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DANCE

PITTSBURGH DANCE COUNCIL PROGRAM MAGAZINE



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PDC PROGRAM

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PITTSBURGH DANCE COUNCIL MISSION AND VISION

"Incorporating diversity, balance, and a high level of quality in all presentations and related activities, the Pittsburgh Dance Council is committed to:

- expanding the visibility, appreciation and presentation of dance as an artform in the greater Pittsburgh area; and*

- nurturing the field of dance on local, national, and international levels.—PDC Mission, May 1991*

As important as understanding our mission is recognizing our vision as an arts presenter in our community. Our vision is to serve artists and audiences by celebrating creativity in all its forms. We present artists whom we believe should be

seen in Pittsburgh. We have high expectations of them. We want them to challenge us to think, to dream, to feel, and to provide enjoyment and entertainment. We provide for artists by fostering a knowledgeable and enthusiastic audience, by maintaining our great theaters where they can perform, and by supporting commissions and residencies where they develop new work. In addition to presenting a nationally recognized season of artists, we serve our audiences through the workshops and residencies we support, through our Student Matinee programs; through our Ticket Subsidy Program for special needs communities; and through our Artists-in-the-Schools programs which serve public and private schools throughout a five-county area.



The Pittsburgh Dance Council presents

MARK MORRIS DANCE GROUP

Saturday, January 20, 1996, 8 p.m.
Benedum Center

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

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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.

Media sponsors



Bayer Corporation is supporting the Pittsburgh Dance Council through the Bayer Ticket Fund, a subsidy program.

The Pittsburgh Dance Council gratefully acknowledges the generous support of the National Endowment for the Arts and the Pennsylvania Council on the Arts.

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.

Please join us after the performance in the lower lobby for "Meet the Artist." Mr. Morris will be present to answer questions and discuss the work presented.

The use of photographic and recording devices during tonight's performance is strictly prohibited. Program and artists subject to change.

Bios. . .

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 - 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.

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 BFA 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.

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.

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.

PROGRAM

MARK MORRIS DANCE GROUP

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
KRAIG PATTERSON • MIREILLE RADWAN-DANA
WILLIAM WAGNER • MEGAN WILLIAMS

Commissioned, in part, by Dance Umbrella, Boston

—Intermission—

THE OFFICE

Music: Antonin Dvorak

("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—

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

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 BFA 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.

KRAIG PATTERSON, from Trenton, New Jersey, received his BFA 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 BFA 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.

GLORIA

Music: Antonio Vivaldi ("Gloria in D")

Lighting: Michael Chybowski

JOE BOWIE • RUTH DAVIDSON
TINA FEHLANDT • MARIANNE MOORE • JUNE OMURA
KRAIG PATTERSON • MIREILLE RADWAN-DANA
GUILLERMO RESTO • WILLIAM WAGNER
MEGAN WILLIAMS

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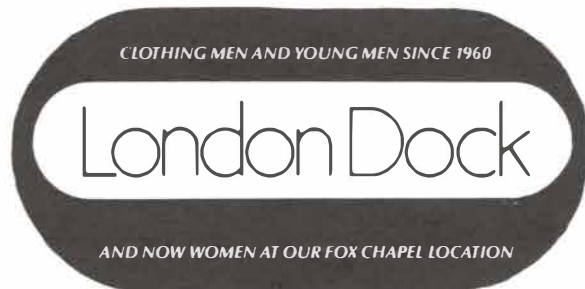
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The Mark Morris Dance Group receives support from the National Endowment for the Arts Dance Program and the New York State Council on the Arts.

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



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NOTES

MARK MORRIS DANCE GROUP

Hailed as one of the most gifted and creative choreographers of our time, Mark Morris creates sumptuous works that reverberate with wit, a rare sense of humor and a musicality that has dance writers describing him as the modern dance equivalent of George Balanchine. Morris ignores the minimalist trends of the last 30 years of modern dance and unlike many of today's avant garde dance creators, utilizes a repertoire of classical music for his dances. Handel, Mozart, Brahms and Bach provide the soundscape on which Morris, who learned to read music as a child, builds his dances, literally from the score up. Morris' genius lies in his ability to translate music into movement, an ability which invariably brings a response from audiences who find they are able to "see" the music.

The Edinburgh Financial Times writes:

"Morris' gift for helping you hear music is most obvious, and wonderful ... [his] choreography draws you deep into its [the music's] structures and its mysteries."

The dancers of the Mark Morris Dance Group, a visually eclectic company of dancers of all sizes and body types, have been praised for their spirited interpretation of Morris' ideas, their technical prowess and their ability to draw audiences into the work.

"Morris has created ballets...that hark back to a time before ballet when people danced for the pure hell of it," writes Roger Downey of the Seattle Times. "What the non [dance] specialist sees is dancing, pure and simple: people moving around to music as apparently spontaneously as a child spinning around the living room to a favorite record...Morris' dancers make it look easy; they make us feel we could join right in."

Last seen here in Pittsburgh in 1993, Mark Morris Dance Group performs a mixed program of works tonight at the Benedum Center. It is, quite simply, an evening of fabulous dance by one of today's most

influential choreographers, danced by some of the best dancers working today, set to a grand selection of music and vocals. The program includes Morris' 1981 signature work *Gloria*, set to Vivaldi's "Gloria in D," *The Office*, set to Dvorak, *Lucky Charms*, choreographed to Jacques Ibert's "Divertissement," and *A Spell*, with music by Jacobean composer John Wilson.

A work for 10 dancers, *Gloria* takes on the majesty and spiritual weight of the Roman Catholic Mass, and the accompanying themes of sin and remorse, soaring spirituality and the earth-bound state of man.

"*Gloria*...is quite simply a masterwork," writes Alan Kriegsman of The Washington Post. "*Gloria* puts dance simultaneously in the service of both Vivaldi's inspired choral polyphony and the work's exalted ecclesiastical text...the resulting movement elicits an invariably ecstatic response from an audience."

Morris' *The Office* was originally created for Zivili, a small Yugoslavian folk-dance group in Columbus, Ohio. Drawing on Morris' early training with the Balkan folk group Koleda, *The Office* is a vigorous, telling dance piece that employs folk motifs within a modern dance work. *The Office* is in no way a national or ethnic dance, but the complex patterns, weaves, and linked, communal formations characteristic of folk dance are present in this contemporary work.

"The brilliance of *The Office* lies in its abstraction of folk steps and patterns," writes New York Times dance critic Anna Kisselgoff, adding that Morris' use of patterns and structures strikes a common chord in audience members.

"Hence the huge communal outpouring that radiates from so much of his choreography and that elicits such a strong kinesthetic response from the audience: The urge is to join the universal round."

Set to four Shakespeare songs by John Wilson and sung by Christopher Robson, *A Spell* employs Morris' prodigious gift for camp humor with moments of final poignancy.

In a review of *A Spell*, Alastair Macaulay of the Edinburgh Financial Times writes:

"How does he [Mark Morris] catch an audience so frequently between laughter and seriousness, between bright and dark emotion? The mystery, and the pleasure, grows with every performance of his work I see."

The 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 Dance Group has been the subject of television specials for the PBS "Dance In America" series and London Weekend Television's "South Bank Show." From 1988-1991, 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."



Photo: Klaus Lebedev

Mark Morris Dance Group in *Gloria*