

March 2001

BAMcinématek

2001 Spring Season

651 ARTS

Brooklyn Philharmonic Orchestra



*Andres Serrano, Hooded Warbler II, 2000*

STAGEBILL

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PHILIP MORRIS  
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# BAM Stagehill

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Compagnie Montalvo-Hervieu's *Le Jardin io io ito ito*



Mark Morris' *Four Saints in Three Acts* Photo by Bill Cooper

# BAM Cover Artist



**Andres Serrano**  
*Hooded Warbler II*,  
2000  
20" x 24"  
Courtesy Paula Cooper  
Gallery, New York

For BAMart information, contact Deborah Bowie at  
718.636.4138

Andres Serrano was born in New York City in 1950 and studied art at the Brooklyn Museum Art School from 1967 to 1969. His artworks have been exhibited in galleries and institutions around the world. He has had numerous one-person exhibitions, including "Body and Soul," a traveling exhibition seen in Norway, Germany, and England, and mid-career retrospectives at The Institute of Contemporary Art/Philadelphia and the Groninger Museum/The Netherlands. His photographs have been included in many group shows, with recent exhibitions at the Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; New Museum of Contemporary Art, New York City; the Serpentine Art Gallery, London; and the Victoria & Albert Museum, London. He is represented by Paula Cooper Gallery, New York City.

### BAM Photography Portfolio

The Andres Serrano image on the cover is from BAM's new Photography Portfolio. The portfolio features 11 images donated to BAM by Richard Avedon, Adam Fuss, Ralph Gibson, Nan Goldin, Timothy Greenfield-Sanders, Annie Leibovitz, Jack Pierson, Richard Prince, Andres Serrano, Cindy Sherman, and William Wegman. All prints are 20 x 24 inches, signed and numbered in an edition of 40. They will be delivered to buyers in custom-made linen portfolio boxes designed especially for BAM by John Cheim. The pre-publication initial offering is \$15,000 + tax and shipping. The portfolio is published by Serge Sorokko Gallery of New York and San Francisco

# Marking Time



*As BAM presents a major retrospective of Mark Morris' dance works (March 6–25), Isaac Mizrahi (who designed the costumes for several of Morris' productions) talks to the 44-year-old choreographer about his brilliant 20-year career.*

*Mark Morris at work in the studio. Photo by Marc Royce*

**ISAAC MIZRAHI:** *What was the first dance you ever made up?*

**MARK MORRIS:** The first *good* dance?

**MIZRAHI:** *The first time you ever heard music and started to dance to it and actually finished something?*

**MORRIS:** I had a piece of music that I played on the record player every single day; I'd improvise to it. After a while it became very regular; it became a dance.

**MIZRAHI:** *What was the music?*

**MORRIS:** It was the *Danse Macabre* of Camille Saint-Saëns. It has xylophone in it. It made me think I was a skeleton. It was scary ghost music. The living room was like a cemetery, and I would pretend the furniture was gravestones. I would come out from behind the gravestones and do the skeleton dance and the ghost dance.

**MIZRAHI:** *It was a dance for just one person?*

**MORRIS:** It was just for me, I did all the parts. It was exhausting and I made people watch it occasionally, but it was mostly a work in progress.

**MIZRAHI:** *How old were you then?*

**MORRIS:** I don't know—probably six or seven.

**MIZRAHI:** *And then you went into school somewhere, and started dancing?*

**MORRIS:** No, I started dancing lessons. I saw a Spanish dance concert by José Greco. Oh, José Greco! And his partner Nana Lorca, who was an ingenious dancer. My mother, Maxine, took me to see a show of theirs when I was probably eight and I asked to learn how to do Spanish dancing. So my mother found a teacher for me in Seattle who taught Spanish dance. I would have private Spanish dancing lessons for an hour once a week. I studied Flamenco with Vera Flowers, who was my first teacher.

**MIZRAHI:** *Where did you learn about music?*

**MORRIS:** I don't know—

**MIZRAHI:** *I don't mean this as a gratuitous compliment, but you are someone who knows about music. Aside from the quantity—there are conductors I know who don't know as much music as you do—it's a rare occasion when you don't know such and such a piece of music that I ask you about. Aside from all that, you understand music, its construction, the psychology of it.*

**MORRIS:** Yeah...

**MIZRAHI:** *Where did you learn that? Was there formal training? Or was it the record player and thousands of records or something?*





Falling Down Stairs Photo by Cyllavon Tiedemann

**MORRIS:** I don't know. I was smitten with music. There was music around my house all the time. My sister sang in the chorus at school.

**MIZRAHI:** Yeah, but everybody's sister sang...

**MORRIS:** I know, and I sang in the chorus at school and I had friends who were musicians. I was a young dancer around 11, 12, 13. I had a good friend who was a cellist at that age. I learned the cello repertory from her. I actually took one little music theory course in high school that I really liked. It was just that Walter Piston book based on the Bach Chorale Preludes. You know: don't do this, don't do that. It was great. We would arrange stuff and I learned sight-singing and how to read figured bass, which I can't remember. I always fooled around with the piano and always sang. I did a lot of folk dancing that involves singing and dancing at the same time. A lot of Bulgarian and Yugoslavian singing.

**MIZRAHI:** Perhaps that is somewhat regional, because I think if you study music in New York, in the East, you study very specific kinds of music.

**MORRIS:** Well, you do that in Seattle, too. It was more than it was Seattle. You know I started listening to Harry Partch when I was 13—

**MIZRAHI:** See? That's what I mean. Who even knows who Harry Partch is when they're middle-aged?

**MORRIS:** It was accidental that I found Harry Partch and a bunch of other people. You know I loved Walter Carlos (who's now Wendy Carlos), who did *Switched on Bach*, these Bach arrangements for Moog synthesizer. I discovered Monteverdi because of that, so I started listening to opera in the order in which opera was written.

**MIZRAHI:** Right.

**MORRIS:** And then I listened to Vivaldi and then I moved on to Handel and then it was down to

Mozart and then later to Rossini and then Verdi and then Benjamin Britten. I would go to comp-line service at the Episcopal Cathedral. That's the first time I heard countertenors singing and the first time I heard all that old fabulous church music. And, you know, at my high school it was very multicultural. There was Japanese Bon dancing and jazz bands that were good and there were African-American kids who had a drumming ensemble, you know, it was everywhere—

**MIZRAHI:** I guess if you're Mark Morris you're gonna find music everywhere.

**MORRIS:** I listened to the radio a lot when I was a kid. That's when I discovered country-western music. I was obsessed with duets; Dolly Parton and Porter Wagner and Conway Twitty and Loretta Lynn and The Texas Playboys, the Louvin Brothers.

**MIZRAHI:** So, what is it about a certain piece of music that makes it danceable to you?

**MORRIS:** I have an aside first which relates to why I insist on live music, because I do see music as a physical act.

**MIZRAHI:** Yeah, you do.

**MORRIS:** It's simply the physics of a vibrating body. Something vibrating. Something in you and how you hear the actual music. Like a chorus at a rehearsal singing the first chord of something. I get a giant thrill from the physical act of it. Or like fabulous Mr. Ma playing the cello. You know, it actually moves you, changes you. So there it is. I don't see dances in my head, I really don't. I mean, I can vamp to something in a second because I recognize patterns and I recognize rhythms and hooks and stuff. A good example is Lou Harrison's Grand Duo for Violin and Piano. Actually there is another movement to that music that I don't use in my dance—he has forgiven me for that. It's beautiful but it just wouldn't work as a dance. I first heard the last movement, which is called "Polka." It's about five minutes long and the second I heard it I had to choreograph it. It was a need.

**MIZRAHI:** Right.

**MORRIS:** Music has to have some sort of a hook in it, there has to be some phrase that's too long or too short or a strange interval or a strange harmonization or a surprising rhythm or something unusual about the arrangement in some way.

**MIZRAHI:** You have a crazy way of accenting things or seeing things that make you good at your job. The other thing that I love about your

*work is the earnestness of it. There really isn't anything ironic in your work. There are funny things in your work, but I don't find your work ironic. I find it's like a tonic to all the irony that's out there.*

**MORRIS:** You know, I choreographed the *Surprise Symphony* of Haydn. The "surprise," which is a big loud thing in the middle, I didn't use at all. I didn't make any sort of a surprise happen. To me that was the surprise. You knew it was coming and there was no physical, no choreographic punctuation to it. That's ironic.

