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Presents

MARK MORRIS DANCE GROUP

August 15 - 20, 1988 — 8:15 pm

August 18, 1988 — 2:00 pm

Artistic Director
MARK MORRIS

RUTH DAVIDSON TINA FEHLANDT SUSAN HADLEY
PENNY HUTCHINSON DAVID LANDIS JON MENSINGER
MARK MORRIS DONALD MOUTON KRAIG PATTERSON
GUILLERMO RESTO KEITH SABADO JENNIFER THIENES
PIER VOULKOS TERI WEKSLER

General Manager
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

Lighting Designer
PHIL SANDSTROM

Stage Manager
MICHAEL BYRNE

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STAFF

THE MARK MORRIS DANCE GROUP

General Manager Barry Alterman
Managing Director Nancy Umanoff
Sound Archivist/Computer

Technocrat David Landis
Costume Master Donald Mouton
Group

Archivist William James Lawson

Phil Sandstrom designs the lighting for the Mark Morris Dance Group through the courtesy of Dance Theatre Workshop — David White, Executive Director.

The Mark Morris Dance Group gives thanks to Maxine Morris and God.

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

For information contact:

Mark Morris Dance Group
104 Franklin Street
New York, NY 10013
212/219-3660

The Mark Morris Dance Group is a member of the Foundation for Independent Artists, Inc., a non-profit, tax-exempt organization administered by Pentacle. Contributions to Mr. Morris's work are tax-deductible and may be made payable to the Foundation (104 Franklin Street, New York, NY 10013).

The Mark Morris Dance Group acknowledges the support of the National Endowment for the Arts, the New York State Council on the Arts, Philip Morris Companies, Inc., the Robert Sterling Clark Foundation, Jerome Robbins Foundation and the Pocket Orchestra Project, among others.

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ABOUT THE GROUP

The Mark Morris Dance Group was formed in 1980 and gave its first annual New York home season concert that year at the Cunningham Studio. For four seasons the Group was produced by Dance Theatre Workshop and has since appeared twice at the Brooklyn Academy of Music's Next Wave Festival. The Group returned to BAM May 17 - 22 for seven performances with the Orchestra of St. Lukes and the New York City Gay Men's Chorus. In October the Group was one of thirteen companies which participated in the "Dancing for Life" AIDS benefit. Since 1984, the Group has toured extensively throughout the United States and Europe and was featured on an hour-long program on the PBS *Dance in America* series.

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Mark Morris Rides Wave Of Fame In SPAC Debut

Group Gains International Acclaim With Belgium Residency

By Ron Emery

Mark Morris is a "modern contemporary" dancer/choreographer. That's not a redundancy. "Modern" is the method: bare feet, floor, bent backs and bodies, as much action above the waist as below and frequently with ballet training as an adjunct to the technique. "Contemporary" is now.

Just out of his twenties, Morris has been making dance since he was a boy in his native Seattle, where he began by studying Spanish and ethnic dance. He moved to New York as a teenager to perform with Lar Lubovitch, Twyla Tharp and Eliot Feld, among others, and to learn his art. "Everybody's got to try New York at least once, but you don't have to stay. That's the place to take class," admits Morris.

He taught and performed at Jacob's Pillow, dance pioneer Ted Shawn's "mecca for the dance" outside of Becket in the Berkshires. He's made an international name for himself and his unique muse of movement. Now, he's about to resettle his company. The new residence will be the Grand Theatre de la Monnaie in Brussels, Belgium, replacing Maurice Bejart and his Ballet of the Twentieth Century. Bejart stormed off in a huff a year ago to Laussane, Switzerland, claiming artistic interference by the opera house administration.

Morris came to Saratoga on a wave, not necessarily a new one, but nevertheless one awash with fame, and fortune enough, to make creating dance more of a pleasure than a pain.

"Making dance is similar to anything else that means a lot to you," said Morris in a recent interview. "It's my greatest joy and my greatest despair. It's not always heaven, I'll tell you. I can always dance. There are enough pieces in the repertory that I can dance. But I much prefer making new dance to watching the same piece repeated for a long time."

Morris has been making dance on his own company and moonlighting as a choreographer with other groups. He choreographed John Adams' "Nixon in China" for the Houston Grand Opera last year. The production was televised locally on WMHT last spring. For this production Morris created a 20-minute dance based on a four-hour committee-made dance-opera from the Chinese Cultural Revolution.

A year ago last spring, he choreographed for the Seattle Opera production of Gluck's "Orpheus and Euridice" using his own company in the performance. In the winter, he directed Seattle Opera's entire production of Johann Strauss's comic operetta "Die Fledermaus."

