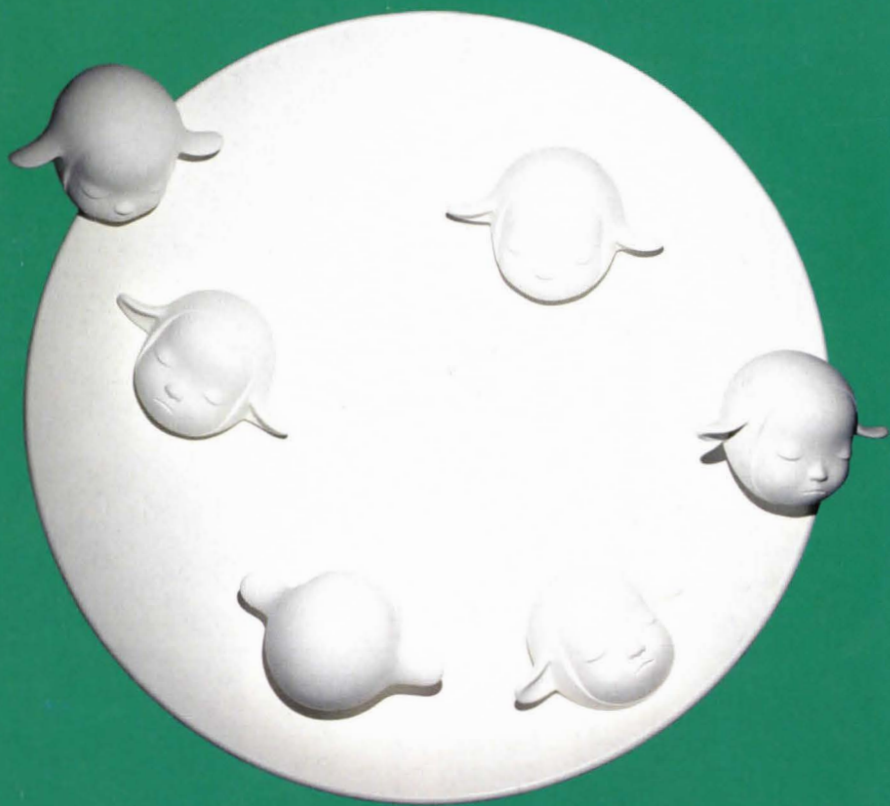


BAMBI

December 2002

BAM 20th Next Wave Festival



Yoshitomo Nara, *Melting Moon No. 2*, 2002

ENCORE

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BAMbill

Contents December 2002

Double Exposure

6

Oscar-winner Sam Mendes brings his Donmar Warehouse double bill of *Uncle Vanya* and *Twelfth Night* to America.

By Leslie (Hoban) Blake

Making His Mark

10

One of the world's leading choreographers, Mark Morris brings his beloved *The Hard Nut* back to Brooklyn.

By Brian Scott Lipton

Program

21

BAMdirectory

35

The Rhythm Method

38

Music legend Bobby "Blue" Bland and newcomer Cody ChesnuTT kick off the new *Rhythm and BAM* series.

By Diane Snyder

Dining Guide

41

Eating out in Brooklyn

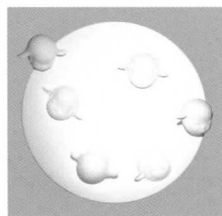


L-R: Anthony O'Donnell and Simon Russell Beale in *Twelfth Night*.



Rhythm & BAM. Bobby "Blue" Bland. Photo: Chuck Winans.

Cover Artist



Yoshitomo Nara

Melting Moon No. 2, 2002

Fiber reinforced plastics, lacquer

79.5" diam. x 20.5" depth

Photo: Jonathan Barth

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Yoshitomo Nara, *BAMbill's* 2002 Next Wave Festival cover artist, was born in 1959 in Aomori Prefecture, Japan. He studied at Kunstakademie Düsseldorf after receiving an M.A. at the Graduate School of Aichi Prefectural University of Art. He has resided in Köln and Nagoya, where he won the city's artist award, and taught painting at UCLA. He has had solo exhibitions at many venues in Japan, Europe, and the U.S., with recent shows at Galerie Michael Zink (Munich), Museum of Contemporary Art (Chicago), Santa Monica Museum of Art, Tomio Koyama Gallery (Tokyo), and his exhibition entitled *I Don't Mind, If You Forget Me* toured to several locations in Japan. His work has appeared in numerous group exhibitions internationally, and belongs in prestigious collections including the Japan Foundation and the San Francisco Museum of Modern Art. A large-scale sculpture by Nara, *Your Dog*, was installed in Tompkins Square Park, New York, during the summer of 2002. Nara's work is in the group exhibition *Drawing Now—Eight Propositions* at MOMA through January 6, 2003. Nara is represented by Marianne Boesky Gallery (New York), Blum & Poe (Los Angeles), and Stephen Friedman (London), as well as Tomio Koyama Gallery. Nara currently lives in Tokyo.

Making His Mark



Photo: Ken Friedman

By Brian Scott Lipton

As you read this, somebody, somewhere, is probably performing one of Mark Morris' dances.

It could be American Ballet Theatre, for whom Morris recently created *Gong*, or San Francisco Ballet, which has six Morris works in its repertoire, two of which, *A Garden* and *Sandpaper Ballet*, it brought to New York for the first time last month.

Of course, it could be the choreographer's own company, the Mark Morris Dance Group, which travels nearly continuously around the world. This month, MMDG has one-night concerts in New Orleans, Pittsburgh, and Tuscon. By the middle of 2003, the company will have traveled as far north as Seattle and as far south as Australia.

