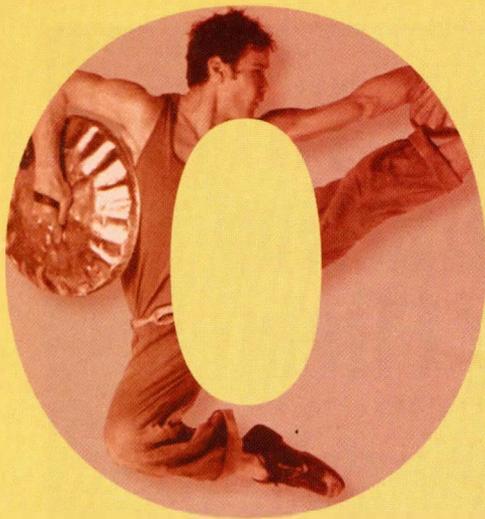
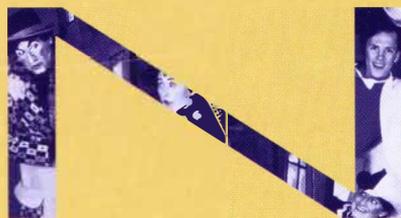


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**Mark Morris Dance Group** .....Page 31

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### 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 made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a State Agency. Philip Morris Companies Inc. is the sponsor of the Mark Morris Dance Group New Works Fund.*



# MARK MORRIS DANCE GROUP

*October 13 & 14, 1996  
at 8:00pm*

# Mark Morris Dance Group

Choreography by Mark Morris

## NEW LOVE SONG WALTZES (1982)

Music: Johannes Brahms ("Neue Liebeslieder Walzer" op. 65)

Lighting: James F. Ingalls

EILEEN CLARK REISNER, soprano;  
JANE DUTTON, mezzo-soprano;  
GREGORY DAVIDSON, tenor;  
CHRISTOPHER ROSELLI, baritone;  
LINDA DOWDELL, piano  
JOHN SAUER, piano

JOE BOWIE, RUTH DAVIDSON,  
SHAWN GANNON, DAN JOYCE,  
VICTORIA LUNDELL, JUNE  
OMURA, KRAIG PATTERSON,  
MIREILLE RADWAN-DANA,  
GUILLERMO RESTO,  
MEGAN WILLIAMS

-intermission-

## GOING AWAY PARTY (1990)

Music: Bob Wills and His Texas Playboys ("Playboy Theme," "Yearning," "My Shoes Keep Walking Back to You," "Goin' Away Party," "Baby, That Sure Would Go Good," "Milk Cow Blues," "Crippled Turkey," "When You Leave Amarillo, Turn Out the Lights")

Original Lighting Design:  
Phil Sandström

Costumes: Christine Van Loon

TINA FEHLANDT, DAN JOYCE,  
MARIANNE MOORE, MARK  
MORRIS, RACHEL MURRAY,  
KRAIG PATTERSON, GUILLERMO  
RESTO

-intermission-

## GRAND DUO (1993)

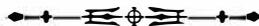
Music: Lou Harrison (Grand Duo for  
Violin & Piano)

Prelude  
Stampede  
A Round  
Polka

Lighting: Michael Chybowski  
Costumes: Susan Ruddle

MATTHEW PIERCE, 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



# Mark Morris Dance Group

## MARK MORRIS

was born and raised in Seattle, Washington where he studied with Verla Flowers and Perry Brunson. He performed with an eclectic array of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hanna Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Kolekta Balkan dance ensemble. In 1980, he formed the Mark Morris Dance Group and he has since created over 90 works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988–1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces including three evening-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*, and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is noted for his musicality — he has been described as “undeviating in his devotion to music” — and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera as both a choreographer and director. Most recently, he directed and choreographed a production of Gluck’s *Orfeo ed Euridice*, and he will direct and choreograph a Royal Opera, Covent Garden production of Rameau’s *Platée* which will premiere at the Edinburgh International Festival in 1997. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject

of a biography by Joan Acocella (Farrar, Straus & Giroux).

