, were unanimously chosen by the committee because of their dedication to dance excellence, education, documentation and promotion of the art form in Chicago.

As part of the closing festivities of the Ruth Page Festival of Dance, the 2005 Ruth Page Awards will be presented on stage at the off-site performance by the Mark Morris Dance Group at the Harris Theater on Sunday, August 28. The awardees will be recognized prior to the 7 p.m. performance of the Chicago premiere of Mark Morris's *L'Allegro, il Penseroso ed il Moderato*, a full-evening work set to Baroque music.

# RUTH PAGE FESTIVAL OF DANCE

The 2005 Ruth Page Award Selection Committee felt that to truly honor Ms. Page, the honorees would have to closely embody her spirit. Margaret Nelson has demonstrated an incredible passion for dance during her career. In addition to her lighting design work and technical expertise, she is also a teacher who has trained a number of technicians who not only light dance, but learn to appreciate it as well. Her aesthetic and love of dance have been passed on to all of her students, building a network of trusted dance support technicians who work with dance companies of all sizes. Nelson's design projects and production management have taken her to every state in the USA and six continents. She has taught lighting master classes from Northwestern University to Duluth, MN, to Montevideo, Uruguay.

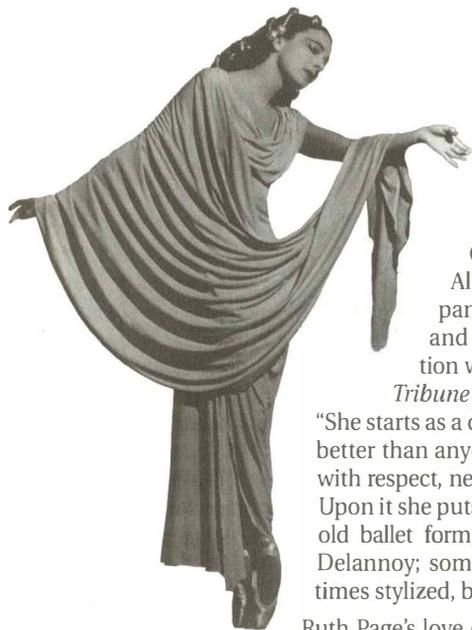


Scott Silberstein has also had a prominent role in the Chicago dance community. From the very beginning, Scott and his video production company, HMS Media, have helped in the documentation and archiving of the dance community's artistic product, making it affordable for even small dance companies and individual choreographers to document their work. Often referred to as a "librarian of Chicago dance," Silberstein most recently produced a 13-part video documentary for WTTW/Channel 11, "The Chicago

Dance Project," HMS's first full-length series that featured over 40 Chicago dance companies, making the entire Chicago dance community visible to a larger audience.

Given annually to one or two people or organizations, the Ruth Page Award includes a monetary gift and is a unique opportunity for The Ruth Page Foundation to acknowledge or help further an individual's or organization's artistic momentum. The award also continues the tradition of honoring those in the Chicago dance community whose contributions to dance share Ruth Page's passion, artistry and vision. She was a pioneer in the field of dance, creating fully produced works, choreographing operas and bringing dance to new locations and to new audiences. Ruth Page was also an educator and a benefactor, dedicated to promoting dance in all its forms to a wide audience. She created an internationally recognized dance school and foundation dedicated to excellence in dance training and the support of dance artists.

# RUTH PAGE FESTIVAL OF DANCE



## Ruth Page (1899 - 1991)

For many, Ruth Page and Chicago dance are synonymous. Her performing career spanned classical and avant-garde ballet to Broadway. In 1924 Ruth Page came to Chicago and became premier dancer for the Allied Arts Project, an avant-garde ballet company that was exploring new ideas in music and set design. In 1926 Page began her association with Ravinia. The music critic of the *Chicago Tribune* at that time wrote of her work at Ravinia:

"She starts as a dancer by being a musician. She uses music better than anyone else in her profession, and she treats it with respect, neither distorting it nor making awkward cuts. Upon it she puts the pattern of her dance, sometimes in the old ballet form, like the pretty little *Cinderella* by Marcel Delannoy; sometimes fantastic, like Ravel's *Waltz*; sometimes stylized, but always effective and exciting."

