

March 2001

BAMcinématek

2001 Spring Season 651 ARTS

Brooklyn Philharmonic Orchestra



Andres Serrano, *Hooded Warbler II*, 2000

STAGEBILL

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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 me 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 compliance 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)

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

Mar 22–24 at 7:30pm; Mar 25 at 3pm

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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 *Four Saints in Three Acts* and
World Power
Mar 13, 16, & 17, 2001
at 7:30pm

Grand Duo
and other dances
Mar 15 & 20, 2001
at 7:30pm

Approximate running time:
1 hour and 50 minutes with
one 30-minute intermission

Approximate running time:
2 hours and 15 minutes with
two 20-minute intermissions

World Power
—intermission—
Four Saints in Three Acts

Mosaic and United
Peccadillos
—intermission—
Dancing Honeymoon
The Office
—intermission—
Grand Duo

Major sponsors are Forest City Ratner Companies Inc. and
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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*

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**

Sound Supervisor **Emanuele Corazzini**

Assistant Technical Director **Warren Terry**

Director of Development and Marketing

Michael Osso

General Manager **Eva Nichols**

Fiscal Administrator **Lynn Wichern**

Associate Director of Development

Lesley Berson

Marketing Associate **Lee Streby**

Company Administrator **Lisa Belvin**

Development Intern **Cristin Foley**

Fiscal Assistant **Jay Selinger**

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.

Program

Choreography by Mark Morris

March 13, 16, & 17, 2001, at 7:30pm

WORLD POWER

Music **Lou Harrison**

("In Honor of the Divine Mr. Handel" and "In Honor of Mr. Mark Twain" from *Homage to Pacifica*; *Bubaran Robert*)

Lighting **Michael Chybowski**

Costumes **Susan Ruddle Spring**

GAMELAN SON OF LION

Musicians Jody Diamond (ensemble director), Barbara Benary, Iris Brooks, Mark Steven Brooks, Darryl Gregory, Lisa Karrer, Jody Kruskal, Marnen Laibow-Koser, Skip LaPlante, Laura Liben, David Simons

Harp **Nina Kellman**; trumpet **Terry Szor**

Chorus Marion Beckenstein, Lisa Bielawa, Maureen Haley, Karen Krueger, Alexandra Montano, Kathy Theil, Neil Farrell, Michael Lockley, Mukund Marathe, Tom Meglioranza, Bruce Rameker, Jon Szabo

Dancers **JOE BOWIE, CHARLTON BOYD, SETH DAVIS, MARJORIE FOLKMAN, SHAWN GANNON, BRADON McDONALD, GREGORY NUBER, JUNE OMURA, KIM REIS, GUILLERMO RESTO, MATTHEW ROSE, ANNE SELLERY, JULIE WORDEN, MICHELLE YARD**

The text is Mark Twain's thoughts on the U.S. invasion of the Philippines in 1899, 65 years before the U.S. Congress' Gulf of Tonkin resolution heralded the deepening involvement of the United States in Vietnam.

Premiere: October 27, 1995—Zellerbach Hall, Berkeley, California

Commissioned, in part, by Cal Performances, University of California at Berkeley

Text from *Homage to Pacifica*. Mark Twain on the Philippine War:

"We have pacified some thousands of the islanders and buried them, destroyed their fields; burned their villages, and turned their widows and orphans out-of-doors; furnished heartbreak by exile to some dozens of disagreeable patriots: subjugated the remaining ten millions by Benevolent Assimilation, which is the pious new name of the musket; we have acquired property in the three hundred concubines and other slaves of our business partner, the Sultan of Sulu, and hoisted our protecting flag over that swag.

"And so, by these Providences of God—and the phrase is the government's, not mine—we are a World Power."

-intermission-

Four Saints in Three Acts

FOUR SAINTS IN THREE ACTS

By **Virgil Thomson**

Libretto by **Gertrude Stein**

Staged and choreographed by **Mark Morris**

Conducted by **Craig Smith**

Set designer **Maira Kalman**

Lighting designer **Michael Chybowski**

Costume designer **Elizabeth Kurtzman**

SINGERS

Saint Teresa I	JAYNE WEST, soprano
Saint Teresa II	CLARE STOLLAK, alto
Saint Settlement	EILEEN CLARK, soprano
Saint Ignatius	WILLIAM SHARP, baritone
Saint Chavez	DOUGLAS PURCELL, tenor
Saint Stephen	DOUGLAS PURCELL, tenor
Saint Plan	CHRISTOPHER ROSELLI, baritone
Commère	ELSPETH FRANKS, mezzo-soprano
Compère	PAUL SHIPPER, bass

DANCERS

Saint Teresa	MICHELLE YARD
Saint Ignatius	JOHN HEGINBOTHAM

Assorted Saints

JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, SHAWN GANNON,
LAUREN GRANT, DAVID LEVENTHAL, GREGORY NUBER, JUNE OMURA,
MIREILLE RADWAN-DANA, KIM REIS, MATTHEW ROSE, JULIE WORDEN

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

This production was made possible, in part, with public funds from the National Endowment for the Arts.

Additional support was provided by the Virgil Thomson Foundation.

Music by arrangement with G. Schirmer, Inc., publisher and copyright owner.

Four Saints in Three Acts

Prelude

A Narrative of Prepare for Saints.

Act I

Avila: St. Teresa half indoors and half out of doors.

Act II

Might it be mountains if it were not Barcelona.

Act III

Barcelona: St. Ignatius and One of Two literally.

Act IV

The Sisters and Saints reassembled and reenacting why they went away to stay.

—Gertrude Stein

"A saint, a real saint never does anything, a martyr does something but a really good saint does nothing, and so I wanted to have *Four Saints* who did nothing and I wrote the *Four Saints in Three Acts* and they did nothing and that was everything. Generally speaking anybody is more interesting doing nothing than doing something."

