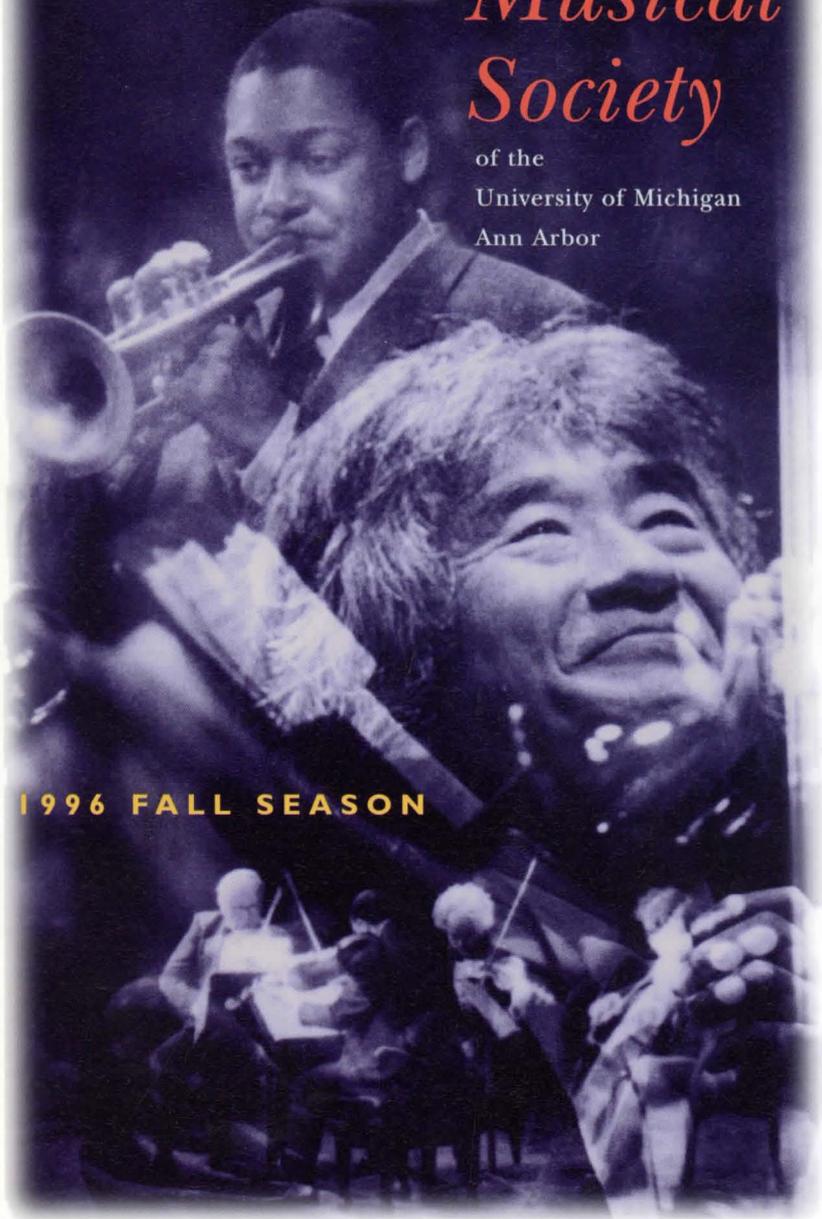


*University  
Musical  
Society*

of the  
University of Michigan  
Ann Arbor



**THE 1996 FALL SEASON**

# The 1996-97 Season

## SEPTEMBER

### **BENITA VALENTE, SOPRANO CYNTHIA RAIM, PIANO**

*World premiere song cycle by William Bolcom co-commissioned by the University Musical Society*  
Friday, September 27, 8:00pm  
Rackham Auditorium

**Master of Arts William Bolcom**, interviewed by Glenn Watkins, U-M Professor of Musicology. Tues, Sep 24, 7pm, Rackham.

**Meet the Artists** Immediately following the performance.

*Presented with the support of the KMD Foundation.*

*Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.*

## OCTOBER

### **MEREDITH MONK'S**

#### **THE POLITICS OF QUIET**

Friday, October 4, 8:00pm  
Saturday, October 5, 8:00pm  
Power Center

**Institute for the Humanities Brown Bag Lunch** Meredith Monk's Music and Choreography. Tues, Oct 1, 12 noon, Rackham.

**Meet the Artists** Immediately following Friday's performance.

**Master of Arts Meredith Monk**, interviewed by John Killacky, Curator for the Performing Arts, Walker Art Center. Sun, Sept 29, 1pm  
Nat Sci Aud.

*Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.*

**THE CLEVELAND ORCHESTRA WEEKEND**  
CHRISTOPH VON DOHNÁNYI,  
MUSIC DIRECTOR  
October 11, 12, & 13, 1996

**Olaf Bär, baritone**  
Friday, October 11, 8:00pm  
Hill Auditorium

**Stephen Geber, cello**  
Saturday, October 12, 8:00pm  
Hill Auditorium

**Chamber Music with Members of The Cleveland Orchestra**  
Sunday, October 13, 4:00pm  
Rackham Auditorium

**PREP Jim Leonard**, Manager, SKR Classical. "My Life has been Singularly Strange...Debussy Composes *La Mer*." Fri, Oct 11, 6:30pm, SKR Classical.

**PREP Jim Leonard**, Manager, SKR Classical. "Tchaikovsky's Fifth Symphony: Tragedy from Triumph." Sat, Oct 12, 6:30pm, SKR Classical.