Ruth Page's love of new ideas began expressing itself as she developed her talent for choreography. She choreographed some of the first pieces to use American themes and expanded the traditional classical movement vocabulary in her works. In 1932 she went to Germany to study modern dance with Harold Kreutzberg. Rather than choosing to draw distinctions between ballet and modern dance, Page saw creative possibilities. She returned to Chicago in 1934 and, with Bentley Stone, created the Page-Stone Ballet. In 1954 she became choreographer and ensemble director for the Lyric Theater, now the Lyric Opera. Always the innovator, she began turning operas into full-length ballets, the most famous of which is *The Merry Widow*, which has been telecast on PBS.

In 1973 Page founded the Chicago Ballet. For many years this company performed works that reflected her broad perspective: the classical *Aurora's Wedding*, modern dance innovator Doris Humphrey's *Water Study*, and many of Page's own works. Perhaps her most famous work is *The Nutcracker*, which for years was performed annually in Chicago. Dance critic Ann Barzel stated, "As a charming performer, Ruth Page gave pleasure to the public. To the dancers who worked with her, she gave professional training and artistic opportunities. To the history of dance, she left several chapters of innovation. To Chicago, she has bequeathed the Ruth Page Foundation, the fine dance center with the school directed by Larry Long, the theater, a library and studios. And to the world of dance, she left a legend."

8PM AUGUST 26; 7:30PM AUGUST 27; 2 & 7PM AUGUST 28  
FIRST RAVINIA PERFORMANCES AT THE HARRIS THEATER

GEORGE FRIDERIC HANDEL  
L'ALLEGRO, IL PENSEROSO  
ED IL MODERATO

*Pastoral ode after poems by JOHN MILTON,  
rearranged by CHARLES JENNENS*

MARK MORRIS DANCE GROUP  
(Ravinia Festival debut)

MUSIC OF THE BAROQUE  
(Ravinia Festival debut)

NICHOLAS McGEGAN, *Conductor*

**Choreography:** Mark Morris

**Set Design:** Adrienne Lobel

**Costume Design:** Christine Van Loon

**Lighting Design:** James F. Ingalls

**Vocalists**

CHRISTINE BRANDES, *Soprano*

DOMINIQUE LABELLE, *Soprano*

JOHN McVEIGH, *Tenor*

PHILIP CUTLIP, *Baritone*

**Dancers**

CRAIG BIESECKER, SAMUEL BLACK\*, JOE BOWIE, CHARLTON BOYD, ELISA CLARK\*, AMBER DARRAGH, RITA DONAHUE, NICHOLAS DURAN\*, LORENA EGAN, MARJORIE FOLKMAN, EMILY GAYESKI, LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL, THERESA LING\*, BRADON McDONALD, GREGORY NUBER, MAILE OKAMURA, JUNE OMURA, KAREN REEDY, KEVIN SCARPIN, KANJI SEGAWA, UTA FUMI TAKEMURA, NOAH VINSON, AARON WALTER, SETH WILLIAMS, JULIE WORDEN, MICHELLE YARD

\*understudy

*There will be one 20-minute intermission.*

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

The Ravinia Festival Association expresses its appreciation  
to the **Port, Washlow and Errant families** and **The Boeing Company** for  
their generous sponsorship of these performances.

## Overture:

G. F. Handel: Concerto Grosso in G Major, op. 6, no. 1 (*A tempo giusto*—*Allegro*)

Tonight's performance is presented as part of  
**The Ruth Page Festival of Dance,**  
 an annual series of performances presented by Ravinia honoring  
 one of Chicago's most celebrated dancers of all time.