—Gertrude Stein

"Please do not try to construe the words of this opera literally or to seek in it any abstruse symbolism. If, by means of the poet's liberties with logic and the composer's constant use of the simplest elements in our musical vernacular, something is here evoked of the childlike gaiety and mystical strength of lives devoted in common to non-materialistic end, the authors will consider their message to have been communicated."

—Virgil Thomson

Four Saints in Three Acts is both an opera and a choreographic spectacle. Imaginary but characteristic incidents from the lives of the saints constitute its action. Its scene is laid in 16th-century Spain. Its principal characters are Saint Teresa of Avila, Saint Ignatius Loyola, and their respective confidants, Saint Settlement and Saint Chavez—both of these last without historical prototypes. These are the four saints referred to in the title.

[My] scenario was written after both the text and the music had been completed, and although it was done with the help of suggestions from both the poet and the composer, it is to a large extent my invention. Without doubt other solutions to the problems of staging could be found which would serve equally well. Gertrude Stein, however, did intend Saint Ignatius' aria "Pigeons on the Grass Alas" to represent a vision of the Holy Ghost and the passage at the end of Act III, "Letting Pin In Letting Let," to represent a religious procession. The ballets were also suggested by her.

One should not try to interpret too literally the words of this opera, nor should one fall into the opposite error of thinking that they mean nothing at all. On the contrary, they mean many things at once. The scenarist believes that any practicable interpretation of the text is legitimate and has allowed himself, in consequence, considerable liberty. He counsels equal freedom to stage directors and choreographers, in the hope that they will find in this deeply fanciful work stimulus to their own imagination.

From the *Scenario* by Maurice Grosser (New York, 1948)

Four Saints in Three Acts



Four Saint in Three Acts. Photo: Bill Cooper

Four Saints Chorus & Orchestra

CHORUS

Soprano

Marion Beckenstein
Lisa Bielawa
Eileen Clark
Margery Daley
Patti Dunham
Maureen Haley
Katherine Harris
Renee Jarvis
Christine Sperry
Kathy Theil

Alto

Hai-Ting Chinn
Julia Fischer
B.J. Fredricks
Joan Fuerstman
Karen Krueger
Alexandra Montano
Jacqueline Pierce

Tenor

Neil Farrell
Michael Lockley
Mukund Marathe
Douglas Purcell
Daniel Clark Smith
Michael Steinberger

Bass

James Bingham
Michael Conwell
Tom Meglioranza
Bruce Rameker
Christopher Roselli
Jon Szabo
Lewis White

Chorus contractor:
Michele Eaton

ORCHESTRA

Violin

Robin Bushman
Theresa Salomon
Min-young Kim
Heidi Powell
Rob Taylor
Amie Roosevelt

Sarah Roth
Nancy Wilson
Susan Heerema
Judson Griffin
Karl Kawahara

Viola

Lois Martin
Christof Huebner
Jessica Troy
Ariel Rudiakov

Cello

Dorothy Lawson
Roslayn Clarke
Christine Gummere

Contrabass

Jeffrey Carney
John Carbone

Harmonium

Edward Brewer

Accordion

Katherine Matasy

Flute and Piccolo

Anne Briggs

Oboe and English Horn

Stephen Hammer

Clarinet

Amy Zoloto

Bassoon

Charles McCracken

Horn

Daniel Grabois
Lisa Pike

Trumpet

Terry Sizr

Trombone

Michael Boschen

Percussion

Paul Hostetter
Eduardo Leandro

Orchestra contractor
and music consultant:
Stephen Hammer

Grand Duo

March 15 & 20, 2001, at 7:30pm

Choreography by Mark Morris

MOSAIC AND UNITED

Music **Henry Cowell**

(*String Quartet No. 3, Mosaic, I-II-III-IV-V-III-I*
String Quartet No. 4, United, I-II-III-IV-V)

Lighting **Michael Chybowski**

Costumes **Isaac Mizrahi**

Violin **SARAH ROTH**, violin **ANDREA SCHULTZ**
Viola **JESSICA TROY**, cello **WOLFRAM KOESSEL**

Dancers **JOE BOWIE, LAUREN GRANT, DAVID LEVENTHAL,**
BRADON McDONALD, JUNE OMURA

The *Mosaic* Quartet, written in 1935, can be played with the movements in any order and any number of times, according to instructions given by the composer. It is played here 1, 2, 3, 4, 5, 3, 1. The *United* Quartet is based on systems of 5. It is in five movements, utilizes 5/4 time, and five-bar phrases.

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

String Quartet No. 4 (United Quartet) by Henry Cowell used by arrangement with the publisher and copyright holder, C.F. Peters Corporation.

String Quartet No. 3, (Mosaic Quartet) by Henry Cowell used by arrangement with Associated Music Publishers, Inc., publisher and copyright owner.

-pause-

PECCADILLOS

Music **Erik Satie**

("Menus propos enfantins," "Enfantillages pittoresques," "Peccadilles importunes")

Lighting **Michael Chybowski**

Piano **ETHAN IVERSON**

Dancer **MARK MORRIS**

Satie wrote these pieces in 1913 as études for children to play.

Premiere: June 7, 2000—Brooklyn Academy of Music, Brooklyn, New York

-intermission-

DANCING HONEYMOON

Music: "Limehouse Blues," "You Were Meant for Me," "Do Do Do,"

"Someone to Watch Over Me," "A Cup of Coffee, a Sandwich, and You," "Wild Thyme,"

"Experiment," "Dancing Hymn," "And Her Mother Came Too," "Fancy Our Meeting," "Who,"

"Two Little Bluebirds," "Goodnight, Vienna," "It's Not You," "There's Always Tomorrow"

Transcribed and arranged by Ethan Iverson from historical recordings of Gertrude Lawrence and Jack Buchanan.