**Meet the Artists** Immediately following Saturday's performance.

**Vocal Master Class** Olaf Bär, baritone. Thurs, Oct 10, 2:30-5:00pm, Recital Hall, U-M School of Music.

**Panel Discussion** "The Future of the American Orchestra" with members of the Cleveland Orchestra's Administrative staff. Sat, Oct 12, 4:30-6:00pm, Recital Hall, U-M School of Music.

*This program is supported by Arts Midwest, a regional arts organization serving America's heartland, in partnership with the National Endowment for the Arts, and other public and private institutions.*

### **MARK MORRIS DANCE GROUP**

Wednesday, October 16, 8:00pm  
Power Center

### **CHRISTOPHER PARKENING WITH THE COLORADO STRING QUARTET**

Sunday, October 20, 4:00pm  
Rackham Auditorium

*Sponsored by Regency Travel*

**THE TIBETAN SONG AND DANCE ENSEMBLE**  
Wednesday, October 23, 8:00pm  
Power Center

*Presented with the generous support of Dr. Herbert Sloan.*

### **THARP!**

Twyla Tharp Dance Company  
Friday, October 25, 8:00pm  
Saturday, October 26, 2:00pm  
Saturday, October 26, 8:00pm  
Power Center

**Panel Discussion** "Mothers of Invention: Tharp and Her Predecessors." In collaboration with the Institute for Research on Women and Gender. Mon, Oct 21, 7:30-9:30pm, Modern Languages Building.

**Institute for the Humanities Brown Bag Lunch** Twyla Tharp Video Discussion. Tues, Oct 22, 12noon, Rackham.

**Twyla Tharp's The One Hundred** Performed for the first time since 1969. Ms. Tharp will lead 100 local, university, and community members in this historic reconstruction. Thurs, Oct 24, 8pm, Power Center, \$5.

**Master of Arts Twyla Tharp**, interviewed by Beth Genné, U-M Professor of Dance and Art History, and Bob Beckley, Dean, College of Architecture and Urban Planning. Sat, Oct 26, 11am, Nat Sci Aud.

**Film Series** Movies and Movement: The Film Choreography of Twyla Tharp. All shown at the Michigan Theater. "Hair" - Sun, Sept 29, 2pm; "Ragtime" - Sun, Oct 6, 2pm; "Amadeus" - Sun, Oct 13, 2pm; "White Nights" - Sun, Oct 20, 2pm

*Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.*

### **QUINK**

Sunday, October 27, 7:00pm  
St. Francis of Assisi Catholic Church

*Sponsored by Contin-Faber Travel and Cunard.*

**STATE SYMPHONY ORCHESTRA OF RUSSIA**  
Yevgeny Svetlanov, conductor  
Tuesday, October 29, 8:00pm  
Hill Auditorium

**PREP Jim Leonard**, Manager, SKR Classical. "*Lebwohl und/oder Ewigkeit* (Farewell and/or Forever) - The Meaning of Mahler's Ninth." Tues, Oct 29, 6:30pm, SKR Classical.

*Sponsored by NBD Bank.*

## NOVEMBER

### **SANKAI JUKU YURAGI (IN A SPACE OF PERPETUAL MOTION)**

Ushio Amagatsu, Artistic Director  
Friday, November 1, 8:00pm  
Saturday, November 2, 8:00pm  
Power Center

*Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.*

### **SABRI BROTHERS**

Sunday, November 3, 4:00pm  
Rackham Auditorium

### **TRIO FONTENAY**

Monday, November 4, 8:00pm  
Rackham Auditorium

**PREP Ellwood Derr**, U-M Professor of Music. "Old Wine in New Bottles: Brahms' Compositions on Musical Data by Mendelssohn and Others." Mon, Nov 4, 7pm, MI League.

*Sponsored by the Edward Surovell Co./Realtors.*

### **LES ARTS FLORISSANTS**

**WILLIAM CHRISTIE, CONDUCTOR**  
HANDEL'S *ACIS AND GALATEA*  
Friday, November 8, 8:00pm  
Hill Auditorium

**PREP Elwood Derr**, U-M Professor of Music. "A Glimpse into Eighteenth-Century Workshops: Elaborations of the Same Common Property Themes in *Acis and Galatea* and Works of J.S. Bach." Fri, Nov 8, 7pm. MI League.

*In memory of Judith and Edward Heekin, who were frequent Choral Union attendees.*

**CHECK OUT THE UMS WEBSITE!** UMS Hits the Internet in the Fall of 1996. Look for valuable information about UMS, the 1996/97 season, our venues, volunteer information, educational activities, and ticket information. <http://www.ums.org>

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the UMS  
website.

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**MIDNIGHT IN THE GARDEN OF GOOD AND EVIL WITH JOHN BERENDT, AUTHOR (CELEBRATING THE MUSIC OF JOHNNY MERCER)**

Saturday, November 9, 8:00pm  
Hill Auditorium

*Sponsored by Regency Travel.*

*Presented with support from media partner WEMU, 89.1FM, Public Radio from Eastern Michigan University.*

**GUITAR SUMMIT III FEATURING PACO DE LUCÍA, AL DIMEOLA AND JOHN MCLAUGHLIN**

Saturday, November 16, 8:00pm  
Michigan Theater

*Sponsored by Regency Travel.*

*Presented with support from media partner WEMU, 89.1FM, Public Radio from Eastern Michigan University.*

**FACULTY ARTISTS CONCERT**

Sunday, November 17, 4:00pm  
Rackham Auditorium  
*Complimentary Admission*

**GUARNERI STRING QUARTET**

**ORION STRING QUARTET**  
Saturday, November 23, 8:00pm  
Rackham Auditorium

*Sponsored by the Edward Surovell Co./Realtors with support from Maurice and Linda Binkow.*