## MARK MORRIS DANCE GROUP

was formed in 1980 and gave its first concert that year in New York City. In the following years, the company’s touring schedule steadily expanded to include cities both in the U.S. and in Europe and, in 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the dance Group was the subject of several television programs, including the U.K.’s South Bank Show. The company returned to the United States in 1991, as one of the world’s leading dance companies, performing across the U.S. and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world — audiences have become accustomed to the Group’s regular and frequent appearances in Boston, MA; Berkeley, CA; at the Jacob’s Pillow Dance Festival and the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach’s *Third Suite for Unaccompanied Cello*, and a film version of Mr. Morris’ *Dido and Aeneas*, both scheduled to air around the world during the 1996–1997 season.

# Mark Morris Dance Group

## 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.

## EILEEN CLARK REISNER (soprano)

recently appeared in the roles of Queen of the Night in *Die Zauberflöte* with Syracuse Opera and Adina in *L'Elisir d'amore* with Massachusetts Commonwealth Opera. A Bel Canto Foundation Award winner, she has performed for the past eleven years with the Gregg Smith Singers and can be heard on many of their recordings, as well as on the soundtrack of the recent film *Dead Man Walking*. She holds degrees from Syracuse University and University of North Dakota, and has studied with Carlo Bargonzi and Julianne Baird.

## GREGORY DAVIDSON (tenor)

appears regularly with the Metropolitan Opera Chorus (Associates), the Gregg Smith Singers, and the Choir of St. John's Church in the Village. He is a member of two vocal quartets: Kitos, a mixed quartet, and Songfellows, a mens quartet. He has been a soloist with the Riverside Philharmonia (NY), the Adirondack Chamber Orchestra, the Colorado Philharmonic, and the Arapahoe Chamber Orchestra. He was born in Ohio, reared and educated in Colorado and Texas, and has made New York City his home since 1985.

## 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

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# Mark Morris Dance Group

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** (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.

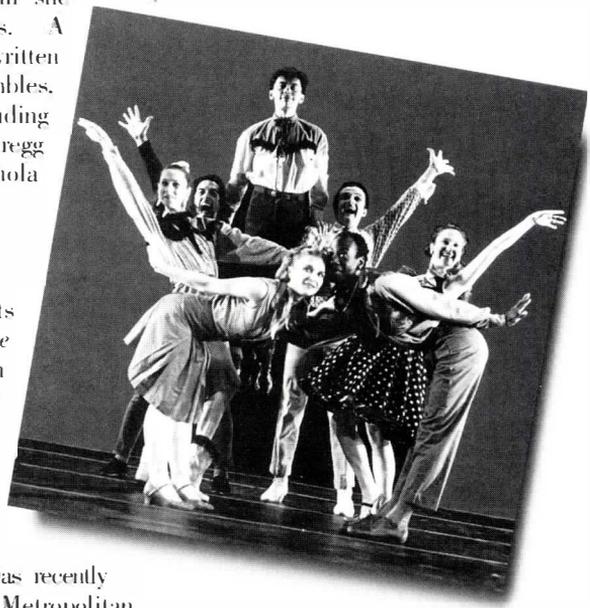
## **Mezzo-soprano** **JANE DUTTON**

recent operatic credits include *Béatrice* in *Béatrice et Bénédicte* at Lincoln Center's Alice Tully Hall and the title role of *Carmen* with Opera Theater of Connecticut. Next season, Miss Dutton will join the roster of the Metropolitan Opera. She was recently named a winner in the Metropolitan

Opera National Council Eastern Regionals, the Baltimore Opera Competition, the Liederkrantz Foundation Competition, and the MacAllister Awards. Miss Dutton received degrees from Indiana University and Yale University.

## **TINA FEHLANOT**

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. Fehlanot has also appeared with the White Oak Dance Project.



# Mark Morris Dance Group

## 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.

## 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 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.

## 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 B.F.A. in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

## MATTHEW PIERCE (violinist)

recently won a "Meet the Composer" grant for his opera *Elektra Fugues* written with librettist Ruth Margraff and commissioned by the Tiny Mythic Theatre Company. His ballet *Memoriam*, a piece for string quartet, will receive its premier in San Francisco in November. Matthew holds a master's degree from the Peabody Conservatory and when he's not composing or performing he's bartending at Woody's Restaurant in N.Y.C.

## 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

dances with Mark Morris.

