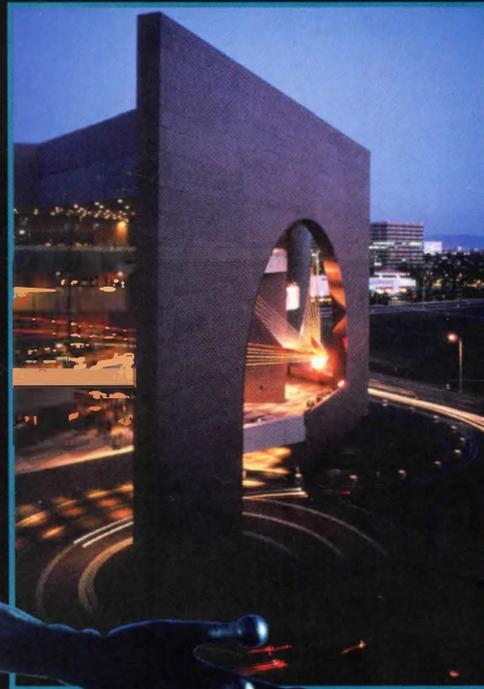


Orange County Performing Arts Center

 Seegerstrom Hall

September 2001



Platée



PERFORMING ARTS
magazine

at the center

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

September 2001

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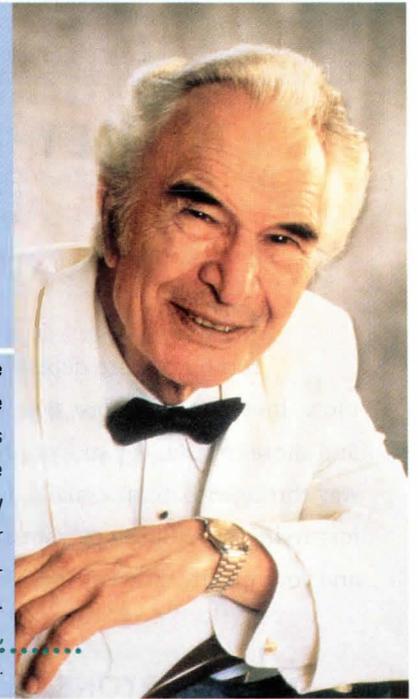


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The Center presents **Dave Brubeck**, who opens the 2001–2002 Scott's Seafood Jazz Club. A true pioneer, this legendary pianist and composer introduced jazz to mainstream America. Performing September 13, 14 & 15 in Founders Hall.



PSO presents **Café Ludwig** — sip a cup of coffee and savor the finest selection of Beethoven's prized chamber works with principal musicians from PSO. Today at 3 p.m. in Founders Hall.



A perennial favorite of New Yorkers for 18 years, **Forbidden Broadway** finally comes to Orange County. Nothing's sacred in the critically acclaimed smash hit revue, taking a tongue-in-cheek view of the stars and the hits (and even the misses) of the Great White Way. September 19–23, 26–30 in Founders Hall.

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PSOC and OP present **Platée**. Choreographer Mark Morris' modern production of Jean-Philippe Rameau's rarely performed comic opera takes place in a mythological swamp with colorful characters costumed by fashion designer Isaac Mizrahi. September 28 & 29 in Segerstrom Hall. An Eclectic Orange event.



Eclectic Orange 2001

BY
CHRISTOPHER
TRELA

If the third time is the charm, then Orange County is in for a very charming fall season thanks to the Philharmonic Society of Orange County's third annual **Eclectic Orange Festival**, which runs September 28 through November 11 at various Orange County venues, including the Orange County Performing Arts Center.

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Modeled after the great city festivals such as the Edinburgh International Festival, the Salzburg Festival and New York's BAM Next Wave Festival, the Eclectic Orange Festival celebrates new approaches to performance and art through an array of music, dance, theater, opera and multimedia performances by world-class artists. The name of the Festival represents its very nature — based in Orange County. It's filled with eclectic juxtapositions of performances and artistic experiences.

The Festival's purpose is twofold: to present an eclectic mix of performances that encourage audiences to attend events they may not have previously considered attending, and to create a cultural focal point for the community by fostering relationships among local arts organizations.

"Eclectic Orange is the largest festival of its kind in Southern California and is a celebration of the choices we have in art today," says Dean Corey, executive director of the Philharmonic Society and the organizer of the Eclectic Orange Festival. "In the 21st century, culture is not inherited or forced on us by the previous generation. The Festival format allows audiences to make their own decisions about what they want to see and hear. Consequently, there is not a singular theme to Eclectic Orange, only the freedom to choose."

As in previous years, the Philharmonic Society has chosen to hold a majority of the Eclectic Orange events at The Orange County Performing Arts Center. Center President Jerry Mandel is happy to host the Eclectic Orange Festival, and pleased that The Center's presentation of the National Ballet of Cuba is an integral part of the Festival.

"The Eclectic Orange Festival has become an exciting international music

festival, bringing prestige and important attention to Orange County," says Mandel. "The Center is once again pleased to be part of the Festival. It really is eclectic, because there is something for everyone no matter what your artistic taste."

The Festival opens in The Center's Segerstrom Hall on Friday, September 28, and Saturday, September 29, with a highly eclectic event: the Southern California premiere of Jean-Philippe Rameau's rarely performed 1745 comic opera, *Platée*, which takes place in a mythological swamp where Jupiter, king of the gods, attempts to woo a grotesque marsh nymph. This new

version, which melds elements of modern-day Manhattan with classical mythology, first premiered at the Edinburgh Festival in 1997, directed and choreographed by noted dance-world darling Mark Morris and featuring whimsical, over-the-top costumes by fashion designer Isaac Mizrahi. The Eclectic Orange version is again directed and choreographed by Morris, and features his Mark Morris Dance Troupe, Philharmonia Baroque Orchestra, Pacific Chorale's John Alexander Singers and an international cast headed by tenor Jean-Paul Fouchécourt, who reprises his critically acclaimed title role of *Platée*.

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Orange County Performing Arts Center
Segerstrom Hall

Friday, September 28, 2001, 8 p.m.
Saturday, September 29, 2001, 8 p.m.

PHILHARMONIC SOCIETY OF ORANGE COUNTY

presents

Eclectic Orange Festival 2001 Opening Weekend
A. Gary Anderson Family Foundation Series

The original Royal Opera Covent Garden/Discalced, Inc. production of

PLATÉE

COMÉDIE LYRIQUE IN A PROLOGUE AND THREE ACTS

Music by Jean-Philippe Rameau

Libretto by Adrien-Joseph Le Valois d'Orville after Jacques Autreau's play, "Platée, ou Junon jalouse"

Mark Morris, director and choreographer
Nicholas McGegan, principal conductor
William Lacey, assistant conductor

Adrienne Lobel, set design
Isaac Mizrahi, costume design
James F. Ingalls, lighting design

Mark Morris Dance Group
Philharmonia Baroque Orchestra

Pacific Chorale's John Alexander Singers
John Alexander, artistic director

Premiere: August 11, 1997
Festival Theatre, Edinburgh

"Insights" Lecture with Kate van Orden
and Nicholas McGegan, 7 p.m.

Presented in association with Opera Pacific

Sponsored, in part, by Mr. and Mrs. Robert Emmett

www.PhilharmonicSociety.org
www.EclecticOrange.org



Eclectic Orange
Festival is a project of
the Philharmonic
Society, presented by
The Orange County
Register with generous
support from Kingston
Technology.