**DECEMBER**

**CHANTICLEER**

Wednesday, December 4, 8:00pm  
St. Francis of Assisi Catholic Church

PREP James Borders, Associate Dean, School of Music. "Christmas Sacred Vocal Music, Medieval to Modern." Wed, Dec 4, 7pm, St. Francis Church

*Sponsored by Conlin-Faber Travel and Cunard.*

**HANDEL'S MESSIAH**

UMS Choral Union  
Ann Arbor Symphony Orchestra  
Thomas Sheets, conductor  
Saturday, December 7, 8:00pm  
Sunday, December 8, 2:00pm  
Hill Auditorium

*Presented with the generous support of Dr. James and Millie Irwin.*

**"SO MANY STARS" KATHLEEN BATTLE AND FRIENDS**

Kathleen Battle, soprano  
Cyrus Chestnut, piano  
Christian McBride, bass  
James Carter, saxophone  
Cyro Baptista, percussion  
Friday, December 13, 8:00pm  
Hill Auditorium

*Presented with support from media partner WEMU, 89.1FM, Public Radio from Eastern Michigan University.*

**THE HARLEM NUTCRACKER**

Donald Byrd/The Group  
Choreography by Donald Byrd  
Music by Piotr Ilych Tchaikovsky  
Arranged by Duke Ellington and David Berger  
Additional music by

Craig Harris  
Marcus Belgrave, leader  
Wednesday, December 18, 8:00pm  
Thursday, December 19, 8:00pm  
Friday, December 20, 8:00pm  
Saturday, December 21, 2:00pm (Family Show)  
Saturday, December 21, 8:00pm  
Power Center

**Links to Literature** Public readings by local African-American Senior Citizens about the Harlem Renaissance. At Borders Books and Music, in collaboration with The Links, Inc. *Thurs, Dec 5, 7:30pm:* Public reading for adults. *Sat, Dec 7, 11:00am:* Public reading for children.

*Supported by the Grayling Fund and Project Management Associates, Inc.*

*Presented with support from media partners WEMU, 89.1FM, Public Radio from Eastern Michigan University and WDET, 101.9FM, Public Radio from Wayne State University.*

The Harlem Nutcracker is supported by Arts Midwest, a regional arts organization serving America's heartland, in partnership with the National Endowment for the Arts, and other public and private institutions.

**JANUARY**

**SCHUBERTIADIE I ANDRÉ WATTS, PIANO CHAMBER MUSIC SOCIETY OF LINCOLN CENTER**

David Shifrin, Artistic Director  
Wednesday, January 8, 8:00pm  
Rackham Auditorium

PREP Steven Moore Whiting, U-M Professor of Musicology. "Classics Reheard." Thurs, Jan 8, 7pm, MI League.

**NEXUS WITH RICHARD STOLTZMAN, CLARINET**  
Thursday, January 16, 8:00pm  
Hill Auditorium

*Sponsored by Thomas B. McMullen Co., Inc.*

*Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.*

**SOUNDS OF BLACKNESS**  
Monday, January 20, 8:00pm  
Hill Auditorium

*Sponsored by First of America. This concert is co-presented with the Office of the Vice Provost for Academic and Multicultural Affairs of the University of Michigan as part of the University's 1997 Rev. Dr. Martin Luther King, Jr. Day Symposium.*

**SCHUBERTIADIE II GARRICK OHLSSON, PIANO**

Late Schubert Piano Masterworks  
Thursday, January 23, 8:00pm  
Rackham Auditorium

PREP Steven Moore Whiting, U-M Professor of Musicology. "Classics Reheard." Thurs, Jan 23, 7pm, Rackham.

*Sponsored by McKinley Associates, Inc.*

**SCHUBERT SONG RECITAL I SANFORD SYLVAN, BARITONE DAVID BREITMAN, FORTEPIANO**

Friday, January 24, 8:00pm  
Lydia Mendelssohn Theatre

PREP Susan Youens, Professor of Musicology, University of Notre Dame. "A discussion of the evening's repertoire. Fri, Jan 24, 6:30pm, MI League.

Vocal Master Class Sanford Sylvan, baritone. Sat, Jan 25, 2:00-4:00 pm, McIntosh Theater, U-M School of Music.

**SCHUBERT SONG RECITAL II SARAH WALKER, MEZZO-SOPRANO**

**GARETH HANCOCK, PIANO**  
Saturday, January 25, 8:00pm  
Lydia Mendelssohn Theatre

PREP Susan Youens, Professor of Musicology, University of Notre Dame. "A discussion of the evening's repertoire." Sat, Jan 25, 6:30pm, MI League.

*Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.*

**DETROIT SYMPHONY ORCHESTRA NEEME JÄRVI, CONDUCTOR**  
Leif Ove Andsnes, piano  
UMS Choral Union  
Sunday, January 26, 4:00pm  
Hill Auditorium

Master of Arts Neeme Järvi, interviewed by Thomas Sheets, Conductor, UMS Choral Union. Sun, Jan 12, 3:00pm, Rackham.

