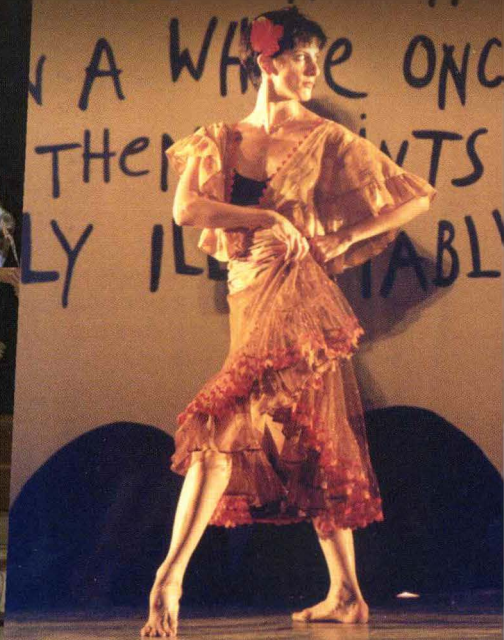


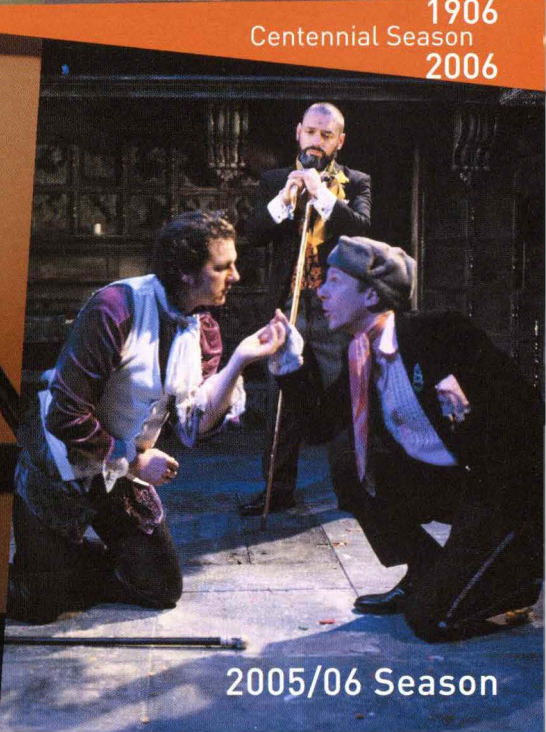
dance music theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY



1906
Centennial Season
2006



2005/06 Season

Mark Morris Dance Group

Thursday through Saturday, September 22–24
Thursday through Saturday, September 29, 30, October 1
Zellerbach Hall

Craig Biesecker Joe Bowie Charlton Boyd Amber Darragh Rita Donahue Lorena Egan*
Marjorie Folkman Lauren Grant John Heginbotham
David Leventhal Bradon McDonald Gregory Nuber Maile Okamura June Omura Noah Vinson
Julie Worden Michelle Yard

Artistic Director
Mark Morris

Executive Director
Nancy Umanoff

MMDG Music Ensemble Members of the Berkeley Symphony Orchestra American Bach Soloists

*apprentice

Altria Group, Inc. is the Premiere Sponsor of the Mark Morris Dance Group's 25th Anniversary Season.

MetLife Foundation is the official sponsor of the Mark Morris Dance Group's 25th Anniversary National Tour.

Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, MetLife Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation and Target.

The Mark Morris Dance Group New Works Fund is supported by The Howard Gilman Foundation, The Andrew W. Mellon Foundation, and The Gladys Krieble Delmas Foundation.

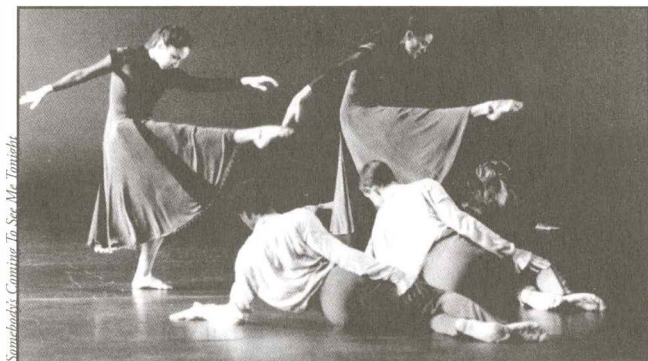
The Mark Morris Dance Group's education and performance activities are supported by Independence Community Foundation.

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

*This presentation is made possible, in part, by Bank of America.
Additional support is provided by an award from the National Endowment for the Arts.
Cal Performances thanks our Centennial Season Sponsor, Wells Fargo.*

Mark Morris Dance Group

Choreography by Mark Morris



Somebody's Coming To See Me Tonight

Photo by Dan Rest

Program A

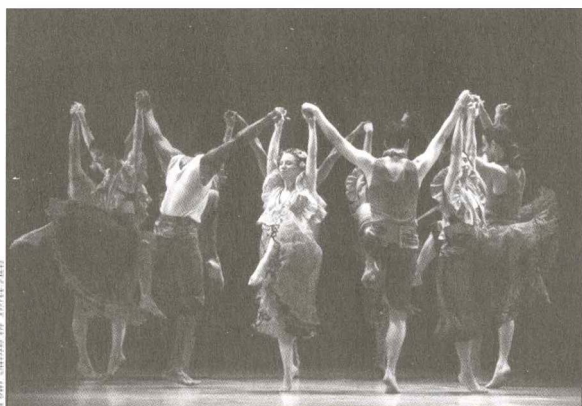
Thursday through Saturday, September 22–24, 8 pm

Somebody's Coming To See Me Tonight

Candleflowerdance (world premiere)

INTERMISSION

Rhymes With Silver



Four Saints in Three Acts

Photo by Bill Cooper

Program B

Thursday through Saturday, September 29, 30 and October 1, 8 pm

Cargo

All Fours

INTERMISSION

Four Saints in Three Acts

Somebody's Coming to See Me Tonight

Music: Stephen Foster ("The Hour for Thee and Me," "Beautiful Dreamer," "Gentle Annie,"
"Soirée Polka," "Somebody's Coming To See Me Tonight," "Linger In Blissful Repose,"
"Wilt Thou Be Gone, Love?," "Katy Bell," "Come Where My Love Lies Dreaming")

Costumes: Susan Ruddie

Lighting: Michael Chybowski

Eileen Clark, *soprano*; Jesse Blumberg, *baritone*; Jonathan Gandelsman, *violin*; Wolfram Koessel, *cello*;
Tod Brody, *flute*; Steven Beck, *piano*

American Bach Soloists, *chorus*

Craig Biesecker, Joe Bowie, Amber Darragh, Lauren Grant, John Heginbotham, David Leventhal,
Bradon McDonald, Maile Okamura, June Omura

Premiere: June 6, 1995 — Emerson Majestic, Boston, Massachusetts

PAUSE

Candleflowerdance

(World Premiere)

Music: Igor Stravinsky (Serenade in A Major)

Costumes: Katherine McDowell

Lighting: Nicole Pearce

Steven Beck, *piano*

Craig Biesecker, Charlton Boyd, Rita Donahue, Lauren Grant,
Bradon McDonald, Julie Worden

For Susan Sontag

Commissioned in part by Cal Performances

By arrangement with Boosey & Hawkes, Inc., sole agent in the United States, Canada and Mexico;
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INTERMISSION

PROGRAM A (SEPT. 22–24)

Rhymes With Silver

Music: Lou Harrison (Prelude, Allegro, Scherzo, Ductia, Gigue and Musette, Chromatic Rhapsody, Romantic Waltz, Fox Trot, Threnody, In Honor of Prince Kantemir, 5-Tone Kit, Round Dance) (commissioned score, 1997)