THE ORANGE COUNTY
REGISTER
Kingston
TECHNOLOGY



CAST

in order of appearance

PROLOGUE

Bacchus – god of wineGuillermo Resto
SecretaryMichelle Yard
Thespis – inventor of comedyPhilip Salmon
Satyr – goat-manMarcos Pujol
PainterJohn Heginbotham
DykeJulie Worden
BaronessMarjorie Folkman
SailorBradon McDonald
ShowgirlAnne Sellery
PolicemanMatthew Rose
Thalie – muse of comedyLisa Saffer
Momus – personification of sarcasmBernard Deletré
L'amour – god of loveAmy Burton

ACT I

SnakeAmber Merkens
CockatielCharlton Boyd
AlligatorMarjorie Folkman
PeacockAshley Holladay
ToadLauren Grant
Blue JayDavid Leventhal
FirebirdJune Omura
Cithéron – kingMarcos Pujol
Mercure – messenger to the godsPhilip Salmon
Clarine – lizard in waitingLisa Saffer
Platée – naiad, water nymphJean-Paul Fouchécourt
LizardAnne Sellery
DuckMatthew Rose
FrogMaile Okamura
RobinJulie Worden
Iris – rainbow goddessMichelle Yard
Aquilons – personifications of the windJohn Heginbotham,
 Peter Kyle, Bradon McDonald, Gregory Nuber

— INTERMISSION —

ACT II

Jupiter – god of godsBernard Deletré
Momus – personification of sarcasmJohn McVeigh
Ass – manifestation of jupiterCharlton Boyd,
 Marjorie Folkman
Owl – manifestation of jupiterJune Omura
Feathered BirdsAshley Holladay, David Leventhal,
 Matthew Rose, Julie Worden
La Folie – personification of follyAmy Burton
BabiesCharlton Boyd, Marjorie Folkman
ScholarsLauren Grant, Michelle Yard
TortoisesDavid Leventhal, June Omura
SnakesAmber Merkens, Anne Sellery

ACT III

Junon – goddess of godsMary Phillips
Frog AttendantsAshley Holladay, Matthew Rose
GracesCharlton Boyd, Lauren Grant,
 Marjorie Folkman
Satyrs – goat-menJohn Heginbotham,
 Peter Kyle, Bradon McDonald, Gregory Nuber
Feathered BirdsDavid Leventhal, Maile Okamura,
 June Omura, Julie Worden

SYNOPSIS

PROLOGUE – IDEAS

Thespis is sleeping it off. A Satyr sings of drinking. Thespis wakes up and sings a love song to Bacchus. He then embarrasses everyone by exposing his or her infidelities. Thalie and Momus arrive and remind Thespis that the Gods behave in the same way. Momus begins a story about Junon's jealousy of Jupiter. L'amour interrupts and insists on being included. They sing of putting on a new kind of show.

ACT I – PLANS

Cithéron appeals to the Gods to end the terrible weather. Mercure appears and tells him that the storms are caused by Jupiter and Junon's jealous quarrels. Sent by Jupiter, Mercure is looking for a way to teach Junon a lesson. Cithéron suggests a prank: let Jupiter pretend to propose to Platée, just to make Junon jealous. Mercure goes up to tell Jupiter the clever plan. Enter Platée, who sings of the swamp. What a place to fall in love! And she's long loved Cithéron. Clarine is unimpressed. The swamp creatures dance. Mercure announces to Platée that Jupiter will be down soon to woo her. She can't wait. Clarine sings the sun away. Rain dances. Mercure spots Iris leading the Aquilons who come to clear the area for Jupiter's landing.

— INTERMISSION —

ACT II – METAMORPHOSES

Mercure has misdirected Junon to delay her arrival. Jupiter and Momus come down in a cloud. Cithéron and Mercure hide and watch. Platée is attracted to the cloud. Jupiter appears to her as an ass, an owl and a man. He says he wants her. She is overwhelmed. Everyone laughs at her. Enter La Folie, who sings of ... folly. She has stolen Apollon's lyre and is feeling musical. Diverse dances. A hymn to marriage and to the coronation of Platée.

ACT III – RETURN

Junon can't find the cheating Jupiter and she's furious at Mercure. But he convinces her to hide in order to observe the wedding. A procession. Another procession. Everyone's invited, but Platée doesn't see L'amour. Mercure and Jupiter make a long dance longer. Platée has anxiety. Momus, disguised as L'amour, shows up to officiate. He tells Platée how sad marriage can be. La Folie makes fun of him. Dances in honor of Platée. Just as Jupiter is swearing his vow, Junon bursts in. She's shocked by Platée's looks. The joke is over. Jupiter and Junon make up. Platée is very angry and blames it all on Cithéron. The Gods return to Olympus. Platée goes back home.

Synopsis by Mark Morris



A year before his sensational attack on French music, Jean-Jacques Rousseau — unpredictable and inconsistent as ever — gave a glowing assessment of “Platée.”

“Call it sublime!” he wrote in 1752. “Never repent of having considered it Rameau’s masterpiece and the most excellent work that has ever as yet been heard in our opera house.” It was a view shared by most critics by that date, including many of the other philosophers such as Grimm, *d’Alembert* and *d’Holbach*. By the time of the composer’s death in 1764, the work had generally come to be seen as one of his crowning glories, alongside “Castor et Pollux” and “Dardanus.”

Such would not have been the verdict when “Platée” first appeared. It was the last of several works staged at Versailles in 1735 during the festivities surrounding the marriage of the Dauphin with Maria Teresa of Spain. The opera was coolly received: Voltaire described it as “the most detestable show I have ever seen or heard.” It was given only a single performance, and when the Duc de Richelieu, master of ceremonies, asked Louis XV repeatedly whether he would like to see the opera again, the king did not deign to reply.

The reason is not difficult to find. “Platée” was, as we shall see, wildly unsuited to the wedding festivities. There is indeed evidence that it had not been designed for this purpose but was already substantially complete. And when Rameau’s contemporary, Royer, failed to produce a planned setting of Voltaire’s powerful if controversial “Pandore” (a libretto which, to our eternal loss, Rameau had already refused), the organizers drafted “Platée” to fill the gap.

Richelieu may well not have read the libretto carefully. Had he done so, he must surely have realized that a plot which centered on the wooing by the god Jupiter of a grotesque marsh nymph was scarcely appropriate to the occasion, given that the new Dauphine was, in Malherbe’s words, “not physically well served by nature.” While few would have identified the

nymph and her divine suitor with the newlyweds (anyone looking for allegory would equate Jupiter not with the Dauphin but with the King), much of the humor and especially the aborted mock-marriage at the work’s climax must, in this context, have seemed in poor taste.

It was only in 1749, when “Platée” was presented at the Paris Opera, that its virtues became more obviously apparent, with “new beauties revealed at each hearing” (*Rémond de Sainte-Albine*). And at the 1754 revival, the work was ecstatically received. The triumphant reprises of this opera and of “Castor” were seen as definitive ripostes to the Italian music of the Bouffons, whose appearance at the Opéra had for almost two years rocked that august institution to its foundations.

Comedy had traditionally played little part at the Paris Opera. The first “tragédies en musique” by Jean-

Bapiste Lully, true founder of French opera, had followed Italian precedent in including comic episodes. But Lully soon realized that the French did not take to a mixture of the tragic and comic; this was one reason why they detested Shakespeare. After 1677, he eliminated such episodes from subsequent operas. From then until the appearance of “Platée” some 70 years later, only a handful of works presented at the Opéra had wholly comic themes. Of these, the most successful were *Mouret’s “Le mariage de Ragonde”* and “Cariselli,” an entrée in *Campra’s “Les Fragments de Monsieur de Lully.”*

It was the success of this last that sparked the creation of the present work. In 1740, in response to the Académie’s request for a new work modeled on “Cariselli” for performance during Carnival time or the summer doldrums, Jacques Autreau had written a libretto entitled “Platée,”





ou Junon jalouse.” Autreau borrowed the idea from the ancient Greek writer Pausanius — an episode in which Jupiter, to cure the tiresome jealousy of his wife Juno, pretends to court a wooden statue disguised as a woman. Juno, led to uncover the ruse, would be made to look foolish when the object of her husband’s “affections” is exposed. In Autreau’s version it is not a statue but the marsh nymph Platée who submits to Jupiter’s courtship and who becomes the butt of most of the humor.

Autreau’s text provided the outline and many details of the libretto that Rameau eventually set. (The Prologue, “La naissance de la comédie,” is almost wholly Autreau’s.) But the composer, though aware of the work’s potential, realized that the libretto needed expanding. He thus bought the rights to the manuscript and hired another writer, Le Valois d’Orville, to adapt it to his requirements. Among the improvements that d’Orville introduced were the extravagant character of *La Folie* and many other comic elements.

