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January 20–22, 2006

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present

MARK MORRIS DANCE GROUP

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

EMILY GAYESKI KAREN REEDY MATTHEW ROSE KANJI SEGAWA
UTAFUMI TAKEMURA AARON WALTER SETH WILLIAMS

Artistic Director

MARK MORRIS

Executive Director

NANCY UMANOFF

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, 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 and 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.

The 2005–2006 Dance Series is sponsored by
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DANCE PROGRAM

Friday, Jan. 20, 7:30 p.m.; Saturday, Jan. 21, 8 p.m.;
Sunday, Jan. 22, 3 p.m.

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

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

Choreography Mark Morris
Set Design Adrienne Lobel
Costume Design Christine Van Loon
Lighting Design James F. Ingalls

Mark Morris Dance Group

Emmanuel Music
Craig Smith, *conductor*

Ellen Hargis, *soprano*
Jayne West, *soprano*
Frank Kelley, *tenor*
James Maddalena, *baritone*

Dancers

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

*understudy

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

Overture:
G.F. Handel—Concerto Grosso in G Major, Opus 6, no. 1
A tempo giusto—Allegro

THERE WILL BE ONE TWENTY MINUTE INTERMISSION

WHO'S WHO IN THE COMPANY



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 more than 120 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 six works on the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre, and the Boston Ballet, among others. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, Houston 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. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.

MARK MORRIS DANCE GROUP, now celebrating its 25th anniversary, was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the U.S. and in Europe, and in 1986 it made its first national television program for the PBS series "Dance in America." In 1988, the Dance Group was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. It has

maintained and strengthened its ties to several cities around the world, most notably Berkeley, Calif., where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* each December. It appears regularly in Boston, Mass.; Fairfax, Va.; Seattle, Wash.; Urbana, Ill.; and at the Jacob's Pillow Dance Festival in Becket, Mass. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tangelwood Music Festival in 2003 and has since returned to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. Cellist Yo-Yo Ma has frequently collaborated with 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, the company's first permanent headquarters in the U.S., housing rehearsal space for the dance community, outreach programs for local children, as well as a school offering dance classes to students of all ages.

CRAIG SMITH is both founder and Artistic Director of Emmanuel Music and, from 1988-91, he was the Permanent Guest Conductor of the Théâtre Royal de la Monnaie in Brussels. With Emmanuel Music, he conducts a weekly Bach cantata as part of the Sunday service at Boston's historic Emmanuel Church, and a popular and critically acclaimed concert series which has included J.S. Bach's *St. Matthew* and *St. John Passions*, *Christmas Oratorio* and *B Minor Mass*; operas by Mozart and Handel; rarely heard operas by Schubert and Schumann; major symphonic works; chamber series surveying the complete vocal, piano and chamber works of great composers such as Schumann, Debussy, Brahms and Schubert; and world premieres and commissions by composer and Principal Guest Conductor John Harbison. He has collaborated with stage director Peter Sellars in opera productions presented in the U.S. at Pepsico Summerfare, the Brooklyn Academy of Music, the Chicago Lyric Opera, the Guthrie Theatre in Minneapolis, the American Repertory Theatre and the Opera Company of Boston. The productions

WHO'S WHO in the COMPANY

of the three Mozart/daPonte operas, *Così fan tutte*, *Le Nozze di Figaro* and *Don Giovanni* were premiered at Pepsico Summerfare, performed throughout the U.S. and Europe, filmed with the Vienna Symphony for European and American television, and later recorded on video for Decca Records. Their recent collaboration on *Bach Cantatas BWV 82 & 199*, with mezzo-soprano Lorraine Hunt Lieberson, was presented in Boston, New York, Paris, London, Amsterdam, Vienna and Lucerne, and has been released to critical acclaim on Nonesuch Records, with Ms. Hunt Lieberson as soloist. As Guest Conductor of the Monnaie Théâtre in Brussels, Mr. Smith collaborated with choreographer Mark Morris in numerous productions that have since been presented in Boston, Minneapolis, New York City's Lincoln Center, Hong Kong, Holland, Israel, Los Angeles and New Zealand. Mr. Smith made his Houston Grand Opera debut conducting Handel's *Giulio Cesare*, directed by Nicholas Hytner. With Emmanuel Music, he has completed recordings of music by Heinrich Schütz, John Harbison and J.S. Bach. Mr. Smith has taught at Juilliard, MIT and the New England Conservatory of Music, and is currently on the faculty of Boston University.

