

March 2001

BAMcinématek

2001 Spring Season 651 ARTS

Brooklyn Philharmonic Orchestra



Andres Serrano, *Hooded Warbler II*, 2000

STAGEBILL

BAM Spring Season sponsor:

PHILIP MORRIS
COMPANIES INC.

BAM Stagebill

Contents • March 2001

Dansez-Vous? 8

France Moves presents programs at BAMcinématek and BAMcafé, as well as two thrilling dance pieces at BAM: Philippe Decouflé's *Shazam!* and Compagnie Montalvo-Hervieu's *Le Jardin io io ito ito*. By Roslyn Sulcas

Marking Time 16

Choreographer Mark Morris, the subject of a retrospective at BAM, chats with designer and performer *Isaac Mizrahi*.

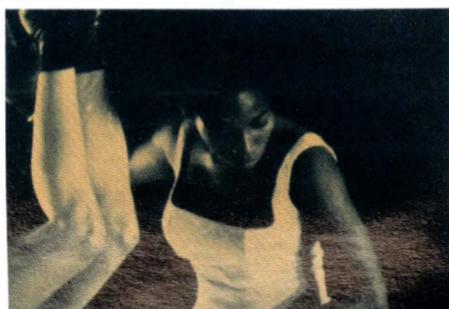
Beyond Opera 62

Jonathan Miller's staging of Bach's *St. Matthew Passion* returns to BAM. By Leighton Kerner

Program 29

Upcoming Events 50

BAMdirectory 58



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.

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

MARK MORRIS: The first good dance?

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

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

MIZRAHI: *What was the music?*

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

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

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

MIZRAHI: *How old were you then?*

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

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

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

MIZRAHI: *Where did you learn about music?*

MORRIS: I don't know—

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

MORRIS: Yeah...

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



Falling Down Stairs Photo by Cyllavon Tiedemann

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

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

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

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

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

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

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

MIZRAHI: Right.

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

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

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

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

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

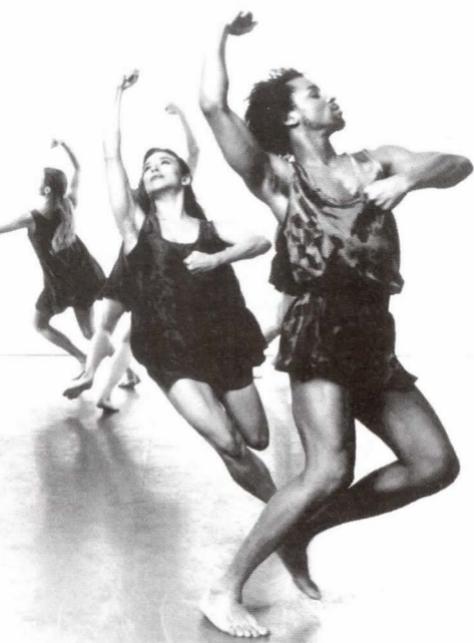
MIZRAHI: Yeah, you do.

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

MIZRAHI: Right.

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

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



Grand Duo Photo by Marc Royce

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

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

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

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

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

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

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

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

MIZRAHI: *Right.*

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

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

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

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

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

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

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

MORRIS: I love everything good about ballet.

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

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

MIZRAHI: *It's earnest.*

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

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

Their faithfulness to the choreography? Their expression?

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

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

MORRIS: Yes. Lar Lubovitch, Laura Dean.

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

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

Mark Morris Dance Group: 20th Anniversary Season at BAM

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

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

Mar 6 & 10 at 7:30pm

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

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

Mar 7 & 9 at 7:30pm

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

(New York premiere)

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

Mar 13, 16 & 17 at 7:30pm

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

Program features *Grand Duo* (1993), *Mosaic and United* (1993), *Dancing Honeymoon* (1998), *The Office* (1994), and *Peccadillos* (2000) Mar 15 & 20 at 7:30pm

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

Mar 22–24 at 7:30pm; Mar 25 at 3pm

Board of Trustees

Brooklyn Academy of Music

Chairman of the Board

Bruce C. Ratner

Vice Chairman of the Board/

Chairman of The Campaign for BAM

Alan H. Fishman

President

Karen Brooks Hopkins

Chairman of the Executive Committee

William I. Campbell

Secretary

Joseph V. Melillo

President Emeritus

Harvey Lichtenstein

Members

Robert J. Baker

Jérôme Brunel

Norman J. Buchan

Neil D. Chrisman

Henry Christensen III

Beth Rudin DeWoody

Charles M. Diker

Robert W. Donohue

Brendan J. Dugan

Mallory Factor

Ronald E. Feiner, Esq.

Thomas A. Florio

Susan Foote

Robert L. Forbes

Michael Fuchs

Robert M. Greenberg

Charles J. Hamm

Rita Hillman

Dr. Edison O. Jackson

Mary Kantor

Stanley H. Kaplan

James E. Kelly

Manny Kiaditis

Andrew K. Klirk

Dan Klores

David C. Kotheimer

I. Stanley Kriegel

Edgar A. Lampert

Katherine C. Linder

John Lipsky

Laurie Mallet

Cathy-Ann Martine

Martin F. Mertz

Sarah G. Miller

John Morning

Jonathan Newcomb

Timothy U. Nye

Evelyn Ortner

Steven C. Parrish

David L. Ramsay, M.D., M.Ed.

Jonathan F.P. Rose

Samuel H. Scripps

John C. Simons

Paul Smith, D.Min.

Nora Ann Wallace

Franklin R. Weissberg

Vaughn C. Williams, Esq.

Honorary Trustees

Seth Faison

Leonard Garment, Esq.

Ex-Officio

Hon. Rudolph Giuliani

Hon. Howard Golden

Hon. Herbert E. Berman

Hon. Schuyler G. Chapin

BAM Archive Chairman

Barbara B. Haws, C.A.

BAM Endowment Trust

Chairman

Richard B. Fisher

Vice Chairman

Norman L. Peck

Members

Henry Christensen III

Frank L. Coulson Jr.

Anthony T. Dean

Alan H. Fishman

Charles J. Hamm

Elizabeth Holtzman

Nora Ann Wallace

BAMstaff

Karen Brooks Hopkins

President

Joseph V. Melillo

Executive Producer

Alice Bernstein

Executive Vice President & General Manager

Nancy Blechman

Vice President for Finance and Chief Financial Officer

Peter Gee

Vice President for Operations

Jeffrey Levine

Vice President for Marketing and Communications

Lynn M. Stirrup

Vice President for Planning and Development

President's Office

Kimberly Reynolds

Assistant to the President

Michele Abeles

Executive Manager, BAMcinématek

Elizabeth Affuso

Cinema Intern

BAM Rose Cinemas

Efi Shahar

Cinema Manager

Michelle Puissant

Associate Cinema Manager

Linda Choi

Assistant Cinema Manager

Michael Katz

Jeff Winfield

Projectionists

Executive Producer's Office

Stonie Darling

Assistant to the Executive Producer

Yasmin Lauz

Administrative Assistant

Education and Humanities

Jayne Koszyn

Director of Education and Humanities

Suzanne Youngerman

Associate Director

Lynne M.H. Hutton

Assistant Director

Joe Salvatore

Education and Humanities Manager

Harold Lehman

Program Associate

Alicia Dhanya House

Assistant to the Director of Education and Humanities

Joel Alleyne

Hillary Inger

Interns

Programming and Curatorial

Lane F. Czaplinski

Program Manager

Wayne Ashley

Manager of New Media

Adrienne Mancia

Film Curator at Large

Florence Almozini

Associate Film Curator

Limor Tomer

BAMcafé Programming

Danny Kapilian

Music Consultant

General Management

Patrick J. Scully

Associate General Manager

Harriet L. Weil

Fiscal Manager

Mario LaMothe

Project Manager

Greg Picard

Project Coordinator

Charisse Williams

Administrative Assistant

Benjamin Couch

Intern

Production

Colman Rupp

Director of Production

Don Coleman

Assistant Production Manager

Holly Drastal

Laura Steib

Production Coordinators

Betsy Carroll

Production Office Manager

Stage Crew

Thomas Paulucci

Crew Chief

Cyrus Similly

Head Carpenter, OH

Timothy Fuller

Flyman, OH

James D'Adamo

Head Electrician, OH

Jack Gelbart

Electrician, OH

Howard Larson

Master of Properties, OH

Carl Wurzbach

Sound Engineer

Mary Lou Houston

Wardrobe Supervisor

James Kehoe

Head Carpenter, HT

Lewis Resnick

Head Electrician, HT

Bill Horton Jr.