From an outline of the plot alone we might conclude that the humor of “Platée,” as it was now known, is thoroughly sick. On the stage, however, that’s not how it seems. While we may laugh at Platée’s plight, our sympathies are with the nymph throughout. Moreover, the cruelty of laughing at an ugly but hopelessly vain female is kept at a distance by the fact that her part was sung by a man. (This *travesti* role, one of the few in French operas of the period, was created by the famous *haute-contre*, or high tenor, Pierre Jélyotte.)

Much of the humor of “Platée” comes from its wicked parodies of serious opera. Audiences would, for example, have expected miraculous stage effects and they certainly got them. But these transformations were hardly the kind normally seen at the Opéra, where representations of the supernatural were governed by elaborate conventions. The treatment of gods was a case in point. Such divinities were expected to act in a manner befitting their divine status. Yet when Platée first encounters Jupiter, he is crouching out of sight within the



cloud that has brought him from Olympus. As Platée gingerly approaches, the god manifests himself first as a donkey (the nymph mistakes its braying for amorous sighs), then as an owl (this provokes from the other birds a cacophony far removed from the idealized bird-song that was part of the Opéra’s stock-in-trade).

Audiences would likewise have expected elaborate scene changes, not only between acts but also within them. Yet “Platée,” after the Prologue, includes none. Instead, the action takes place, not in an enchanted grove or a palace or any of the other standard settings, but entirely in Platée’s soggy marsh. Moreover, the inhabitants are not the usual denizens of rural idyll but frogs and cuckoos. (The frogs are eventually used to pull Platée’s chariot to the mock marriage.) The appearance of incongruous characters is, indeed, a recurrent theme. When *La Folie* first arrives, it is with a group of “fous gais” and “fous tristes” — these dressed respectively as babies (*poupons*) and Greek philosophers. Cupid, moreover, appears with a ludicrously large bow and arrow.

It is not only the gods’ behavior that is parodied. Their conversation often takes on a colloquial or even irreverent tone far removed from that of the serious opera of the day. At the start of Act II, for instance, Mercury explains that he has hoodwinked Juno into going to Athens in the expectation of surprising Jupiter and his suspected new love. “Look, there she

goes,” he jokes, pointing to a passing cloud. And at the start of the mock-marriage, when Platée observes that Cupid and Hymen, the god of marriage, are not yet present, Mercury wryly observes that these two divinities rarely go together.

The libretto adopts a similarly irreverent approach to the normally elevated language of opera. Much is made of comic alliteration (Platée’s “Mon cœur, t’es tu bien consulte? / Ah! T’a-t-il bien mérité?”) and onomatopoeia (her indignant “Dis donc, pourquoi?”, taken up by the frogs as “quoi? quoi? quoi?”) This last is more frog-like than it may seem, since in Rameau’s day the relevant words were pronounced “pourkwe” and “kwe.” Later, when a furious Platée grasps Cithéron by the throat (not something you find in many a *tragédie en musique*), their duet includes the memorable exchange: “Qui, moi? Oui, toi! Moi? Toi!” And to cap Platée’s demotic use of language, witness her decidedly un-operatic expletives: “Fi!” and “Ouff!”

How then did Rameau react to such a libretto? He has so often been portrayed as a withdrawn, desiccated, severe, avaricious cross-patch that he would hardly seem suited to such a mold-breaking comic text. Most assessments of the composer’s personality, however, date from his final years: he died a few days short of his 81st birthday, disillusioned by changes of taste in the operatic world and by the problems he had experienced in the acceptance of his revolutionary work as a music theorist.

But there are glimpses in his biography of a more genial, *bon vivant* Rameau, whose first task when he moved to Paris in 1722 was to provide music for knock-about farces by his friend Piron. (The music, now lost, is known to have included operatic parodies.) Rameau’s output also includes humorous drinking songs and canons. And we must remember, above all, that it was he who commissioned the revision of Autreau’s text of “Platée” including, one assumes, the enhancement of its comic elements.

In the event, Rameau rose to the challenge superbly. There is, even by

his standards, an extraordinary vitality about the music of this opera. From the start, the composer clearly has no intention of clinging to a style developed for quite different genres of opera. The tone is set by the opening of the "Overture," with its sharp fluctuations of tempo, capricious melodic dislocations and gasping fragments: this is the music that will recur at the entrance of La Folie in Act II.

Thereafter, Rameau exploits every known trick of comic writing: glissandos — rarely used at this date — to characterize the gods' ludicrous wedding gifts to Platée (as Momus explains "Ce sont des pleurs, / Des tendres douleurs, / Des cris, des langueurs!"); extravagant pizzicatos for the lyre that La Folie has stolen from Apollo; exaggerated wide melodic skips; inanely chattering repeated notes. In the vocal music, musical parody takes many forms; inappropriate vocalises (as in the laughing chorus "Quelle es aima-a-a-a-able"), misaccentuations (in Platée's ariette badine), vocal acrobatics (in La Folie's delicious caricatures of Italian coloratura, especially). Sometimes the music can be mock-solemn, as in the two dances "dans le gout de vielle", where the vielle (hurdy-gurdy) is represented by sustained double stop-pings. Sometimes the parody would

have been more apparent to Rameau's audience than to us: the chaconne that precedes Platée's marriage is comic not just because of its absurd length or because it is danced in "le genre le plus noble," but because it is misplaced: chaconnes, everyone knew, belonged at the culmination of the final divertissement.

Throughout the score Rameau's flair for descriptive writing serves the comedy magnificently. The chorus of frogs and cuckoos, in which oboes repeat a croaking syncopated low C-sharp (a note not strictly available on the Baroque instrument), would hardly sound out of place in Ravel's "L'enfant et les sortilèges," while the "charivari" of frightened birds has a Messiaen-like realism. And the braying of the donkey-Jupiter anticipates Mendelssohn's representation of Bottom in "A Midsummer Night's Dream."

If "Platée" were merely a succession of comic effects, it would scarcely deserve its reputation as one of the most original and enduring works of 18th-century music theater. In pointing to individual moments of comedy, it is easy to forget that the work is constructed with rare skill and single-ness of purpose. Even the Prologue, so often only tangentially related — if at all — to the main drama, intro-

duces a pretext for the ensuing plot. And the quality of musical invention, even in the most outrageous passages, is astonishingly high. When Folly mockingly describes the wonderful chorus that summons the god Hymen as "a masterpiece of harmony," for once she is talking sense.

Above all, it is in the representation of Platée herself that Rameau has produced one of his most memorable creations. Her incurable vanity, her gullibility, petulance and vulnerability — all are sketched in the libretto but brought vividly and endearingly to life through the music itself. Here, as Rameau's biographer Girdlestone puts it, is "one of Rameau's few characters who is a personality and not just a succession of situations." It was for this reason, and for the work's naturalness, vivacity and comic realism, that the philosophers hailed "Platée" as heralding a new era of French opera. That era never dawned in Rameau's lifetime, and he was unable to repeat his success in this genre. The work nevertheless remains, in the words of the composer's collaborator Cahusac, "of all his works the most original" — a testament to his comic genius.

*Program notes by Graham Sadler.
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Covent Garden.*

THE MARK MORRIS DANCE GROUP

Joe Bowie
Charlton Boyd
Marjorie Folkman
Shawn Gannon
Lauren Grant
John Heginbotham
David Leventhal
Bradon McDonald
Amber Merkens*
Gregory Nuber*
Maile Okamura*
June Omura
Guillermo Resto
Matthew Rose
Anne Sellery*
Julie Worden
Michelle Yard

ARTISTIC DIRECTOR
Mark Morris

GENERAL DIRECTOR
Barry Alterman

EXECUTIVE DIRECTOR
Nancy Umanoff

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

*apprentice





ABOUT THE ARTISTS



MARK MORRIS was born on Aug. 29, 1956 in Seattle, Wash., 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 over 90 works for the Dance Group, and over a dozen commissions for ballet companies, including San Francisco Ballet, Paris Opera Ballet and American Ballet Theatre.

