

1997-5  
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# BAMbIII

Brooklyn Academy of Music  
1997 Spring Season



Louise Bourgeois, *Hamlet and Ophelia for BAM*, 1996, lithograph, 29 1/4" x 41"

# Mark Morris Dance Group

BAM 1997 Spring Season  
and 135th Anniversary Season  
are sponsored by  
Philip Morris Companies Inc.

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**On the cover:** Louise Bourgeois, 1996  
*Hamlet and Ophelia* for BAM. Signed  
edition of 50. Ms. Bourgeois' biography  
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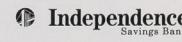
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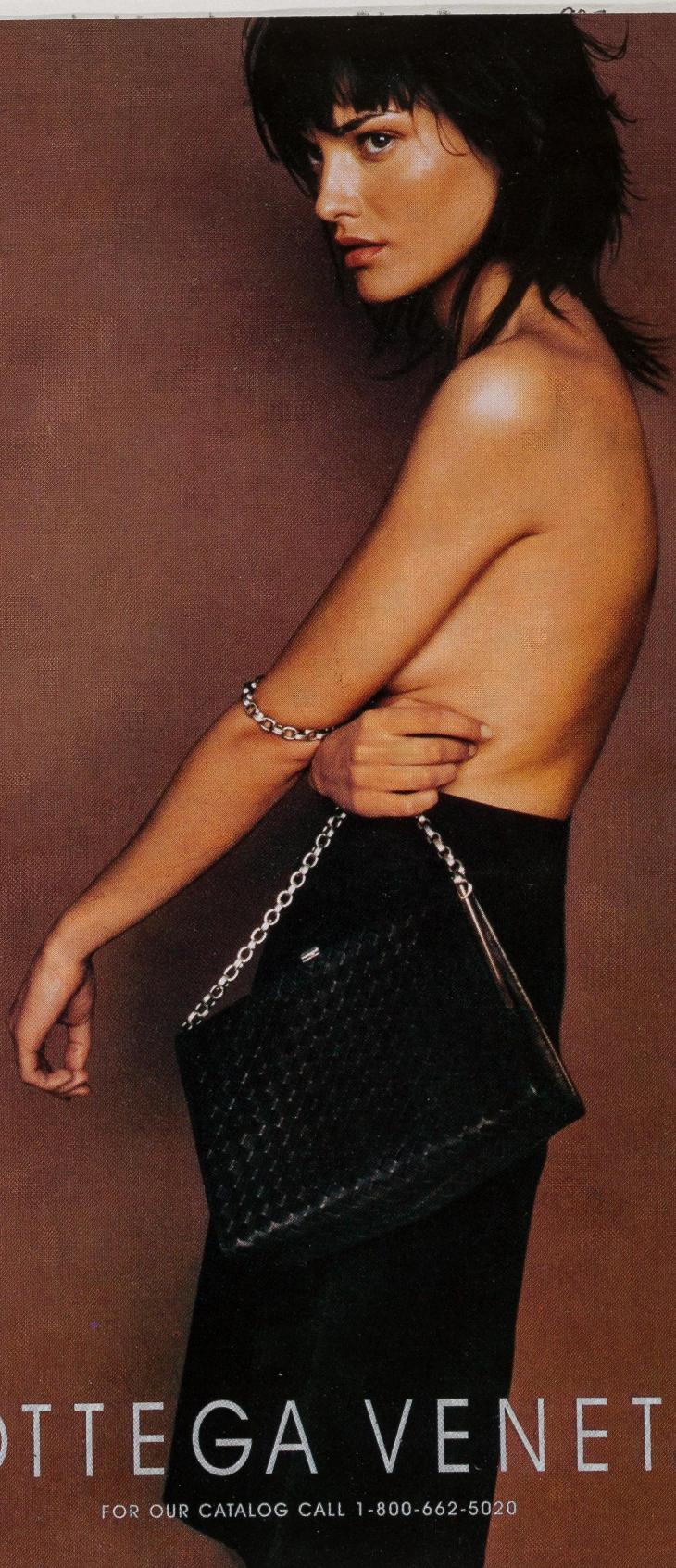
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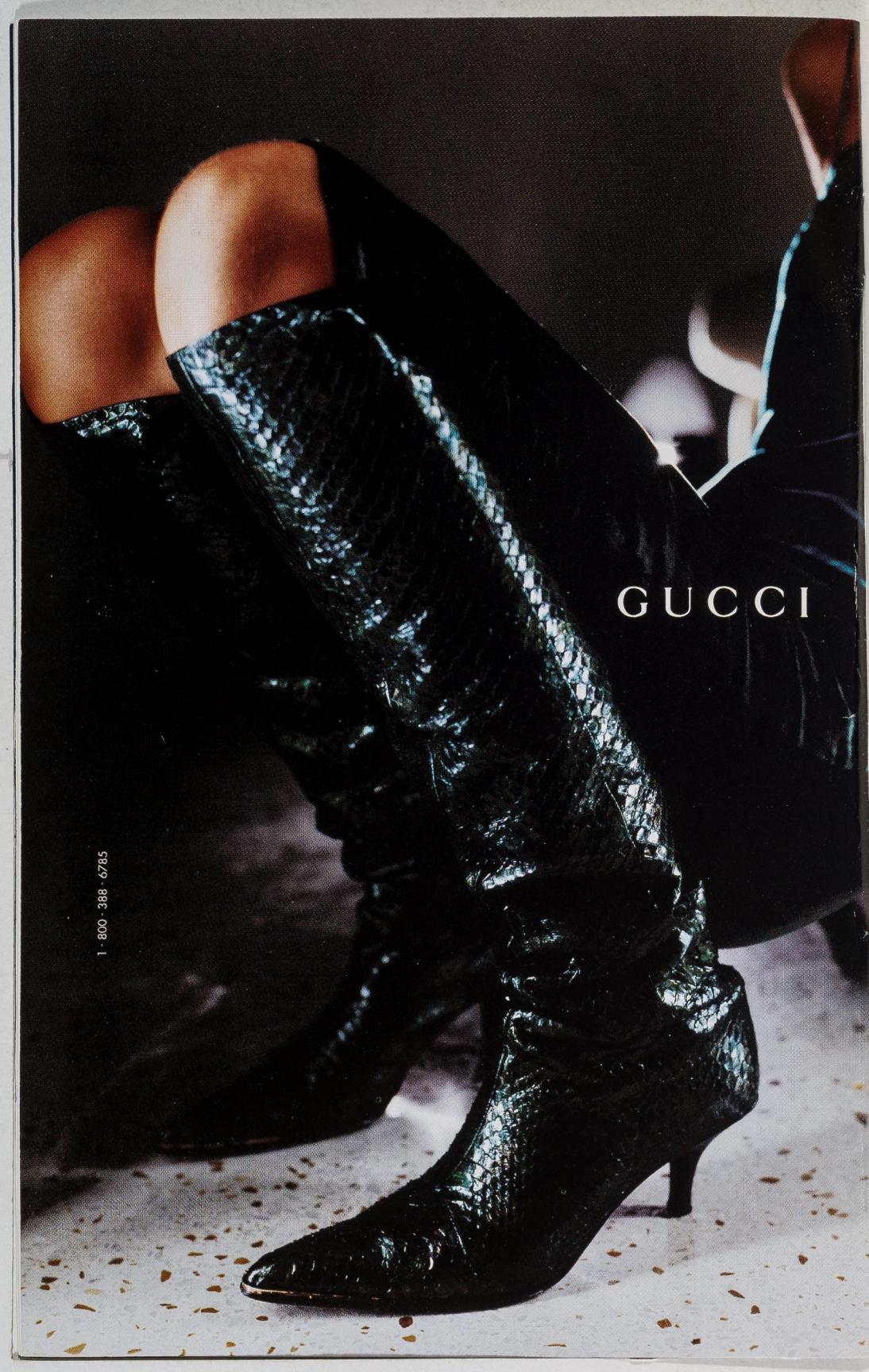