*Sponsored by JPEinc.*

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### FEBRUARY

#### BLUES, ROOTS, HONKS, AND MOANS A FESTIVAL OF JAZZ AND AFRICAN-AMERICAN MUSICAL TRADITIONS

featuring  
The Christian McBride Quartet  
The Cyrus Chestnut Trio  
The James Carter Quartet  
The Leon Parker Duo  
Steve Turre and His Sanctified Shells  
Twinkle Clark and The Clark Sisters  
Saturday, February 1, 1:00pm (Family Show)  
Saturday, February 1, 8:00pm  
Hill Auditorium

*Sponsored by NSK Corporation.*  
*Presented with support from media partner WEMU, 89.1FM, Public Radio from Eastern Michigan University.*

#### BUDAPEST FESTIVAL ORCHESTRA IVÁN FISCHER, CONDUCTOR

Thursday, February 6, 8:00pm  
Hill Auditorium

**THE REAL GROUP**  
Saturday, February 8, 8:00pm  
Michigan Theater  
*Presented with support from media partner WEMU, 89.1FM, Public Radio from Eastern Michigan University.*

**ARS POETICA CHAMBER ORCHESTRA**  
**ANATOLI CHEINIQUO, MUSIC DIRECTOR**  
Monday, February 10, 8:00pm  
Rackham Auditorium  
*Supported by Miller, Canfield, Paddock and Stone, P.L.C.*

**BLOOD ON THE FIELDS**  
**WYNTON MARSALIS AND THE LINCOLN CENTER JAZZ ORCHESTRA WITH JON HENDRICKS AND CASSANDRA WILSON**  
Music and libretto by Wynton Marsalis  
Wednesday, February 12, 8:00pm  
Hill Auditorium  
**Master of Arts** Wynton Marsalis, interviewed by Stanley Crouch, Jazz Musician, Critic, and Author: Tues, Feb 11, 7:00pm, Rackham.

*Presented with support from media partner WEMU, 89.1FM, Public Radio from Eastern Michigan University.*

**BRANDENBURG ENSEMBLE**  
**JAIME LAREDO, CONDUCTOR/VIOLIN**  
**LEILA JOSEFOWICZ, VIOLIN**  
**ANDREAS HAEFLIGER, PIANO**  
Friday, February 14, 8:00pm  
Hill Auditorium

**PREP** Steven Moore Whiting, U-M Professor of Musicology.  
"Classics Reheard." Fri, Feb 14, 7pm, MI League.  
*Sponsored by Great Lakes Bancorp.*

**EMERSON STRING QUARTET ALL-BRAHMS PROGRAM**  
Saturday, February 15, 8:00pm  
Rackham Auditorium  
**PREP** Elwood Derr, U-M Professor of Music.  
"Nineteenth-Century 'CDs' of Brahms' String Quartets: His Piano-Duet Arrangements for Home Use." Sat, Feb 15, 7pm, MI League.  
*Sponsored by the Edward Surovell Co./Realtors.*

**VOICES OF LIGHT: "THE PASSION OF JOAN OF ARC"**  
**A FILM BY CARL DREYER FEATURING ANONYMOUS 4**  
Los Angeles Mozart Orchestra I Cantori  
Lucinda Carver, conductor  
Sunday, February 16, 7:00pm  
Michigan Theater  
*Presented with support from media partner WDET, 101.9FM, Public Radio from Wayne State University.*

**SCHUBERT SONG RECITAL III**  
**WOLFGANG HOLZMAIR, BARITONE**  
**JULIUS DRAKE, PIANO**  
Monday, February 17, 8:00pm  
Lydia Mendelssohn Theatre

**SCHUBERT SONG RECITAL IV**  
**BARBARA BONNEY, SOPRANO**  
**CAREN LEVINE, PIANO**  
Tuesday, February 18, 8:00pm  
Lydia Mendelssohn Theatre

**PUCCINI'S LA BOHÈME**  
**NEW YORK CITY OPERA NATIONAL COMPANY**  
Wednesday, February 19, 8:00pm  
Thursday, February 20, 8:00pm  
Friday, February 21, 8:00pm

Saturday, February 22, 2:00pm  
(Family Show)

Saturday, February 22, 8:00pm  
Power Center

**PREP for Kids** Helen Siedel, UMS Education Specialist. "What does 'La Bohème' mean?" Sat, Feb 22, 1:15pm, Power Center Rehearsal Rm.

**ACADEMY OF ST. MARTIN-IN-THE-FIELDS**

**IONA BROWN, CONDUCTOR/VIOLIN**

Sunday, February 23, 4:00pm  
Rackham Auditorium

**PREP** Lorna McDaniel, U-M Professor of Musicology. A discussion of the afternoon's repertoire. Sun, Feb 23, 3:00pm, MI League.

*Sponsored by Conlin-Faber Travel and Cunard.*

**KODO**

Monday, February 24, 8:00pm  
Tuesday, February 25, 8:00pm  
Power Center

**NATIONAL TRADITIONAL ORCHESTRA OF CHINA**

Hu Bingxo, conductor  
Wednesday, February 26, 8:00pm  
Hill Auditorium

*Presented with the generous support of Dr. Herbert Sloan.*

**MARCH**

**RICHARD GOODE, PIANO**

Friday, March 14, 8:00pm  
Hill Auditorium

*Sponsored by Pepper, Hamilton & Scheetz, Attorneys at Law.*

**CHOROVAYA AKADEMIJA**

Saturday, March 15, 8:00pm  
St. Francis of Assisi Catholic Church

*Sponsored by Conlin-Faber Travel and Cunard.*

**SCHUBERTIAD E III**

**HERMANN PREY, BARITONE**

Michael Endres, piano  
Auryn String Quartet  
with Martin Lovett, cello  
Thursday, March 20, 8:00pm  
Rackham Auditorium

**SCHUBERTIAD E IV**

**HERMANN PREY, BARITONE**

Michael Endres, piano  
Auryn String Quartet  
Martin Katz, piano  
Mnton Nel, piano

Friday, March 21, 8:00pm  
Rackham Auditorium

**PREP** Steven Moore Whiting, U-M Professor of Musicology. "Classics Reheard." Fri, Mar 21, 7pm, Rackham.

**Vocal Master Class** Hermann Prey, baritone. Sat, Mar 22, 10:00am-12:00noon. Recital Hall, U-M School of Music.

**MAHLER'S SYMPHONY NO. 8 GRAND RAPIDS SYMPHONY AND CHORUS**

**UMS CHORAL UNION**

Grand Rapids Choir of Men and Boys

Boychoir of Ann Arbor  
Catherine Comet, conductor  
Sunday, March 23, 4:00pm  
Hill Auditorium

*Sponsored by the University of Michigan.*

**CECILIA BARTOLI, MEZZO-SOPRANO**

**GYÖRGY FISCHER, PIANO**  
Saturday, March 29, 8:00pm  
Hill Auditorium

**Master of Arts** Cecilia Bartoli, interviewed by Susan Nisbett, Music/Dance Reviewer, Ann Arbor News, and Ken Fischer, Executive Director, University Musical Society. Fri, Mar 28, 4pm, Rackham.