## PROGRAM NOTES

**GEORGE FRIDERIC HANDEL (1685-1750)**

*L'Allegro, il Penseroso ed il Moderato*



George Frideric Handel  
 by Thomas Hudson  
 (1756)

Handel exhibited admiration and respect for the traditions of his adopted homeland in many ways, but none showed greater artistic deference than his musical settings of verses by England's most celebrated poet, John Milton (1608-74). Milton's dramatic *Samson Agonistes* formed the basis of Newburgh Hamilton's libretto for the oratorio *Samson*, which Handel composed in 1741. Hamilton interspersed other Milton poems to create an emotionally complex portrayal of the Biblical hero. Once he had completed the magnificent *Samson* score, Handel traveled to Dublin to produce another new oratorio—*Messiah*. Five years later Hamilton again drew verses from Milton, this time the exalted pastoral poem *Comus*, for the libretto for

Handel's propagandist *Occasional Oratorio*.

Despite the musical achievements of those works, particularly *Samson*, the composition that most successfully captured the elegance and profundity of Milton's poetry is *L'Allegro, il Penseroso ed il Moderato*. Handel conceived this pastoral ode during the trying winter of 1739-40, as England was beset by the outbreak of war with Spain and extreme winter weather forced the temporary closure of London theaters. Working with typical haste, he wrote the entire score between January 19 and February 9, 1740. The new ode premiered February 27 at Lincoln's Inn Fields on a program with two Op. 6 *concerti grossi* and the new Organ Concerto in B-flat Major, Op. 7, No. 1, which showcased the theater's grand organ with pedals (unlike Covent Garden's manual-only instrument). Vocal soloists on that occasion were soprano Signora Francesina (a.k.a. Elisabeth Duparc), the boy soprano son of organist John Robinson and Ann Turner Robinson, countertenor Mr. Russell, tenor John Beard and bass Thomas Reinhold.

Charles Jennens, a name remembered as librettist for the oratorios *Saul* and *Messiah*, masterfully crafted the text for *L'Allegro, il Penseroso ed il Moderato*. Milton's two pastoral odes *L'Allegro* and *Il Penseroso* comprise 328 lines in which the great English poet portrayed "The Cheerful Man" and "The Pensive Man."

Jennens enhanced the dramatic impact of these verses by excising approximately 100 lines and by intermingling Milton's remaining verses. This masterful feat of literary transformation—pastoral poem into dramatic libretto—inspired some of Handel's most effective (though relatively unknown) music.

To further resolve the two contrasting moods, Jennens wrote a final segment—*Il Moderato* ("The Moderate Man")—in pseudo-Miltonian verse, an idea perhaps suggested by Handel. The organ concerto performed during the intermission preceding *Il Moderato* would have drawn additional attention to this moderation of temperaments. After a 1741 performance of *L'Allegro, il Penseroso ed il Moderato* in Dublin, Handel sent compliments to Jennens: "I assure you that the words of the Moderato are vastly admired." The librettist's real achievement was a skillful suppression of any contentious Puritanical dogma in Milton's two poems while molding a more universal message: "Thy Pleasures, Moderation, give: In them alone we truly live."

—Program notes © Todd E. Sullivan 2005

## BIOGRAPHIES

**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 to 1991 he was director of dance at the Théâtre Royal de la Monnaie in Brussels. 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. Much in demand as a ballet choreographer, Morris has created five 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 repertoires of the Geneva Ballet, New Zealand Ballet, English National Ballet and England's Royal Ballet, and he has directed and choreographed opera productions for the New York City Opera, English National Opera and the Royal Opera at 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, Bowdoin College and George Mason University. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001 Marlowe & Company published *Mark Morris's L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.



