

wexner center for the arts
the ohio state university

p r e s e n t s

Mark Morris Dance Group



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**Mark
Morris
Dance
Group**

March 12, 1993
8 pm Friday
Mershon Auditorium

WM

m



Mark Morris Dance Group

Dancers

Alyce Bochette	June Omura
Joe Bowie	Kraig Patterson
Ruth Davidson	Mireille Radwan-Dana
Tina Fehlandt	Guillermo Resto
Dan Joyce	Keith Sabado
Olivia Maridjan-Koop	William Wagner
Clarice Marshall	Megan Williams
Rachel Murray	

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.



program

Choreography by Mark Morris

Bedtime

Music	Franz Schubert <i>Wiegenlied, Ständchen, Erlkönig</i>
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

Beautiful Day

Music	attributed to J. S. Bach or Georg-Melchior Hoffmann <i>Schlage doch, gewünschte Stunde</i> BWV 53
Lighting	James F. Ingalls
Costumes	Susan Ruddie

Joe Bowie, Olivia Maridjan-Koop

Three Preludes

Music	George Gershwin <i>Three Piano Preludes</i>
Lighting	James F. Ingalls
Costume	Isaac Mizrahi

Mark Morris

intermission

Grand Duo

Music	Lou Harrison <i>Grand Duo for Violin and Piano</i>
Prelude, Stampede, A Round, Polka	
Lighting	Michael Chybowski
Costumes	Susan Ruddie

Company

intermission

Gloria

Music	Antonio Vivaldi <i>Gloria in D</i>
Lighting	James F. Ingalls

Alyce Bochette, Joe Bowie, Ruth Davidson,
Tina Fehlandt, Olivia Maridjan-Koop,
June Omura, Kraig Patterson, Guillermo Resto,
Keith Sabado, William Wagner

residency activities

In addition to organizing public presentations of contemporary work in the performing, media, and visual arts, the Wexner Center actively seeks to provide opportunities for interaction among visiting artists, students and faculty of The Ohio State University, and members of the surrounding community. These activities and associated discussions led by authorities in the field offer our audiences a better understanding of the creative process and the work of artists engaged by the Wexner Center.

While at the Wexner Center, members of the Mark Morris Dance Group conducted a master class with students from The Ohio State University Department of Dance. Susan Hadley, assistant professor in OSU's dance department and a former dancer with the Mark Morris Dance Group, led a pre-performance lecture-discussion about Mark Morris's work.

The Wexner Center's presentation of Mark Morris Dance Group is supported in part by Arts Midwest Dance on Tour Program, National Endowment for the Arts Presenting and Commissioning and Dance Programs, the Ohio Arts Council, and The Harkness Foundation for Dance.



photo: Tom Brazil

program notes

Mark Morris, one of the most fascinating and original artists in the contemporary dance world, continues to move beyond his early *enfant terrible* reputation with new explorations that reveal a growing artistic maturity while never abandoning the spark that brought him to prominence.

Noted for his eclectic and eminently musical approach to choreographic composition, Mr. Morris has set dances to baroque cantatas, Hindu ragas, the country swing of Bob Wills and the Texas Playboys, and the lush jazz of George Gershwin. He draws his movement vocabulary from sources as diverse as his musical inspirations. Running, walking, falling, and other everyday movements are likely to spark his ideas; so are folk dances from many cultural traditions—his own earliest dance training, as a child and youth, was in flamenco and Balkan, Israeli, and Russian folk dance. Mr. Morris's dances also often flaunt the conventions of male-female roles common in traditional ballet and much modern dance.

New Yorker dance critic Arlene Croce has commented that "Morris's company stresses the individual," and the company's makeup is far removed from the once-standard ideal of uniform, and uniformly underweight, body type. Croce continues, "Though partners exist in Morris's universe, their existence is circumscribed and qualified by the group."

Mr. Morris, who grew up in Seattle, settled in New York City in 1976 and worked as a dancer with several of the best-known modern dance choreographers, among them Laura Dean and Lar Lubovitch. In 1980, he launched his company with a program of original choreography performed—appropriately—in the rented studio of another dance iconoclast, Merce Cunningham.