**MIZRAHI:** *It's a funny idea. But your work is still about ideas, not the absence of them, not the irony of the absence of ideas or feelings. There is still emotional content, which is rare. You give good show. You wear your heart on your sleeve. It's not just stylish.*

**MORRIS:** Well, part of that is my company. People always say that the dancers in my company look like people. Well, here's why: 'cause they are.

**MIZRAHI:** *But in the corps de ballet you're not necessarily supposed to look like an individual, you're supposed to look like one in a group.*

**MORRIS:** Multiples. Like the Rockettes. It's very important in that work. Like 32 swans. That's effective. That's a fabulous Romantic idea.

**MIZRAHI:** *And it's beautiful to look at.*

**MORRIS:** We do the idea of that, where I have everybody dancing exactly the same thing, on exactly the same rhythm, at exactly the same time and, of course, they are all different. Hooray.

**MIZRAHI:** *Right.*

**MORRIS:** I've auditioned hundreds if not thousands of people over the years to dance in my company. And here's what we end up with because these people can do it. There are so many great dancers who just aren't suited to work in my company and do my work. I've seen that over and over again.

**MIZRAHI:** *You dance a bit less now.*

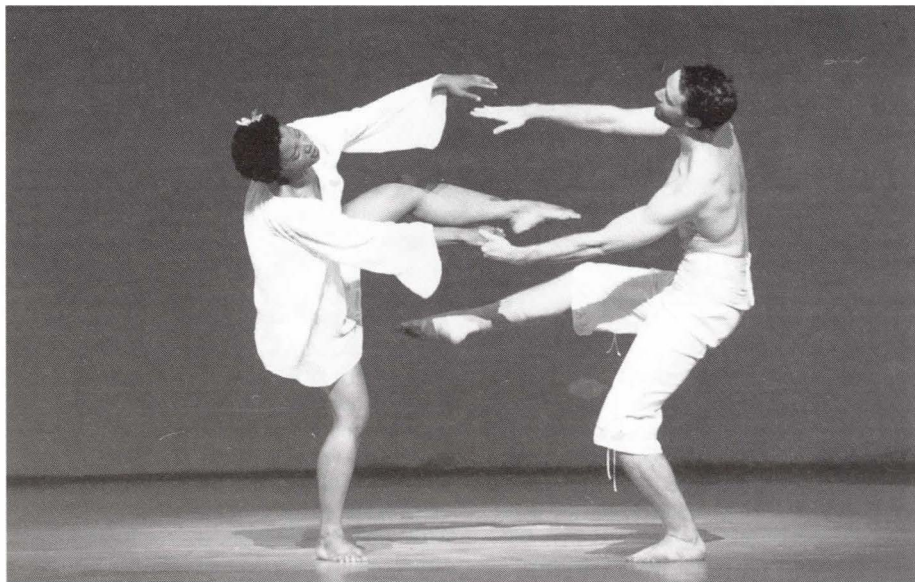
**MORRIS:** A bit.

**MIZRAHI:** *How is that different?*

**MORRIS:** Well, it's different partly because I've had a company for 20 years so now there's a whole new generation of people who are 24 and I'm 44. I started the company at 24, my friends were around my age or a little older, and now there are people who saw my company when they were kids and wanted to do it when they grew up. That's miraculous. But it's changed a lot because what I know about dancing from my generation is different from what they know. Of course.

**MIZRAHI:** *When you make up a dance, do you understand it best in your own body?*

*A scene from Morris' staging of Four Saints in Three Acts. Photo by Bill Cooper*





Grand Duo Photo by Marc Royce

**MORRIS:** I guess so. I show everything; that's how I teach a dance. I show it on me because of how I hear the music. Even if I'm making up a solo for myself, I usually teach it to somebody else whose feelings are different from mine.

**MIZRAHI:** What do you change when you are teaching a dance to someone else?

**MORRIS:** I change it as I'm making it up. Sometimes there's just a rule that I make up, which is very 1960s. I make up a task that everyone does differently; everyone solves the problem differently. You make up something that's impossible, like my hand has to go straight through my head and out the other side. No one can actually do that, but to make the effect of that...everyone will approach it differently.

**MIZRAHI:** How important are these dancers to you, these people? This company?

**MORRIS:** My company is really inseparable from my work—somebody like Ruth Davidson or Tina Fehlandt, where they have been in every dance I've made up for my company. So they dance the way they do because of my work, and my work is the way it is because of them. And that's still true—that's why whenever I get new people, I try as soon as possible to make up a part for them

so that they are not just learning someone else's part, they're learning what to make of my work themselves.

**MIZRAHI:** Are your dances ever topical? You know, political? Even subliminally, looking back at one or another dance, does it show itself as having been subliminally inspired by race-rioting or AIDS or the election crisis or something?

**MORRIS:** Not really. Here's an example of something that happened once. I choreographed a version of the *Liebeslieder Waltzes*. Toward the end, there's a part where Jon Messinger, who was dancing with me at the time, dances in the middle of a circle and spends a lot of the time trying to get out of the circle. He's pulled back gently and calmed and for me, it was a beautiful, tender kind of nursing dance. And everybody wrote that that piece was about AIDS.

**MIZRAHI:** Right.

**MORRIS:** Because how could it not be? He looks like he's dying, he's trying to get away, a group of his friends is consoling him, and so on. The fact is a couple of years later he died of AIDS. And that turned out to be one of the last dances he did before he died. We referred to it as "Buddy Goes on a Fun Ride" because we called each other "Buddy"—that was our nickname for each other and it was fun for him to do that solo. It turned out to be a beautiful little dance that was indeed dedicated to him before I knew that he had AIDS and so maybe it was about AIDS but it wasn't really. But everyone said, "Oh, Mr. Morris is saying this about this." No, I'm not Martha Graham talking about the Spanish Civil War. I don't do that.

**MIZRAHI:** Explain to me how you put music in order, like when you re-librettize things, like the *Handel oratorio*.

**MORRIS:** With *L'Allegro* we dropped most of *Il Moderato* because I don't like it very much. Handel himself dropped it in performances of his period. Maestro Craig Smith and I re-ordered the music together. There isn't much difference. I dropped a couple of numbers and replaced a couple of numbers, and started at the same place but ended it on the finale of *L'Allegro* instead of the finale of *Il Moderato*. Another thing about going to my shows that I'm very happy about is that people hear music that they don't know. It's very hard to find a recording of these Henry Cowell String Quartets. *Rhymes With Silver*, which Lou Harrison wrote for me, has just



been released on CD in my arrangement because Lou gave me a lot of responsibility in the ordering of it, the sequence, the tempo, repeats that I decided—and so that's now the piece.

**MIZRAHI:** *What else was commissioned by the Mark Morris Dance Group?*

**MORRIS:** I did two pieces with a composer named Herschel Garfein: *Mythologies*, sort of a cantata suite based on the Roland Barthes essays. He also wrote a piece for me called *Forty Arms, Twenty Necks, One Wreathing*, that I did as a workshop with 20 people in it. And that's kind of it.

**MIZRAHI:** *What about when you're commissioned by different companies? What do you like about that? What do you like about ballet?*

**MORRIS:** I love everything good about ballet.

**MIZRAHI:** *Okay, tell me what's good about ballet.*

**MORRIS:** I love the proscenium. I love the forms. I love the technique. I love that men and women dance so differently. I love the pointe shoe. I compose the pieces very similarly to how I choreograph for my own company. But it's a form of dancing that my company doesn't do that I love to see. That's all. I love half time in a football game, too. I love parades. I love the Rockettes. I love folk dancing with a thousand people holding hands doing the simplest step in the world for eight hours. I love the actual communication of dancing that very often ballet dancers are taught, not just by doing this arabesque, but looking you in the eyes. That's something I love. I would love to see 19th-century ballet-mime mean something instead of being empty gesticulation, which it often is. You have to be able to say, in sign language, "the beautiful princess must die," and mean it. It's not camp.

**MIZRAHI:** *It's earnest.*

**MORRIS:** Yes. When I see a ballet company dance fabulously, that's what they're doing. Suzanne Farrell always looked like she was making it up. Which she probably was half the time. But that's because she was so good and so free that it seemed spontaneous instead of, "Oh, it's this step again tonight." She didn't feel like she would lose her job if she fell out of a pirouette. Or when I saw that fabulous, really long, meticulous reconstruction of the original *Sleeping Beauty* that the Kirov did last year, I almost died of joy because it was so fabulous.