EMMANUEL MUSIC, a collective group of singers and instrumentalists, was founded in 1970 by Craig Smith to perform the complete cycle of over 200 sacred cantatas of J.S. Bach in the liturgical setting for which they were intended, an endeavor twice completed and a tradition which continues today. Over the years, Emmanuel Music has garnered critical and popular acclaim through its presentations of large-scale and operatic works by Bach, Handel, Schubert and Mozart, as well as its in-depth exploration of the complete vocal, piano and chamber works of Debussy, Brahms, Schubert and, currently, Schumann. A unique aspect of Emmanuel performances is its selection of vocal and instrumental soloists from a corps of musicians who have long been associated with the group. Emmanuel Music has given rise to renowned musicians at the local, national and international level; its long-standing association with Pulitzer Prize-winning composer John Harbison has also yielded a wealth of creative artistry. Emmanuel Music has achieved international recognition from audiences and critics alike in its innovative collaborations with leading visionaries among the other arts, including the Mark Morris Dance Group and stage director Peter Sellars. Emmanuel Music made its European debut in 1989 in Brussels at the Théâtre de la Monnaie, and its New York City debut at Lincoln Center in 2001. In a

schedule that totals over fifty performances per year, guest conductors have included composer John Harbison, Seiji Ozawa, Christopher Hogwood and Bach scholar Christoph Wolff. Emmanuel Music has been the subject of numerous national radio and television specials, and has completed nine recording projects featuring works of Heinrich Schütz, John Harbison and J.S. Bach, including the critically acclaimed best-seller *Bach Cantatas BWV 82 & 199* featuring Lorraine Hunt Lieberson on the Nonesuch label, hailed as one of the Top CDs of the Year by the *New York Times*, and the most recent recording, *Mozart Piano Concertos and Fantasies* with Russell Sherman, on the new Emmanuel Music label. Upcoming performances this season include Mozart's *Magic Flute* in April and the complete Mozart Piano Sonatas with Russell Sherman in a series that begins on Mozart's birthday, January 27.

ADRIANNE LOBEL (*set design*) projects for Mark Morris: *Platée*, (Royal Opera, London, Edinburgh and New York City Opera); *L'Allegro, il Penseroso ed il Moderato* (La Monnaie-Brussels, BAM-NY); *The Hard Nut* (La Monnaie-Brussels, BAM-NY); *Le Nozze di Figaro* (Brussels); *Orfeo ed Euridice* (BAM-NY, U.S. tour). Sets for Broadway: Developed, produced and designed the Tony-nominated musical *A Year with Frog and Toad*; *On the Town*, directed by George C. Wolfe; *The Diary of Anne Frank*, Tony Award-winning *Passion, Twelve Dreams* (Lincoln Center), all directed by James Lapine. Other credits include: *An American Tragedy*, the new Tobias Picker opera (The Metropolitan Opera), *Lady in the Dark* (Royal National Theatre, London), *Street Scene* (Houston Grand Opera) all directed by Francesca Zambello. Projects for Peter Sellars: *Dr. Atomic*, the new John Adams opera for San Francisco Opera; *The Rake's Progress* (Chatelet, Paris); *Nixon in China* (BAM-NY, Bobigny-Paris, Amsterdam); *The Marriage of Figaro* (Pepsico Summerfare-NY, Bobigny-Paris); *Così fan tutte* (Pepsico Summerfare-NY); *The Magic Flute* (Glyndebourne Festival, England); *The Mikado* (Chicago Lyric Opera). For choreographer Christopher Wheeldon: *Swan Lake* (Pennsylvania Ballet) and *An American in Paris* (New York City Ballet). Honors: Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy and Jefferson Award and Drama Desk, Maharam and Fanny nominations.