Set Design: Howard Hodgkin

Costumes: Martin Pakledinaz

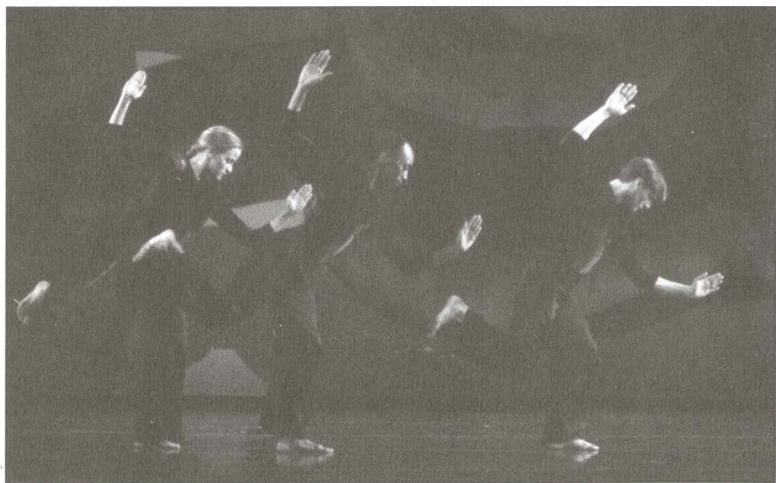
Lighting: Michael Chybowski

Jonathan Gandelsman, *violin*; Jessica Troy, *viola*; Wolfram Koessel, *cello*;
Steven Beck, *piano*; William Winant, *percussion*

Craig Biesecker, Joe Bowie, Charlton Boyd, Amber Darragh, Rita Donahue, Lorena Egan,
Marjorie Folkman, Lauren Grant, John Heginbotham, David Leventhal, Bradon McDonald,
Gregory Nuber, Maile Okamura, June Omura, Julie Worden, Michelle Yard

Commissioned in part by Cal Performances

Premiere: March 6, 1997 — Cal Performances, Zellerbach Hall, Berkeley, California



Rhymes With Silver

Photo by Ken Friedman

PROGRAM B (SEPT. 29, 30; OCT. 1)

Cargo

Music: Darius Milhaud (*La Création du monde*, Opus 58)

Costumes: Katherine McDowell

Lighting: Nicole Pearce

Members of the Berkeley Symphony Orchestra

Robert Cole, Guest Conductor

Craig Biesecker, Rita Donahue, Lauren Grant,
John Heginbotham, David Leventhal, Bradon McDonald,
Maile Okamura, Julie Worden, Michelle Yard

Commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of Michael and Sally Gordon and the Florence Gould Foundation

Premiere: June 26, 2005 — Tanglewood Music Festival, Seiji Ozawa Hall, Lenox, Massachusetts

By arrangement with Boosey & Hawkes, Inc., sole agent in the United States, Canada and Mexico;
for Editions Max Eschig, a BMG Editions Company, publisher and copyright owner

PAUSE

All Fours

Music: Béla Bartók (String Quartet No. 4)

Costumes: Martin Pakledinaz

Lighting: Nicole Pearce

Marc Rovetti, *violin*; Jennifer Curtis, *violin*;
Jessica Troy, *viola*; Wolfram Koessel, *cello*

I. Allegro

Joe Bowie, Charlton Boyd, Amber Darragh, Rita Donahue,
David Leventhal, Maile Okamura, June Omura, Noah Vinson

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, Amber Darragh, Rita Donahue,
David Leventhal, Maile Okamura, June Omura, Noah Vinson

Commissioned in part by Cal Performances

Premiere: September 12, 2003 – Cal Performances, Zellerbach Hall, Berkeley, California

By arrangement with Boosey & Hawkes, Inc., sole agent in the United States, Canada and Mexico;
for Editions Max Eschig, a BMG Editions Company, publisher and copyright owner.

INTERMISSION

PROGRAM B (SEPT. 29, 30; OCT. 1)

Four Saints in Three Acts

Music: Virgil Thomson

Libretto: Gertrude Stein

Set Design: Maira Kalman

Costumes: Elizabeth Kurtzman

Lighting: Michael Chybowski

Members of the Berkeley Symphony Orchestra

Robert Cole, Guest Conductor

American Bach Soloists

Jeffrey Thomas, *conductor*

Singers

St Teresa I

St Teresa II

St Settlement

St Ignatius

St Chavez

St Stephen

St Plan

Commère

Compère

Shawnette Sulker

Jennifer Lane

Christa Pfeiffer

William Sharp

Wesley Rogers

Wesley Rogers

Jeffrey Fields

Elsbeth Franks

David Allen Newman

Dancers

St Teresa

St Ignatius

Michelle Yard

John Heginbotham

Assorted Saints

Joe Bowie, Charlton Boyd, Amber Darragh, Lorena Egan, Marjorie Folkman, Lauren Grant,
David Leventhal, Bradon McDonald, Gregory Nuber, June Omura, Noah Vinson, Julie Worden

Four Saints in Three Acts was made possible, in part, with public funds from the National Endowment for the Arts.
Additional support was provided by the Virgil Thomson Foundation.

Premiere: June 28, 2000 — London Coliseum, London, England

Bank of America



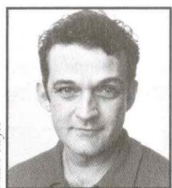
BANK OF AMERICA PRESENTS MARK MORRIS DANCE GROUP AT CAL PERFORMANCES

BANK OF AMERICA is proud to sponsor Cal Performances' presentation of the acclaimed Mark Morris Dance Group, one of America's leading modern dance companies. The Mark Morris Dance Group has performed at Cal Performances for over 10 years and continues to captivate Bay Area audiences with their originality, vitality and technical execution.

"We are pleased to support Cal Performances and their contribution to the arts for the past 100 years," said Michael Conn, East Bay Market President at Bank of America. "We look forward with wonder and eager anticipation to the next 100 years."

Like Cal Performances, Bank of America has been serving the needs of the Bay Area community for over 100 years. In 2004, the bank provided more than \$8.4 million to non-profit organizations in the Bay Area and consistently ranks as one of the leading Corporate Philanthropists by the San Francisco Business Times. Through charitable giving, sponsorships, associate volunteerism, and board-level leadership, we seek to make commitments that will help build vibrant, healthy and caring communities of which we all can be proud.

As one of the world's largest financial institutions, Bank of America is able to serve individual consumers, small businesses and large corporations with a full range of banking and investing, asset management and other financial products and services. The company provides unmatched convenience in the United States, serving 33 million consumer relationships with more than 5,800 retail banking offices, more than 16,700 ATMs and award-winning online banking with more than twelve million active users. Bank of America is the No. 1 overall Small Business Administration (SBA) lender in the United States and the No. 1 SBA lender to minority-owned small businesses. The company serves clients in 150 countries and has relationships with 98 percent of the U.S. Fortune 500 companies and 85 percent of the Global Fortune 500.



Marc Royce

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 five works for 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 repertory of the Geneva Ballet, New Zealand Ballet, English National Ballet, and the Royal Ballet, Covent Garden. He has worked extensively in opera, directing and choreographing productions for the New York City Opera, English National Opera, and the Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received honorary doctorates from The Boston Conservatory of Music, The Juilliard School, Long Island University, Pratt Institute, Bowdoin College, and George Mason University, and 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 (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, MMDG 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. It has maintained and strengthened its ties to several cities around the

world, most notably Berkeley, CA, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* each December. It appears regularly in 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. 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. Cellist Yo-Yo Ma has frequently collaborated with the Dance Group; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs* 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 U.K.'s *South Bank Show*. In fall 2001, the Dance Group opened the Mark Morris Dance Center in Brooklyn, New York, housing rehearsal space for the dance community, outreach programs for children, and a school offering dance classes.

MMDG Music Ensemble was formed in 1996 and since that time has joined the Mark Morris Dance Group on tour throughout the U.S., U.K., Australia and Japan. The Ensemble's repertory ranges from 17th-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. In addition, the Ensemble presents concerts at the Mark Morris Dance Center in Brooklyn and other venues, and participates in the Mark Morris Dance, Music, and Literacy program in the New York City public school system. The Ensemble is under the direction of Wolfram Koessel.

Robert Cole (*guest conductor*) has served as associate conductor of the Buffalo Philharmonic Orchestra and is currently the principal guest conductor of the Perm (Russia) Opera & Ballet Theater. He is the director of Cal Performances.