Program

Lighting **Michael Chybowski**
Costumes **Elizabeth Kurtzman**

Soprano **EILEEN CLARK**
Violin **SARAH ROTH**; piano **ETHAN IVERSON**; percussion **STEFAN SCHATZ**

Dancers **CHARLTON BOYD, SHAWN GANNON, JOHN HEGINBOTHAM, MARK MORRIS, MIREILLE RADWAN-DANA, KIM REIS, JULIE WORDEN**

These songs were made popular by British music-hall stars Gertrude Lawrence and Jack Buchanan in the 1920s and '30s.

Premiere: September 22, 1998—Meany Hall, Seattle, Washington

-pause-

THE OFFICE

Music: Antonín Dvořák (*Five Bagatelles for String Trio and Harmonium, Op. 47*)

Lighting **Michael Chybowski**
Costumes **June Omura**

Violin **SARAH ROTH**, violin **ANDREA SCHULTZ**,
Cello **WOLFRAM KOESSEL**, harmonium **ETHAN IVERSON**

Dancers **TINA FEHLANDT, MARJORIE FOLKMAN, JOHN HEGINBOTHAM, MARK MORRIS, JUNE OMURA, KIM REIS, GUILLERMO RESTO**

Created originally for Živili, Dances and Music of the Southern Slavic Nations, a folk ensemble based in Columbus, Ohio. At the time of the first performance of *The Office*, the siege of Sarajevo was entering its third year.

Premiere: April 22, 1994—Ohio Theater, Columbus, Ohio

-intermission-

GRAND DUO

Music **Lou Harrison** (*Grand Duo for Violin and Piano*)

Prelude
Stampede
A Round
Polka

Lighting **Michael Chybowski**
Costumes **Susan Ruddle Spring**

Violin **SARAH ROTH**, piano **ETHAN IVERSON**

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

Polka, the final section, was created first in 1992 and was performed for a year by itself before the rest of the dance was choreographed.

Premiere: February 16, 1993—Fine Arts Center, University of Massachusetts / Amherst

Who's Who

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 12 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 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 also have 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 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 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, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

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

Michael Chybowski (lighting designer) recently designed *Moby Dick* and *Other Stories* (Barbican) and *Wil* (New York, West End). As resident designer at ART, 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,

Who's Who

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 *The Queen of the Night* (*The Magic Flute*) with Syracuse Opera Company and *Adina* (*Elixir of Love*) with Commonwealth Opera. She also has appeared in principal roles with Concert Royal, Mark Morris Dance Group, and others. In concert she has performed with Syracuse Symphony, Voices of Ascension, Albany Symphony, and Newark Cathedral Symphony, and has sung with Limón 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 Craig Patterson, and in numerous productions with the Metropolitan Opera Ballet. He also can be seen dancing in the upcoming feature film *Still a Kiss*. He has performed with the Mark Morris Dance Group since 1998.

Tina Fehlandt has performed in more than 50 dances choreographed by Mark Morris and is proud to have been part of MMDG from its inception in 1980. She has staged Morris' work for dance students at several universities, as well as the San Francisco Ballet, Royal New Zealand Ballet, and American Ballet Theatre. Recently Fehlandt was the rehearsal assistant for a new ballet choreographed by Mark Morris for ABT to premiere at the Metropolitan Opera House in May 2001. She has taught ballet and modern dance for MMDG master classes and intensive workshops. She is currently school director for the company and will be teaching as well as administrating open classes and workshops at the new MMDG home in Brooklyn. Last October Fehlandt and husband Nathaniel became the parents of a baby boy, Samuel Frederick Lee. She would like to thank her family for their many years of support and express her utmost appreciation and admiration for

the many wonderful dancers she has had the pleasure of performing with throughout her career.

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

Eispeth Franks (mezzo-soprano), British-born, reprises the role of Commère in this production of *Four Saints in Three Acts*. Franks is a noted exponent of the "trouser-role" repertoire, including such roles as Cherubino, Hansel, Octavian, Sesto, Nerone, Teseo, Isolier, Lazuli, and Prince Orlofsky. Not averse to wearing a skirt when absolutely necessary, Franks also portrays the roles of Mrs. Grose, the Secretary, Meg Page, and Berta, as well as Suzuki. Previous engagements have included the Bear Valley Music Festival, San Luis Obispo Mozart Festival, West Marin Music Festival, Rogue Opera (Oregon), West Bay Opera, and Pocket Opera. She performed many roles as a young artist with Florida Grand Opera and recently made her debut as a soloist with Philharmonia Baroque and Berkeley Symphony under the batons of Nicholas McGegan and Kent Nagano. Franks performs extensively on the concert stage and has performed recitals and oratorios throughout the United Kingdom and United States featuring the music of contemporary English, French, and American composers. Franks studied at the Royal Northern College of Music, Manchester, and the University of Michigan, Ann Arbor, where she held a Rotary International Foundation Scholarship.

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.

John Heginbotham grew up in Anchorage, Alaska. He graduated from The Juilliard School's dance division in 1993 and has performed with John

Who's Who

Jaspense, 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.

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 that includes 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.

