



1996
AMERICAN
DANCE
FESTIVAL

TABBOO!

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
JUNE				PILOBOLUS DANCE THEATRE PROGRAM A Page Auditorium, 8pm 6 7 <i>Sat. 6/8 Children's Performance Page: 1pm</i> 8		
				ERICK HAWKINS DANCE COMPANY Accompanied by The Hawkins Theater Orchestra Page Auditorium, 8pm 13 14 15		
9	PILOBOLUS, PROGRAM B World Premiere Page Auditorium, 8pm 10 11		12	MERCE CUNNINGHAM DANCE COMPANY ADF Co-Commissioned U.S. Premiere Page Auditorium, 8pm 20 21 22		
16	17	LENKA FLORY U.S. Debut Reynolds Industries Theater, 8pm 18 19		DAYTON CONTEMPORARY DANCE CO. Classic Reconstruction Page Auditorium, 8pm 27 28 <i>Sat. 6/29 Children's Performance Page: 1pm</i> 29		
MUSICIANS CONCERT Reynolds, 8pm 23 24		AMERICAN REPERTORY Tribute to the Solo Reynolds Industries Theater, 8pm 25 26		MARK MORRIS DANCE GROUP All Live Music Page Auditorium, 7pm (July 4), 8pm (July 5-6) 4 5 6		
EIKO & KOMA ADF Co-Commission Sarah P. Duke Gardens, 9:15pm 30 1		MARK DENDY ADF Commissioned Premiere with Commissioned Score; Premiere Duet Reynolds Industries Theater, 8pm 2 3		THE PARSONS DANCE COMPANY ADF Commissioned Premiere with Commissioned Score Page Auditorium, 8pm 11 12 13		
7	FACULTY CONCERT Page, 8pm 8		9 10	PAUL TAYLOR DANCE COMPANY Page Auditorium, 8pm 18 19 20		
14	15	INT'L CHOREOGRAPHERS ADF Commissioned Premieres Reynolds Industries Theater, 8pm 16 17				

The Page Series

PILOBOLUS DANCE THEATRE

June 6-8

Program A: Now celebrating their 25th anniversary, "six of the most extraordinary people now performing" (*The New Yorker*) return to Durham to kick off ADF's 63rd season. "As zany as the Marx Brothers, as clever as Houdini" (*Newsweek*), Pilobolus has earned international acclaim for their unmatched style, daring physicality, vividly evocative imagery, exuberant wit, and electrifying intensity.

ERICK HAWKINS DANCE COMPANY

June 13-15

"Erick Hawkins . . . was one of those rare choreographers who teach audiences to look at dance in a new way. . . . He questioned the purpose of dance as a whole and concluded that it should celebrate life's ideals rather than its miseries or realities" (*The New York Times*). Poet of the dance and a visionary pioneer, his genius still shines in works which are bold, vulnerable and sensual — dances haunted by a delicate mystery. These performances will be accompanied by The Hawkins Theater Orchestra.

MERCE CUNNINGHAM DANCE COMPANY

June 20-22

"One of the few true revolutionaries in the history of dance" (*The New York Times Magazine*), Merce Cunningham returns to the ADF stage with the U.S. premiere of a new work co-commissioned work by ADF (with funding from Philip Morris Companies Inc.), the North Carolina Museum of Art, the Ludwigsburger Schlossfestspiele Baden-Württemberg and the Cunningham Dance Foundation. An icon of the 20th century, Cunningham's work is a special focus of year two of our celebration of 100 years of modern dance.

DAYTON CONTEMPORARY DANCE COMPANY

June 27-29

"As [DCDC] has developed, it has gained national importance. . . . Its dancers are talented and scrupulously rehearsed. Even more important, they believe in what they are doing" (*The New York Times*). DCDC has returned to the world touring stage many of the classic works of our master choreographers, and this season's ADF performance will feature a recent reconstruction of Anna Sokolow's classic *Rooms* (1955), set on DCDC by ADF with funding from the Lila Wallace-Reader's Digest Fund.