**MARK MORRIS DANCE GROUP (MMDG)**, now celebrating its 25th anniversary, 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 U.S. and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988 the group was invited to become the national dance company of Belgium 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 U.S. and at major international festivals. It appears regularly in Berkeley, CA; Boston, MA; Fairfax, VA; Seattle, WA; Urbana, IL; and at the Jacob's Pillow Dance Festival in Becket, MA. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has returned to both festivals annually. 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 MMDG; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs* and the 2002 dance *Kolam*, created for The Silk Road Project. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the U.K.'s *South Bank Show*. In fall 2001 MMDG opened the Mark Morris Dance Center in Brooklyn, New York, the company's first permanent headquarters in the U.S., housing rehearsal space for the dance community and outreach programs for local children, as well as a school offering dance classes to students of all ages.

**NICHOLAS MCGEGAN**, *Conductor*



Conductor Nicholas McGegan is one of the world's leading authorities on Baroque and Classical music. His repertoire encompasses not only such Baroque masters as Handel, Rameau, Bach and Vivaldi, but also Mozart and Haydn, the complete symphonies of Beethoven, and extends to Stravinsky, Britten, Tippett and Glass. McGegan's itinerary includes appearances on many of the world's most illustrious podiums. In the United States these include regular visits to Atlanta, Chicago,

Los Angeles, New York, Philadelphia and Saint Louis; and in Europe no season goes by without visits to London, Glasgow, and Amsterdam. He appears regularly at the Hollywood Bowl and at the Aspen, Ravinia, and New York's Mostly Mozart festivals. A recent highlight at Ravinia was *Los Sazones*, Vivaldi's *Four Seasons* adapted for orchestra and salsa band by Jimmy Bosch. He frequently collaborates with Mark Morris and this year will conduct Handel's *L'Allegro, il Penseroso ed il Moderato* with the Mark Morris Dance Group at Mostly Mozart. McGegan, known to nearly everyone who meets him as "Nic," has a long association with the San Francisco-based Philharmonia Baroque Orchestra (PBO), with whom he celebrates 20 years as music director in 2005. Since 1990, he has also been artistic director of Germany's International Handel Festival in Göttingen—the world's oldest festival celebrating Handel and his music. His Göttingen performances have resulted in more than a dozen notable

recordings of Handel's operas, including the *Gramophone* Award-winning *Ariodante*, and his extensive discography also includes more than 30 recordings with PBO, including the recently released premiere recording of Alessandro Scarlatti's *Vespers for St. Cecilia*. This is Nicholas McGegan's fourth appearance at Ravinia Festival, where he first conducted in 2002.

### **CHRISTINE BRANDES**, *Soprano*

Soprano Christine Brandes's concert and operatic engagements have taken her to many of the world's most prestigious venues. She has appeared as Dalinda in Handel's *Ariodante* with the Houston Grand Opera and the San Diego Opera, and she has also performed the roles of Dorinda in Handel's *Orlando* and Galatea in his *Acis and Galatea* with the Glimmerglass Opera. Additionally, she has appeared in productions with the New York City Opera, Opera Pacific, San Francisco Opera, the Opera Theatre of St. Louis and with the opera companies of Philadelphia, Montreal and Quebec. In concert she has performed with the Chicago Symphony Orchestra, in John Adams's *El Niño* with the Tokyo Symphony Orchestra, Mozart's Requiem with the Cleveland Orchestra, Mahler's Symphony No. 4 with the Milwaukee Symphony and Handel's *Messiah* with the Toronto Symphony and the Minnesota Orchestra. Also among Brandes's career highlights are performances at the Kennedy Center with the National Symphony Orchestra. Her recent engagements include performances as L'amour and La Folie in Rameau's *Platée* with the New York City Opera and a premiere of a Melinda Wagner piece with members of the Chamber Music Society of Lincoln Center, as well as performances with the Chamber Orchestra of Philadelphia, the National Symphony, Orpheus Chamber Orchestra, the Houston Grand Opera and others. Tonight marks Christine Brandes's Ravinia Festival debut.