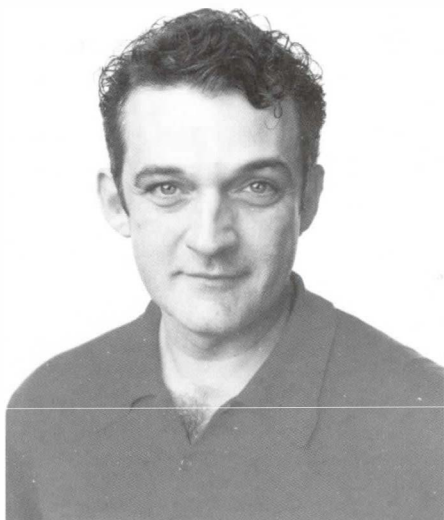
"I like going to Sydney, I just don't like going there," confesses Morris. "Air travel has become worse and worse, and after 30 years, traveling gets a little dull. But I like that we go places that I would never go to otherwise."

During his travels, Morris has showcased some of the dance world's most beloved pieces, from, *L'Allegro, il Penseroso ed il Moderato* (set to the music of Handel) to *Dido and Aeneas*, a much revered retelling of the Greek legend.

But perhaps none of Morris' pieces has brought so much joy as *The Hard Nut*, for the first time in nine years, from a re-setting of *The Nutcracker* during a wild 1970s Christmas party.

Millions have watched this hilarious ballet on television, thanks to PBS, but only a handful have seen it live. That can now change. *The Hard Nut* returns to BAM, for the first time in nine years, from December 17–22. The show is a coproduction of MMDG, BAM, and the Brooklyn Philharmonic, which will play the score by Tchaikovsky.

Morris, whose company calls Brooklyn home, is thrilled that the natives are getting another opportunity to experience the ballet up close and personal. "First, even if you have seen it, it's a very dense piece that bears repeat viewings," he says. "And if you've only seen it on TV, the director had to decide what people got to see. In person, you can make your own decisions.



Mark Morris. Photo: Mark Royce

You can follow one person completely through an entire act if you want," he says.

Interestingly, the gestation of *The Hard Nut* took place thousands of miles away from Brooklyn — in Belgium, where Morris worked during the early 1990s. "In Belgium, I had access to this big theater and a large orchestra, so I had the chance to do some sort of big ballet. And I had always wanted to do one to Tchaikovsky," he recalls.

"But I wasn't convinced at the time that *Sleeping Beauty* was this great score, so I decided to relisten to *The Nutcracker* music. It was hard, because it has so many associations, some of them irritating. But then I decided to go back to the original Hoffman story, and pack as much of that as I could into my version. As for the design, I had been reading the beautiful comic books of Charles Burns, and I gave them as inspiration to my designers."

Why has the piece been so long absent from BAM? Blame it on the West Coast. The piece has become an annual tradition at the University of California at Berkeley, which will be bereft without it this holiday season. "I am sure they will be missing it. Out there, there are kids who first saw it age seven and they are now thirteen," marvels Morris. "It's really part of Christmas for them."

One of the reasons Morris, as well as his audiences, love the piece is "every night is quite different. The text is the same, but the party leaves room for improvisation," he notes. And one of the people doing the improvising for the BAM run is the choreographer himself. "I will be a party guest in Act I, and an Arabian Princess in Act II in a section that was considered too long for the TV version," he says.

Unlike some of his dance-world colleagues, Morris is a hands-on guy. Not only does he appear in many of his own dances, he teaches at his own school, which is now located in a brand new building just steps away from BAM.

"The school is really happening, especially with five to ten year olds," he says. "A lot of the kids are from the immediate vicinity. They come after school to meet their friends or their siblings. It's fun, safe, and very active."

Indeed, the construction of the Mark Morris Dance Center is in many ways his crowning achievement. "It is so great. I can't believe I haven't been here for 20 years," he says. "It is such a relief to have my own physical plant, to rehearse in the same studio every day. Not that it makes dancing or choreographing any easier," he says with a laugh.

"And I love that this building can be used by other companies who don't have a home, like Steve Petronio or Doug Varone. I wouldn't want the studios to be sitting empty just because my name is on the building, he adds."

The Mark Morris Dance Group returns to BAM in March 2003 with a week of New York premieres and repertory favorites.

In addition to being the editor of ENCORE/BAMBILL, Brian Scott Lipton contributes frequently to many national and local publications, including Forbes, The New York Post, and W, on topics such as performing arts, fashion and cuisine. He is also an adjunct professor at the Metropolitan College of New York.

BAM 20th Next Wave Festival

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Mark Morris Dance Group

Mark Morris
Artistic Director

Barry Alterman
General Director

Nancy Umanoff
Executive Director

present

The Hard Nut

*Approximate
running time:
2 hours with one
intermission*

Choreographed by Mark Morris

BAM Howard Gilman Opera House

Dec 17 at 7pm (Gala Performance)

Dec 18—21, 2002 at 7:30pm

Dec 21 at 2pm; Dec 22 at 3pm

Based on *Nutcracker and Mouseking* by **E.T.A. Hoffmann**

Music **Piotr Ilyitch Tchaikovsky** (*Nutcracker*, Op. 71)

Performed by **Mark Morris Dance Group, Brooklyn Philharmonic,**
and **Brooklyn Youth Chorus**

Conducted by **Robert Cole**

Set design **Adrianne Lobel**

Costume design **Martin Pakledinaz**

Lighting design **James F. Ingalls**

Production based on the work of **Charles Burns**

Premiere: January 12, 1991—Théâtre Royal de la Monnaie, Brussels

*BAM 20th Next Wave Festival and Gala are sponsored by
Philip Morris Companies Inc.*

*Additional Gala support is provided by Ré Vive Skincare,
Pine Ridge and Archery Summit Wineries, and GGMC Parking, LLC.*

Next Wave Dance support: The Harkness Foundation for Dance

Engagement support is provided by The Bodman Foundation.

