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UNIVERSITY OF CALIFORNIA AT BERKELEY



Cal Performances presents

## MARK MORRIS DANCE GROUP

Friday & Saturday, November 20 & 21, 8 pm  
Zellerbach Hall

### *Dancers*

Alyce Bochette	Joe Bowie	Ruth Davidson	Tina Fehlandt
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

*This performance is supported, in part, by a generous grant to Cal Performances from the National Endowment for the Arts.*

*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.*

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

*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.*



# **PROGRAM**

*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*

*Performed by Dan Joyce, Rachel Murray*

## ***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*

*Performed by Alyce Bochette, Clarice Marshall, Mark Morris, Rachel Murray,  
Kraig Patterson, Guillermo Resto, Keith Sabado*

## ***Intermission***

## ***Three Preludes***

*Music George Gershwin (Three Piano Preludes), played by Linda Dowdell*

*Lighting James F. Ingalls*

*Costume Isaac Mizrahi*

*Performed by Mark Morris*

## ***Bedtime***

*Music Franz Schubert (Wiegenlied, Ständchen, Erlkönig)*

*Lighting James F. Ingalls*

*Costumes Susan Ruddle*

*Performed by Alyce Bochette, Ruth Davidson, Tina Fehlandt, Olivia Maridjan-Koop, Clarice Marshall, Mark Morris,  
Rachel Murray, June Omura, Kraig Patterson, Mireille Radwan-Dana, Guillermo Resto, Megan Williams*

## ***Polka***

*Music Lou Harrison (Grand Duo for Violin and Piano)*

*Lighting James F. Ingalls*

*Costumes Susan Ruddle*

*Performed by the Company*

## ***Intermission***

## ***Gloria***

*Music Antonio Vivaldi (Gloria in D)*

*Lighting James F. Ingalls*

*Performed by Alyce Bochette, Joe Bowie, Ruth Davidson, Tina Fehlandt, Olivia Maridjan-Koop, June Omura,  
Kraig Patterson, Guillermo Resto, Keith Sabado, Jean-Guillaume Weis*

## **PROGRAM NOTES**

### *Bedtime*

Music Franz Schubert (*Wiegenlied*, *Standchen*, *Erlkönig*)

Author unknown

D498 November 1816; published in 1829

#### ***Wiegenlied***

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.

#### ***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.

Franz Grillparzer (1791-1872)

(first version)

D920 July 1827; published 1891

#### ***Ständchen***

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?  
Dum wenn Freundschaft, Liebe spricht,  
Freundin, Liebchen, schlaf du nicht!

#### ***Serenade***

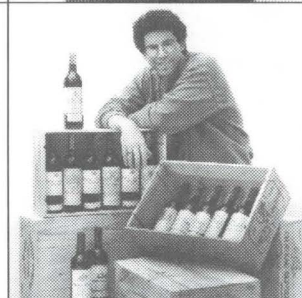
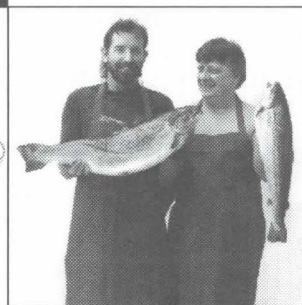
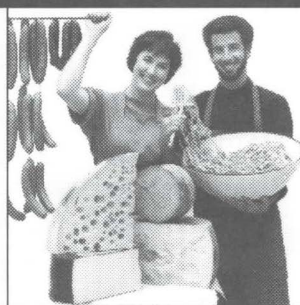
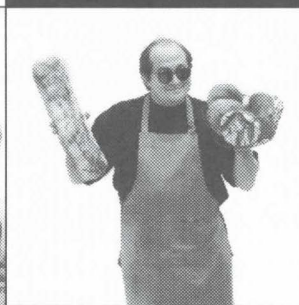
Softly, hesitantly,  
Cloaked in night's darkness,  
We have come here;  
And with fingers gently curled,  
Softly, softly  
We knock  
On the beloved's bedroom door.

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!



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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!

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)

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

### *Erlkönig*

### *The Erlking*

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.

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.

"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"

"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."

"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."

'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.'

"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."

"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."

"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."

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

"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."

"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."

"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!"

'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!"

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 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.

*Lullaby, Serenade, and The Erlking* English translations ©RICHARD WIGMORE (1988) from Schubert:  
 The Complete Song Texts reproduced by kind permission of Victor Gollancz Ltd., London.



## BIOGRAPHIES

**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 Theatre Royal de la Monnaie in Brussels, Belgium.

**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 Theatre 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.

**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.

**Joe Bowie** was born in Lansing, Michigan, and began dancing while attending Brown University. After graduating with a B.A. 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 of New York City, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After receiving her B.F.A. 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 in the Repertory 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.

**Dan Joyce** from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree in 1983. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. 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 U.S. and Europe and filmed for Public Broadcasting System'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." (Andre 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.

**Guillermo 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 has also 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 B.F.A. from the Juilliard School in New York in 1984, where she was the recipient of the José Limón 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.

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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  
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#### **MARK MORRIS DANCE GROUP STAFF**

*Technical Director:* Johan Henckens  
*Development Director:* Karen Hershey  
*Lighting Supervisor:* Michael Chybowski  
*Assistant to the Managing Director:* Tom Geyer  
*Musical Director:* Linda Dowdell  
*Computer Systems Advisor:* Peter Prunka  
*Accountant:* Kathryn Lundquist, CPA  
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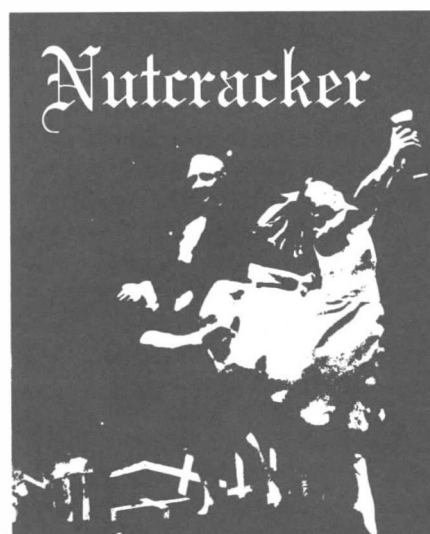
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