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UW World Dance presents

MARK MORRIS DANCE GROUP

October 1, 2, 3, 1992 • 8 p.m.

Dancers

ALYCE BOCHETTE JOE BOWIE RUTH DAVIDSON TINA FEHLANDT
PENNY HUTCHINSON DAN JOYCE OLIVIA MARIDJAN-KOOP
CLARICE MARSHALL RACHEL MURRAY JUNE OMURA KRAIG PATTERSON
MIREILLE RADWAN-DANA GUILLERMO RESTO KEITH SABADO
WILLIAM WAGNER JEAN-GUILLAUME WEIS MEGAN WILLIAMS

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

These performances of the Mark Morris Dance Group are sponsored by
the Lila Wallace-Reader's Digest Fund.

The Mark Morris Dance Group's rehearsal and creation time has been supported by a
grant from the Andrew W. Mellon Foundation.

The Mark Morris Dance Group's performances are presented with the support of the National
Endowment for the Arts Dance Program and the New York State Council on the Arts.

These performances are part of the AT&T Dance Tour.



Choreography by Mark Morris

BEAUTIFUL DAY

Music: attributed to J.S. Bach or Georg-Melchior Hoffmann
(Cantata "Schlage doch, gewünschte Stunde," BWV 53)
Lighting: James F. Ingalls
Costumes: Susan Ruddle

OLIVIA MARIDJAN-KOOP, KEITH SABADO

GOING AWAY PARTY

Music: Bob Wills and His Texas Playboys
("Playboy Theme," "Yearning," "My Shoes Keep Walking Back to You," "Goin' Away Party," "Baby, That Sure
Would Go Good," "Milk Cow Blues," "Crippled Turkey," "When You Leave Amarillo, Turn Out the Lights")
Original Lighting Design: Phil Sandström
Costumes: Christine Van Loon

ALYCE BOCHETTE, OLIVIA MARIDJAN-KOOP, MARK MORRIS,
RACHEL MURRAY, KRAIG PATTERSON, GUILLERMO RESTO, KEITH SABADO

intermission

BEDTIME

Music: Franz Schubert ("Wiegenlied," "Ständchen," "Erlkönig")
Lighting: James F. Ingalls
Costumes: Susan Ruddle

ALYCE BOCHETTE, RUTH DAVIDSON, TINA FEHLANDT,
PENNY HUTCHINSON, OLIVIA MARIDJAN-KOOP, MARK MORRIS,
RACHEL MURRAY, JUNE OMURA, KRAIG PATTERSON,
MIREILLE RADWAN-DANA, GUILLERMO RESTO, MEGAN WILLIAMS

THREE PRELUDES

Music: George Gershwin (Three Piano Preludes) played by Linda Dowdell
Lighting: James F. Ingalls
Costume: Isaac Mizrahi

MARK MORRIS

POLKA

Music: Lou Harrison (Grand Duo for Violin and Piano)
Lighting: James F. Ingalls
Costumes: Susan Ruddle

COMPANY

intermission

GLORIA

Music: Antonio Vivaldi (Gloria in D)
Lighting: James F. Ingalls

ALYCE BOCHETTE, JOE BOWIE, RUTH DAVIDSON, TINA FEHLANDT,
OLIVIA MARIDJAN-KOOP, JUNE OMURA, KRAIG PATTERSON,
GUILLERMO RESTO, KEITH SABADO, JEAN-GUILLAUME WEIS

MARK MORRIS was born and raised in Seattle, Washington 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 the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over 60 works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet, American Ballet Theatre, the Paris Opera Ballet, the White Oak Dance Project and Les Grands Ballets Canadiens among others. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. In December 1991 he directed a new production of *Le Nozze di Figaro* at the Théâtre Royal de la Monnaie in Brussels where from 1988-1991 he was Director of Dance. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991.

MARK MORRIS DANCE GROUP was formed in 1980 and gave its first concert in New York City that year. In addition to touring widely, the Group has been the subject of television specials for PBS "Dance In America" series and London Weekend Television's "South Bank Show." From 1988-1991, the Group was the resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium.

ALYCE BOCHETTE began working with Mark Morris in 1988. A native Floridian, she has been dancing and involved in the theater since she was a child. Since graduating from the New York University Tisch School of the Arts, she has worked with the companies of May O'Donnell, Rachel Lampert, Doug Varone and Toby Towson. She has also taught gymnastics, ballet and modern dance technique.

Born in Lansing, Michigan, **JOE BOWIE** began dancing while attending Brown University. After graduating with a BA in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, Doug Varone, Milton Myers, and danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

RUTH DAVIDSON, 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.

TINA FEHLANDT 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 Reperatory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, 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. During February 1992 she was a visiting artist at the University of Minnesota.

PENNY HUTCHINSON is from Seattle, Washington, where she first met and performed with Mark Morris in 1971. An alumna of the Juilliard School, she has danced with the Mark Morris Dance Group since its inception in 1980. She recently joined the faculty of New York Tisch School of the Arts and has also taught for the dance company in residence at Theater Ulm in Ulm, Germany. Ms. Hutchinson is the recipient of a 1990 New York Dance and Performance Award (Bessie).