Berkeley Symphony Orchestra reflects the daring and diversity of its community by programming premieres of new music alongside classic works interpreted through a 21st century lens. Under the baton of Music Director Kent Nagano, the orchestra has presented US and world premieres at an impressive pace and has been recognized with an ASCAP Award for Adventurous Programming of Contemporary Music in four out of the past five years. During

ABOUT THE ARTISTS

the 2005–06 season, the orchestra gives the premiere of Kurt Rohde and Amanda Moody's *Bitter Harvest*, an American farmer's oratorio, while underscoring its commitment to the classic repertoire with the complete cycle of Robert Schumann symphonies. For more information on the Berkeley Symphony's current season, please visit www.berkeleysymphony.org, or call 510-841-2800.

Jeffrey Thomas (*conductor*) is Artistic and Music Director of the American Bach Soloists, with whom he has directed and conducted recordings of more than 25 cantatas, the Mass in B Minor, motets, chamber music, and many other works. He has appeared with the Baltimore, Berkeley, Boston, Detroit, Houston and San Francisco symphony orchestras; virtually every American Baroque orchestra; with the Vienna Symphony and the New Japan Philharmonic; and in Austria, England, Italy, Germany, Japan and Mexico. Cited by the *Wall Street Journal* as "a superstar among oratorio tenors," Mr. Thomas's extensive discography of vocal music includes dozens of recordings of major works for Decca, EMI, Erato, Koch International Classics, Denon, and others. Educated at the Oberlin Conservatory of Music, Manhattan School of Music, and the Juilliard School of Music, with further studies in English literature at Cambridge University, he is now professor of music (Barbara K. Jackson Chair in Choral Conducting) and director of choral ensembles in the Department of Music at UC Davis. In 2001 he was designated a UC Davis Chancellor's Fellow.

American Bach Soloists. Named "the best American specialists in early music" by *The Washington Post*, the American Bach Soloists were founded in 1989 by music director Jeffrey Thomas and organist Jonathan Dimmock with the mission of introducing contemporary audiences to the cantatas of Johann Sebastian Bach through historically informed performances. Under the leadership of Music Director Jeffrey Thomas the ensemble has achieved its vision of assembling the world's finest vocalists and period-instrument performers to bring this brilliant music to life. The American Bach Soloists are recipients of major grants from the Colburn Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, The William and Flora Hewlett Foundation, the Marin Community Foundation, the Wallis Foundation, The William E. and Aenid R. Weisgerber Foundation, and the California Arts Council. In addition to live performances, the American Bach

Soloists have a discography containing eleven discs on the Koch International Classics label. The ensemble's critically acclaimed disc of Bach's Mass in B Minor has been called a benchmark recording by *The Washington Post*.

Steven Beck (piano) was born in 1978 and is a graduate of the Juilliard School, where his teachers were Seymour Lipkin and Peter Serkin. He made his debut with the National Symphony Orchestra and toured Japan as soloist with the New York Symphonic Ensemble. Other orchestras with which he has appeared include the New Juilliard Ensemble (under David Robertson), Sequitur, and the Virginia Symphony. Beck has performed as soloist and chamber musician at the Kennedy Center, Alice Tully Hall, Merkin Hall, Miller Theater, Steinway Hall, and Tonic, as well as on WNYC; summer appearances include the Aspen Music Festival, Lincoln Center Out of Doors, and the Woodstock Mozart Festival. He is an Artist Presenter and frequent performer at Bargemusic. He has worked with Elliott Carter, Henri Dutilleul and George Perle, and has appeared with ensembles such as Speculum Musicae, Sospeso, Friends and Enemies of New Music, and Counterinduction, and is also a member of the notorious Knights of the Many-Sided Table. His recordings are on the Albany, Monument, and Annemarie Classics labels. He has played with the MMDG Music Ensemble since 2004.

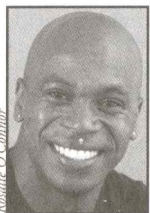


Rosalee O'Connor

Craig Biesecker, from Waynesboro, PA, received a B.S. in Music Education from West Chester University of PA. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman, and worked with choreographers Tim and Lina Early. In New York City, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy and Gerald Casel. Biesecker joined the Mark Morris Dance Group in 2003.

Jesse Blumberg (baritone) recently returned from his second season at Glimmerglass Opera, where he performed the role of the Hotel Waiter in Britten's *Death in Venice*. Equally at home on opera and concert stages, he has been recognized in several vocal competitions, including the Metropolitan Opera National Council Auditions and the International Johannes Brahms Competition. In addition to his debut with MMDG this season,

Blumberg also joins the artist roster of the Marilyn Horne Foundation, which will present him on its *On Wings of Song* series. He will give additional recitals in New York City and Washington, D.C.



Routledge O'Connor

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



Routledge O'Connor

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, and appears in the Jose Limón Technique

Video, Volume 1, and other music videos. He first performed with the MMDG in 1989 and became a company member in 1994.

Tod Brody (flute) is in the forefront of contemporary music activity in northern California as principal flutist with the San Francisco Contemporary Music Players, Earplay, and the Empyrean Ensemble. He has performed numerous world premieres, and has recorded extensively. His varied musical life also includes teaching flute and chamber music at the University of California, Davis, and playing principal flute for the San Francisco Chamber Orchestra, the Sacramento Opera, and the California Musical Theater. He also appears frequently in the San Francisco Opera and San Francisco Ballet orchestras, as well as other chamber and orchestral settings throughout the region. In addition to his work as a performer and teacher, Brody serves composers and new music as executive director of the San Francisco Bay Area Chapter of the American Composers Forum, which is dedicated to supporting composers' careers through a variety of educational, residency, and granting programs.

Eileen Clark (soprano) has sung with the MMDG Music Ensemble since 1997 in works of Monteverdi, Purcell, Bach, Brahms, and old Broadway. She has sung Queen of the Night

(*The Magic Flute*) and Naiad (*Ariadne auf Naxos*) with Syracuse Opera, Adina (*Elixir of Love*) with Commonwealth Opera and the baroque dance role Galatea (*Pygmalion*) with Concert Royal. Eileen has also enjoyed singing for the dancers of the Limón Dance Company, Anita Feldman Tap, Toby Twining Music and at Kaatsbaan and Jacob's Pillow. This year Eileen is a winner of a JPF record award for her CD *Lemons Descending* with cellist Matt Haimovitz (Oxingale records).

Jennifer Curtis (violin) a recent graduate of the Juilliard School, gives her New York debut at Carnegie Hall's Weil Recital Hall next May 6th, 2006. Curtis recently performed Dutilleux's violin concerto *L'arbre des songes* in Alice Tully Hall with the Juilliard Orchestra. Last fall the New York Times recognized Curtis's "fine solos" from her performance as concert master of the Juilliard Orchestra for Mahler's Symphony No. 9 in Avery Fisher Hall. Curtis is also a composer and her music has been performed throughout the US, Central America and Europe. Her recent endeavor, Tres Americas Project, began with a tour in Panama, where Curtis performed several of her own works for violin, mandolin, guitar and vocals. In 2000-2001 Curtis was the percussionist for Strong Current Dance Company in San Francisco, California. This is Curtis's first season with the MMDG Music Ensemble.



Routledge O'Connor

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



Routledge O'Connor

Rita Donahue was born and raised in Fairfax, Virginia. She graduated with honors with a B.F.A. in dance and a B.A. in English from George Mason University in 2002 and joined bopi's black sheep, dances by Kraig Patterson. She began working with MMDG in

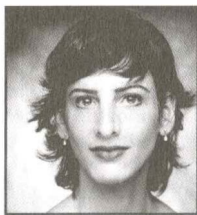
2003.

ABOUT THE ARTISTS



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. She is very excited and honored to be working with MMDG.

Jeffrey Fields (*St. Plan*) has performed regularly throughout California as a concert soloist since moving to the Bay Area in 1999. In 1998, he was selected as an Adams Fellow at the Carmel Bach Festival and has had numerous solo appearances there since. He also sings regularly with Philharmonia Baroque Orchestra and American Bach Soloists. Fields taught voice and singers' diction classes at the University of Iowa with Albert Gammon and John van Cura, and was an artist fellow for three seasons at the Bach Aria Festival, Stony Brook, New York. His wide repertoire includes Marcello in Puccini's *La Boheme*, Papageno in Mozart's *Die Zauberflöte*, and Herod in Massenet's *Herodiade*, as well as a broad spectrum of concert works, oratorios and art song.