MARK MORRIS DANCE GROUP

July 4-6

"Mark Morris has a master's scope of vision in which all things, tragic and comic, noble and base, can ideally fit within the same work. That's the kind of ambition you find in Shakespeare and Mozart, and it's exciting to see an artist with Morris's craft pursuing it in dance" (*The [Toronto] Globe & Mail*). These performances will be accompanied by live music performed by the company's own instrumentalists, joined by several local musicians and the Durham-based vocal group, the Savoyards. July 4 performance begins at 7pm

THE PARSONS DANCE COMPANY

July 11-13

This company "has thrilled audiences with exuberantly witty, high energy, athletic works created with a keen eye for the theatrical and a sure sense of entertainment. Parsons' superb company of nine dancers revel in his virtuosic choreography" (*Boston Herald*). For the company's ADF debut, David Parsons will perform a new solo commissioned by ADF with funding from Philip Morris Companies Inc., to be accompanied by a commissioned score by Tony Powell, funded by the National Endowment for the Arts.

(cont. on page 26)

FOR TICKETS CALL THE ADF BOX OFFICE AT 684-4444.

AMERICAN DANCE FESTIVAL PREMIERES

*CHANGING (Dean-Smead)
 *PAMPLONA STONES (Brown)
 *MONKSHOOD'S FAREWELL (Pilobolus: Barnett,
 Chase, Clarke, Tracy, Pendleton, Wolken-Dennis)
 LULU (Section Ten)
 OUR LATE NIGHT (The Manhattan Project)

1975

SOLITARY SONGS (Koner-Berio)
 SUN (Rotante-Clark)
 HOWARD BEACH (Guthrie-Bley)
 MERGING CHANT AND SCAT MELISMA (Nurock)
 THE SAINT AND THE FOOTBALL PLAYERS
 (Mabou Mines)
 *UNTITLED (Pilobolus: Barnett, Chase, Clarke, Tracy,
 Pendleton, Wolken-Dennis)
 *WAVES (Posin-Spiegel)

1976

A TIME OF CRICKETS (Koner-Colina)
 OM SEA AND BALKAN COUNTER-POINT (Nurock)
 GREENING (Lewitzky-Copland)
 DALLAS BLUES (Evans-Smith)
 THE FIVE BOONS OF LIFE (Guthrie-Corea, Hammer
 & Goodman)
 *GLANCES (Louis-Brucke)

ADF Newport, Rhode Island

*POLARIS (Taylor-York)

1977

*BELLA (Grossman, Jarvis-Puccini)
 *ECCE HOMO (Grossman-Bach)
 *SUDDEN DEATH (Driver)
 THE FALL (Nagrin-Camus)
 *CELESTE (Dunn)

ADF Newport, Rhode Island

*SHIZEN (Pilobolus: Chase, Pendleton-Lee)
 *RENELAGH ON THE RANDON (Pilobolus:
 Wolken-Telemann)
 *WAKEFIELD (Pilobolus: Clarke)
 *VERANDA (Clark-Rimski-Korsakov)
 *"UNTITLED" (Mitchell-Fountain)
 FINISTERRE (Redlich-Burton)

Duke University, Durham, North Carolina - 1978 - 1994

1978

CANTIGAS (Koner-Crumb, Medieval)
 *ON DOING (Driver-Johnson)
 ONE GUIDING LIFE (Redlich)
 *MOLLY'S NOT DEAD (Pilobolus: Barnett, Chase, Tracy,
 Pendleton, Wolken-traditional/original)
 TIME WRITES NOTES ON US (Nagrin-Copeland)
 GETTING WELL (Nagrin-Medieval, Renaissance)

1979

*WINDOWSILL (Posin-Jarrett)
 THE DETAIL OF PHOEBE STRICKLAND (Pilobolus:
 Chase, Brooks, Pendleton-Dennis)
 *MUSIC (Dean-Dean)
 *HAIKU (Crowsnest: Clarke-Mendelssohn)
 *FALLEN ANGEL (Crowsnest: Clarke-Worcester
 Cathedral)
 *LA MARQUISE DE SOLANA (Crowsnest: Clarke,
 Blaska-Radzynski)
 *NOCTURNE (Crowsnest: Clarke-Mendelssohn)
 *ROADRUNNERS (Cunningham-Tone)
 *PROFILES (Taylor-Radzynski)