DAN JOYCE, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his BFA in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. With Concert Dance Company, he performed dances by Merce Cunningham, Murray Louis, Laura Dean, Kei Takei, Mark Morris and David Gordon, among others. He joined the Mark Morris Dance Group in 1988.

OLIVIA MARIDJAN-KOOP, born in Brussels, studied for four years at the Folkwang Hochschule in Germany where she worked with several choreographers and performed her own work. In October 1987 she performed with Pina Bausch in her "Sacre du Printemps." Ms. Maridjan-Koop has worked with Mark Morris since September 1988.

CLARICE MARSHALL was born in California and grew up in Texas. She moved to New York to study dance at New York University. She has danced in the work of Rosalind Newman and Ruby Shang, among others and acted in the work of the Performance Group and Mabou Mines. Her own work has been performed in the US and Europe and filmed for PBS's "Alive from Off Center." She was on the faculty of New York University Tisch School of the Arts for many years. Ms. Marshall recently completed a tour with the White Oak Dance Project.

RACHEL MURRAY began her dance training in Vancouver, B.C. at Simon Fraser University. She then went on to perform with Betty Jones' Dances We Dance Company in Honolulu and in Senta Driver's "Harry" in New York City.

JUNE OMURA received her early dance training at the University of Alabama in 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.

KRAIG PATTERSON "The belief that becomes truth for me...is that which allows me the best use of my strength, the best means of putting my virtues into actions." (André Gide)

MIREILLE RADWAN-DANA 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.

GUILLELMO RESTO, recipient of a New York Dance and Performance Award (Bessie), has danced with Mark Morris since 1983.

KEITH SABADO, born in Seattle, joined the Mark Morris Dance Group in 1984 and has danced with the companies of Pauline Koner, Hannah Kahn, Jim Self and Rosalind Newman.

WILLIAM WAGNER 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 has performed with the Martha Graham Ensemble, Judith Gary and Dancers, the Anthony Morgan Dance Company and in the role of Hung Ch'ang-ch'ing in the 1988 Edinburgh Festival production of *Nixon in China*.

JEAN-GUILLAUME WEIS studied classical and modern dance at the Conservatory of Luxembourg and the Ballet Contemporain de Bruxelles with which he performed for three years. He also has performed in numerous works by Joachim Schlömer and has worked with Mark Morris since 1988.

MEGAN WILLIAMS was born in Southern California and later moved to Toronto, Canada where she began her dance training. She graduated with a BFA from the Juilliard School, New York, in 1984 where she was the recipient of the Jose Limon Memorial Scholarship and the Rockettes Alumnae Award. Since then she has danced professionally with Ohad Naharin Dance Company, Glenn/Lund/Dance and Mark Haim and Dancers. She joined the Mark Morris Dance Group in September 1988. These performances are dedicated to Joanna, in loving memory.

MARK MORRIS DANCE GROUP STAFF

Technical Director: Johan Henckens

Development Director: Karen Hershey

Lighting Supervisor: Michael Chybowski

Assistant to the Managing Director: Tom Geyer

Costumer: Susan Ruddle

Wardrobe: Pamela Anson

Musical Director: Linda Dowdell

Computer Systems Advisor: Peter Prunka

Accountant: Kathryn Lundquist, CPA

Legal Counsel: Mark Selinger (Kaye, Scholer, Fierman, Hays & Handler)

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
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New York, NY 10012-4015
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Fax: (212) 219-3960

This concert was arranged through the tour representation of Sheldon Soffer Management, Inc., 130 West 56th Street, Suite 702, New York, NY 10019; Tel: (212) 757-8060; Fax: (212) 757-5536

The Mark Morris Dance Group receives support from the National Endowment for the Arts Dance Program and the New York State Council on the Arts.

Additional funding has been received from the Lila Wallace-Reader's Digest Fund, Andrew W. Mellon Foundation, AT&T Foundation, Philip Morris Companies Inc., Harkness Foundations for Dance, Mary Flagler Cary Charitable Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dover Fund, Fund for US Artists, Howard Gilman Foundation, Sydney Francis Lewis Foundation, Joyce Mertz-Gilmore Foundation and the Friends of the Mark Morris Dance Group.

The Mark Morris Dance Group receives additional support from Philip Morris Companies, Times Mirror and Time Warner through employee matching contributions programs.

FOR YOUR INFORMATION

As a courtesy to our artists, recording and photographic devices are strictly prohibited.

If you arrive after the performance has begun, we will seat you at the appropriate intervals.

If you are wearing a digital watch with an alarm, please silence the alarm.

As a courtesy to our artists, no children under five admitted.

To make parking easier, the 40th Street parking gate into the underground parking lot is open for all UW World Series events.

The Meany Box Office will be open during intermission for ticket sales to all events. (Open during first intermission *only* if two intermissions are scheduled.)