### **DOMINIQUE LABELLE**, *Soprano*

Born in Montreal, Dominique Labelle first came to international attention as Donna Anna in Peter Sellars's production of Mozart's *Don Giovanni* and has since performed with many of the major American orchestras under such conductors as Pierre Boulez, Leonard Slatkin, Bernard Haitink, Sir Roger Norrington, Kurt Masur and Seiji Ozawa. Labelle's concert highlights include performances of Mahler's Symphony No. 2, Poulenc's *Stabat Mater* and Ravel's *L'Enfant et les Sortilèges*, as well as Beethoven's *Missa Solemnis* and Symphony No. 9, both with the late Robert Shaw. She has also toured Asia with Kurt Masur and the New York Philharmonic in performances of Beethoven's Symphony No. 9. Specializing in the music of Handel, Labelle performed the modern-day premiere of his recently discovered *Gloria* at the International Handel Festival Göttingen with the Philharmonia Baroque Orchestra. Her most recent operatic appearances include the title role of Donizetti's *Lucia di Lammermoor* in Seattle and Boston, Violetta in Verdi's *La traviata* in Boston and the title role of



Handel's *Roselinda* at the Handel Festival Göttingen. In recital Labelle has appeared at Carnegie Hall's Weill Recital Hall, Lincoln Center, the 92nd Street "Y," the Vocal Arts Society in Washington (D.C.) and in various concert halls in Boston, Montreal, Moscow, Quebec and London. With a discography that spans repertoire from the 17th to 21st centuries, Labelle has recorded for the Virgin Veritas, Deutsche Harmonia Mundi, RCA, Koss, Denon, New World and Musica Omnia labels. Her recording of Handel's *Arminio* won the 2002 Handel Prize, and she is also a national winner of the Metropolitan Opera competition and a recipient of the George London Foundation Award. Tonight marks Dominique Labelle's Ravinia Festival debut.

### JOHN McVEIGH, *Tenor*



John McVeigh is a graduate of the Eastman School of Music and currently studies with Rita Shane. Also a graduate of the Houston Grand Opera Studio, McVeigh created the role of Will Tweedy in the world premiere of Carlisle Floyd's *Cold Sassy Tree* with that company. McVeigh's other appearances with the Houston Grand Opera include Tamino in Mozart's *Die Zauberflöte*, Henrik in Sondheim's *A Little Night Music*, Missail in

Mussorgsky's *Boris Godunov*, Elder Hays in Floyd's *Susannah* and the voice of Jack in the world premiere of Michael Daugherty's *Jackie O*. He made his Metropolitan Opera debut in the fall of 1997 as Pang in Puccini's *Turandot* and returned as Little Bat in *Susannah*, conducted by James Conlon. Also among McVeigh's career highlights are his debuts with the Lyric Opera of Chicago and the Los Angeles Music Center Opera in the role of the Novice in Britten's *Billy Budd*. His European opera debut took place at Opéra de Montpellier as Teseo in Traetto's rarely-performed *Ippolito & Aricia*. With the Glimmerglass Opera he has appeared as Acis in a production of Handel's *Acis and Galatea*, and he has also appeared in various productions with the New York City Opera. He has sung with the Minnesota Orchestra in performances of Beethoven's *Missa Solemnis* and with the Houston Symphony in performances of Handel's *Messiah*. He has also performed *Messiah* with the Minnesota Orchestra, Detroit Oratorio Society, the Austin Symphony and the Masterworks Chorus at Carnegie Hall. In recent seasons McVeigh has premiered Carlisle Floyd's *Soul of Heaven* for piano and tenor and performed Mozart's Mass in C Minor with the St. Paul Chamber Orchestra, in addition to performing Philip Glass's Symphony No. 8 with the Brooklyn Philharmonic. John McVeigh made his Ravinia debut in 2002 as Henrik in Sondheim's *A Little Night Music*, and now returns for his second festival season.