*Sponsored by Parke Davis Pharmaceutical Research.*

**NEDERLANDS DANS**

**THEATER**

Thursday, April 3, 8:00pm  
Friday, April 4, 8:00pm  
Power Center

**BANG ON A CAN ALL-STARS STRING TRIO OF NEW YORK**

Saturday, April 5, 8:00pm  
Power Center

*Presented with support from media partners WEMU, 89.1FM, Public Radio from Eastern Michigan University and WDET; 101.9FM, Public Radio from Wayne State University.*

**HUEL GAS ENSEMBLE**

**PAUL VAN NEVEL, DIRECTOR THE HIGH ART OF SACRED FLEMISH POLYPHONY**

Thursday, April 10, 8:00pm  
St. Francis of Assisi Catholic Church

**PREP** James Borders, Associate Dean, School of Music. "Joy and Darkness:

The Flemish Musical Renaissance." Thurs, Apr 10, 7pm, St. Francis Church.

*Sponsored by Conlin-Faber Travel and Cunard.*

**THE RUSSIAN VILLAGE**

Friday, April 11, 8:00pm  
Michigan Theater

*Sponsored by NBD Bank.*

**FACULTY ARTISTS CONCERT**

Sunday, April 13, 4:00pm  
Rackham Auditorium  
*Complimentary Admission*

**THE ASSAD BROTHERS, GUITAR DUO**

Friday, April 18, 8:00pm  
Rackham Auditorium

*Sponsored by Regency Travel.*

**MAHER ALI KHAN AND SHER ALI KHAN, FARIDI QAWWALS ENSEMBLE**

Saturday, April 19, 8:00pm  
Rackham Auditorium

**Special Program Events**

**Performance Related**

**Educational Presentations**

(PREPs) All are invited, free of charge, to enjoy this series of pre-performance presentations, featuring talks, demonstrations and workshops.

**Meet the Artists** All are welcome to remain in the auditorium while the artists return to the stage for these informal post-performance discussions.

**Master of Arts** A new, free of charge UMS series in collaboration with the Institute for the Humanities and WUOM, engaging artists in dynamic discussions about their art form. Free tickets required (limit 2 per person), available from the UMS Box Office, 764-2538.



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-The Zagat Guide

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## Special Events 1996-1997

### Voices and Visions of Women: Panel Discussion

*"Women in the Arts/Arts in the Academy"* In collaboration with the Institute for Research on Women and Gender.

Tues, Jan 14, 7:30-9:30pm, Rackham.

Panelists: Beth Genné, Dance and History of Art  
Yopie Prins, English and Comparative Literature  
Sidonie Smith, Women's Studies and English  
Patricia Simons, History of Art and Women's Studies  
Louise Stein, Music History and Musicology

### Schubert Cycle Series

Three special PREPs held at the Ann Arbor Public Library and led by Richard LeSueur, Vocal Arts Information Services, in collaboration with the Ann Arbor Public Library.

"Changing Approaches to Singing of Leader"

Sun, Jan 19, 1997, 2:00-3:30pm

"Great Schubert Recordings before 1945"

Sun, Feb 16, 2:00-3:30pm

"Great Schubert Recordings after 1945"

Sun, Mar 16, 2:00-3:30pm

### Exhibit: "A Stronger Soul Within a Finer Frame: Portraying African-Americans in the Black Renaissance."

Ann Arbor Public Library, November 26, 1996-January 6, 1997.

A collaboration between the University Musical Society, the Ann Arbor Public Library, Ann Arbor Public Schools, the Ann Arbor Chapter of The Links, Inc., the African-American Cultural & Historical Project of Ann Arbor and Borders Books and Music. For more information call 313-994-2335.

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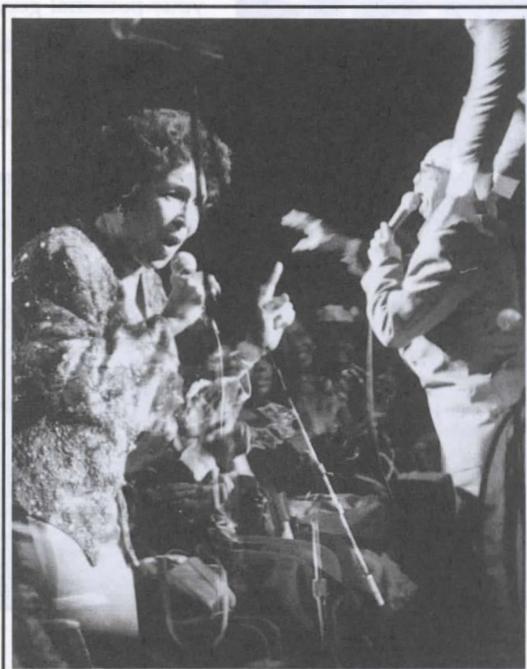
## Acknowledgments

In an effort to help reduce distracting noises and enhance the concert-going experience, the Warner-Lambert Company is providing complimentary Halls Mentho-Lyptus Cough Suppressant Tablets to patrons attending University Musical Society concerts. The tablets may be found in specially marked dispensers located in the lobbies.