Master of Properties, HT

Henry Beckman

Utility Man

Alison Dabdoub

Sound Engineer, HT

Ernest Southerland

House Maintenance

Artist Services

Mary Reilly

Director of Artist Services

Danielle Dybiec

Jessica Shapiro

Artist Services

Representatives

Shoshana Polanco

Intern

Theater Management

Bob Riordan

Theater Manager

Christine Gruder

Associate Theater Manager

Sonia Clayton

Jacqueline David

Leroy Houston

Theater Staff Supervisors

Patrick Conlon

BAMbus Manager

Finance and Administration

Katrina Jackson

Director of Human Resources

Claudette Griffith

Accounting Manager

James Patrick

Budget Manager

Cynthia Smith

Payroll Manager

BAMstaff

Tonya Cobb
Tiffany Nguyen
Fiscal Coordinators
Gregonana Isaac
Administrative Assistant/
Human Resources Associate
Tameka White
Accounts Payable
Bookkeeper
Latasha White
Finance Assistant
Diana Frazier
Receptionist and
Administrative Assistant
Diana Harris
Human Resources Assistant

Capital Projects/Operations

Jack Dobson
Director of Operations
Albert Reifer
Construction Coordinator
Joseph O'Hara
Fiscal Coordinator
Maribel Chusan
Administrative Assistant

Building Operations

Israel Moreno
Director of Security
William Padilla
Facilities Manager
Eddie Morales
Security Operations Manager
Daniel J. Dier
Building Services Assistant
Melinda Del Valle
Administrative Assistant

HVAC and Repair Services

Lazzaro Curato
HVAC Supervisor
Angel Ovalles
Anthony Shields
Courtney Harris
Brett Wood

Security

Melvin Patterson
Shirley Phillips
Supervisors
Kenneth Aguilera
Damon Armstrong
Egerton Kelly
Dwight Richardson
Senior Attendant Guards
Albert Brown
Terrence Caldeira
Collie Dean
Theophilus Johnson
Tanya Odom
Dennis Santiago
Derrick Tinglin
K. Williams
Attendant Guards

Custodial Services

Ramon Cabassa
Supervisor
Calvin Brackett
Carl Cato
Franklin Fernandes
Harold Heath
Ron Rathen
Winston Smith

Harvey Theater
Barry Jackson
Building Services
Supervisor
Rendell Blount
Ismael Colon
Shawn David
Richard James
Dave Smith
Lionel Stevens
Abram Wilson

Information Technologies

Lloyd Nesbitt
Director
Patrick Moody
Technical Support Manager
Roger Gray
Silvio Niculescu
Analysts
Abigail Baptiste
Brian W. Grundstrom
Programmers
Alexander Pisman
Bridgette Thompson
Interns

Marketing and Communications

Box Office
Ellen O. Anderson
Treasurer
Fred Dorso
First Assistant Treasurer
Marsha Rosenberg
Victor A. Jouvret
Kevin McLoughlin
Charlie Dolce
Assistant Treasurers

Design

Eric Olson
Director of Design
Arthur Kremer
Designer
Camilo Rojas-Lavado
Junior Designer
Matthew Buchholz
Project Manager

Marketing

Shana Mathur
Director of Marketing
Lucinda Montgomery
Marketing Manager
Charlotte Brathwaite
Marketing Associate

Communications

Elena Park
Director of Communications
Melissa Ousick
Senior Public Relations
Manager
Dewonnie Frederick
Public Relations Assistant/
Bazaar Coordinator
Molly Gross
Cinema Press and
Promotion Manager
Amy Hughes
Publicity Manager
Tamara McCaw
Audience Development
Coordinator

Kila Packett
Publicity Associate
Susan Yung
Publications Manager
Harley Lubin
Intern

Ticket and Customer Services

G. Scott Kubovsak
Director of Ticket and
Customer Services
Robert M. Speck
Ticket Services Manager
Jose Noel Vega
Telemarketing Manager
Royda C. Duncan
Tickets Services
Assistant Manager
Crystal Backus
Walida Simone Bailey
Jessica Desmond
Wendell Francis
Angela Johnson
Denise Lewis
Michael Mitchell
Sheronda Nicks
Lillian Odom
Sharell Rogers
Terri Shaw
Michelle Taylor
Ticket Services
Representatives
Helena Davis
Trina Evans
Sam Gordon
Tanean Johnson
Don Pellone
Telemarketers

Planning and Development

Elizabeth Blas
Development Assistant
Deborah Bowie
Receptionist/BAMart
Coordinator
Richard Serrano
Research Manager
Claudia V. Bailey
Rachelle Lewis
Magnet McIntosh
Interns

Endowment

Denis Azaro
Endowment and
Development Director
Adele Mora di Puma
Interim Special
Projects Manager

Grantwriting

Matthew Bregman
Institutional Giving and
Development Director
Anna Kalbitzer
Grants Coordinator
Hsin-Yu Lin
Grants Assistant

Sponsorship

M. Lourdes Marquez
Sponsorship Director
Elizabeth Hand
Sponsorship Coordinator
Aude Albiges
Sponsorship Assistant

Fiscal Unit
Beryl Jolly
Fiscal Manager
Robin Bowie
Fiscal Administrator
Sarah Burtis
Fiscal Coordinator

Membership

Barbara Olsen
Director of Individual Gifts
Aimeelyn Calandria
Membership Manager
Kozue Oshiro
Membership Coordinator
Jeong-Yeun Yang
Membership Assistant

Patron Services

Irene Chow
Patron Services Manager
Daman Harun
Patron Services Coordinator
Linda Barkenbush
Angela Romualdez
Patron Services Assistants

Special Events

Lori O'Keefe
Special Events Manager
Levke Haas
Courtney Reilly
Special Events Coordinators

Accountants

Deloitte and Touche LLP

Bookseller

Shakespeare & Co.

Design Consultant

Pentagram

House Photographers

Stephanie Berger
Richard Termer

Film Buyer

Jeffrey Jacobs
Jacobs Entertainment, Inc.

Immigration Counsel

Jonathan Ginsburg,
Feltman, Tolchin and
Majors, PC

Insurance

Marsh USA Inc.

Legal Counsel

Kaufmann, Feiner, Yamin,
Gildin & Robbins

Market Research

George Wachtel
Audience Research
& Analysis

Medical Consultant

Jonathan Lorch, M.D.

