

STAGEBILL

OCTOBER 2001



CAL PERFORMANCES

CAL PERFORMANCES PRESENTS

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

Platée

COMÉDIE LYRIQUE IN A PROLOGUE AND THREE ACTS

Wednesday, Friday & Saturday, October 3, 5 & 6, 2001, 8 pm
Zellerbach Hall

Music by Jean-Philippe Rameau

Libretto by Adrien-Joseph Le Valois d'Orville

after Jacques Autreau's play *Platée, ou Junon jalouse*

Nicholas McGegan, *conductor*

Mark Morris, *director and choreographer*

Adrianne Lobel, *set design*

Isaac Mizrahi, *costume design*

James F. Ingalls, *lighting design*

<i>Platée</i>	Jean-Paul Fouchécourt
<i>Thespis/Mercure</i>	Philip Salmon
<i>Satyr/Cithéron</i>	Marcos Pujol
<i>Thalie/Clarine</i>	Lisa Saffer
<i>Momus/Jupiter</i>	Bernard Deletre
<i>L'Amour/La Folie</i>	Amy Burton
<i>Junon</i>	Mary Phillips
<i>Momus</i>	John McVeigh

Mark Morris Dance Group

Philharmonia Baroque Orchestra

Nicholas McGegan, *music director*

UC Berkeley Chamber Chorus

Marika Kuzma, *director*

Premiere: August 11, 1997 – Festival Theatre, Edinburgh

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and the Zellerbach Family Fund for their generous support.*

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a federal agency that supports the visual, literary, and performing arts to benefit all Americans,
and by the California Arts Council, a state agency.*

CAST



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

** apprentice*

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.

Cast in order of appearance

PROLOGUE

<i>Bacchus – god of wine</i>	Guillermo Resto
<i>Secretary</i>	Michelle Yard
<i>Thespis – inventor of comedy</i>	Philip Salmon
<i>Satyr – goat-man</i>	Marcos Pujol
<i>Painter</i>	John Heginbotham
<i>Dyke</i>	Julie Worden
<i>Baroness</i>	Marjorie Folkman
<i>Sailor</i>	Bradon McDonald
<i>Showgirl</i>	Anne Sellery
<i>Policeman</i>	Matthew Rose
<i>Thalie – muse of comedy</i>	Lisa Saffer
<i>Momus – personification of sarcasm</i>	Bernard Deletré
<i>L'Amour – god of love</i>	Amy Burton

ACT I

<i>Snake</i>	Amber Merkens
<i>Cockatiel</i>	Charlton Boyd
<i>Alligator</i>	Marjorie Folkman
<i>Peacock</i>	Ashley Holladay
<i>Toad</i>	Lauren Grant
<i>Blue jay</i>	David Leventhal
<i>Firebird</i>	June Omura
<i>Cithéron – King</i>	Marcos Pujol
<i>Mercure – messenger to the gods</i>	Philip Salmon
<i>Clarine – lizard in waiting</i>	Lisa Saffer
<i>Platée – naiad, water nymph</i>	Jean-Paul Fouchécourt
<i>Lizard</i>	Anne Sellery
<i>Duck</i>	Matthew Rose
<i>Frog</i>	Maile Okamura
<i>Robin</i>	Julie Worden
<i>Iris – rainbow goddess</i>	Michelle Yard
<i>Aquillons – personifications of the wind</i>	John Heginbotham, Peter Kyle, Bradon McDonald, Gregory Nuber

INTERMISSION

ACT II

<i>Jupiter – god of gods</i>	Bernard Deletré
<i>Momus – personification of sarcasm</i>	John McVeigh
<i>Ass – manifestation of Jupiter</i>	Charlton Boyd, Marjorie Folkman
<i>Owl</i>	June Omura
<i>Feathered birds</i>	Ashley Holladay, David Leventhal, Matthew Rose, Julie Worden
<i>La Folie – personification of folly</i>	Amy Burton
<i>Babies</i>	Charlton Boyd, Marjorie Folkman
<i>Scholars</i>	Lauren Grant, Michelle Yard
<i>Tortoises</i>	David Leventhal, June Omura
<i>Snakes</i>	Amber Merkens, Anne Sellery



ACT III

<i>Junon – goddess of gods</i>	Mary Phillips
<i>Frog attendants</i>	Ashley Holladay, Matthew Rose
<i>Graces</i>	Charlton Boyd, Lauren Grant, Marjorie Folkman
<i>Satyrs – goat-men</i>	John Heginbotham, Peter Kyle, Bradon McDonald, Gregory Nuber
<i>Feathered birds</i>	David Leventhal, Maile Okamura, June Omura, Julie Worden

UC Berkeley Chamber Chorus

Soprano

Jessica Barnes
Sarah Finley
Robin Fulmer
Rebecca Gambatese
Kate Howell
Marika Kuzma
Jamie Magno-Kuske
Carol Paxson
Lauren Schekman
Lisa Spivak

Alto

Jennifer Alexander
Deborah Benedict
George-Anne
Bowers
Axel von Chee
Ann-Marie Darrow
Elisa Kim
Emily Ryan
Yumi Thomas
Jason Zahorchak

Tenor

John Boyer
Andrew Bundy
Michael Eisenberg
Mike Feola
Antoine Garth
Noah Guynn
Frank Jiang
David Martinez
Bjorn Poonen

Bass

Andrew Chung
Joseph Hammer
Bertam Hiscock
Carson Mah
Noah Miller
Benjamin Park
Gerard Wiener

Platée

(or Jealous Junon)

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 their 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 really 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 has 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.