After making his mark on the American dance scene in the 1980s, Mr. Morris led his company to Europe for a productive if stormy three-year residency at the Théâtre Royal de la Monnaie in Brussels. Throughout that time, Mr. Morris remained a strong presence on the American dance scene, in part through his involvement in the White Oak Dance Project, which he co-founded with Mikhail Baryshnikov. Since returning to the United States in 1991, he has reestablished his company's visibility as well, with a spring 1992 season in New York and performances at the Jacob's Pillow festival and elsewhere.

In December 1992, *The Hard Nut*, Mr. Morris's creative rethinking of *The Nutcracker*, had its American premiere at the Brooklyn Academy of Music and was featured on the PBS series *Great Performances*. Notable among his upcoming projects is a commission to develop a new work for Zivili, the Columbus troupe that specializes in the folk dance and music of the southern Slavs.

In this concert, Mr. Morris showcases his latest work along with a signature piece from the past. The program begins with the acclaimed *Bedtime*, an imaginative and powerful response to "Erlkönig" (The Erlking) and two other Schubert lieder. In this ensemble work, the choreography reveals Mr. Morris's interest in narrative and textual sources as well as in their musical counterparts. (German lyrics and English translations of the songs are reproduced below.)

Next is *Beautiful Day*, a duet set to the cantata "Schlage doch, gewünschte Stunde" attributed to J. S. Bach or Georg-Melchior Hoffmann. *New York Times* critic Jennifer Dunning has called *Beautiful Day* one of Mr. Morris's "richest, most popular recent works" and "an understated feast for the eye and spirit."

Three Preludes, which follows, is a solo danced by Mr. Morris to George Gershwin's *Three Piano Preludes*. Again according to Dunning, the work "offers a chance to hear and see the familiar music a little differently and to enjoy Mr. Morris's prodigious dancing."

The program continues with *Grand Duo*, a recently completed full-company work in four sections. The music is *Grand Duo for Violin and Piano* by contemporary American composer Lou Harrison. Mr. Harrison's compositions, like Mr. Morris's dances, often combine and intermingle western and non-western sources of inspiration, and Mr. Morris previously set the dance *Strict Songs* to the composer's *Four Strict Songs*, an orchestral and choral interpretation of Hopi chants. The two artists' shared interests are sure to make Harrison's music a fine counterpoint to the company's work in this newest piece.

The concert concludes with the Morris classic *Gloria*, set to Vivaldi's *Gloria in D*, which *The Washington Post* has described as "a work of surpassing spiritual majesty that puts dance simultaneously in the service of both Vivaldi's inspired choral polyphony and the work's exalted ecclesiastical text, a hymn of praise."

lyrics for *Bedtime*

in German

Wiegenlied

Author unknown

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.

Ständchen

(first version)

Franz Grillparzer (1791–1872)

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

Aber was in allen Reichen
Wär' dem Schlummer zu vergleichen?
Dum 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!

in English

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.

lyrics for *Bedtime*

Erlkönig

(fourth version)

Johann Wolfgang von Goethe (1749–1832)

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 dürrn 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.

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

biographies

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 of 1991 he directed a new production of *Le Nozze di Figaro* at the Théâtre Royal de la Monnaie in Brussels, where from 1988 to 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's *Dance in America* series and London Weekend Television's *South Bank Show*. From 1988 to 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.

Joe Bowie was born in Lansing, Michigan, and 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. 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 the State University of New York 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's work for Repertory Dance Company of Canada, Concert Dance Company of Boston, and New York University Tisch School of the Arts, and has assisted Mr. Morris 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, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his B.F.A. 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, toured with the White Oak Dance Project, and acted in the work of the Performance Group and Mabou Mines. Her own work has been performed in the U.S., Europe, and Asia 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.

Rachel Murray began her dance training at Simon Fraser University in Vancouver, British Columbia. She then went on to perform with

biographies

Betty Jones's 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 to 1986. She then moved to Brussels to attend the Mudra School from 1986 to 1988. She joined the Mark Morris Dance Group in 1988.

Guiermo 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 of 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. In 1984 she graduated with a B.F.A. from the Juilliard School, New York, 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
Assistant to the Managing Director: Tom Geyer
Lighting Supervisor: Michael Chybowski
Musical Director: Linda Dowdell
Costumer: Susan Ruddle
Computer Systems Advisor: Peter Prunka
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Legal Counsel: Mark Selinger (Kaye, Scholer,
Fierman, Hays & Handler)

Thanks to Maxine Morris and god.

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