

CAL PERFORMANCES PRESENTS

Mark Morris Dance Group

Thursday through Saturday, September 22–24
Thursday through Saturday, September 29, 30, October 1
Zellerbach Hall

Craig Biesecker Joe Bowie Charlton Boyd Amber Darragh Rita Donahue Lorena Egan*
Marjorie Folkman Lauren Grant John Heginbotham
David Leventhal Bradon McDonald Gregory Nuber Maile Okamura June Omura Noah Vinson
Julie Worden Michelle Yard

Artistic Director
Mark Morris

Executive Director
Nancy Umanoff

MMDG Music Ensemble Members of the Berkeley Symphony Orchestra American Bach Soloists

*apprentice

Altria Group, Inc. is the Premiere Sponsor of the Mark Morris Dance Group's 25th Anniversary Season.

MetLife Foundation is the official sponsor of the Mark Morris Dance Group's 25th Anniversary National Tour.

Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, MetLife Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation and Target.

The Mark Morris Dance Group New Works Fund is supported by The Howard Gilman Foundation, The Andrew W. Mellon Foundation, and The Gladys Krieble Delmas Foundation.

The Mark Morris Dance Group's education and performance activities are supported by Independence Community 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.

*This presentation is made possible, in part, by Bank of America.
Additional support is provided by an award from the National Endowment for the Arts.
Cal Performances thanks our Centennial Season Sponsor, Wells Fargo.*

CAL PERFORMANCES PRESENTS

Mark Morris Dance Group

Choreography by Mark Morris



Somebody's Coming To See Me Tonight

Photo by Dan Rest

Program A

Thursday through Saturday, September 22–24, 8 pm

Somebody's Coming To See Me Tonight
Candleflowerdance (world premiere)

INTERMISSION

Rhymes With Silver



Four Saints in Three Acts

Photo by Bill Cooper

Program B

Thursday through Saturday, September 29, 30 and October 1, 8 pm

Cargo
All Fours

INTERMISSION

Four Saints in Three Acts

PROGRAM A (SEPT. 22–24)

Somebody's Coming to See Me Tonight

Music: Stephen Foster (“The Hour for Thee and Me,” “Beautiful Dreamer,” “Gentle Annie,”
“Soirée Polka,” “Somebody’s Coming To See Me Tonight,” “Linger In Blissful Repose,”
“Wilt Thou Be Gone, Love?,” “Katy Bell,” “Come Where My Love Lies Dreaming”)

Costumes: Susan Ruddle

Lighting: Michael Chybowski

Eileen Clark, *soprano*; Jesse Blumberg, *baritone*; Jonathan Gandelsman, *violin*; Wolfram Koessel, *cello*;
Tod Brody, *flute*; Steven Beck, *piano*

American Bach Soloists, *chorus*

Craig Biesecker, Joe Bowie, Amber Darragh, Lauren Grant, John Heginbotham, David Leventhal,
Bradon McDonald, Maile Okamura, June Omura

Premiere: June 6, 1995 — Emerson Majestic, Boston, Massachusetts

PAUSE

Candleflowerdance

(World Premiere)

Music: Igor Stravinsky (Serenade in A Major)

Costumes: Katherine McDowell

Lighting: Nicole Pearce

Steven Beck, *piano*

Craig Biesecker, Charlton Boyd, Rita Donahue, Lauren Grant,
Bradon McDonald, Julie Worden

For Susan Sontag

Commissioned in part by Cal Performances

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INTERMISSION

PROGRAM A (SEPT. 22–24)

Rhymes With Silver

Music: Lou Harrison (Prelude, Allegro, Scherzo, Ductia, Gigue and Musette, Chromatic Rhapsody, Romantic Waltz, Fox Trot, Threnody, In Honor of Prince Kantemir, 5-Tone Kit, Round Dance) (commissioned score, 1997)

Set Design: Howard Hodgkin

Costumes: Martin Pakledinaz

Lighting: Michael Chybowski

Jonathan Gandelsman, *violin*; Jessica Troy, *viola*; Wolfram Koessel, *cello*;
Steven Beck, *piano*; William Winant, *percussion*

Craig Biesecker, Joe Bowie, Charlton Boyd, Amber Darragh, Rita Donahue, Lorena Egan, Marjorie Folkman, Lauren Grant, John Heginbotham, David Leventhal, Bradon McDonald, Gregory Nuber, Maile Okamura, June Omura, Julie Worden, Michelle Yard

Commissioned in part by Cal Performances

Premiere: March 6, 1997 — Cal Performances, Zellerbach Hall, Berkeley, California



Rhymes With Silver

Photo by Ken Friedman

PROGRAM B (SEPT. 29, 30; OCT. 1)

Cargo

Music: Darius Milhaud (*La Création du monde*, Opus 58)

Costumes: Katherine McDowell

Lighting: Nicole Pearce

Members of the Berkeley Symphony Orchestra
Robert Cole, Guest Conductor

Craig Biesecker, Rita Donahue, Lauren Grant,
John Heginbotham, David Leventhal, Bradon McDonald,
Maile Okamura, Julie Worden, Michelle Yard

Commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra, James Levine, Music Director, through the generous support of Michael and Sally Gordon and the Florence Gould Foundation

Premiere: June 26, 2005 — Tanglewood Music Festival, Seiji Ozawa Hall, Lenox, Massachusetts

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PAUSE

All Fours

Music: Béla Bartók (String Quartet No. 4)

Costumes: Martin Pakledinaz

Lighting: Nicole Pearce

Marc Rovetti, *violin*; Jennifer Curtis, *violin*;
Jessica Troy, *viola*; Wolfram Koessel, *cello*

I. Allegro

Joe Bowie, Charlton Boyd, Amber Darragh, Rita Donahue,
David Leventhal, Maile Okamura, June Omura, Noah Vinson

II. Prestissimo, con sordino

Craig Biesecker, Bradon McDonald

III. Non troppo lento

Craig Biesecker, Marjorie Folkman, Bradon McDonald, Julie Worden

IV. Allegretto pizzicato

Marjorie Folkman, Julie Worden

V. Allegro molto

Joe Bowie, Charlton Boyd, Amber Darragh, Rita Donahue,
David Leventhal, Maile Okamura, June Omura, Noah Vinson

Commissioned in part by Cal Performances

Premiere: September 12, 2003 – Cal Performances, Zellerbach Hall, Berkeley, California

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for Editions Max Eschig, a BMG Editions Company, publisher and copyright owner.