**MIZRAHI:** *What's more important in your company? The technical prowess of these dancers?*

*Their faithfulness to the choreography? Their expression?*

**MORRIS:** They're pretty equal. You can do it right but if it doesn't catch fire, it's not interesting. You can be obedient—which is an important thing for a dancer to be—but if you're exclusively obedient and not dangerous, then you're wasting your time.

**MIZRAHI:** *Did you ever dance for anybody else, any other choreographers?*

**MORRIS:** Yes. Lar Lubovitch, Laura Dean.

**MIZRAHI:** *What was it like? Did you catch fire?*

**MORRIS:** Yes, I did. I was a very good performer of other people's work. I was just restless and impatient and, you know, younger. I wanted to do my own dances.



## Mark Morris Dance Group: 20th Anniversary Season at BAM

### *Falling Down Stairs* (1997) and other dances (one New York premiere)

Program features *Falling Down Stairs* (1997), *Sang-Froid* (2000), and *Home* (1993)

Mar 6 & 10 at 7:30pm

### *Gloria* (1981, revised 1984) and other dances

Program features *Gloria* (1981, revised 1984), *Lucky Charms* (1994), *Bedtime* (1992), and *Beautiful Day* (1992)

Mar 7 & 9 at 7:30pm

### *Four Saints in Three Acts* (2000)

(New York premiere)

Program features *Four Saints in Three Acts* (2000) and *World Power* (1995)

Mar 13, 16 & 17 at 7:30pm

### *Grand Duo* (1993) and other dances

Program features *Grand Duo* (1993), *Mosaic and United* (1993), *Dancing Honeymoon* (1998), *The Office* (1994), and *Peccadillos* (2000)

Mar 15 & 20 at 7:30pm

### *L'Allegro, il Penseroso ed il Moderato* (1988)

Mar 22–24 at 7:30pm; Mar 25 at 3pm

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TENTATION

# 2001 Spring

## **Brooklyn Academy of Music**

Bruce C. Ratner  
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Alan H. Fishman  
Chairman, Campaign for BAM

Karen Brooks Hopkins  
President

Joseph V. Melillo  
Executive Producer

and

## **Mark Morris Dance Group**

present

# Mark Morris Dance Group 20th Anniversary Season

Choreography by Mark Morris

BAM Howard Gilman Opera House

Programs *Falling Down Stairs*  
and other dances  
Mar 6 & 10, 2001, at 7:30pm

*Gloria*  
and other dances  
Mar 7 & 9, 2001, at 7:30pm

With special guests

**Matt Haimovitz**  
**Michelle Shocked**  
**Rob Wasserman**

With

**Orchestra of Emmanuel Music**  
**Craig Smith** conductor

*Approximate running time:*  
*2 hours with two intermissions*

*Approximate running time:*  
*1 hour 45 minutes with*  
*one intermission*

*Sang-Froid*  
*Silhouettes*  
-intermission-  
*Home*  
-intermission-  
*Falling Down Stairs*

*Lucky Charms*  
*Bedtime*  
-intermission-  
*Beautiful Day*  
*Gloria*

*Major sponsors: Forest City Ratner Companies Inc. and*  
*HSBC Bank USA.*

*BAM Dance is supported by The Harkness Foundation for Dance.*  
*Additional support: Live Music for Dance Program of the Mary Flagler*  
*Cary Charitable Trust, administered by the American Music Center.*

# Mark Morris Dance Group

## Mark Morris Dance Group

Artistic Director **MARK MORRIS**

General Director **BARRY ALTERMAN**

Executive Director **NANCY UMANOFF**

## Dancers

**JOE BOWIE**  
**CHARLTON BOYD**  
**SETH DAVIS\***  
**TINA FEHLANDT**  
**MARJORIE FOLKMAN**  
**SHAWN GANNON**  
**LAUREN GRANT**  
**RUTH DAVIDSON HAHN**  
**JOHN HEGINBOTHAM**  
**DAVID LEVENTHAL**  
**BRADON McDONALD**

**GREGORY NUBER\***  
**JUNE OMURA**  
**MIREILLE RADWAN-DANA**  
**KIM REIS**  
**GUILLERMO RESTO**  
**MATTHEW ROSE**  
**ANNE SELLERY\***  
**JULIE WORDEN**  
**MICHELLE YARD**

*\* apprentice*

## Staff

Technical Director **Johan Henckens**  
Music Director **Ethan Iverson**  
Rehearsal Director **Guillermo Resto**  
School Director **Tina Fehlandt**  
Lighting Supervisors **Michael Chybowski,**  
**Rick Martin, Nicole Pearce**  
Wardrobe Supervisor **Patricia White**  
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Marketing Associate **Lee Streby**  
Company Administrator **Lisa Belvin**  
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Fiscal Assistant **Jay Selinger**



# Falling Down Stairs

Choreography by Mark Morris

March 6 & 10, 2001, at 7:30pm

## SANG-FROID

Music **Frédéric Chopin**

*(Étude in a, Mazurka in a, Étude in G-flat,  
Mazurka in D, Berceuse in D-flat, Waltz in D-flat,  
Nocturne in f, Prelude in A, Étude in a)*

Lighting **Michael Chybowski**

Costumes **Elizabeth Kurtzman**

Piano **ETHAN IVERSON**

**JOE BOWIE, MARJORIE FOLKMAN, LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL,  
JUNE OMURA, MIREILLE RADWAN-DANA, MATTHEW ROSE, JULIE WORDEN**

Sang-Froid: Calm, composed, imperturbable.

Premiere: July 13, 2000—Page Auditorium, Durham, North Carolina

*Sang-Froid was commissioned by the American Dance Festival through the Doris Duke Awards for New Work, with additional support from the John S. and James L. Knight Foundation.*

*Sang-Froid was also made possible by the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundations, the Andrew W. Mellon Foundation, and the Philip Morris Companies Inc.*

*Additional support was provided by the Charles Englehard Foundation.*

-pause-

## SILHOUETTES

Music **Richard Cumming** (*Silhouettes—Five Pieces for Piano*)

Lighting **Michael Chybowski**

Piano **ETHAN IVERSON**

**SHAWN GANNON, DAVID LEVENTHAL (3/6)**

**JOE BOWIE, MATTHEW ROSE (3/10)**

Choreographed for Maximum Dance Company, a troupe founded in 1996 by Yanis Pikieris and San Francisco Ballet principal dancer David Palmer.

Premiere: June 10, 1999—Coconut Grove Playhouse, Miami, Florida

*Silhouettes* is performed courtesy of the composer.

# Program

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-intermission-

## HOME

Music **Michelle Shocked, Rob Wasserman**

Lighting **Michael Chybowski**

Costumes **Susan Ruddle Spring**

Vocals, guitar, and mandolin **MICHELLE SHOCKED**

Upright basses and fiddle **ROB WASSERMAN**

Guitar **FIACHNA O BRAONAIN**

**MARJORIE FOLKMAN, LAUREN GRANT, BRADON McDONALD, MARK MORRIS,  
MAILE OKAMURA, JUNE OMURA, KAREN REEDY, KIM REIS, GUILLERMO RESTO,  
ANNE SELLERY, JULIE WORDEN, MICHELLE YARD**

Michelle Shocked wrote the three songs, "Custom Cutter," "Homestead," and "Stillborn," in 1992, especially for this piece. They appear on her 1996 CD *Kind Hearted Woman*.

Rob Wasserman authored the recurring fiddle tune and the last instrumental "Country," which appeared on his 1994 album *Trios*.

Premiere: April 29, 1993—Brooklyn Academy of Music, Brooklyn, New York

-intermission-

## FALLING DOWN STAIRS

Music **Johann Sebastian Bach** (*Third Suite for unaccompanied cello*)

Lighting **Michael Chybowski**

Costumes **Isaac Mizrahi**

Cello **MATT HAIMOVITZ**

**JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, SHAWN GANNON,  
LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL, BRADON McDONALD,  
GREGORY NUBER, JUNE OMURA, MIREILLE RADWAN-DANA, KIM REIS,  
MATTHEW ROSE, JULIE WORDEN, MICHELLE YARD**

Created for a 1994 film collaboration with cellist Yo-Yo Ma, this piece was choreographed without a fixed front. It was adapted for the proscenium stage three years later.