JAMES F. INGALLS (*lighting design*) has designed several works for Mark Morris including Rameau's *Platée* at the New York City Opera and the Royal Opera; *Dido and Aeneas*; *The Hard Nut*; the first White Oak Dance Project tours; *Ein Herz für die Paris Opera Ballet*; and *Maelstrom*, *Pacific*

WHO'S WHO in the COMPANY

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 *The Elephant Man* on Broadway, *War and Peace* at the Metropolitan Opera, *Counter/Part* choreographed by Jim Vincent for Hubbard Street Dance Company and *L'Amour de Loin* directed by Peter Sellars at Santa Fe Opera, Theatre du Chatelet/Paris and the Salzburg Festival. He often collaborates with Beth Burns and the Saint Joseph Ballet.

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



ELLEN HARGIS (*soprano*) is recognized as one of the world's foremost interpreters of 17th and 18th century music. She is a frequent collaborator with leading ensembles including The King's Noyse, The Newberry Consort, Tragicomedia,

Piffaro and Theatre of Voices. In her duo with lutenist Paul O'Dette, she has performed around the world, most recently in tours of Russia and Japan. Ellen Hargis has performed with the Saint Paul Chamber Orchestra, the New York Collegium, the Portland, Seattle and Freiburg Baroque Orchestras, The Mark Morris Dance Group, Andrew Lawrence-King and the Harp Consort, the Mozartean Players, Fretwork, The American Bach Soloists, Musica Angelica and Chicago's Music of the Baroque. She has performed with the conductors Gustav Leonhardt, Jane Glover, Andrew Parrot, Harry Bickett, Daniel Harding, Paul Goodwin and Nicholas Kraemer. Ms. Hargis has appeared at many of the world's leading festivals, including the Berkeley Festival, the Utrecht Festival in Holland, and the Resonanzen Festival in Vienna. A frequent performer at the Boston Early Music Festival, she has sung leading roles in every baroque opera production since 1987, including the role of Irina in Mattheson's *Boris Goudenow* in 2005. Ellen Hargis' discography embraces repertoire from medieval to contemporary music and comprises over 40 recordings. This season sees the release of Conradi's *Ariadne* on CPO



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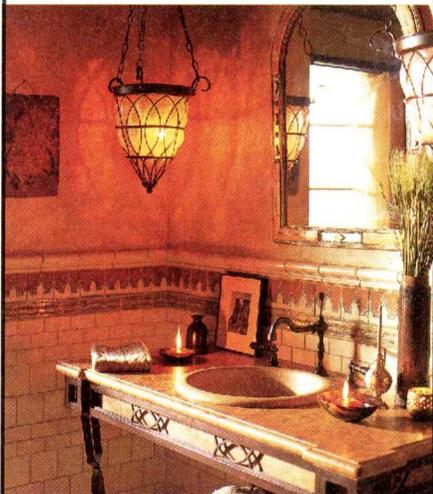


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WHO'S WHO in the COMPANY

Records and *The Power of Love*, with Paul O'Dette, on Noyse Productions. Ellen is on the voice faculty of Case Western Reserve University in Cleveland, and teaches many summer courses in early music, including the Vancouver Baroque Vocal Programme.



JAYNE WEST (*soprano*) has performed with many of the country's leading orchestras and chamber groups, including the Boston Symphony Orchestra, Philadelphia Orchestra, National Symphony, Detroit Symphony, Orchestra of St.

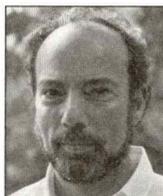
Luke, Handel & Haydn Society and St. Paul Chamber Orchestra under notable conductors Seiji Ozawa, Bernard Haitink, Trevor Pinnock, Neeme Järvi, Roberto Abbado, Jesus Lopez-Cobos, Christopher Hogwood, Jane Glover and Grant Llewellyn. She has sung at the Edinburgh Festival, Tanglewood Music Festival, Grant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



FRANK KELLEY (*tenor*) sings a wide variety of music throughout North America and Europe. He has performed many roles with the Boston Lyric Opera, Opera Boston and the San Francisco Opera Company, has appeared at the Gran