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.

—Mark Morris

INTERMISSION

In Praise of Folly!

What *were* they thinking? It is difficult to contemplate *Platée* without wondering what was going through the minds of all those connected with the piece. Imagine the situation: Jean-Philippe Rameau receives a commission to produce a spectacle as part of the celebrations at the great palace of Versailles surrounding the marriage of the Dauphin Louis of France (the crown prince) and the reputedly homely Princess Maria Teresa of Spain. Rameau responds with an entertainment based upon the story of a singularly unattractive minor female deity who aspires to wed an Olympian god. For her pains, she is made the butt of a cruel joke: a mock wedding with Jupiter himself is staged, and she ends up being laughed off the stage.

Not only did Spain not invade France the next day—countries have gone to war over less—but the work seems to have been favorably received. There is no whisper of scandal in any of the gossipy diaries of the age; no hint in any newspaper that the royal patron, Louis XV, might not have been amused. On the contrary, a few months later, Rameau received the post of Composer of the King's Chamber Music, which carried a pension of 2000 *livres*.

Who was this man who dared to set such a dish before the king? The life of Jean-Philippe Rameau (1683–1764) is one of the more remarkable stories in music history. Never a famous performer, he labored in obscurity for the first half of his life, then finally got his big break at the grand age of 50! From that moment until his death 30 years later, he was recognized as the greatest living French composer.

We have only scattered scraps of information about the first 40 years of Rameau's life. Like many other musicians, he was the son of a professional musician, and as with many other professional musicians, Rameau *père* tried to divert Rameau *fils* from a musical career. As luck would have it, the young boy's performance in school was bad enough to get him kicked out, dashing his parents' hopes for a future legal career. In his late teens (and now with the support of his father), he went to study music in Italy, but only stayed for a few months. (Rameau is reported to have said that he never had a composition teacher.) He held

a series of organ posts in various French cities, finally settling in Paris in 1722, when he published his monumental *Treatise of Harmony reduced to its natural principles*. This book, one of the great achievements of the Enlightenment and still the foundation of the study of tonal harmony, caused a sensation—Rameau was hailed as the “Newton of music.” Up to this point, Rameau's compositional output consisted of some harpsichord pieces, cantatas, and motets. But his new-found fame encouraged him to dare to aspire to create a work for the Académie Royale de Musique (Paris Opera). To learn the craft of writing for the stage, he contributed incidental music to a few burlesque comedies performed in theaters at the suburban fairs. Then, after several years of intrigues and a false start or two, he succeeded in having a work accepted by the Académie: November of 1733 saw the premiere of his great *tragédie lyrique*, *Hippolyte et Aricie*. The richness and audacity of Rameau's musical language stunned the Parisian public, and his greatness was soon recognized.

Within a few years, Rameau had achieved the status of a national institution. In early 1745, the celebrations surrounding the royal wedding between the Dauphin and the Spanish princess included seven evenings of theatrical performances. To Rameau went the honor of composing the music for two of these programs. The festivities, reportedly the most extravagant of all those held at Versailles under the *ancien régime*, opened with *La Princesse de Navarre*, to words by Voltaire, and closed on March 31 with the premiere of *Platée*. The source of *Platée* was the unpublished ballet *Platée ou Junon jalouse* (*Platée, or Jealous Junon*) by Jacques Artreau (1657–1745). Rameau purchased the rights to the play and hired the playwright Adrien-Joseph Le Valois d'Orville to revise it. Rameau called *Platée* a *ballet bouffon*, or “farical ballet,” not one of the usual genres of the French classical theater. This would alert his audience that they were going to see something unique. The main plot, such as it is, concerns the joke played on the unlovely nymph *Platée* by the gods of Olympus. To highlight *Platée*'s ungainliness, she is played by a male singer (much rarer on the French stage than on the Italian!). She lives in a cave and rules over a swamp full of frogs and insects (heard

PROGRAM NOTES

croaking and buzzing away in choruses and the Act I *passepieds*). She fancies herself a real catch, and spends her days longing for Jupiter to descend and seduce her, as is his wont with terrestrial females. Jupiter, meanwhile, is paying the price for his dalliances; his jealous wife, Junon, won't let him out of her sight. Mercure and Cithéron suggest to Jupiter that he pretend to woo Platée and take her to the brink of matrimony. At the last moment, they let Junon discover the pair. Junon realizes that Jupiter can't possibly be truly interested in such a creature and forgives her husband, as the gods all enjoy a good laugh.