*The Brooklyn Philharmonic 2002—2003 season is sponsored
by HSBC Bank USA. Baldwin is the official piano of the
Brooklyn Philharmonic.*

Mark Morris Dance Group

Marie Lauren Grant

Fritz June Omura

Louise/Princess Pirlipat Julie Worden

Dr. Stahlbaum/King Barry Alterman

Mrs. Stahlbaum/Queen John Heginbotham

Housekeeper/Nurse Kraig Patterson

Drosselmeier Rob Besserer

Nutcracker/Young Drosselmeier David Leventhal

Barbie Doll Mara Reiner

Robot Noah Vinson

Party Guests Joe Bowie
Charlton Boyd
Marjorie Folkman
Shawn Gannon
Amber Merkens
Mark Morris
Gregory Nuber
Maile Okamura
Michelle Yard

Rat King Utafumi Takemura

Rat Soldiers Christina Amendolia
Karen Reedy
Mara Reiner
Brynn Taylor
Shila Tirabassi
Autumn Williams-Wussow

G.I. Joe Soldiers Todd Allen
Bradon McDonald
Matthew Rose
Noah Vinson
Seth Williams

Changers Anne Dechêne-Wagner
Kevin Scarpin

Snow Christina Amendolia
Joe Bowie
Charlton Boyd
Marjorie Folkman
Shawn Gannon
Bradon McDonald
Amber Merkens
Gregory Nuber
Maile Okamura
June Omura
Karen Reedy

Snow (cont.)

Mara Reiner
Camilo Rodriguez
Matthew Rose
Utafumi Takemura
Brynn Taylor
Shila Tirabassi
Noah Vinson
Seth Williams
Autumn Williams-Wussow
Julie Worden
Michelle Yard

Rat Queen Brynn Taylor

Spanish Charlton Boyd
Michelle Yard

Arabian Todd Allen
Amber Merkens
Mark Morris
Matthew Rose
Noah Vinson

Chinese Shawn Gannon
Karen Reedy
Utafumi Takemura

Russian Christina Amendolia
Marjorie Folkman
Bradon McDonald
Brynn Taylor
Shila Tirabassi
Seth Williams

French Gregory Nuber
Maile Okamura
June Omura
Camilo Rodriguez

Suitors Todd Allen
Matthew Rose

Dentist Charlton Boyd

Flowers Christina Amendolia
Joe Bowie
Marjorie Folkman
Shawn Gannon
Bradon McDonald
Amber Merkens
Gregory Nuber
Maile Okamura
June Omura
Mara Reiner
Matthew Rose
Noah Vinson
Autumn Williams-Wussow
Michelle Yard

Synopsis

ACT I

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

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

Intermission

ACT II

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

THE HARD NUT

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

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

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

EPILOGUE

Louise and Fritz are sent to bed.

The Hard Nut

Brooklyn Philharmonic

Violin

Robin Bushman
Diane Bruce
Carlos Villa
Fritz Krakowski
Lenard Rivlin
Claudia Hafer
Sander Strenger
Deborah Wong
Ashley Horne

Katherine Hannauer
Shinwon Kim
Sebu Sirinian
Joana Genova-
Rudiakov
Sarah Schwartz
Wharim Kim

Viola

Ah Ling Neu
Veronica Salas
Alexander Rees
Jessica Troy
Debra Shufelt

Cello

Chris Finckel
David Calhoun
Lanny Paykin
Joshua Gordon

Bass

Joseph Bongiorno
Gregg August

Flute

Katherine Fink
David Wechsler
Dan Gerhard

Oboe

Randall Wolfgang
Jim Roe
Robert Ingliss

Clarinet

Steven Hartman
Laura Flax
Paul Garment

Bassoon

Harry Searing
Laura Koepke

French Horn

Francisco Donaruma
Scott Temple
Kaitilin Mahony
Katie Dennis

Trumpet

Jim Stubbs
Wilmer Wise

Trombone

Tom Hutchinson
Jonathan Taylor
Lawrence Benz

Tuba

Andrew Seligson

Timpani

Richard Fitz

Percussion

James Preiss
William Trigg

Harp

Karen Lindquist

Piano

Ken Bowen

Librarian

David Carp

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Dianne Berkun,
Founder & Director

Madolyn Accola
Jordan Banks
Angelia Bennett
Khadijah Bermiss
Isaac Bloch
Hannah Brodlie
Margaret Cassetto
Nina Charap
Melanie Charles
Catherine Charnov
Keisha Christian
Shyanne Clark
Emma Conroy

Mary Liz Critchlow
Desiree Cummings
Alysia Dagrosa
Gillian DeLucia
Ekela Dixon
Katherine Dutko
Ashley Finigan
Christiana Garcia
Anna Goldblatt
Michelle Gulino
Kalani Hillman
Darry Hoyte
Denise Hughes
Diana Ingerman
Craig Ismael
Khadeja Jallo

Charles Keilin
Quinn Kostman
Patrice Kugler
Maria Kukerenko
Abigail Leib
Brenda Mathisen
Rachel McCullough
Judine Moon
Lyn Muhleisen
Sasha Nutgent
Karen O'Donoghue
Theadora Paulucci
Lauren Pedro
Danai Pointer
Magdalena Rivera
Danielle Robinson

Megan Schoenberg
Chafin Seymour
Renee Stiell
Erica Stone
Jasmine Thomas
Gabrielle Too-A-Foo
Nicholas Trupiano
Amandla Turner
Anneka Turner
Jessica Varley
Gloria Viveros
Sarah Amalia Woo

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Executive Director **Nancy Umanoff**

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Assistant technical director **A.J. Jackson**
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Thanks to Maxine Morris.

