

PITTSBURGH
DANCE
COUNCIL

1992
1993

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THE PITTSBURGH DANCE COUNCIL PRESENTS

MARK MORRIS DANCE GROUP

SATURDAY, FEB. 20, 1993, 8 P.M.
THE BENEDUM CENTER

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 • MEGAN WILLIAMS

Artistic Director

MARK MORRIS

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*Pittsburgh Dance Council gratefully acknowledges the generous support of the
National Endowment for the Arts, the Pennsylvania Council on the Arts,
and the Mid-Atlantic Arts Foundation.*

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.

This performance is part of the AT&T Dance Tour.



Please join us after the performance in the lobby level cafe for
"Meet the Artist." Mr. Morris will be present to answer questions
and discuss the works performed. Attendance is limited to 75.

The use of photographic and recording devices during tonight's performance
is strictly prohibited.

PROGRAM AND ARTISTS SUBJECT TO CHANGE.

P PROGRAM

Choreography: MARK MORRIS

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")*

*Lighting Design: Phil Sandstrom
Costumes: Christine Van Loon*

Alyce Bochette • Clarice Marshall • Mark Morris • Rachel Murray
Kraig Patterson • Guillermo Resto • Keith Sabado

—INTERMISSION—

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 Ruddie*

Dan Joyce • Rachel Murray

THREE PRELUDES

*Music: George Gershwin (Three Piano Preludes)
Lighting: James F. Ingalls
Costume: Isaac Mizrahi*

Mark Morris

P PROGRAM

BEDTIME

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

Lighting: James F. Ingalls

Costumes: Susan Ruddie

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

—INTERMISSION—

NEW WORK

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

Lighting: Michael Chybowski

Costumes: Susan Ruddie

The Company

Thanks to Maxine Morris and god.

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

Additional funding has been received from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, Cowles Charitable Trust, Dance Ink, Dover Fund, The Fan Fox and Leslie R. Samuels Foundation Inc., The Fund for Dance, Fund for U.S. Artists, Howard Gilman Foundation, Harkness Foundations for Dance, Sydney & Francis Lewis Foundation, Andrew W. Mellon Foundation, Joyce Mertz-Gilmore Foundation, Philip Morris Companies Inc., Lila Wallace Reader's Digest Fund and the Friends of the Mark Morris Dance Group. The Mark Morris Dance Group receives additional support from Philip Morris Companies Inc., Times Mirror and Time Warner through employee matching contributions programs.

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

For information contact:

Mark Morris Dance Group

225 Lafayette Street, Suite 504

New York, NY 10012-4015

Tel:(212)219-3660 Fax: (212)219-3960

MARK MORRIS DANCE GROUP

P PROGRAM NOTES

BEDTIME

(fourth version) D328 October 1815(?); published in 1821
as Op1. Johann Wolfgang von Goethe (1749-1832)
ERLKÖNIG

Wer reitet so spät durch
Nach 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 dünnen 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,
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."

"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.

D498 November 1816; published in 1829

WIEGENLIED

Author unknown

LULLABY

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 diener
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)
STANDCHEN
(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 nin 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 nicht!

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!

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.

P PROGRAM NOTES

MARK MORRIS DANCE GROUP

Since the formation of the Mark Morris Dance Company in 1980 and the company's first presentation in New York City that year, choreographer Mark Morris has earned recognition as one of the most brilliantly creative dance makers of our time. Creating works which embrace elements of modern dance, classical ballet and traditional folk dance of the East and the West, Morris has produced a wealth of dance pieces that have left dance critics and audiences alike fishing for superlatives.

The genius of Mark Morris stems from his musicality, a sensitivity that has been described as equal to that of the late George Balanchine. Delving into all genres of music, Morris utilizes the incredible versatility of his dancers to create works which defy categorization. From the stirringly etched *Gloria*, set to Vivaldi's "Gloria in D," to *The Hard Nut*, his hilariously twisted parody of the holiday relic *The Nutcracker*, recently seen on PBS, Morris presents human emotions and characteristics in the raw. Humor, satire, sexuality, anger, and love are all shamelessly set before audiences to their delight, and sometimes, their dismay.