Maira Kalman (set designer) was born in Tel Aviv, Israel. Her family moved to New York at the height of the '50s with hamburgers and ideas frying. Kalman is the author and illustrator of ten children's books, (published by Penguin Putnam), including the celebrated series about Max Stravinsky, the poet dog who travels around the world. She was commissioned to do a series of murals housed in Grand Central Terminal in New York City during the historic renovation. Those murals are now featured in Kalman's latest book, *Next Stop Grand Central*. She is a frequent contributor to many publications, including *The New Yorker*, the *New York Times*, *Atlantic Monthly*, and *Travel & Leisure*. She has designed fabrics for Isaac Mizrahi and mannequins for Ralph Pucci. A permanent exhibit of her work is housed in the Children's Museum of Manhattan. The Museum of Modern Art sells a line of M&Co products and features the 10-one-4 watch in their permanent collection. She is now the CEO, vice president, and secretary of M&Co, a multidisciplinary design studio whose clients include the Museum of Modern Art, Barnes and Noble, Vitra, and Creative Time. She currently lives in New York with her two children and faithful dog Pete.

Wolfram Koessel (cello) is a native of Freiburg, Germany. He has performed internationally as a soloist and chamber musician. He has toured South America extensively, giving recitals and holding master classes. As a soloist he performs regularly with

the Jupiter Symphony; he also appeared as soloist with the *Metamorphoses Orchestra*, Long Beach Symphony, Cordoba Symphony, Grossman Orchestra, Stuttgart Wind Orchestra, New York City Island Players, and the Mannes Orchestra. In 1991 he was offered a full scholarship by the Mannes School of Music, where he studied cello with Timothy Eddy and chamber music with Felix Galimir. As a winner of Artists International he gave his debut to critical acclaim at Carnegie Hall's Weill Recital Hall in April 1995. Wolfram serves as cellist with the Meridian String Quartet and is on faculty of the New York Youth Symphony Chamber Music Program and is in residence at the Aaron Copland School of Music at Queens College.

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*, *Sang-Froid*, *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 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 Pavane*, and the third and fifth solos in Tudor's *Dark Elegies*, as well as in works by Jifi Kyliän, 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

Who's Who

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 Keeve, 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 Keeve 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 also is 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.



Grand Duo. Photo: Marc Royce.

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 MMDG 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 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)

Who's Who

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 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 company member in 1999.

Christopher Roselli (baritone) has appeared in operatic performances with the Utah Opera, New York Grand Opera, Virginia Opera, Opera Colorado, and many other companies. His repertoire covers many roles, including *Scarpia* in *Tosca*, Count Almaviva in *Le nozze di Figaro*, the title role and Masetto in *Don Giovanni*, and Sharpless in *Madama Butterfly*. His concert engagements have included national tours with MMDG and international tours with American soprano Felicia Weathers (Germany, Switzerland, and Denmark). Additional concert engagements have included appearances with the Orange County Performing Arts Center (California), BAM, Kennedy Center for the Performing Arts, and many others. A native of North Carolina, he received both his bachelor's and master's degrees in music from the University of North Carolina and is a candidate for a doctorate in music at Indiana University. Roselli is a faculty member of the Actor's Studio in New York City.

Sarah Roth (violin) is from the Boston area and has performed with MMDG since 1995. She graduated with distinction in performance from the New England Conservatory of Music. She is active as an orchestral musician, playing with the Boston Pops Esplanade Orchestra and Cantata Singers. As a member of Boston's Emmanuel Music she has performed more than 100 cantatas of J.S. Bach; has appeared as soloist, orchestral, and chamber musician in Emmanuel's major productions of Bach, Handel, Mozart, Brahms, and Schubert; and was the violinist in the Peter Sellars and Craig Smith production of Weill and Bach: *Mahagonny Songspiel*, as well as *Conversations Between Fear and Death*, presented in Paris and Frankfurt. Her principal teacher was James Buswell,

and, as a Tanglewood Fellow, she coached chamber music with Joel Smirnoff, Peter Serkin, and Yo-Yo Ma.

Stefan Schatz (percussion) is a 1995 graduate of New York's prestigious New School Jazz and Contemporary Music Program, with degrees in performance and creative writing. He has performed with some of the finest names in jazz, including Dakota Staton, Jon Hendricks, Milt Hinton, Mark Turner, Ray Bryant, and Buster Brown. As a member of the Glenn Miller Orchestra and an accompanist for the dance troupe Manhattan Tap, Schatz toured extensively throughout the United States, Canada, Central and South America, and Europe. In 1998 he was featured in a jazz trio and traveled to more than 30 different countries on the Crystal Symphony World Cruise. He has studied with Vernel Fournier, Marvin "Bugaloo" Smith, Kenny Washington, Lewis Nash, and Bernard Purdie.

Andrea Schultz (violin) performs with a number of groups in New York City, including the Eberli Ensemble, New York Chamber Ensemble, Brandenburg Ensemble, and the Orchestra of St. Luke's. She also has appeared as guest artist with the Apple Hill Chamber Players, Da Capo Chamber Players, Sequitor, Sospeso, and the José Limón Dance Company. Her chamber group Eberli Ensemble, active in the commissioning and performance of new works, has been featured on WNYC's *Around New York* and PRI's *Saint Paul Sunday* and has recently released a CD of music by Aaron Jay Kernis. Schultz has spent summers performing at the Tanglewood, Aspen, Ravinia, Caramoor, Vermont Mozart, and Cape May music festivals, as well as the Pundakit International Chamber Music Festival in the Philippines. She is a *summa cum laude* graduate of Yale University and received a master of music degree from the Cleveland Institute of Music and a doctorate in music arts from SUNY-Stony Brook.

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.