Teatre del Liceu in Barcelona, the Théâtre de la Monnaie in Brussels, The Frankfurt Opera and in the Peter Sellars productions of *Die Sieben Todsünden*, *Das Kleine Mahagonny*, *Così fan tutte* and *Le nozze di Figaro*. The Mozart operas were recorded by Decca and Austrian Public Television, and were broadcast on PBS's "Great Performances." They are available on London DVD as is Weill's *Die Sieben Todsünden*. In concert performances, Mr. Kelley has sung with the Boston Symphony Orchestra, the Cleveland Orchestra, the Chicago Symphony Orchestra, the National Symphony, the Dallas Symphony, the St. Paul Chamber Orchestra, and the Orchestra of St. Luke's. He has performed medieval and renaissance music with Sequentia, the Boston

Camerata and the Waverly Consort, and he performs baroque music with the Handel & Haydn Society, Boston Baroque, Emmanuel Music, Music of the Baroque and Aston Magna. Mr. Kelley has participated in the Blossom Festival, the Tanglewood Festival, Ravinia Festival, Marlboro Music Festival, Pepsico Summerfare, the Nakamichi Festival, the New England Bach Festival, Next Wave Festival, Wexford Festival Opera and the Boston Early Music Festival. He has recorded for London, Decca, Erato, Harmonia Mundi France, Teldec, Telarc, Koch International, Deutsche Harmonia Mundi, Arabesque and Northeastern. A resident of Boston, Mr. Kelley sings there regularly with Emmanuel Music, both in the ongoing series which presents the complete Bach cantatas and in special projects, including the complete piano/vocal works of Schumann and Brahms, Schubert lieder, *Don Giovanni*, *The St. Matthew Passion*, *Israel in Egypt* and, most recently, *The Magic Flute*. He is on the voice faculty of Boston University.



JAMES MADDALENA (*baritone*) is known for his outstanding work in contemporary music. He created the notable characters of Richard Nixon and The Captain in two operas by John Adams, the award-winning *Nixon in China* and

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

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CRAIG BIESECKER from Waynesboro, Pennsylvania, received a B.S. in Music Education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa and Bryan Koulman,

and worked with choreographers Tim and Lina Early. In New York City, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy and Gerald Casel. Craig joined the Mark Morris Dance Group in 2003.



JOE BOWIE was born in Lansing, Michigan, and began dancing while attending Brown University where he graduated with honors in English and American Literature. In New York, he has performed in the works of Robert Wilson,

Ulysses Dove, and also 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 graduated from the Juilliard School. He went on to dance with the Limón Dance Company, and

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



AMBER DARRAGH is originally from Newport, Oregon, where she began her dance training with Nancy Mittleman. She received her B.F.A. from the Juilliard School in 1999 and then danced with the Limón Dance Company for two

years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Amber joined the Mark Morris Dance Group in 2001.

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RITA DONAHUE was born and raised in Fairfax, Virginia, and attended George Mason University, where she graduated with honors in Dance and English in 2002. She danced with bopi's black sheep/dances by kraig patterson

and joined the Mark Morris Dance Group in 2003.



LORENA EGAN began her training at the Phoenix School of Ballet in Arizona. She graduated from the Juilliard School in 1998 and went on to dance with Buglisi/Foreman Dance and the Pascal Rioult Dance Theater (1999-2005). Lorena

joined the Mark Morris Dance Group as an apprentice in 2005.



MARJORIE FOLKMAN 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, Kraig

Patterson, Neta Pulvermacher, Sally Hess, Ellen Cornfield, Sara Rudner and the Repertory Understudy Group for the Merce Cunningham Dance Company. Marjorie joined the Mark Morris Dance Group in 1996.



EMILY GAYESKI, from Rochester, New York, received her B.F.A. from the North Carolina School of the Arts. She has danced with the Carolyn Dorfman Dance Company, bopi's black sheep/dances by kraig patterson and in Mark

Morris' *L'Allegro, il Penseroso ed il Moderato*.