UW Meany Hall for the Performing Arts

Administrative Offices
University of Washington, AB-10
Seattle, WA 98195
543-4882

UW Arts Ticket Office
4001 University Way NE, JK-10
Seattle, WA 98195
543-4880

Stage crew work for productions at Meany Hall for the Performing Arts is performed by members of IATSE Local 15.

Meany Hall for the Performing Arts gratefully acknowledges significant support from the National Endowment for the Arts, the Washington State Arts Commission and King County Arts Commission.

BEDTIME

Music: Franz Schubert ("Wiegenlied," "Ständchen," "Erlkönig")

Author unknown

WIEGENLIED

D498 November 1816; published in 1829

Schlafe, holder, süsser Knabe,
Leise wiegt dich deiner Mutter Hand;
Sanfte Ruhe, milde Labe
Bringt dir schwebend dieses Wiegenband.

Schlafe in dem süssen Grabe,
Noch beschützt dich deiner Mutter Arm,
Alle Wünsche, alle Habe
Fasst sie liebend, alle liebewarm.

Schlafe in der Flaumen Schoosse,
Noch umtönt dich lauter Liebeston,
Eine Lilie, eine Rose,
Nach dem Schlafe werd' sie dir zum Lohn.

Franz Grillparzer (1791-1872)

STÄNDCHEN

(first version)

D920 July 1827; published 1891

Zögernd leise
In des Dunkels nächt'ger Hülle
Sind wir hier;
Und den Finger sanft gekrümmt,
Leise, leise,
Pochen wir
An des Liebchens Kammerthür.

Doch nun steigend,
Schwellend, schwellend,
Mit vereinter Stimme, Laut
Rufen aus wir hochvertraut:
Schlaf du nicht,
Wenn der Neigung Stimme Spricht!

Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne;
Wieviel seltner dann als Gold
Menschen, uns geneigt und hold?
Drum wenn Freundschaft, Liebe spricht,
Freundin, Liebchen, schlaf du night!

Aber was in allen Reichen
Wär' dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
Sollst du nun auch Ruhe haben.
Noch ein Grüsschen, noch ein Wort,
Es verstummt dir frohe Weise,
Leise, leise,
Schleichen wir uns, ja, schleichen wir uns wieder fort!

LULLABY

Sleep, dear, sweet boy,
Your mother's hand rocks you softly.
This swaying cradle strap
Brings you gentle peace and tender comfort.

Sleep in the sweet grave;
Your mother's arms still protect you.
All her wishes, all her possessions
She holds lovingly, with loving warmth.

Sleep in her lap, soft as down;
Purely notes of love still echo around you.
A lily, a rose
Shall be your reward after sleep.

SERENADE

Softly, hesitantly,
Cloaked in night's darkness,
We have come here;
And with fingers gently curled,
Softly, softly
We knock
On the beloved's bedroom door.

But now, our emotion rising,
Swelling,
Surging, with united voice
We call out loud, in warm friendship:
'Do not sleep
When the voice of affection speaks.'

Once a wise man with his lantern
Sought people near and far;
How much rarer, then, than gold
Are people who are fondly disposed to us?
And so, when friendship and love speak,
Do not sleep, friend, beloved!

But what in all the world's realms
Can be compared to sleep?
And so, instead of words and gifts,
You shall now have rest,
Just one more greeting, one more word,
And our happy song ceases;
Softly, softly
We steal away again.

Johann Wolfgang von Goethe (1749-1832)

ERLKÖNIG

(fourth version)

D328 October 1815 (?); published in 1821 as Op 1

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind:
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?"
Den Erlenkönig mit Kron und Schweif?"
"Mein Sohn, es ist ein Nebelstreif"

"Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel ich mit dir;
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?
"Sei ruhig, bleibe ruhig, mein Kind:
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?
Meine Töchter am düstern Ort?
Meine Töchter führen den nächtlichen Reihn
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?
"Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt."
"Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leids getan!"

Dem Vater grauset, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not:
In seinen Armen das Kind war tot.

THE ERLKING

Who rides so late through the night and wind?
It is the father with his child.
He has the boy in his arms,
He holds him safely, he keeps him warm.

"My son, why do you hide your face in fear?"
"Father, can you not see the Erlking?
The Erlking with his crown and tail?"
"My son, it is a streak of mist."

'Sweet child, come with me,
I'll play wonderful games with you;
Many a pretty flower grows on the shore,
My mother has many a golden robe.'

"Father, father, do you not hear
What the Erlking softly promises me?"
"Calm, be calm my child:
The wind is rustling in the withered leaves."

'Won't you come with me, fine lad?
My daughters shall wait upon you;
My daughters lead the nightly dance,
And will rock, and dance, and sing you to sleep.'

"Father, father, can you not see
Erlking's daughters there in the darkness?"
"My son, I can see clearly:
It is the old grey willows gleaming."

I love you, your fair form allures me,
And if you don't come willingly, I'll use force.'
"Father, father, now he's seizing me!
The Erlking has hurt me!"

The father shudders, he rides swiftly,
He holds the moaning child in his arms;
With one last effort he reaches home;
The child lay dead in his arms.