Modern critics have found this story hard to take. The usual reaction is one of righteous indignation: "That the unsightliness of an unweddable female should be the ground of such prolonged sport is not wholly pleasing A work built on so heartless a theme and whose dramatic interest is drawn exclusively from this theme is bound, however consummate its artistry, to exert a very limited attraction" (Cuthbert Girdlestone, in *Jean-Philippe Rameau: His Life and Work*). But it's not so much her appearance as her foolish quest to mingle with the gods that is the main source of derision. Platée holds up the Olympian gods to ridicule no less than its heroine: the gods are exposed as shallow, their only concerns physical appearance (their own and that of others), social position, the avoidance of boredom, and the sniffing out of future sexual conquests. This is obviously meant as a caricature of life within the peculiar court culture of Versailles. The gods are ridiculous, and Platée is ridiculous for wanting to join them. She would have fared little better in her attempt to enter Versailles—oops, Olympus!—had she been attractive. Indeed, she should be thankful for her appearance—it is her ugliness that keeps Platée's story from turning from comedy to tragedy. Had she been beautiful, Junon would have seen Platée as a threat and would have vaporized her on the spot.

This is all made clear by the Prologue, a miniature play that provides a frame for the main story (the Prologue was very popular and continued to receive performances by itself long after the rest of the ballet had fallen out of the repertory). Titled "The Birth of Comedy," it depicts a gang of the followers of Bacchus

under the happy influence of the fruit of the vine. As Thespis absorbs the full benefit of the gift of the god, he is divinely inspired to join Thalie and Momus in creating *un spectacle nouveau*. They proclaim:

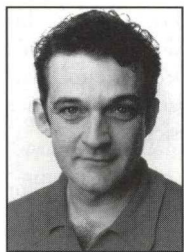
We'll carry on a never-ending battle against absurdity,
We'll spare neither mortals nor gods!

Act I and the first half of Act II unfold like a fairly traditional play, but just as we're starting to feel that there's too much plot getting in the way, we hear an echo of the opening chords of the Overture. This is a reminder of the goals stated in the Prologue and the signal that the real comedy is about to start.

When the figure of Folie enters in Act II, brandishing Apollo's lyre (which she has just stolen), she leads a comic troupe in a set of dances for her mad followers, including one for the sad *fous* (dressed as old Greek philosophers) and one for the happy *fous* (dressed as babies). At the exact center of the play, where classical dramatic theory requires that the climax should fall, Folie launches into a spectacular aria that is a deft (and daft) parody of Italian opera. Later, during the sham wedding ceremony in Act III, when once again we are in danger of taking Platée's story too seriously, we are diverted by another parody. A *chaconne*, traditionally a lengthy and dignified dance in triple meter, is performed for Platée's amusement while she waits for Jupiter. Yet this is the *chaconne* from Hell—it goes on and on, seemingly without end. It never does reach a proper conclusion but is interrupted by the sudden entrance of Folie and Momus, intent on subverting poor Platée to further mockery.

This is why *Platée* was not offensive to its audience of courtiers and royalty, and why it should not offend us. Everybody is skewered; nobody is immune. Gods, mortals, opera, ballet, all receive their share of ridicule. Revived four years later at the Paris Opera (at Carnival time, no less!), to general acclaim, *Platée* won over Rameau's harshest critics. Even his bitter enemy Jean-Jacques Rousseau was moved to write, "Call it divine; . . . never repent of having considered it as M. Rameau's masterpiece and the most excellent piece of music that has been heard as yet upon our stage."

—© Victor Gavenda



Mark Morris (*director and choreographer*) was born on August 29, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. He performed with a variety of companies in

the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created over 90 works for the ensemble, as well as 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 Tchaikovsky's *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, and directed and choreographed this Royal Opera, Covent Garden, production of *Platée*, which 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 City. In the following seasons, the company's touring schedule steadily expand-

ed 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 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 ensemble was the subject of several television programs, including the UK'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 country and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably here in Berkeley, where, for the past several years, the company has performed twice annually—including presentations of *The Hard Nut* each December since 1996. Audiences have also become accustomed to the Dance Group's regular and frequent appearances in Boston, MA; Seattle, WA; Fairfax, VA; London, England; and at the Jacob's Pillow Dance Festival in Becket, MA. 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 company 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 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. Last March, the Mark Morris Dance Group celebrated its 20th anniversary with a three-week season at the Brooklyn Academy of Music. Last month, MMDG opened the Mark Morris Dance Center in Brooklyn, New York. This 30,000-square-foot facility features three studios, and is the company's first permanent headquarters in the United States.