LAUREN GRANT was raised in Highland Park, Illinois, and has danced with the Mark Morris Dance Group since 1996. She has appeared in 32 of Mark Morris' dances, originating 13 roles. Lauren has played

the role of Marie in *The Hard Nut* since 1998, the same year she became a company member. At age 3, she began studying ballet and character dance. She attended New York University's Tisch School of the Arts, graduating with a B.F.A. She teaches master classes in ballet and modern technique, as well as Mark Morris repertory, at schools and universities around the world, and MMDG's school in Brooklyn. In 2000, she appeared on the cover of the Pirelli Calendar, photographed by Annie Leibovitz. She is married to fellow dancer David Leventhal.



JOHN HEGINBOTHAM is from Anchorage, Alaska, and graduated from the Juilliard School in 1993. He has performed with such artists as Susan Marshall and Company, John Jasperse, Ben Munisteri; and as a guest artist with Pilobolus Dance

Theater. John's choreography is featured in the performances and *Emerge* music video of recording artists Fischerspooner. He joined the Mark Morris Dance Group in 1998.



DAVID LEVENTHAL, raised in Newton, Mass., has danced with the Mark Morris Dance Group since 1997. He has appeared in 30 of Mark Morris' dances, including nine premieres. He studied at Boston Ballet School and has danced with José Mateo's

Ballet Theatre and the companies of Marcus Schulkind, Richard Colton/Amy Spencer, Zvi Gotheiner, Neta Pulvermacher, and Ben Munisteri. He graduated with honors in English Literature from Brown University in 1995. He teaches master classes in technique and repertory at schools and colleges around the country. He gives classes regularly at MMDG's school, including one for people with Parkinson's Disease. Participants in *Dance Magazine's* annual Reader's Choice survey selected him as one of their favorite modern dancers. He is married to fellow dancer Lauren Grant.



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

WHO'S WHO in the COMPANY

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. Bradon joined the Mark Morris Dance Group in 2000.



GREGORY NUBER

graduated from Arizona State University where he studied acting and dance. He danced with Pascal Rioult Dance Theatre for three years; appeared as a guest artist with New York City Opera, Cleveland

Opera and Tennessee Repertory Theatre; and worked with numerous New York-based choreographers. Gregory began working with the Mark Morris Dance Group in 1998 and became a company member in 2001. He is on faculty at the School at the Mark Morris Dance Center and teaches master classes in the United States and abroad.



MAILE OKAMURA is originally from San Diego, California. She was a member of Boston Ballet II from 1992-1993 and Ballet Arizona from 1993-1996. She has danced with choreographers Neta Pulvenmacher, Zvi Gotheiner,

and Gerald Casel, among others. Maile began working with the Mark Morris Dance Group in 1998 and became a company member in 2001.



JUNE OMURA

is originally from New York City and grew up in Birmingham, Alabama, where she began her performing career with Ballet UAB. In 1986 she graduated from Barnard College with honors in

Dance and English, and that summer she first performed with Mark Morris as a workshop student. June joined the Mark Morris Dance Group in 1988 and won a New York Dance and Performance Award ("Bessie") in 2005 for her work with the company. She is the proud mother of twin girls.



KAREN REEDY grew up in the Washington, D.C. area and received her B.F.A. in dance from George Mason University at the age of nineteen. In Washington, D.C., Ms. Reedy performed with Eric Hampton Dance and D.C.

Dance Theater, among others, as well as performing and staging her own choreography. In New York, she has danced with Louis Johnson, Sue Bernhard, Patricia Kenny and Robert Battle, and she continues to perform frequently with the Mark Morris Dance Group. Ms. Reedy has assisted such choreographers as Jiri Kylian, Hans van Mannen, Eric Hampton, Robert Battle and Nacho Duato at the Juilliard School. Ms. Reedy's choreography has been seen throughout the New York and Washington, D.C. areas, in venues such as the John F. Kennedy Center for the Performing Arts, Dance Place, Joyce SoHo, and the Cosmopolitan Club.



MATTHEW ROSE

received his B.F.A. from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works.