1980

*THE GARDEN OF VILLANDRY (Crowsnest: Clarke,
 Blaska, Barnett-Schubert)
 *AVANTI (Hawkins-Dlugoszewski)
 *LIGHT, Part 15 (The Second Windfield) (Takei-Pate)
 *BLACK AND BLUE (Pilobolus: Chase, Pendleton-
 Zemek)

1981

*TYMPANI (Dean-Dean)
 *RESETTINGS (Driver-Purcell)
 *SOCIAL INTERCOURSE (Jones-Hannan, Briggs)
 *EXPANDED BALL PASSING (Moulton-LeRoy)
 *GENTLE DESIRE (Fenley-Freedman)
 *WATERBODIES (Boyce-Williams)
 *FREEWAY (Pennison-Lee)
 *UNTITLED II (Chase-Sullivan)
 DAY 2 (Pilobolus: Pendleton, Ezralow, Faust, Hampton,
 Parker, Pucci, Quinn, Tracy-Eno, Byrne, Talking Heads)
 BONSAI (Pilobolus: Pendleton)
 *RITES OF PASSAGE (Davis, Yabahi-Lynette White)

1982

*KINSOPE (Boyce-Munson)
 *LIGHT, Part 17 (Dreamcatcher's Diary) (Takei-Dalby)
 *MOTOR PARTY (Moulton-LeRoy)
 TEARING SIGN 8 (Atsugi)
 SNOW DON'T BE STOPPING (Hanayagi-Tosha)
 *PERPETRATOR (Self-Mann)
 *DANCES OF IDENTITY (Vernon-Felder)
 *ON THE SIDE OF LIGHT (Buraczski-Valinsky)

1983

FONKI (KONKO KWESI ADAE) (Davis)
 DRUM AWAKENING (Davis, Frederrick, Odom, Battle,
 Wiles)
 *FIREWORKS (Moulton-A. Leroy)
 *The Daikon Field Solo II from LIGHT, Part 16
 (Vegetable Fields) (Takei)
 *PANEL (Porter-Clayton)
 *CHORINES (Buntz-Childs)
 *BLANCA (Cobb-Handelsman)
 *BEAM (Eiko & Koma)

1984

*ELEGY (Eiko & Koma)
 *THE HURRICANE: DEDANS L'ANNEE DE
 CINQUANT-SEPT (Pennison-Thibodeaux)
 *DOUBLES (Cunningham-Kosugi)
 *SORROW FLOATS (Tharp-Bizet)
 *WAR OF THE GUARDIANS (Davis-traditional African)
 *WILD FIELDS (Kaye-Kosch)
 *CLIMBING THE WALTZ (Skura-McCarty)
 *FORTY ARMS, TWENTY NECKS, ONE WREATHING
 (Morris-Garfein)
 *RETURN TO MARIA LA BAJA (Pilobolus: Barnett,
 Chase-Sullivan)
 *THE SMALL WALL PROJECT (Shang-Friedman)
 *GRAPH (Nikolais-Gregory)

ADF Tokyo

TRIO (Dean-Dean)

1985

*CRUCIBLE (Nikolais-Nikolais)
 DROUGHT (Davis-Saleem)
 *SATURDAY NIGHT/SUNDAY MORNING
 (Davis-McGriff, Hopkins, Hendrix, Picket,
 The Inspirational Stars, Cleveland, Flack, Baxter)
 *CARMINA BANANA (Pilobolus: Hartel, Parker,
 Pendleton, Perl, Pucci, Sanre, Tracy-Off)
 *NINE LIVES (Gordon-Western Swing)
 ON DOUT LA NUIT (Garnier-Drouet, Bedel)

AMERICAN DANCE FESTIVAL PREMIERES

1993

- *CRWDSPCR (Cunningham-King)
- IYAYA (Mo-Mpongo-Traditional Music)
- *WAR (now called ECSTASY) (Dean-Dean)
- *BEDTIME STORIES (Wolken-Darling)
- *CERNICALO (Darsow-Rodrigues)
- *WHITES OF THEIR EYES (Parker-Buckholz)
- *BIM (Ahn-Bimstein)
- *SPINDRIFT (Taylor-Schoenberg)
- CLIFF (Slayton-Herman)
- FATHERING (Brown)
- ROAD MOTION (Franklin-Barner, Tanzmusig, Die Fantastischen Vier, Chris Barbers Jazz Band, The Beatles)
- ABSOLUTELY (Hodes, Malia-Kottke)
- BEYOND JUDGEMENT (Sutton-Mozart)
- *GOK DOO (Kim-Moon)
- *I.D. (Teker-Terricciano)
- *HABRIA QUE PONERLE NOMBRE (Tosatti, Trejos-Dixon, Maraie, Sharp, Volans)