ABOUT THE ARTISTS



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. He is currently principal conduc-

tor of the San Francisco-based Philharmonia Baroque Orchestra, music director designate of the Irish Chamber Orchestra, director of the Baroque Series of the Saint 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 ranges from Handel, Rameau, Mozart, and Beethoven to Stravinsky and Britten. In North America, McGegan appears regularly with the symphony orchestras of Atlanta, Detroit, Houston, Minnesota, San Francisco, Saint Louis, and Toronto; and in the UK with the City of Birmingham Symphony Orchestra, the Orchestra of the Age of Enlightenment, and the Scottish Chamber Orchestra. He has also conducted the Jerusalem Symphony, Orchestre de la Suisse Romande, Swedish Chamber Orchestra, and the Malaysian Philharmonic. McGegan has conducted more than 40 operas in Europe and the USA, including all the major Mozart operas, over 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 Mark Morris' production of *Platée*, first at the Edinburgh Festival and later in London. In 2000, he took part in the opening season of the renovated Royal Opera House, Covent Garden, conducting Mozart's *La Clemenza di Tito*. He has also been principal guest conductor of Scottish Opera and principal conductor at Sweden's Drottningholm Theatre, and has conducted at the English National Opera in London, Santa Fe Opera, and Washington Opera. Nicholas

McGegan has won numerous awards for his 70-plus recordings on Deutsche Harmonia Mundi, Conifer Classics, 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; also *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), *Street Scene* (Houston Grand Opera), both directed by Francesca Zambello. Projects for Peter Sellars: *The Rake's Progress* (Chatelet, Paris); *Nixon in China* (BAM-NY, Bobigny-Paris, Amsterdam); *Le Nozze di Figaro* (Pepsico Summerfare-NY, Bobigny-Paris); *Così 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 Awards, 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, Cal Performances, 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 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 ACT in San Francisco, Alan Ayckbourn's *House and Garden* at the Goodman Theater/Chicago, and John Adams' *El Nino* at Théâtre du Châtelet in Paris.

Isaac Mizrahi (*costume designer*) was born in Brooklyn, New York, attended the High School of Performing Arts as an acting major, and studied fashion at the Parsons School of Design. In 1987, Mizrahi opened his own clothing business, going on to become 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 film, theater, dance, and opera in collaboration with Mark Morris, Twyla Tharp, Bill T. Jones, and Mikhail Baryshnikov. In 1995, he 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, the film was screened internationally at the Cannes and Venice Film Festivals and then opened nationally. 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. Mizrahi recently appeared off-Broadway in his one man show, *Les Mizrahi*, which was produced by the Drama Department. His 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 appear-

ances throughout the United States and Europe. Her 2001-02 season will include Handel's *Messiah* with the Florida Philharmonic, followed by 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*. Burton concludes the season with a recital for the New York Festival of Song.

She began last season with her first performances of the role of the Governess in Britten's *The Turn of the Screw* with New York City Opera. She then sang Beethoven's *Choral Fantasy* and the Mass in C major with the Collegiate Chorale, before travelling to Glasgow and Edinburgh for performances of John Musto's *Dove sta amore* and songs of Copland with the Scottish Chamber Orchestra. She then performed *Judas Maccabaeus* with the Performing Arts Center at SUNY Purchase, and returned to the New York Festival of Song for *Out of the Cradle Endlessly Rocking*. In the spring she sang her very successful first performances of Liù in *Turandot* with Pittsburgh Opera. Burton's season concluded with Mahler's Symphony No. 2 with the Louisiana Philharmonic.

Highlights of past seasons include appearances with the Mostly Mozart Festival in Mozart's *Mitridate, re di Ponto*; L'Opéra Français de New York in the title role of

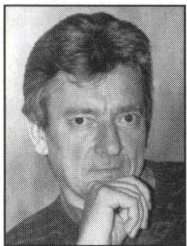


Poulenc's *Les Mamelles de Tirésias*; Burton's New York recital debut at the 92nd Street YMHA; recitals at Merkin Hall (Milhaud's and Ernst Bacon's centennials); recital appearances with composer/pianist John

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 Espagnole*, Euridice in *Orfeo ed*

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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, 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.

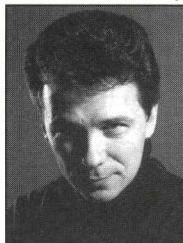


Bernard Deletré (*bass*), a native of the north of France, pursued musical studies in flute and singing at Valenciennes before entering the Conservatoire National Supérieur de Musique in Paris, where he won a