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# BAMhill

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*presents*

# Mark Morris Dance Group

*Running time:  
approximately two  
hours and ten minutes  
per program, including  
intermissions*

BAM Opera House

### Program A

*In Honor of the Divine Lou Harrison*

April 15, 1997 at 7pm  
April 18 at 8pm  
April 20 at 7pm

*Strict Songs*

intermission

*Rhymes with Silver\**

intermission

*Grand Duo*

### Program B

*Gloria and other works*

April 17 & 19 at 8pm  
April 20 at 2pm

*I Don't Want to Love\**

pause

*One Charming Night*

intermission

*Mosaic and United*

intermission

*Gloria*

\* New York Premiere

Major corporate sponsor 

Additional support provided by The Harkness Foundation for Dance; The Shubert Foundation, Inc.; The Howard Gilman Foundation; The Fan Fox and Leslie R. Samuels Foundation, Inc.; Capezio Ballet Makers Inc.; and Rums of Puerto Rico.

Generous support has been provided by the Mary Flagler Cary Charitable Trust's Live Music for Dance program.

BAM thanks Theatre Development Fund for its support of this presentation.

# Mark Morris Dance Group

## Mark Morris Dance Group

*Artistic Director*—Mark Morris  
*General Director*—Barry Alterman  
*Managing Director*—Nancy Umanoff

## Dancers

Joe Bowie	Victoria Lundell	Guillermo Resto
Charlton Boyd	Marianne Moore	William Wagner
Ruth Davidson	Rachel Murray	Megan Williams*
Tina Fehlandt	June Omura	Julie Worden
Shawn Gannon	Kraig Patterson	
Dan Joyce	Mireille Radwan-Dana	*on leave

## Staff

*Technical Director*—Johan Henckens  
*Development Director*—Michael Osso  
*Executive Administrator*—Eva Nichols  
*Fiscal Administrator*—Lynn Wichern  
*Development Associate*—Lesley Berson  
*Lighting Supervisor*—Michael Chybowski  
*Musical Director*—Linda Dowdell  
*Wardrobe Supervisor*—Patricia White  
*Sound Supervisor*—Ronnie Thomson

## Acknowledgements

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and the Lila Wallace Theater Fund.

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.

Philip Morris Companies Inc. is the sponsor of the Mark Morris Dance Group New Works Fund.

Additional funding has been received from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, The Aaron Copland Fund for Music, Cowles Charitable Trust, Dance Ink, Dover Fund, The Eleanor Naylor Dana Charitable Trust, The Fan Fox and Leslie R. Samuels Foundation Inc., Fund for U.S. Artists at International Festivals, Howard Gilman Foundation, Harkness Foundations for Dance, Sydney & Francis Lewis Foundation, Meet the Composer, Andrew W. Mellon Foundation, Joyce Mertz-Gilmore Foundation, National Dance Residency Program—a grant program underwritten by The Pew Charitable Trusts and administered at The New York Foundation for the Arts, Philip Morris Companies Inc., The Shubert Foundation, Inc., VOGUE, Lila Wallace Theater Fund and the Friends of the Mark Morris Dance Group.

# Please note that in this evening's performance, Matt Haimovitz will be playing cello in *Rhymes With Silver*.

## **Matt Haimovitz Cellist**

One of the leading musical personalities of his generation, Matt Haimovitz continues on a unique path after a decade of performances on the world's major concert stages. He first came to public attention in 1985 after appearing with the Israel Philharmonic and Zubin Mehta in a concert that was broadcast several times by Israeli National Television. In 1986, the two collaborated again in performances with the New York Philharmonic and on an American tour with the Israel Philharmonic. At age sixteen, after receiving the Avery Fisher Career Grant, Matt Haimovitz signed an exclusive contract with Deutsche Grammophon, for whom he continues to record. One of his recent releases, *Suites and Sonatas for Solo Cello*, was awarded the Grand Prix du Disques and le Diapason d'Or. A virtuoso with a wide range of interests, Mr. Haimovitz has appeared in several televised concerts and interviews broadcast in North America, Europe and Israel. Among the numerous publications which have run feature stories about him are *Newsweek*, *People* and *The New Yorker*.

He has already performed with several of North America's leading orchestras including those of New York, Los Angeles, Boston, Cleveland, Chicago, Montreal and Toronto. He has collaborated with such eminent conductors as Daniel Barenboim, Semyon Bychkov, Charles Dutoit, James Levine, Seiji Ozawa, Giuseppe Sinopoli, Leonard Slatkin, Michael Tilson Thomas, David Zinman and Pinchas Zukerman.