To say that Morris has achieved somewhat of a reputation is an understatement. From his nude photographs in *Vanity Fair*, to his compulsive clove cigarette-and-beer habits, to his less-than-politically correct comments about the work of other choreographers, Morris seems to delight in shaking up the establishment in ways that are extreme, even for an "artist." Full-figured, with long, dark curls and piercing blue eyes, Morris does not fit the typical description of a dancer, but all that falls away with the unnerving genius of his work.

This evening's performance opens



PHOTO: TOM BRAZIL

MARK MORRIS Dance Group in *Going Away Party*.

with the down-home wit of Morris' *Going Away Party*. This piece, with its cowtown, rough and ready girls and sexually hungry boys, is a biting, humorous and at times touching look at the rituals of a Saturday night dance in what could be Any Country Town, U.S.A. Also on the program is Morris' *Beautiful Day*, to music attributed to both Bach and Georg-Melchior Hoffman. This work, full of luxurious extensions and softly flowing energy, quietly explores the gentler sides of human contact and friendship.

The haunting *Bedtime*, divided into three sections, *Wiegenlied* or "Lullabye," *Standchen* or "Serenade," and *Erkonig* is based on nineteenth century song texts (see translations on opposite page) and evokes the sometimes sweet, sometimes frightening images of our dreams.

Morris' *Benedum Center* performance is his first in Pittsburgh since the Mark Morris Dance Group's three-year residency at the Theatre de la Monnaie in Brussels, Belgium. From

1988 to 1991 he and his company replaced the formidable Maurice Bejart, a fact that was not always accepted warmly by partriotic Belgians. Filling the place of a living icon is not easy, but the sheer magnificence of the work Morris created during his stay, including the masterpiece *L'Allegro*, silenced his critics and eventually won him rave reviews.

Now back in the United States, the Mark Morris Dance Group continues to tour widely and has been the subject of television specials for PBS' *Dance In America* series and London Weekend Television's *South Bank Show*. Repeatedly, this modern-dance maverick is being hailed as one of the greatest choreographers of our time. Writes Julie Kavanagh, reporting from Brussels for *The Independent*, "[Morris has] that mysterious ingredient only found in great art that gives you the shivers because it has touched the soul."

B T O S

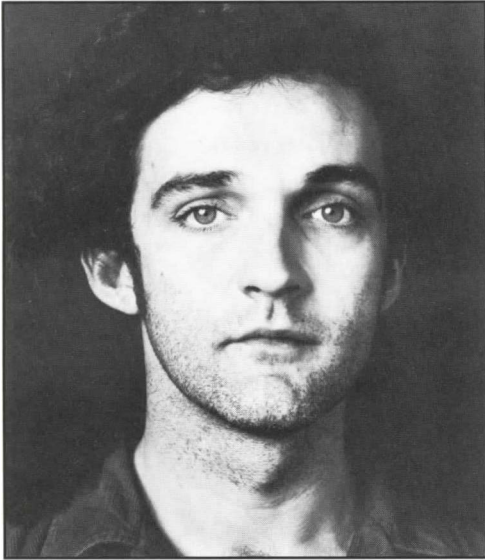


PHOTO: PIERRE RADISIC

MARK MORRIS

(Artistic Director)

... 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 of 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 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.

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 works by Robert Wilson and Ulysses Dove. He 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 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 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, and has been a member of the Mark Morris Dance Group since 1980. She has staged Mr. Morris' work on Repertory Dance Company of Canada, Concert Dance Company of Boston and New York University Tisch School of the Arts, and has

assisted him in 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

... 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

... was born in Brussels and 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 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, toured with the White Oak Project, and acted in the work of the Performance Group and Mabou Mines. Her own work has been performed in the United States, Europe and Asia and was filmed for PBS' *Alive from Off Center*. She was on the faculty of New York University Tisch School of the Arts for many years.

B I O S

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 action."
(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

... a 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*.

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, 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 1988. These performances are dedicated to Joanna, in loving memory.



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