1994

- *ELLINGTONIA (Beatty-Ellington)
- *SONG AND DANCE (Jones)
- SUMMER SEVEN (Slayton-Nancarron)
- I OF 30 (Haim-Bach)
- FLIGHT ADF 094 (Franklin-Bach, Gaye)
- *THE MEADOW (Rosen-Elson)
- *CEMENT (Shapiro-Howell)

- *BOAT SONG (BARCAROLE) (Pelton-Maggio)
- *RONDO (Morris-Mozart)
- BARDO (Dendy-Lama Norbu Gyamtsho Ritual)
- BIRTHDAY (Dendy-Hanks)
- *KAMPUNG FARMERS AT MIDNIGHT (Fauzi-Mefri)
- *CONCRETE FOREST (Chow-Jarré, Von Magnet)
- *AUN SIN TITULO (Runde-Schwarz)

1995

- *AN UNCERTAIN HOUR (Clarke-Bach, Berg, Schoenberg, Schubert, Schumann, Webern, Wolf)
- THE SIGNATURE (Franklin-Gribou, Wilemon)
- Excerpts from ANOTHER TIME, ANOTHER PLACE (Hemphill-Trenet, Hollander, Brel)
- *TIL THE COWS COME HOME (Houlihan-Dockstader, Bimstein)
- STOP GO (Truss, Dowling)
- *PERMANENT ABSENCE (Kimoto-Epstein)
- *DOIN' TIME, THINKIN' ABOUT ADAM & EVE (Gross-Simopoulos)
- *CITY OF BRIDES (Parson-Einhorn)
- *OFFSPRING OF THE MIST (Ho-Traditional Music)
- *TAMBIEN EL SUEÑO ESTA DESPIERTO (Chang-Kancheli, Gorecki, Crumb)
- *WINTER (Levy-Vivaldi, Donizetti)
- *THE BED (Wei-Dun)

*Commissioned by the American Dance Festival

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ADF

presents

**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

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.

**July 4, 1996 - 7 p.m.
July 5 & 6, 1996 - 8 p.m.
Page Auditorium
Duke University**

Choreography by Mark Morris

SOMEBODY'S COMING TO SEE ME TONIGHT

(1995)

MUSIC: Stephen Foster

*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*

LIGHTING: Michael Chybowski

COSTUMES: Susan Ruddie

JEANNE OMMERLE, *soprano*
SARAH ROTH, *violin*
PAM NELSON, *flute*

CHRISTOPHER ROSELLI, *baritone*
LINDA DOWDELL, *piano*

SHARON SZYMANSKI, *soprano* *
EVELYN MCCAULEY, *alto* *
JOHN ADAMS, *tenor* *
JOHN STARKS, *tenor* *
DAVID SMITH, *bass* *

NANCY DAVIS, *soprano* *
KATHY STARKS, *alto* *
ERICK KEIL, *tenor* *
BENJAMIN KEATON, *bass* *
RICHARD WATSON, *bass* *

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

** Appears courtesy of Durham Savoyards.*

- PAUSE -

TEN SUGGESTIONS

(1981)

MUSIC: Alexander Tcherepnin

Bagatelles, opus 5

LIGHTING: James F. Ingalls

LINDA DOWDELL, *piano*

MARK MORRIS

- INTERMISSION -

THE OFFICE

(1994)

MUSIC: Antonin Dvorak

5 Bagatelles for String Trio and Harmonium, op.47

LIGHTING: Michael Chybowski

COSTUMES: June Omura

SARAH ROTH, *violin*
VIRGINIA HUDSON, *cello*

JEAN SYKES, *violin*
LINDA DOWDELL, *harmonium*

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

(1993)

MUSIC: Lou Harrison

Grand Duo for Violin & Piano
(*Prelude, Stampede, A Round, Polka*)

LIGHTING: Michael Chybowski

COSTUMES: Susan Ruddie

SARAH ROTH, *violin*

LINDA DOWDELL, *piano*

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

The taking of photographs and the use of recording devices are strictly prohibited.