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

# Gloria

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Choreography by Mark Morris

March 7 & 9, 2001, at 7:30pm

## LUCKY CHARMS

Music **Jacques Ibert** (*Divertissement*)

*Introduction, Cortege, Valse, Nocturne, Parade, Finale*

Lighting **Michael Chybowski**

## ORCHESTRA OF EMMANUEL MUSIC

Conductor **CRAIG SMITH**

**CHARLTON BOYD, MARJORIE FOLKMAN, LAUREN GRANT, JOHN HEGINBOTHAM,  
BRADON McDONALD, GREGORY NUBER, JUNE OMURA, MIREILLE RADWAN-DANA,  
KIM REIS, ANNE SELLERY, JULIE WORDEN, MICHELLE YARD**

This 1930 score was derived from the composer's incidental music for the 1927 film comedy, *Un Chapeau de paille d'Italie* ("The Italian Straw Hat") by Rene Clair. "I want to be free— independent of the prejudices which arbitrarily divide the defenders of a certain tradition and the partisans of a certain avant-garde."—Jacques Ibert

Premiere: June 7, 1994—Emerson Majestic Theater, Boston, Massachusetts

Commissioned, in part, by Dance Umbrella, Boston

Jacques Ibert's *Divertissement* used by arrangement with Theodore Presser Company, agents for Durand S.A., Paris, publisher and copyright owner.

-pause-

## BEDTIME

Music **Franz Schubert** ("Wiegenlied," "Ständchen," "Erlkönig")

Lighting **James F. Ingalls**

Costumes **Susan Ruddie Spring**

Mezzo-soprano **MARY WESTBROOK-GEHA**

Tenors **THOM BAKER, NEIL FARRELL, G. JAN JONES, MICHAEL STEINBERGER**

Basses **JAMES BINGHAM, GREGORY PURNHAGEN, PETER STEWART, CHRIS TRUEBLOOD**

Piano **ETHAN IVERSON**

**JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, LAUREN GRANT,  
DAVID LEVENTHAL, JUNE OMURA, MIREILLE RADWAN-DANA, KAREN REEDY,  
KIM REIS, ANNE SELLERY, JULIE WORDEN, MICHELLE YARD**

Nocturnal fears and assurances. *Erlkönig*, that most famous of songs, is here presented in an unusual setting for mezzo-soprano.

Premiere: June 2, 1992—Emerson Majestic Theater, Boston, Massachusetts

Commissioned, in part, by Dance Umbrella, Boston



# Program

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-intermission-

## **BEAUTIFUL DAY**

Music attributed to **J.S. Bach** or **Georg Melchior Hoffmann** \*

(Cantata "Schlage doch, gewünschte Stunde," BWV 53)

Lighting **James F. Ingalls**

Costumes **Susan Ruddie Spring**

Mezzo-soprano **MARY WESTBROOK-GEHA**

**ORCHESTRA OF EMMANUEL MUSIC**

Conductor **CRAIG SMITH**

**JOE BOWIE, KIM REIS** (3/7)

**BRADON McDONALD, MICHELLE YARD** (3/9)

\* Usually attributed to J.S. Bach, *Schlage doch, gewünschte Stunde*, BWV 53, was probably written by Georg Melchior Hoffmann.

Premiere: April 7, 1992—Manhattan Center Grand Ballroom, New York, New York

-pause-

## **GLORIA**

Music **Antonio Vivaldi** (*Gloria in D*)

Lighting **Michael Chybowski**

Soprano **EILEEN CLARK**

Mezzo-soprano **CLARE STOLLAK**

**ORCHESTRA OF EMMANUEL MUSIC**

Conductor **CRAIG SMITH**

**JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN,  
SHAWN GANNON, LAUREN GRANT, DAVID LEVENTHAL, BRADON McDONALD,  
JUNE OMURA, MIREILLE RADWAN-DANA, JULIE WORDEN**

Originally performed at New York's Dance Theater Workshop in 1981, the piece was substantially altered and simplified for its reappearance at BAM, November 28, 1984.

Premiere: December 12, 1981—Bessie Schönberg Theater, Dance Theater Workshop, New York City

The Orchestra of Emmanuel Music appears by special arrangement with Lincoln Center for the Performing Arts.

# Mark Morris Dance Group

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### Violin 1

Danielle Maddon  
Sarah Roth  
Jennifer Elowitch  
Jodi Hagen  
Cynthia Roberts

### Violin 2

Hilary Foster  
Karma Tamm  
Heidi Braun Hill

### Viola

Betty Hauck  
Jennifer Stirling

### Cello

Michael Curry  
Ariane Lallemand\*

### Bass

Gregory Koeller

### Flute

Sandra Miller\*

### Oboe

Peggy Pearson

### Clarinet

Amy Zoloto\*

### Bassoon

Thomas Stephenson

### Horn

Lawrence di Bello\*

### Trumpet

Terry Szor\*

### Trombone

Kenn Finn\*

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Barry Centanni\*

### Piano/Hand Bells

Ethan Iverson\*

### Organ/Harpsichord

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## Chorus for Gloria

### Soprano

Marion Beckenstein  
Margery Daley  
Michèle Eaton  
Ellen Sisson  
Kathy Theil  
Cindy Wallace

### Alto

Margaret Bragle  
Karen Krueger  
Alexandra Montano  
Mark Rimple

### Tenor

Thom Baker  
Neil Farrell  
G. Jan Jones  
Michael Steinberger

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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

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Web site: [www.mmdg.org](http://www.mmdg.org)

*Support for these performances has been provided by the Live Music for Dance Program of the Mary Flagler Cary Charitable Trust, administered by the American Music Center.*

*Major support for the Mark Morris Dance Group is provided by  
The Howard Gilman Foundation and the Andrew W. Mellon 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.*

*Mark Morris Dance Group New Works Fund is sponsored by Philip Morris Companies Inc.*

# Who's Who



Photo: Cylla von Tiedemann

**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 (MMDG) in 1980, and has since created more than 90 works for the Dance Group, and more than a dozen commissions for ballet companies, including San Francisco Ballet, 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* that premiered at the Edinburgh International Festival in 1997 and had its New York debut with New York City Opera in April 2000 at Lincoln Center. Most recently he directed and choreographed the June 2000 English National Opera production of *Four Saints in Three Acts*. Morris was named a Fellow of the MacArthur Foundation in 1991, and 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 in the United States and in Europe, and, in 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. 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 United States and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably Berkeley, California, where, for the past several years, the Dance Group has performed twice annually at Cal Performances—including presentations of *The Hard Nut* each December from 1996–2000. Audiences have also become accustomed to the Dance Group’s regular and frequent appearances in New York City; Boston; Seattle; Fairfax, Virginia; London; and at the Jacob’s Pillow Dance Festival in Becket, Massachusetts. The Dance Group was named the official dance company (2000–2005) of the Virginia Waterfront International Arts Festival. In addition to a full international touring schedule, the Dance Group has completed three film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach’s Third Suite for unaccompanied cello, a film version of Mr. Morris’ *Dido and Aeneas*, and a video of *The Hard Nut*. In fall 2000 MMDG was the subject of a second documentary for London’s *South Bank Show*. In 1997 the Dance Group won the Laurence Olivier Award for Best New Dance Production for their British premiere performances of *L’Allegro, il Penseroso ed il Moderato* with English National Opera. In spring 2001 MMDG will open the Mark



# Who's Who

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Morris Dance Center in Brooklyn, New York. This 30,000 square-foot facility will feature three studios and will be the company's first permanent headquarters in the United States.

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

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

**Michael Chybowski** (lighting designer) recently designed *Moby Dick* and *Other Stories* (Barbican) and *Wit* (New York, West End). As resident designer at A.R.T., Cambridge, for the past three seasons, productions include *The Bacchae*, *The Taming of the Shrew*, *In the Jungle of Cities*, *The Wild Duck*, *Phaedra*, and *The Merchant of Venice*. Other recent work in New York includes *The Grey Zone* for MCC, *A Skull in Connemara* for the Roundabout, *Dogeaters* at the Public, and *The Last of the Thorntons* for Signature Theatre. Chybowski is the recipient of the 1999 Obie Award for sustained excellence in lighting design, the 1999 Maraham Award for his work on *Wit* and *Cymbeline*, and two Lucille Lortel awards for his work off-Broadway.