In 1980, Morris presented his all-Morris concert at the Cunningham Studio in New York. That concert included work that dated back to one of the first pieces he did, when he was fifteen. Gradually his company formed and the Mark Morris Dance Group was born. The core dancers in the group have remained with remarkably few changes in personnel over the years.

"My prescription for dancing is to take ballet and watch and learn. Many modern dancers aren't so modern any more."

"There are some great modern teachers around, but there's no real school of thought. I don't think the answer is contact-improvisation, releasing or any of these alternative therapeutical-educational schools of thought. You have to dance, so you dance. You want to choreograph, so you make up stuff. Then, your a choreographer, maybe."

From time to time, Morris restores dance pieces after they have "rested" for a few years. Last season, he put "Neues Liebesliederwaltzer" back into the active repertory.

"I needed a large dance that could end a program. I didn't want to do some of the giant pieces we've been doing lately like the Stabat Mater I did for BAM, or 'Mythologies.' He was referring in the later to his full-evening trio of pieces based on the writings of philosopher Roland Barthes. "So, I exhumed the 'Neues Liebesliederwaltzer,' which I fortunately made up before I ever saw Balanchine's. Actually the dancers put it together while I was off somewhere doing something else. Those who had originally been in it retrieved it via video tape and their own memories of the movement."

"It was very exciting seeing a piece again after shelving it for a couple of years. How radically different it looked from the stuff I'd been doing. It was jam-packed with action, and luxuriant, hyper-Romantic. It's surprising to see what my point of view

was then. I like it very much, but I would never make that piece today.

"I try not to tamper with things because it's not the piece any more. I don't believe in updating my dances. I just go on to make something new."

Morris was asked what is new in American modern dance, besides his own new works?

"The fabulous things that are happening in American modern dance are the fabulous things that have been happening, in a sense, for a number of years. I'd still rather see a concert of Merce Cunningham, Paul Taylor or Lucinda Childs than I would a whole lot of other people. They are great creators, great artists, and their companies reflect that.

"I have a low tolerance for the downtown, autobiographical slide-show version of choreography. I guess I'm of an older school. I like to see something that's composed, that has a beginning, a middle and end, as Doris Humphrey would say. I go to the New York City Ballet a lot. George Balanchine was the greatest modernist ever.

"I just saw this piece at P.S. 121, except I saw it done better by Mr. Balanchine in 1940." Morris never met Balanchine nor did he ever watch him work.

When Morris works with ballet companies, he makes up ballets for them, not modern dance dressed like ballet. Last season, he made the successful "Drink To Me Only With Thine Eyes" for the American Ballet Theatre. He works with the dancers on pointe, giving them material that doesn't violate their training.

His own company works with ballet in daily classes, but it doesn't perform ballet; it performs modern dance. He uses ballet as a *lingua franca*, an anecdote to the repertory the company rehearses all day. He has no desire to meld ballet and modern dance, only to use the best of both as he finds necessary.

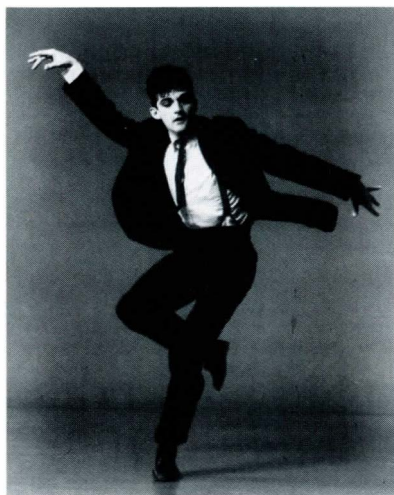
Morris has no formulas for success. He knows the advantages and disadvantages

for a male dancer. Because there are more women than men dancing, men get work more easily. But Morris feels the down side is that men are forced into dancing prematurely and are not often ready technically, emotionally and artistically.

Morris relaxes by listening to music, often thinking about whether he can set it to dance. He listens to a lot of Indian music and is pleased with the revival of country Western music. He loves vocal music of almost any kind.

The Mark Morris Dance Group makes its debut this season at SPAC in one of its final American appearances this summer before its move to residency in Brussels.

"Oh, we're not going away for good. We'll be back often, I hope. This is God's country up here," said Morris.