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 danced with Amy

Spencer and Richard Colton, Craig Patterson, Neta Pulvermacher, Sally Hess, Ellen Cornfield, the Repertory Understudy Group for the Merce Cunningham Dance Company, and Sara Rudner.

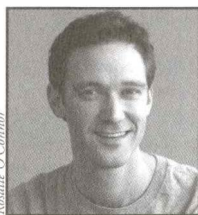
Elsbeth Franks (*Commère*) performs a wide array of operatic and concert roles throughout the mezzo, alto and soprano repertoires. She made her New York debut with the Mark Morris Dance Group as *Commère*, a role she is delighted to reprise. Named a "Virginia Best Adams Fellow" at the Carmel Bach Festival for 2002 and 2003, Franks returned there this summer as featured soprano soloist. She made her European debut in 2004 in Haydn's *Harmoniemesse* in Munich, Prague, Budapest and Vienna.

Jonathan Gandelsman (violin) most recently played with Yo-Yo Ma and the Silk Road Ensemble at the Smithsonian Folk Life Festival in Washington D.C., and has 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, violist of the Fine Arts Quartet. A recording with Nigel Kennedy on EMI of works by Bach and Bartók was released in January 2003. Since 1990, Gandelsman has been a student of Maya Glezarova, and in 1999 graduated from the Curtis Institute of Music.



Roadie O'Connor

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 B.F.A. She joined MMDG in 1998.



Roadie O'Connor

John Heginbotham is from Anchorage, Alaska, and graduated from the Juilliard School in 1993. He has performed with 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 MMDG in 1998.

Wolfram Koessel (cello) made his critically acclaimed debut at Weill Recital Hall at Carnegie Hall in 1994; since then he has performed as soloist and chamber musician in concert halls throughout the world. 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, Koessel 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 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. His performance of Tchaikovsky's *Variations on a Rococo Theme* was featured on WQXR's "Young Artists Showcase." 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 with the MMDG Music Ensemble since 2000 and was named its Music Director in 2004.

Jennifer Lane (*St. Teresa II*) is recognized internationally for her stunning interpretations of repertoire ranging from the early baroque to that of today's composers. She has appeared at festivals worldwide, with conductors Michael Tilson-Thomas, Mstislav Rostropovich, William Christie, Nicholas McGegan, Jeffrey Thomas, Andrew Parrott, Marc Minkowski, Helmut Rilling, and Robert Shaw, among others. In September 1996 she joined the faculty of music at Stanford University, where she has produced and directed several operatic productions, including a period-style production of *Dido and Aeneas*.



Rosalee O'Connor

David Leventhal, raised in Newton, MA, 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. He graduated from Brown University in 1995 with honors in English Literature.



Rosalee O'Connor

Bradon McDonald received his B.F.A. 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 MMDG in 2000.

David Allen Newman (*Compère*) is highly regarded for his work in opera, oratorio and chamber music. Noted for the clarity and warmth of his voice and his expressive musicality, he appears regularly with North America's leading early music ensembles. Last season included Bach's Mass in B Minor with The Bach Choir of Bethlehem and *St. Matthew Passion* with The Bach Society of St. Louis, among others. Newman lives in Northern California with his wife and daughter and teaches voice at UC Davis.



Rosalee O'Connor

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



Rosalee O'Connor

Maile Okamura was born and raised in San Diego, CA. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then she has had the pleasure of dancing with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. 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. She is the proud mother of twin girls, born in July 2003, and is indebted to her husband, her family and MMDG for their love and support.

Christa Pfeiffer (*St. Settlement*) has an active career in oratorio, opera and recital. Appearances include performances with American Bach Soloists, Berkeley Symphony Orchestra, Oakland

ABOUT THE ARTISTS

Symphony Chorus, Jubilate Orchestra, Palo Alto Chamber Orchestra, Albany Consort, and others. Pfeiffer received a bachelor's degree in vocal performance from Eastman School of Music where she worked with Paul O'Dette and Christel Thielmann. She released her first CD entitled *Hush: Lullabies from around the World* in the summer of 2003.

Wesley Rogers (*St. Stephen and St. Chavez*) divides his busy singing career between opera and oratorio. Recent concert engagements have included performances of Mendelssohn's *Elijah*, Handel's *Messiah*, Bach's *Magnificat*, and Haydn's *Creation*, among others. In March 2003 he performed the role of Damon in Handel's *Acis and Galatea* with Santa Fe Pro Musica. He recently completed his Master of Music degree at the University of Washington.

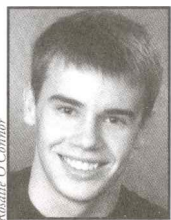
Marc Rovetti (violin) recently appeared with the Sacramento Philharmonic in addition to performing at the Kennedy Center and the Tenri Cultural Institute at New York University (NYU). Rovetti is a member of the International Contemporary Ensemble (ICE) and the Rothko String Quartet, winner of Third Prize at the Fischhoff National Chamber Music Competition of 2004. He has attended the Tanglewood Music Center for the past four summers, most recently as a member of the New Fromm Players, the resident contemporary ensemble. Rovetti's 2003 performance of Augusta Read Thomas's violin concerto "Spirit Musings" was included on a CD celebrating the tenth anniversary of Seiji Ozawa Hall. Rovetti recently completed an Advanced Certificate from NYU as a student of Pamela Frank, and as a recipient of the Alberto Vilar Global Fellowship in the Performing Arts. Rovetti has also attended the Juilliard School, where he received both his Bachelor and Master of Music degrees as a student of Ronald Copes in addition to receiving chamber music coachings from the Juilliard String Quartet. At Juilliard, Rovetti served as concertmaster of the Juilliard Orchestra numerous times under Sir Roger Norrington, David Atherton and Julius Rudel. This is his first season performing with MMDG as a member of the MMDG Music Ensemble.

William Sharp (*St. Ignatius*) is a consummate artist possessing the rare combination of vocal beauty, sensitivity and charisma. Praised by *The New York Times* as a "sensitive and subtle singer" who is able to evoke "the special character of every song that he sings," Sharp has earned a

reputation as a singer of great versatility and continues to garner critical acclaim for his work in concerts, recitals, operas and recordings. In recent seasons he has performed with the New York Philharmonic, St. Louis Symphony, San Francisco Symphony, and others. He is a frequent participant in Lincoln Center's Mostly Mozart Festival, Aspen Music Festival, Colorado Music Festival and the Marlboro Music Festival. Recent recordings include J.S. Bach solo cantatas with the American Bach Soloists (Koch), and a collaboration with soprano Judith Kaye and pianist Steven Blier on Gershwin's *Songs and Duets*.

Shawnette Sulker (*St. Teresa I*) has been described by the *San Francisco Chronicle* as a singer "...displaying a bright, superbly controlled soprano with perfectly placed coloratura." This native of Guyana previously appeared with the American Bach Soloists singing Bach's cantata *Non sa che sia dolore*. Sulker's operatic résumé includes two roles sung in San Francisco Opera productions of *The Mother of Us All* and *Louise*. Film credits for the young soprano consist of a soundtrack performance for the movie *Mimic* and an on-camera operatic appearance for the forthcoming feature film *Jackson* directed by J. F. Lawton. Sulker's upcoming engagements include performing the Princess in *Many Moons*, and Susanna, both with Cinnabar Opera.

Jessica Troy (viola) has played for MMDG since 1998. A native New Yorker, she 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 has been a participant at many chamber music festivals, including Marlboro and Prussia Cove, performing with Felix Galimir, Nobuko Imai, Isidore Cohen, Siegfried Palm, Ida Levin and James Tocco, among others. She has had the opportunity to work with many composers on their own works, including Roger Reynolds, Jacob Druckman, Oliver Knussen and György Kurtág; her performance of music by the latter can be heard on a recent Bridge CD celebrating the 50th Anniversary of the Marlboro Music Festival. A member of the Brooklyn Philharmonic, she is also an active chamber musician, including performances with Sequitor, Jupiter Symphony Chamber Players, and the Eberli Ensemble, as well as with the Acacia, Maia, and Meridian String Quartets.