Matthew began working with the Mark Morris Dance Group in 1997 and was a company member from 1999-2004. He is currently pursuing his M.F.A. in Dance and Technology from The Ohio State University.



KANJI SEGAWA began his dance training with his mother, Erika Akoh, in Japan and studied at Kan Horiuchi's Unique Ballet Theatre in Tokyo. He was granted a Japanese Government Fellowship to train at The Ailey School.

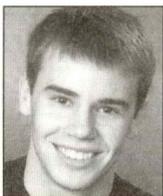
He has been a member of Alvin Ailey II and Jennifer Muller/The Works, and worked with choreographers such as Aszure Barton, Jessica Lang, Earl Mosley and Igal Perry. He is currently a member of Battleworks Dance Company, Artistic Director Robert Battle. He first performed with MMDG in *The Hard Nut* in London, U.K. in 2004.

WHO'S WHO in the COMPANY



UTAFUMI TAKEMURA received her B.F.A. from the State University of New York at Purchase and her M.F.A. from New York University's Tisch School of the Arts where she was a recipient of the Seidman Award for Dance. She has

performed with various choreographers in New York City and has taught in Spain, France and Portugal. She currently dances with Wil Swanson/DanceWorks.



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 began working with the Mark Morris Dance Group in 2002 and became a company member in 2004.



AARON WALTER graduated from The Ohio State University with a B.F.A. in Dance Performance in June 2003. He began his training at the High School for the Performing and Visual Arts in Houston, Texas. While there, he was a

Senior Company Member of the Texas Tap Ensemble. He is currently a member of Keigwin + Company and The Julian Barnett Project. He has also performed with Robbinschilds and Scott Cohen/Lisa Race in addition to his work with the Mark Morris Dance Group.



SETH WILLIAMS was raised in Davis, California, where he danced with Pamela Trokanski. He graduated magna cum laude, with degrees in Comparative Literature and Dance, from the University of California at Irvine,

where he appeared in the ballets of David Allan and worked extensively with Donald McKayle. He also appears with the Sean Curran Company, the Metropolitan Opera Ballet and the New York Baroque Dance Company, for which he reconstructs 18th century ballets from the Feuillet notation.



JULIE WORDEN graduated from the North Carolina School of the Arts and joined the Mark Morris Dance Group in 1994.



MICHELLE YARD was born in Brooklyn, New York, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B'nai Brith Awards. For three years she was a scholarship student at The Alvin Ailey Dance Center, and attended New York University's Tisch School of the Arts where she graduated with a B.F.A. Michelle joined the Mark Morris Dance Group in 1997. "Mom, thank you."



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	BASS Gregory Koeller Susan Hagen	TRUMPET Bruce Hall Mary Lynne Bohn	PERSONNEL MANAGER Leonard Matczynski

SOPRANO Gail Abbey Roberta Anderson Anne Harley Margaret Johnson Jaylyn Olivo Alice Tillotson Kristen Watson	ALTO Susan Byers Paxson Kamala Soparkar Lynn Torgove Susan Trout Mary Westbrook	TENOR Charles Blandy Henry Lussier Jason McStoots David McSweeney	BASS Aaron Engebret Paul Guttry Brett Johnson Mark McSweeney Herman Hildebran
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MARK MORRIS DANCE GROUP STAFF

ARTISTIC DIRECTOR Mark Morris
EXECUTIVE DIRECTOR Nancy Umanoff

PRODUCTION

Technical DirectorJohan Henkens
Music DirectorWolfram Koessel
Lighting SupervisorNicole Pearce
Wardrobe SupervisorKatherine McDowell
Sound SupervisorJim Abdou
Dance Center Production Manager ...Matthew Eggleton

OPERATIONS

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Studio ManagerKaryn Treadwell
Administrative AssistantKathleen Cannucci
Management AssistantAdrienne Bryant
Facility ManagerJosé Suarez
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(NYU-HJD Department of Orthopedic Surgery)

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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L'Allegro, il Penseroso ed il Moderato

Pastoral ode after poems by John Milton (1608-1674),
rearranged by Charles Jennens (1700-1773)

PART THE FIRST

L'Allegro

Accompagnato

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

Il Penseroso

Accompagnato

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

L'Allegro

Air

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

Il Penseroso

Air

Come rather, Goddess, sage and holy;
Hail, divinest Melancholy,
Whose saintly visage is too bright
To hit the sense of human sight;
Thee bright-hair'd Vesta long of yore,
To solitary Saturn bore.