In addition to his acclaimed personal interpretations of the masterworks, Matt Haimovitz has become an important exponent of the music of our time. He works closely with living composers, including George Crumb, Hans Werner Henze, György Ligeti, Luciano Berio, John Harbison and Mario Davidovsky. Mr. Haimovitz is also interested in exploring the modern compositional process through improvisation. This interest in innovative musical forms led to his recent improvisations with Jean Jeanrenaud of the Kronos Quartet and bassist Rob Wasserman in the recording *Trios*, which also features such artists as Jerry Garcia and Branford Marsalis. In March of 1994, he joined Rob Wasserman again in live improvisations for a performance in New York City benefiting the Rex Foundation.

Israeli born Matt Haimovitz began his cello studies at the age of seven in California, where he studied with Gabor Rejto. He continued his studies with Leonard Rose at the Juilliard School and Ron Leonard. Mr. Haimovitz recently graduated with honors from Harvard University.

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# Program A

## Program A *In Honor of the Divine Lou Harrison*

**April 15 & 20 at 7pm** Choreography by Mark Morris

**April 18 at 8pm**

### **Strict Songs** (1987)

*Music*—Lou Harrison (*Four Strict Songs*)

*Lighting*—Michael Chybowski

Members of the Brooklyn Philharmonic Orchestra  
Jonathan Sheffer, *conductor*

**Baritones** Christopher Roselli with Craig Cunningham, Richard Crist, Drew Martin, Scott Murphree, Joseph Neal, Jose Miguel Ribot-Cabrera, Lewis White

**Dancers** Joe Bowie, Charlton Boyd, Tina Fehlandt, Shawn Gannon, Victoria Lundell, Rachel Murray, June Omura, Kraig Patterson, Mireille Radwan-Dana, William Wagner

### **Rhymes with Silver** (1997)

*Music*—Lou Harrison

*Prelude*

*Romantic Waltz*

*Allegro*

*Fox Trot*

*Scherzo*

*Threnody*

*Ductia*

*In Honor of Prince Kantemir*

*Gigue and Musette*

*5-Tone Kit*

*Chromatic Rhapsody*

*Round Dance*

*Set Design*—Howard Hodgkin

*Lighting*—Michael Chybowski

*Costumes*—Martin Pakledinaz

Sarah Roth, *violin*; Veronica Salas, *viola*; Arthur Fiacco, *cello*; Diana Herold, *percussion*; Linda Dowdell, *piano*

**Dancers** Joe Bowie, Charlton Boyd, Ruth Davidson, Tina Fehlandt, Shawn Gannon, Dan Joyce, Victoria Lundell, Marianne Moore, Mark Morris, Rachel Murray, June Omura, Kraig Patterson, Mireille Radwan-Dana, Guillermo Resto, William Wagner, Julie Worden

The composer and choreographer commission fees for this collaboration were made possible by a grant from Meet The Composer's Composer/Choreographer Project, a national program funded by The Pew Charitable Trusts and The Helen W. Buckner Trust.

Additional support for this commissioning project was provided by the Mary Flagler Cary Charitable Trust

This dance was created under the auspices of the Mark Morris Dance Group New Works Fund sponsored by Philip Morris Companies Inc.

# Lou Harrison

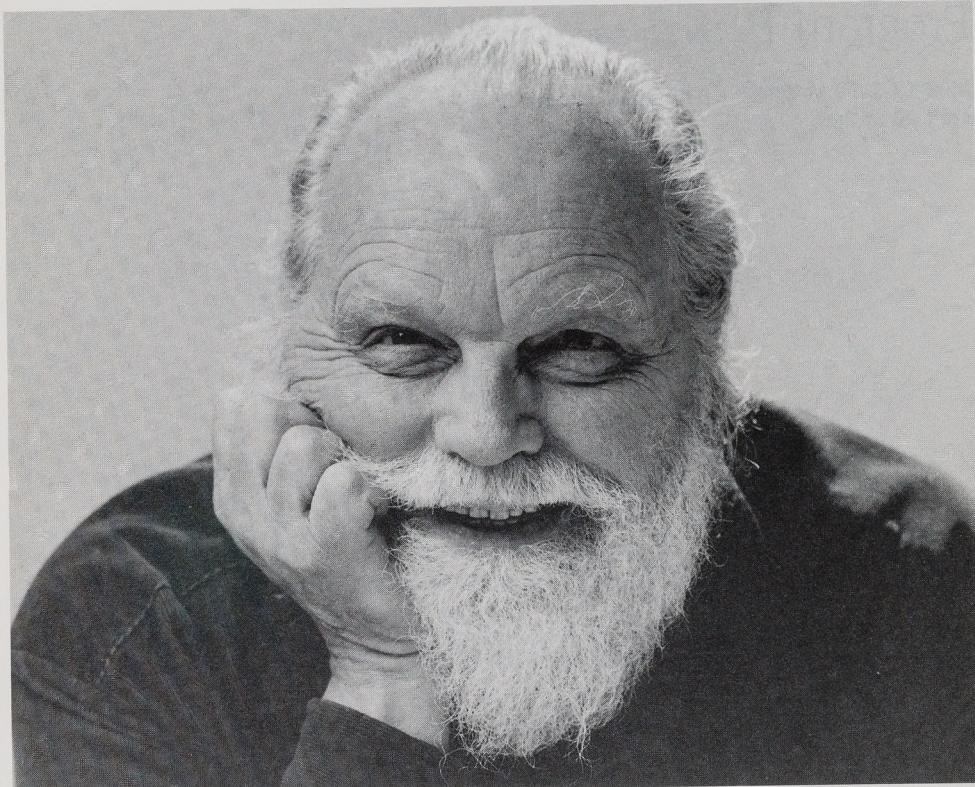


photo: David Harsany

## **Grand Duo** (1993)

*Music*—Lou Harrison (*Grand Duo for Violin & Piano*)

*Prelude*  
*Stampede*  
*A Round*  
*Polka*

*Lighting*—Michael Chybowski  
*Costumes*—Susan Ruddie

Sarah Roth, *violin*; Linda Dowdell, *piano*

**Dancers** Joe Bowie, Charlton Boyd, Ruth Davidson, Tina Fehlandt, Shawn Gannon, Dan Joyce, Victoria Lundell, Marianne Moore, Rachel Murray, June Omura, Kraig Patterson, Mireille Radwan-Dana, Guillermo Resto, William Wagner

