

**1995-1996
SEASON OF
PERFORMING
ARTS**

U C D A V I S



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1995-96

Season of Performing Arts

MARK MORRIS DANCE GROUP

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Wednesday, November 1, 1995
Sacramento Community Center Theater, 8 pm

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MARK MORRIS DANCE GROUP

- JOE BOWIE • CHARLTON BOYD • RUTH DAVIDSON
- TINA FEHLANDT • SHAWN GANNON • DAN JOYCE
- VICTORIA LUNDELL • MARIANNE MOORE
- RACHEL MURRAY • JUNE OMURA • KRAIG PATTERSON
- MIREILLE RADWAN-DANA • GUILLERMO RESTO
- WILLIAM WAGNER • MEGAN WILLIAMS • JULIE WORDEN

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and the Lila Wallace Theater Fund.

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

LUCKY CHARMS

Music: Jacques Ibert (Divertissement)

Introduction

Cortege

Valse

Nocturne

Parade

Finale

Lighting: Michael Chybowski

JOE BOWIE, CHARLTON BOYD, RUTH DAVIDSON, TINA FEHLANDT,
DAN JOYCE, VICTORIA LUNDELL, MARIANNE MOORE,
RACHEL MURRAY, JUNE OMURA, MIREILLE RADWAN-DANA,
WILLIAM WAGNER, MEGAN WILLIAMS

Commissioned, in part, by Dance Umbrella, Boston

-intermission -

THE OFFICE

Music: Antonin Dvořák

(5 Bagatelles for String Trio and Harmonium, Op.47)

Lighting: Michael Chybowski Costumes: June Omura

TINA FEHLANDT, MARK MORRIS, RACHEL MURRAY,
MIREILLE RADWAN-DANA, GUILLERMO RESTO,
WILLIAM WAGNER, MEGAN WILLIAMS

Originally commissioned by Zivili -
Dances and Music of the Southern Slavic Nations

-pause -

BEDTIME

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

Lighting: James F. Ingalls Costumes: Susan Ruddie

RUTH DAVIDSON, TINA FEHLANDT,
VICTORIA LUNDELL, MARIANNE MOORE, MARK MORRIS,
RACHEL MURRAY, JUNE OMURA, KRAIG PATTERSON,
MIREILLE RADWAN-DANA, GUILLERMO RESTO,
MEGAN WILLIAMS, JULIE WORDEN

Commissioned, in part, by Dance Umbrella, Boston

-intermission -

GRAND DUO

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

Prelude

Stampede

A Round

Polka

Lighting: Michael Chybowski Costumes: Susan Ruddle

JOE BOWIE, CHARLTON BOYD, RUTH DAVIDSON, TINA FEHLANDT,
DAN JOYCE, VICTORIA LUNDELL, MARIANNE MOORE, RACHEL
MURRAY, JUNE OMURA, KRAIG PATTERSON, MIREILLE RADWAN-DANA,
GUILLERMO RESTO, WILLIAM WAGNER, MEGAN WILLIAMS



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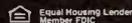
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MARK MORRIS DANCE GROUP STAFF

Technical Director:	Johan Henckens
Development Director:	Michael Osso
Office Administrator:	Eva Nichols
Fiscal Administrator:	Lynn Wichern
Lighting Supervisor:	Michael Chybowski
Musical Director:	Linda Dowdell
Wardrobe:	David Quinn
Legal Counsel:	Mark Selinger (Kaye, Scholer, Fierman, Hays & Handler)
Orthopaedist:	David S. 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:

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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 Bankers Trust Foundation, Philip Morris Companies Inc., Times Mirror and Time Warner through employee matching contributions programs.

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 70 works for the Mark Morris Dance Group, he has created dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. In 1990 he and Mikhail Baryshnikov founded the White Oak Dance Project. Mr. Morris has also worked extensively in opera. From 1988 to 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 during that year. In addition to touring widely, the Dance Group has been the subject of television specials for PBS' *Dance In America* series and London Weekend Television's *South Bank Show*. From 1988 to 1991, the Dance Group was the resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium. The Dance Group has recently completed two film projects, a collaboration with cellist Yo-Yo Ma using J.S. Bach's *Third Suite for Unaccompanied Cello* and a film version of Henry Purcell's *Dido and Aeneas*.

MARK MORRIS IN THE COMMUNITY

This season, UC Davis Presents has dramatically increased its efforts to connect performing artists with the community, through a new program of school matinees, and extended residencies. The activities mark UC Davis Presents' commitment to lessen the distance between artist and audience.

Residency activities by the Mark Morris Dance Group include a master class with the UC Davis dance department.

Phillip Morris Companies Inc. and San Francisco Federal Savings have helped make this activity possible.

UC Davis Presents will continue its tradition of providing pre-performance lectures (hosted by the Friends of UC Davis Presents), open rehearsals, master classes, recitals and lecture demonstrations. For more information about these activities, please call the UC Davis Presents office at (916) 757-3199.

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.