### PHILIP CUTLIP, *Baritone*

A native of Washington state, baritone Philip Cutlip has appeared with many of the leading American orchestras, including the Atlanta Symphony, Houston Symphony, New World Symphony, National Symphony and St. Paul Chamber Orchestra; upcoming engagements include debuts with the Milwaukee and Detroit symphonies, as well as San Francisco Opera. He has performed as a soloist in Handel's *Messiah* at such prestigious venues as the Kennedy Center

and Carnegie Hall. An accomplished interpreter of contemporary repertoire, Cutlip has performed such works as Britten's *War Requiem* and Orff's *Carmina Burana* with the Bangor Symphony, Aaron J. Kernis's *Bright Sky, Infinite Sky* with the Minnesota Orchestra Chamber Players and Bernstein's *Songfest* and *Dybbuk* with the Eos Orchestra. His operatic roles have included Aeneas in Purcell's *Dido and Aeneas* with Concert Royal, the title role of Mozart's *Le nozze di Figaro* with Wolf Trap Opera and the Banff Opera Centre, the title role of Mozart's *Don Giovanni* with the New York City Opera, and Harlequin in Richard Strauss's *Ariadne auf Naxos* with the Seattle Opera and the Gran Teatre Del Liceu in Barcelona. A frequent collaborator with various dance companies, Cutlip has appeared with the New York City Ballet performing works by Ives, the Hamburg Ballet performing Bernstein's *Dances* and on European and American tours of Philip Glass's *Les Enfants Terribles*, the recording of which was released by Nonesuch. In 2002 he appeared at Lincoln Center with the Mark Morris Dance Company in performances of Handel's *L'Allegro, il Penseroso, ed il Moderato* and *Acis and Galatea*, both conducted by Nicholas McGegan. He has also appeared at the Tisch Center for the Arts, the 92nd Street "Y" and Carnegie's Weill Recital Hall. Tonight marks Philip Cutlip's Ravinia Festival debut.



**ADRIANNE LOBEL** (*set designer*) has collaborated with for Mark Morris on *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); and *Orfeo ed Euridice* (BAM-NY, US tour). Her set designs for Broadway include *On the Town*, *The Diary of Anne Frank*, Tony Award-winning *Passion* and *Twelve Dreams* (Lincoln Center). Other credits include *Lady in The Dark* (Royal National Theatre, London) and *Street Scene* (Houston Grand Opera). Projects she has collaborated on with director Peter Sellars are *The Rake's Progress* (Châtelet, 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); and *The Mikado* (Chicago Lyric Opera). Among her awards are Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy and Jefferson Award and Drama Desk. Lobel teaches graduate set design at NYU and recently produced and designed *A Year with Frog and Toad*, a new musical 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* at the New York City Opera and the Royal Opera; *Dido and Aeneas*; *The Hard Nut*; the first White Oak Dance Project tours; *Ein Herz* for the Paris Opéra Ballet; and *Maelstrom*, *Pacific* and *Sandpaper Ballet* for San Francisco Ballet. For the Boston Ballet he has designed Christopher Wheeldon's *The Four Seasons*, Lila York's *Celts*, and *Nine Lives* and *Resurrection*, choreographed by Daniel Pelzig. Recent work includes *The Elephant Man* on Broadway, *War and Peace* at the Metropolitan Opera, *Counter/Part* choreographed by Jim Vincent for Hubbard Street Dance Chicago and *L'Amour de Loïn* directed by Peter Sellars at Santa Fe Opera, Théâtre du Châtelet-Paris and the Salzburg Festival. He often collaborates with Beth Burns and the Saint Joseph Ballet.

**CHRISTINE VAN LOON** (*costume designer*) was born in Hoeilaart, Belgium, and has studied commercial art as well as 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. Van Loon has designed the costumes for several Mark Morris productions, including *Dido and Aeneas*.