**Eileen Clark** (soprano) got her start in the Gregg Smith Singers. She has sung Queen of the Night (*The Magic Flute*) with Syracuse Opera Company, and Adina (*Elixir of Love*) with Commonwealth Opera. She has also appeared in principal roles with Concert Royal, Mark Morris Dance Group, and others. In concert she has guested with Syracuse Symphony, Voices of Ascension, Albany Symphony, and Newark Cathedral Symphony, and has sung with Limon Dance Company, New York Baroque Dance Co., and Anita Feldman Tap. On tour with Mark Morris Dance Group she sings works of Brahms, Monteverdi, Purcell, Vivaldi,

and old Broadway. This spring will see the release of her two new CDs: duo *Lemons Descending* with cellist Matt Haimovitz and *Bach Cantata 51* with Gandharvas Ensemble.

**Seth Davis** began dancing under the instruction of his mother, Victoria Shiflet, in Fredericksburg, Virginia. He attended Shenandoah Conservatory, where he studied dance and photography. After receiving a full scholarship to the School of American Ballet, he moved to New York City. He has performed with bopi's black sheep, dances by Kraig Patterson, and in numerous productions with the Metropolitan Opera Ballet. He can also be seen dancing in the upcoming feature film *Still a Kiss*. He has performed with the Mark Morris Dance Group since 1998.

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

**Lauren Grant** was born in Highland Park, Illinois, and began dancing at age three. She continued training, primarily in classical ballet, through high school. At New York University's Tisch School of the Arts, Grant received her modern dance training and graduated with a bachelor of fine arts degree. She joined MMDG in 1998 and recently performed a flamenco duet with Mark Morris in the Martha@Town Hall Benefit.

**Matt Haimovitz** (cello) tours extensively around the world, appearing with today's greatest orchestras, conductors, and chamber musicians. He has performed with such distinguished artists as Zubin Mehta, Daniel Barenboim, Isaac Stern, Shlomo Mintz, Pinchas Zukerman, and Yo-Yo Ma. He has been honored with the Avery Fisher Career Grant (1986) and was the first cellist ever to receive Italy's prestigious Premio Internazionale "Accademia Musicale Chigiana" (1999). Enriched

# Who's Who

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by the artistry of Mark Morris, Haimovitz has collaborated with the Mark Morris Dance Group in *The Argument*, *Rhymes with Silver*, and now *Falling Down Stairs*. An advocate of contemporary music, he also works closely with composers such as Luciano Berio, Henri Dutilleux, Aaron J. Kernis, György Ligeti, and Tod Machover, among others. Haimovitz' ten-year exclusive relationship with the Deutsche Grammophon (DGG) label led to six acclaimed recordings that have received praise for their deep expressiveness, interpretive insight, flawless technique, and burnished tone. His recording *Suites and Sonatas for Solo Cello* was awarded the Grand prix du Disque (1991) and le Diapason d'Or (1991). He also appears on the GRP label in two improvisations with jazz bassist Rob Wasserman. Haimovitz' most recent recording, *J.S. Bach's 6 Suites for Cello Solo*, released by the independent Oxingale Records, is receiving widespread critical attention. Haimovitz' *6 Suites*, recorded on three compact discs, is available at the BAMshop this evening. Committed to teaching, Haimovitz currently heads the cello program at the University of Massachusetts (Amherst).

**John Heginbotham** grew up in Anchorage, Alaska. He graduated from The Juilliard School's dance division in 1993 and has performed with John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995–98. He joined MMDG in 1998.

**James F. Ingalls** (lighting designer) has designed several works for Mark Morris, including Rameau's *Platée* for the Royal Opera, Cal Performances / Berkeley, and the New York City 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. He designed *Quinceañera* for the St. Joseph Ballet, choreographed by Beth Burns, and several pieces for the Boston Ballet, including *The Four Seasons* choreographed by Christopher Wheeldon, *Lila York's Celts*, and *Nine Lives and Resurrection*, choreographed by Daniel Pelzic. Other work at BAM includes John Adams' *Nixon in China* and *The Death of Klinghoffer*, and *Bach/Mahagonny: Conversations of Life after Death*, all directed by Peter Sellars. Recent projects include Richard Nelson's *Goodnight Children Everywhere* at American Conservatory Theater, San Francisco; Alan Ayckbourn's *House and Garden* at the

Goodman Theater, Chicago; and John Adams' *El Niño* at Théâtre du Châtelet in Paris.

**Ethan Iverson** (piano and music director) took his place at the feet of the Mark Morris Dance Group in January 1998. A modern jazz pianist, Iverson's recordings for the Fresh Sound label include *Construction Zone (Originals)*, *Deconstruction Zone (Standards)*, *The Minor Passions*, and *Live at Smalls*. These recordings have been placed on the *New York Times* "Ten Best of the Year" lists for 2000, 1999, and 1998. In the year 2001 Iverson's regular trio with Reid Anderson and Billy Hart will be touring Italy and the United States, and he also will be performing with a quartet including Bill McHenry as co-leader. This past February marked his first major recital in New York with a solo concert at Carnegie Hall's Weill Recital Hall. Recent sideman appearances include gigs with the Dave Douglas Sextet and the Mark Turner Quartet, and last April he performed the Patrick Zimmerli Piano Concerto with *Metamorphosen* in Boston. His piano teachers are Sophia Rosoff and Fred Hersch.

**Elizabeth Kurtzman** (costume designer) began her career as a textile and accessories designer for a number of prestigious New York fashion houses before making the transition to book illustrator and costume designer. Her work with Mark Morris Dance Group includes costumes for *Four Saints in Three Acts*, *The Argument*, *Dancing Honeymoon*, and *Greek to Me*. Her most challenging project to date is costuming her one-year-old daughter, Lucinda. Kurtzman lives and works in New York City.

**David Leventhal**, a native of Newton, Massachusetts, began his dance training at Boston Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received a bachelor of arts degree with honors in English literature. He danced with the companies of Marcus Schulkind, Spencer / Colton, Ben Munisteri, and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

**Bradon McDonald** received his bachelor of fine arts degree 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*

# Who's Who

*Pavane*, and the third and fifth solos in Tudor's *Dark Elegies*, as well as in 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 a new work for the Alvin Ailey American Dance Theater. This is his first season with the Mark Morris Dance Group.

**Isaac Mizrahi** (costume designer) was born in Brooklyn, attended the High School of Performing Arts as an acting major, and studied fashion at Parsons School of Design. In 1987 Mizrahi opened his own clothing business and is a three-time CFDA Designer of the Year award winner. In 1998 he closed the ready-to-wear company but still designs a shoe collection, a collection of coats, and a collection of fine jewelry. Mizrahi has designed costumes for movies, theater, dance, and opera in collaboration with Mark Morris, Twyla Tharp, Bill T. Jones, and Mikhail Baryshnikov. In 1995 Mizrahi was the subject of the highly acclaimed documentary *Unzipped*, directed by Douglas Kieve, which won the 1995 Audience Award for Documentaries at the Sundance Film Festival. Distributed by Miramax Films, the film was screened internationally at the Cannes and Venice Film Festivals and opened nationally on August 4, 1995. In 1996 Mizrahi and Douglas Kieve received a special CFDA Award for bringing the fashion world to cinema. In 1997 Mizrahi wrote a series of comic books entitled *The Adventures of Sandee the Supermodel* (published by Simon & Schuster), now in development as a major motion picture with Dreamworks (SKG). He is also developing a script from Jonathan Ames' *The Extra Man* in association with Killer Films. He just appeared off-Broadway in his one-man show entitled *Les Mizrahi* which was produced by the Drama Department. Mizrahi's interests lie in the entertainment industry as well as in fashion, and he dreams one day of merging the two fields, functioning as the first entertainer/designer.

**Gregory Nuber** has appeared with the Mark Morris Dance Group since 1998 in productions of *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; *Platée*; and with cellist Yo-Yo Ma in *Rhymes with Silver*. He was delighted to join the Dance Group as an apprentice in April 2000. Nuber also has danced in New York City Opera's

production of *Carmina Burana* directed and choreographed by Donald Byrd and was a member of Pascal Rioult Dance Theatre for three years. He is a graduate of Arizona State University with degrees in theater and dance.