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

Costumes constructed by Martin Adams, Anne Maskrey, Euro Co, Vincent Costumes, Woody Shelp, Izquierdo Studios, Eric Winterling, Inc. Costumes, and Alan Smith.

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E-mail: info@mmdg.org
Website: www.mmdg.org

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Who's Who

Piotr Ilyitch Tchaikovsky (1840—93) began his career as a civil servant. In 1862 he gave up his job and enrolled at the St. Petersburg conservatory. He was offered the Professorship of Harmony at the newly opened Moscow conservatory in 1866. After the success of his first piano concerto he began a correspondence with Nadezhda von Meck, a wealthy widow, whose financial support enabled him to devote himself to composition. They remained correspondents until a misunderstanding in 1890 ended their relationship, but they never actually met. Tchaikovsky made a disastrous marriage in 1877, possibly in an attempt to conceal his homosexuality; a separation followed an attempted suicide after only eleven weeks of marriage. Despite his subsequent depressions he managed to produce his most successful opera, *Eugene Onegin* (1877—78), his Fourth Symphony (1878) and his Violin Concerto (1878) during this period. In 1881 he gave up teaching at the conservatory and for the next seven years was deeply involved in composition. His death from cholera in St. Petersburg, after imprudently drinking unboiled water, occurred soon after the first performance of his Symphony No. 6 (*Pathétique*) in 1893.

Mark Morris was born on August 29, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. He performed with a variety of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created over 100 works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988—1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created twelve pieces including three evening-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and*

Aeneas, and founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is noted for his musicality—he has been described as “undeviating in his devotion to music”—and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera. He directed and choreographed a Royal Opera, Covent Garden production of Rameau's *Platée*, which premiered at the Edinburgh International Festival in 1997 and had its New York premiere with New York City Opera in April 2000 at Lincoln Center. He directed and choreographed the June 2000 English National Opera production of *Four Saints in Three Acts*. His premieres in 2002 included *Kolam*, created for Yo-Yo Ma's Silk Road Project in collaboration with Indian composer Zakir Hussain. Morris was named a Fellow of the MacArthur Foundation in 1991 and has received honorary doctorates from the Boston Conservatory of Music, The Juilliard School, and Long Island University. He is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. In the following years, the company's touring schedule steadily expanded to include cities both in the U.S. and in Europe and, in 1986, the Dance Group made its first national television program for PBS's *Great Performances—Dance in America*. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the U.K.'s *South Bank Show*. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably Berkeley, CA where, for the past several years, the Dance Group has performed twice annually at CalPerformances, including presentations of *The Hard Nut* each December from

Who's Who

1996—2001. Audiences have also become accustomed to the Dance Group's regular and frequent appearances in Boston, MA; Fairfax, VA; London, England; and at the Jacob's Pillow Dance Festival in Becket, MA. The Dance Group was named the official dance company (2000—05) of the Virginia Arts Festival. In addition to a full international touring schedule, the Dance Group has completed two film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello and a film version of Morris' *Dido and Aeneas*. The Dance Group's 2001 season at Sadler's Wells Theatre in London garnered the company its second Laurence Olivier Award. In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. This 30,000 square foot facility features three studios and a school providing classes to over 400 students of all ages.

Robert W. Cole (conductor) has served as Director of Cal Performances at the University of California at Berkeley since 1986. He is also general director of the Berkeley Festival & Exhibition, an international festival of early music which he founded in 1990. Prior to his appointment in Berkeley, Cole was director of several performing arts centers in New York, and was previously associate conductor of the Buffalo Philharmonic Orchestra. He was music director and executive director of the Ballet Society of Los Angeles and has recently appeared as conductor with the Mark Morris Dance Group in Berkeley and elsewhere. Cole is a graduate of the University of Southern California School of Music and studied conducting with Richard Lert in California, with Leonard Bernstein and Leon Barzin at the Tanglewood Music Center, and with Hans Swarowsky in Europe. In 1995, Cole was named a Chevalier of the Order of Arts and Letters by the Government of France.

The **Brooklyn Philharmonic**, under the artistic vision of Music Director Robert Spano, has emerged as one of the nation's premiere music ensembles and continues to be a vital presence in the cultural life of the New York metropolitan

area. For over four decades, the Brooklyn Philharmonic has played a leading role in the presentation of innovative and thematic programming, receiving nineteen ASCAP Awards out of the last 21 years for "Adventurous Programming of Contemporary Music." Since its inception in 1954, audiences have embraced the Brooklyn Philharmonic's commitment to the concept of the orchestra as a contemporary performance ensemble, emphasizing, as in the decades of Beethoven and Brahms, important present-day music. The Philharmonic has premiered over 150 works, including 60 commissions. The 2002—03 season, *Transformations: The Healing Power of Music*, explores music and its power by invoking faith, magic, invention and literature in five innovative programs. The season opens with this New York premiere of Osvaldo Golijov's *La Pasión Según San Marcos*, a co-production with BAM. Additional season highlights include *The Hard Nut*, a collaboration with the Mark Morris Dance Group, co-presented by BAM in December; *American Lollapalooza* featuring the Brooklyn Philharmonic debut of conductor Kristjan Järvi, a world premiere by John Mackey (commissioned by the Brooklyn Philharmonic); and Mozart's *Così fan tutte* directed by Sir Jonathan Miller, co-presented by BAM (April 2003). The season concludes with an homage to Shakespeare including works by George Benjamin, Henze, and Verdi. The Brooklyn Philharmonic and Robert Spano have been featured twice on CBS's *Late Show With David Letterman* as well as on CBS *Sunday Morning*, PBS's *City Arts*, *NBC News*, and A&E's *Breakfast with the Arts*. HSBC Bank USA is the major sponsor of the Brooklyn Philharmonic's 2002—03 season. Additionally, the Brooklyn Philharmonic annually presents an ambitious series of Community Collaborations and Educational Partnerships comprising nearly 200 events in schools, from elementary through college, museums, public parks, houses of worship and other sites across the borough.

