

Musical Masters



Dance

Family Classics



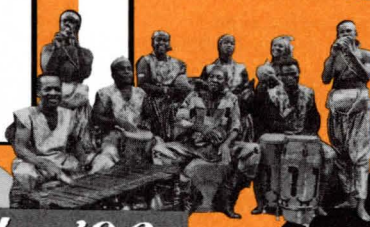
Theatre

Flynn
Theatre
for the
Performing
Arts

Broadway



Voices of the '90s



1993
Series
1994

Global Adventures

The Flynn Theatre for the Performing Arts
presents

MARK MORRIS DANCE GROUP

Dancers

ALYCE BOCHETTE JOE BOWIE RUTH DAVIDSON
TINA FEHLANDT DAN JOYCE CLARICE MARSHALL
MARIANNE MOORE RACHEL MURRAY JUNE OMURA
KRAIG PATTERSON MIREILLE RADWAN-DANA
GUILLERMO RESTO KEITH SABADO
WILLIAM WAGNER 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.

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



Mark Morris Dance Group is a member of The Fund for Dance, Inc.

Flynn performance sponsored by  **AT&T**

Funded in part by the New England Foundation for the Arts, with support from Dance On Tour, a
special initiative of the National Endowment for the Arts, and the Vermont Council on the Arts.

A BENEFIT FOR THE FLYNN THEATRE

October 2, 1993 at 8:00 pm

Choreography by Mark Morris

A SPELL

Music: John Wilson ("Where the bee sucks," "Stay, o stay,"
"Do not fear to put thy feet," "Take, o take those lips away")

Lighting: Michael Chybowski Costumes: Susan Ruddle

RUTH DAVIDSON, MARK MORRIS, GUILLERMO RESTO

BEDTIME*

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

Lighting: James F. Ingalls Costumes: Susan Ruddle

ALYCE BOCHETTE, RUTH DAVIDSON, TINA FEHLANDT,
CLARICE MARSHALL, MARIANNE MOORE, MARK MORRIS,
RACHEL MURRAY, JUNE OMURA, KRAIG PATTERSON,
MIREILLE RADWAN-DANA, GUILLERMO RESTO, MEGAN WILLIAMS

- INTERMISSION -

MOSAIC AND UNITED

Music: Henry Cowell

String Quartet No. 3, Mosaic, I-II-III-IV-V-III-I

String Quartet No. 4, United, I-II-III-IV-V

Lighting: Michael Chybowski Costumes: Isaac Mizrahi

TINA FEHLANDT, DAN JOYCE,
KEITH SABADO, WILLIAM WAGNER, MEGAN WILLIAMS

- INTERMISSION -

GRAND DUO

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

Prelude

Stampede

A Round

Polka**

Lighting: Michael Chybowski Costumes: Susan Ruddle

ALYCE BOCHETTE, JOE BOWIE, RUTH DAVIDSON, TINA FEHLANDT,
DAN JOYCE, CLARICE MARSHALL, RACHEL MURRAY, JUNE OMURA,
KRAIG PATTERSON, MIREILLE RADWAN-DANA, GUILLERMO RESTO,
KEITH SABADO, WILLIAM WAGNER, MEGAN WILLIAMS

* Commissioned, in part, by Dance Umbrella, Boston.

** Commissioned, in part, by Jacob's Pillow Dance Festival.

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. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. 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.

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 in the works of Robert Wilson, Ulysses Dove, 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 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 on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota 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.

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. He joined the Mark Morris Dance Group in 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 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.

MARIANNE MOORE was born in North Carolina and studied dance at the North Carolina School of the Arts, London Contemporary Dance Theatre, Jacob's Pillow and the American Dance Festival. She has danced for Murray Spalding and 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.

GUILLERMO RESTO has always danced with Mark Morris.

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 joined the Mark Morris Dance Group in 1988.

MEGAN WILLIAMS hails from Los Angeles, California and Toronto, Canada. She is a B.F.A. graduate of the Juilliard School, New York, and has danced with Ohad Naharin, Glenn/Lund/Dance and Mark Haim, among others. She has been a member of the Mark Morris Dance Group since September 1988.