INTERMISSION

PROGRAM B (SEPT. 29, 30; OCT. 1)

Four Saints in Three Acts

Music: Virgil Thomson

Libretto: Gertrude Stein

Set Design: Maira Kalman

Costumes: Elizabeth Kurtzman

Lighting: Michael Chybowski

Members of the Berkeley Symphony Orchestra
Robert Cole, Guest Conductor

American Bach Soloists

Jeffrey Thomas, *conductor*

Singers

St Teresa I	Shawnette Sulker
St Teresa II	Jennifer Lane
St Settlement	Christa Pfeiffer
St Ignatius	William Sharp
St Chavez	Wesley Rogers
St Stephen	Wesley Rogers
St Plan	Jeffrey Fields
Commère	Elsbeth Franks
Compère	David Allen Newman

Dancers

St Teresa	Michelle Yard
St Ignatius	John Heginbotham

Assorted Saints

Joe Bowie, Charlton Boyd, Amber Darragh, Lorena Egan, Marjorie Folkman, Lauren Grant,
David Leventhal, Bradon McDonald, Gregory Nuber, June Omura, Noah Vinson, Julie Worden

Four Saints in Three Acts was made possible, in part, with public funds from the National Endowment for the Arts.
Additional support was provided by the Virgil Thomson Foundation.

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

ABOUT THE ARTISTS



Marc Royer

Mark Morris was born on August 29, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created over 100 works for the company. From 1988–1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created five works for the San Francisco Ballet since 1994 and received commissions from such companies as American Ballet Theatre, Boston Ballet, and the Paris Opera Ballet. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, English National Ballet, and the Royal Ballet, Covent Garden. He has worked extensively in opera, directing and choreographing productions for the New York City Opera, English National Opera, and the Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received honorary doctorates from The Boston Conservatory of Music, The Juilliard School, Long Island University, Pratt Institute, Bowdoin College, and George Mason University, and is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.

Mark Morris Dance Group (MMDG), now celebrating its 25th Anniversary, was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the U.S. and in Europe, and in 1986 it made its first national television program for the PBS series, *Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies. It has maintained and strengthened its ties to several cities around the

world, most notably Berkeley, CA, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* each December. It appears regularly in Boston, MA; Fairfax, VA; Seattle, WA; Urbana, IL; and at the Jacob's Pillow Dance Festival in Becket, MA. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance. Cellist Yo-Yo Ma has frequently collaborated with the Dance Group; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs* and the 2002 dance *Kolam*, created for The Silk Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the U.K.'s *South Bank Show*. In fall 2001, the Dance Group opened the Mark Morris Dance Center in Brooklyn, New York, housing rehearsal space for the dance community, outreach programs for children, and a school offering dance classes.

MMDG Music Ensemble was formed in 1996 and since that time has joined the Mark Morris Dance Group on tour throughout the U.S., U.K., Australia and Japan. The Ensemble's repertory ranges from 17th-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. In addition, the Ensemble presents concerts at the Mark Morris Dance Center in Brooklyn and other venues, and participates in the Mark Morris Dance, Music, and Literacy program in the New York City public school system. The Ensemble is under the direction of Wolfram Koessel.

Robert Cole (*guest conductor*) has served as associate conductor of the Buffalo Philharmonic Orchestra and is currently the principal guest conductor of the Perm (Russia) Opera & Ballet Theater. He is the director of Cal Performances.

Berkeley Symphony Orchestra reflects the daring and diversity of its community by programming premieres of new music alongside classic works interpreted through a 21st century lens. Under the baton of Music Director Kent Nagano, the orchestra has presented US and world premieres at an impressive pace and has been recognized with an ASCAP Award for Adventurous Programming of Contemporary Music in four out of the past five years. During

ABOUT THE ARTISTS

the 2005–06 season, the orchestra gives the premiere of Kurt Rohde and Amanda Moody's *Bitter Harvest*, an American farmer's oratorio, while underscoring its commitment to the classic repertoire with the complete cycle of Robert Schumann symphonies. For more information on the Berkeley Symphony's current season, please visit www.berkeleysymphony.org, or call 510-841-2800.

Jeffrey Thomas (*conductor*) is Artistic and Music Director of the American Bach Soloists, with whom he has directed and conducted recordings of more than 25 cantatas, the Mass in B Minor, motets, chamber music, and many other works. He has appeared with the Baltimore, Berkeley, Boston, Detroit, Houston and San Francisco symphony orchestras; virtually every American Baroque orchestra; with the Vienna Symphony and the New Japan Philharmonic; and in Austria, England, Italy, Germany, Japan and Mexico. Cited by the *Wall Street Journal* as "a superstar among oratorio tenors," Mr. Thomas's extensive discography of vocal music includes dozens of recordings of major works for Decca, EMI, Erato, Koch International Classics, Denon, and others. Educated at the Oberlin Conservatory of Music, Manhattan School of Music, and the Juilliard School of Music, with further studies in English literature at Cambridge University, he is now professor of music (Barbara K. Jackson Chair in Choral Conducting) and director of choral ensembles in the Department of Music at UC Davis. In 2001 he was designated a UC Davis Chancellor's Fellow.

American Bach Soloists. Named "the best American specialists in early music" by *The Washington Post*, the American Bach Soloists were founded in 1989 by music director Jeffrey Thomas and organist Jonathan Dimmock with the mission of introducing contemporary audiences to the cantatas of Johann Sebastian Bach through historically informed performances. Under the leadership of Music Director Jeffrey Thomas the ensemble has achieved its vision of assembling the world's finest vocalists and period-instrument performers to bring this brilliant music to life. The American Bach Soloists are recipients of major grants from the Colburn Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, The William and Flora Hewlett Foundation, the Marin Community Foundation, the Wallis Foundation, The William E. and Aenid R. Weisgerber Foundation, and the California Arts Council. In addition to live performances, the American Bach

Soloists have a discography containing eleven discs on the Koch International Classics label. The ensemble's critically acclaimed disc of Bach's Mass in B Minor has been called a benchmark recording by *The Washington Post*.