# Program B

## Program B *Gloria and other works*

**April 17 & 19 at 8pm** Choreography by Mark Morris

**April 20 at 2pm**

### **I Don't Want to Love** (1996)

*Music*—Claudio Monteverdi

*Non voglio amare*  
*Ah, che non si conviene*  
*Zefiro torna*  
*S'el vostro cor, madonna*

*Eccomi pronta ai baci*  
*Lamento della ninfa*  
*Soave libertate*

*Lighting*—Michael Chybowski  
*Costumes*—Isaac Mizrahi

**The Artek Singers** Jeffrey Thomas, *tenor*; Michael Brown, *tenor*; Paul Shipper, *bass* with Eileen Clark Reisner, *soprano* and

**458 Strings** Grant Herreid, *lute, guitar*; Astrid Nielsch, *harp*; Richard Stone, *theorbo*; Gwendolyn Toth, *harpsichord*

**Dancers** Joe Bowie, Charlton Boyd, Shawn Gannon, Marianne Moore, Rachel Murray, Mireille Radwan-Dana, Julie Worden

*I Don't Want to Love* has been commissioned by the Edinburgh Festival and the Wexner Center for the Arts at The Ohio State University through its Wexner Center Residency Award program funded by the Wexner Center Foundation.

This is the first dance created under the auspices of the Mark Morris Dance Group New Works Fund sponsored by Philip Morris Companies Inc.

### **One Charming Night** (1985)

*Music*—Henry Purcell

*Be Welcome, then, Great Sir*  
*One Charming Night*  
*Hark! The Ech'ing Air*  
*Lord, What is Man?*

*Original Lighting Design*—Phil Sandström

Arthur Fiacco, *cello*; Gwendolyn Toth, *harpsichord*; Eileen Clark Reisner, *soprano*

**Dancers** Marianne Moore, Mark Morris

# Gloria & other works

## **Mosaic and United** (1993)

*Music*—Henry Cowell

*String Quartet No. 3, Mosaic, I-II-III-IV-V-III-I*

*String Quartet No. 4, United, I-II-III-IV-V*

*Lighting*—Michael Chybowski

*Costumes*—Isaac Mizrahi

Sarah Roth, *violin*; Darryl Kubian, *violin*; Veronica Salas, *viola*;

Arthur Fiacco, *cello*

**Dancers** Tina Fehlandt, Dan Joyce, June Omura,

Guillermo Resto, William Wagner

## **Gloria** (1981, revised 1984)

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

*Lighting*—Michael Chybowski

Members of the Brooklyn Philharmonic Orchestra

Linda Dowdell, *conductor*

Elizabeth Bryan, *soprano*; Eileen Clark Reisner, *soprano*

**Dancers** Joe Bowie, Ruth Davidson, Tina Fehlandt, Shawn Gannon, Marianne Moore, June Omura, Kraig Patterson, Mireille Radwan-Dana, Guillermo Resto, William Wagner

## **Chorus**

*Sopranos*—Melissa Bauman, Mary Sue Berry, Krystiane Cheetham, Louise Fateaux, Joanna Johnston, Susan Mello, Beverly Myers

*Altos*—Jane Ann Askns, Rita Litchfield-Good, Alexandra Montano, Jacqueline Pierce, Sharon Sasse,

*Tenors*—Eric Brenner, Rodne Brown, Daniel Egan, Drew Martin, Christopher Roberts

*Basses*—Craig Cunningham, Richard Crist, Scott Murphree, Joseph Neal, Jose Miguel Ribot-Cabrera, Christopher Roselli, Lewis White



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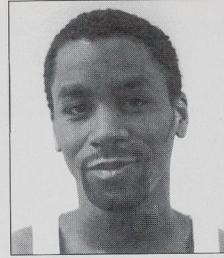
# Who's Who



Mark Morris



Joe Bowie



Charlton Boyd



Ruth Davidson



Tina Fehlandt



Shawn Gannon



Dan Joyce



Victoria Lundell



Marianne Moore



Rachel Murray



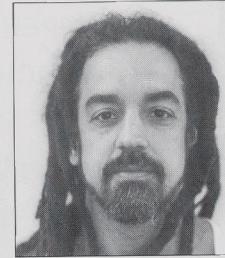
June Omura



Kraig Patterson



Mireille Radwan-Dana



Guillermo Resto



William Wagner



Julie Worden

*photos: Tom Brazil*

# Brooklyn Academy of Music

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# 1997

## January

### **The Steward of Christendom**

*January 18—February 23*  
by Sebastian Barry  
Out of Joint, Royal Court  
Theatre  
Directed by Max Stafford-Clark  
Starring Donal McCann

### **Parables of Death**

*January 24 & 25*  
Brooklyn Philharmonic  
Robert Spano, conductor  
Marianne Faithfull, guest artist

## February

### **The Steward of Christendom**

*January 18—February 23*

## March

### **Flamenco**

*March 7—8*  
Brooklyn Philharmonic  
Robert Spano, conductor  
Pilar Rioja, dancer  
Carmen Linares, singer

### **Amadigi**

*March 11—15*  
George Frideric Handel  
Opera Theatre Company  
of Dublin  
Conducted by  
Seamus Crimmins  
Directed by James Conway

### **The Music of Stephen Sondheim**

*March 20, Gala Tribute*  
*March 21—22*  
Brooklyn Philharmonic  
Charles Prince, conductor

### **St. Matthew Passion**

*March 23—29*  
Johann Sebastian Bach  
BAM Baroque Ensemble  
& Chorus  
Conducted by Paul Goodwin  
Directed by Jonathan Miller

### **White Oak Dance Project**

*March 25—29*  
Baryshnikov Productions  
Program A: works by Hawkins,  
Reitz & Stuart  
Program B: works by Hawkins,  
Stuart & Cunningham

# Season

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# pring

April

**Russian Folk Festival**

*April 3—6*

From the Village Fair to the  
Stage

**Mark Morris Dance Group**

*April 15—20*

Program A: In Honor of the  
Divine Lou Harrison  
Program B: Gloria (Early Music)