From 1988–91, 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 this 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 the 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. In the following years, the company’s touring schedule steadily expanded to include cities in the U.S. and in Europe and, in 1986, the Dance Group made its first national television program for the PBS “Dance in America” series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the U.K.’s South Bank Show. The company returned to the United States in 1991 as one of the world’s leading dance companies, performing across the U.S. and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably Berkeley, where, for the past several years, the Dance Group has performed twice annually at Berkeley’s CalPerformances — including presentations of “The Hard Nut” each December from 1996–2000. Audiences have also become accustomed to the Dance Group’s regular and frequent appearances in Boston, Seattle, Fairfax, Va., London, and at the Jacob’s Pillow Dance Festival in Becket, Mass. The Dance Group was named the official dance company (2000–05) of the Virginia Waterfront International Arts Festival. In addition to a full international touring schedule, the Dance Group has completed three film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled “Falling Down Stairs,” using Bach’s Third Suite for Unaccompanied Cello, a film version of Mr. Morris’ “Dido and Aeneas” and a video of “The Hard Nut.” In Fall 2000, MMDG was the subject of a second documentary for London’s South Bank Show. In 1997, the Dance Group won the Laurence Olivier Award for Best New Dance Production for their British premiere performances of “L’Allegro, il

Penseroso ed il Moderato” with English National Opera. The Mark Morris Dance Group celebrated its 20th anniversary with a three-week season at the Brooklyn Academy of Music in March 2001. This fall, MMDG will open the Mark Morris Dance Center in Brooklyn, N.Y. This 30,000 square-foot facility features three studios and will be the company’s first permanent headquarters in the United States.



NICHOLAS MCGEGAN (*conductor*) is one of the world’s leading authorities on Baroque and classical repertoire. Born in

England, he studied at Cambridge and Oxford universities. Next season, he returns as music director of the San Francisco-based Philharmonia Baroque Orchestra. He is also music director-designate of the Irish Chamber Orchestra, Baroque Series director of the St. Paul Chamber Orchestra, artistic director of Germany’s International Handel Festival Göttingen and founder-director of the chamber ensemble The Arcadian Academy.

Equally at home with modern- and period-instrument orchestras, he has become a favorite guest of many of the world’s major orchestras and opera companies. His wide-ranging repertoire encompasses Handel, Vivaldi, Rameau, Mozart and Beethoven and extends to Stravinsky and Britten. In North America, McGegan appears regularly with the symphony orchestras of Atlanta, Detroit, Houston, Minnesota, Washington, San Francisco, St. Louis and Toronto; and in the U.K. with the City of Birmingham Symphony Orchestra, Orchestra of the Age of Enlightenment and Scottish Chamber Orchestra. He has also conducted the Jerusalem Symphony, Orchestre de la Suisse Romande, Swedish Chamber Orchestra; Sydney, Melbourne and West Australian Symphonies; and the Malaysian Philharmonic. McGegan

has conducted more than 40 operas in Europe and the U.S., including all the major Mozart operas, more than a dozen by Handel and works by Monteverdi, Haydn, Gluck, Martin y Soler, Purcell, Landi, Offenbach and Stravinsky. He made his debut with the Royal Opera House in 1997, conducting the acclaimed world premiere of the Mark Morris production of Rameau's "Platée," first at the Edinburgh Festival and later in London. McGegan has garnered numerous awards for his 70-plus recordings on Deutsche Harmonia Mundi, Conifer Classics, Classic FM, Decca, Erato, Harmonia Mundi USA, Hungaroton, Reference Recordings and Virgin Classics.

ADRIANNE LOBEL (*set designer*) Projects for Mark Morris: "Platée," (Royal Opera, London, Edinburgh and New York City Opera); "L'Allegro, il Penseroso ed il Moderato" (La Monnaie-Brussels, BAM-NY); "The Hard Nut" (La Monnaie-Brussels, BAM-NY); "Le Nozze di Figaro" (Brussels); "Orfeo ed Euridice" (BAM-NY, US tour). Sets for Broadway: "On the Town," directed by George C. Wolfe; "The Diary of Anne Frank"; Tony award-winning "Passion," "Twelve Dreams" (Lincoln Center), all directed by James Lapine. Other credits include: "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-NY, Bobigny-Paris, Amsterdam); "The Marriage of Figaro" (Pepsico Summerfare-NY, Bobigny-Paris); "Cosi fan tutte" (Pepsico Summerfare-NY); "The Magic Flute" (Glyndebourne Festival, England); "The Mikado" (Chicago Lyric Opera). Honors: Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy and Jefferson Award and Drama Desk, Maharam and Fanny nominations. Lobel teaches graduate set design at NYU.

JAMES F. INGALLS (*lighting designer*) has designed several works for Mark Morris including Rameau's "Platée"

for the Royal Opera, CalPerformances and the 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 Wheelton; Lila York's "Celts"; and "Nine Lives" and "Resurrection," choreographed by Daniel Pelzic. Other work at BAM includes John Adams' "Nixon in China," "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 Theater/Chicago and John Adams' "El Niño" at Théâtre du Châtelet in Paris.

ISAAC MIZRAHI (*costume designer*) was born in Brooklyn, N.Y., and attended the High School of Performing Arts as an acting major and studied fashion at Parsons School of Design. In 1987, Mizrahi opened his own clothing business and is a three-time CFDA Designer of the Year award winner. In 1998, he closed the ready-to-wear company but still designs a shoe collection, a collection of coats and a collection of fine jewelry. Mizrahi has designed costumes for movies, theater, dance and opera in collaboration with Mark Morris, Twyla Tharp, Bill T. Jones and Mikhail Baryshnikov.

In 1995, Mizrahi was the subject of the highly acclaimed documentary "Unzipped," directed by Douglas 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 Aug. 4, 1995.

In 1996, Isaac 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 is also developing a script from Jonathan Ames' "The Extra Man" in association with Killer Films. He just appeared off-Broadway in his one-man show entitled "Les Mizrahi," which was produced by the Drama Department. Mr. 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.

AMY BURTON (*soprano*) enjoys a busy and varied career of opera, concert and recital throughout the United States and Europe. Her 2001-02 season will begin with performances of the roles of L'Amour and La Folie in Rameau's "Platée" with the Mark Morris Dance Group in Berkeley and Orange County. She then sings Handel's "Messiah" with the Florida Philharmonic, following which she sings Mozart's Mass in C minor at the Performing Arts Center of SUNY Purchase. She returns to New York City Opera for her first performances of Donna Elvira in a new production of "Don Giovanni" and concludes the season with a recital for New York Festival of Song. Highlights of past seasons include appearances with the Mostly Mozart Festival in Mozart's "Mitridate, rè di Ponto," L'Opéra Français de New York in the title role of Poulenc's "Les Mamelles de Tirésias," her New York recital debut at the 92nd Street Y, recitals at Merkin Hall (Milhaud's and Ernst Bacon's centennials), recital appearances with composer/pianist John Musto at Columbia University's Miller Theater and in Vail, Colorado, an appearance with the Lincoln Center Festival, and a program of American song on Lincoln Center's Great Performers Series at Walter Reade Theatre. She has a long history with New York City Opera where her performances have included roles





such as Ginevra in "Ariodante," Romilda in "Xerxes," Pamina in "Die Zauberflöte," Concepción in "L'heure Espagnol," Euridice in "Orfeo ed Euridice," Alice Ford in "Falstaff," L'amour and La Folie in "Platée," and Susanna in "Le nozze di Figaro." Recent operatic appearances include both Juliette in Gounod's "Roméo et Juliette" and Susanna with Utah Opera, and her debut with Glimmerglass Opera as Alice Ford. American opera companies with whom the soprano has performed include: the Metropolitan Opera, Boston Lyric Opera, New Orleans Opera, Cincinnati Opera, Florida Grand Opera, the Dallas Opera, San Diego Opera, Portland Opera, Tulsa Opera and Atlanta Opera. Abroad, Ms. Burton has sung with L'Opéra de Nice, Théâtre des Champs-Élysées, the Wexford Festival Opera, Opernhaus Zürich, Scottish Opera, the New Japan Philharmonic (Opera) and the Saito Kinen Festival.