Restaurateur

TENTATION

2001 Spring

Brooklyn Academy of Music

Bruce C. Ratner
Chairman of the Board

Alan H. Fishman
Chairman, Campaign for BAM

Karen Brooks Hopkins
President

Joseph V. Melillo
Executive Producer

and

Mark Morris Dance Group

present

Mark Morris Dance Group 20th Anniversary Season

Choreography by Mark Morris

BAM Howard Gilman Opera House

Approximate running
time: 2 hours and
10 minutes with
one intermission

March 22—24, 2001, at 7:30pm
March 25, 2001, at 3pm

George Frideric Handel

L'Allegro, il Penseroso ed il Moderato

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

Choreography **Mark Morris**

Conductor **Jane Glover**

Set Design **Adrienne Lobel**

Costume Design

Christine Van Loon

Lighting Design **James F. Ingalls**

Vocalists

Soprano **Jayne West**

Soprano **Jeanne Ommerlé**

Tenor **Glenn Siebert**

Baritone **Stephen Salters**

Overture: G.F. Handel—Concerto Grosso in G major, Op. 6, No. 1
(A tempo giusto—Allegro)

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

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

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

Mark Morris Dance Group

**MARK MORRIS
DANCE GROUP**

Artistic Director **MARK MORRIS**

General Director **BARRY ALTERMAN**
Executive Director **NANCY UMANOFF**

Dancers

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

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

CHRISTINA AMENDOLIA
DERRICK BROWN
JOSEPH GILLAM
PETER KYLE
MAILE OKAMURA

JONATHAN PESSOLANO
JOSEPH POULSON
KAREN REEDY
MARA REINER

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 Strebby**
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.

L'Allegro

Dancers

Christina Amendolia
Joe Bowie
Charlton Boyd
Derrick Brown
Marjorie Folkman
Shawn Gannon
Joseph Gillam
Lauren Grant
Ruth Davidson Hahn

John Heginbotham
Peter Kyle
David Leventhal
Bradon McDonald
Gregory Nuber
Maile Okamura
June Omura
Jonathan Pessolano
Joseph Poulson

Mireille Radwan-Dana
Karen Reedy
Mara Reiner
Kim Reis
Matthew Rose
Anne Sellery
Julie Worden
Michelle Yard

Orchestra

Violin

Cynthia Roberts
Claire Jolivet
Antonin Stahly
Robin Bushman
Theresa Salomon
Amie Roosevelt

Judson Griffin
Susan Heerema
Karl Kawahara
Olga Jourba
Dongmyung Ahn

Viola

Peter Bucknell
Jessica Troy
Patricio Diaz

Cello

Karen Kaderavek
Christine Gummere
Rosalyn Clarke

Contrabass

Jay Elfenbein
John Feeney

Organ and Harpsichord

Gwendolyn Toth

Carillon

Gwendolyn Toth

Flute

Sandra Miller

Oboe

Stephen Hammer
Kathleen Duguet

Bassoon

Andrew Schwartz

Horn

Alexandra Cook

Trumpet

Terry Szor
James Hamlin

Timpani

Ben Harms

Chorus

Soprano

Marion Beckenstein
Melinda Burrows
Eileen Clark
Jolle Greenleaf
Renee Jarvis
Susanne Peck
Ellen Sisson
Kathy Theil
Cynthia Richards Wallace

Alto

Julianna Anderson
BJ Fredricks
Robert Isaacs
Karen Krueger
Mary Marathe
Alexandra Montano
Nancy Wertsch

Tenor

Michael Brown
Daniel Cucura
Gregory Davidson
Michael Lockley
Mukund Marathe
Douglas Purcell

Bass

James Bingham
Michael Conwell
John-Arthur Miller
Gregory Purnhagen
Mark Wagstrom
Lewis White

Who's Who



L'Allegro. Photo: Gadi Dagon.

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 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;

Who's Who

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.

Jane Glover (conductor), one of the most respected British conductors, has conducted the Royal Philharmonic and London Philharmonic Orchestras; the London Symphony, Royal Scottish National, Royal Liverpool Philharmonic, Bournemouth Symphony, and BBC Symphony, Concert, and Philharmonic orchestras; Orchestra of St. John's Smith Square; and the English Chamber Orchestra. She was musical director of the Glyndebourne Opera's Touring Company from 1981 to 1985 and artistic director of the London Mozart Players from 1984 to 1991. Additional engagements have included appearances with the China Philharmonic and New Zealand Symphony Orchestras. In 1994 she made her United States debut in New York in a gala concert featuring Jessye Norman and the Orchestra of St. Luke's at Lincoln Center, where she also has appeared as part of the Mostly Mozart Festival. Glover's most recent and upcoming engagements include the Indianapolis Symphony, Opera Theatre of Saint Louis (Rameau's *Hippolyte et Aricie*), Chicago Opera Theatre (*Orfeo*), Cleveland Opera (*Barber of Seville*), New York City Opera (Handel's *Acis and Galatea*), and Saint Paul Chamber Orchestra.

Adrienne Lobel (set design) has designed projects for Mark Morris, including *Platée*, (Royal Opera, London, Edinburgh, and New York City Opera); *L'Allegro, il Penseroso ed il Moderato* (La Monnaie/Brussels, BAM); *The Hard Nut* (La

Monnaie/Brussels, BAM); *Le nozze di Figaro* (Brussels); *Orfeo ed Euridice* (BAM, U.S. tour). Sets for Broadway: *On the Town*, directed by George C. Wolfe; *The Diary of Anne Frank*, Tony Award-winning *Passion*, and *Twelve Dreams* (Lincoln Center), all directed by James Lapine. Other credits include: *Lady in the Dark* (Royal National Theatre, London) and *Street Scene* (Houston Grand Opera), both directed by Francesca Zambello. Projects for Peter Sellars: *The Rake's Progress* (Châtelet, Paris), *Nixon in China* (BAM, Bobigny/Paris, Amsterdam), *The Marriage of Figaro* (Pepsico Summerfare/N.Y., Bobigny/Paris), *Così fan tutte* (Pepsico Summerfare/N.Y.), *The Magic Flute* (Glyndebourne Festival, England), and *The Mikado* (Lyric Opera of Chicago). Honors: Lucille Lortel, Obie, Long Wharf's Murphy, Emmy, and Jefferson awards; Drama Desk, Maharam, and Fanny nominations. Lobel teaches graduate set design at NYU.

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

James F. Ingalls (lighting design) has designed several works for Mark Morris, including Rameau's *Platée* for the Royal Opera, Cal Performances/Berkeley, and New York City Opera; *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; *The Hard Nut*; the first White Oak Dance Project tours; *Ein Herz* for the Paris Opera Ballet; and *Maelstrom, Pacific*, and *Sandpaper Ballet* for San Francisco Ballet. He designed *Quinceañera* for the St. Joseph Ballet, choreographed by Beth Burns, and several pieces for the Boston Ballet, including *The Four Seasons* choreographed by Christopher Wheeldon, Lila York's *Celts*, and *Nine Lives and Resurrection*, choreographed by Daniel Pelzic. Other work at BAM includes John Adams' *Nixon in China* and *The Death of Klinghoffer*, and *Bach/Mahagonny: Conversations of Life after Death*, all directed by Peter Sellars. Recent projects include Richard Nelson's *Goodnight Children Everywhere* at American Conservatory Theater in San Francisco, Alan Ayckbourn's *House and Garden* at the Goodman Theatre/Chicago, and John Adams' *El Niño* at Théâtre du Châtelet in Paris.