L'Allegro

Air

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

Chorus

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

L'Allegro

Air

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

Chorus

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

Il Penseroso

Accompagnato

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

Arioso

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

Accompagnato

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

Arioso

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

Chorus

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

L'Allegro

Recitative

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

Air

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

Il Penseroso

Accompagnato

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

Air

Sweet bird, that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among,
I woo to hear thy evensong,
Or, missing thee, I walk unseen,
On the dry smooth-shaven green,
To behold the wand'ring moon
Riding near her highest noon.
Sweet bird...

L'Allegro

Recitative

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

Air

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

Il Penseroso

Air

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

Air

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

L'Allegro

Recitative

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

Air

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

Il Moderato

Air

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

L'Allegro

Accompagnato

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

Air

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

Chorus

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

PART THE SECOND

Il Penseroso

Accompagnato

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

Air

Sometimes let gorgeous Tragedy
In sceptred pall come sweeping by,
Presenting Thebes, or Pelops' line,
Or the tale of Troy divine;
Or what, though rare, of later age
Ennobled hath the buskin'd stage.

Recitative

Thus, Night oft sees me in thy pale career,
Till unwelcome Morn appear.

L'Allegro

Solo

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

Chorus

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

Air

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

Il Penseroso

Accompagnato

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

Air

Hide me from day's garish eye,
While the bee with honey'd thigh,
Which at her flow'ry work doth sing,
And the waters murmuring,
With such consorts as they keep
Entice the dewy-feather'd sleep;
And let some strange mysterious dream
Wave at his wings in airy stream
Of lively portraiture display'd,
Softly on my eyelids laid.
Then as I wake, sweet music breathe,
Above, about, or underneath,
Sent by some spirit to mortals good,
Or th'unseen genius of the wood.

L'Allegro*Air*

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

Air

And ever against eating cares,
 Lap me in soft Lydian airs;
 Sooth me with immortal verse,
 Such as the meeting soul may pierce

In notes, with many a winding bout
 Of linkèd sweetness long drawn out;
 With wanton heed, and giddy cunning,
 The melting voice through mazes running,
 Untwisting all the chains that tie
 The hidden soul of harmony.

Il Moderato*Duet*

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

Il Penseroso*Recitative*

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

Chorus

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

Air

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

Solo

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

Chorus

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

L'Allegro*Air*

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

Air

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

Chorus

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

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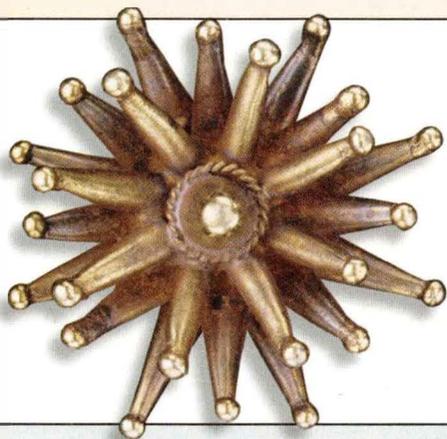
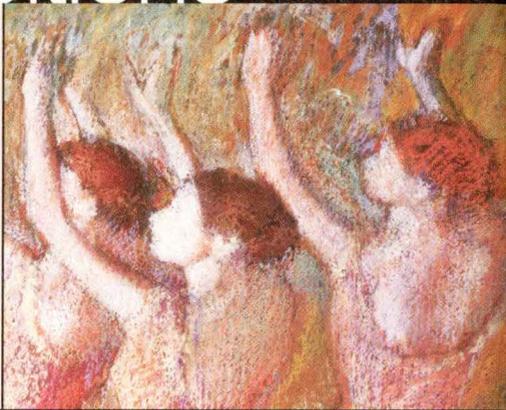
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