Steven Beck (piano) was born in 1978 and is a graduate of the Juilliard School, where his teachers were Seymour Lipkin and Peter Serkin. He made his debut with the National Symphony Orchestra and toured Japan as soloist with the New York Symphonic Ensemble. Other orchestras with which he has appeared include the New Juilliard Ensemble (under David Robertson), Sequitur, and the Virginia Symphony. Beck has performed as soloist and chamber musician at the Kennedy Center, Alice Tully Hall, Merkin Hall, Miller Theater, Steinway Hall, and Tonic, as well as on WNYC; summer appearances include the Aspen Music Festival, Lincoln Center Out of Doors, and the Woodstock Mozart Festival. He is an Artist Presenter and frequent performer at Bargemusic. He has worked with Elliott Carter, Henri Dutilleux and George Perle, and has appeared with ensembles such as Speculum Musicae, Sospeso, Friends and Enemies of New Music, and Counterinduction, and is also a member of the notorious Knights of the Many-Sided Table. His recordings are on the Albany, Monument, and Annemarie Classics labels. He has played with the MMDG Music Ensemble since 2004.



Rosette O'Connor

Craig Biesecker, from Waynesboro, PA, received a B.S. in Music Education from West Chester University of PA. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman, and worked with choreographers Tim and Lina Early. In New York City, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy and Gerald Casel. Biesecker joined the Mark Morris Dance Group in 2003.

Jesse Blumberg (baritone) recently returned from his second season at Glimmerglass Opera, where he performed the role of the Hotel Waiter in Britten's *Death in Venice*. Equally at home on opera and concert stages, he has been recognized in several vocal competitions, including the Metropolitan Opera National Council Auditions and the International Johannes Brahms Competition. In addition to his debut with MMDG this season,

ABOUT THE ARTISTS

Blumberg also joins the artist roster of the Marilyn Horne Foundation, which will present him on its *On Wings of Song* series. He will give additional recitals in New York City and Washington, D.C.



Rosalie O'Connor

Joe Bowie, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson and Ulysses Dove, and danced with The Paul Taylor

Dance Company for two years before going to Belgium to work with Mark Morris in 1989.



Rosalie O'Connor

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, and appears in the Jose Limón Technique

Video, Volume 1, and other music videos. He first performed with the MMDG in 1989 and became a company member in 1994.

Tod Brody (flute) is in the forefront of contemporary music activity in northern California as principal flutist with the San Francisco Contemporary Music Players, Earplay, and the Empyrean Ensemble. He has performed numerous world premieres, and has recorded extensively. His varied musical life also includes teaching flute and chamber music at the University of California, Davis, and playing principal flute for the San Francisco Chamber Orchestra, the Sacramento Opera, and the California Musical Theater. He also appears frequently in the San Francisco Opera and San Francisco Ballet orchestras, as well as other chamber and orchestral settings throughout the region. In addition to his work as a performer and teacher, Brody serves composers and new music as executive director of the San Francisco Bay Area Chapter of the American Composers Forum, which is dedicated to supporting composers' careers through a variety of educational, residency, and granting programs.

Eileen Clark (soprano) has sung with the MMDG Music Ensemble since 1997 in works of Monteverdi, Purcell, Bach, Brahms, and old Broadway. She has sung Queen of the Night

(*The Magic Flute*) and Naiad (*Ariadne auf Naxos*) with Syracuse Opera, Adina (*Elixir of Love*) with Commonwealth Opera and the baroque dance role Galatea (*Pygmalion*) with Concert Royal. Eileen has also enjoyed singing for the dancers of the Limón Dance Company, Anita Feldman Tap, Toby Twining Music and at Kaatsbaan and Jacob's Pillow. This year Eileen is a winner of a JPF record award for her CD *Lemons Descending* with cellist Matt Haimovitz (Oxingale records).

Jennifer Curtis (violin) a recent graduate of the Juilliard School, gives her New York debut at Carnegie Hall's Weil Recital Hall next May 6th, 2006. Curtis recently performed Dutilleux's violin concerto *L'arbre des songes* in Alice Tully Hall with the Juilliard Orchestra. Last fall the New York Times recognized Curtis's "fine solos" from her performance as concert master of the Juilliard Orchestra for Mahler's Symphony No. 9 in Avery Fisher Hall. Curtis is also a composer and her music has been performed throughout the US, Central America and Europe. Her recent endeavor, Tres Americas Project, began with a tour in Panama, where Curtis performed several of her own works for violin, mandolin, guitar and vocals. In 2000-2001 Curtis was the percussionist for Strong Current Dance Company in San Francisco, California. This is Curtis's first season with the MMDG Music Ensemble.



Rosalie O'Connor

Amber Darragh began her dance training with Nancy Mittleman in Newport, Oregon. She received her B.F.A. from the Juilliard School in 1999 and went on to dance with the Limón Dance Company for two years. A recipient of the 2001 Princess Grace Award, Darragh

has presented her own choreography in various venues, including Alice Tully Hall and the Joyce Soho. Darragh joined the MMDG in 2001.



Rosalie O'Connor

Rita Donahue was born and raised in Fairfax, Virginia. She graduated with honors with a B.F.A. in dance and a B.A. in English from George Mason University in 2002 and joined bopi's black sheep, dances by Kraig Patterson. She began working with MMDG in

2003.

ABOUT THE ARTISTS



Lorena Egan began her training at the Phoenix School of Ballet in Arizona. She received her BFA from the Juilliard School in 1998. Egan joined the Pascal Rioult Dance Theater in 1999 and was an integral part of the company for five years before joining

MMDG as an apprentice in February 2005. She is very excited and honored to be working with MMDG.

Jeffrey Fields (*St. Plan*) has performed regularly throughout California as a concert soloist since moving to the Bay Area in 1999. In 1998, he was selected as an Adams Fellow at the Carmel Bach Festival and has had numerous solo appearances there since. He also sings regularly with Philharmonia Baroque Orchestra and American Bach Soloists. Fields taught voice and singers' diction classes at the University of Iowa with Albert Gammon and John van Cura, and was an artist fellow for three seasons at the Bach Aria Festival, Stony Brook, New York. His wide repertoire includes Marcello in Puccini's *La Boheme*, Papageno in Mozart's *Die Zauberflöte*, and Herod in Massenet's *Herodiade*, as well as a broad spectrum of concert works, oratorios and art song.