BERNARD DELETRÉ (*bass*), a native of northern France, pursued musical studies in flute and singing at Valenciennes before entering the Conservatoire National Supérieur de Musique in Paris, where he won a first prize in singing in 1981. After a brief time with Groupe Vocal de France, he embarked on a solo career in opera and oratorio. Deletré has appeared under such renowned conductors as Leopold Hager, John Eliot Gardiner, William Christie, Philippe Herreweghe, Marc Minkowski and others. After his debuts in the mainstream opera repertoire ("La Traviata," "The Pearl Fishers," "The Masked Ball"), Deletré met William Christie, director of Les Arts Florissants, who engaged him to sing in his production of "Atys," by Lully. Since that time, he has been much sought after for productions of Baroque music, including "Giasone" by Cavalli under René Jacobs and C. Gangneron, Monteverdi's "Orfeo" under Herreweghe and Pousseur, Mozart's "Le nozze di Figaro" with Mercier and Krief in Nancy and Créteil, "The Fairy Queen" at the Aix-en-Provence Festival with Christie and Noble, "Les Indes Galantes" with

Christie and Arias, "Le Malade Imaginaire" by Molière and Charpentier with Christie and Villier, and Mozart's "La Clemenza di Tito" under Pillot and Garichot. Deletré's interpretation of the title role in Campra's "Idomeneo" under the direction of Christie received unanimously enthusiastic reviews from the European press and was later recorded. Recent engagements of note include "La Clemenza di Tito" in Tours, the part of Jean de la Fontaine in "La Veuve et le Grillon" for La Péniche Opéra, and the part of Egee in Lully's "Thésée" at the Boston Early Music Festival. His discography includes numerous recordings with Erato, EMI France, Adda, Opus 111, and Harmonia Mundi.

JEAN-PAUL FOUCHÉCOURT (*tenor*) is one of the main exponents of the French Baroque repertoire, and has worked with conductors including William Christie, Marc Minkowski, René Jacobs, Christophe Rousset, Seiji Ozawa and John Eliot Gardiner.

Fouchécourt was initially trained as a conductor and saxophone player, but under the influence of Cathy Berberian, turned to a vocal career, concentrating on the rare French Baroque haute-contre technique and repertoire. William Christie was one of the first to recognize his talent and in 1986 invited him to join Les Arts Florissants. Fouchécourt also has sung and recorded extensively in non-French baroque repertoire, including Purcell's "Fairy Queen" at the Aix Festival, Monteverdi's "Orfeo" in Salzburg, "L'Incoronazione di Poppea" at the Netherlands Opera, "Il ritorno d'Ulisse in patria" at the Geneva Opera and Berlioz's "Roméo et Juliette" and "Le nozze di Figaro" (Basilio) at the Théâtre des Champs Élysées. Future engagements include "L'Enfant et les Sortilèges" at the Paris Opera and also with the Berlin Philharmonic conducted by Sir Simon Rattle; the title role in "Platée" at the Opéra de Bordeaux, Opéra de Montpellier and Geneva Opera; Arnalta in "Poppea" and Basilio in "Le nozze di Figaro" at the Aix en Provence Festival; the Four Servants

in "Les Contes d'Hoffmann" at the Geneva Opera; Bardolfo in "Falstaff" with the Saito Kinen Orchestra conducted by Seiji Ozawa; Arnalta in "Poppea" at the Netherlands Opera; Bardolfo in "Falstaff" and Arithmétique in "L'Enfant et les Sortilèges" at the Metropolitan Opera conducted by James Levine.

JOHN McVEIGH (*tenor*) made his Metropolitan Opera debut in 1997 as Pang in "Turandot" and was immediately engaged for the role of Little Bat in Carlisle Floyd's "Susannah," conducted by James Conlon. In fall 2001, he will debut at the Lyric Opera of Chicago as the Novice in "Billy Budd," which he has previously performed with Los Angeles Opera and the Houston Grand Opera. Many of McVeigh's successes have been in the operas of Handel. His European Opera debut will take place at the Göttingen Handel Festspiele in Germany as Emilio in a production of "Partenope" conducted by Nicholas McGegan. Other Handel appearances include Lurcanio in "Ariodante" at New York City Opera and "Acis and Galatea" at Glimmerglass Opera. A graduate of the Houston Grand Opera Studio, McVeigh has appeared with the company in a wide ranging repertoire including Will Tweedy in "Cold Sassy Tree," Tybalt in "Romeo and Juliet," Tamino in "Die Zauberflöte," Henrik in "A Little Night Music," Missail in "Boris Godunov," Elder Hayes in "Susannah," the role of Tenor I in "The Tibetan Book of the Dead," the Fourth Jew in "Salome" and the voice of Jack in "Jackie O." Other early credits include performances at The Edinburgh Festival, Opera Theater of St. Louis and Lake George Opera. With an extensive concert repertoire, McVeigh is equally in demand for concert appearances. Most recently, he has appeared with the Minnesota Opera and the Houston Symphony. He is a graduate of the Eastman School of Music and studies with Rita Shane.

MARY PHILLIPS' (*mezzo-soprano*) ability to interpret new works led to her New York Philharmonic debut, where she performed the world pre-



miere of Michael Torke's "Four Seasons" and Aaron Kernis' "Garden of Light" under the leadership of Music Director Kurt Masur. Mahler's Symphony No. 2 has provided an introduction to the Los Angeles Philharmonic, with Zubin Mehta; the Springfield, Mass. Symphony, conducted by Mark Russell Smith; the Honolulu Symphony Orchestra and the Hong Kong Philharmonic, both conducted by Sam Wong; and a return to the Atlanta Symphony, conducted by Yoel Levi. Phillips' performances with the Atlanta Symphony were recorded for release by Telarc — her first commercial recording. She also appeared in a concert-version of "Die Liebe der Danaë" with the American Symphony Orchestra, conducted by Leon Botstein, at Avery Fisher Hall (recorded and recently released by Telarc, as well). This season she will perform Mahler's "Lieder aus Des Knaben Wunderhorn" for the first time as the final concert in Joel Revzen's tenure as music director of the Fargo-Moorhead Symphony Orchestra. Phillips will perform Berlioz' "Les Nuits d'été," Op. 7 with the Richmond Symphony conducted by Mark Russell Smith and also will return to the Colorado Symphony for the "Messiah." Among her many operatic engagements, she has performed in "Carmen" and Wagner's "Ring." In addition to a repertoire which includes Rosina in "Il barbiere di Siviglia," Dorabella in "Così fan tutte" and Nicklausse in "Les Contes d'Hoffman," Phillips adds two new roles this season: the Composer in "Ariadne" at the Sarasota Opera which will be conducted by Victor DeRenzi and Adalgisa in "Norma" in a David Gately production at Ft. Worth Opera. A frequent recitalist, Phillips has appeared in venues from New York to Anchorage, Alaska.

MARCOS PUJOL (*baritone*) is an honors graduate of the University of Toronto and continued his training at the Banff Centre, Tanglewood and Ravinia, before joining the Canadian Opera Co. Ensemble, where he appeared in "Gianni Schicchi," "Dialogues des Carmélites," and "La Calisto." Moving to France, he made

his debut with Marc Minkowski and Les Musiciens du Louvre singing Isménor in Rameau's "Dardanus." He returned to sing other roles with them, notably Cithéron ("Platée"), and Seneca ("L'Incoronazione di Poppea"). Further roles include Caronte ("Orfeo") at the Aldeburgh Festival, Adonis (Blow's "Venus and Adonis") with Canada's Opera Atelier, Leporello ("Don Giovanni") at the Dartington Festival, Sprecher/Saraastro ("Die Zauberflöte") at the St. Céré Festival and Zuniga ("Carmen") at the Grand Théâtre de Tours. Equally active on the concert stage, he has sung at the Aldeburgh Festival (Johannes Passion), Orléans Festival (Charpentier's "Te Deum," Rameau's Grand Motets, Schütz' "Symphoniae Sacrae"), Boston Early Music Festival (recital), Rameau's "Zoroastre" at the Brooklyn Academy of Music with Les Arts Florissants, Mozart's Requiem with Cologne's Neue Orchester and "Le Jour d'Après" (choreography by Susan Buirge, music by Patrick Marcland) created at the Arsenal in Metz, France. Future projects include Lully's "Le Bourgeois Gentilhomme" at the Toulon Festival, Purcell's "The Fairy Queen" with l'Orchestre de Bayonne, as well as "Le Balcon" — a new opera by Peter Eotvos — at the Aix-en-Provence Festival.