MARK MORRIS DANCE GROUP STAFF

Technical Director: Johan Henckens
Director of Company Services: Tom Geyer
Lighting Supervisor: Michael Chybowski
Musical Director: Linda Dowdell
Administrative Assistant: Jenny Klion
Wardrobe Supervisor: Patricia White

Development Director: Karen Hershey
Office Administrator: Eva Nichols
Legal Counsel: Mark Selinger (Kaye,
Scholer, Fierman, Hays & Handler)
Orthopaedic Consultant: Dr. David Weiss, M.D.
Accountant: Kathryn Lundquist, CPA

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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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.

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

BEDTIME

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

WIEGENLIED (LULLABY)

Author unknown; D498 November 1816; published in 1829

| | |
|---|---|
| Schlafe, holder, süßer Knabe, | Sleep, dear, sweet boy, |
| Leise wiegt dich deiner Mutter Hand; | Your mother's hand rocks you softly. |
| Sanfte Ruhe, milde Labe | This swaying cradle strap |
| Bringt dir schwebend dieses Wiegenband. | Brings you gentle peace and tender comfort. |

| | |
|--|---|
| Schlafe in dem süßen Grabe, | Sleep in the sweet grave; |
| Noch beschützt dich deiner Mutter Arm, | Your mother's arms still protect you. |
| Alle Wünsche, alle Habe | All her wishes, all her possessions |
| Fasst sie liebend, alle liebewarm. | She holds lovingly, with loving warmth. |

| | |
|--|---|
| Schlafe in der Flaumen Schoosse, | Sleep in her lap, soft as down; |
| Noch umtönt dich lauter Liebeston, | Purely notes of love still echo around you. |
| Eine Lilie, eine Rose, | A lily, a rose |
| Nach dem Schlafe werd' sie dir zum Lohn. | Shall be your reward after sleep. |

STÄNDCHEN (SERENADE) (first version)

Franz Grillparzer (1791-1872); D920 July 1827; published 1891

| | |
|--------------------------------|---------------------------------|
| Zögernd leise | Softly, hesitantly, |
| In des Dunkels nächt'ger Hülle | Cloaked in night's darkness, |
| Sind wir hier; | We have come here; |
| Und den Finger sanft gekrümmt, | And with fingers gently curled, |
| Leise, leise, | Softly, softly |
| Pochen wir | We knock |
| An des Liebchens Kammerthür. | On the beloved's bedroom door. |

| | |
|----------------------------------|---------------------------------------|
| Doch nun steigend, | But now, our emotion rising, |
| Schwellend, schwellend, | Swelling, |
| Mit vereinter Stimme, Laut | Surging, with united voice |
| Rufen aus wir hochvertraut: | We call out loud, in warm friendship: |
| Schlaf du nicht, | 'Do not sleep |
| Wenn der Neigung Stimme spricht! | When the voice of affection speaks.' |

| | |
|--|---|
| Sucht' ein Weiser nah und ferne | Once a wise man with his lantern |
| Menschen einst mit der Laterne; | Sought people near and far; |
| Wieviel seltner dann als Gold | How much rarer, then, than gold |
| Menschen, uns geneigt und hold? | Are people who are fondly disposed to us? |
| Drum wenn Freundschaft, Liebe spricht, | And so, when friendship and love speak, |
| Freundin, Liebchen, schlaf du nicht! | Do not sleep, friend, beloved! |

| | |
|--|--|
| Aber was in allen Reichen | But what in all the world's realms |
| Wär' dem Schlummer zu vergleichen? | Can be compared to sleep? |
| Drum statt Worten und statt Gaben | And so, instead of words and gifts, |
| Sollst du nun auch Ruhe haben. | You shall now have rest. |
| Noch ein Grüßchen, noch ein Wort, | Just one more greeting, one more word, |
| Es verstummt dir frohe Weise, | And our happy song ceases; |
| Leise, leise, | Softly, softly |
| Schleichen wir uns, ja, schleichen wir | We steal away again. |
| uns wieder fort! | |

ERLKÖNIG (THE ERLKING) (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 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.

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.

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