Marjorie Folkman began dancing for Mark Morris in 1996. She graduated summa cum laude from Barnard College and has attended Columbia University's Graduate Program in American Studies. She has danced with Amy

Spencer and Richard Colton, Kraig Patterson, Neta Pulvermacher, Sally Hess, Ellen Cornfield, the Repertory Understudy Group for the Merce Cunningham Dance Company, and Sara Rudner.

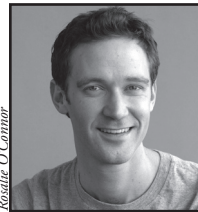
Elsbeth Franks (*Commère*) performs a wide array of operatic and concert roles throughout the mezzo, alto and soprano repertoires. She made her New York debut with the Mark Morris Dance Group as Commère, a role she is delighted to reprise. Named a "Virginia Best Adams Fellow" at the Carmel Bach Festival for 2002 and 2003, Franks returned there this summer as featured soprano soloist. She made her European debut in 2004 in Haydn's *Harmoniemesse* in Munich, Prague, Budapest and Vienna.

Jonathan Gandelsman (violin) most recently played with Yo-Yo Ma and the Silk Road Ensemble at the Smithsonian Folk Life Festival in Washington D.C., and has toured with the ensemble to the West Coast and Toronto. Other chamber music collaborations have included performances with Lynn Harrell, Nigel Kennedy, James Levine, Franz Helmerson, Sylvia Marcovici, Pavel Vernikov, Sergey Babayan, Gilbert Kalisch, Daniel Gortler, and his father Yuri Gandelsman, violist of the Fine Arts Quartet. A recording with Nigel Kennedy on EMI of works by Bach and Bartók was released in January 2003. Since 1990, Gandelsman has been a student of Maya Glezarova, and in 1999 graduated from the Curtis Institute of Music.



Rosalite O'Connor

Lauren Grant was born in Highland Park, Illinois, and began dancing at age three. She continued training, primarily in classical ballet, through high school. At New York University's Tisch School of the Arts, Grant received her modern dance training and graduated with a B.F.A. She joined MMDG in 1998.



Rosalite O'Connor

John Heginbotham is from Anchorage, Alaska, and graduated from the Juilliard School in 1993. He has performed with Susan Marshall and Company, John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance

Theater. Heginbotham's choreography is featured in the performances and "Emerge" music video of recording artists Fischerspooner. He joined MMDG in 1998.

Wolfram Koessel (cello) made his critically acclaimed debut at Weill Recital Hall at Carnegie Hall in 1994; since then he has performed as soloist and chamber musician in concert halls throughout the world. Based in New York City, Koessel appears with a wide range of ensembles and chamber music groups, most notably the Orpheus Chamber Orchestra and the Jupiter Symphony. As a soloist, Koessel has performed the standard as well as unusual cello concerto repertoire with the Jupiter Symphony, the New York Metamorphoses Orchestra, which he co-founded in 1994, the Mannes Orchestra and the Symphony Orchestras of Cordoba, Mendoza, Costa Rica and Stuttgart. A

ABOUT THE ARTISTS

multifaceted musician, Koessel is on the faculty of the New York Youth Symphony Chamber Music Program and is the music director of “Sundays on the Island” (a chamber music series on New York’s City Island). He served until recently as cellist with the award-winning Meridian String Quartet. His performance of Tchaikovsky’s *Variations on a Rococo Theme* was featured on WQXR’s “Young Artists Showcase.” Upon completion of his master’s degree at the Mannes College of Music, he was the recipient of the George and Elizabeth Gregory Award for Excellence in Performance. He has played with the MMDG Music Ensemble since 2000 and was named its Music Director in 2004.

Jennifer Lane (*St. Teresa II*) is recognized internationally for her stunning interpretations of repertoire ranging from the early baroque to that of today’s composers. She has appeared at festivals worldwide, with conductors Michael Tilson-Thomas, Mstislav Rostropovich, William Christie, Nicholas McGegan, Jeffrey Thomas, Andrew Parrott, Marc Minkowski, Helmut Rilling, and Robert Shaw, among others. In September 1996 she joined the faculty of music at Stanford University, where she has produced and directed several operatic productions, including a period-style production of *Dido and Aeneas*.



Rosalie O'Connor

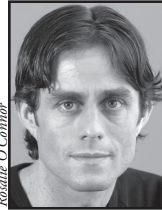
David Leventhal, raised in Newton, MA, has danced with MMDG since 1997. Previously, he worked with José Mateo’s Ballet Theatre and the companies of Marcus Schulkind, Amy Spencer/Richard Colton, Ben Munisteri, and Zvi Gotheiner. He graduated from Brown University in 1995 with honors in English Literature.



Rosalie O'Connor

Bradon McDonald received his B.F.A. from the Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. McDonald joined MMDG in 2000.

David Allen Newman (*Compère*) is highly regarded for his work in opera, oratorio and chamber music. Noted for the clarity and warmth of his voice and his expressive musicality, he appears regularly with North America’s leading early music ensembles. Last season included Bach’s Mass in B Minor with The Bach Choir of Bethlehem and *St. Matthew Passion* with The Bach Society of St. Louis, among others. Newman lives in Northern California with his wife and daughter and teaches voice at UC Davis.



Rosalie O'Connor

Gregory Nuber began working with MMDG in 1998 and became a company member in 2001. He was a member of Pascal Rioult Dance Theatre for three years, has appeared as a guest artist with New York City Opera, Cleveland Opera and Tennessee Repertory Theatre, and has worked with numerous New York-based choreographers. Nuber is a graduate of Arizona State University, where he studied acting and dance.



Rosalie O'Connor

Maile Okamura was born and raised in San Diego, CA. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then she has had the pleasure of dancing with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Okamura began working with MMDG in 1998 and became a company member in 2001.



June Omura spent her first six years in New York City, then grew up in Birmingham, AL. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English, and has been dancing for Mark Morris since 1988. She is the proud mother of twin girls, born in July 2003, and is indebted to her husband, her family and MMDG for their love and support.