LISA SAFFER (*soprano*) is acclaimed for her performances in a repertoire that extends from Handel to Zimmermann. She is well known for her performances in the operas of Handel, many of which have been released on the Harmonia Mundi label. Her first exploration of the early operatic repertoire was in "The Return of Ulysses" (Minerva) and "The Coronation of Poppea" (Poppea) at the Skyline Opera in Milwaukee. Performances of Poppea in "Agrippina," Dalinda in "Ariodante," Teofane in "Ottone" and Polissena in "Radamisto" at the Göttingen Handel Festival, Jenny and Polly Peachum in "The Beggar's Opera" at the Santa Fe Opera and Belinda in "Dido and Aeneas" (conceived by Mark Morris) with Berkeley Early Music (all conducted by Nicholas McGegan) followed. She also

performed Drusilla in "Poppea" in the Jonathan Miller production at BAM, at Glimmerglass she portrayed the title role of "Partenope" (which she also repeated at the New York City Opera), and at the New York City Opera she performed Dalinda in Handel's "Ariodante." Equally at home in the music of our time, Saffer is sought after worldwide for leading roles in contemporary operas. The preeminent interpreter of the role of Marie in Zimmermann's challenging "Die Soldaten," the soprano gave the New York premiere of the opera at the New York City Opera, followed by performances at the Opera de Bastille in Paris and the London stage premiere at the English National Opera. Her numerous accomplishments in this repertoire include the world premiere of Klaas de Vries' "A King Riding" at the Holland Festival, Polly/Witch in Birtwistle's "Punch and Judy" in the Pierre Audi production and Morton Feldman's "Neither" (both at the Netherlands Opera), "The Rape of Lucretia" also in Amsterdam, Zerbinetta in "Ariadne auf Naxos" at the Scottish Opera, the title role in Moore's "The Ballad of Baby Doe" and Anne Trulove in Stravinsky's "The Rake's Progress" at the Indianapolis Opera, The Fire and Nightingale in Ravel's "L'enfant et les Sortilèges" and Cunegonde in the Hal Prince production of "Candide," both at the New York City Opera. This past season she performed Hilda Mack in Hans Werner Henze's "Elegy for Young Lovers" with the Schoenberg Ensemble. The soprano looks forward to a new production of "Lulu" at the English National Opera in which she will portray the title role.

PHILIP SALMON (*tenor*) began musical life as a boy chorister at St. Paul's Cathedral in London, and he studied at the Royal College of Music. Major roles include the title role in Debussy's "Pelléas et Mélisande" for the Opéra de Marseille and the Opéra du Rhin Strasbourg, and for Welsh National Opera under Pierre Boulez; Britten's "The Turn of the Screw" at the Teatro Regio Turin, and for Scottish Opera and the Buxton Festival; Tamino ("Die Zauberflöte")



Dublin Grand Opera; Agenore ("Il Re Pastore") Opera North and Buxton; Frère Massée ("St. Francois d'Assise, Messiaen") Oper Leipzig; Lapslie ("Friend of the People, Horne," world premiere) Scottish Opera; Cecco ("Il mondo della luna") and King ("Die Liebe der Danae") Garsington Opera; also Conte Almaviva ("Il Barbiere di Siviglia") Wellington City Opera, New Zealand; "The Mind Body Problem" (premiere) English National Opera Studio; Splendiano ("Djamileh, Bizet) Linbury Studio Theatre, Royal Opera; and St. Brioche ("The Merry Widow") Royal Opera, Covent Garden. BBC telecasts include Marschner's "The Vampyr" (awarded the Prix d'Italia), "The Turn of the Screw" and a recital of Chabrier songs from the Edinburgh Festival. In concert, he has appeared in a wide repertoire with many of the leading European orchestras, and in Australia, Singapore, Japan and the U.S., working with Sir Colin Davis, Sir John Eliot Gardiner, Kurt Masur, Kent Nagano, Alexander Lazarev, Bruno Campanella, Peter Schreier, Sir Yehudi Menuhin. He has recorded for Deutsche Grammophon, Philips, Erato, Koch-Schwann, Oiseau-Lyre, Virgin and Hyperion. Philip has sung Momus with the MMDG production of "Platée" in Edinburgh, London, Berkeley and New York. Future engagements include the European premiere of The Raven King at the Wexford Festival, Ireland, and Die Fledermaus in Lausanne with Jose Carreras.

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

CHARLTON BOYD was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of The Juilliard School and has danced with the Limon Dance

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

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

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, Lauren received her modern dance training and graduated with a B.F.A. Lauren joined MMDG in 1998.

JOHN HEGINBOTHAM grew up in Anchorage, Alaska. He graduated from The Juilliard School's dance division in 1993 and since then has performed with artists including John Jaspers, 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.

ASHLEY HOLLADAY grew up in Marin County, where she trained at the Marin Ballet from 1985-96. She attended the University of California, Irvine and received her B.A. in dance. She was part of Donald McKayle's Etude Ensemble from 1996-2000. She would like to give thanks to O.D.C. San Francisco, Lines Contemporary Ballet, Annie Rosenthal, the Marin Ballet, David Allan, D. McKayle and all her loving friends and family for their never-ending support.

PETER KYLE holds a M.F.A. in dance from the University of Washington in Seattle and a B.A. in dance and German area studies from Kenyon College. In addition to performing works by Isadora Duncan, Doris

Humphrey, José Limón, 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. Peter's own choreography has been commissioned by the Pittsburgh Dance Council and has been presented in solo concerts in Washington, Ohio and Massachusetts. Currently he 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 B.A. with honors in English literature. He danced with the companies of Marcus Schulkind, Spencer/Colton, Ben Munisteri and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

BRADON McDONALD received his B.F.A. 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 works by Jiri Kylian, Doug Varone, Igal Perry and Donald McKayle. Bradon 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, Bradon was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. Bradon joined MMDG in April 2000.

AMBER MERKENS was raised in Newport, Oregon. She received her



PACIFIC CHORALE & THE JOHN ALEXANDER SINGERS

Since 1968, the 160-voice Pacific Chorale has provided regional, national and international audiences with classical and contemporary choral music performed to the highest standards. Under the leadership of Artistic Director John Alexander, Pacific Chorale presents an annual subscription concert series at the world-renowned Orange County Performing Arts Center. The seventh-largest chorus in the United States by budget category, Pacific Chorale is widely recognized for the exceptional quality of its artistic product. Pacific Chorale is the choir of choice for regional and visiting orchestras.

An independent, non-profit organization, Pacific Chorale serves as the resident chorus for the Pacific Symphony Orchestra and performs regularly with the Pasadena

Symphony, Long Beach Symphony and the Hollywood Bowl Orchestra. The Chorale has performed with the Boston Symphony, the National Symphony and the Los Angeles Philharmonic. In 1993, Chorus America, a national service organization, gave Pacific Chorale its prestigious Margaret Hillis Achievement Award for Choral Excellence. John Alexander and Pacific Chorale have toured extensively in Europe, South America, Asia and the former Soviet Union, performing with orchestras in London, Paris, Belgium, Estonia, Brazil, Argentina, Shanghai, Guangzhou, Beijing and Hong Kong.