**Britten / Ravel**

*April 25 & 26*

Brooklyn Philharmonic  
Robert Spano, conductor  
The New York Choral Society  
Boys of the St. Thomas Choir

May

**Hippolyte et Aricie**

*May 7—11*

Jean-Phillipe Rameau  
Featuring Les Arts Florissants  
Conducted by William Christie  
Directed by  
Jean-Marie Villégier  
with Les Fragments Reunis  
Dance Ensemble

**DanceAfrica 20th Anniversary**

*May 23—25*

**International Children's  
Festival**

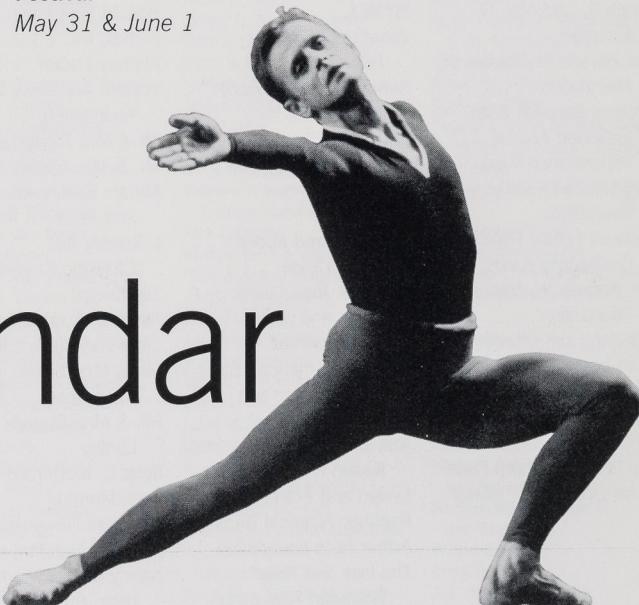
*May 31 & June 1*

June

**International Children's**

**Festival**

*May 31 & June 1*



# Calendar

# The Campaign for BAM

## Endowment

The Campaign for BAM was initiated in 1992 to create Brooklyn Academy of Music's first endowment. Phase One (1992—1995) established a \$12 million nucleus which has provided BAM with a strong financial foundation and supports all BAM operations through annual distributions of interest income.

Phase Two (1996—2000) has combined the operating, endowment, and building renovation needs of the institution into one unified effort. By the year 2000, The Campaign for BAM will have raised \$131 million. The continued expansion of the endowment is critical to the success and future of BAM. We gratefully acknowledge the generosity and vision of contributors to BAM's endowment listed below.

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# Who's Who

**Mark Morris** was born and raised in Seattle, Washington where he studied with Verla Flowers and Perry Brunson. He performed with an eclectic array 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 in 1980. He has since created over 90 works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988—1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created twelve pieces including three evening-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*, and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. 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 as both a choreographer and a director. Most recently, he directed and choreographed a production of Gluck’s *Orfeo ed Euridice*, and he will direct and choreograph a Royal Opera, Covent Garden production of Rameau’s *Platée* which will premiere at the Edinburgh International Festival in 1997. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

**Mark Morris Dance Group** was formed in 1980 and gave its first concert that year in New York City. In the following years, the company’s touring schedule steadily expanded to include cities both in the US 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 UK’s *South Bank Show*. The company returned to the US in 1991 as one of the world’s leading dance

companies, performing across the US and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world—audiences have become accustomed to the Group’s regular and frequent appearances in Boston, Berkeley, at the Jacob’s Pillow Dance Festival and the Edinburgh International Festival. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach’s Third Suite for Unaccompanied Cello, and a film version of Mr. Morris’ *Dido and Aeneas*, both scheduled to air around the world during the 1996—1997 season.

**Lou Harrison** was born in Portland, Oregon on May 14, 1917 and grew up in the San Francisco Bay Area. There he was influenced by Cantonese Opera, Gregorian Chants and the music of California’s Spanish and Mexican cultures. As a young man, Lou Harrison worked as a dancer and a dance accompanist. His early compositions included a large body of percussion music, combining Western, Asian, African, and Latin American rhythmic influences with homemade “junk” instruments. During this period, Harrison worked closely with John Cage and studied with Arnold Schoenberg. A move to New York in the mid-forties brought Lou Harrison to the *Herald Tribune* as a music reporter. While in New York Harrison also conducted the first ever performance of Charles Ives’ *First Symphony* which resulted in Ives receiving the Pulitzer Prize. By the early fifties, he moved back to California where he continues to forge his own musical vision. One of America’s most prolific composers, Lou Harrison has created hundreds of works for chamber ensembles of western, eastern and custom-made instruments, symphony orchestra, opera and ballet. Harrison’s gifts were recognized early in his career. In 1954 Igor Stravinsky conferred on him a “20th Century Masterpiece” award for the air to his opera *Rapunzel*. Membership in the American Academy and Institute of Arts and Letters followed as did composing grants from the Guggenheim, Rockefeller, Fromm, Phoebe Ketchum Thorne and White Light Foundations. Most recently, the San Francisco Symphony has commissioned Mr. Harrison to write a new work; Remy Charlip choreographed *Lou and Ludwig* for the Oakland Ballet; and Mr. Harrison performed with poet Gary

Snyder to celebrate the 50th Anniversary of the United Nations. On the occasion of his 80th birthday this year, additional New York celebrations of Lou Harrison's music are planned at Lincoln Center and the 92nd Street Y.

**Artek** is an early music organization reflecting the artistic vision of founding director Gwendolyn Toth. Artek's yearly series of orchestra, dance, theater and chamber music events in New York City regularly receives high acclaim from *The New York Times*, and Artek's first compact disk release of Monteverdi's opera *Orfeo* on the Lyrichord Early Music Series label has garnered rave reviews. Ms. Toth has guided Artek to prominence through her unerring ability to create outstanding programs both of well-known masterpieces presented in a fresh, creative setting and rarely heard gems from the seventeenth and eighteenth century newly presented to twentieth-century audiences. The Artek singers are all distinguished international soloists in their own right, who join together to create an exceptional vocal ensemble for the performance of music from the seventeenth and eighteenth centuries. **458 Strings** is an ensemble of the continuo and bass players of Artek with a unique sound comprised of harp, theorbo, lutes, guitar, and various keyboard instruments. 458 Strings can be heard on Artek's most recent CD release, *Loveletters from Italy* (Lyrichord Early Music Series), accompanying countertenor Drew Minter in a program of seventeenth-century arias and cantatas.