Christa Pfeiffer (*St. Settlement*) has an active career in oratorio, opera and recital. Appearances include performances with American Bach Soloists, Berkeley Symphony Orchestra, Oakland

ABOUT THE ARTISTS

Symphony Chorus, Jubilate Orchestra, Palo Alto Chamber Orchestra, Albany Consort, and others. Pfeiffer received a bachelor's degree in vocal performance from Eastman School of Music where she worked with Paul O'Dette and Christel Thielmann. She released her first CD entitled *Hush: Lullabies from around the World* in the summer of 2003.

Wesley Rogers (*St. Stephen and St. Chavez*) divides his busy singing career between opera and oratorio. Recent concert engagements have included performances of Mendelssohn's *Elijah*, Handel's *Messiah*, Bach's *Magnificat*, and Haydn's *Creation*, among others. In March 2003 he performed the role of Damon in Handel's *Acis and Galatea* with Santa Fe Pro Musica. He recently completed his Master of Music degree at the University of Washington.

Marc Rovetti (violin) recently appeared with the Sacramento Philharmonic in addition to performing at the Kennedy Center and the Tenri Cultural Institute at New York University (NYU). Rovetti is a member of the International Contemporary Ensemble (ICE) and the Rothko String Quartet, winner of Third Prize at the Fischhoff National Chamber Music Competition of 2004. He has attended the Tanglewood Music Center for the past four summers, most recently as a member of the New Fromm Players, the resident contemporary ensemble. Rovetti's 2003 performance of Augusta Read Thomas's violin concerto "Spirit Musings" was included on a CD celebrating the tenth anniversary of Seiji Ozawa Hall. Rovetti recently completed an Advanced Certificate from NYU as a student of Pamela Frank, and as a recipient of the Alberto Vilar Global Fellowship in the Performing Arts. Rovetti has also attended the Juilliard School, where he received both his Bachelor and Master of Music degrees as a student of Ronald Copes in addition to receiving chamber music coachings from the Juilliard String Quartet. At Juilliard, Rovetti served as concertmaster of the Juilliard Orchestra numerous times under Sir Roger Norrington, David Atherton and Julius Rudel. This is his first season performing with MMDG as a member of the MMDG Music Ensemble.

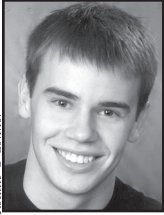
William Sharp (*St. Ignatius*) is a consummate artist possessing the rare combination of vocal beauty, sensitivity and charisma. Praised by *The New York Times* as a "sensitive and subtle singer" who is able to evoke "the special character of every song that he sings," Sharp has earned a

reputation as a singer of great versatility and continues to garner critical acclaim for his work in concerts, recitals, operas and recordings. In recent seasons he has performed with the New York Philharmonic, St. Louis Symphony, San Francisco Symphony, and others. He is a frequent participant in Lincoln Center's Mostly Mozart Festival, Aspen Music Festival, Colorado Music Festival and the Marlboro Music Festival. Recent recordings include J.S. Bach solo cantatas with the American Bach Soloists (Koch), and a collaboration with soprano Judith Kaye and pianist Steven Blier on Gershwin's *Songs and Duets*.

Shawnette Sulker (*St. Teresa I*) has been described by the *San Francisco Chronicle* as a singer "...displaying a bright, superbly controlled soprano with perfectly placed coloratura." This native of Guyana previously appeared with the American Bach Soloists singing Bach's cantata *Non sa che sia dolore*. Sulker's operatic résumé includes two roles sung in San Francisco Opera productions of *The Mother of Us All* and *Louise*. Film credits for the young soprano consist of a soundtrack performance for the movie *Mimic* and an on-camera operatic appearance for the forthcoming feature film *Jackson* directed by J. F. Lawton. Sulker's upcoming engagements include performing the Princess in *Many Moons*, and Susanna, both with Cinnabar Opera.

Jessica Troy (viola) has played for MMDG since 1998. A native New Yorker, she holds degrees from Amherst College, the State University of New York at Stony Brook, and the Musikhochschule in Luebeck, Germany, where her major teachers were Philipp Naegele, Caroline Levine, and Barbara Westphal. She has been a participant at many chamber music festivals, including Marlboro and Prussia Cove, performing with Felix Galimir, Nobuko Imai, Isidore Cohen, Siegfried Palm, Ida Levin and James Tocco, among others. She has had the opportunity to work with many composers on their own works, including Roger Reynolds, Jacob Druckman, Oliver Knussen and György Kurtág; her performance of music by the latter can be heard on a recent Bridge CD celebrating the 50th Anniversary of the Marlboro Music Festival. A member of the Brooklyn Philharmonic, she is also an active chamber musician, including performances with Sequitor, Jupiter Symphony Chamber Players, and the Eberli Ensemble, as well as with the Acacia, Maia, and Meridian String Quartets.

ABOUT THE ARTISTS



Rosalie O'Connor

Noah Vinson received his B.A. in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert and Brian Jeffrey. In New York he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He has been working with MMDG

since 2002 and became a company member in 2004.

William Winant (percussion) has recorded and toured extensively with such noted artists as John Zorn, Sonic Youth and the Merce Cunningham Dance Company. Since 1995 he has been the percussionist with the avant-garde rock band Mr. Bungle, and has performed throughout the world with the group, whose recordings can be heard on Warner Brothers Records and Tapes.



Rosalie O'Connor

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



Rosalie O'Connor

Michelle Yard was born in Brooklyn, NY. She began her professional dance training at the New York City High School of the Performing Arts, and upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a

scholarship student at the Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she graduated with a B.F.A. Yard began dancing with MMDG in 1997. Mom, thank you.