Pacific Chorale is featured in an average of 16 performances reaching nearly 40,000 people annually. This reach is extended through tape-delayed radio broadcasts on KMZT-

FM (105.1) in Los Angeles and an affiliate station in San Francisco. Pacific Chorale has recorded six compact discs, including its newest release, *Nocturne* (2000), a collection of *a cappella* works by Samuel Barber, Eric Whitacre, Adolphus Hailstork and John Alexander, conducted by John Alexander.

Pacific Chorale's John Alexander Singers are in demand for performances throughout the region. The 30-voice professional touring ensemble, formed in 1997, has performed with Musica Angelica, the Los Angeles Chamber Orchestra, the Mark Morris Dance Company and the Royal Ballet. A compact disc release of contemporary American *a cappella* works performed by the John Alexander Singers is scheduled for 2001.

JOHN ALEXANDER

Artistic Director of Pacific Chorale since 1972, John Alexander has consistently received acclaim by critics and audiences for his inspired conducting. He has conducted his singers with orchestras throughout Europe, South America, Asia and the former Soviet Union, and closer to home with Pacific Symphony, Pasadena Symphony, the Los Angeles Chamber Orchestra and early instrument ensemble Musica Angelica. Equally versatile whether on the podium or behind the scenes, Alexander has prepared choruses for many of the world's most outstanding orchestral conductors including Seiji Ozawa, Leonard Slatkin, Zubin Mehta, Pierre Boulez, Lukas Foss, Keith Lockhart, Michael Tilson Thomas, Gerard Schwarz and Max Rudolf. In March 2001, he prepared Verdi's Requiem for

Jorge Mester and the Mexico City Philharmonic. Alexander's accomplishments were recognized in May 2000 with Arts Orange County's Outstanding Individual Artist Award.

Under Alexander's direction, Pacific Chorale and the John Alexander Singers have been featured at numerous national conferences for conductors and music educators in New Orleans, Arizona, San Diego, Los Angeles and Orange County. A dedicated music educator himself, Alexander became professor of music and director of choral studies at California State University, Fullerton in 1994, after serving in a similar capacity at California State University, Northridge for 25 years. Alexander has conducted in festivals, symposia and workshops throughout the world, including the "Bridges of Song"

Festival in Estonia. He and Pasadena Symphony conductor Jorge Mester created the California Conducting Symposium, a collaboration between Chorus America and California State University, Fullerton. In July 2000, Alexander served as guest conductor for the acclaimed Berkshire Choral Festival in Sheffield, Massachusetts, and for the last two summers, has been a featured conducting instructor at KeeneFest in Kent, Connecticut.

Alexander is the composer of several choral works, all published by Hinshaw Music, including "Musica," "Our Father," "In Praise of Music" and (forthcoming) "Sweet Harmony" and "This Time of Kites." He is also the editor of the John Alexander Choral Series, which includes some of his own compositions as well as music by Frank Ticheli.

SOPRANO

Claire Fedoruk
Andrea Klyver
Maria Cristina Navarro
Belen Pachalian
Linda Williams Pearce
Katharin Rundus
Megan Starr-Levitt
Kathleen Sullivan

ALTO

Laura Harrison
Jeanette Moon
Marty Schaefer
Phil Theodorou
Joseph Mathieu

TENOR

Robert Carrasco
Timothy Getz
Reynir Gudmundsson
Daniel Phillips
John St. Marie

BASS

Carver Cossey
Dennis L. Houser
Richard A. Johnson
Craig Mitchell
Thomas Ringland

PHILHARMONIA BAROQUE ORCHESTRA

Philharmonia's musicians perform on historically accurate instruments. Below each player's name is information about his or her instrument's maker and origin.



VIOLIN

Elizabeth Blumenstock,
concertmaster
Desiderio Quercetani,
Parma, Italy, 1995; after
Antonio Stradivari,
Cremona, Italy
Anthony Martin †
Desiderio Quercetani,
Parma, Italy, 1993; after
A. Stradivari
Jolianne von Einem
Anonymous, Mittenwald
School, 18th century
Jorie Garrigue
House of Gouling,
London, England, c.
1790
Rachel Hurwitz
Ægedius Klotz,
Mittenwald, Germany, c.
1730
Katherine Kyme
Carlo Antonio Testore,
Milan, Italy, 1720
Carla Moore
Johann Georg Thir,
Vienna, Austria, 1754
Maxine Nemerovski
Timothy Johnson,
Bloomington, Ind., 1999;
after A. Stradivari
Cynthia Roberts
Lorenzo & Tomasso
Carcassi, Florence, Italy,
1760
Sandra Schwarz
Rowland Ross,
Portsmouth, England,
1987; after A. Stradivari
Laurie Young Stevens
Bretton copy, Paris,
France, c. 1720
Sara Usher
Desiderio Quercetani,
Parma, Italy, 2001; after
A. Stradivari
Lisa Weiss
R. Ballantyne, Glasgow,
Scotland, 1856

VIOLA

David Daniel Bowes *
Richard Duke, London,
England, c. 1780
Maria Ionia Caswell
Devin Hough, Davis,
Calif., 1998; after
Mittenwald School,
Germany, 18th century
Lisa Grodin
Anonymous, 19th cen-
tury; after Mathias Eberl,
Salzburg, Austria, 1696
Victoria Gunn
Thielo Kürten,
Düsseldorf, Germany,
1993
Ellie Nishi
Ægedius Klotz,
Mittenwald, Germany,
1796
Michelle Dulak
Otto Erdesz, New York,
N.Y., 1963; after G. B.
Maggini, Brescia, Italy

VIOLONCELLO

Phoebe Carrai *
Anonymous, Italy, 1690
Claire Garabedian
Pieter Rombouts,
Amsterdam, The
Netherlands, 1702
Paul Hale
Joseph Grubaugh &
Sigrun Seifert, Petaluma,
Calif., 1988; after A.
Stradivari
Farley Pearce
Celia Bridges, Ann
Arbor, Mich., 1988; after
Rogeri
Elisabeth Reed
Anonymous, Italy, 18th
century

BASS

Michelle Burr *
Joseph Wrent,
Rotterdam, Holland,
1648

Bruce Moyer

Andrew Hyde,
Northampton, Mass., c.
1880; after
Michaelangelo Bergonzi,
Cremona, Italy c. 1735
Kristin Zoernig
Anonymous, Germany

FLUTE

Janet See *
Roderick Cameron,
Mendocino, Calif., 1997;
after P. Bressau, London,
England, c. 1720
Stephen Schultz
Andreas Glatt, Brussels,
Belgium, 1973; after G.
A. Rottenburgh,
Brussels, Belgium, c.
1745
Mindy Rosenfeld
Roderick Cameron,
Mendocino, Calif., 1983;
after G. A. Rottenburgh,
c. 1745

PICCOLO

Janet See *
Robert Claire, Oakland,
Calif., 1980; after early
18th century Willems
Stephen Schultz
Robert Claire, Oakland,
Calif., 1980; after early
18th century Willems

OBOE

Marc Schachman *
H. A. Vas Dias, Decatur,
Ga., 1978; after T.
Stanesby, England, c.
1710
Sarah Davol
Joel Robinson, New
York, N.Y., 2000; after
Saxon model, c. 1725
Michael DuPree
Toshi Hasegawa,
Utrecht, Netherlands,
1990; after H. Grenser,
Dresden, Germany

Gonzalo Ruiz

Levin & Robinson, New
York, N.Y., 1989; after
Saxon models, c. 1720

BASSOON

Danny Bond *
Peter de Koningh, Hall,
Holland, 1978; after
Prudent, Paris, France, c.
1760
Kate van Orden
Peter de Koningh, Hall,
Holland, 1986; after
Prudent, c. 1760

PERCUSSION

Todd Manley
Tambour de Lansquenet
built by Joe McSweeney,
Boston, Mass., 1980
Wind and Thunder
machines built by Todd
Manley, San Francisco,
Calif., 1998

HARPSICHORD

William Lacey
John Phillips, Berkeley,
California, 1986; after
Albert Delin, Tournai,
Belgium, 1768
Nicholas McGegan
John Phillips, Berkeley,
Calif., 1990; after Delin

* Principal

† Principal 2nd Violin



ABOUT THE PHILHARMONIA BAROQUE ORCHESTRA

Since its founding in 1981, San Francisco's Philharmonia Baroque Orchestra has been dedicated to historically informed performance of Baroque, Classical and early Romantic music on original instruments. Under the leadership of Nicholas McGegan, who returns as music director next season, Philharmonia has become "an ensemble for early music as fine as any in the world today," according to Los Angeles critic Alan Rich.