Thanks to Ford Motor Company for the use of a 1996 Lincoln Town Car to provide transportation for visiting artists.

## About the Cover

Included in the montage by local photographer David Smith, are images taken from the University Musical Society 1995-96 Season. Wynton Marsalis with the Lincoln Center Jazz Orchestra performing *Monk, Morton, and Marsalis* during a youth performance at Community High School; a beaming Seiji Ozawa after conducting the Boston Symphony Orchestra in a memorable performance in Hill Auditorium; and the Juilliard String Quartet performing in Rackham Auditorium in celebration of their fiftieth anniversary.



## david smith Photography

313 663 0953



# UNIVERSITY MUSICAL SOCIETY

*of the University of Michigan*

*1996 - 1997 Fall Season*

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## **Event Program Book**

Wednesday, October 16, 1996  
through  
Tuesday, October 29, 1996

118th Annual  
Choral Union Series  
Hill Auditorium

Thirty-fourth Annual  
Chamber Arts Series  
Rackham Auditorium

Twenty-sixth Annual  
Choice Events Series

**MARK MORRIS DANCE GROUP** 3  
Wednesday, October 16, 8:00pm, Power Center

**CHRISTOPHER PARKENING AND THE  
COLORADO STRING QUARTET** 19  
Sunday, October 20, 4:00pm, Rackham Auditorium

**THE TIBETAN SONG AND DANCE ENSEMBLE** 27  
Wednesday, October 23, 8:00pm, Power Center

**THARP!** 31  
Friday, October 25, 8:00pm  
Saturday, October 26, 2:00pm, 8:00pm, Power Center

**QUINK** 43  
Sunday, October 27, 7:00pm,  
St. Francis of Assisi Catholic Church

**STATE SYMPHONY OF RUSSIA** 57  
Tuesday, October 29, 8:00pm, Hill Auditorium

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## **GENERAL INFORMATION**

Children of all ages are welcome to UMS Family and Youth performances. Parents are encouraged not to bring children under the age of three to regular, full length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

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## **WHILE IN THE AUDITORIUM**

**Starting Time** Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a pre-determined time in the program.

**Cameras and recording equipment** are not allowed in the auditorium.

If you have a question, ask your usher. They are here to help.

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event:

*Electronic beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers* should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 313-763-1131.

In the interests of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.

**UNIVERSITY  
MUSICAL  
SOCIETY**

*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

*Musicians*

Eileen Clark Reisner, *soprano*; Jane Dutton, *mezzo-soprano*  
Gregory Davidson, *tenor*; Christopher Roselli, *baritone*  
Linda Dowdell, John Sauer, *piano*

Mark Morris, *Artistic Director*  
Barry Alterman, *General Director*  
Nancy Umanoff, *Managing Director*

---

**PROGRAM**

Wednesday Evening,  
October 16, 1996  
at 8:00

Power Center  
Ann Arbor, Michigan

NEW LOVE SONG WALTZES

LOVE SONG WALTZES

INTERMISSION

GRAND DUO

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Seventh Performance  
of the 118th Season

The Steinway piano used in this evening's performance is made possible by Mary and William Palmer and Hammell Music, Inc., Livonia, Michigan.

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.

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Moving Truths  
Dance Series

Large print programs are available upon request.

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## NEW LOVE SONG WALTZES (1982)

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- Music* Johannes Brahms  
*Neue Liebestlieder Walzer*, Op. 65
- Eileen Clark Reisner, *soprano*  
Jane Dutton, *mezzo-soprano*  
Gregory Davidson, *tenor*  
Christopher Roselli, *baritone*  
Linda Dowdell, John Sauer, *piano*
- Choreography* Mark Morris
- Lighting* James F. Ingalls
- Dancers* Joe Bowie, Ruth Davidson, Shawn Gannon,  
Dan Joyce, Victoria Lundell, June Omura,  
Kraig Patterson, Mireille Radwan-Dana,  
Guillermo Resto, Megan Williams
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**LOVE SONG WALTZES (1989)**

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*Music*

Johannes Brahms  
*Liebeslieder Walzer, Op. 52*

Eileen Clark Reisner, *soprano*  
Jane Dutton, *mezzo-soprano*  
Gregory Davidson, *tenor*  
Christopher Roselli, *baritone*  
Linda Dowdell, John Sauer, *piano*

*Choreography*

Mark Morris

*Lighting*

James F. Ingalls

*Dancers*

Joe Bowie, Charlton Boyd, Tina Fehlandt,  
Shawn Gannon, Dan Joyce, Marianne Moore,  
Rachel Murray, Kraig Patterson,  
Mireille Radwan-Dana, William Wagner,  
Megan Williams, Julie Worden

I N T E R M I S S I O N

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## GRAND DUO (1993)

<i>Music</i>	Lou Harrison <i>Grand Duo for Violin &amp; Piano</i> Prelude Stampede A Round Polka  Matthew Pierce, <i>violin</i> Linda Dowdell, <i>piano</i>
<i>Choreography</i>	Mark Morris
<i>Lighting</i>	Michael Chybowski
<i>Costumes</i>	Susan Ruddle
<i>Dancers</i>	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

## NEW LOVE SONG WALTZES

*Neue Liebeslieder Walzer, Op. 65*

Johannes Brahms

**I**

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

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.

**II**

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.

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.

**III**

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.

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.

**IV**

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

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

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

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

**V**

Wahre, wahre deinen Sohn,  
Nachbarin, vor Wehe,  
weil ich ihn mit schwarzem Aug'  
zu bezaubern gehe.

Neighbor, protect your son  
from a broken heart.  
See me spin my magic  
all night long.