Who's Who

Jeanne Ommerlé (soprano) has received warm acclaim from critics and audiences. She has performed with, among others, the New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, New Jersey Symphony, Orchestra of St. Luke's, Washington's National Symphony, Belgian National Opera, Atlanta Opera, Opera Company of Boston, Hong Kong Arts Festival, Dallas Opera, Musica Sacra, Newport Music Festival, and at Boston Symphony Hall, Carnegie Hall, Avery Fisher Hall, BAM, and the Kennedy Center. She has worked with conductors Roger Norrington, Christopher Hogwood, William Christie, James Conlon, Seiji Ozawa, Thomas Dunn, Richard Westenburg, Craig Smith, Sarah Caldwell, William Fred Scott, Gunther Schuller, Sylvain Cambreling, Nicola Rescigno, Nicholas McGegan, and Simon Preston. Ommerlé sang for MMDG's world premiere of *L'Allegra, il Penseroso ed il Moderato* at the Théâtre Royal de la Monnaie in Brussels, where she later appeared in opera and concert. As Susanna in Peter Sellars' production of *The Marriage of Figaro*, Ommerlé sang in Vienna, Paris, New York, Boston, and Barcelona and on the PBS *Great Performances* series. At the McDowell Colony Medal Ceremony for the late Leonard Bernstein, she presented a program of his songs. A native of Kansas, Jeanne Ommerlé has been a recipient of grants from the Sullivan Foundation, and has made numerous recordings.

Stephen Salters (baritone) is the first-prize winner of the 1999 Walter W. Naumburg International Vocal Competition. His other notable achievements include a citation from the Sullivan Foundation for operatic study and numerous other awards. He is a native of Milford, Connecticut, and a graduate of Boston University. Salters has been heard internationally in a wide-ranging repertoire in live performances, radio broadcasts, and on recordings. He has given recitals and concert performances in Boston, Chicago, New York, Baltimore, San Francisco, Brussels, Paris, St. Petersburg, Tokyo, Milan, Bonn, and Aldeburgh. He has sung at festivals in Edinburgh, Tanglewood, Ravinia, and Chautauquua and collaborated with Seiji Ozawa for the 50th anniversary of the American premiere of *Peter Grimes* with the Tanglewood Festival Orchestra, with Leonard Slatkin with both the Cleveland Orchestra and the Pittsburgh Symphony Orchestra, with the Orchestra of St. Luke's at Caramoor with Will Crutchfield, and with the Opera Theatre of Saint Louis with Robert Spano and made his debut with the Boston Lyric Opera under the direction of Stephen Lord. He made his European operatic

debut with the National Opera of Paris, performing there and in numerous other theaters in France, with conductors James Conlon and Maurizio Benini and with stage directors Francesca Zambello and Robert Wilson, among others.

Glenn Siebert (tenor) has appeared in operas including *Il barbiere di Siviglia* with the Hamburg Oper; *Intermezzo* and *Die Liebe der Danae* with Santa Fe Opera; *La Cenerentola* with both Washington Opera and Florentine Opera; Rossini's *Otello* with the Flanders Festival in Belgium; *Don Ottavio* with both Opera Theatre of Saint Louis and Minnesota Opera; *Così fan tutte* with Opera Colorado; *La Fille du régiment* in Oviedo, Spain; and *L'elisir d'amore* with Atlanta Opera. Siebert made his New York Philharmonic debut in 1996 in *Carmina Burana*. He performed the Mozart Requiem and Bach Magnificat with the Los Angeles Philharmonic, Schubert's Mass in E-flat with the Boston Symphony, Rossini's *Stabat Mater* with the Royal Flanders Philharmonic, Handel's *Acis and Galatea* with the Seattle Symphony, and Haydn's *Harmoniemesse* with the Baltimore Symphony. He has performed *Messiah* with the Philadelphia Orchestra, Houston Symphony, Boston Baroque, Saint Louis Symphony, Pittsburgh Symphony, Minnesota Orchestra, and Oratorio Society of New York. Siebert's recordings include Schubert's Mass in E-flat with the Atlanta Symphony, Handel's *Acis and Galatea* with the Seattle Symphony, Berlioz' *Lelio* with the Milwaukee Symphony, a collection of Virgil Thomson songs entitled *Nothing Divine Is Mundane*, and the recently released recording of Mendelssohn's *Paulus* with the Royal Scottish National Orchestra.

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 *Shéhérazade*. West sang in the premieres of Mark Morris' productions of Handel's *L'Allegra, il Penseroso ed il Moderato* at

Who's Who



L'Allegro. Photo: Gadl Dagoni.

the Théâtre Royal de la Monnaie in Brussels and Virgil Thomson's *Four Saints in Three Acts* at Cal Performances/Berkeley. She frequently has 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.

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

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

Derrick Brown was born in Dallas, Texas. He attended New York University School of the Arts, where he studied with Larry Rhodes. He has worked with choreographers Benjamin Harkavy, Bertram Ross, Igal Perry, Bella Lewitzky, Jennifer Muller, Elisa King, Zvi Gotheiner, and Danny Ezralow. Brown recently moved to Holland and teaches at the Amsterdam School of the Arts. In Holland he has worked with Itzhik Galili, as well as The Pretty Ugly Dance Company (Amanda Miller, director).

Marjorie Folkman graduated summa cum laude from Barnard College. She has danced for Amy Spencer and Richard Colton, Sally Hess, Neta Pulvermacher, Kraig Patterson, the Repertory Understudy Group for the Merce Cunningham

Who's Who

Dance Company, and Sara Rudner. She began dancing with Mark Morris in 1996.

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

Joseph Gillam graduated from the University of Washington, Seattle, with a bachelor of arts degree in dance in 1995. He then trained and performed with the Royal Winnipeg Ballet. Since moving to New York City in 1996, Gillam has performed with the Erick Hawkins Dance Company, the Peridance Ensemble, Steeledance, Lise Brenner, and Risa Jaraslow, among others.

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.

Ruth Davidson Hahn is enjoying her last season dancing with the company before leaving to continue her career as a choreographer. During her 20 years as a founding member of the Mark Morris Dance Group, Mark Morris has created 32 different roles for her for world-premiere performances. As choreographer for Millennial Arts Productions her recent credits include *Pulcinella*, *Esther*, and *Messiah*.

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

Peter Kyle holds a master of fine arts degree in dance from the University of Washington in Seattle and a bachelor of arts degree in dance and German area studies from Kenyon College. In addition to performing works by Isadora Duncan, Doris Humphrey, José Limón, and Daniel Nagrin, he has

danced with numerous dance companies, including Pittsburgh Dance Alloy, Chamber Dance Company, Gina Gibney Dance, and Works/Laura Glenn Dance. In 1992 he joined Murray Louis and Nikolais Dance and has served as rehearsal director for the staging of Nikolais/Louis repertory. As guest artist he has taught at colleges and universities across the country. Kyle's choreography has been commissioned by the Pittsburgh Dance Council and has been presented in solo concerts in Seattle, Ohio, and Massachusetts. Kyle currently serves on the faculty of the dance program at the University of Washington in Seattle.

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 Jiri Kylián, 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.

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.

Who's Who



L'Allegra. Photo: Gadi Dagon.

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

June Omura was born in New York City, then grew up in Birmingham, Alabama, where she appeared in local dance and theater productions from age eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer, happily joining the Dance Group in 1988. Many thanks go to her wonderful family; to her ballet teacher, Jocelyn Lorenz; and to Mark Morris, with whom it is a pleasure to be celebrating this 20th anniversary season.

Jonathan Pessolano was born and raised in New York City. He began his training at the School of American Ballet at age eight when he was chosen by George Balanchine and Jerome Robbins for the New York City Ballet production of *The Nutcracker*. He also trained under Mikhail Baryshnikov at American Ballet Theatre's School of Classical Ballet, Christopher D'Amboise at Pennsylvania Ballet, Jean Pierre Bonnefoux at Chautauqua Ballet, and Edward Villella at Miami City Ballet. He has performed in company productions with the New York City Ballet, American Ballet Theatre, Metropolitan Opera, Pennsylvania Ballet, and Miami City Ballet.