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 John Eliot Gardiner, William Christie, Philippe Herreweghe, and Marc Minkowski. After his debuts in the mainstream opera repertoire (*La Traviata*, *The Pearl Fishers*, *Thaïs*, *The Masked Ball*), Deletré met William Christie, director of Les Arts Florissants, who engaged him to sing in his production of Lully's *Atys*. Since that time, he has been much in demand for productions of Baroque music. In addition to *Atys*, noteworthy productions include *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 enthusiastic reviews from the European press and was later recorded. In the United States, he sang the role of Giove in in *La Calisto* by Cavalli at the Glimmerglass Opera Festival in New York, under the direction of Jane Glover and Simon Callow. The production was repeated at the Sidney Opera. 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 Ege 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 has also 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 Mozart's *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 Simon Rattle; the title role in *Platée* at the Opera de Bordeaux, Opera de Montpellier, and Geneva

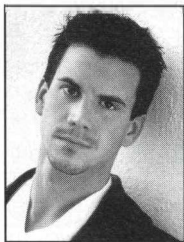


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Opera; Arnalta in *Poppea* and Basilio in *Le Nozze di Figaro* at the Aix en Provence Festival; the Four Servants in *Les Contes d'Hoffmann* at the Geneva Opera; Bardolfo in *Falstaff* with the Saito Kinen Orchestra, conducted by Seiji Ozawa; and Bardolfo in *Falstaff* and Arithmetique 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. This fall, he will debut at the Lyric Opera of Chicago as the Novice in *Billy Budd*, which he has previously performed with Los Angeles Music Center

Opera and the Houston Grand Opera. Next season, McVeigh will make his Florida Grand Opera debut as Cassio in *Othello*, a role that also served as his Austin Lyric Opera debut role in 1998. Many of McVeigh's successes have been in the operas of Handel. His European Opera debut took place last June 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 repertoire, McVeigh is equally in demand for concert appearances. Most

recently, he appeared with the Minnesota Opera and the Houston Symphony. He has performed Handel's *Messiah* with the Evansville Philharmonic, Detroit Oratorio Society, and Austin Symphony, and will soon appear with the Minnesota Opera. McVeigh is a graduate of the Eastman School of Music and studies with Rita Shane.

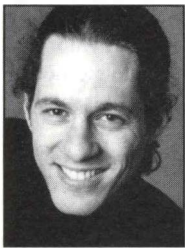
Mary Phillips' (mezzo-soprano) ability to interpret new works led to her New York Philharmonic debut, where she performed the world premiere of Michael Torke's *Four Seasons* and Aaron Kernis' *Garden of Light* under the leadership of Kurt Masur. Mahler's Symphony No. 2 has provided an introduction to the Los Angeles Philharmonic with Zubin Mehta; the Springfield Symphony (MA) 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 Danae* with the American Symphony Orchestra, conducted by Leon Botstein, at Avery Fisher Hall (which was recorded and recently released by Telarc, as well). She also performed Mahler's Symphony No. 8 with the Springfield Symphony (MO) conducted by Apo Hsu, and Mahler's Symphony No. 3 with the Ann Arbor Symphony (MI) conducted by Sam Wong. 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's *Les Nuits d'été* with the Richmond Symphony (VA), to be conducted by Mark Russell Smith, and will also return to the Colorado Symphony for Handel's *Messiah*. Among her many operatic engagements, she has performed in *Carmen* (in the title role with the Arizona Opera and Connecticut Grand Opera,

ABOUT THE ARTISTS

and as Mercedes with the San Francisco Opera and in a concert version with the Atlanta Symphony), and Wagner's *Ring Cycle* (with the Dallas Opera, Seattle Opera, and as her European opera debut in the Canary Islands). In addition to a repertoire that 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 Fort Worth Opera. A frequent recitalist, Mary Phillips has appeared in venues from New York's Carnegie Hall 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 Company 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, and Zuniga (*Carmen*) at the Grand Théâtre de Tours. Equally active on the concert stage, he has sung at the Aldeburgh Festival, Orléans Festival, Boston Early Music Festival, and the Brooklyn Academy of Music. Future projects include Lully's *Le Bourgeois Gentilhomme* at the Toulon Festival, Purcell's *Fairy Queen* with l'Orchestre de Bayonne, and *Le Balcon*—a new opera by Peter Eotvos—at the Aix-en-Provence Festival.

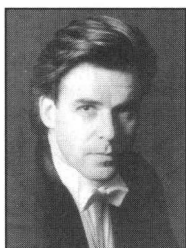
Lisa Saffer (*soprano*) is acclaimed for her performances in a repertoire that extends from