Noah Vinson received his B.A. 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 MMDG since 2002 and became a company member in 2004.

William Winant (percussion) has recorded and toured extensively with such noted artists as John Zorn, Sonic Youth and the Merce Cunningham Dance Company. Since 1995 he has been the percussionist with the avant-garde rock band Mr. Bungle, and has performed throughout the world with the group, whose recordings can be heard on Warner Brothers Records and Tapes.



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, NY. She began her professional dance training at the New York City High School of the Performing Arts, and upon 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 B.F.A. Yard began dancing with MMDG in 1997. Mom, thank you.

MARK MORRIS DANCE GROUP STAFF

Production

Johan Henckens, *technical director*
Matthew Eggleton, *production manager*
Wolfram Koessel, *music director*
Nicole Pearce, *lighting supervisor*
Katherine McDowell, *wardrobe supervisor*

Jim Abdou, *sound supervisor*

Operations

Aaron Mattocks, *company manager*
Karyn La Scala, *studio manager*
Kathleen Cannucci, *administrative assistant*
Adrienne Bryant, *management assistant*
José Suarez, *facility manager*
David Baez, *maintenance*
Jay Selinger, *office assistant*

Education

Eva Nichols, *director of education*
Diane Ogunusi, *school administrator*
Marc Castelli, *administrative assistant*

Development/Marketing

Lauren Cherubini, *director of development*
Alex Pacheco, *special projects manager*
Jenna Parks, *development associate*
Laura Wall, *marketing manager*
Chelsea Dunlap and Richard Schnorr, *interns*

Finance

Elizabeth Fox, *director of finance*
Liz Bloomfield, *finance assistant*

Michael Mushalla (Double M Arts & Events), *booking representation*

William Murray (Better Attitude, Inc.), *media and general consultation services*

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

Kathryn Lundquist, CPA, *accountant*

David S. Weiss, M.D. (NYU-HJD Department of Orthopaedic Surgery), *orthopaedist*

Thanks to Maxine Morris.

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

For information contact:
Mark Morris Dance Group
3 Lafayette Avenue
Brooklyn, NY 11217-1415
Tel: (718) 624-8400; Fax: (718) 624-8900
info@mmdg.org; www.mmdg.org

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THE PLAYERS AND THEIR INSTRUMENTS

Berkeley Symphony Orchestra

Kent Nagano, *music director*

Violin I

Katherine Kyme
Anthony Martin
Eugene Chukhlov
Virginia Baker
Larisa Kopylovsky

Violin II

Lisa Weiss
David Cheng
Candace Sanderson
Emanuela Nikiforova
Alice Kennelly

Viola

MMDG Ensemble violist
Kurt Rohde

Cello

MMDG Ensemble cellist

Bass

Michel Taddei

Flute

Emma Moon
Janet Maestre

Piccolo

Emma Moon

Oboe

Bennie Cottone

English horn

Bennie Cottone

Clarinet

Diana Dorman
Marilyn Martella

Alto Saxophone

James Dukey

Bassoon

Carla Wilson

French horn

Stuart Gronningen
Richard Reynolds

Trumpet

Catherine Murtagh
Owen Miyoshi

Trombone

Kurt Patzner

Timpani

Kevin Neuhoff

Percussion

Victor Avdienko
Kevin Neuhoff

Accordion

Henri Descharme

Harmonium

Michael Touchi

Piano

Michael Touchi

Diana Dorman

Personnel Manager

Alice Kennelly
Librarian

CHORUS ROSTER

American Bach Soloists

Jeffrey Thomas, Director

Matthew Edwards, Rehearsal Accompanist

Soprano

Tonia D'Amelio
Christine Earl
Elisabeth Engan
Andrea Fullington
Allison Z. Lloyd
Jennifer Elaine Young

Alto

Jesse Antin
Naomi Braun
Elisabeth Elliassen
Linda Liebschutz
Amelia Triest
Delia Voitoff-Bauman

Tenor

Edward Betts
Kevin Gibbs
Corey Head
Andrew Morgan
Mark Mueller
Sam Smith

Bass

John Kendall Bailey
Thomas Hart
Boyd Jarrell
Raymond Martinez
James Nicholas Monios
Jeffrey Fields

Four Saints in Three Acts

Music: Virgil Thomson

Libretto: Gertrude Stein

PROLOGUE

CHORUS I

To know to know to love her so.
Four saints prepare for saints.
It makes it well fish.
Four saints it makes it well fish.
Four saints prepare for saints it
makes it well well fish it makes
it well fish prepare for saints.

SAINT STEPHEN

In narrative prepare for saints.

SAINT SETTLEMENT

Prepare for saints.

SAINT PLAN

Two saints.

SAINT SARAH

Four saints.

SAINT SETTLEMENT

Two saints prepare for saints it
two saints prepare for saints in
prepare for saints.

SAINT STEPHEN

A narrative of prepare for saints
in narrative prepare for saints.

SAINT SETTLEMENT

AND SAINT SARAH

Remain to narrate to prepare
two saints for saints.

SAINT PLAN

At least.

SAINT STEPHEN

In finally.

SAINT PLAN

Very well if not to have and
miner.

SAINT STEPHEN

A saint is one to be for two
when three and you make five
and two and cover.

CHORUS I

A at most.
Saint saint a saint.
Forgotten saint. What
happened today, a narrative.

COMMÈRE

Saint Teresa Saint Martyr Saint
Settlement Saint Thomasine
Saint Electra Saint Wilhelmina
Saint Evelyn Saint Pilar Saint
Hillaire Saint Bernadine.

COMPÈRE

Saint Ignatius Saint Paul Saint
William Saint Gilbert Saint
Settle Saint Arthur Saint Selmer
Saint Paul Seize Saint Cardinal
Saint Plan Saint Giuseppe.

CHORUS I

Any one to tease a saint
seriously.

ACT I

COMMÈRE

Saint Teresa in a storm at Avila
there can be rain and warm
snow and warm that is the
water is warm the river is not
warm the sun is not warm and
if to stay to cry.

CHORUS II

If to stay to if to stay if having
to stay to if having to stay if to
cry to stay if to cry stay to cry
to stay.

CHORUS I

Saint Teresa half in and half out
of doors.

COMMÈRE

Saint Ignatius not there. Saint
Ignatius staying where. Never
heard them speak of it.

CHORUS I

Saint Ignatius silent motive not

hidden.

COMMÈRE

Saint Teresa silent.

CHORUS II

They were never beset.

CHORUS I

Come one come one.

COMMÈRE

No saint to remember to
remember.

CHORUS II

No saint to remember.

CHORUS I

Saint Teresa knowing young
and told.

SAINT SETTLEMENT

If it were possible to kill five
thousand chinamen by pressing a
button would it be done.

COMMÈRE

Saint Teresa not interested.

COMPÈRE

Repeat First Act.

COMMÈRE

A pleasure April fool's day a
pleasure. Saint Teresa seated.

SAINT TERESA I

Not April fool's day a pleasure.

CHORUS I

Saint Teresa seated.

SAINT TERESA I

Not April fool's day a pleasure.

CHORUS I

Saint Teresa seated.

SAINT TERESA I

April fool's day April fool's day

as not as pleasure as April fool's day not a pleasure.

CHORUS I

Saint Teresa seated and not surrounded. There are a great many persons and places near together. Saint Teresa not seated.

SAINT TERESA I

There are a great many persons and places near together.

COMPÈRE

Saint Teresa not seated at once.

SAINT TERESA I

There are a great many places and persons near together.

COMPÈRE

Saint Teresa once seated.

SAINT TERESA I

There are a great many places and persons near together.

COMPÈRE

Saint Teresa seated and not surrounded.

SAINT TERESA I

There are a great many persons and places near together.

CHORUS I

Saint Teresa visited by very many as well as the others really visited before she was seated.

SAINT TERESA I

There are a great many persons and places close together.

