

SPOLETO

Festival U.S.A. 1996



CHARLESTON, SOUTH CAROLINA
TWENTIETH ANNIVERSARY

MARK MORRIS
DANCE GROUP

Mark Morris Dance Group

Dancers

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

Gaillard Municipal Auditorium

May 30 at 8:00 p.m.

May 31 at 8:00 p.m.

June 2 at 8:00 p.m.



Sponsored by Santee Cooper and BB&T.
Additional support is provided, in part, by The Harkness Foundations for Dance.

Mark Morris Dance Group

Choreography, Mark Morris

Somebody's Coming to See Me Tonight

Music, Stephen Foster

Costumes, Susan Ruddle

Lighting, Michael Chybowski

The Hour for Thee and Me

Beautiful Dreamer

Gentle Annie

Soiree Polka

Somebody's Coming to See Me Tonight

Linger in Blissful Repose

Wilt Thou Be Gone, Love?

Katy Bell

Come Where My Love Lies Dreaming

Jeanne Ommerle, soprano

Christopher Roselli, baritone

Sarah Roth, violin

Linda Dowdell, piano

Chorus

Mary Bell, soprano; Becky Godwin, soprano; Christine Jennings, alto; Sara Jane Foltz, alto; Wayne French, tenor; Lee Pringle, tenor, Preston Smith, tenor; Graham Wiatt, baritone; Kevin Crenshaw, baritone

Dancers

Joe Bowie, Charlton Boyd, Tina Fehlandt, Shawn Gannon, Dan Joyce, Victoria Lundell, Marianne Moore, June Omura, William Wagner

Commissioned, in part, by Dance Umbrella, Boston

-Pause-

A Spell

Music, John Wilson

Costumes, Susan Ruddle

Lighting, Michael Chybowski

Where the Bee Sucks

Stay, O Stay

Do Not Fear to Put Thy Feet

Take, O Take Those Lips Away

Drew Minter, counter-tenor; Richard Stone, lute; Sarah Roth, violin

Dancers

Ruth Davidson, Mark Morris, Guillermo Resto

-Intermission-

The Office

Music, Antonin Dvorak

Costumes, June Omura

Lighting, Michael Chybowski

5 Bagatelles for String Trio and Harmonium, op.47

Sarah Roth, violin

Naomi Katz, violin

Arthur Fiacco, cello

Linda Dowdell, harmonium

Dancers

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-

Grand Duo

Music, Lou Harrison

Costumes, Susan Ruddie

Lighting, Michael Chybowski

Grand Duo for Violin & Piano

Prelude

Stampede

A Round

Polka

Sarah Roth, violin

Linda Dowdell, piano

Dancers

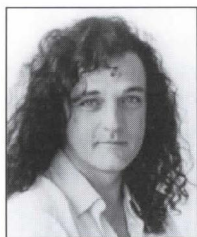
Joe Bowie, Charlton Boyd, Ruth Davidson, Tina Fehlandt, Dan Joyce,

Victoria Lundell, Marianne Moore, Rachel Murray, June Omura,

Kraig Pattersan, Mireille Radwan-Dana, Guillermo Resto,

William Wagner, Megan Williams

The Artists



Mark Morris (Artistic Director/choreographer) 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 and is the subject of a recent biography by Joan Acocella (Farrar, Straus & Giroux).

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 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*.

Joe Bowie (dancer) 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 (dancer) 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 (dancer) 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.

Linda Dowdell (piano / Dance Group Musical Director) made her debut with the Mark Morris Dance Group in 1987 in Vienna, and has worked closely with the company ever since. In 1990-91 she was the original pianist and Musical Director for Mikhail Baryshnikov's White Oak Dance Project, with whom she toured the United States. A composer as well, she has written music for a variety of ensembles, premiered by groups including the Banff Big Band, the Gregg Smith Singers and Schola Cantorum of Edinburgh.

Tina Fehlandt (dancer) 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, 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.

Arthur Fiacco (cello) enjoys an outstanding career in both period and modern cello playing. He has performed with the American Symphony Orchestra, the New York City Ballet Orchestra, the Brooklyn Philharmonic, New Jersey Symphony, Philharmonia Virtuosi and the New York Pops. Period instrument performances have been with Concert Royal, Four Nations Ensemble, Grande Bands and the Helicon Foundation. This season he will perform in chamber music with members of the Connecticut Early Music Festival at the Mostly Mozart Festival and on the big screen with Barbara Streisand and Jeff Bridges in the new feature film *The Mirror Has Two Faces*. Mr. Fiacco has recorded for EMI, RCA, ECM, MGM, Columbia, Sony, Newport Classics and Epiphany Recordings.

Shawn Gannon (dancer) 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 (dancer) 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.

Naomi Katz (violin) is a member of the Windham Ensemble, newly appointed artist-in-residence at Marlboro College in Vermont. Ms. Katz has been at the Marlboro Festival for six seasons, has been a frequent performer on the Musicians From Marlboro national and European tours, and was a participant in Marlboro's fortieth anniversary concert at Carnegie Hall in 1990. She has appeared in chamber music concerts, festivals, and radio broadcasts in major cities throughout the United States and Europe, and has collaborated with artists Ruth Laredo, Felix Galimir, Ani Kavafian and Bruno Giuranna, as well as with members of the Guarneri Quartet, Cleveland Quartet and Beaux Arts Trio. Ms. Katz performs on a violin made by Vincenzo Panormo of Italy in 1799.

Victoria Lundell (dancer) was born in Berkeley, California, then moved to 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. Victoria gives special thanks to David Matiano, who is a continual source of inspiration.