The **Brooklyn Youth Chorus**, now celebrating its tenth anniversary, has gained an international reputation for program and artistic excellence, performing works both sacred and secular from the Renaissance to the present day. The Chorus

Who's Who

was founded with a mission to help young people of all backgrounds realize their potential as musicians and as individuals. The Brooklyn Youth Chorus Academy provides a rigorous program of vocal and musicianship training—offering additional opportunities for private voice and instrumental lessons—to more than 200 girls and boys ranging from six to eighteen years of ages, not only in Brooklyn but throughout the New York City area. The Chorus Academy includes three training divisions as well as the advanced Concert Chorus, BYC's senior performing and touring ensemble. Choristers perform with major symphony orchestras and popular music stars in venues ranging from community churches to prestigious concert halls and television studios. The Concert Chorus has toured in the U.S., Canada, Germany, Russia, and the U.K., and received the gold medal and second place honors in the prestigious Johannes Brahms International Choral Festival and Competition in Wernigerode, Germany. This year, BYC performed to standing ovations at the American Choral Director's Association Eastern Division convention in Pittsburgh, PA. Respected for its performances of contemporary music, the BYC has premiered new works by composers such as John Adams, Philip Glass, James MacMillan, Daniel Bernard Roumain, and Kirk Nurock, and has initiated an ambitious commissioning program. BYC has performed with the New York Philharmonic, l'Orchestre symphonique de Montréal, Brooklyn Philharmonic, The Orchestra of Saint Luke's, as well as with artists such as Andrea Bocelli, Judy Collins, Brandy, Lara Fabian, Debra Cox, and Ben Vereen. BYC has been heard on live radio broadcasts on WQXR and NPR/WNYC. Recent television appearances include the *Michael Jackson 30th Anniversary Celebration*, *Martha Stewart Home for the Holidays Christmas Special*, *The Late Show with David Letterman*, and *Saturday Night Live*.

Dianne Berkun is the Founder and Artistic Director of the Brooklyn Youth Chorus. Under her leadership, the Chorus has become an internationally acclaimed performing group and a voice-based music academy providing resources to students and music educators

throughout the New York area. She has prepared choruses and soloists for performances with conductors such as Lorin Maazel, Charles Dutoit, Robert Spano, and Dennis Russell Davies. Berkun is active as a guest conductor and master teacher for choral workshops, demonstrations, and festivals, including events for the NYC Choral Music Initiative of the Metropolitan Opera Guild. Berkun was Director of Music for Brooklyn Friends School, and served as a choral music consultant in the New York City public schools. She earned a B.S. degree in Music Education and Piano magna cum laude from New York University, and studied conducting and theory at the Mannes College of Music. She holds a graduate diploma in the Kodály Concept from the University of Calgary, and an Artist-Teacher diploma from the CME Institute where she studied extensively with Dr. Doreen Rao. Berkun has been honored by the YWCA of Brooklyn as a "Woman of Distinction."

Adrianne Lobel (set designer) has worked on the following projects for Mark Morris: *Platé*, (Royal Opera, London, Edinburgh and New York City Opera); *L'Allegro, il Penseroso ed il Moderato* (La Monnaie-Brussels, BAM); *The Hard Nut* (La Monnaie-Brussels, BAM); *Le Nozze di Figaro* (Brussels); *Orfeo ed Euridice* (BAM, U.S. tour). She has designed sets for the Broadway shows *On the Town*, directed by George C. Wolfe; and *The Diary of Anne Frank*, Tony award-winning *Passion*, and *Twelve Dreams* (Lincoln Center), all directed by James Lapine. Other credits include *Lady in The Dark* (Royal National Theatre, London), and *Street Scene* (Houston Grand Opera), both directed by Francesca Zambello. Projects for Peter Sellars are *The Rake's Progress* (Chatelet, Paris); *Nixon in China* (BAM, Bobigny-Paris, Amsterdam); *The Marriage of Figaro* (Pepsico Summerfare, Purchase, NY; Bobigny-Paris); *Così fan tutte* (Pepsico Summerfare); *The Magic Flute* (Glyndebourne Festival); and *The Mikado* (Chicago Lyric Opera). Lobel has won many honors including Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy, Jefferson Award, Drama Desk, Maharam, and Fanny nominations. Lobel teaches graduate set design at New York University and is currently

Who's Who

producing and designing *A Year with Frog and Toad*, a new musical based on the children's books by her father.

Martin Pakledinaz (costume designer) has been represented in New York by *Thoroughly Modern Millie* (Tony® Award), *A Year with Frog and Toad*, *The Boys From Syracuse*, *Kiss Me Kate* (Tony® and Drama Desk Awards), *The Life*, Andrew Lipka's *The Wild Party* and *Waste* (Lucille Lortel Awards), among many others. Pakledinaz designs in regional theaters as well as for opera and dance companies throughout the U.S., Europe, and Asia. His work with Mark Morris includes *The Hard Nut*, *Wonderland*, *Le Nozze di Figaro*, *Ein Herz*, *Maelstrom*, *Pacific*, *A Lake*, *Orfeo ed Euridice*, *Rhymes With Silver*, *Medium*, and *V*.