The orchestra performs a subscription season throughout the Bay Area, and is heard on tour in Southern California and nationwide. The orchestra has welcomed to its podium eminent guest conductors including William Christie, Andrew Parrott, Jordi Savall, Monica Huggett and Stanley Ritchie.

Under the direction of McGegan, Philharmonia has made three United States tours, each of which included an appearance on the Great Performers Series at New York's

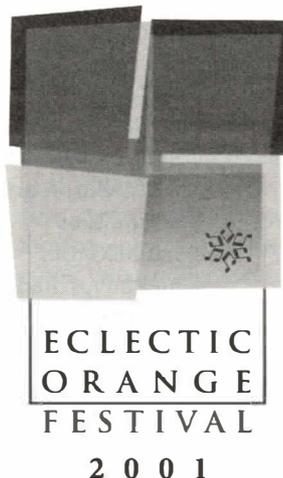
Lincoln Center. In addition, in March 1998, Philharmonia performed Handel's "Saul and Hercules" at the Brooklyn Academy of Music. In May 1999, Philharmonia made its European debut at the Goettingen Handel Festival. A return appearance was made this year.

Philharmonia frequently collaborates with other major ensembles. In 1989, the orchestra worked with the San Francisco Opera Center in presenting the American premiere production of Handel's "Giustino"; in 1988, under the aegis of the E.J. Nakamichi Festival, it presented "Il Sant' Alessio"; and in 1987, it collaborated with the Long Beach Opera on a production of Monteverdi's "The Return of Ulysses." The orchestra has been featured in every Berkeley Festival since the first one in 1990, where it has appeared under several celebrated guest conductors, including Gustav Leonhardt and Sigiswald Kuijken.

In 1988, Philharmonia began a suc-

cessful collaboration with the Mark Morris Dance Group. In May 1988, the orchestra appeared at the Brooklyn Academy of Music with the Dance Group in Morris' production of "Dido and Aeneas." Subsequent performances have included a program of mixed works featuring Vivaldi's Gloria; Handel's "L'Allegro, il Penseroso ed il Moderato," presented again in March 2000 by UC Berkeley's Cal Performances; and the American premiere of Morris' production of Rameau's ballet-opera "Platée," which was the centerpiece of the 1998 Berkeley Festival.

Among the most-recorded period instrument orchestras in the United States or in Europe, Philharmonia has made 23 highly praised recordings for Harmonia Mundi, Reference Recordings and BMG. The orchestra's live recording of Handel's oratorio "Susanna" received a Gramophone Magazine Award for best Baroque vocal recording in 1991.



Eclectic Orange Festival is a project of the Philharmonic Society of Orange County, presented by The Orange County Register with generous support from Kingston Technology.

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* At the turn of the century, Annie Oakley was represented by the firm in a libel case against *The Cleveland Press*. Arter & Hadden was involved in the investigation of the wreck and representation of the owners and underwriters of the Great Lakes freighter *The Edmund Fitzgerald*. The firm currently does work for "Nine Inch Nails," a world-famous industrial music group.

Photo Credits: Annie Oakley, from *Annie Oakley* by Shirl Kasper / Edmund Fitzgerald from *Gales of November* by Robert J. Hemming. Gear photograph by Bob Heine Photography.
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ECLECTIC ORANGE

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"Eclectic Orange is the largest festival of its kind in Southern California and is a celebration of the choices we have in art today," says Dean Corey, executive director of the Philharmonic Society and the organizer of the Eclectic Orange Festival. "In the 21st century, culture is not inherited or forced on us by the previous generation."

"Morris puts a modern twist to his production by setting the prologue of the opera in a Manhattan bar, and in the bar is a large terrarium," says Corey. "The rest of the opera goes into the terrarium, with swamp creatures such as worms, salamanders and turtles. It's the perfect vehicle for Morris, because like other French Baroque operas, this has lots of dance in it."

On Tuesday, October 2, The Center's Founders Hall will be the site for the West Coast premiere of pianist Marino

piano quintet written by her late husband, noted German composer Alfred Schnittke. This is a rare opportunity to see the famed Kronos Quartet up close in the intimate setting of Founders Hall, and you can be sure tickets will go fast.

On Sunday, October 14, don't miss violinist Leonidas Kavakos with pianist Peter Nagy in Founders Hall as they perform selections by Bach, Stravinsky, Ysaye, Ravel and Enescu.

The Festival switches back to Segerstrom Hall on Monday, October 15, and Tuesday, October 16, with the exclusive West Coast performances of the famed Berlin Philharmonic Orchestra, featuring music director Claudio Abbado. Monday's concert is an all-Beethoven affair featuring the instantly recognizable Symphony No. 5 in C minor, Op. 67, and Symphony No. 6 in F Major, Op. 68, *Pastoral*. On Tuesday, the Orchestra returns to perform Mahler's Symphony No. 7 in E minor, *Song of the Night*.

"We're very excited to have the Berlin Philharmonic as part of the Eclectic Orange Festival," says Corey. "This is the first time since 1987 they've been in Southern California."

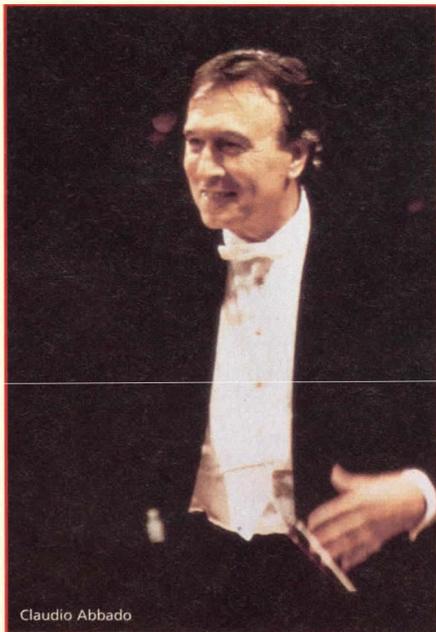
Another Southern California rarity arrives October 18-21 when the National Ballet of Cuba comes to Segerstrom Hall for five performances. Founded in 1948 by world-renowned choreographer and prima ballerina Alicia Alonso (shortly after making her debut with the American Ballet Theatre), the National Ballet of Cuba



Kronos Quartet

Formenti, whom the *Los Angeles Times* dubbed "the loudest, softest, most dynamic and most ethereal pianist ever — in short, a phenomenon." Formenti will play works by Jean Barraque, Helmut Lachenmann and John Adams.

Known for stretching classical music boundaries, Kronos Quartet comes to Founders Hall October 9-10. They will be joined by Irina Schnittke to perform a



Claudio Abbado

has become one of today's greatest ballet companies.

"The Center is delighted to include the National Ballet of Cuba as part of The Center's 2001 Dance Series," says Mandel. "Offering this presentation as part of the Eclectic Orange Festival means that even more people will discover and enjoy this wonderful dance company."

The National Ballet of Cuba will offer classical repertory highlights, including scenes from *Giselle*, *The Sleeping Beauty*, *The Nutcracker*, *Don Quixote*, *Swan Lake* and Gottschalk's *A Night in the Tropics*, October 18-19. The troupe shifts gears October 20-21 when it presents the full length ballet *Coppélia*, for three performances. Based on E.T.A. Hoffman's folklore story *Der Sandman*, *Coppélia* was created by Charles Nutter and Arthur Saint-Leon, with music by Leo Delibes. The ballet is a marvelous fusion of classical variations on folkloric dances such as the mazurka, czardas, bolero and the jig.

The Festival gets into the swing of things on Friday, October 26, with "Benny Goodman Swing!," an evening of unforgettable Big Band classics featuring clar-

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