MARK MORRIS DANCE GROUP STAFF

Production

Johan Henckens, *technical director*
Matthew Eggleton, *production manager*
Wolfram Koessel, *music director*
Nicole Pearce, *lighting supervisor*
Katherine McDowell, *wardrobe supervisor*

Jim Abdou, *sound supervisor*

Operations

Aaron Mattocks, *company manager*
Karyn La Scala, *studio manager*
Kathleen Cannucci, *administrative assistant*
Adrienne Bryant, *management assistant*
José Suarez, *facility manager*
David Baez, *maintenance*
Jay Selinger, *office assistant*

Education

Eva Nichols, *director of education*
Diane Ogunusi, *school administrator*
Marc Castelli, *administrative assistant*

Development/Marketing

Lauren Cherubini, *director of development*
Alex Pacheco, *special projects manager*
Jenna Parks, *development associate*
Laura Wall, *marketing manager*
Chelsea Dunlap and Richard Schnorr, *interns*

Finance

Elizabeth Fox, *director of finance*
Liz Bloomfield, *finance assistant*

Michael Mushalla (Double M Arts & Events), *booking representation*

William Murray (Better Attitude, Inc.), *media and general consultation services*

Mark Selinger (McDermott, Will & Emery), *legal counsel*

Kathryn Lundquist, CPA, *accountant*

David S. Weiss, M.D. (NYU-HJD Department of Orthopaedic Surgery), *orthopaedist*

Thanks to Maxine Morris.

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

For information contact:
Mark Morris Dance Group
3 Lafayette Avenue
Brooklyn, NY 11217-1415
Tel: (718) 624-8400; Fax: (718) 624-8900
info@mmdg.org; www.mmdg.org

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THE PLAYERS AND THEIR INSTRUMENTS

Berkeley Symphony Orchestra Kent Nagano, *music director*

Violin I

Katherine Kyme
Anthony Martin
Eugene Chukhlov
Virginia Baker
Larisa Kopylovsky

Violin II

Lisa Weiss
David Cheng
Candace Sanderson
Emanuela Nikiforova
Alice Kennelly

Viola

MMDG Ensemble violist
Kurt Rohde

Cello

MMDG Ensemble cellist

Bass

Michel Taddei

Flute

Emma Moon
Janet Maestre

Piccolo

Emma Moon

Oboe

Bennie Cottone

English horn

Bennie Cottone

Clarinet

Diana Dorman
Marilyn Martella

Alto Saxophone

James Dukey

Bassoon

Carla Wilson

French horn

Stuart Gronningen
Richard Reynolds

Trumpet

Catherine Murtagh
Owen Miyoshi

Trombone

Kurt Patzner

Timpani

Kevin Neuhoff

Percussion

Victor Avdienko
Kevin Neuhoff

Accordion

Henri Descharme

Harmonium

Michael Touchi

Piano

Michael Touchi

Diana Dorman

Personnel Manager

Alice Kennelly

Librarian

CHORUS ROSTER

American Bach Soloists

Jeffrey Thomas, Director

Matthew Edwards, Rehearsal Accompanist

Soprano

Tonia D'Amelio
Christine Earl
Elisabeth Engan
Andrea Fullington
Allison Z. Lloyd
Jennifer Elaine Young

Alto

Jesse Antin
Naomi Braun
Elisabeth Elliassen
Linda Liebschutz
Amelia Triest
Delia Voitoff-Bauman

Tenor

Edward Betts
Kevin Gibbs
Corey Head
Andrew Morgan
Mark Mueller
Sam Smith

Bass

John Kendall Bailey
Thomas Hart
Boyd Jarrell
Raymond Martinez
James Nicholas Monios
Jeffrey Fields

LIBRETTO

Four Saints in Three Acts

Music: Virgil Thomson

Libretto: Gertrude Stein

PROLOGUE

CHORUS I

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

SAINT STEPHEN

In narrative prepare for saints.

SAINT SETTLEMENT

Prepare for saints.

SAINT PLAN

Two saints.

SAINT SARAH

Four saints.

SAINT SETTLEMENT

Two saints prepare for saints it
two saints prepare for saints in
prepare for saints.

SAINT STEPHEN

A narrative of prepare for saints
in narrative prepare for saints.

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

SAINT PLAN

At least.

SAINT STEPHEN

In finally.

SAINT PLAN

Very well if not to have and
miner.

SAINT STEPHEN

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

CHORUS I

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

COMMÈRE

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

COMPÈRE

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

CHORUS I

Any one to tease a saint
seriously.

ACT I

COMMÈRE

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

CHORUS II

If to stay to if to stay if having
to stay to if having to stay if to
cry to stay if to cry stay to cry
to stay.

CHORUS I

Saint Teresa half in and half out
of doors.

COMMÈRE

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

CHORUS I

Saint Ignatius silent motive not

hidden.

COMMÈRE

Saint Teresa silent.

CHORUS II

They were never beset.

CHORUS I

Come one come one.

COMMÈRE

No saint to remember to
remember.

CHORUS II

No saint to remember.

CHORUS I

Saint Teresa knowing young
and told.

SAINT SETTLEMENT

If it were possible to kill five
thousand chinamen by pressing
a button would it be done.

COMMÈRE

Saint Teresa not interested.

COMPÈRE

Repeat First Act.

COMMÈRE

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

SAINT TERESA I

Not April fool's day a pleasure.

CHORUS I

Saint Teresa seated.

SAINT TERESA I

Not April fool's day a pleasure.

CHORUS I

Saint Teresa seated.

SAINT TERESA I

April fool's day April fool's day

as not as pleasure as April fool's day not a pleasure.

CHORUS I

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

SAINT TERESA I

There are a great many persons and places near together.

COMPÈRE

Saint Teresa not seated at once.

SAINT TERESA I

There are a great many places and persons near together.

COMPÈRE

Saint Teresa once seated.

SAINT TERESA I

There are a great many places and persons near together.

COMPÈRE

Saint Teresa seated and not surrounded.

SAINT TERESA I

There are a great many persons and places near together.

CHORUS I

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

SAINT TERESA I

There are a great many persons and places close together.

CHORUS I

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

COMPÈRE

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

SAINT TERESA I and II

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

SAINT STEPHEN

The garden inside and outside of the wall.

CHORUS I

Saint Teresa about to be.

SAINT STEPHEN

The garden inside and outside outside and inside of the wall.

COMPÈRE

Nobody visits more than they do visits them.

COMMÈRE

Saint Teresa.

SAINT TERESA I

Nobody visits more than they do visits them Saint Teresa.

CHORUS I

As loud as that as allowed as that.

SAINT TERESA I

Nobody visits more than they do visits them.

COMPÈRE

Who settles a private life.

ALL

Saint Teresa.

CHORUS I, II

Who settles a private life.

COMPÈRE

Saint Teresa.

CHORUS I, II

Who settles a private life.

COMPÈRE

Saint Teresa.

