



1996-97 SEASON

PERFORMING

arts

ONLY AT THE WEXNER CENTER

wexner center for the arts
the ohio state university

P R E S E N T S

Mark Morris
Dance Group

April 11 & 12, 1997 / 8 pm
Mershon Auditorium

CREDITS

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*.

Major support for the Wexner Center's 1996-97 performing arts season is provided by Stanley Steemer.

The Mark Morris Dance Group is presented at the Wexner Center with the support of the National Endowment for the Arts, the Ohio Arts Council, and the Wexner Center Foundation. Additional support is provided 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.

Promotional support is provided by WBNS-TV and Classical 89.7, WOSU-FM.

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

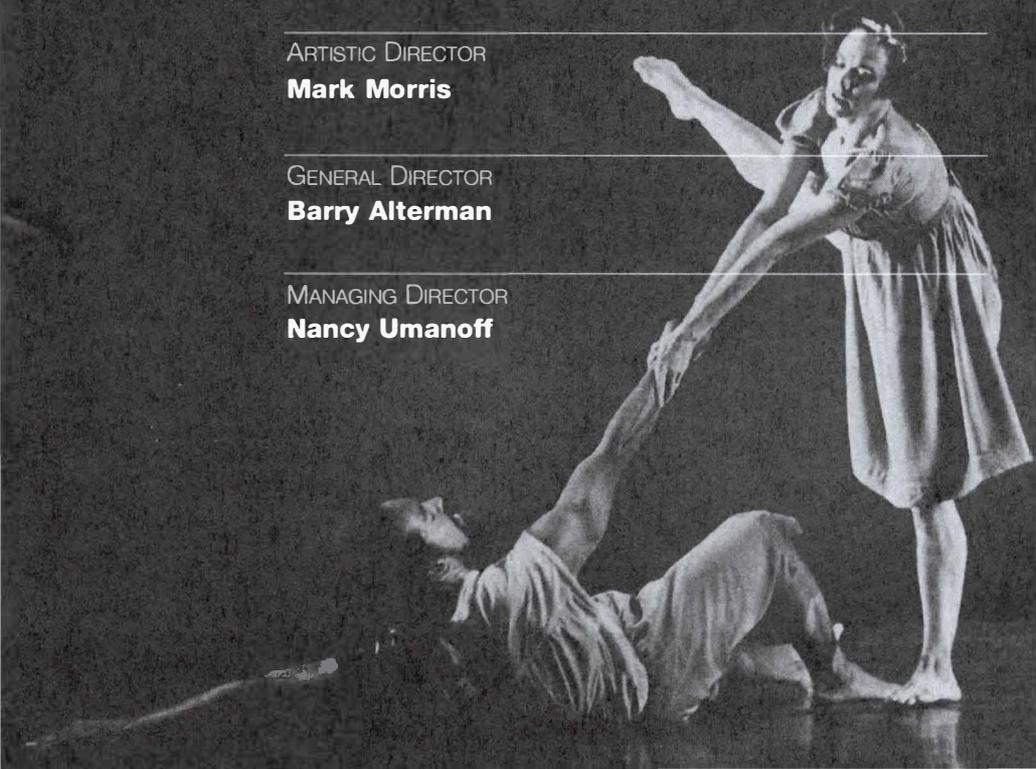
Mark Morris

GENERAL DIRECTOR

Barry Alterman

MANAGING DIRECTOR

Nancy Umanoff



PROGRAM / FRIDAY, APRIL 11
CHOREOGRAPHY BY **Mark Morris**

Lucky Charms (1994)

MUSIC: **Jacques Ibert**, *Divertissement*
Introduction, Cortege, Valse, Nocturne, Parade, Finale

LIGHTING: **Michael Chybowski**

MUSICIANS:

Linda Dowdell: CONDUCTOR
Carrie Rinderknecht, Shi-Ling Lin,
Elizabeth Mueller: VIOLINS
Gail Barnes, Vincent Scachetti: VIOLA
Marie-Aline Cadieux, Ru-Ping Chen: CELLOS
Tim Denison: BASS
Amy Likar: FLUTE
Deborah Andrus: CLARINET
Trevor Cansler: BASSOON
Heather Beyrent: HORN
Dan King: TRUMPET
Jessica Leach: TROMBONE
James Broadhurst, Grant Dalton: PERCUSSION
Yun-Ling Hsu: PIANO

DANCERS:

Joe Bowie, Charlton Boyd, Ruth Davidson,
Tina Fehlandt, Dan Joyce, Victoria Lundell,
Marianne Moore, Rachel Murray, June Omura,
Mireille Radwan-Dana, William Wagner, Julie Worden

Commissioned, in part, by Dance Umbrella, Boston.