**Fiachna O Braonain** was born in Dublin, Ireland, in 1965, and was introduced to the tin whistle and the guitar at age seven. He regularly competed in Slogadh, an all-Irish music festival and competition, where the seeds of the Irish rock band Hothouse Flowers were sown in the partnership of Liam O Maonlai, Peter O'Toole, and O Braonain. They made their first record, *People*, in 1986 and the hit single "Don't Go" introduced Hothouse Flowers to a worldwide audience. They toured extensively throughout Europe, the United States, Asia, and Australia. They released three more recordings: *Home*, *Songs from the Rain*, and *Born*, and remain hugely popular today. They are currently working on a new record to be released later in 2001. Hothouse Flowers began collaborating with Michelle Shocked on her Arkansas Traveller recording with the song "Over the Waterfall." In 1994 O Braonain and Peter O'Toole became part of Michelle Shocked's *Kind Hearted Woman* two-year tour and subsequent album. O Braonain and Shocked have continued collaborating, making a limited edition record, *Artists Make Lousy Slaves*, in 1996 and most recently wrote 30 songs in 30 days for the millennium celebrations at the Bottom Line in New York, slated for release soon.

**Maile Okamura** has worked with MMDG since 1998. She has also had the pleasure of dancing with Boston Ballet II, Ballet Arizona, Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel.

**June Omura** was born in New York City, then grew up in Birmingham, Alabama, where she appeared in local dance and theater productions from age 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, happily joining the Dance Group in 1988. Many thanks go to her wonderful family; to her ballet teacher, Jocelyn Lorenz; and to Mark Morris, with whom it is a pleasure to be celebrating this 20th-anniversary season.

**Mireille Radwan-Dana** joined in 1988. "The six Grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there

# Who's Who

should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do, for this was the wish of the Grandfathers of the world." (Black Elk)

**Karen Reedy** grew up in the Washington, D.C., area and received her bachelor of fine arts degree in dance from George Mason University at age nineteen. In Washington, D.C., 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 Jirí Kylián and Hans van Manen. Since 2000 Reedy has appeared with the Mark Morris Dance Group in *L'Allegro, il Penseroso ed il Moderato* and *The Hard Nut*.

**Kim Reis** was raised in Vancouver, Washington, where she competed in gymnastics for eight years before leaving the sport to pursue dance at a performing arts high school. She received her bachelor of fine arts degree from the University of Utah, and is a certified Pilates teacher. Reis first appeared with the Dance Group in 1998 and became a full-time company member in April 2000. Endless thanks to family, friends, and teachers for their belief and support.

**Guillermo Resto** has danced with Mark Morris since 1983.

**Matthew Rose** received his bachelor of fine arts degree 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 full-time company member in 1999.

**Anne Sellery** attended the University of Washington, Seattle, where she studied piano performance and received her bachelor of arts degree in dance. She is a certified instructor of the Gyrotonics Expansion System (GXS) at Studio Riverside, New York. Sellery began working with the Mark Morris Dance Group in 1998 and became an apprentice in January 2001. She is honored to be performing with the Group and would like to thank all her friends and family for their love and support.

**Michelle Shocked** (vocals and guitar) attended The Juilliard School of folk music from the age of three to seventeen, and upon graduation she formed her first

Photo: Marc Royce

punk band, which was nominated for a Cable Ace Award for its seminal MTV video, *Indie Cred is Dead*. After an eight-year hiatus to serve as President Reagan's Council of Youth Affairs Advisor, she returned in 1988 to broaden her musical horizons with explorations into the possibilities of sound collage, including her well-known composition "Spilled Milk and Broken Glass." In 1992 she returned to her folk roots and in 1993 was invited to collaborate with Mark Morris and Rob Wasserman in *Home*.

**Craig Smith** (conductor) attended Washington

State University and the New England Conservatory of Music in Boston. Since 1970 he has been artistic director of Emmanuel Music in Boston and, from 1988–91, was the permanent guest conductor of the Théâtre Royal de la Monnaie in Brussels. With Emmanuel Music, Smith conducts a weekly Bach cantata as part of the Sunday worship service at Boston's Emmanuel Church, and a popular and critically acclaimed concert series which has included the *St. Matthew* and *St. John Passions*, *Christmas Oratorio*, and B-minor Mass of Bach; Mozart and Handel operas; major symphonic works; chamber series surveying the complete vocal, piano, and chamber works of great composers (currently Schubert); and world





# Who's Who

premieres and commissions by composer John Harbison. He has collaborated with stage director Peter Sellars in opera productions presented in the United States at Pepsico Summerfare, BAM, Chicago Lyric Opera, the Guthrie Theatre in Minneapolis, American Repertory Theatre, and the Opera Company of Boston. Their productions of the three Mozart/da Ponte operas, *Così fan tutte*, *Le nozze di Figaro*, and *Don Giovanni*, were premiered at Pepsico Summerfare, later performed throughout the United States and Europe, filmed with the Vienna Symphony for European and American television, and later recorded on video compact disc for Decca Records. As principal guest conductor of the Monnaie Theatre, Smith collaborated with choreographer Mark Morris in productions that have since been presented in Boston, Minneapolis, Hong Kong, Los Angeles, Holland, Israel, Los Angeles, New Zealand, and at New York City's Lincoln Center. Smith made his Houston Grand Opera debut conducting Handel's *Giulio Cesare* directed by Nicholas Hytner. With Emmanuel Music, on the Koch International label, he has recorded three highly acclaimed CDs of a cappella music by Heinrich Schütz, a recording that features works by Pulitzer Prize-winning composer John Harbison closely associated with Emmanuel Music, and a series that features Bach Cantatas. Smith has taught at Juilliard, MIT, the New England Conservatory of Music, and currently is on the faculty of Boston University.

**Susan Riddie Spring** (costume designer) has designed costumes for Mark Morris Dance Group for *Grand Duo*, *Bedtime*, *Beautiful Day*, *Home*, *Lucky Charms*, *World Power*, *Excursion to Grenada: A Calypso Ballet*, *A Spell*, *Somebody's Coming To See Me Tonight*, *Polka*. For Ballet Hispanico/Ramon Oller: *Tears for Violetta*, *Good Night Paradise*. For Gina Gibney Dance: *Incidence of Light*, *Landings*, *The Wild Things*. For Infinity Dance: *Gilchrist—A Highland Ballet*, *After All*. For Metropolitan Opera Guild: *Barber of Seville*. As associate to Ann Hould-Ward: *Othello*, *American Ballet Theatre*; *Little Me*, *The Roundabout*; *Dream*, *The Royale*.

**Clare Stollak** (mezzo-soprano) is a native of East Lansing, Michigan, and holds performance degrees from the University of Michigan and Yale University. Most recently she was seen as Ortenzia Caviglia in the off-Broadway show *The Gorey Details* and as Lust in *Six Characters in Search of an Author* with the Opera Festival of New Jersey. She enjoys working in many musical genres and has performed at the

American Repertory Theatre, Provincetown Repertory Theater, The Center for Contemporary Opera, Central City Opera, and the American Music Theatre Festival, among others. In addition she has toured with Mark Morris Dance Group, singing works of Brahms and Schubert across the United States and the United Kingdom.

**Rob Wasserman** (bass and fiddle) is a renowned bassist and composer. His unique style of playing the upright acoustic and electric basses, which he developed while studying at the San Francisco Conservatory of Music, has won him worldwide critical acclaim. His latest album, the intensely rhythmic *Space Island*, is the long-awaited follow-up to his extraordinary bass trilogy—1983's *Solo*, 1988's Grammy-winning *Duets*, and 1994's *Trios*. Artists featured in collaboration with Wasserman on *Duets* and *Trios* include: Neil Young, Aaron Neville, Branford Marsalis, Elvis Costello, Jerry Garcia, Bobby McFerrin, and Willie Dixon, among others. In addition he has toured and/or recorded with Lou Reed, Rickie Lee Jones, Bob Weir, Van Morrison, and Stephane Grappelli. He has received many critical honors, including *Downbeat's* Jazz Album of the Year, *Billboard's* Vocal Album of the Year, and *Rolling Stone* magazine's Bassist of the Year. Wasserman is currently working with the Woody Guthrie Archive on a collaborative project that features his original music accompanying vocal performances of previously unpublished Woody Guthrie writings.