**CRAIG BIESECKER**, from Waynesboro, PA, received a BS in music education from West Chester University of Pennsylvania. 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. He joined the Mark Morris Dance Group in 2003.



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



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



**AMBER DARRAGH** began her dance training with Nancy Mittleman in Newport, OR. 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. Darragh joined the Mark Morris Dance Group in 2001.



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

**LORENA EGAN** began her training at the Phoenix School of Ballet in Arizona. She received her BFA from The Juilliard School in 1998. Egan joined the Pascal Rioult Dance Theater in 1999 and was an integral part of the company for five years before joining MMDG as an apprentice in February 2005.



**MARJORIE FOLKMAN** began dancing for Mark Morris in 1996. She graduated *summa cum laude* from Barnard College and has attended Columbia University's graduate program in American studies. She has also danced with Amy Spencer and Richard Colton, Kraig Patterson, Neta Pulvermacher, Sally Hess, Ellen Cornfield, the Repertory Understudy Group for the Merce Cunningham Dance Company and Sara Rudner.



**EMILY GAYESKI**, from Rochester, NY, received her BFA from the North Carolina School of the Arts. She has danced with the Carolyn Dorfman Dance Company, bopi's black sheep, dances by Kraig Patterson and in Mark Morris's *L'Allegro, il Penseroso ed il Moderato* and *The Hard Nut*.



**LAUREN GRANT** was born in Highland Park, IL, and began dancing at age 3. 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, AK, and graduated from The Juilliard School in 1993. Heginbotham has performed with Susan Marshall and Company, John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. His choreography is featured in the performances and *Emerge* music video of recording artists Fischerspooner. He joined the Mark Morris Dance Group in 1998.



**DAVID LEVENTHAL**, raised in Newton, MA, graduated from Brown University in 1995 with honors in English literature. He 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.



**BRADON McDONALD** received his BFA from The Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. McDonald joined the Mark Morris Dance Group in 2000.





**GREGORY NUBER** is a graduate of Arizona State University, where he studied acting and dance. He 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.



**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 danced with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel and many others. Okamura began working with MMDG in 1998 and became a company member in 2001.



**JUNE OMURA** spent her first six years in New York City, then grew up in Birmingham, AL. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English, and has been dancing for Mark Morris since 1988.



**KAREN REEDY** grew up in the Washington, D.C., area and received her BFA in dance from George Mason University at the age of 19. In Washington she performed with Eric Hampton Dance and D.C. Dance Theater, among others, as well as performing and staging her own choreography. In New York she has danced with Louis Johnson, Sue Bernhard, Patricia Kenny and Robert Battle, and she continues to perform frequently with the Mark Morris Dance Group. Reedy has assisted such choreographers as Jiri Kylian, Hans van Mannen, Eric Hampton, Robert Battle and Nacho Duato at The Juilliard School, and her choreography has been seen throughout the New York and Washington, D.C., areas.



**KEVIN SCARPIN** was born in Cypress, CA. He began his dance training at UC Berkeley while studying rhetoric and comparative ethnic studies, and continued his dance training at North Carolina School of the Arts, where he received his BFA. In New York he currently dances with the Sean Curran Company (2000) and has worked professionally with choreographers Lar Lubovitch, Doug Varone, Bill Young, Alan Good, Pat Catterson, Scott Rink and Larry Kiegwin. He has also danced in several productions at the Metropolitan Opera Ballet and New York City Opera Ballet.

Scarpin studied on scholarship at the Merce Cunningham Studio and trains in New York with ballet teacher Janet Panetta. He began working with MMDG in 2002 as an understudy in *L'Allegro, il Penseroso ed il Moderato*.

**KANJI SEGAWA** began his dance training with his mother Erika Akoh in Japan. He was granted a Japanese government scholarship for artists to study at the Ailey school. He has been a member of Ailey II, Jennifer Muller/The Works and Peridance Ensemble and is currently a member of Battleworks Dance Company. He first performed with MMDG in 2004.