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

Charles Burns was born in Washington, D.C. in 1955 and currently lives in Philadelphia with his wife, painter Susan Moore, and his two daughters, Ava and Rachel. His illustrations and comics have been widely published in Europe and the U.S. in such magazines as *RAW*, *Time*, *The New York Times Magazine*, and *Rolling Stone*. His books include *Skin Deep* (Penguin Books, 1992), *Hard-Boiled*

Defective Stories (Pantheon, 1988), and *Facetasm* (Gates of Heck, 1992).

Mark Morris Dance Group

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

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

Barry Alterman is the General Director of the Mark Morris Dance Group.

Rob Besserer has been performing since 1973, predominantly with The Lar Lubovitch Dance Co., Mark Morris Dance Group, and as a founding member of Mikhail Baryshnikov's White Oak Dance Project. He has collaborated on five productions with Martha Clarke and received a 1989 Obie Award for performance in *The Hunger Artist*. Besserer appeared in Robert Wilson's *CIVIL warS* and James Lapine's production of *A Winter's Tale* at The Public

Who's Who

Theatre. He can be seen on film in Woody Allen's *Small Time Crooks* and Matthew Barney's *Cremaster 3*. He was given a Bessie Award in 1984 for sustained achievement.

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

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

Anne Dechêne-Wagner was a stage manager with the Mark Morris Dance Group's production of *Platée* with New York City Opera in Spring 2000. She has stage managed with the Berkshire Opera Company, Connecticut Opera, Florida Grand Opera, Glimmerglass, and for the last five years with New York City Opera. She was a props technician at the Théâtre Royal de la Monnaie in her native Belgium.

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

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

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

John Heginbotham grew up in Anchorage, AK. He graduated from The Juilliard School's dance division in 1993 and since then has performed with artists including John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995—1998. He joined MMDG in 1998.

David Leventhal, raised in Newton, MA, has danced with the Mark Morris Dance Group since 1997. Previously, he worked with Ballet Theatre of Boston and the companies of Marcus Schulkind, Amy Spencer/Richard Colton, Ben Munisteri, and Zvi Gotheiner. He graduated from Brown University in 1995 with honors in English Literature.

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

Amber Merkens 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

Who's Who

presented her own choreography in various venues, including Alice Tully Hall and the Joyce Soho. Merkens joined the Mark Morris Dance Group in August 2001.

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.

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

Kraig Patterson, born in Trenton, NJ, graduated from The Juilliard School in 1986 and was a member of the Mark Morris Dance Group from 1987–99. He has choreographed works for White Oak Dance Project, Barnard/Columbia Colleges, Holly Williams, the University of Texas in Austin, and his own dance group, bopi's black sheep.

Karen Reedy grew up in the Washington, DC area and received her BFA in dance from George Mason University at the age of nineteen. In Washington, DC Reedy performed with companies including Eric Hampton Dance and DC Dance Theater, as well as performing her own choreography. Since moving to New York,

she has worked with choreographers Louis Johnson, Sue Bernhard, and Robert Battle. Reedy has staged Eric Hampton's work at The Juilliard School where she has also acted as a rehearsal director for the works of Jiri Kylian and Hans van Manen. Since 2000, she has appeared with the Mark Morris Dance Group in *L'Allegro, il Penseroso ed il Moderato* and *The Hard Nut*.

Mara Reiner began her professional training at School of American Ballet and later as a scholarship student at Alvin Ailey American Dance Center. She is a member of the Steps Scholarship Ensemble and Dance Anonymous. She is also a ballroom competitor, actor, sculptor, and clothes designer. Since 1999 Reiner has appeared with MMDG in *The Hard Nut* and since 2001 in *L'Allegro, il Penseroso ed il Moderato*.

Camilo Rodriguez is a native of San Juan, PR and began his training at the Conservatory of Ballet Concierto and the Ballet de San Juan School. He relocated to New York City upon receiving a full scholarship to the Joffrey Ballet School where he trained with Luis Fuente and Francesca Corkle. Rodriguez advanced with a U.S. tour of Ballet de San Juan, the tribute to Nijinsky at the Polonaise Embassy in NYC, and made guest appearances with ballet companies around the country. He was a soloist with the Eglevsky Ballet, principal dancer with Berkshire Ballet, Dances Patrelle, and others, and currently with Virginia Ballet Theatre. He has been a guest artist with Second Wind Modern Dance Company in Virginia. Principle roles with Virginia Ballet Theatre include Balanchine's *Valse Fantasy*, Bournonville's *Flower Festival*, and Renfield in VBT's production of *Dracula*. Rodriguez is also co-director of the Powerhouse Pilates studio for the Pilates Method of Body Conditioning.

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

Who's Who

Kevin Scarpin was born and raised in Cypress, CA. He began his dance training at University of California at Berkeley where he studied rhetoric and ethnic studies, intending to go to law school. He continued his dance training at North Carolina School of the Arts receiving his BA in May 2000. In New York, Scarpin currently dances in the Sean Curran Company and has danced in the companies of Lar Lubovitch and Bill Young. In the spring, Scarpin will dance with the Metropolitan Opera Ballet in their production of *Les Troyens* with choreography by Doug Varone. Scarpin recently understudied Mark Morris' *L'Allegro, il Penseroso ed il Moderato* and this is his first time appearing in *The Hard Nut*.

Utafumi Takemura received her bachelor's degree from the State University of New York—Purchase and her master's degree from New York University's Tisch School of the Arts where she was a recipient of the Seidman Award for Dance. She has danced with numerous choreographers in New York and has taught in Europe. Takemura currently dances with Wil Swanson/DanceWorks. She has been dancing in *The Hard Nut* since 1993.