CHORUS I

Saint Teresa not young and younger but visited like the others by some, who are frequently going there.

COMPÈRE

Saint Teresa very nearly half inside and half outside outside the house and not surrounded.

SAINT TERESA I and II

How do you do. Very well I thank you. And when do you go. I am staying on quite continuously. When is it planned. Not more than as often.

SAINT STEPHEN

The garden inside and outside of the wall.

CHORUS I

Saint Teresa about to be.

SAINT STEPHEN

The garden inside and outside outside and inside of the wall.

COMPÈRE

Nobody visits more than they do visits them.

COMMÈRE

Saint Teresa.

SAINT TERESA I

Nobody visits more than they do visits them Saint Teresa.

CHORUS I

As loud as that as allowed as that.

SAINT TERESA I

Nobody visits more than they do visits them.

COMPÈRE

Who settles a private life.

ALL

Saint Teresa.

CHORUS I, II

Who settles a private life.

COMPÈRE

Saint Teresa.

CHORUS I, II

Who settles a private life.

COMPÈRE

Saint Teresa.

CHORUS I

Saint Teresa seated and if he could be standing and standing and saying and saying left to be.

COMPÈRE

Introducing Saint Ignatius

SAINT IGNATIUS

Left to be.

COMMÈRE

She can have no one no one can have any one any one can have not any one can have not any one can have can have to say so.

CHORUS I and II

Saint Teresa seated and not standing half and half of it and not half and half of it seated and not standing surrounded and not seated and not seated and not standing and not surrounded not not surrounded and not not seated not seated not seated not surrounded not seated and Saint Ignatius standing standing not seated Saint Teresa not standing not standing and Saint Ignatius not standing standing surrounded as if in once yesterday. In place of situations.

CHORUS I

Saint Teresa could be photographed having been dressed like a lady and then they taking out her head changed it to a nun and a nun a saint and a saint so.

COMMÈRE

Saint Teresa seated and not surrounded might be very well inclined to be settled.

SAINT TERESA I

Made to be coming here. How many saints can sit around. A great many saints can sit around with one standing.

COMPÈRE AND

COMMÈRE

A saint is easily resisted. Saint Teresa. Let it as land Saint Teresa. As land beside a house. Saint Teresa. As land beside a house and at one time Saint Teresa.

SAINT TERESA II

As land beside a house to be to this this which theirs beneath Saint Teresa.

CHORUS I, II

Saint Teresa saints make sugar with a flavor. In different ways when it is practicable.

SAINT TERESA I

Could she know that that he was not not to be to be very to be dead not dead.

CHORUS I, II and

SAINT TERESA I

Saint Teresa must be must be chain left chain right chain chain is it. No one chain is it not chain is it, chained to not to life chained to not to snow chained to chained to go and and gone.

CHORUS II

Not this not in this not with this.

COMPÈRE

Saint Teresa as a young girl being widowed.

COMMÈRE

Can she sing.

SAINT TERESA I

Leave later gaily the troubadour plays his guitar.

SAINT STEPHEN

Saint Teresa might it be Martha. Saint Louise and Saint Celestine and Saint Louis Paul and Saint Settlement Fernande and Ignatius.

SAINT TERESA I

Can women have wishes.

COMPÈRE

Scene Two.

CHORUS I

Scene three.

Could all four saints not only be in brief.

COMMÈRE

Contumely.

COMPÈRE

Saint Teresa advancing.

SAINT TERESA I

In this way as movement. In having been in.

CHORUS I

Does she want to be neglectful of hyacinths and find violets.

SAINT TERESA I

Saint Teresa can never change herbs for pansies and dry them.

CHORUS II

They think there that it is their share.

CHORUS I

And please.

COMPÈRE

Saint Teresa makes as in this to be stems.

CHORUS I

And while.

COMPÈRE

Saint Teresa settled and some come.

SAINT STEPHEN

Some come to be near not near her but the same.

CHORUS II

Sound them with the thirds and that.

SAINT TERESA I

How many are there halving.

CHORUS I

Scene Three.

SAINT SETTLEMENT

Saint Teresa having known that no snow in vain as snow is not vain.

COMMÈRE

Saint Teresa needed it as she was.

COMPÈRE

Saint Teresa made it be third.

CHORUS II

Snow third high third there third.

COMPÈRE

Saint Teresa in allowance.

SAINT TERESA I

How many saints can remember a house which was built before they can remember.

CHORUS I

Ten saints can. How many saints can be and land be and sand be and on a high plateau there is no sand there is snow and there is made to be so and very much can be what there is to see when there is a wind to have it dry and be what they can understand to undertake to let it be to send it well as much as none to be to be behind. None to be behind.

COMPÈRE

Enclosure.

SAINT TERESA I

None to be behind.

COMMÈRE

Enclosure.

CHORUS I

Did wish did want did at most agree that it was not when they had met that they were separated longitudinally.

COMPÈRE

While it escapes it adds to it just as it did when it has and

LIBRETTO

does with it in that to intend to
intensity and sound.

COMMÈRE

Is there a difference between a
sound a hiss a kiss a as well.

CHORUS I

Could they grow and tell it so
if it was left to be to go to go to
see to see to saw to saw to build
to place to come to rest to hand
to beam to couple to name to
rectify to do.

COMMÈRE

Saint Ignatius Saint Settlement
Saint Paul Seize Saint Anselmo
made it be not only obligatory
but very much as they did in
little patches.

SAINT SETTLEMENT

Saint Teresa and Saint Teresa
and Saint Teresa Seize and Saint
Teresa might be very much as
she would if she very much
as she would if she were to be
wary.

CHORUS I

'They might be that much that
far that with that widen never
having seen and press, it was a
land in one when altitude by
this to be endowed. Might it be
in claim.

COMMÈRE

Saint Teresa and conversation.

SAINT TERESA II

In one.

COMMÈRE

Saint Teresa in conversation.

SAINT TERESA II

And one.

SAINT SETTLEMENT

Ah!

CHORUS I

Saint Teresa in and in and one
and in and one.

COMMÈRE

Saint Teresa left in complete.

COMMÈRE

Saint Teresa and better bowed.

COMMÈRE

Saint Teresa did she and leave
bright.

CHORUS II

Snow in snow sun in sun one in
one out.

SAINT IGNATIUS

A scene and withers. Scene
Three and Scene Two. How can
a sister see Saint Teresa suitably.
Pear trees cherry blossoms pink
blossoms and late apples and
surrounded by Spain and lain.
Why when in lean fairly rejoin
place dismiss calls.

COMMÈRE

Whether weather soil.

COMMÈRE

Saint Teresa refuses to bestow.

COMMÈRE

Saint Teresa with account.

COMMÈRE

Saint Teresa having felt it with
it.

SAINT TERESA I

There can be no peace on earth
with calm with calm. 'There can
be no peace on earth with calm
with calm. 'There can be no
peace on earth with calm with
calm and with whom whose
with calm and with whom
whose when they well they well
they call it there made message
especial and come.

CHORUS I

This amounts to Saint Teresa.

CHORUS II

Saint Teresa has been and has
been. All saints make Sunday
Monday Sunday Monday
Sunday Monday set.

CHORUS I, II

One two three Saints.

COMMÈRE

Scene Three.

COMMÈRE

Saint Teresa has been prepared
for there being summer.

CHORUS I

Saint Teresa has been prepared
for there being summer.

COMMÈRE

Scene Four.

CHORUS I

To prepare.

COMMÈRE

One a window.

COMMÈRE

Two a shutter.

COMMÈRE

Three a palace.

COMMÈRE

Four a widow.

COMMÈRE

Five an adopted son.

COMMÈRE

Six a parlor.

COMMÈRE

Seven a shawl.

COMMÈRE

Eight an arbor.

COMMÈRE

Nine a seat.

COMMÈRE

Ten a retirement.

CHORUS I

Saint Teresa has been with
him. Saint Teresa has been with
him they show they show that
summer summer makes a child
happening at all to throw a ball
too often to please.

CHORUS I

This is a scene where this is seen. Saint Teresa has been a queen not as you might say royalty not as you might say worn not as you might say.