**Joe Bowie** (dancer) was born in Lansing, Michigan and 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.

**Charlton Boyd** (dancer) 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 and in the musical *The Ebony Games*. He appears in the Jose Limon Technique Video, Volume 1, and other music videos.

**Brooklyn Philharmonic Orchestra** is the Resident Orchestra of the Brooklyn Academy of Music. The BPO is the recipient of the 1996 ASCAP/Morton Gould Award for Innovative Programming, given annually to a single American orchestra. The orchestra's educational and community concerts, including its More than Music in-school program, reach over 50,000 individuals annually. Since 1993, BPO has shared its thematic festivals with the Chicago Symphony, Houston da Camera, and the San Antonio Symphony, among other institutions. It is regularly heard on NPR's *Performance Today*. Its most recent recordings on MusicMasters under Dennis Russell Davies, feature the music of Colin McPhee and Lou Harrison.

**Elizabeth Bryan** (soprano) has performed leading roles with Santa Fe Opera, Opera Colorado, Arizona Opera and the 1996 Colmar Festival in France. She received both master and doctor of music degrees from Indiana University.

**Ruth Davidson** (dancer), a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her BFA from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in *Hanya: Portrait of a Dance Pioneer*, a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

**Linda Dowdell** (Dance Group Musical Director) was born in New Jersey and was taught piano by her father. She was active in the Seattle jazz scene before becoming musical director and pianist for the Mark Morris Dance Group, with whom she has performed since 1988. She was the original pianist and musical director for Mikhail Baryshnikov's White Oak Dance Project. A composer as well, her works have been premiered by such diverse ensembles as the New York Treble Singers and Schola Cantorum of Edinburgh. She is a graduate of Bennington College, with additional conducting studies at Mannes College and with Beatrice Affron and Pierre Boulez.

# Who's Who

**Tina Fehlandt** (dancer) grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, San Francisco Ballet and assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

**Arthur Fiacco** (cellist) has appeared with the American Symphony Orchestra, New York City Ballet Orchestra, Brooklyn Philharmonic, New Jersey Symphony, Philharmonia Virtuosi, and the New York Pops. Period instrument performances have been with Concert Royal, Four Nations Ensemble, Grande Bande, and the Helicon Foundations. This season Mr. Fiacco will appear as guest artist with Philadelphia's premier new music ensemble "Relache" and with the New York based Perspectives Ensemble ]Fiacco has recorded with Meredith Monk for ECM records, Igor Kipnis on the Epiphany label, Kent Tritle and the Choir of St. Ignatius Loyola in a recent release of Maurice Durufle's Requiem, and with the Pixies on their Elektra/Asylum gold album hit *Monkey Gone to Heaven*.

**Shawn Gannon** (dancer) is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Wiener Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

**Diana Herold** (percussionist) received her two graduate degrees from New England Conservatory and Rice University respectively, and her undergraduate degree from Baylor University. Equally adept at performing both improvised and non-improvised music, Herold has worked with com-posers such as John Cage, Anthony Davis, Muhal Richard Abrams, Sam Rivers and Gunther Schuller. She has performed as a solo marimbist as well as with several larger new music groups such as the Discovery Orchestra, the BMI Orchestra, Atomic Strings (an improvising 16-piece orchestra), the Chuck Clark Little Big Band, Fred Ho and the Afro-Asian Ensemble, and Butch Morris.

**Dan Joyce** (dancer), from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. He joined the Mark Morris Dance Group in 1988.

**Darryl Kubian** (violinist) is principal second violin of the Brooklyn Philharmonic Orchestra, and is also a member of the New Jersey Symphony Orchestra. Active as a composer, his music has been broadcast on CBS and The Disney Channel. Kubian received his BM and MM at Rutgers University, where he studied violin with Arnold Steinhardt, Hiroko Yajima, and composition with Charles Wuorinen.

**Victoria Lundell** (dancer) was born in Berkeley, California then moved to Detroit where she studied dance with Rose Marie Floyd and Dolores Allison. She danced professionally with Harbinger Dance Company, guested with Utopia Dance Theatre in Mexico City, and then completed her BFA in dance from the University of Michigan in 1989. For four years she danced with The Parsons Dance Company, and has been dancing with the Mark Morris Dance Group since 1994.

**Marianne Moore** (dancer) was born in Chapel Hill, North Carolina, and studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

**Rachel Murray** (dancer), born in New York City, began her dance training at The Temple of the Wings in Berkeley, California. Her performing career began at age 14, dancing with the African-jazz troupe "Terpsichore," touring hotels and lodges throughout British Columbia. She then miraculously landed in Honolulu, Hawaii, where she studied and danced with master teacher Betty Jones and her Dances We Dance company. Before joining the Mark Morris Dance Group in 1988, Ms. Murray performed with Senta Driver's Harry of New York City.

**June Omura** (dancer) received her early dance training at the University of Alabama, Birmingham and then attended Barnard College, graduating in 1986 with honors in dance and English. She has danced for Mark Morris since 1988, previously performing in New York with

Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn. These performances are dedicated to Cynthia Jean Cohen Bull, in loving memory.

**Kraig Patterson** (dancer), from Trenton, New Jersey, received his BFA in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

**Mireille Radwan-Dana** (dancer) was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore from 1978—1986. She then moved to Brussels to attend the Mudra School from 1986—1988. She joined the Mark Morris Dance Group in 1988.

**Eileen Clark Reisner** (soprano) recently appeared as Queen of the Night in *Die Zauberflöte* with Syracuse Opera and as Adina in *L'Elisir d'amore* with Massachusetts Commonwealth Opera. A Bel Canto Foundation Award winner, she has performed for the past eleven years with the Gregg Smith Singers and can be heard on many of their recordings, as well as on the soundtrack of the recent film *Dead Man Walking*. She performs regularly as featured soloist with Ascension Music, including their recent performance of Mozart's *Exultate Jubilate*. She holds degrees from Syracuse University and University of North Dakota, and has studied with Carlo Bargonzi and Julianne Baird.