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 Skylight Opera in Milwaukee. Then followed 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* (with Mark Morris). 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*. Also at Glimmerglass, she portrayed the title role in the Simon Callow production of Cavalli's *Calisto*. At the Boston Early Music Festival, Saffer performed Iole in Cavalli's *Hercules*. In the past season, she portrayed Almirena in Handel's *Rinaldo* at the New York City Opera. She also appeared as soloist in Handel's *Messiah* (Detroit Symphony) and performed the role of Antigona in the rarely performed *Admeto* (Emmanuel Music in Boston). 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 2001–02 production of Berg's *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, London, and studied at the Royal College of Music. Major roles for British and European companies 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*) for Dublin Grand Opera; Agenore (*Il Re Pastore*) for Opera North and Buxton; Frère Massée (*St. Francois d'Assise*, Messiaen) for Oper Leipzig; Lapslie (*Friend of the People*, Horne, world premiere) for Scottish Opera; Cecco (*Il mondo della luna*) and King (*Die Liebe der Danae*) for Garsington Opera; also Conte Almaviva (*Il Barbiere di Siviglia*) for Wellington City Opera, New Zealand; *The Mind Body Problem* (premiere) for English National Opera Studio; Splendiano (*Djamileh*, Bizet) for Linbury Studio Theatre, Royal Opera; and St. Brioché (*The Merry Widow*) for 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 British and European orchestras, as well as in Australia, the United States, Singapore, and Japan, working with Colin Davis, John Eliot Gardiner, Kurt

Masur, Kent Nagano, Alexander Lazarev, Bruno Campanella, Peter Schreier, and Yehudi Menuhin. He has recorded for Deutsche Grammophon, Philips, Erato, Koch-Schwann, Oiseau-Lyre, Virgin, and Hyperion. Salmon 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 José Carreras.

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. He 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. Boyd 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, she received her modern dance training and graduated with a BFA. Grant joined MMDG in 1998.

John Heginbotham grew up in Anchorage, Alaska. He graduated from the Juilliard

ABOUT THE ARTISTS

School's dance division in 1993, and since then has performed with artists including 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, and 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 BA in dance. Holladay was part of Donald McKayle's Étude Ensemble from 1996–2000. She would like to give thanks to ODC San Francisco, Lines Contemporary Ballet, Annie Rosenthal, the Marin Ballet, David Allan, Donald McKayle, and all her loving friends and family for their never-ending support.

Peter Kyle holds a MFA in dance from the University of Washington in Seattle and a BA 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, Kyle joined Murray Louis and Nikolais Dance; he has since served as rehearsal director for the staging of Nikolais/Louis repertory. As a guest artist, he has taught at colleges and universities across the country. Kyle's own choreography has been commissioned by the Pittsburgh Dance Council, and has been presented in solo concerts in Washington (Seattle), Ohio, and Massachusetts. Currently, he serves on the dance faculty 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 BA 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 1998.

Bradon McDonald received his BFA 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. 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 his new work on the Alvin Ailey American Dance Theater. McDonald joined the Mark Morris Dance Group in April 2000.

Amber Merkens was raised in Newport, Oregon. She received her BFA from the Juilliard School in 1999 and was a member of the Limón Dance Company from 1999–2001. Her own choreography has been presented in such New York City venues as the Juilliard Theater, Alice Tully Hall, St. Mark's Church, and the Clark Studio Theater. She is a recipient of the 2001 Princess Grace Award, and joined the Mark Morris Dance Group in August 2001.

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 has also 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.

Maile Okamura was born and raised in San Diego. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then, she has danced with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and others. Okamura began working with

MMDG in 1998 and became an apprentice in 2001.

June Omura spent her first six years in New York City and then grew up in Birmingham, Alabama, appearing in local dance and theater productions from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English literature. She first studied with Mark Morris that summer, and happily joined the Dance Group in 1988.

Guillermo Resto has danced with Mark Morris since 1983.

Matthew Rose received his BFA 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 BA in dance. She began working with the Mark Morris Dance Group in 1998, and became an apprentice in 2001.

Julie Worden, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She has worked with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith, and has been dancing with Mark Morris since 1994.

Michelle Yard was born in Brooklyn, NY. 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. Yard attend-



ed New York University's Tisch School of the Arts, where she graduated with a BFA. She began dancing with the Dance Group in 1997.

Philharmonia Baroque Orchestra, since its founding in 1981, has been dedicated to historically informed performance of Baroque, Classical, and early Romantic music on original instruments. Under the leadership of Nicholas McGegan, its music director since 1985, 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. As well as Mr. McGegan, the Orchestra has welcomed to its podium eminent guest conductors including William Christie, Andrew Parrott, Jordi Savall, Monica Huggett, and Stanley Ritchie.

ABOUT THE ARTISTS

Under the direction of Mr. 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 of 1998, Philharmonia performed Handel's *Saul* and *Hercules* at the Brooklyn Academy of Music. In May 1999, Philharmonia made its European debut at the Göttingen Handel Festival. A return appearance was made last May/June.

Philharmonia frequently collaborates, as well, 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, the Orchestra presented *Il Sant' Alessio*; and in 1987, Philharmonia 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 & Exhibition 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 an extremely successful 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*; and the American premiere of Morris' production of *Platée*, which was the centerpiece of the 1998 Berkeley Festival & Exhibition. 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* Award for Best Baroque Vocal Recording in 1991.