Joseph Poulson began studying dance at the University of Iowa, where he graduated in 1999. This past year he also has had the honor of working with Terry Creach and Gail Gilbert.

Mireille Radwan-Dana joined in 1988. "The six Grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do, for this was the wish of the Grandfathers of the world." (Black Elk)

Karen Reedy grew up in the Washington, D.C., area and received her bachelor of fine arts degree in dance from George Mason University at age 19. In Washington, D.C., Reedy performed with companies, including Eric Hampton Dance and DC Dance Theater, as well as performing her own choreography. Since moving to New York she has worked with choreographers Louis Johnson, Sue Bernhard, and Robert Battle. Reedy has staged Eric Hampton's work at The Juilliard School, where she also has acted as a rehearsal director for the works of Jiri Kylián and Hans van Manen. Since 2000, Reedy has appeared with the Mark Morris Dance Group in *L'Allegra*, *il Penseroso ed il Moderato* and *The Hard Nut*.

Mara Reiner was born in 1980 in New York, where she received her professional dance training at School of American Ballet and as a scholarship student at Alvin Ailey American Dance Center. She since has continued to study as a scholarship student at Steps Studios. Reiner has performed works by Earl Mosley, Freddie Moore, Judith Jamison, Alvin Ailey, Daniel Catanach, Catherine Sullivan, Wendy Seyb, and Ginger Thatcher. She has danced with Ellen Stoke Shadle Danceworks, Janis Brenner and Dancers, and The Steps Scholarship Ensemble. Reiner began working with the Mark Morris Dance Group in 1999.

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.

Who's Who

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.

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.

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. Worden has been dancing with Mark Morris since 1994.

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



Mark Morris



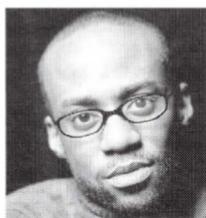
Christina Amendolia



Joe Bowie



Charlton Boyd



Derrick Brown



Marjorie Folkman



Shawn Gannon



Jane Glover



Lauren Grant



Ruth Davidson Hahn



John Heginbotham

Who's Who



Peter Kyle



David Leventhal



Bradon McDonald



Gregory Nuber



Maile Okamura



Jeanne Ommerlé



June Omura



Jonathan Pessolano



Mireille Radwan-Dana



Karen Reedy



Mara Reiner



Kim Reis



Guillermo Resto



Matthew Rose



Anne Sellery



Stephen Salters



Glenn Siebert



Jayne West

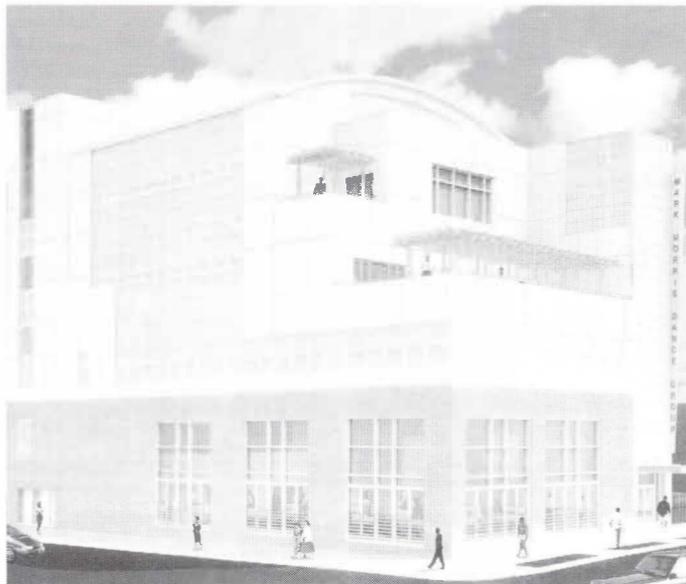


Julie Worden



Michelle Yard

Mark Morris Dance Group



Mark Morris Dance Center. Rendering: Beyer Blinder Belle

For the **MARK MORRIS DANCE GROUP**

Booking Representative **Michael Mushalla,**
Double M Arts & Events
Media Representative **William Murray,**
Better Attitude Media, Inc.
Legal Counsel **Mark Selinger,**
McDermott, Will and Emery
Accountant **Kathryn Lundquist, CPA**
Orthopaedist **David S. Weiss, M.D., NYU-HJD**
Department of Orthopaedic Surgery
Physical Therapist **Marshall Hagins, M.A., PT**

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

MMDG Supporters

2000—2001 Annual Fund Donors to the Mark Morris Dance Group

The Mark Morris Dance Group would like to thank the following individuals and organizations whose contributions have helped make the continued success and growth of this organization possible. (List as of 2/23/01)

Champions

\$25,000 and above

Mary Flagler Cary
Charitable Trust
Robert Sterling Clark Foundation
The Howard Gilman Foundation
The Andrew W. Mellon Foundation
National Endowment for the Arts
New England Foundation for the Arts
New York State Council on the Arts
Philip Morris Companies Inc.
Poss-Kapor Foundation
Linda Rawlings
Ré Vive
Fan Fox & Leslie R. Samuels Foundation
Jane & Robert Stine
VOGUE

Crusaders

\$10,000—\$24,999

Eleanor Naylor Dana Charitable Trust
James Duffy
Lisa Eltinge & Jonathan Burton
The Harkness Foundation for Dance
Henri Bendel New York
Sandy Hill & Tom Dittmer
Independence Community Foundation
Michael Kors
Leon Lowenstein Foundation
Judy McGrath
The Shubert Foundation
Virgil Thomson Foundation
Untitled Foundation

Leaders

\$5,000—\$9,999

Judith Blumert
Samantha Boardman
The Aaron Copland Fund for Music
Deadalus Foundation
Cathy & Stephen Graham
Helmut Lang
N. Peal Cashmere
Susan & Donald Newhouse
E. Lee & Cookie Perry

Premiere Circle

\$2,500—\$4,999

Charles & Birgit Blyth
William Campbell & Christine Wächter
Ranny Cooper and David Smith

Mary Cronson
Belden & Pamela Daniels
Oscar & Annette de la Renta
Double M Arts & Events
Ron Finkelstein
Paula Heil Fisher
Gilbert B. Friesen
Kathleen & Hugh Howard
Lucille M. & George F. Jewett Jr. Fund
Kiehl's Since 1851
Annie Leibovitz & Susan Sontag
The Sydney and Frances Lewis Foundation
Peter Marino
McDermott, Will & Emery
Medidata Solutions
Prada
R. Wayne & Associates
Restaurant Associates
Sandpiper Fund
Schieffelin & Somerset
Tommy Hilfiger U.S.A.
Joseph Triebwasser & Thomas James
Alan Wilzig & Karen Koenig

Benefactors

\$1,000—\$2,499

Jane E. Aaron
John Brooks Adams & Lisa Liebmann
Arthur Alterman
Mr. & Mrs. Arthur G. Altschul
Frank & Mary Ann Arisman
Fred & Morley Bland
Harriet Cavalli
Charles H. Christensen
Alba & Francesco Clemente
Cathryn Collins & Gerad Imber, M.D.
Joe Cunningham & Bruce Barnes
Sharon DeLano
Beth Rudin DeWoody & Paolo Pellegrini
Michele G. Falkow & Lewis Steinberg
Ann & Stona Fitch
Katie Ford & André Balazs
Bart Friedman
Dr. Gail Furman
Luigi Gasparinetti
Paula & Ralph Gilbert
June O. Goldberg
Honorable Howard Golden,