**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 Spain, France and Portugal. She currently dances with Wil Swanson/DanceWorks.



**NOAH VINSON** received his BA in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert and Brian Jeffrey. In New York he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He has been working with the Mark Morris Dance Group since 2002 and became a company member in 2004.



**AARON WALTER** graduated from Ohio State University with a BFA in dance performance in June 2003. He started his training at The High School for the Performing and Visual Arts in Houston, Texas. While there, he was a senior company member of the Texas Tap Ensemble. In New York he has performed with KickStand Dance and worked with Scott Cohen and Lisa Race in addition to his work with MMDG.



**SETH WILLIAMS** was raised in Davis, California, where he danced with Pamela Trokanski. He graduated *magna cum laude*, with degrees in comparative literature and dance, from the University of California at Irvine, where he performed in the ballets of David Allan and worked extensively with Donald McKayle. He has appeared with a variety of companies, working most frequently with the Seán Curran Company and the New York Baroque Dance Company, for which he reconstructs 18th-century ballets from the Feuillet notation.



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





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

## MUSIC OF THE BAROQUE

Music of the Baroque was first established in 1972 by its founding music director, Thomas S. Wikman, as a program of the choir of Chicago's Church of St. Paul and the Redeemer in Hyde Park. From its church-choir roots, Music of the Baroque has evolved into a renowned professional chorus and orchestra specializing in the performance of 17th- and 18th-century works. Over the past three decades the ensemble has performed premieres and revivals of many early masterpieces—among them Claudio Monteverdi's 1610 Vespers, Telemann's *Day of Judgment*, Mozart's *Idomeneo*, numerous Handel operas and oratorios, and major choral works by Bach. Under the direction of Music Director Jane Glover since 2002, Music of the Baroque began performing at Chicago's new Harris Theater for Music and Dance in 2004. As the first professional chorus in America to have its own regularly scheduled nationwide broadcast series, the ensemble can be heard frequently on WFMT Radio.

### SOPRANO

Laura Amend  
Sarah Beatty  
Alyssa Bennet  
Amy Conn  
Mary Jane Endicott  
Christine Kelner  
Dodie Morris  
Kathleen Van De Graaff  
Alessandra Visconti

### VIOLIN

Elliott Golub,  
*Concertmaster*  
Laura Chen  
Pauli Ewing  
Teresa Fream  
David Katz  
Clara Lindner  
Laura Miller  
Paul Phillips  
Sharon Polifrone,  
*Principal 2nd*  
Mike Shelton  
Ronald Satkiewicz

### ALTO

Ryan Belongie  
Karen Brunssen  
Deborah Guscott  
Ruth Lidecka  
Emily Lodine  
Cynthia Mace  
Susan Steele

### VIOLA

Baird Dodge, *Principal*  
Jennifer Marlas  
Marlou Johnston

### CELLO

Larry Glazier, *Principal*  
Peter Szczepanek  
Craig Trompeter

### BASS

Collins Trier, *Principal*  
Gregory Sarchet

### TENOR

David Anderson  
Madison Bolt  
Harold Brock  
Christopher Lorimer  
Stephen Noon  
Edward Zelnis

### FLUTE

Lyon Leifer

### OBOE

Robert Morgan,  
*Principal*  
Peggy Michel

### BASSOON

William Buchman

### HORN

Jonathan Boen

### BASS

Todd von Felker  
Jeffrey Horvath  
Steven Huffines  
Jan Jarvis  
Scott Uddenberg  
Peter Van De Graaff

### TRUMPET

Scott Quackenbush,  
*Principal*  
Jennifer Marotta

### PERCUSSION

Douglas Waddell

### ORGAN/ HARPSICHORD

Avi Stein

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Executive Director Nancy Umanoff

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Music Director Wolfram Koessel  
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Wardrobe Supervisor Katherine McDowell  
Sound Supervisor Jim Abdou

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Maintenance David Baez  
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