Mark Morris in "One Charming Night"

Photo credit: Lois Greenfield

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PROGRAM A

August 15, 17, 18, 20 at 8:15 pm

CANONIC 3/4 STUDIES

Choreography:
Mark Morris

Music:
Various Piano Waltzes arranged by
Harriet Cavalli

Dancers:
Company Members

SOLO TBA

Choreography:
Mark Morris

Dancer:
Mark Morris

SONATA FOR CLARINET AND PIANO

Choreography:
Mark Morris

Music:
Francis Poulenc

Dancers:
Ruth Davidson
Tina Fehlandt
Susan Hadley
Penny Hutchinson
David Landis

Jon Mensinger
Mark Morris
Donald Mouton
Kraig Patterson
Keith Sabado
Pier Voulkos

(INTERMISSION)

GLORIA

Choreography:
Mark Morris

Music:
Antonio Vivaldi (Gloria in D)

Dancers:
Ruth Davidson
Tina Fehlandt
Susan Hadley
Penny Hutchinson
David Landis
Jon Mensinger
Donald Mouton
Kraig Patterson
Keith Sabado
Teri Weksler

Program Subject to Change

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PROGRAM B

August 16 & 19 at 8:15 pm
August 18 at 2:00 pm

FRISSON

Choreography:
Mark Morris

Music:
Igor Stravinsky
(Symphonies for Wind Instruments)

Dancers:
Tina Fehlandt
David Landis
Donald Mouton
Teri Weksler

DECK OF CARDS

Choreography:
Mark Morris

Music:
Jimmy Logsdon, George Jones,
T. Texas Tyler

Dancers:
Mark Morris
Donald Mouton

CANONIC 3/4 STUDIES

Choreography:
Mark Morris

Music:
Various Piano Waltzes
arranged by Harriet Cavalli

Dancers:
Company Members
(INTERMISSION)

ONE CHARMING NIGHT

Choreography:
Mark Morris

Music:
Henry Purcell

Dancers:
Mark Morris
Teri Weksler

NEW LOVE SONG WALTZES

Choreography:
Mark Morris

Music:
Johannes Brahms
(Neue Liebeslieder Waltzes op. 65)

Dancers:
Ruth Davidson
Tina Fehlandt
Susan Hadley
Penny Hutchinson
David Landis
Jon Mensinger
Donald Mouton
Kraig Patterson
Keith Sabado
Teri Weksler

Program Subject to Change

These performances were made possible in part, through funds from the National Endowment for the Arts and the New York State Council on the Arts.



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MARK MORRIS BIOGRAPHIES

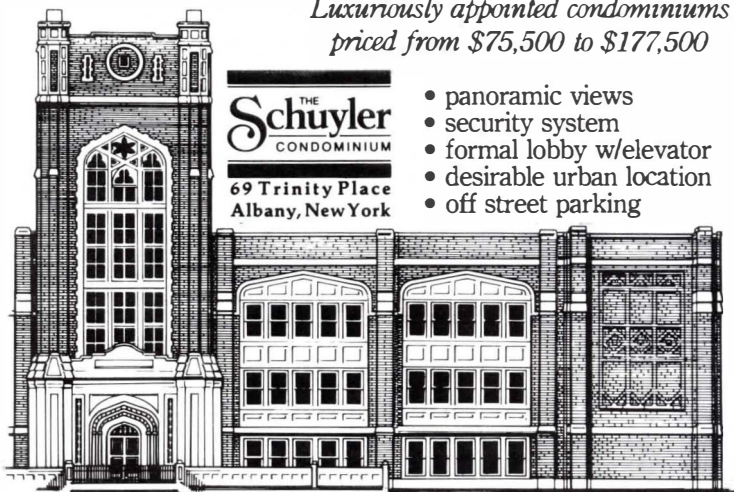
MARK MORRIS was born, raised and currently lives in Seattle, where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet and Koleda Balkan Dance Ensemble. In addition to his own group, he has set works on Co-DanceCo, Jacob's Pillow Dancers, Spokane Ballet, Batsheva Dance Company, Concert Dance Company of Boston and Repertory Dance Company of Canada. In 1985 Mr. Morris created *Mort Subite* for the Boston Ballet, one of nine commissions of the National Choreography Project and received a second commission in 1986 to create *Esteemed Guests* for the Joffrey Ballet. In 1986 Mr. Morris choreographed the "Dance of the Seven Veils" for the Seattle Opera's production of *Salome*. In 1987 he choreographed *Orpheus and*

Eurydice for the Seattle Opera and also directed that company's production of *Die Fledermaus*. Also this spring Mr. Morris completed *Drink To Me Only With Thine Eyes* for American Ballet Theatre which premiered in May at the Metropolitan Opera House. Mr. Morris also choreographed *Nixon in China*, music by John Adams, direction by Peter Sellars, which premiered last fall. Mr. Morris has received several NEA Choreography Fellowships, a 1984 "Bessie" award for choreographic achievement, and a Guggenheim Fellowship.