Brooklyn Borough President
Joan & Burton Grant
Agnes Gund & Daniel Shapiro
Jane Hamilton
V Hansmann
Shalom Harlow
Roberta & Joe Helman
Maryellen & Frank Herring
Kerry & Paul Hoffman
Marvin Hoshino
Maureen Kazarinoff
Calvin Klein
Laura Shapiro Kramer & Jay Kramer
Michael Kulp
Elizabeth Liebman
Kathleen Lingo
Janet G. MacFarlane

Arthur Manzi
Brice & Helen Marden
George & Heidi McEvoy
Carol A. McFate
Anne McIvaine
Dr. Allen Meisel & Dr. Gail Lutz Meisel
The Millennium Foundation
Virginia Morrow Minges
Georgette Mosbacher
David & Janet Offensend
Daniel & Rebecca Okrent
Cynthia & Leon Polsky
Mr. and Mrs. John G. Popp
Natasha Prenn & Stellos Vasilakis
Luisa Resto
Daniel Romualdez
Jonathan & Diana Rose
James Rosenthal & Marvin Schofer
Isabella Rossellini
Philip Scaturro
Mary Anne & Douglas Schwalbe
Sheila & Richard Schwartz
Mark Selinger & Iris Cohen Selinger
Betsy & William Sledge
Alida B. Stange
Patricia & Jeff Tarr
Ruth Turner
Nancy Umanoff
Charles-Antoine Van Campenhout
Nora Ann Wallace
Joan Waricha
Micki Wesson
Irene M. Weigel
David S. Weiss, M.D. & Andrea L. Weiss, Esq.
Francis H. Williams
Petra Wullenjohn
Aerin & Eric Zinterhofer
Richard & Franny Zorn

Sponsors

\$500—\$999

James Abraham
Judith Agisim
Esther Allen & Kim Landsman
David & Susan Amory
Marjorie Bakken
Mary Ellen Barrett
Irving & Diane Benson
Jonathan Berger & Marjaleena Ihalainen
Gail & Jim Berson
Tory Burch
Neil D. & Kathleen M. Chrisman
Selma Jeanne Cohen
Margaret A. Conklin & David Sabel
J. Linzee & Beth Coolidge
Jean M. Cunningham
Ravenel Boykin Curry IV
Susan Davidson
Marilyn Davis
Deane Dorwart
James Draper
Howard A. Ellins
Peter & Joan Faber
Hazel & Allan Fehlandt
Dr. Max & Rhetta Felton
Jim & Sheila Foley

Thomas & Julie Frist
Alexander & Helen Grinnell
Nina Griscom & Daniel Baker
Jane Hamilton
Shirley E. Hanigan
Nicholas Hytner
Sara J. Jaeger & William Schaberg
Maira Kalman
Craig Komulainen
Elizabeth Kurtzman
Jane Lauder
Fred & Jean Leventhal
Keith Lockhart & Lucia Lin
Adrienne Lobel
Anne Bell McCoy
Carol A. McFate
Anne McNally
Gigi Mortimer
Carol Morton
Christiane Munkholm
Mr. & Mrs. Marvin Numeroff
Drs. Emily & George Omura
Martin Pakledinaz
Keti & Jill Pattiz
Jessie B. Paul
Kathleen Pavlick
David Resnicow
Arlene Kramer Richards
Harriet Rosenstein & Herbert Krohn
Marina Rust & Ian Connor
Stephen Selbst & N. Kristine Stahly
Kelly Sherwood
Harold & Melanie Snedcof
Bruce Taylor
Gail & David Teton-Landis
Cory & Alden Toews
David Vaughan
Vera Wang Bridal House
Lillian & Damian von Stauffenberg
Mary R. Waters
Robert W. Wilson
Mary Anne & Richard Yancey

Patrons

\$250—\$499

Karen Antos
Antoinette Ayres
Jane Bentzen
Susan Bernfield & Claude Millman
Rosalind & Walter Bernheimer
Linda Cabot Black
Carol Blake
Drs. Alanna & Bill Bodenstab
Lindsay C. Borsodi
Rose Myra Boxer
Parks & Christie Campbell
Fredric Cantor
Louanna Carlin
Gerard Conn & Carol Yorke
Patricia Connelly
Jean Crichton & Robert J. Gunhouse
Jennifer Creel
Dancewave, Inc./Kid's Café Festival
Susan DeLong
Diane C. Harder Wine Marketing
Joan F. Dickson
Donald DiGiulian

MMDG Supporters

Jill Dobbins
Cory and Bob Donnalley
Charitable Foundation
Cat Doran
Jean-Francois Ducrest
Terence F. Eagleton
Anne Ennis
Andrew Finkelstein
Fred H. Forrest
Colin & Adriana Goedecke
Steven Grant
David Hahn
William Herbst
Phyllis Hyde
James F. Ingalls
Amy & David Jaffe
T. Radey Johnson
Tim Johnson
M.J. Karger
Marianne Karmel &
Murray Sackman

John Kelly
Richard Kielar
Gabriella Kiss
Sylvia Landy
Alison Diamond Levasseur
Howard Levy
John Lipsky &
Zsuzsanna Karasz
Verena Lueken
John P. MacDonald &
Thomas von Foerster
Adele Markwitz
Margaret Mastrianni
Mary & Bill McFeely
Harold Miller
David J. Muckte
Maureen Myers
Karen Nelson
James K. Nevlung Jr.
Jaylyn Olivo & Dale Flecker
Ann Omura
Carol Pardo
Sarah Y. Penney
Dewayne A. Peterson
Clayton Press & Gregory Linn
Marit Oybo Roman
Joanna Roos
Donald S. Rosenfeld
Sondra & Milton Schlesinger
Debra & David

Segal-Brackman
Marie Louise Slocum
Anna & Richard Southgate
Judith & Richard Steinberg
Cyndi Stivers
Dr. Naomi Tamernin
Catherine Vance Thompson
Paul A. Travis
Jane Levy Troy
Tiffany Trunko
Carol K. & Peter Walker
Harriette Warren
Suzanne Weil
Marcia Stecker Weller
Nadine M. Wolff
Kirsten Young
Bill Zielinski &
Karen Lee Sobol

Associates

\$100—\$249

Tsiporah Anderson-Gottlieb
Amy A. Arcangel
Donna Bauer
Anne E. Beaumont
Adam & Isabelle Begley

Jennifer A. Bellandi
Helene Benedetti
Marjorie Berger
John Bergman
Carol Berman
Shirley Blancke
Marsha Blank
Peter Bray & Bridget Reel
Marilyn & Marvin Brenner
Claire Browne
Robert & Marie-France
Bunting
Fay Burger
Elaine Carmen
Jane Castaneda
Brianna Chase
Millard Coffin
Marcia Cohen
Sara R. Cohen
Dorothy & Richard Cole
Ruth Cross
Lily Culver
Jane Cushing