**Mary Westbrook-Geha** (mezzo-soprano) has established herself as one of the most sought-after mezzo-sopranos on both sides of the Atlantic, as featured soloist with orchestra, in opera, in chamber music, and as a solo recitalist. Westbrook-Geha has appeared with the Boston Symphony Orchestra, San Francisco Symphony, Dresden Staatskapelle, Belgian National Opera, Orchestra of St. Luke's, the Saito Kinen Festival in Japan, and at the Tanglewood, Caramoor, and Marlboro festivals. She appears frequently with the New England Bach Festival and sings regularly in the weekly series of Bach Cantatas at Emmanuel Church in Boston. In addition she has performed and taught with the Bach Aria Group at their summer institute at the State University of New York at Stony Brook. She has recorded for Koch International, MusicMasters, Arabesque, Sony Classical, Denon, and Centaur.

**Julie Worden**, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen,



# Who's Who

Jan Erkert, and Sheldon B. Smith. She has been dancing with Mark Morris since 1994.

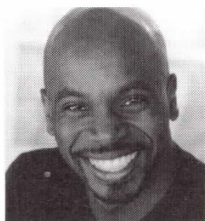
**Michelle Yard** was born in Brooklyn, New York. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at the Alvin Ailey Dance Center.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

**Emmanuel Music** is a collective group of singers and instrumentalists who together, under the leadership of music director Craig Smith, perform a wide variety of music ranging from small chamber ensembles to large-scale works. Hailed by the *Boston Globe* and the *New York Times*, the group was founded in 1970 by Craig Smith to perform the complete cycle of more than 200 sacred cantatas by J.S. Bach in the liturgical setting for which they were intended. The cycle, which has been completed twice, continues today at Boston's Emmanuel Church. All performances draw their vocal and instrumental soloists from the core group of Emmanuel musicians. Emmanuel Music has expanded its repertoire over the years to include large-scale works by Bach, major symphonic works, Mozart operas, Handel operas and oratorios, Schütz choral works, premieres of works by Pulitzer

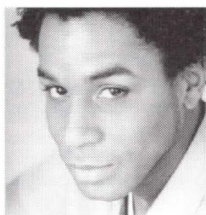
Prize-winning composer and principal guest conductor of Emmanuel Music John Harbison, and chamber series devoted to the complete vocal, piano, and chamber works of Schumann, Debussy, Brahms, with a seven-year survey of Schubert works currently under way—a schedule that totals 50 performances per year. Guest conductors have included composer John Harbison, Seiji Ozawa, Christopher Hogwood, and noted Bach scholar Christoph Wolff. The group has completed two recording projects for KOCH International Classics—a highly acclaimed project featuring choral works of Heinrich Schütz, and, as a result of the close association with composer John Harbison, a CD recording of music he has written especially for Emmanuel Music. The group has begun a Bach recording project with KOCH that features cantatas of J.S. Bach, and the *St. John Passion*, 1725 version.



Mark Morris



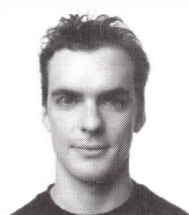
Joe Bowie



Charlton Boyd



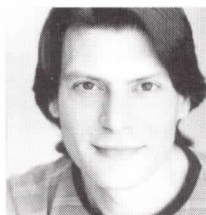
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Marjorie Folkman



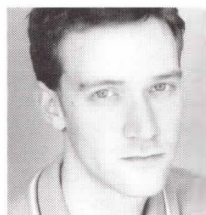
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Lauren Grant



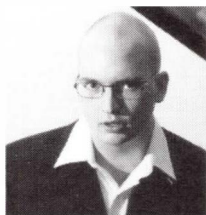
Matt Haimovitz



John Heginbotham

# Who's Who

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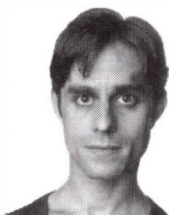
Ethan Iverson



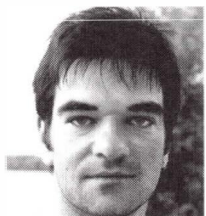
David Leventhal



Bradon McDonald



Gregory Nuber



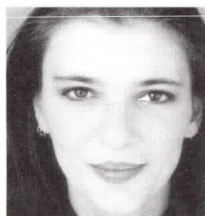
Fiachna O Braonain



Maile Okamura



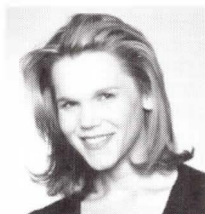
June Omura



Mireille Radwan-Dana



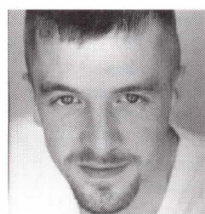
Karen Reedy



Kim Reis



Guillermo Resto



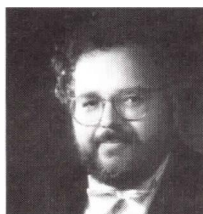
Matthew Rose



Anne Sellery



Michelle Shocked



Craig Smith



Clare Stollak



Rob Wasserman



Mary Westbrook-Geha



Julie Worden



Michelle Yard

# Libretto

## BEDTIME

Music: Franz Schubert ("Wiegenlied," "Ständchen," "Erkönig")

Author unknown

### WIEGENLIED

D.498 November 1816; published in 1829

Schlafe, holder, süßer Knabe,  
Leise wiegt dich deiner Mutter Hand;  
Sanfte Ruhe, milde Labe  
Bringt dir schwebend dieses Wiegenband.

Schlafe in dem süßen Grabe,  
Noch beschützt dich deiner Mutter Arm,  
Alle Wünsche, alle Habe  
Fasst sie liebend, alle liebewarm.

Schlafe in der Flaumen Schoosse,  
Noch umtönt dich lauter Liebeston,  
Eine Lilie, eine Rose,  
Nach dem Schlafe werd' sie dir zum Lohn.

Franz Grillparzer (1791–1872)

### STÄNDCHEN

(first version)

D.920 July 1827; published 1891

Zögernd leise  
In des Dunkels nächt'ger Hülle  
Sind wir hier;  
Und den Finger sanft gekrümmt,  
Leise, leise,  
Pochen wir  
An des Liebchens Kammerthür.

Doch nun steigend,  
Schwellend, schwellend,  
Mit vereinter Stimme, Laut  
Rufen aus wir hochvertraut:  
Schlaf du nicht,  
Wenn der Neigung Stimme spricht!

Sucht' ein Weiser nah und ferne  
Menschen einst mit der Laterne;  
Wieviel seltner dann als Gold  
Menschen, uns geneigt und hold?  
Drum wenn Freundschaft, Liebe spricht,  
Freundin, Liebchen, schlaf du nicht!

Aber was in allen Reichen  
Wär' dem Schlummer zu vergleichen?  
Drum statt Worten und statt Gaben  
Sollst du nun auch Ruhe haben.  
Noch ein Grüsschen, noch ein Wort,  
Es verstummt dir frohe Weise,  
Leise, leise,  
Schleichen wir uns, ja, schleichen wir uns wieder fort!

### LULLABY

Sleep, dear, sweet boy,  
Your mother's hand rocks you softly.  
This swaying cradle strap  
Brings you gentle peace and tender comfort.

Sleep in the sweet grave;  
Your mother's arms still protect you.  
All her wishes, all her possessions  
She holds lovingly, with loving warmth.

Sleep in her lap, soft as down;  
Purely notes of love still echo around you.  
A lily, a rose  
Shall be your reward after sleep.

### SERENADE

Softly, hesitantly,  
Cloaked in night's darkness,  
We have come here;  
And with fingers gently curled,  
Softly, softly  
We knock  
On the beloved's bedroom door.

But now, our emotion rising,  
Swelling,  
Surging, with united voice  
We call out loud, in warm friendship:  
"Do not sleep  
When the voice of affection speaks."

Once a wise man with his lantern  
Sought people near and far;  
How much rarer, then, than gold  
Are people who are fondly disposed to us?  
And so, when friendship and love speak,  
Do not sleep, friend, beloved!

But what in all the world's realms  
Can be compared to sleep?  
And so, instead of words and gifts,  
You shall now have rest.  
Just one more greeting, one more word,  
And our happy song ceases;  
Softly, softly  
We steal away again.

# Libretto

Johann Wolfgang von Goethe (1749–1832)

## ERLKÖNIG

(fourth version)

D.328 October 1815(?); published in 1821 as Op. 1

Wer reitet so spät durch Nacht und Wind?