CHORUS I

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

COMPÈRE

Introducing Saint Ignatius

SAINT IGNATIUS

Left to be.

COMMÈRE

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

CHORUS I and II

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

CHORUS I

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

COMMÈRE

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

SAINT TERESA I

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

COMPÈRE AND

COMMÈRE

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

SAINT TERESA II

As land beside a house to be to this this which theirs beneath Saint Teresa.

CHORUS I, II

Saint Teresa saints make sugar with a flavor. In different ways when it is practicable.

SAINT TERESA I

Could she know that that he was not not to be to be very to be dead not dead.

CHORUS I, II and

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

CHORUS II

Not this not in this not with this.

COMPÈRE

Saint Teresa as a young girl being widowed.

COMMÈRE

Can she sing.

SAINT TERESA I

Leave later gaily the troubadour plays his guitar.

SAINT STEPHEN

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

SAINT TERESA I

Can women have wishes.

COMPÈRE

Scene Two.

CHORUS I

Scene three.
Could all four saints not only be in brief.

COMMÈRE

Contumely.

COMPÈRE

Saint Teresa advancing.

SAINT TERESA I

In this way as movement. In having been in.

CHORUS I

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

SAINT TERESA I

Saint Teresa can never change herbs for pansies and dry them.

CHORUS II

They think there that it is their share.

CHORUS I

And please.

COMPÈRE

Saint Teresa makes as in this to be stems.

CHORUS I

And while.

COMPÈRE

Saint Teresa settled and some come.

SAINT STEPHEN

Some come to be near not near her but the same.

CHORUS II

Sound them with the thirds and that.

SAINT TERESA I

How many are there halving.

CHORUS I

Scene Three.

SAINT SETTLEMENT

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

COMMÈRE

Saint Teresa needed it as she was.

COMPÈRE

Saint Teresa made it be third.

CHORUS II

Snow third high third there third.

COMPÈRE

Saint Teresa in allowance.

SAINT TERESA I

How many saints can remember a house which was built before they can remember.

CHORUS I

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

COMPÈRE

Enclosure.

SAINT TERESA I

None to be behind.

COMMÈRE

Enclosure.

CHORUS I

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

COMPÈRE

While it escapes it adds to it just as it did when it has and

LIBRETTO

does with it in that to intend to intensity and sound.

COMMÈRE

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

CHORUS I

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

COMMÈRE

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

SAINT SETTLEMENT

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

CHORUS I

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

COMMÈRE

Saint Teresa and conversation.

SAINT TERESA II

In one.

COMMÈRE

Saint Teresa in conversation.

SAINT TERESA II

And one.

SAINT SETTLEMENT

Ah!

CHORUS I

Saint Teresa in and in and one and in and one.

COMMÈRE

Saint Teresa left in complete.

COMMÈRE

Saint Teresa and better bowed.

COMMÈRE

Saint Teresa did she and leave bright.

CHORUS II

Snow in snow sun in sun one in one out.

SAINT IGNATIUS

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

COMMÈRE

Whether weather soil.

COMMÈRE

Saint Teresa refuses to bestow.

COMMÈRE

Saint Teresa with account.

COMMÈRE

Saint Teresa having felt it with it.

SAINT TERESA I

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

CHORUS I

This amounts to Saint Teresa.

CHORUS II

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

CHORUS I, II

One two three Saints.

COMMÈRE

Scene Three.

COMMÈRE

Saint Teresa has been prepared for there being summer.

CHORUS I

Saint Teresa has been prepared for there being summer.

COMMÈRE

Scene Four.

CHORUS I

To prepare.

COMMÈRE

One a window.

COMMÈRE

Two a shutter.

COMMÈRE

Three a palace.

COMMÈRE

Four a widow.

COMMÈRE

Five an adopted son.

COMMÈRE

Six a parlor.

COMMÈRE

Seven a shawl.

COMMÈRE

Eight an arbor.

COMMÈRE

Nine a seat.

COMMÈRE

Ten a retirement.

CHORUS I

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

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

COMPÈRE
Saint Teresa preparing in as you might say.

CHORUS I
Act One.

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

SAINT TERESA I
Saint Teresa coming and lots of which it is not as soon as if when it can left to change change theirs in glass and yellowish at most most of this can be when is it that it is very necessary not to plant it green.

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

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

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

SAINT TERESA I, II
AND SAINT IGNATIUS

They never knew about it and she never knew about it and she never knew about it and they never knew about it.

CHORUS I
Scene once seen once seen once seen.

COMMÈRE
Scene Seven.

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

COMPÈRE
Saint Teresa once and once.

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

ACT II

COMPÈRE
Act Two.

CHORUS I, II
Saint Ignatius was very well known.

COMPÈRE
Scene Two.

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

COMPÈRE
Scene Three and Four.

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

COMMÈRE
Saint Ignatius might be very

well adapted to plans and a distance.

COMPÈRE
Barcelona in the distance.

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

CHORUS I
Saint Ignatius finally.

CHORUS II
Saint Ignatius well bound.

CHORUS I
Saint Ignatius with it just.

CHORUS II
Saint Ignatius might be read.

CHORUS I
Saint Ignatius with it Tuesday.

COMMÈRE
Saint Teresa has very well added it.

COMPÈRE
Scene Four.

COMMÈRE
Usefully.

COMPÈRE
Scene Four.

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

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

SAINT TERESA II
To be interested in Saint Teresa fortunately.

CHORUS I, II
Saint Ignatius to be interested fortunately.

LIBRETTO

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

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

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

COMPÈRE
Scene Five.

COMMÈRE
There are many saints.

COMPÈRE
Scene Five.

COMMÈRE
They can be left to many saints.

COMPÈRE
Scene Five.

COMMÈRE
Many saints.

COMPÈRE
Scene Five.

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

COMPÈRE
Scene Five.

SAINT TERESA I
Scene Five left to many saints.

COMPÈRE
Scene Five.

CHORUS II
They are left to many saints and

those saints these saints these saints.

CHORUS I
Saints four saints.

COMMÈRE
They are left to many saints.

COMPÈRE
Scene Five.

CHORUS I
Saint Ignatius might be Five.

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

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

COMPÈRE
Scene Five.

COMMÈRE
Scene Six

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

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

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

COMMÈRE
Saint Teresa in place.