The UC Berkeley Chamber Chorus is an ensemble selected from among undergraduate and graduate students in the Berkeley campus

community. Sponsored by the Department of Music, the ensemble has earned a fine reputation in the Bay Area, particularly for its performances of contemporary music, early music, and Slavic music. The Chorus has premiered works by such noted composers as Morton Feldman, Lou Harrison, and John Thow. Performances of early music have included Dufay's *Missa Ave Regina Celorum* and regular appearances with Philharmonia Baroque Orchestra. The Chorus' recordings include the Grammy-nominated Handel *Susannah*; Elinor Armer and Ursula LeGuin's *Eating with the Hoi*; and *Icons of Slavic Music*, a recording that has met with international critical acclaim. The Chorus has performed for live broadcast on Austrian radio from St. Stephen's Cathedral in Vienna, at the Kiev Conservatory, and in concert tours of the East Coast. In the spring, the Chorus will premiere Jorge Liderman's *Song of Songs* for Cal Performances and perform a concert of music from Byzantium.

Marika Kuzma (*chorus director*) is well known as both a choral and orchestral conductor in the Bay Area. As the conductor of both the University Chorus and Chamber Chorus, she has directed music spanning the Middle Ages to the present day: from Machaut to Verdi to Steve Reich. Her choirs have been invited to collaborate with the Midsummer Mozart Festival, the Oakland East Bay Symphony, the Berkeley Symphony, the Grace Cathedral Chant-Along, as well as with Nicholas McGegan and Mark Morris. While earning her doctorate at Indiana University, she assisted the late Thomas Binkley, preparing his Pro Arte Singers for various productions. As an orchestral conductor, she has made guest appearances with the Berkeley Symphony, the Bay Area Women's Philharmonic, the National Orchestra of Ukraine, Earplay, and Composers Inc. Kuzma has conducted the American premieres of instrumental works by Karchin, Rockmaker, Rzewski, and Takemitsu. In recent years, she has been invited to guest conduct the Collegium at the Amherst Early Music Festival, the Verdi *Requiem* at Dartmouth College, as well as choirs at the University of Virginia.

Of Ukrainian descent, she has researched Slavic music and been invited to speak at conferences at the Kiev and Moscow conservatories as well as universities in America.

CREDITS

Mark Morris Dance Group Staff

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Susan Hadley and Joe Bowie, *assistants to Mr. Morris*

Kim LaFone, *assistant to the technical director*

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Roxanne Prokop, *stage manager*

Penny Jacobus, *lighting supervisor*

Patricia White and Cat Buchanan,
wardrobe supervisors

Leslee Newcomb, *hair/make-up supervisor*

Emanuele Corazzini, *sound supervisor*

Kate McDowell, *assistant wardrobe*

Judy Mackerras, *surtitles* (by arrangement
with Royal Opera, Covent Garden)

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Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication, support, and incalculable contribution to the work.

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Cal Performances

The Only Place to Be

September

King Sunny Ade & his African Beats

THU, SEPT 6, 8 PM, ZH \$20, \$26, \$32

Dance, The Spirit of Cambodia

A Project of the Royal University of Fine Arts, Phnom Penh

SAT, SEPT 8, 8 PM; AND SUN, SEPT 9, 3 PM [FF]
ZH \$20, \$26, \$32

Tania Libertad

SUN, SEPT 16, 7 PM, ZH \$18, \$24, \$30

American Ballet Theatre

WED-FRI, SEPT 19-21, 8 PM; SAT, SEPT 22,
2 PM & 8 PM; AND SUN, SEPT 23, 3 PM
ZH \$36, \$48, \$64

Kronos Quartet

SUN, SEPT 30, 7 PM, HH \$36

October

Platée

By Jean-Philippe Rameau
Mark Morris, *director/choreographer*
Nicholas McGegan, *conductor*
Mark Morris Dance Group
Philharmonia Baroque Orchestra
UC Berkeley Chamber Chorus