William Sharp (baritone) has appeared throughout the United States with major orchestras and music festivals in concerts, recitals, and operas, specializing in Baroque and pre-Baroque music. In recent seasons he has performed with the New York Philharmonic,

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Saint Louis Symphony, San Francisco Symphony, National Symphony, New Jersey Symphony, and Saint Paul Chamber Orchestra. He is a frequent participant in Lincoln Center's Mostly Mozart Festival, Aspen Music Festival, Colorado Music Festival, and Marlboro Music Festival. Recent highlights include performances in *Dido and Aeneas* and *Four Saints in Three Acts* with Cal Performances in Berkeley, John Adams' *The Nixon Tapes* with the Los Angeles Philharmonic, Brahms' *Ein deutsches Requiem* with the Fort Worth Symphony, and *Messiah* with the Vancouver Cantata Singers. Last season Sharp performed in *Trouble in Tahiti* with VARA Radio in the Netherlands, *Messiah* with Musica Sacra at Avery Fisher Hall, the *St. Matthew Passion* on a national tour with Santa Fe Pro Musica, and the B-minor Mass with the Bethlehem Bach Festival in New York, Washington, and Bethlehem, Pennsylvania. Two seasons ago he performed in *Nixon in China* (as Chou En-Lai) with the Brooklyn Philharmonic. Sharp also has performed on numerous recordings.

Paul Shipper (bass) sings, acts, and plays too many instruments. He has performed with the Mark Morris Dance Group since 1997 and is pleased to join this project.

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 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 Théâtre, Smith collaborated with choreographer Mark

Morris in productions that have been presented since 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 who is 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 Ruddle Spring (costume designer) has designed costumes for Mark Morris Dance Group: *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*, and *Polka*; for Ballet Hispanico/Ramon Oller: *Tears for Violetta* and *Good Night Paradise*; for Gina Gibney Dance: *Incidence of Light*, *Landings*, and *The Wild Things*; for Infinity Dance: *Gilchrest—A Highland Ballet* and *After All*; for Metropolitan Opera Guild: *Barber of Seville*; and as associate to Ann Hould-Ward: *Othello* at American Ballet Theatre, *Little Me* at The Roundabout, and *Dream* at 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.

Jessica Troy (viola), a native New Yorker, holds degrees from Amherst College, SUNY-Stony Brook, and the Musikhochschule in Lübeck, Germany, where her major teachers were Philipp Naegele, Caroline Levine, and Barbara Westphal. She is a member of the Brooklyn Philharmonic and plays regularly with the Jupiter Symphony. Her chamber music activities have included performances with Sequitor and the Eberli Ensemble, as well as with the Acacia, Maia, and Meridian string quartets in venues ranging from the Knitting Factory to the Saratoga Music Festival and the Violin Society of

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American Conference, where she also served as a judge in the instrument competition. She has been a participant at many chamber music festivals, including Marlboro and Prussia Cove. She has had the opportunity to work with many composers on their own works, including Roger Reynolds, Jacob Druckman, Oliver Knussen, and György Kurtág.

Jayne West (soprano) has performed with many of the country's leading orchestras and chamber groups, including the Philadelphia Orchestra, National Symphony, and Saint Paul Chamber Orchestra, and is associated with the Boston Symphony Orchestra, appearing at both Symphony Hall and Tanglewood. Recently, West performed Bach's B-minor Mass, returning to the Saito Kinen Festival in Japan with Maestro Ozawa. She is a long-standing member of Emmanuel Music and sang with the Boston Symphony Orchestra in Kaija Saariaho's *Chateau de l'âme*, with the Boston Symphony Orchestra Chamber Players in Copland's *As It Fell upon a Day*, and with the New England Philharmonic in Ravel's *Schééhérazade*. West sang in the premieres of Mark Morris' productions of Handel's *L'Allegro, il Penseroso ed il Moderato* at the Théâtre Royal de la Monnaie in Brussels and Virgil Thomson's *Four Saints in Three Acts* at Cal Performances, Berkeley, California. She has frequently sung with MMDG in performances of *Dido and Aeneas*, Stephen Foster songs, and Brahms' *Liebeslieder Waltzes*. West just finished recording Ruth Loman's *Songs of Remembrance*, due for release later this year, and has made numerous other recordings. She is currently on the faculty of the Longy School of Music.

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

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

Michelle Yard was born in Brooklyn, 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 B'rith 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.

Gamelan Son of Lion is a new music repertory ensemble and composers' collective based in downtown New York City, specializing in contemporary pieces written for the instruments of the Javanese gamelan percussion orchestra. "Gamelan" is the term for the entire ensemble of metallo-phones (xylophones), knobbed gongs, and drums, supplemented by voices and other instruments. The metal instruments are tuned in two unique non-Western scales called *slendro* and *pelog*, which the composers use separately or together. The instruments of Gamelan Son of Lion were built in Indonesian village style by Barbara Benary using steel keys, cans, hub-caps, etc., along with traditional drums and gongs. Gamelan Son of Lion has been performing and presenting new music in the greater New York area since 1976 and has appeared on many recordings and videos. It has premiered more than 100 compositions by American and international composers in various contemporary styles and has toured in Indonesia, Canada, and New Zealand. The ensemble also presents traditional music of Java and Bali, wayang kulit shadow puppetry, and Indonesian dance. For additional information, contact: American Gamelan Institute, P.O. Box 1052, Lebanon, New Hampshire 03766.

For the MARK MORRIS DANCE GROUP

Booking Representative **Michael Mushalla**,
Double M Arts & Events
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McDermott, Will and Emery
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Physical Therapist **Marshall Hagins, M.A., P.T.**

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, N.Y. 11217
Tel: 718.624.8400 / Fax: 718.624.3600
E-mail: info@mmdg.org /
Web site: www.mmdg.org

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Grand Duo. Photo: Marc Royce.