MARK MORRIS DANCE GROUP

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 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, 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 Limón Dance Company and in the musical *The Ebony Games*. He appears in the *José Limón 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-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, 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 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 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.

VICTORIA LUNDELL 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 Utopía 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.

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 Santa 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, 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 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 to Mark Morris Dance Group in 1988.

GUILLERMO RESTO dances with Mark Morris.

WILLIAM WAGNER is from Larchmont, New York. He studied at the Martha Graham School of Contemporary Dance and is an English graduate from SUNY-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.

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 the title role in *Don Giovanni*, Enrico in *Lucia di Lammermoor*, Michele in *Il tabarro*, Sharpless in *Madame Butterfly*, Schaunard in *La Boheme*, Lescaut in *Manon*, Count Almaviva in *Le nozze di Figaro*, Guglielmo in *Così fan tutte* and Masetto in *Don Giovanni*. 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 at Indiana University, where he studied with Margaret Harshaw. His other credits include appearing with the 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, which included Germany, Denmark and Switzerland. Mr. Roselli was a Studio Member of the 1996 Sarasota Opera season in their productions of *La Forza del destino* and *Die Zauberflöte*.

JEANNE OMMERLE (*Soprano*) has opera and concert credits that include the New York Philharmonic, the Boston Symphony Orchestra, San Francisco Symphony, New Jersey Symphony, Orchestra of St. Luke's, the National 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 Sellers production of *Marriage of Figaro* which traveled to Vienna, Paris, New York, Boston and Barcelona, and which was broadcast on PBS' *Great Performances*.

LINDA DOWDELL (*Pianist/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.

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.

VIRGINIA EWING HUDSON (*Cello*) is the Associate Principal for the Greensboro Symphony who holds a M.M. from the North Carolina School of the Arts. She has held principal positions with the 1993 Summer International Touring Orchestra, the Blue Lake Fine Arts Orchestra in Michigan, and the St. Steven's Chamber Orchestra in Durham. She is a cello instructor at Meredith College.

PAMELA NELSON (*Flute*) is a well-known performer to chamber music audiences in the Raleigh area, and she is rapidly becoming known across the state. She has appeared most recently at the North Carolina Museum of Art, the National Humanities Center, the North Carolina School of the Arts and with the North Carolina Symphony. In addition to her active performance schedule, Ms. Nelson is the Professor of Flute at Meredith College. Ms. Nelson has served as principal flutist with the Afton Symphony, the St. Louis Philharmonic and the Shreveport Symphony.

JEAN VON BERG SYKES (*Violin*) is a native of Chicago who now lives in Greensboro, NC. She is a member of both the Greensboro Symphony Orchestra and the Winston-Salem Piedmont Orchestra and has taught violin at Greensboro College since 1992. She holds an undergraduate degree from Northern Illinois University and a master's degree from Texas Christian University.

DURHAM SAVOYARDS, a performance group founded in 1963, have produced each of the thirteen extant operettas of Gilbert & Sullivan at least once and present excerpts from the operettas for institutions and organizations throughout the Triangle area and beyond. The Savoyards have participated each fall in CenterFest, co-sponsored by the City of Durham and the Durham Arts Council, Inc. The strength of the organization lies in the love of Gilbert & Sullivan and the year-round cooperation and relationships formed among a truly multi-talented group of individuals. Performers in this evening's concert are veteran members of this open-membership organization.

MARK MORRIS DANCE GROUP STAFF

Technical Director: Johan Henckens
Development Director: Michael Osso
Executive Administrator: Eva Nichols
Fiscal Administrator: Lynn Wichern
Lighting Supervisor: Michael Chybowski
Musical Director: Linda Dowdell
Wardrobe Supervisor: Susan Ruddie
Administrative Assistant: Lesley Berson
Legal Counsel: Mark Selinger
(Kaye, Scholer, Fierman, Hays & Handler)
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