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

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

SAINT TERESA II

To be belied.

SAINT TERESA I
Having happily married.

SAINT TERESA II
Having happily beside.

SAINT TERESA I
Having happily had with it a spoon.

SAINT TERESA II
Having happily relied upon noon.

COMPÈRE
Saint Teresa with Saint Teresa.

SAINT TERESA I, II
In place.

COMPÈRE
Saint Teresa and Saint Teresa.

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

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

SAINT TERESA II
Might.

SAINT SETTLEMENT
Saint Teresa very made her in.

CHORUS I
Saint Teresa Saint Teresa.

SAINT SETTLEMENT
Saint Teresa in in in Lynn.

COMPÈRE
Scene Seven.

COMMÈRE and
COMPÈRE
Scene Eight. To wait. Scene One. And begun.

Scene Two. To and to.
 Scene Three. Happily be.
 Scene Four. Attached or.
 Scene Five. Sent to derive.
 Scene Six. Let it mix.
 Scene Seven. Attached eleven.
 Scene Eight. To wait.

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

COMPÈRE
 With them and a measure.

COMMÈRE
 It is easy to measure a
 settlement.

COMPÈRE
 Scene Nine.

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

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

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

SAINT TERESA II
 Ask how much of it is finished.

SAINT CHAVEZ
 Ask how much of it is finished.

SAINT TERESA II
 Ask how much of it is finished.

COMPÈRE
 Saint Teresa Saint Paul Saint
 Plan Saint Anne Saint Cecilia

Saint Plan.

SAINT CHAVEZ
 Once in a while.

SAINT TERESA I
 Once in a while.

SAINT PLAN
 Once in a while.

SAINT CHAVEZ
 Once in a while.

SAINT SETTLEMENT
 Once in a while.

SAINT TERESA II
 Once in a while.

SAINT CHAVEZ
 Once in a while.

SAINT CECILIA
 Once in a while.

SAINT GENEVIEVE
 Once in a while.

SAINT ANNE
 Once in a while.

SAINT SETTLEMENT
 Once in a while.

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

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

SAINT SETTLEMENT
 Once in a while.

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

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

ALL THE SAINTS
 When. Then. When. Then.
 Then. Men. When Ten. Then.

When. Ten. When then. Then.
 Then. Ten. Then. Ten. When
 then. Saints when. Saints
 when ten. Ten. Ten. Ten. Ten.
 Ten. Ten. Ten. Ten. Ten.

COMPÈRE
 Scene Eleven

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

SAINT TERESA I
 Completely forgetting.

SAINT TERESA II
 I will try.

SAINT TERESA I
 Theirs and by and by.

SAINT CHAVEZ
 With noon.

ACT III

SAINT IGNATIUS
 With withdrawn.

SAINT CHAVEZ
 At that time.

SAINT IGNATIUS
 And all.

SAINT CHAVEZ
 Then and not.

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

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

SAINT TERESA I
 Scene Two.

SAINT IGNATIUS
 Within it within it within it as
 a wedding for them in half of
 the time. Particularly. Call it

LIBRETTO

a day. With a wide water with within with withdrawn. As if a fourth class.

COMPÈRE
Scene Two.

SAINT IGNATIUS
Pigeons on the grass alas.

CHORUS I, II
Pigeons on the grass alas.

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

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

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

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

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

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

CHORUS I, II
They might be very well very well very well they might be they might be very well they might be very well very well they might be.
Let Lucy Lily Lily Lucy Lucy let Lucy Lucy Lily Lily Lily Lily Lily let Lily Lucy Lucy let Lily: Let Lucy Lily.

COMPÈRE
Scene One.

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

COMPÈRE
Scene One.

SAINT PLAN
One and one.

COMPÈRE
Scene One.

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

SAINT CHAVEZ
Never to return to distinctions.

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

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

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

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

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

COMMÈRE
In a minute.

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

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

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

COMPÈRE
All of them.

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

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

SAINT STEPHEN
Too much too much.

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

SAINT IGNATIUS

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

COMMÈRE and

COMPÈRE

Letting pin in letting let in let in in in in in let in let in wet in wed in dead in dead wed led in led wed dead in dead in led in wed in said in said led wed dead wed dead said led led said wed dead wed dead led in led in wed in wed in said in wed in led in said in dead in dead wed said led led said wed dead in.

CHORUS I, II

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

COMPÈRE

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

across.

COMMÈRE

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

CHORUS I, II

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

COMMÈRE and

COMPÈRE

With wed led said with led dead said with dead led said with said dead led wed said wed dead led dead led said wed.

ALL

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

SAINT STEPHEN AND
SAINT SETTLEMENT

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

ACT IV

COMMÈRE, COMPÈRE

Act Four.

CHORUS I, II

One at a time regularly

regularly by the time that they are in and and in one at a time.

SAINT CHAVEZ

The envelopes are on all the fruit of the fruit trees.

COMPÈRE

Scene Two.

SAINT CHAVEZ

Remembered as knew.

SAINT IGNATIUS

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

SAINT SETTLEMENT

With this and now.

SAINT PLAN

Made it with with in with withdrawn.

COMPÈRE

Scene Three.

COMMÈRE

Let all act as if they went away.

COMPÈRE

Scene Four.

SAINT PHILIP

With them and still.

SAINT SETTLEMENT

They will they will.

SAINT TERESA I

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

SAINT CHAVEZ

Who can think that they can leave it here to me.

CHORUS I, II

When this you see remember

LIBRETTO

me. They have to be. They have to be. They have to be to see. To see to say. Laterally they may.

COMPÈRE
Scene Five.

COMMÈRE
Who makes who makes it do.

CHORUS I, II
Saint Teresa and Saint Teresa too.

COMMÈRE
Who does and who does care.

CHORUS I, II
Saint Chavez to care.

COMPÈRE
Saint Chavez to care.

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

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

COMMÈRE
Who makes it be what they had as porcelain.

COMPÈRE
Saint Ignatius and left and right laterally be lined.

ALL
All Saints.

COMMÈRE
To Saints.

ALL
Four Saints.

COMMÈRE
And Saints.

ALL
Five Saints.

COMMÈRE
To Saints.

COMPÈRE
Last Act.

ALL
Which is a fact.

Adagla

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