COMPÈRE

Saint Teresa preparing in as you might say.

CHORUS I

Act One.

CHORUS I, II

Saint Teresa can know the difference between singing and women. Saint Teresa can know the difference between snow and thirds. Saint Teresa can know the difference between when there is a day to-day today. To-day. Saint Teresa with the land and laid. Not observing. Saint Teresa coming to go.

SAINT TERESA I

Saint Teresa coming and lots of which it is not as soon as if when it can left to change change theirs in glass and yellowish at most most of this can be when is it that it is very necessary not to plant it green.

SAINT IGNATIUS

Planting it green means that it is protected from the wind and they never knew about it.

SAINT TERESA I, II

AND SAINT IGNATIUS

They never knew about it green and they never knew about it she never knew about it they never knew about it they never knew about it she never knew about it.

SAINT IGNATIUS

Planting it green means that it is protected from the sun and from the wind and the sun and

SAINT TERESA I, II

AND SAINT IGNATIUS

They never knew about it and she never knew about it and she never knew about it and they never knew about it.

CHORUS I

Scene once seen once seen once seen.

COMMÈRE

Scene Seven.

CHORUS I, II

One two three four five six seven all good children go to heaven some are good and some are bad one two three four five six seven. Saint Teresa when she had been left to come was left to come was left to right was right to left and there. There and not there by left and right.

COMPÈRE

Saint Teresa once and once.

CHORUS I, II

No one surrounded trees as there were none. This makes Saint Ignatius Act Two.

ACT II

COMPÈRE

Act Two.

CHORUS I, II

Saint Ignatius was very well known.

COMPÈRE

Scene Two.

CHORUS I, II

Would it do if there was a Scene Two.

COMPÈRE

Scene Three and Four.

CHORUS I, II

Saint Ignatius and more. Saint Ignatius with as well. Saint Ignatius needs not be feared.

COMMÈRE

Saint Ignatius might be very

well adapted to plans and a distance.

COMPÈRE

Barcelona in the distance.

COMMÈRE

Was Saint Ignatius able to tell the difference between palms and Eucalyptus trees.

CHORUS I

Saint Ignatius finally.

CHORUS II

Saint Ignatius well bound.

CHORUS I

Saint Ignatius with it just.

CHORUS II

Saint Ignatius might be read.

CHORUS I

Saint Ignatius with it Tuesday.

COMMÈRE

Saint Teresa has very well added it.

COMPÈRE

Scene Four.

COMMÈRE

Usefully.

COMPÈRE

Scene Four.

SAINT IGNATIUS

How many nails are there in it. Hard shoe nails and silver nails and silver does not sound valuable.

CHORUS I, II

To be interested in Saint Teresa fortunately.

SAINT TERESA II

To be interested in Saint Teresa fortunately.

CHORUS I, II

Saint Ignatius to be interested fortunately.

SAINT IGNATIUS

Fortunately to be interested in Saint Teresa. To be interested fortunately in Saint Teresa. Interested fortunately in Saint Teresa Saint Ignatius and saints who have been changed from the evening to the morning.

SAINT TERESA I

In the morning to be changed from the morning to the morning in the morning.

COMMÈRE

A scene of changing from the morning to the morning.

COMMÈRE

Scene Five.

COMMÈRE

There are many saints.

COMMÈRE

Scene Five.

COMMÈRE

They can be left to many saints.

COMMÈRE

Scene Five.

COMMÈRE

Many saints.

COMMÈRE

Scene Five.

CHORUS I

Many many saints can be left to many many saints Scene Five left to many many saints.

COMMÈRE

Scene Five.

SAINT TERESA I

Scene Five left to many saints.

COMMÈRE

Scene Five.

CHORUS II

They are left to many saints and

those saints these saints these saints.

CHORUS I

Saints four saints.

COMMÈRE

They are left to many saints.

COMMÈRE

Scene Five.

CHORUS I

Saint Ignatius might be Five.

SAINT IGNATIUS

When three were together one woman sitting and seeing one man leading and choosing one young man saying and selling.

CHORUS I

This is just as if it was a tribe.

COMMÈRE

Scene Five.

COMMÈRE

Scene Six

CHORUS I

Away away away away a day it took three days and that day.

COMMÈRE

Saint Teresa was very well parted and apart apart from that.

CHORUS I

Harry marry saints in place saints and sainted distributed grace.

COMMÈRE

Saint Teresa in place.

CHORUS I

Saint Teresa in place of Saint Teresa in place.

SAINT TERESA I, II

Can any one feel any one moving and in moving can any one feel any one and in moving.

SAINT TERESA II

To be belied.

SAINT TERESA I

Having happily married.

SAINT TERESA II

Having happily beside.

SAINT TERESA I

Having happily had with it a spoon.

SAINT TERESA II

Having happily relied upon noon.

COMMÈRE

Saint Teresa with Saint Teresa.

SAINT TERESA I, II

In place.

COMMÈRE

Saint Teresa and Saint Teresa.

CHORUS I

Saint Teresa to trace. Saint Teresa and place. Saint Teresa beside. Saint Teresa added ride. Saint Teresa with tied.

COMMÈRE

Saint Teresa and might. Saint Teresa I Might with widow.

SAINT TERESA II

Might.

SAINT SETTLEMENT

Saint Teresa very made her in.

CHORUS I

Saint Teresa Saint Teresa.

SAINT SETTLEMENT

Saint Teresa in in in Lynn.

COMMÈRE

Scene Seven.

COMMÈRE and

COMMÈRE Scene Eight. To wait. Scene One. And begun.

Scene Two. To and to.
Scene Three. Happily be.
Scene Four. Attached or.
Scene Five. Sent to derive.
Scene Six. Let it mix.
Scene Seven. Attached eleven.
Scene Eight. To wait.

SAINT TERESA I and II
Might be there. To be sure.
With them and. And hand.
And alight. With them then.
Nestle.

COMPÈRE
With them and a measure.

COMMÈRE
It is easy to measure a
settlement.

COMPÈRE
Scene Nine.

SAINT TERESA I
To be asked how much of it
is finished. To be asked Saint
Teresa Saint Teresa to be asked
how much of it is finished. To
be asked Saint Teresa to be
asked Saint Teresa to be asked
ask Saint Teresa ask Saint Teresa
how much of it is finished.

SAINT PLAN
Ask Saint Teresa how much of it
is finished.

SAINT SETTLEMENT,
SAINT TERESA II,
SAINT CHAVEZ, SAINT
PLAN
How much of it is finished.

SAINT TERESA II
Ask how much of it is finished.

SAINT CHAVEZ
Ask how much of it is finished.

SAINT TERESA II
Ask how much of it is finished.

COMPÈRE
Saint Teresa Saint Paul Saint
Plan Saint Anne Saint Cecilia

Saint Plan.

SAINT CHAVEZ
Once in a while.

SAINT TERESA I
Once in a while.

SAINT PLAN
Once in a while.

SAINT CHAVEZ
Once in a while.

SAINT SETTLEMENT
Once in a while.

SAINT TERESA II
Once in a while.

SAINT CHAVEZ
Once in a while.

SAINT CECILIA
Once in a while.

SAINT GENEVIEVE
Once in a while.

SAINT ANNE
Once in a while.

SAINT SETTLEMENT
Once in a while.

SAINT TERESA I
Once in a while. Once in a
while.

SAINT IGNATIUS
Once in a while. Once in a
while. Once in a while.

SAINT SETTLEMENT
Once in a while.

SAINT TERESA II
Once in a while. Once in a
while.

SAINT IGNATIUS
Once in a while. Once in a
while.

ALL THE SAINTS
When. Then. When. Then.
Then. Men. When Ten. Then.

When. Ten. When then. Then.
Then. Ten. Then. Ten. When
then. Saints when. Saints
when ten. Ten. Ten. Ten.
Ten. Ten. Ten. Ten. Ten.

COMPÈRE
Scene Eleven

SAINT CHAVEZ
In consideration of everything
and that it is done by them as it
must be left to them with this
as an arrangement. Night and
day cannot be different.

SAINT TERESA I
Completely forgetting.

SAINT TERESA II
I will try.