Mark Morris



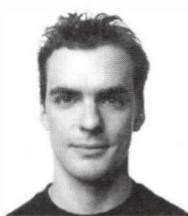
Joe Bowie



Charlton Boyd



Eileen Clark



Seth Davis



Tina Fehlandt



Marjorie Folkman



Elspeth Franks



Shawn Gannon



Lauren Grant



John Heginbotham



Ethan Iverson



Wolfram Koessel



David Leventhal

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Bradon McDonald



Gregory Nuber



June Omura



Mireille Radwan-Dana



Kim Reis



Guillermo Resto



Matthew Rose



Christopher Roselli



Sarah Roth



Stefan Schatz



Andrea Schultz



Anne Sellery



William Sharp



Paul Shipper



Craig Smith



Clare Stollak



Jessica Troy



Jayne West



Julie Worden



Michelle Yard

Four Saints

PROLOGUE

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

SAINT STEPHEN: In narrative prepare for saints.

SAINT SETTLEMENT: Prepare for saints.

SAINT PLAN: Two saints.

SAINT SARAH: Four saints.

SAINT SETTLEMENT: Two saints prepare for
saints it two saints prepare for saints in prepare
for saints.

SAINT STEPHEN: A narrative of prepare for
saints in narrative prepare for saints.

SAINT SETTLEMENT AND SAINT SARAH
Remain to narrate to prepare two saints for saints.

SAINT PLAN: At least.

SAINT STEPHEN: In finally.

SAINT PLAN: Very well if not to have and
miner.

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

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

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

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

CHORUS I: Any one to tease a saint seriously.

ACT I

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

CHORUS II: If to stay to if to stay if having to
stay to if having to stay if to cry to stay if to cry
stay to cry to stay.

CHORUS I: Saint Teresa half in and half out
of doors.

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

CHORUS I: Saint Ignatius silent motive
not hidden.

COMMÈRE: Saint Teresa silent.

CHORUS II: They were never beset.

CHORUS I: Come one come one.

COMMÈRE: No saint to remember to remember.

CHORUS II: No saint to remember.

CHORUS I: Saint Teresa knowing young and told.

SAINT SETTLEMENT: If it were possible to kill
five thousand china-men by pressing a button
would it be done.

COMMÈRE: Saint Teresa not interested.

COMPÈRE: Repeat First Act.

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

SAINT TERESA I: Not April fool's day a pleasure.

CHORUS I: Saint Teresa seated.

SAINT TERESA I: Not April fool's day
a pleasure.

CHORUS I: Saint Teresa seated.

Libretto

SAINT TERESA I: April fool's day April fool's day as not as pleasure as April fool's day not a pleasure.

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

SAINT TERESA I: There are a great many persons and places near together.

COMPÈRE: Saint Teresa not seated at once.

SAINT TERESA I: There are a great many places and persons near together.

COMPÈRE: Saint Teresa once seated.

SAINT TERESA I: There are a great many places and persons near together.

COMPÈRE: Saint Teresa seated and not surrounded.

SAINT TERESA I: There are a great many persons and places near together.

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

SAINT TERESA I: There are a great many persons and places close together.

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

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

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

SAINT STEPHEN: The garden inside and outside of the wall.

CHORUS I: Saint Teresa about to be.

SAINT STEPHEN: The garden inside and outside outside and inside of the wall.

COMPÈRE: Nobody visits more than they do visits them.

COMMÈRE: Saint Teresa.

SAINT TERESA I: Nobody visits more than they do visits them Saint Teresa.

CHORUS I: As loud as that as allowed as that.

SAINT TERESA I: Nobody visits more than they do visits them.

COMPÈRE: Who settles a private life.

ALL: Saint Teresa.

CHORUS I, II: Who settles a private life.

COMPÈRE: Saint Teresa

CHORUS I, II: Who settles a private life.

COMPÈRE: Saint Teresa

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

COMPÈRE: Introducing Saint Ignatius

SAINT IGNATIUS: Left to be.

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

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

Four Saints

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

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

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

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

SAINT TERESA II: As land beside a house to be to this this which theirs beneath Saint Teresa.

CHORUS I, II: Saint Teresa saints make sugar with a flavor. In different ways when it is practicable.

SAINT TERESA I: Could she know that that he was not not to be to be very to be dead not dead.

CHORUS I, II and SAINT TERESA I: Saint Teresa must be must be chain left chain right chain chain is it. No one chain is it not chain is it, chained to not to life chained to not to snow chained to chained to go and and gone.

CHORUS II: Not this not in this not with this.

COMPÈRE: Saint Teresa as a young girl being widowed.

COMMÈRE: Can she sing.

SAINT TERESA I: Leave later gaily the troubadour plays his guitar.

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

SAINT TERESA I: Can women have wishes.

COMPÈRE: Scene Two.

CHORUS I: Scene Three.
Could all four saints not only be in brief.

COMMÈRE: Contumely.

COMPÈRE: Saint Teresa advancing.

SAINT TERESA I: In this way as movement. In having been in.

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

SAINT TERESA I: Saint Teresa can never change herbs for pansies and dry them.

CHORUS II: They think there that it is their share.

CHORUS I: And please.

COMPÈRE: Saint Teresa makes as in this to be stems.

CHORUS I: And while.

COMPÈRE: Saint Teresa settled and some come.

SAINT STEPHEN: Some come to be near not near her but the same.

CHORUS II: Sound them with the thirds and that.

SAINT TERESA I: How many are there halving.

CHORUS I: Scene Three.

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

COMMÈRE: Saint Teresa needed it as she was.

COMPÈRE: Saint Teresa made it be third.

CHORUS II: Snow third high third there third.

COMPÈRE: Saint Teresa in allowance.

SAINT TERESA I: How many saints can remember a house which was built before they can remember.

Libretto

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

COMPÈRE: Enclosure.

SAINT TERESA I: None to be behind.

COMMÈRE: Enclosure.

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

COMPÈRE: While it escapes it adds to it just as it did when it has and does with it in that to intend to intensity and sound.