Brynn Taylor was raised in San Diego, CA, and graduated from UC Berkeley with a double major in molecular biology and dance. As a member of the Bay Area Repertory Dance Company she performed in works by Marni and David Wood, Martha Graham, and Joe Goode. In New York, Taylor danced with Lori Belilove & Co. before joining the Mark Morris Dance Group in 2002.

Shila Tirabassi is a native of Florida, graduated from The Juilliard School in 1999 with a BFA. She began her professional career with Ballet Hispanico of New York. She later joined the Merce Cunningham Repertory Group, and has also performed with Buglisi/Foreman Dance and the Lar Lubovich Dance Company. Tirabassi is currently a member of the Stephen Petronio Company and is delighted to take part in *The Hard Nut* this year.

Noah Vinson moved to Chicago to attend Columbia College Chicago, where he received his bachelor's degree in dance. He studied with and performed in works by Shirley Mordine, Jan Erkert, Colleen Halloran, and Brian Jeffrey. He recently danced with the Mark Morris Dance Group in *L'Allegro, il Penseroso ed il Moderato*.

Seth Williams was raised in Davis, California, where he danced with Pamela Trokanski. He graduated magna cum laude and phi beta kappa, 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. In New York he has danced with Steeledance, Ruth Davidson Hahn and Company, Jamie Bishton Dance, and as an apprentice to the Sean Curran Company.

Autumn Williams-Wussow trained primarily at home with Ballet Arts Minnesota, where she had the pleasure of working with Bonnie Mathis, Danny Buraczeski, Lou Fancher, and others. She continued her studies at Smith College, where she danced for Sarah Sweet Ravidoux. After graduating in 2001 with a BA in Women's Studies and Government, Williams-Wussow studied at the Mark Morris Dance Center, and performed with Vencil Dance Trio.

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

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

Mark Morris Dance Group



Mark Morris



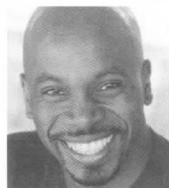
Todd Allen



Christina Amendolia



Rob Besserer



Joe Bowie



Charlton Boyd



Marjorie Folkman



Shawn Gannon



Lauren Grant



John Heginbotham



David Leventhal



Bradon McDonald



Amber Merkens



Gregory Nuber



Maile Okamura



June Omura



Kraig Patterson



Karen Reedy



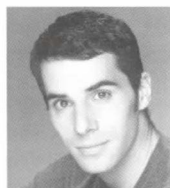
Mara Reiner



Guillermo Resto



Matthew Rose



Kevin Scarpin



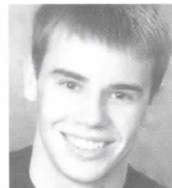
Utafumi Takemura



Brynn Taylor



Shila Tirabassi



Noah Vinson



Seth Williams



Autumn Williams-Wussow



Julie Worden



Michelle Yard

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Choreography by Mark Morris

Program A

New Love Song Waltzes (1982)

Johannes Brahms

Going Away Party (1990)

Bob Wills and His Texas Playboys

Kolam (2002) *NY Premiere!*

Zakir Hussain, Ethan Iverson

Mar 25, 27 & 28 at 7:30pm

Program B

Resurrection (2002) *NY Premiere!*

Richard Rodgers

Something Lies Beyond

the Scene (2002) *NY Premiere!*

William Walton

V (2001)

Robert Schumann

Mar 26 & 29 at 7:30pm;

Mar 30 at 3pm

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Curated by Dan Cameron, Senior Curator of the New Museum of Contemporary Art.

BAMcinématek

Ukrainian Dreams: Aleksandr Dovzhenko

Films by Soviet pioneer filmmaker whose works are noted for their touches of Ukrainian mythology and poetry.

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*Live piano accompaniment by Donald Sosin

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Films by one of the most revered and influential Soviet filmmakers of all time.

Stalker (1979)

Wed, Dec 18 at 5, 8:15pm

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BAMcinématek will be on winter hiatus Dec 20—Feb 13.

BAM Rose Cinemas will remain open for first-run films.



Image courtesy of Seagull Films

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The Diker Gallery Café is now open to the public before evening performances in the BAM Howard Gilman Opera House. Serving unlimited sangria, beer, wine, and tapas for \$24 per person (Includes tax and tip).

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The Rhythm Method



Bobby "Blue" Bland. Photo: Chuck Winans

By Diane Snyder

Some 40 years separate legendary R&B singer Bobby "Blue" Bland from rising star Cody ChesnuTT. But when BAM presents these two artists on Jan 18 at the BAM Howard Gilman Opera House as part of the inaugural Rhythm & BAM concert series, the hope is fans of both performers will recognize their harmony when they take the stage.

Bland began his ascent to soul and blues stardom in 1950s Memphis, where his contemporaries included B.B. King and Johnny Ace. His rich, rough-edged voice landed him on the R&B charts in the '50s and '60s with the emotionally wrenching ballad "Little Boy Blue," the smoothly soulful "I Pity the Fool" and the frenetically rocking "Turn on Your Love Light," to name just a few. He has released some 30 albums throughout his career—the last one, *Memphis Monday Morning*, in 1998. And like such other R&B legends as Marvin Gaye and Smokey Robinson, Bland quickly reached sex-symbol status and popularity with scores of female fans.