Linda & Ronald Daltz
Dale Anna Dean
Ellen R. Delany
William Deresiewicz
Julie & Chris Dolan
Renée Dorjahn
Karl D'Orlando
Gillian L. & Robert Eddins
Bettina Eichel
Francine & Merton Ekelman
Priscilla Endicott
Thomas Evans
Janet Farbein
Joel Finkelstein
Carol Fippin
Seena J. Fish
Nina Fraas & Michael Netter
Elizabeth Frankel
Herbert & Marilyn Freedner
Steven Gale
Gregory Galvan
Carolyn George
Lynne Gilson &
Joel Schuman
Richard D. Glovsky
Julie Glowacki
Joseph Gordon &
Mark Bauer
Jay Gorney
Max Gottesman
Leslie Gould &
Simeon Bruner
Joan Greenfield
Mary Jane Gruninger
Sharon Gurwitz
Jill Haber-Coffey &
Tom Coffey
Sybil Hannah
Dr. David A. Hart
Joan Barkhorn Hass
Mary Jo Hill
Joyce Hinote
Karen Brooks Hopkins
Carol H. Howard
John S. Ireland
Ruth Jaffe & Paul Horowitz
Leila Javitch
Julie Jensen & Robert Bryan
Kathryn Karipides
Julie Kaufman
Judy Kennedy
David Kobrin
Sali Ann & Alan M.
Kriegsman

Kate Kruschwitz
Lynette Lager
Sheela Lambert
David L. Landay &
Naomi Litvin
Jean M. Lay
Wendy Lesser
Charlotte Levenson
Kate Levin
Jayne Lipman
Amy F. Lipton and
Nick Bentley
Laura Lobbell
Laurence & Maryel Locke
Kate Lorig
Helen Lukiewicz &
Ernest Lendler
Margaret Lundlin
William P. Malloy
Carol Mandel
Matthew Marks
Barbara Martin
Phyllis Massar
Cynthia Mayeda
Peter McCallion
Janet McCartney
Kevin McKenzie
Rose & Peter McKinney
Peggy Miller
Naomi Mindlin &
Stephen Perloff

Andrew J. Moore
Robert Munzenrider
Dorian Patrick Nerenberg
Mauri Newburger &
Sheldon Winicour
Dr. Robert A. Nichols
Jean Nordhaus
Sasha Nyary &
David Ruderman
Dianne E. O'Donnell
Everett & Evelyn Ortner
Rocco Osso
Ruth Pachman &
Donald Fallati
David Pearl
James & Ellen Perrin
Judith Plows
Constance H. Poster
Stan Pressner &
Mossie Gerity
Leslie Ann & David Puth
Carolyn Sloss Ratliff
Kim & Robert Rayevsky
Wallace Reid
Alison Akin Righter
Paul Rogers
Leonard & Phyllis Rosen
Susan S. Rowland
James E. Sabin
Siri Sakkaf
Ellen Mary Saul
Edna Seaman
Alisha K. Seminara
Jeff Seroy
Kathleen Shaffer
Joshua Shapiro &
Heller B. Berman
Jim Siegel &
Meredith Newman
Dr. Lorraine Siggins &
Dr. Braxton McKea
Dr. Ellen F. Silverstein
Lisa Simon
Jill Slater
Sidney Smith
Phyllis Spielman

Andy & Donna Spiller
Risa Steinberg
Faith Stern
Gust & Ann Svenson
Lynne S. Tanner
Alice Tauber
Jane & William Taubman
Vanessa Terrell
Heather Thomas & Chet Kerr
Robert Tumbelston &
Craig Seligman
Helle Ulrich
Anthony Vazquez
Carol Weil
Bob Weinstein
Jesse & Eva Weiss
Ess A. White
Mark & Carol Willis
Elizabeth & Paul Wilson
Thomas Wong
Elizabeth & George Woodman
David Wright
Mary Ellen Zurko
Anonymous—1

Donors to the Mark Morris Dance Group Capital Campaign for a Dance Center in Brooklyn

The Mark Morris Dance Group gives its heartfelt thanks to the following individuals and organizations whose contributions have enabled the Dance Group to construct a dance center in Fort Greene, Brooklyn. (List as of 2/23/01)

\$1 million and above

Council of the City of New York
The Howard Gilman Foundation
Linda Rawlings

\$200,000 and above

Gordon Astles
Honorable Howard Golden, Brooklyn Borough President
Independence Community Foundation
The Kresge Foundation
Pass-Kapor Foundation

\$50,000 and above

Booth Ferris Foundation
The Chase Manhattan Foundation
James Duffy
Forest City Ratner Companies
The Harkness Foundation for Dance
Hazen Polsky Foundation, Inc.
The Horace W. Goldsmith Foundation
National Endowment for the Arts
New York State Council on the Arts
E. Lee & Cokie Perry
Philip Morris Companies Inc.

MMDG Capital Campaign

Robert W. Wilson
Anonymous—2

\$10,000 and above

Charles and Birgit Blyth
Cory & Bob Donnalley
Charitable Foundation
David L. Klein Jr. Foundation
The Evelyn Sharp Foundation
Kathleen and Hugh Howard
Mark Morris
Eddie and Arlyn Orton
Robert Sterling Clark
Foundation Inc.
Harold and Melanie Snedcof
Patricia and Jeff Tarr
Untitled Foundation

\$5,000 and above

Morrell and Maria Avram
Leslie and Alan Beller
Cathryn Collins &
Gerald Imber, M.D.
Roberta and Joe Hellman
Elizabeth Liebman
Virginia Morrow Minges
Susan and Donald
Newhouse
Nonprofit Facilities Fund
David and Janet Offensend
Shelby and Frederick
Gans Fund
The Sydney and Frances
Lewis Foundation
Nancy Umanoff
Anonymous—1

\$2,500 and above

Jean M. Cunningham
Michele G. Falkow and
Lewis Steinberg
Ron Finkelstein
June Q. Goldberg
Joan and Burton Grant
David Hahn and
Ruth Davidson
V Hansmann
John Lipsky and
Zsuzsanna Karasz
Rose and Peter McKinney
Drs. Emily and George Omura
Mary Anne and Douglas
Schwalbe
Cory and Alden Toews

\$1,000 and above

Jane E. Aaron
Arthur Alterman
Jenny Hourihan Bailin
Richard and Kathy Beal
Judith Blument
Parks and Christie Campbell
Louanna Carlin
Patricia Connelly
Katharine B. and Rohit
M. Desai
Hazel and Allan Fehlandt
Sara and Reeves Gabrels
Robert Garis
J. Dozier Hasty and
Nancy Havens-Hasty
Marvin Hoshino
Polly Howells

Maureen Kazarinoff
Craig Komulainen
Kathleen Lingo
Carol Mandel
Natalie Mandel
Harold and Frances Pratt
Leslie Ann and David Puth
Susan S. Rai
Debra and David
Segal-Brackman
Mark Sellinger and
Iris Cohen Sellinger
Betsy and William Sledge
Mary R. Waters
Francis H. Williams
Words On Dance
Anonymous—2

\$500 and above

Anne E. Beaumont
Irving and Dianne Benson
Jane Castaneda
Harriet Cavalli
Bill and Marjorie Coleman
Ruth Cross
Peter and Joan Faber
Jim and Sheila Foley
Dr. Thomas Franck
Kira Gendlerman
Shirley E. Hanigan
Dr. David A. Hart
Martha H. Jones
Helene R. Kaplan
Fred and Jean Leventhal
Laurence and Maryel Locke
Macro Consultants Inc.
Cynthia Mayeda
Janet McCartney
Naomi Mindlin and
Stephen Perloff
David J. Muckle
Dianne E. O'Donnell
Daniel and Rebecca Okrent
Sarah Y. Penney
Harriet Rosenstein and
Herbert Krohn
Lin Cheney Sasman
Jeff Seroy
Kathleen Shaffer
Susan Weber
Marcia Stecker Weller
Rebecca G. Wells and
John Tobias
Megan Williams and
Andy Wollowitz
Anonymous—1