# Mark Morris Dance Group

## **CHRISTOPHER ROSELLI (baritone)**

made his debut with Opera Colorado last season and was a Studio Member of the 1996 Sarasota Opera season. A native of North Carolina, he received his bachelor's and master's degrees in music from the University of North Carolina. He has also completed course work for the Doctor of Music at Indiana University, where he studied with Margaret Harshaw. He was a finalist in the Chicago Lyric Opera Ensemble auditions and a semi-finalist in the Pavarotti Competition.

## **JOHN SAUER (pianist)**

is a native of Berkshire County in Massachusetts who accompanied his first ballet class in 1971 at Jacob's Pillow, where he has worked ever since. He holds a B.A. in music from Antioch College and he studied with Elizabeth Hagenah. He performs both jazz and classical music, and for fifteen years was Music Director at the Berkshire Public Theatre.

## **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/Land/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.

## **MARK MORRIS DANCE GROUP STAFF**

Technical Director: Johan Henckens  
Development Director: Michael Osso  
Executive Administrator: Eva Nichols  
Fiscal Administrator: Lynn Wichern  
Development Associate:

Lesley Berson

Lighting Supervisor: Rick Martin  
Musical Director: Linda Dowdell  
Wardrobe Supervisor: Patricia White  
Sound Supervisor: Ronnie Thomson  
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:*

Mark Morris Dance Group  
225 Lafayette Street, Suite 504  
New York, NY 10012-4015

Tel: (212) 219-3660 Fax: (212) 219-3960

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# Mark Morris Dance Group

## NEW LOVE SONG WALTZES

*Text from Polydora by G.F. Daumer. Translation by Linda France.*

### No. 1

Verzicht, o Herz, auf Rettung,  
dich wagend in der Liebe Meer!  
Denn tausend Nachen schwimmen  
zertrümmert am Gestad umher!

### No. 2

Finstere Schatten der Nacht,  
Wogen und Wirbelgefahr!  
Sind wohl, die da gelind  
rasten auf sicherem Lande,  
Euch zu begreifen im Stande?  
Das ist der nur allein,  
welcher auf wilder See  
stürmischer öde treibt,  
Meilen entfernt vom Strande.

### No. 3

An jeder Hand die Finger  
hatt' ich bedeckt mit Ringen,  
die mir geschenkt mein Bruder  
in seinem Liebessinn.  
Und einen nach dem andern  
gab ich dem schönen,  
aber unwürdigen Jüngling hin.

### No. 4

Ihr schwarzen Augen,  
ihr dürft nur winken  
Paläste fallen,  
und Städte sinken.

Wie sollte stehn  
in solchem Strauss,  
mein Herz, von Karten  
das schwache Haus?

### No. 5

Wahre, wahre deinen Sohn,  
Nachbarin, vor Wehe,

### No. 1

Listen: nothing will save you  
if you go sailing on the sea of love.  
It's caulked with countless wrecks;  
their cargoes so much flotsam.

### No. 2

Who, sitting at home,  
snug in his favorite armchair,  
dreams the terror  
of shifting shadows  
and boiling seas?  
But the wanderer,  
lost on the open sea,  
far from home,  
he thinks of armchairs.

### No. 3

I used to flash a fistful of rings,  
presents from my favorite brother.  
Dammit! I gave every single one  
to that two-timing stud I loved.

### No. 4

Ebony eyes,  
you only have to glimmer  
and kings shiver,  
continents wither.

Come the coup  
what will you do,  
heart of mine, how resist  
the unbeatable?

### No. 5

Neighbor, protect your son  
from a broken heart.

# Mark Morris Dance Group

weil ich ihn mit schwarzem Aug'  
zu bezaubern gehe.

O wie brennt das Auge mir,  
das zu zünden fordert!  
Flammet ihm die Seele nicht,  
deine Hütte lodert.

## No. 6

Rosen steckt mir an die Mutter,  
weil ich gar so trübe bin.  
Sie hat Recht, die Rose sinket,  
so wie ich entblättert hin.

## No. 7

Vom Gebirge Well' auf Well'  
kommen Regengüsse,  
und ich gäbe dir so gern  
hunderttausend Küsse.

## No. 8

Weiche Gräser im Revier,  
schöne stille Plätzchen!  
O wie linde ruht es hier  
sich mit einem Schätzchen!

See me spin my magic  
all night long.