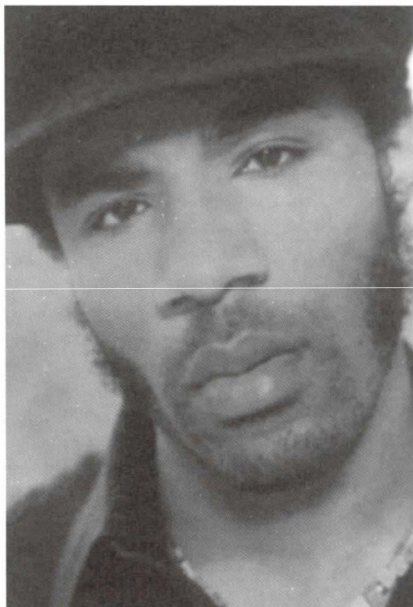
That legacy is well known to ChesnuTT, whose debut recording, *Headphone Masterpiece*, came out in October to critical acclaim. *Rolling Stone* raved, "ChesnuTT has created one of the most emotionally raw albums of the year... meet the new breed of American troubadour." Also a native southerner, ChesnuTT grew up in Atlanta listening to R&B greats like Bland, Sam Cooke, and Otis Redding on the family turntable. His father managed local bands, and by the time ChesnuTT hit his teens, he was an opening act for some of those groups. "I was in a music school when I was a kid, just being at home," he says. "Being a product of that environment, you tend to pick things up without even knowing it. It's like the seasoning in the food; all of it just inspires the daily life."

The Rhythm Method

Traces of '60s rock intermingle with soul, hip-hop, and even new wave in ChesnuTT's music. Unlike Bland, who doesn't play an instrument, ChesnuTT played almost every one on his ambitious 36-track double-disc CD, made in his bedroom, which doubles as a recording studio.

Critics have noticed ChesnuTT's regard for his predecessors, while remarking that his work and his voice have an unrefined emotional intensity. Similar phrases have been used to describe Bland, and ChesnuTT too sees a melodious and also ethereal correlation. "You're talking about men that came up in an era where the spirit of God was all they had; that's what comes through the music as I listen to it myself," says ChesnuTT, who answers the phone by saying "praise the lord."

"It has the same spirit—it just feels like home to me," he adds. "And I think that the biggest thing we have in common: the soul, the blues, the gospel, the truth of it all. That's in the lineage of the black man and his experience with God and his trying to find his way through this world. All those things tend to come out in the music."



Cody ChesnuTT. Photo: Ready, Set, Go

Rhythm & BAM is a new artistic initiative for the institution. Beginning this season, Joseph V. Melillo, BAM's executive producer, will work with a group of collaborators (Danny Kapilian and Limor Tomer for 2003) to create a mainstage program exploring the multi-faceted aspects of black music and the performers who carry on its evolution.

Rhythm & BAM continues on Feb 1 with "Praise Music," an evening of traditional and contemporary gospel music featuring two Brooklyn-based choirs: Gary Anglin and the Christian Cultural Center Choir, and The Grace Tabernacle Choir with the Reverend Timothy Wright. Related pro-

grams will be presented in BAMcafé and via a "BAMtalk" on the musical legacy of the African Diaspora, moderated by cultural critic Nelson George. For more information, visit www.bam.org.



Christian Cultural Center Choir. Photo: Tod Sealie

Diane Snyder is an arts and entertainment writer living in Brooklyn. She teaches journalism at Marymount Manhattan College.

December 2002

Dear Friends of Next Wave,

In 1983, Harvey Lichtenstein had a vision to create a performing arts event in New York to focus exclusively on the presentation of contemporary work from all artistic disciplines. The Next Wave Festival, as it was titled, would be multinational, multicultural, and would include discoveries as well as mature artists needing a large scale venue for new work. The concept was bold and so was the price tag. With that in mind, we discussed the idea with a group of funders, and lo and behold, with their support, a Festival was born.

Most remarkably, for 20 years these funders, led by the Festival's principal corporate sponsor, Philip Morris Companies Inc., have remained loyal to BAM and the Next Wave. Philip Morris has steadfastly supported the concept of innovation in the performing arts with critically important annual contributions, and for this we are truly grateful. This year, in spite of the economy, 9/11, and all of the other factors that make philanthropy difficult, they increased their contribution to allow the 20th anniversary to soar! With their help, the Festival is not only the largest Next Wave ever, but we have extended its reach to include an exhibit at the Brooklyn Museum, a TV marathon on Thirteen/WNET, and several radio broadcasts on WNYC.

The 20th Next Wave Festival will be seen by over 80,000 audience members. Thousands of others will see it on TV, hear it on radio, and read about it in newspapers and magazines, including our own *BAMazine*, and on our website, www.bam.org.

This season's program pays homage to many Next Wave legends who help to make the Festival a great annual Brooklyn and citywide event—Robert Wilson, Philip Glass, Steve Reich, Mark Morris, Meredith Monk, and Sankai Juku displayed their ever-evolving talents this year, and were joined by Brazil's energetic dance troupe, Grupo Corpo; Argentinean composer Osvaldo Golijov; Germany's Sasha Waltz; and many others making their Next Wave debut. Additionally, thanks to increased support from Philip Morris, we launched *NextNext*, a program featuring emerging artists from Brooklyn working in visual arts, cinema, and music.

The Next Wave makes room for artists from all over the world at various stages of their careers. This capacity to embrace many visionary ideas and perspectives has only happened because of the ongoing commitment of our Board of Trustees, led by chairman Alan H. Fishman; the 20th Next Wave Planning committee, chaired by BAM trustee Timothy U. Nye; our loyal donors; the visual artists who donate artworks; the amazing audiences from everywhere; and of course, the art makers.

An anniversary to some can seem like an arbitrary reason for a celebration. Twenty years of artistic achievement, however, is not arbitrary. It is a milestone that allows us to reflect on some beautiful, provocative, and challenging productions witnessed over two decades.

We thank you all. We love you all.

Sincerely,

Karen Brooks Hopkins
President

Joseph V. Melillo
Executive Producer



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