\$250 and above

Charles Andrews
Peter Bray and Bridget Reel
Fay Burger
Linda L. Carlson and
Carl Schemmerling
Albert Clowes
Eberle Anne Damron
Mary and Jim Deissler
Susan E. DeLong
Katharine Emmet
Stuart Fuld
Kenneth L. Geist
Diane D. Hawes
Mary Jo Hill
Kathryn Karipides

Mr. & Mrs. Remsen M.
Kinne III
Robert Kubacki and
Susan White
Lucille Kurian
Alison and Marvin Lee
Charlotte Levenson
Barbara Martin
Margaret Kastrianni
Andrea Kaliski Miller
Joyce Mills
Jaylyn Olivo and
Dale Flecker
Ann Omura
Everett and Evelyn Ortner
Otis Pearsall and
Nancy Pratt Pearsall
Deborah Pheasant
Mr. & Mrs. Martin Rabinowitz
Sophia D. Schachter
Julia C. Schieffelin
Mark S. Schmitt
Susan Jane Thomas
Dr. Irena Tocino
Jane Levy Troy
Jesse and Eva Weiss
Anonymous—1

\$100 and above

Patrick J. Aquilina
Lee Stein Atanasio
Mrs. A. Augustin
Antoinette Ayres
Nancy L. Bloomgarden
and William Bronner
Suzaan Boettger and
David Dorfman
Laura Brooks
Dr. David C. Brown
Ann S. Butler
Deirdre A. Cherry
Barbara Cipolla
John Cogdill
Joel Cogen
Jamie Beth Cohen
Mary D. Colton
John D. Constable
Carole Crewdson
Noll Daniel
Mary E. Darmstaetter
Robert E. Dumont
Ellen Eanet
Sarah Eaton
Gillian L. and Robert Eddins
Bettina Eichel
Cynthia J. English
Barbara Epstein
Seth S. Fausten
Joseph Alan Fazio
Bonnie Feldman
Fred H. Forrest
Herbert and Marilyn Freedner
Jane Furth and
August Matzdorf
Paula and Ralph Gilbert
I. Michael Goodman
Barbara J. Greenberg
Beth Greenberg
Elaine Halpin
Nancy and John Hammond
James and Carolyn G.
Heilbrun
Janice Henderson

William Herbst
Eleanor Hight
Joyce Hinote
Carmela Huang
Mimi Iantosca
James F. Ingalls
Elizabeth Johnson
Erin Jones and
Sean Carson
Killian Jordan
Judy Kinberg
Kurt M. Kochmann
Harry Koenigsberg
Gabriele R. Korndorfer
Susan Laity
David Lakari
Jean M. Lay
Roy Leeper
Wendy Lesser
Kate Levin
Jeffrey and Samantha Levine
Lewis Levinson
Howard Levy
Marguerite Liao
Scott E. Luksh and
Sofia Haberman
Steve and Robin Lydenberg
Charlene Mathias
Toni Matsu
Karleen McAllester
Paul Miller
Stephanie Monahos
Dorian Patrick Nerenberg
Nicki O'Connell
Stephen Olderman
James and Barbara Pearce
Julie Raskin and
David Barnert
Floranne Reagan
Rene H. Reixach Jr.
Mary R. Rifkin
Sandi Schwarz
Paul F. Sella
Dr. Lorraine Siggins and
Dr. Braxton McKee
Bruce Sklarew
Wendy Snyder
Lorraine Steele
Mary Steinbauer
Peter D. Sternlight
Elga K. Stulman
Lynne S. Tanner
Amy E. Tucker
Ruth Umanoff
Margaret Van Buskirk and
Jeffrey Heun
Patrick Vaz
Tom Vignieri
Lisi Caren Walsh
Kathleen Ladd Ward
Florence and Stanley Waren
Clare Weiler
Micki Wesson
Cynthia Wilder
Shirley B. Williams
Donna B. Woods
Kenneth Wyse
June Zaccone
Anonymous—8

MARK MORRIS DANCE GROUP

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

Join the Friends of the Mark Morris Dance Group

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

Mark Morris Dance Group
3 Lafayette Avenue
Brooklyn, N.Y. 11217

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

Amount of gift: \$ _____

- NEW MEMBER
- RENEWING MEMBER

- \$50-99 Friend
- \$100-249 Associate
- \$250-499 Patron
- \$500-999 Sponsor
- \$1,000-2,499 Benefactor
- \$2,500-4,999 Premiere Circle
- \$5,000-10,000 Leader

I would like to increase the value of my contribution by waiving my membership benefits.

Name: _____

Address (billing address of credit card, if applicable): _____

Telephone (required for credit card gifts): _____

E-Mail Address: _____

Card Number: _____ Exp. Date: _____



Philip Morris salutes Brooklyn Academy of Music

The people of Philip Morris salute the Brooklyn Academy of Music for soaring to new heights of artistic achievement — with innovation, passion and boldness of spirit.

For more than forty years, we've been committed to supporting visionary individuals and pioneering organizations like BAM that enhance the quality of our world.

Supported by the Philip Morris family of companies

KRAFT FOODS, INC. MILLER BREWING COMPANY PHILIP MORRIS U.S.A.

www.philipmorris.com

L'Allegro, il Penseroso ed il Moderato

Mark Morris Dance Group 20th Anniversary Season
Brooklyn Academy of Music, March 22—25, 2001

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

Part One

L'Allegro

Accompagnato

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

Il Penseroso

Accompagnato

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

L'Allegro

Air

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

Il Penseroso

Air

Come rather, Goddess, sage and holy;
Hail, divinest Melancholy,
Whose saintly visage is too bright

To hit the sense of human sight;
Thee bright-hair'd Vesta long of yore,
To solitary Saturn bore.

L'Allegro

Air

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

Chorus

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

L'Allegro

Air

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

Chorus

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

Il Penseroso

Accompagnato

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

Arioso

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

Libretto

Accompagnato

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

Arioso

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

Chorus

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

L'Allegro

Recitative

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

Air

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

Il Penseroso

Accompagnato

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

Air

Sweet bird, that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among,
I woo to hear thy evensong.

Or, missing thee, I walk unseen,
On the dry smooth-shaven green,
To behold the wand'ring moon
Riding near her highest noon.
Sweet bird...

L'Allegro

Recitative

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

Air

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

Il Penseroso

Air

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

Air

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

L'Allegro

Recitative

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

Air

Let me wander, not unseen
By the hedgerow elms, on hillocks green:
There the ploughman, near at hand,
Whistles over the furrow'd land,
And the milkmaid singeth blithe,
And the mower whets his scythe,

L'Allegro, il Penseroso ed il Moderato

And every shepherd tells his tale
Under the hawthorn in the dale.

II Moderato

Air

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

L'Allegro

Accompagnato

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

Air

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

Chorus

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

Part Two

II Penseroso

Accompagnato

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

Air

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

Recitative

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

L'Allegro

Solo

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

Chorus

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

Air

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

II Penseroso

Accompagnato

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

Libretto

Air

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

L'Allegro

Air

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

Air

And ever against eating cares,
Lap me in soft Lydian airs;
Sooth me with immortal verse,
Such as the meeting soul may pierce
In notes, with many a winding bout
Of link'd sweetness long drawn out;
With wanton heed, and giddy cunning,
The melting voice through mazes running,
Untwisting all the chains that tie
The hidden soul of harmony.

II Moderato

Duet

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

II Penseroso

Recitative

But let my due feet never fail
To walk the studious cloisters' pale,
And love the high embowed roof,

With antique pillars' massy proof,
And story'd windows richly dight,
Casting a dim religious light.

Chorus

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

Air

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

Solo

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

Chorus

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

L'Allegro

Air

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

Air

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

Chorus

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