**Guillermo Resto** (dancer) dances with Mark Morris.

**Christopher Roselli** (baritone), made his debut with Opera Colorado last season and was a Studio Member of the 1996 Sarasota Opera season. A native of North Carolina, he received his BM and MM from UNC. He has also completed course work for the doctor of music at Indiana University, where he studied with Margaret Harshaw. He was a finalist in the Chicago Lyric Opera Ensemble auditions and a semi-finalist in the Pavarotti Competition

**Sarah Roth** (violinist), a native of Boston, is a graduate of the New England Conservatory of Music, where she studied with James Buswell. As a Tanglewood Music Center fellow, she coached chamber music with Yo-Yo Ma and Peter Serkin and performed under conductors Leonard Bernstein, Simon Rattle, and Seiji Ozawa. She participated in the Solti Orchestral Project at Carnegie Hall and is a member of Emmanuel Music.

**Veronica Salas** (violist) earned her BM, MM and DMA degrees from the Juilliard School, where she studied with Lillian Fuchs. Salas is a member of the Brooklyn Philharmonic and American Composer's Orchestras. Principal violist of the Opera Orchestra of New York and violist of the Lyrica Chamber Ensemble, she is on the faculty of Long Island University, the Bennington Chamber Music Conference, and is on the executive board of The New York Viola Society.

**Jonathan Sheffer** (conductor) made his conducting debut in 1991, and has appeared with the Scottish Chamber Orchestra, the Seattle Symphony, San Diego Symphony, Oregon Symphony, Oregon Symphony, and Hradec Králové and Bohuslav Martinu Philharmonics (both in the Czech Republic), as well as conducting for film. He has composed for film, theater, opera and orchestra. He is the Artistic Director of the Eos Ensemble.

**William Wagner** (dancer) is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner joined the Mark Morris Dance Group in 1988.

**Julie Worden** (dancer), a graduate of the North Carolina School of the Arts has danced with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith.

#### **For Mark Morris Dance Group:**

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# Who's Who

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Yuval Waldman  
Diane Bruce  
Lenard Rivlin  
Fifth Name  
Deborah Wong  
Ann Labin

*Violin II*

Darryl Kubian  
Katherine Hannauer  
Fritz Krakowski  
Ming Yeh  
Eugene Seid Kroop  
Cecelia Hobbs Gardner

*Viola*

Veronica Salas  
Karen Ritscher  
Monica Gerard  
Juliet Haffner

*Cello*

Arthur Fiacco  
David Calhoun

*Bass*

John Feeney

*Oboe*

Henry Schuman

*Trumpet*

Wilmer Wise

*Trombone*

Hugh Eddy  
Richard Chamberlain

*Percussion*

Richard Fitz  
Ben Herman  
Diana Herold

*Keyboard*

Kenneth Bowen

*Organ*

Arthur Haas

## Lyrics

### Strict Songs

1.

Here is Holiness—Of the begonia leaf with innumerable crystalline cells.  
Here is Holiness—Of the Mountain's deer, and the unscented fawn.  
Here is Holiness—Of the begonia leaf, and deer, and the star Aldebaran,  
lighting endlessness.  
Here is Holiness—Of the bleached agate, wet with wave.

2.

Here is Nourishment—Of the swamp-rooted cattail.  
Here is Nourishment—Of the water-reed, and the redwing, singing  
enrapturedly.  
Here is Nourishment—Of the meteorite lining the sky.  
Here is Nourishment—Of the falling star, and the damp-darkened,  
crumbly soil.

3.

Here is Tenderness—Of the redwood tree, which is immortal.  
Here is Tenderness—Of the fantail goldfish trailing double tails.  
Here is Tenderness—Of the tree, the fish, and the moon Ganymede  
encircling third, the largest planet.  
Here is Tenderness—Of the tourmaline showing Flamingo light.

4.

Here is Splendor—Of the airplant Spanish moss asway in sun.  
Here is Splendor—Of the airplant, and the Cobra arching his head.  
Here is Splendor—Of the galaxy in Andromeda.  
Here is Splendor—Of the galaxy, and the turquoise cloudless heaven.

# Lyrics & Translations

## I Don't Want to Love

### Non voglio amare

(Madrigals, Book 9, 1651)

Non voglio amare  
per non penare,  
ch'amor seguendo  
di duol sen va  
l'alma struggendo  
di pene amare.  
Non vo'più amare,  
no, no, no, no.

Chi vive amando,  
s'è cieco amore?  
S'è cieco amore,  
come ch'egli è,  
il mio dolore  
non può mirare.  
Non vo'più amare,  
no, no, no, no.

Fuggir voglio  
quest'empio e rio  
s'amor è crudo,  
come ch'egli è,  
fanciullo ignudo,  
che mi può dare?  
Non vo' più amare,  
no, no, no, no.

*anon.*

## Ah che non si conviene

(Madrigals, Book 7, 1619)

Ah, che non si conviene  
romper la fede a chi la fe' mantiene.  
Il mio fermo voler è quell'istesso  
lontan da voi, ch'esservi suol  
appresso;  
né può cangiarlo morte,  
né mia malvagia sorte,  
ma ferma come a l'onda immobil  
scoglio  
e viver vostro e morir vostro i voglio.

*G.B. Guarini*

I wish not for love  
so as not to suffer;  
for the soul,  
subject to love,  
is engulfed in grief,  
consumed with bitter pain.  
I wish to love no more,  
no, no, no, no.

Who lives in love,  
if Love is blind?  
If Love is blind  
as he is,  
he cannot further wonder  
at my sorrow.  
I wish to love no more,  
no, no, no, no.

I wish to flee  
that wicked evil-doer;  
if Love, the naked boy,  
is as cruel  
as he is,  
what can he offer me?  
I wish to love no more,  
no, no, no, no.

It is not right  
to break faith with one who keeps  
faith.

My firm desire remains the same  
far from you as it does near you,  
nor can death change it,  
nor my unfortunate fate,  
but firm as a rock to the wave  
I wish to live and die yours.

# Lyrics & Translations

## Zefiro torna

(Scherzi Musicali,  
1632)

Zefiro torna e di soavi accenti  
l'aer fa grato e'il pié discioglie a  
l'onde  
e, mormorando tra le verdi fronde,  
fa danzar al bel suon su'l prato i fiori.

Zephyr returns and with his sweet  
breath  
freshens the air and ruffles the  
waters,  
and, murmuring through the green  
branches,  
makes the flowers in the field dance  
to his music.