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

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

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

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

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

COMPÈRE: Saint Teresa and conversation.

SAINT TERESA II: In one.

COMPÈRE: Saint Teresa in conversation.

SAINT TERESA II: And one.

SAINT SETTLEMENT: Ah!

CHORUS I: Saint Teresa in and in and one and in and one.

COMMÈRE: Saint Teresa left in complete.

COMPÈRE: Saint Teresa and better bowed.

COMMÈRE: Saint Teresa did she and leave bright.

CHORUS II: Snow in snow sun in sun one in one out.

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

COMPÈRE: Whether weather soil.

COMMÈRE: Saint Teresa refuses to bestow.

COMPÈRE: Saint Teresa with account.

COMMÈRE: Saint Teresa having felt it with it.

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

CHORUS I: This amounts to Saint Teresa.

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

CHORUS I, II: One two three Saints.

COMPÈRE: Scene Three.

COMMÈRE: Saint Teresa has been prepared for there being summer.

Four Saints

CHORUS I: Saint Teresa has been prepared for there being summer.

COMPÈRE: Scene Four.

CHORUS I: To prepare.

COMMÈRE: One a window.

COMPÈRE: Two a shutter.

COMMÈRE: Three a palace.

COMPÈRE: Four a widow.

COMMÈRE: Five an adopted son.

COMPÈRE: Six a parlor.

COMMÈRE: Seven a shawl.

COMPÈRE: Eight an arbor.

COMMÈRE: Nine a seat.

COMPÈRE: Ten a retirement.

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

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

COMPÈRE: Saint Teresa preparing in as you might say.

CHORUS I: Act One.

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

SAINT TERESA I: Saint Teresa coming and lots of which it is not as soon as if when it can left to change change theirs in glass and yellowish

at most most of this can be when is it that it is very necessary not to plant it green.

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

SAINT TERESA I, II AND SAINT IGNATIUS: They never knew about it green and they never knew about it she never knew about it they never knew about it they never knew about it she never knew about it.

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

SAINT TERESA I, II AND SAINT IGNATIUS: They never knew about it and she never knew about it and she never knew about it and they never knew about it.

CHORUS I: Scene once seen once seen once seen.

COMMÈRE: Scene Seven.

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

COMPÈRE: Saint Teresa once and once.

CHORUS I, II: No one surrounded trees as there were none. This makes Saint Ignatius Act Two.

ACT II

COMPÈRE: Act Two.

CHORUS I, II: Saint Ignatius was very well known.

COMPÈRE: Scene Two.

CHORUS I, II: Would it do if there was a Scene Two.

COMPÈRE: Scene Three and Four.

Libretto

CHORUS I, II: Saint Ignatius and more. Saint Ignatius with as well. Saint Ignatius needs not be feared.

COMMÈRE: Saint Ignatius might be very well adapted to plans and a distance.

COMPÈRE: Barcelona in the distance.

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

CHORUS I: Saint Ignatius finally.

CHORUS II: Saint Ignatius well bound.

CHORUS I: Saint Ignatius with it just.

CHORUS II: Saint Ignatius might be read.

CHORUS I: Saint Ignatius with it Tuesday.

COMMÈRE: Saint Teresa has very well added it.

COMPÈRE: Scene Four.

COMMÈRE: Usefully.

COMPÈRE: Scene Four.

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

CHORUS I, II: To be interested in Saint Teresa fortunately.

SAINT TERESA II: To be interested in Saint Teresa fortunately.

CHORUS I, II: Saint Ignatius to be interested fortunately.

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

SAINT TERESA I: In the morning to be changed from the morning to the morning in the morning.

COMMÈRE: A scene of changing from the morning to the morning.

COMPÈRE: Scene Five.

COMMÈRE: There are many saints.

COMPÈRE: Scene Five.

COMMÈRE: They can be left to many saints.

COMPÈRE: Scene Five.

COMMÈRE: Many saints.

COMPÈRE: Scene Five.

CHORUS I: Many many saints can be left to many many saints Scene Five left to many many saints.

COMPÈRE: Scene Five.

SAINT TERESA I: Scene Five left to many saints.

COMPÈRE: Scene Five.

CHORUS II: They are left to many saints and those saints these saints these saints.

CHORUS I: Saints four saints.

COMMÈRE: They are left to many saints.

COMPÈRE: Scene Five.

CHORUS I: Saint Ignatius might be Five.

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

CHORUS I: This is just as if it was a tribe.

COMPÈRE: Scene Five.

COMMÈRE: Scene Six.

CHORUS I: Away away away away a day it took three days and that day.

Four Saints

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

CHORUS I: Harry marry saints in place saints and sainted distributed grace.

COMMÈRE: Saint Teresa in place.

CHORUS I: Saint Teresa in place of Saint Teresa in place.

SAINT TERESA I, II: Can any one feel any one moving and in moving can any one feel any one and in moving.

SAINT TERESA II: To be belied.

SAINT TERESA I: Having happily married.

SAINT TERESA II: Having happily beside.

SAINT TERESA I: Having happily had with it a spoon.

SAINT TERESA II: Having happily relied upon noon.

COMPÈRE: Saint Teresa with Saint Teresa.

SAINT TERESA I, II: In place.

COMPÈRE: Saint Teresa and Saint Teresa.

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

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

SAINT TERESA II: Might.

SAINT SETTLEMENT: Saint Teresa very made her in.

CHORUS I: Saint Teresa Saint Teresa.

SAINT SETTLEMENT: Saint Teresa in in in Lynn.

COMPÈRE: Scene Seven.