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

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

## VI

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

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

## VII

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

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

## VIII

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

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.

## IX

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

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?

## X

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

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.

## XI

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

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.

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

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

**XII**

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.

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?

**XIII**

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

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

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

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

**XIV**

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

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

Kann in Eis der Sonne Brand,  
sich in Nacht der Tag verkehren?  
kann die heisse Menschenbrust  
athmen ohne Glutbegehren?

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

Ist die Flur so voller Licht,  
dass die Blum' im Dunkel stehe?  
Ist die Welt so voller Lust,  
dass das Herz in Qual vergehe?

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?

**ZUM SCHLUSS**

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

**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.

## LOVE SONG WALTZES

*Liebeslieder Walzer, Op. 52*

Johannes Brahms

### I

Rede, Mädchen, allzu liebes,  
das mir in die Brust, die Kühle,  
hat geschleudert mit dem Blicke  
diese wilden Glutgeföhle!

Willst du nicht dein Herz erweichen?  
Willst du, eine überfromme,  
rasten ohne traute Wonne,  
oder willst du, dass ich komme?

Rasten ohne traute Wonne  
nicht so bitter will ich büssen.  
Komme nur, du schwarzes Auge,  
komme wenn die Sterne grüssen.

### II

Am Gesteine rauscht die Flut,  
heftig angetrieben.  
Wer da nicht zu seufsen weiss,  
lernt es unter'm Lieben.

### III

O die Frauen, o die Frauen,  
wie sie Wonne thauen!  
Wäre lang ein Mönch geworden,  
wären nicht die Frauen!

### IV

Wie des Abends schöne Röthe  
möcht' ich arme Dirne glüh'n,  
Einem, Einem zu gefallen  
sonder Ende Wonne sprüh'n.

### V

Die grüne Hopfenranke  
sie schlängelt auf der Erde hin.  
Die junge schöne Dirne,  
so traurig ist ihr Sinn!

Du höre, grüne Ranke!  
Was hebst du dich nicht himmelwärts?  
Du höre, schöne Dirne!  
Was ist so schwer dein Herz?

Speak to me, you  
with the beautiful smile  
that slices me in two.  
Tell me how you feel.

Will you lock yourself up  
and throw away the key?  
How many times do I have to say  
when, when can we meet?

Why sentence yourself to a life  
without love? Why suffer?  
You and me and your dark eyes,  
let's dance by the light of the stars.

Waves batter the rocks,  
spray the sky like madness.  
Love will teach you its secrets:  
how to sigh and drown in sadness.

You're a goddess. You're divine.  
I worship your every move.  
I could live like a monk  
if it weren't for women like you.

I could burn with the beauty  
of a crimson sunset.  
I would consider it my duty  
if I just heard her say yes.

Why does this evergreen ivy  
always creep so dark and low?  
Why does such a gorgeous girl  
look like she's got nowhere to go?

Why doesn't ivy climb  
right up to the skies?  
Why should a girl  
like her be all tears and sighs?

Wie höbe sich die Ranke,  
der keine Stütze Kraft verleiht?  
Wie wäre die Dirne fröhlich,  
wenn ihr der Liebste weit?

## VI

Ein kleiner, hübscher Vogel nahm den Flug  
zum Garten hin, da gab es Obst genug.  
Wenn ich ein hübscher, kleiner Vogel wär',  
ich säumte nicht, ich täte so wie der.

Leimruten-Arglist laudert an dem Ort;  
der arme Vogel konnte nicht mehr fort.  
Wenn ich ein hübscher, kleiner Vogel wär',  
ich säumte doch, ich täte nicht wie der.

Der Vogel kam, in eine schöne Hand,  
da tat es ihm, dem Glücklichen, nicht an.  
Wenn ich ein hübscher, kleiner Vogel wär',  
ich säumte nicht, ich täte so wie der.

## VII

Wohl schön bewandt war es vorehe  
mit meinem Leben, mit meiner Liebe.  
Durch eine Wand, ja durch zehn Wände  
erkannte mich des Freundes Sehe.  
Doch jetso, wehe,  
wenn ich dem Kalten auch noch so dicht  
vor'm Auge stehe,  
es merkt's sein Auge, sein Herze nicht!

## VIII

Wenn so lind dein Auge mir,  
und so lieblich schauet,  
jede letzte Trübe flieht,  
welche mich umgrauet.

Dieser Liebe schöne Glut,  
lass sie nicht verstieben!  
Nimmer wird, wie ich, so treu,  
dich ein Andrer lieben!

## IX

Am Donaustrande,  
da steht ein Haus,  
da schaut ein rosiges  
Mädchen aus.

Ivy can't reach the heavens  
without some sturdy support.  
A girl can't enjoy herself  
when she and her beau are apart.

One day a pretty little bird flew  
into a garden brimming with ripe fruit.  
If I were a pretty little bird  
I'd fly there too.

It got tangled in a knot of branches  
and couldn't fly anywhere anymore.  
If I were a pretty little bird  
I'd stay at home.

A beautiful lady cradled the bird  
in her hand and stroked it softly, softly.  
If I were a pretty little bird  
I'd fly there now.

Every day was wonderful  
when we were still in love.  
My door was always open  
and he made himself at home.  
Now it's a different story:  
when I look at him  
he turns away, his eyes  
as cold as his heart.

When you look at me  
with your loving eyes,  
I forget all my worries.  
You're the sun in my sky.

Let it shine forever,  
this summer love of ours.  
I couldn't burn as hot  
in anyone else's eyes.

I know a rosy-cheeked girl  
who lives in a house  
deep in the woods.

Das Mädchen es ist,  
wohl gut gehegt,  
zehn eiserne Riegel  
sind vor die Thüre gelegt.