RUTH DAVIDSON, a native New Yorker, attended the High School of Performing Arts, and went on to receive her BFA from SUNY Purchase. She has danced in the companies of Hannah Kahn, Don Redlich, and the recent production of Susan Hadley's *Reunion*. Ms. Davidson joined the Mark Morris Dance Group in 1980.

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TINA FEHLANDT grew up in Wilmington, DE and started dancing at age 5. She has danced with the Mark Morris Dance Group since 1980, and has staged Mr. Morris's work on Repertory Dance Company of Canada, Concert Dance Company of Boston, and the Boston Ballet. Ms. Fehlandt has taught technique in New York, Seattle and on company tours.

SUSAN HADLEY received her M.A. in dance from Ohio State University, danced in Senta Driver's *Harry* for four years, and performed in Meredith Monk's *Quarry* at LaMama. She has presented works with composer Bradley Sowash in New York City since 1984 and they are recent recipients of a collaborative fellowship from the New York Foundation for the Arts.

PENNY HUTCHINSON received her early dance training from the Juilliard School as an apprentice with the First Chamber Dance Company and as a dancer with Diane Germaine & Dancers. She has taught in Seattle, Washington, Sitka, Alaska and New York City. She has been a member of the Mark Morris Dance Group since 1980.

DAVID LANDIS grew up in California where he received an M.F.A. in dance from CalArts. In 1981, he toured briefly with his own company before moving to New York where he danced with CoDanceCo, Ruby Shang, Charles Moulton and Susan Marshall. He has danced with the Mark Morris Dance Group since 1983 and regularly produces his own work on both coasts. Mr. Landis studies with Jocelyn Lorenze.

JON MENSINGER was born in Cleveland, Ohio. He attended Ohio State University and New York University, and has danced with Maggie Patton, Jim Self, Douglas Dunn and the American Dance Machine. Mr. Mensinger first danced with the Mark Morris Dance Group in 1982.

DONALD MOUTON, a Cajun, was born in Crowley, Louisiana, the "International Rice Capital of the World." He holds a B.A. in theatre from the University of Louisiana. In New York he has performed with Rudy Perez, Rosalind Newman, Jane Comfort, Susan Marshall and CoDanceCo. He has danced with Mark Morris since 1980.

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KRAIG PATTERSON of Trenton, N.J. began dancing in high school musicals. He has studied with Darlene Bryan, The Princeton Ballet Society, The Alvin Ailey School, The Graham School and received a BFA from Juilliard in 1986.

KEITH SABADO was born in Seattle where he studied at the University of Washington and performed in works by Marian Anderson, Nell Fisher and Todd Bolender. In New York he has danced with the companies of Pauline Koner, Hannah Kahn, Jim Self and Rosalind Newman. He has performed with the Mark Morris Dance Group since 1984.

PIER VOULKOS started her performing career with Ed Mock Dance Theater Company in San Francisco. In New York, she has worked for choreographers Daniel Peters, Diane Martel, Donald Byrd, Rosalind Newman and Clarice Marshall. Currently she studies ballet with Jocelyn Lorenz. She started dancing with the Mark Morris Dance Group in the fall of 1987.

TERI WEKSLER was born in Baltimore and graduated from the Juilliard School. She danced with Daniel Lewis Repertory, Hannah Kahn Dance Company and Jim Self. She appeared in the Rome section of Robert Wilson's *the CIVIL warS* and Jim Self and Frank Moore's film *Beehive*. Ms. Weksler is a recipient of a New York Dance and Performance Award (Bessie).

PHIL SANDTROM (Lighting Designer), recipient of a 1986 and 1987 New York Dance and Performance Award (Bessie), has designed original lighting for more than fifty dance companies. He has designed for the Mark Morris Dance Group since 1982, was stage lighting designer for the Group's PBS *Dance in America* television program and designed Mr. Morris' *Esteemed Guests* for the Joffrey Ballet. He is currently Production Manager and resident lighting designer at Dance Theatre Workshop.



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The revised program for this evening's performance by the
Mark Morris Dance Group is:

CANONIC 3/4 STUDIES

OFFERTORIUM

MUSIC Franz Schubert (Offertorium. Salve Regnik)
DANCER: Mark Morris

LOVEY

MUSIC The Violent Femmes

- "I Hear the Rain"
- "Blister in the Sun"
- "Country Death Song"
- "Kiss Off"

- "I Know it's True (But I'm Sorry to Say)"

DANCERS Members of the Mark Morris Dance Group

Erin Matthiesen will be dancing in this evening's performance of Lovey.

INTERMISSION

GLORIA

This evening's performance sequence has been changed to:

Canonic 3/4 Studies

Deck of Cards

Frisson

INTERMISSION

New Love Song Waltzes

Pier Voulkos will be dancing in this evenings performance of Frisson.