Inghirlandato il crin Fillide e Clori  
note temprando lor care e gioconde;  
e da monti e da valli ime e profonde  
raddoppian l'armonia gli antri canori.

Phyllida and Cloris, garlands decking  
their hair, sound sweet and joyous  
notes;  
and sonorous caverns re-echo the  
harmony  
from high mountains and deep  
valleys.

Sorge più vaga in ciel l'aurora, e'l  
sole,  
sparge più luci d'or; più puro  
argento  
fregia di Teti il bel ceruleo manto.

Dawn rises more lovely in the  
heavens,  
and the sun spreads more golden  
rays;  
purer silver decks Thetis' fair  
cerulean mantle.

Sol io, per selle abbandonate e sole,  
l'ardor di due begli occhi e'il mio  
tormento,  
come vuol mia ventura, hor piango  
hor canto.

Only I, through desolate and lonely  
woods,  
as my fate decrees, now weep,  
now sing  
of the brightness of two lovely eyes  
and of my torment.

O. Rinuccini

## S'el vostro cor, madonna

(Madrigals, Book 7,  
1619)

S'el vostro cor, Madonna,  
Altrui pietoso tanto,  
Da quel suo degno  
Al mio non degno pianto  
Tal hor si rivolgesse  
E una stilla al mio languir ne dess,  
Forse nel mio dolore  
Vedria l'altrui perfidia  
E'l proprio errore;  
E voi seco direste:  
Ah, sapess'io  
Usar pietà come pietà desio!

If your heart, my lady,  
so merciful to others,  
in its goodness  
would at times incline itself  
to my unworthy weeping  
and a tear-drop bestow upon my  
grieving,  
perhaps in my pain  
I should see the malice of others  
and one's own erring;  
and you with it would say:  
Ah, that I might be moved  
to have mercy as mercy requires!

G.B. Guarini

**Eccomi pronta ai baci**  
(Madrigals, Book 7,  
1619)

Eccomi pronta ai baci;  
Baciami, Ergasto mio,  
Ma bacia in guisa  
Che dei denti mordaci  
Nota non resti nel mio volto incisa;  
Perché altri non m'additi e in essa  
poi  
Legga le mie vergogne e i baci tuoi.  
Ahi! tu mordi e non baci,  
Tu mi segnasti, ahi! ahi!  
Poss'io morir se più ti bacio mai.

*G.B. Marino*

Here I am, ready for kisses;  
kiss me, my Ergasto,  
but kiss in such a way  
that no trace of biting teeth  
may leave a scar to mark my face;  
so that others may not point to it  
and in it  
read my shame and your kisses.  
Ah! You bite and do not kiss,  
you leave a tell-tale sign, Ah! Ah!  
May I die if I never kiss you more.

**Lamento della ninfa**  
(Madrigals, Book 8,  
1638)

Non havea Febo ancora  
Recato al mondo il di  
Ch'una donzella fuora  
Del proprio albergo uscì.

Sul pallidetto volto  
Scorgesi il suo dolor.  
Spesso gli venia sciolto  
Un gran sospir dal cor.

Si calpestando fiori  
Errava hor qua, hor là,  
I suoi perduto amori  
Così piangendo va:

Amor, dicea, e'l ciel  
Mirando, il più fermò,  
Amor, dov'è la fè  
Che'l traditor giurò?

Fa che ritorni il mio  
Amor com' ei pur fu,  
O tu m'ancidi ch'io  
Non mi tormenti più.

Miserella, ah più no, no  
Tanto gel soffrir non può.

Phoebus had not yet given  
the day back to the world,  
when a damsel came out  
of her own house.

On her pale face  
her suffering  
was plainly to be observed,  
a deep sigh often rose from her heart.

Crushing the flowers underfoot,  
she strayed back and forth,  
bewailing her  
lost love.

Amor! she cried, and paused,  
looking up to heaven:  
Amor, where is the fidelity  
that the betrayer swore?

Send back my lover,  
as he once was;  
or kill me,  
so that I may no longer torment  
myself.

Ah, wretch! No, no further!  
She cannot bear so much coldness.

# Lyrics & Translations

## Lamento della ninfa

(continued)

Non vo' più che i sospiri  
Se non lontán da me,  
No, n o che i martiri  
Più non dirammi affè.

Perchè di lui mi struggo  
Tutt' orgoglioso sta,  
Che si, se'l fuggo  
Ancor mi pregherà.

Se ciglio ha più sereno  
Colui ch'el mio non è,  
Già non rinchiude in seno  
Amor sé bella fé.

Né mai sì dolci baci  
Da quella bocca havrai,  
ne più soaví, ah taci,  
Taci, che troppo il sai.

Sì tra sdegnosi pianti  
Spargea le voci al ciel.  
Così ne' cori amanti  
Mesce Amor fiamma e gel.

O. Rinuccini

No longer will I have  
these sighs - unless from afar -  
no, no, nor these torments  
speak to me.

If I torture myself for his sake  
he is unmoved,  
but if I flee from him,  
he will again bid me.

Even though he who is not mine  
has a pleasing smile,  
Amor has not endowed his heart  
with equal fidelity.

Never again will you receive such  
sweet kisses  
from that mouth,  
and none more tender—ah, say no  
more,  
say no more, you know it only too  
well.

As between angry tears  
the cries rise up to heaven,  
so in lover's hearts  
Amor mixes fire and ice.

## Soave libertate

(Madrigals, Book 7,  
1619)

Soave libertate,  
Già per sé lunga etate  
Mia cara compagnia,  
Chi da me ti disvia?  
O Dea desiata  
E da me tanto amata,  
Ove ne vai veloce?

Lasso, che ad alta voce  
Invan ti chiamo e piango.  
Tu fuggi ed io rimango  
Stretto in belle catene  
D'altr'amorose pene  
E d'altro bel desio.  
A Dio per sempre, a Dio.

G. Chiabrera

Sweet freedom,  
for so long a summer now  
my dear companion,  
who will deprive me of you?  
Beloved Goddess  
by me much loved,  
where are you fleeing so quickly?

Alas, aloud and in vain  
I call and implore you.  
You run away and I remain  
ensnared in beauteous chains  
of Love's pain  
and other allurements.  
Farewell for ever, farewell.

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