Es ist der Vater mit seinem Kind:

Er hat den Knaben wohl in dem Arm,

Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"

"Siehst, Vater, du den Erlkönig nicht?

Den Erlenkönig mit Kron und Schweif?"

"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh mit mir!

Gar schöne Spiele spiel ich mit dir;

Manch bunte Blumen sind an dem Strand,

Meine Mutter hat manch gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,

Was Erlenkönig mir leise verspricht?"

"Sei ruhig, bleibe ruhig, mein Kind:

In dürrn Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?

Meine Töchter am düstern Ort?

Meine Töchter führen den nächtlichen Reihn

Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort  
Erlkönigs Töchter am düstern Ort?"

"Mein Sohn, mein Sohn, ich seh es genau:

Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;

Und bist du nicht willig, so brauch ich Gewalt."

"Mein Vater, mein Vater, jetzt fasst er mich an!

Erlkönig hat mir ein Leids getan!"

Dem Vater grausets, er reitet geschwind,

Er hält in Armen das ächzende Kind,

Erreicht den Hof mit Mühe und Not:

In seinen Armen das Kind war tot.

## THE ERLKING

Who rides so late through the night and wind?

It is the father with his child.

He has the boy in his arms,

He holds him safely, he keeps him warm.

"My son, why do you hide your face in fear?"

"Father, can you not see the Erlking?

The Erlking with his crown and tail?"

"My son, it is a streak of mist."

"Sweet child, come with me,

I'll play wonderful games with you;

Many a pretty flower grows on the shore,

My mother has many a golden robe."

"Father, father, do you not hear

What the Erlking softly promises me?"

"Calm, be calm my child:

The wind is rustling in the withered leaves."

"Won't you come with me, my fine lad?

My daughters shall wait upon you;

My daughters lead the nightly dance,

And will rock, and dance, and sing you to sleep."

"Father, father, can you not see

Erlking's daughters there in the darkness?"

"My son, I can see clearly:

It is the old grey willows gleaming."

"I love you, your fair form allures me,

And if you don't come willingly, I'll use force."

"Father, father, now he's seizing me!

The Erlking has hurt me!"

The father shudders, he rides swiftly,

He holds the moaning child in his arms;

With one last effort he reaches home;

The child lay dead in his arms.

# Libretto

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## BEAUTIFUL DAY

Music: attributed to J.S. Bach or Georg Melchior Hoffmann  
(Cantata *Schlage doch, gewünschte Stunde*, BWV 53)

Schlage doch, gewünschte Stunde,  
Brich doch an, du schöner Tag.  
Kommt ihr Engel, auf mich zu,  
Öffnet mir die Himmelsauen,  
Meinen Jesum bald zu schauen  
In vergnügter Seelenruh!  
Ich Begehr' von Herzens Grunde  
Nur den letzten Seigerschlag.  
Schlage doch, gewünschte Stunde,  
Brich doch an, du schöner Tag.

Strike at last, you longed-for hour,  
Break at last, you lovely day.  
Come, you angels, come towards me,  
Open unto me the heavenly pastures,  
That I may soon see my Jesus  
In joyful peace of soul!  
I long with all my heart  
Only for the last victorious stroke.  
Strike at last, you longed-for hour,  
Break at last, you lovely day.

## GLORIA

Music: Antonio Vivaldi (Gloria in D)

Gloria in excelsis Deo.

Glory to God in the highest.

Et in terra pax hominibus bonae voluntatis.

And peace on earth to men of good will.

Laudamus te,  
benedicimus te,  
adoramus te,  
glorificamus te.

We praise you,  
We bless you,  
We worship you,  
We glorify you.

Gratias agimus tibi.

We give you thanks.

Propter magnam gloriam tuam.

For your great glory.

Domine Deus, Rex caelestis,  
Deus Pater omnipotens.

Lord God, heavenly King,  
Almighty God and Father.

Domine Fili unigenite, Jesu Christe.

Lord Jesus Christ, only begotten Son.

Domine Deus, Agnus Dei, Filius Patris,  
Qui tollis peccata mundi, miserere nobis.

Lord God, Lamb of God, Son of the Father,  
You take away the sins of the world, have mercy on us.

Qui tollis peccata mundi, suscipe deprecationem  
nostram.

You take away the sins of the world, receive our  
prayer.

Qui sedes ad dexteram Patris,  
miserere nobis.

You are seated at the right hand of the Father,  
have mercy on us.

Quoniam tu solus Sanctus, tu solus Dominus,  
tu solus Altissimus,  
Jesu Christe.

For you alone are Holy, you alone are Lord, you alone  
are the Most High,  
Jesus Christ.

Cum Sancto Spiritu: in gloria Dei Patris.

With the Holy Spirit, in the glory of God the Father.

Amen.

Amen.



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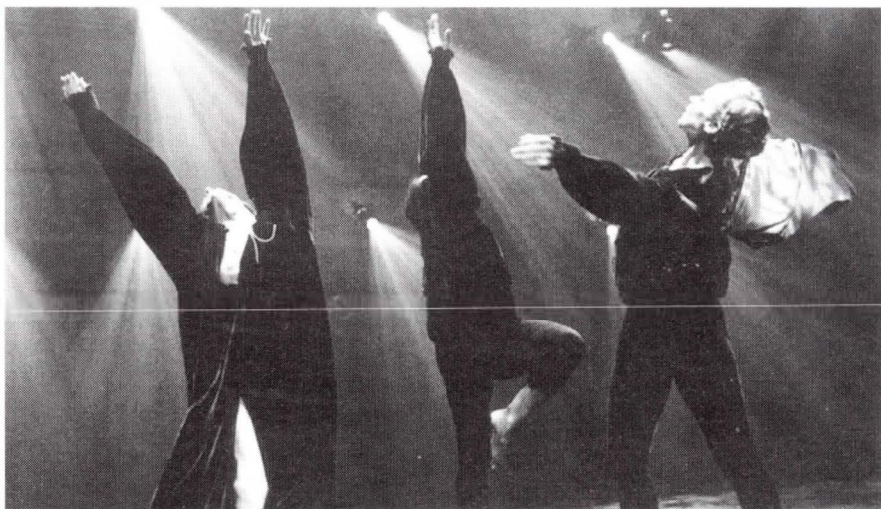


Photo: Cylla von Tiedemann

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# MARK MORRIS DANCE GROUP

In 1980 Mark Morris got together a group of friends and gave the first performances of the Mark Morris Dance Group. Now, 20 years later, this three-week season at BAM displays the extraordinary breadth of Mr. Morris' artistry. As we celebrate this anniversary season, the Dance Group is embarking on its most ambitious project to date: the opening of the \$6.2 million Mark Morris Dance Center. This stunning five-story facility, with three studios, represents the next chapter in the Dance Group's life. In addition to having a place to create and rehearse, we will establish the first Mark Morris dance school, expand our education and outreach activities and institute a rental subsidy program for other nonprofit groups. All the while, the company is maintaining a permanent fund for new works and presenting live music all the time (such as you're hearing tonight). We need your support to ensure the continued success of all these programs. Please become a Friend of the Mark Morris Dance Group, and help the company flourish. Thank you for joining us tonight.

## Join the Friends of the Mark Morris Dance Group

Please complete this form and send it with your contribution to:

Mark Morris Dance Group  
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If you would like a complete membership brochure with details on benefits, please call the office at 718.624.8400.

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# Mark Morris Dance Group



## On Stage / On Film

Mar 8 at 6:50pm\*

### Mark Morris:

#### **The Hidden Soul of Harmony**

A documentary film presenting the behind-the-scenes look at the Mark Morris Dance Group and the creation of Morris' masterwork *L'Allegro, Il Penseroso ed il Moderato*.

\*Q&A with Mark Morris follows the screening.

Mar 8 at 8:50pm

#### **The Hard Nut**

Mark Morris' hilarious retelling of the E.T.A. Hoffman/Tchaikovsky classic *The Nutcracker* is replete with 70s retro fashions, gender-bending, and irrepressible joy.

## BAMdialogues

Mar 16 at 6pm

#### **Four Saints in Three Acts / World Power**

Mark Morris talks about his staging of these two powerful but very different pieces with filmmaker Steven Watson.

Mar 23 at 6pm

#### **L'Allegro, il Penseroso ed il Moderato**

Mark Morris discusses this full evening masterwork with Wendy Lesser, editor of the *Threepenny Review*.

Grand Duo, photo by Tania Stocklin

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