If warm smiles and hot looks  
don't ignite him,  
know I'm an expert at arson.

## No. 6

I'm white as a shroud, mother,  
but I wear red roses;  
because the rose, like me,  
will bleed its leaves when it dies.

## No. 7

Water streams down the hills  
and the rain doesn't stop;  
I wish I could shower you  
with a hundred thousand kisses.

## No. 8

In our secret place in the shade,  
down among the rustling grass,  
we're out of this world and dreaming  
and time ticks away too fast.



# Mark Morris Dance Group

## No. 9

Nagen am Herzen  
fühl ich ein Gift mir;  
kann sich ein Mädchen  
ohne zu fröhnen zärtlichen Hang,  
fassen ein ganzes  
wonne beraubtes Lebenentlang?

## No. 10

Ich kose säss, mit der und der,  
und werde still und krank;  
denn ewig, ewig kehrt zu dir,  
o Nonna, mein Gedanke!

## No. 11

Alles, alles in den Wind  
sagst du mir, du Schmeichler!  
Alle sammt verloren sind  
deine Müß'n, du Heuchler!

Einem andern fang' zu lieb  
stelle deine Falle!  
Denn du bist ein loser Dieb,  
denn du buhlst um alle!

## No. 12

Schwarzer Wald,  
dein Schatten ist so düster!  
Armes Herz,  
dein Leiden ist so drückend!  
Was dir einzig werth,  
es steht vor Augen?  
Ewig untersagt  
ist Huldvereinung.

## No. 13

Nein, Geliebter, setze dich  
mir so nahe nicht!  
Starre nicht so brünstiglich  
mir in's Angesicht!

## No. 9

A poisoned arrow  
infects the target of my heart;  
how can a beauty like her  
turn down a chance like me,  
pleasure spiced with pain?

## No. 10

I'll whisper like this  
to lots of girls while I'm feeling bad;  
all the better to let you know,  
Nonna, it's you who's making me sad.

## No. 11

I won't hear another word about love;  
you'll only let me down.  
You'll never stop playing around.  
Leave me alone, you sweet-talking  
clown.

If you must set traps,  
go hunt innocent prey.  
A wounded bird's bound to beware  
so-called trust, snares.

## No. 12

So many trees, pitch-black,  
shadows playing tricks...  
my heart is full of rocks.  
Will we never be together?  
Must I always go about  
sighing like this?

## No. 13

Sweetheart, don't sit  
quite so near to me.  
Don't gaze at me  
quite so wistfully.

# Mark Morris Dance Group

Wie es auch im Busen brennt,  
dämpfe deinen Trieb,  
dass es nicht die Welt erkennt,  
wie wir uns so lieb.

## No. 14

Flammenauge, dunkles Haar,  
Knabe wonnig und verwogen,  
Kummer ist durch dich hinein,  
in mein armes Herz gezogen!

Kann in Eis der Sonne Brand,  
sich in Nacht der Tag verkehren?  
kann die heisse Menschenbrust  
atmen ohne Glutbegehren?  
Ist die Flur so voller Licht,  
dass die Blum' im Dunkel stehe?  
Ist die Welt so voller Lust,  
dass das Herz in Qual vergehe?

Zum Schluss

Nun, ihr Musen, genug!  
Vergebens strebt ihr zu schildern,  
wie sich Jammer und Glück  
wechseln in liebender Brust.  
Heilen können die Wunden  
ihr nicht, die Amor geschlagen;  
aber Linderung kommt einzig,  
ihr Guten, von euch.

Even though you're on fire,  
stay cool and keep your distance  
in case everyone finds out  
how much I love you, love.

## No. 14

Sparkling eyes, glossy hair,  
tender words, true feeling -  
enough to send me reeling,  
set on the one I love.

Can sunbeams splinter into snow?  
Can morning sleep under a canopy of stars?  
Can passion say no  
to love's sweet manacles?

Do the fields bask in sunlight  
so that flowers might shrivel in  
darkness?

Do youth and love go hand in hand  
so that I end up alone and pining?

## Conclusion

*Now listen to me, you Muses...  
It doesn't really work.  
Does it? You trying to summarize  
the good and bad that comprise  
a lover's smitten heart.  
You can't heal the bloody holes  
arrows leave. All you can do is soothe.  
Be kind.*

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