Drew Minter (counter-tenor) is among the world's premier counter-tenors as well as an accomplished stage director. In addition to countless recitals throughout the world, his engagements include the opera companies of Brussels, Nice, Boston, Washington, Santa Fe and Wolf Trap; the Halle, Karlsruhe, Maryland and Gottingen Handel Festivals; Operas de Nice, Marseille and Toulouse. He has often appeared with such renowned early-music ensembles as The Academy of Ancient Music, American Bach Soloists, Paul Hillier's Theatre of Voices, Les Arts Florissants and the Handel & Haydn Society. He is well represented on the Harmonia Mundi, Hungaroton, Koch, Decca and other labels, and is especially well-remembered for his portrayal of Tolomeo in Peter Sellars' film of Handel's *Julius Caesar*. Distinguishing Mr. Minter's 1995-96 season are *Messiahs* in New York, Los Angeles and Princeton; *Radamisto* (directing) at the Opera de Marseille, Ottone in Jonathan Miller's production of Monteverdi's *L'Incoronazione di Poppea* at the Brooklyn Academy of Music, Endimione in Cavalli's *Consort*, *Ensemble Five/One*, and The Aulos Ensemble (a return to New York's Metropolitan Museum of Art). With the Artek ensemble he records virtuoso 17th century Italian Music for the Lyrichord label. In addition he will be on the faculty of New York's Mannes School of Music, teaching voice, baroque acting and directing their production of Handel's *Agrippina* in fall 1996.

Marianne Moore (dancer) 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 (dancer) 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.

Jeanne Ommerle (soprano) has opera and concert credits that include the New York Philharmonic, the Boston Symphony Orchestra, San Francisco Symphony, Atlanta Opera, The Opera Company of Boston, The Dallas Opera, Lake George Opera Festival, Boston Early Music Festival, Handel & Haydn Society, Emmanuel Music, Cincinnati May Festival, the Washington and Baltimore Choral Societies, Monacnock Music and the Newport Music Festival. She has worked with conductors Roger Norrington, Christopher Hogwood, William Christie, James Conlon, Seiji Ozawa, Thomas Dunn, Richard Westenburg, Sarah Caldwell, William Fred Scott, Gunther Schuller, Sylvain Cambreling, James Bolle, Craig Smith, Nicholas McGegan and Simon Preston. Ms. Ommerle was "Susanna" in the Peter Sellars production of *Le Nozze de Figaro* which was broadcast on PBS' *Great Performances*.

June Omura (dancer) 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 (dancer) 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 (dancer) 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 (dancer) dances with Mark Morris.

Christopher Roselli (baritone) made his debut with Opera Colorado last season with the roles of Scarpia in *Tosca*, Sid in *Albert Herring*, and covering Amonasro in *Aida*. His operatic credits include *Don Giovanni*, *Lucia di Lammermoor*, *Il tabarro*, *Madame Butterfly*, *La Boheme*, *Manon*, *Le nozze di Figaro* and *Così fan tutte*. A native of North Carolina, Mr. Roselli received his bachelor's and master's degrees in music from the University of North Carolina. He has also completed coursework for the Doctor of Music degree at Indiana University where he studied with Margaret Harshaw. His other credits include appearing with Rome Symphony, Colorado Symphony, Terre Haute Symphony and Marion Orchestra. Mr. Roselli has been the recipient of two fellowships, a finalist in the Chicago Lyric Opera Ensemble Auditions and a semi-finalist in the Pavarotti Competition. Last November, Mr. Roselli performed with soprano Felicia Weathers in a twenty city European Concert Tour including Germany, Denmark and Switzerland. Mr. Roselli was also a Studio Member with the 1996 Sarasota opera Season in their production of *La Forza de destino* and *Die Zauberflöte*.

Sarah Roth (violin) is an active free-lance violinist in the Boston area. She is a graduate of the New England Conservatory of Music, where she studied with James Buswell. As a Tanglewood Music Center fellow, she coached chamber music with Yo-Yo Ma and Peter Serkin and performed under conductors Leonard Bernstein, Simon Rattle, and Seiji Ozawa. She participated in the Solti Orchestral Project at Carnegie Hall. Currently, Sarah is a member of Emmanuel Music and the Boston Philharmonic. She is concertmaster of the Vermont Symphony Orchestra and principal second violin of the Portland Symphony Orchestra in Maine.

Richard Stone (lute) has performed in solo recitals, chamber music series and festivals to the delight of audiences throughout the Americas, Europe and Asia. His performances of German baroque lute repertoire won him a prize at the 1990 Festival of Flanders in Bruges. He has accompanied today's best-known vocal artists, including Nigel Rogers, Julianne Baird, Jeffrey Thomas, Drew Minter and

Lorraine Hunt. He has also appeared with such leading ensembles as the Taverner Players, the Consort of Musicke, the Orpheus Chamber Ensemble, the Smithsonian Chamber Players, Glimmerglass Opera and the Mark Morris Dance Group. In 1995, Stone made his conducting debut in the Orlando Opera Company production of *L'Incoronazione di Poppea*, which he led from the theorbo. Recording and broadcast credits include Deutsche Grammophon, Lyricord, Musical Heritage, Polygram, NPR and the BBC, as well as his most recent solo CD, *Lute Works of Silvius Leopold Weiss*, on Titanic Records.

William Wagner (dancer) 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 (dancer) 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 (dancer) graduate of the North Carolina School of the Arts, has danced with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith.

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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.

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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.

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