Zehn eiserne Riegel,  
das ist ein Spass,  
die spreng' ich als wären  
sie nur von Glas!

### X

O wie sanft, die Quelle sich  
durch die Wiese windet!  
O wie schön, wenn Liebe sich  
zu der Liebe findet!

### XI

Nein, es ist nicht auszukommen  
mit den Leuten;  
Alles wissen sie so giftig  
auszudeuten!

Bin ich heiter, hegen soll ich  
lose Triebe;  
bin ich still, so heisst's ich wäre  
irr' aus Liebe.

### XII

Schlosser auf!  
und mache Schlösser  
ohne Zahl!  
Denn die bösen Mäuler  
will ich schliessen  
allzumal!

### XIII

Vögelein durchrauscht die Luft,  
sucht nach einem Aste.  
Und das Herz, ein Herz begehrt's  
wo es selig raste.

### XIV

Sieh', wie ist die Welle klar,  
blickt der Mond hernieder!  
Die du meine Liebe bist,  
liebe du mich wieder!

She's locked away  
behind a door  
secured with ten iron bars.

Iron bars are nothing  
to me. I'll smash them  
one by one like glass.

How clear the stream flows, winding  
its way through the meadow.  
How happy you feel, finding  
love, waiting where you left it.

I'm sorry, I've had enough  
of the neighbors;  
they go out of their way  
to make up gossip.

If I'm happy, they say,  
I'm terribly bad.  
If I'm sad, they say  
I'm in love, stark raving mad.

I will employ a locksmith  
to fit a hundred padlocks  
of every shape and size  
to shut those lips forever  
that open and spill lies.

A bird will fly for miles  
to find the right somewhere to nest.  
We must do the same  
to find the someone we love best.

The moon shines full and bright  
on the clear blue sea.  
Tell me you love me tonight.  
You're the only one for me.

**XV**

Nachtigall, sie singt so schön,  
wenn die Sterne funkeln.  
Liebe mich, geliebtes Herz,  
küsse mich im Dunkeln!

The nightingale sings so fine  
when the stars start to shine.  
Kiss me, sweetheart, while it's dark.  
Tell me you'll always be mine.

**XVI**

Ein dunkeler Schacht ist Liebe,  
ein gar zu gefährlicher Bronnen;  
da fiel ich hinein, ich Armer,  
kann weder hören noch seh'n;  
nur denken an meine Wonnen,  
nur stöhnen in meinen Weh'n.

Love is a bottomless pit  
of suffering. And I fell in.  
I lost everything I was.  
Although I dream of better times,  
all I seem to do is whine.

**XVII**

Nicht wandle, mein Licht, dort aussen  
im Flurgereich!  
Die Füße würden dir, die zarten,  
zu nass, zu weich.

Darling, wait, don't go  
wandering in the countryside.  
It's far too wet underfoot.

All überströmt sind dort die Wege,  
die Stege dir;  
so überreichlich thränte dorten  
das Auge mir.

I admit it: I was there  
this morning and the paths  
are still damp from my tears.

**XVIII**

Es bebet das Gesträuche,  
gestreift hat es im Fluge  
ein Vögelein.  
In seiner Art erbebet  
die Seele mir, erschüttert,  
von Liebe, Lust, und Leide,  
gedenkt sie dein!

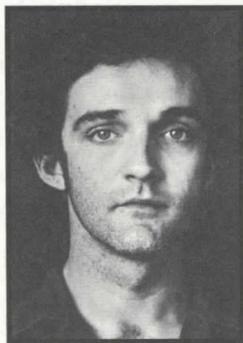
I can see the branches trembling  
in the wake of a bird in flight.  
That's how my heart feels - tight  
and busy with beating, remembering  
you — our love, our lust, and our loathing.

*Text from Polydora by G.F. Daumer  
English translation by Linda France*

**M**ark Morris was born and raised in Seattle, Washington where he studied with Verla Flowers and Perry Brunson. He has performed

with an eclectic array of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. In 1980, he formed the Mark Morris Dance Group and he has since created over ninety 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 in Belgium. During his tenure there, he created twelve 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



MARK MORRIS

*Dido and Æneas*, 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 a 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 première 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 (Ferrari, 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 US 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 UK’s *South Bank Show*. The company returned to the US in 1991 as one of the world’s leading dance companies, performing across the US 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 Æneas*, both scheduled to air around the world during the 1996-97 season.

*Mark Morris Dance Group has made two previous visits to Ann Arbor to perform under UMS auspices. During their most recent visit, in April of 1996, they performed Dido and Æneas.*



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 Bergonzi 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: Kiitos, a mixed quartet, and Songfellows, a men's 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 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.

**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.

**Jane Dutton's** (mezzo-soprano) 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 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'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 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. 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, BC 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**, Trenton, New Jersey, received his BFA 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 première 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 NYC.

**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.

**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 BA 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 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.

#### MARK MORRIS DANCE GROUP STAFF

<i>Technical Director</i>	Johan Henckens
<i>Development Director</i>	Michael Osso
<i>Executive Administrator</i>	Eva Nichols
<i>Fiscal Administrator</i>	Lynn Wichern
<i>Development Associate</i>	Lesley Berson
<i>Lighting Supervisor</i>	Rick Martin
<i>Musical Director</i>	Linda Dowdell
<i>Wardrobe Supervisor</i>	Patricia White
<i>Sound Supervisor</i>	Ronnie Thomson
<i>Legal Counsel</i>	Mark Selinger (Kaye, Scholer, Fierman, Hays & Handler)
<i>Orthopaedist</i>	David S. Weiss, M.D.
<i>Accountant</i>	Kathryn Lundquist, CPA

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