CHARLTON BOYD was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company and in the musical *The Ebony Games*. He appears in the Jose Limon Technique Video, Volume 1, and other music videos.

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. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

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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 for Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota and San Francisco Ballet 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.

SHAWN GANNON is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Wiener Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

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.

The *Friends of UC Davis Presents*
in November and December will:

- Offer pre-performance lectures before the Sarah Chang and Philip Glass performances
- Host two "Meet the Artist" receptions
- Visit area schools to promote the UC Davis Presents school matinee programs
- Assist UC Davis Presents with identifying prospective donors to the UC Davis Presents Fund
- Work on ways to increase series subscriptions to UC Davis Presents programs
- Host dinners for visiting artists

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VICTORIA LUNDELL was born in Berkeley, California but ended up in Detroit where she studied dance with Rose Marie Floyd and Dolores Allison. She danced professionally with Harbinger Dance Company, guested with Utopia Dance Theatre in Mexico City, and then completed her B.F.A. in dance from the University of Michigan in 1989. For four years she danced with The Parsons Dance Company, and has been dancing with the Mark Morris Dance Group since 1994.

MARIANNE MOORE was born in Chapel Hill, North Carolina, and studied dance at North Carolina School of the Arts. She has also danced 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. She joined the Mark Morris Dance Group in 1988.

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.

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KRAIG PATTERSON, from Trenton, New Jersey, received his B.F.A. in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

MIREILLE RADWAN-DANA - The six grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do, for this was the wish of the grandfathers of the world. (Black Elk)

GUILLERMO RESTO dances with Mark Morris.

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 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 and teaches regularly in New York.

JULIE WORDEN, graduate of the North Carolina School of the Arts, has danced with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith.

Tango X 2

UC DAVIS

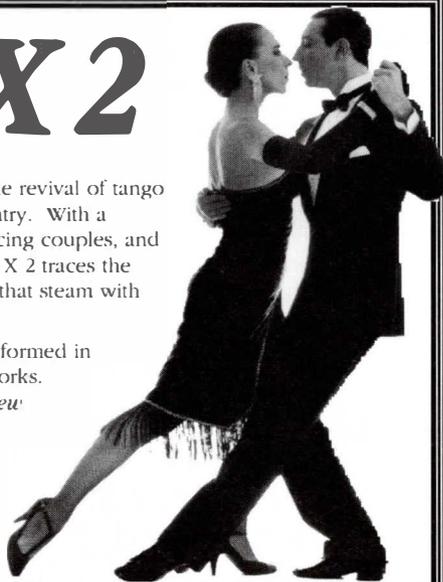
PRESENTS

Tango X 2 has helped lead the revival of tango in ballrooms around the country. With a centerpiece singer, three dancing couples, and a full tango ensemble, Tango X 2 traces the history of the tango in a series of dances that steam with sultry verve.

"Three increasingly scorching dances, performed in quick succession, have the effect of fireworks. Ultimately, Tango X 2 is great theater" (*New York Post*).

SATURDAY, NOVEMBER 11, 1995
FREEBORN HALL, UC DAVIS 8 PM

Supported by Bill & Nancy Roe.



BEDTIME

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

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.

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.



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Famed minimalist composer Philip Glass has transformed Jean Cocteau's film classic, *Beauty and the Beast*, into a breathtaking new work of original stagecraft.

Before a giant screen filled with a silent version of the film, Glass, his band of winds and synthesizers, and four operatic singers will turn Freeborn Hall into the live back drop to Cocteau's cinema.

Time calls Glass' latest work, "his best in years," and "remarkable not only in conception but in execution ... surging with Wagnerian power..."

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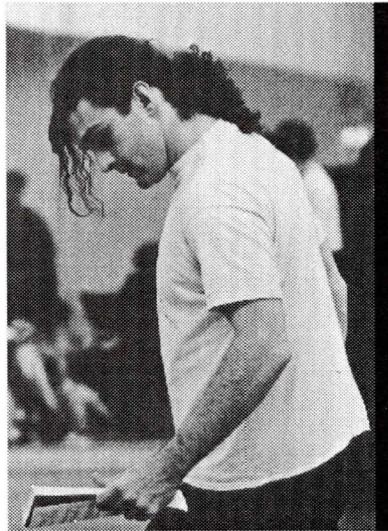
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STÄNDCHEN

Franz Grillparzer (1791-1872)
(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 seitner 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, schieichen wir
uns wieder fort!

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.



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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 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.”

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.”

“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 Eriking 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.

Compilation and translations ©RICHARD WIGMORE (1988)
from SCHUBERT THE COMPLETE SONG TEXTS by Richard Wigmore



***“In art the hand can never
execute anything higher
than the heart can inspire”***

-Ralph Waldo Emerson



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27 MIKHAIL YANOVITSKY, PIANO

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3 SARAH CHANG
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LA BÊTE*
11 TANGO X 2

DECEMBER

2 TARIKA

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8 MARIAN WRIGHT EDELMAN
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