COMMÈRE and COMPÈRE:
Scene Eight. To wait.
Scene One. And begun.
Scene Two. To and to.
Scene Three. Happily be.
Scene Four. Attached or.
Scene Five. Sent to derive.
Scene Six. Let it mix.
Scene Seven. Attached eleven.
Scene Eight. To wait.

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

COMPÈRE: With them and a measure.

COMMÈRE: It is easy to measure a settlement.

COMPÈRE: Scene Nine.

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

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

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

SAINT TERESA II: Ask how much of it is finished.

SAINT CHAVEZ: Ask how much of it is finished.

SAINT TERESA II: Ask how much of it is finished.

COMPÈRE: Saint Teresa Saint Paul Saint Plan
Saint Anne Saint Cecilia Saint Plan.

SAINT CHAVEZ: Once in a while.

SAINT TERESA I: Once in a while.

SAINT PLAN: Once in a while.

SAINT CHAVEZ: Once in a while.

Libretto

SAINT SETTLEMENT: Once in a while.

SAINT TERESA II: Once in a while.

SAINT CHAVEZ: Once in a while.

SAINT CECILIA: Once in a while.

SAINT GENEVIEVE: Once in a while.

SAINT ANNE: Once in a while.

SAINT SETTLEMENT: Once in a while.

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

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

SAINT SETTLEMENT: Once in a while.

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

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

ALL THE SAINTS: When. Then. When. Then. Then. Men. When Ten. Then. When. Ten. When then. Then. Then. Ten. Then. Ten. When then. Saints when. Saints when ten. Ten. Ten. Ten. Ten. Ten. Ten. Ten. Ten.

COMPÈRE: Scene Eleven.

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

SAINT TERESA I: Completely forgetting.

SAINT TERESA II: I will try.

SAINT TERESA I: Theirs and by and by.

SAINT CHAVEZ: With noon.

ACT III

SAINT IGNATIUS: With withdrawn.

SAINT CHAVEZ: At that time.

SAINT IGNATIUS: And all.

SAINT CHAVEZ: Then and not.

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

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

SAINT TERESA I: Scene Two.

SAINT IGNATIUS: Within it within it within it as a wedding for them in half of the time. Particularly. Call it a day. With a wide water with within with withdrawn. As if a fourth class.

COMPÈRE: Scene Two.

SAINT IGNATIUS: Pigeons on the grass alas.

CHORUS I, II: Pigeons on the grass alas.

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

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

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

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

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

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

CHORUS I, II: They might be very well very well very well they might be they might be very well they might be very well very well they

Four Saints

might be. Let Lucy Lily Lily Lucy Lucy let Lucy
Lucy Lily Lily Lily Lily Lily let Lily Lucy Lucy let
Lily: Let Lucy Lily.

COMPÈRE: Scene One.

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

COMPÈRE: Scene One.

SAINT PLAN: One and one.

COMPÈRE: Scene One.

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

SAINT CHAVEZ: Never to return to distinctions.

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

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

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

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

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

COMMÈRE: In a minute.

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

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

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

COMPÈRE: All of them.

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

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

SAINT STEPHEN: Too much too much.

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

SAINT IGNATIUS: There are very sweetly many
very sweetly René very sweetly there are many
very sweetly. Foundationally marvellously
aboundingly illimitably with it as a circumstance.
Fundamentally and saints fundamentally and
saints and fundamentally and saints.
Once in a while and where and where around
around is as sound and around is a sound and
around is a sound and around. Around is a sound
around is a sound around is a sound and around.
Around differing from anointed now. Now differing
from anointed now. Now differing differing. Now
differing from anointed now. Now when there is
left and with it integrally with it integrally withstood
within without with drawn as much as could be
withstanding what in might might be so.

COMMÈRE and COMPÈRE: Letting pin in let-
ting let in let in in in in in let in let in wet in
wed in dead in dead wed led in led wed dead
in dead in led in wed in said in said led wed
dead wed dead said led led said wed dead wed
dead led in led in wed in wed in said in wed in

Libretto

led in said in dead in dead wed said led led
said wed dead in.

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

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

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

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

COMMÈRE and COMPÈRE: With wed led said
with led dead said with dead led said with said
dead led wed said wed dead led dead led
said wed.

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

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

ACT IV

COMMÈRE, COMPÈRE: Act Four.

CHORUS I, II: One at a time regularly regularly by
the time that they are in and in one at at time.

SAINT CHAVEZ: The envelopes are on all the
fruit of the fruit trees.

COMPÈRE: Scene Two.

SAINT CHAVEZ: Remembered as knew.

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

SAINT SETTLEMENT: With this and now.

SAINT PLAN: Made it with with in with
withdrawn.

COMPÈRE: Scene Three.

COMMÈRE: Let all act as if they went away.

COMPÈRE: Scene Four.

SAINT PHILIP: With them and still.

SAINT SETTLEMENT: They will they will.

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

SAINT CHAVEZ: Who can think that they can
leave it here to me.

CHORUS I, II: When this you see remember me.
They have to be. They have to be. They have to
be to see. To see to say. Laterally they may.

COMPÈRE: Scene Five.

COMMÈRE: Who makes who makes it do.

CHORUS I, II: Saint Teresa and Saint Teresa too.

COMMÈRE: Who does and who does care.

CHORUS I, II: Saint Chavez to care.

COMPÈRE: Saint Chavez to care.

Four Saints



Four Saints in Three Acts. Photo: Bill Cooper.

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

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

COMMÈRE: Who makes it be what they had as porcelain.

COMPÈRE: Saint Ignatius and left and right laterally be lined.

ALL: All Saints.

COMMÈRE: To Saints.

ALL: Four Saints.

COMMÈRE: And Saints.

ALL: Five Saints.

COMMÈRE: To Saints.

COMPÈRE: Last Act.

ALL: Which is a fact. ♦

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

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