SAINT TERESA I
Theirs and by and by.

SAINT CHAVEZ
With noon.

ACT III

SAINT IGNATIUS
With withdrawn.

SAINT CHAVEZ
At that time.

SAINT IGNATIUS
And all.

SAINT CHAVEZ
Then and not.

SAINT IGNATIUS
Might it so. Do and doubling
with it at once left and right.

SAINT CHAVEZ
Left left left right left with what
is known. In time.

SAINT TERESA I
Scene Two.

SAINT IGNATIUS
Within it within it within it as
a wedding for them in half of
the time. Particularly. Call it

a day. With a wide water with
within with withdrawn. As if a
fourth class.

COMPÈRE
Scene Two.

SAINT IGNATIUS
Pigeons on the grass alas.

CHORUS I, II
Pigeons on the grass alas.

SAINT IGNATIUS
Short longer grass short longer
longer shorter yellow grass.
Pigeons large pigeons on the
shorter longer yellow grass alas
pigeons on the grass.

CHORUS I, II
If they were not pigeons what
were they.

SAINT IGNATIUS
If they were not pigeons on the
grass alas what were they.

COMPÈRE
He had heard of a third and he
asked about it.

CHORUS I, II
It was a magpie in the sky.

SAINT IGNATIUS
If a magpie in the sky on the
sky can not cry if the pigeon
on the grass alas can alas and
to pass the pigeon on the grass
alas and the magpie in the sky
on the sky and to try and to try
alas on the grass alas the pigeon
on the grass the pigeon on the
grass and alas.

CHORUS I, II
They might be very well very
well very well they might be
they might be very well they
might be very well very well
they might be.
Let Lucy Lily Lily Lucy Lucy
let Lucy Lily Lily Lily Lily
Lily let Lily Lucy Lucy let Lily:
Let Lucy Lily.

COMPÈRE
Scene One.

CHORUS I, II
Saint Ignatius and please please
please please.

COMPÈRE
Scene One.

SAINT PLAN
One and one.

COMPÈRE
Scene One.

CHORUS I, II
Might they be with them by
with them might they be with
them.

SAINT CHAVEZ
Never to return to distinctions.

CHORUS I, II
Might they be with them with
they be with they be with them.

SAINT IGNATIUS
In line and in in line please
say it first in line. When it
is ordinarily thoughtful and
making it be what they were
wishing at one time insatiably
and with renounced where
where ware and wear wear with
them with them and where
where will it be as long as long
as they might with it with it
individually removing left to it
when it very well way well and
crossed crossed in articulately
minding what you do. Might
be admired for himself alone.

SAINT CHAVEZ
Saint Ignatius might be
admired for himself alone and
because of that it might be as
much as any one could desire.
Because of that because it might
be as much as any one could
desire. It might be that it could
be done as easily as because it
might very much as if precisely
why they were carried.

SAINT IGNATIUS
Left when there was precious
little to be asked by the ones
who were overwhelmingly
particular about what they were
adding to themselves by means
of their arrangements which
might be why they went away
and came again.

COMPÈRE
It is every once in a while very
much what they pleased.

COMMÈRE
In a minute.

SAINT IGNATIUS
In a minute by the time that it
is graciously gratification and
might be with them to be with
them to be with them to be to
be windowed.

COMPÈRE
As seen as seen. Saint Ignatius
surrounded by them. Saint
Ignatius and one of two.

SAINT STEPHEN
Saint Chavez might be with
them at that time.

COMPÈRE
All of them.

CHORUS
Might be with them at that
time. All of them might be
with them all of them at that
time. Might be with them at
that time all of them might be
with them at that time.

COMPÈRE
Scene Two. It is very easy to
love alone.

SAINT STEPHEN
Too much too much.

SAINT CHAVEZ
There are very sweetly very
sweetly Henry very sweetly
René very sweetly many very
sweetly.

SAINT IGNATIUS

There are very sweetly many
very sweetly René very sweetly
there are many very sweetly.
Foundationally marvellously
aboundingly illimitably
with it as a circumstance.

Fundamentally and saints
fundamentally and saints and
fundamentally and saints.
Once in a while and where
and where around around is as
sound and around is a sound
and around is a sound and
around. Around is a sound
around is a sound around is a
sound and around. Around
differing from anointed now.
Now differing from anointed
now. Now differing differing.
Now differing from anointed
now. Now when there is left
and with it integrally with it
integrally withstood within
without with drawn as much as
could be withstanding what in
might might be so.

COMMÈRE and

COMPÈRE

Letting pin in letting let in let
in in in in in let in let in wet in
wed in dead in dead wed led in
led wed dead in dead in led in
wed in said in said led wed dead
wed dead said led led said wed
dead wed dead led in led in wed
in wed in said in wed in led in
said in dead in dead wed said
led led said wed dead in.

CHORUS I, II

That makes they have might
kind find fined when this
arbitrarily makes it be what is it
might they can it fairly well to
be added to in this at the time
that they can candied leaving as
with with it by the the left of it
with with in in the funniest in
union.

COMPÈRE

Across across a cross coupled
across crept across crept crept
crept crept across. They crept

across.

COMMÈRE

If they are between thirty and
thirty five and alive who made
them see Saturday.

CHORUS I, II

Between thirty five and forty
five between forty five and three
five as then when they were
forty five and thirty five when
they were forty five and thirty
five when they were then forty
five and thirty five and thirty
two and to achieve leave relieve
and receive their astonishment.
Were they to be left to do to do
as well as they do mean I mean
I mean. Left to their in their
to their to be their to be there
all their to be there all their
all their time to be there to be
there all their to be all their
time there.

COMMÈRE and

COMPÈRE

With wed led said with led dead
said with dead led said with said
dead led wed said wed dead led
dead led said wed.

ALL

With be there all their all their
time there be there vine there
be vine time there be there time
there all their time there.

SAINT STEPHEN AND

SAINT SETTLEMENT

Let it be why if they were
adding adding comes cunningly
to be additionally cunningly in
the sense of attracting attracting
in the sense of adding adding
in the sense of windowing and
windowing and panes and
pigeons and ordinary trees and
while while away.

ACT IV

COMMÈRE, COMPÈRE

Act Four.

CHORUS I, II

One at a time regularly

regularly by the time that they
are in and and in one at at time.

SAINT CHAVEZ

The envelopes are on all the
fruit of the fruit trees.

COMPÈRE

Scene Two.

SAINT CHAVEZ

Remembered as knew.

SAINT IGNATIUS

Meant to send, and meant to
send and meant meant to differ
between send and went and end
and mend and very nearly one
to two.

SAINT SETTLEMENT

With this and now.

SAINT PLAN

Made it with with in with
withdrawn.

COMPÈRE

Scene Three.

COMMÈRE

Let all act as if they went away.

COMPÈRE

Scene Four.

SAINT PHILIP

With them and still.

SAINT SETTLEMENT

They will they will.

SAINT TERESA I

Begin to trace begin to race
begin to place begin and in in
in that that is why this is what is
left as may may follows June
and June follows moon and
moon follows soon and it is
very nearly ended with bread.

SAINT CHAVEZ

Who can think that they can
leave it here to me.

CHORUS I, II

When this you see remember

LIBRETTO

me. They have to be. They have to be. They have to be to see. To see to say. Laterally they may.

COMPÈRE
Scene Five.

COMMÈRE
Who makes who makes it do.

CHORUS I, II
Saint Teresa and Saint Teresa too.

COMMÈRE
Who does and who does care.

CHORUS I, II
Saint Chavez to care.

COMPÈRE
Saint Chavez to care.

COMMÈRE
Who may be what is it when it is instead.

SAINT TERESA I AND
SAINT IGNATIUS
Saint Plan Saint Plan to may to say to say two may and inclined.

COMMÈRE
Who makes it be what they had as porcelain.

COMMÈRE
Saint Ignatius and left and right laterally be lined.

ALL
All Saints.

COMMÈRE
To Saints.

ALL
Four Saints.

COMMÈRE
And Saints.

ALL
Five Saints.

COMMÈRE
To Saints.

COMMÈRE
Last Act.

ALL
Which is a fact.

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