WED, OCT 3, 8 PM; AND FRI & SAT, OCT 5 & 6,
8 PM, ZH \$40, \$60, \$94



Mark Morris Dance Group

THU, OCT 4, 8 PM; AND SUN, OCT 7, 3 PM
ZH \$34, \$44, \$52

Beaux Arts Trio

SUN, OCT 7, 3 PM, HH \$34

Dulce Pontes

TUE, OCT 9, 8 PM, ZH \$18, \$24, \$30

Ballet Nacional de Cuba *Coppélia*

FRI & SAT, OCT 12 & 13, 8 PM, AND SUN,
OCT 14, 3 PM, ZH \$24, \$32, \$46

Herbie Hancock, Michael Brecker & Roy Hargrove

*Directions in Music: Miles Davis
& John Coltrane*

TUE, OCT 16, 8 PM, ZH \$24, \$36, \$48

Cesaria Evora

WED & THU, OCT 17
& 18, 8 PM
ZH \$24, \$30, \$36

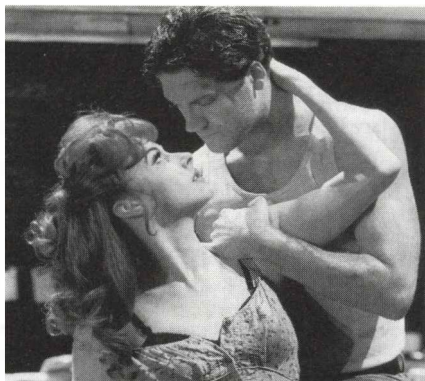
Karnak

FRI, OCT 19, 8 PM
ZH \$18, \$24, \$30

Ewa Podleś, *contralto*

SUN, OCT 21, 3 PM
HH \$42





Cirque Éloize

Excentricus

TUE -FRI, OCT 23-26, 8 PM; AND SAT, OCT 27,
2 PM [FF] & 8 PM, ZH \$24, \$34, \$46

The Car Man —

An Auto-Erotic Thriller

Matthew Bourne, *director & choreographer*

Adventures in Motion Pictures

TUE & WED, OCT 30 & 31, 8 PM
ZH \$32, \$48, \$64

November

The Car Man —

An Auto-Erotic Thriller

Matthew Bourne, *director & choreographer*

Adventures in Motion Pictures

THU, NOV 1, 2 PM & 8 PM; FRI, NOV 2, 8 PM;
AND SAT, NOV 3, 2 PM & 8 PM
ZH \$32, \$48, \$64

Andrew Manze, *violin*

with Richard Egarr, *harpsichord*

FRI, NOV 2, 8 PM, FCC \$32

Gypsy Caravan 2: A Celebration of Roma Music & Dance

WED, NOV 7, 8 PM, ZH \$18, \$24, \$30

Orquesta Aragón

THU, NOV 8, 8 PM, ZH \$18, \$24, \$30

Angelika Kirchschrager,

mezzo-soprano

Bo Skovhus, *baritone*

& Donald Runnicles, *piano*

SUN, NOV 11, 3 PM, HH \$46

La Guerra d'Amore (*The War of Love*)

Joachim Schlömer, *director
& choreographer*

René Jacobs, *conductor*

FRI & SAT, NOV 16 & 17, 8 PM
ZH \$34, \$44, \$52

Les Arts Florissants

William Christie, *conductor*

Actéon

by Marc-Antoine Charpentier

THU, NOV 29, 8 PM, ZH \$24, \$34, \$46

The Suzuki Company

Dionysus

Tadashi Suzuki, *director*

FRI, NOV 30, 8 PM, ZP \$30, \$46

December

The Suzuki Company

Dionysus

Tadashi Suzuki, *director*

SAT, DEC 1, 8 PM; AND SUN, DEC 2, 3 PM
ZP \$30, \$46

Mark Morris Dance Group

The Hard Nut —

The Nutcracker with a Twist

Members of Berkeley

Symphony Orchestra

Robert Cole, *conductor*

FRI, DEC 7, 8 PM; SAT, DEC 8, 2 PM & 8 PM;
SUN, DEC 9, 3 PM; THU & FRI, DEC 13 & 14,
8 PM; SAT DEC 15, 2 PM & 8 PM; AND SUN,
DEC 16, 3 PM, ZH \$28, \$38, \$52

Key

[FF] Children 16 & under 1/2 price

FCC First Congregational Church

HH Hertz Hall

ZH Zellerbach Hall

ZP Zellerbach Playhouse

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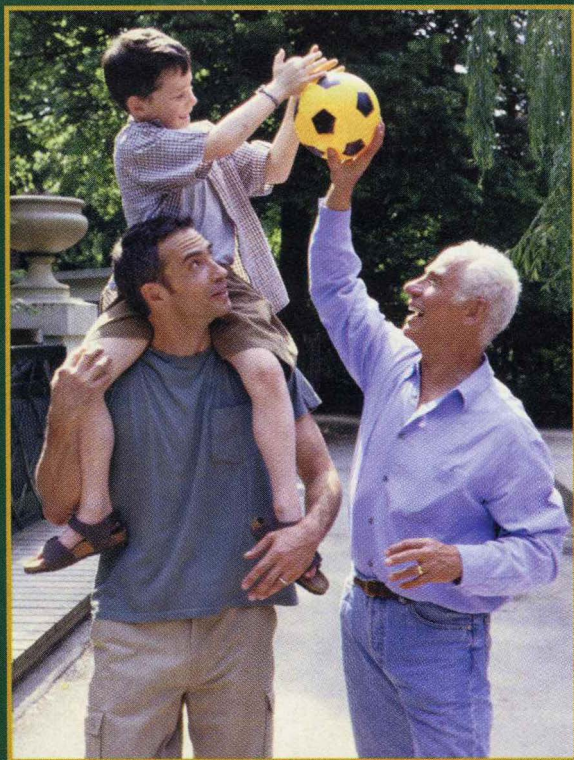
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