PAUSE

One Charming Night (1985)

MUSIC: **Henry Purcell**, "Be Welcome, then, Great Sir," "One Charming Night," "Hark! The Ech'ing Air," "Lord, What is Man?"

ORIGINAL LIGHTING DESIGN: **Phil Sandström**

SINGER AND MUSICIANS:

Arthur Fiacco: CELLO; **Gwendolyn Toth**: HARPSICHORD;
Eileen Clark Reisner: SOPRANO

DANCERS: **Marianne Moore, Mark Morris**

INTERMISSION

U.S. Premiere

I Don't Want to Love (1996)

MUSIC: **Claudio Monteverdi**, "Non voglio amare," "Ah, che non si conviene," "Zefiro toma," "S'el vostro cor, madonna," "Eccomi pronta ai baci," "Lamento della ninfa," "Soave libertate"

LIGHTING: **Michael Chybowski**

COSTUMES: **Isaac Mizrahi**

SINGERS AND MUSICIANS:

The ARTEK Singers

Jeffrey Thomas: TENOR

Michael Brown: TENOR

Paul Shipper: BASS

with **Eileen Clark Reisner**: SOPRANO

and **458 Strings**

Astrid Nielsch: HARP

Richard Stone: THEORBO

Gwendolyn Toth: HARPSICHORD

I Don't Want to Love *CONT.*

DANCERS: **Joe Bowie, Charlton Boyd, Shawn Gannon, Marianne Moore, Rachel Murray, Mireille Radwan-Dana, Julie Worden**

I Don't Want to Love has been commissioned by the Wexner Center for the Arts at The Ohio State University through its Wexner Center Residency Award program funded by the Wexner Center Foundation and the Edinburgh Festival. *I Don't Want to Love* was completed during a two-week creative residency at the Wexner Center in June of 1996.

This is the first dance to be created under the auspices of the Mark Morris Dance Group *New Works Fund* sponsored by Philip Morris Companies Inc.

INTERMISSION

Grand Duo (1993)

MUSIC: **Lou Harrison**, *Grand Duo for Violin & Piano*
Prelude, Stampede, A Round, Polka

LIGHTING: **Michael Chybowski**

COSTUMES: **Susan Ruddle**

MUSICIANS:

Sarah Roth: VIOLIN; **Linda Dowdell:** PIANO

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



PROGRAM / SATURDAY, APRIL 12
CHOREOGRAPHY BY **Mark Morris**

U.S. Premiere

I Don't Want to Love (1996)

MUSIC: **Claudio Monteverdi**, "Non voglio amare," "Ah, che non si conviene," "Zefiro torna," "S'el vostro cor, madonna," "Eccomi pronta ai baci," "Lamento della ninfa," "Soave libertate"

LIGHTING: **Michael Chybowski**

COSTUMES: **Isaac Mizrahi**

SINGERS AND MUSICIANS:

The ARTEK Singers

Jeffrey Thomas: TENOR

Michael Brown: TENOR

Paul Shipper: BASS

with **Eileen Clark Reisner:** SOPRANO

and **458 Strings**

Astrid Nielsch: HARP

Richard Stone: THEORBO

Gwendolyn Toth: HARPSICHORD

DANCERS:

Joe Bowie, Charlton Boyd, Shawn Gannon,

Marianne Moore, Rachel Murray,

Mireille Radwan-Dana, Julie Worden

I Don't Want to Love has been commissioned by the Wexner Center for the Arts at The Ohio State University through its Wexner Center Residency Award program funded by the Wexner Center Foundation and the Edinburgh Festival. *I Don't Want to Love* was completed during a two-week creative residency at the Wexner Center in June of 1996.

This is the first dance to be created under the auspices of the Mark Morris Dance Group *New Works Fund* sponsored by Philip Morris Companies Inc.

INTERMISSION

The Office (1994)

MUSIC: **Antonin Dvorak**, *5 Bagatelles for String Trio and Harmonium, op.47*

LIGHTING: **Michael Chybowski**

COSTUMES: **June Omura**

MUSICIANS:

Sarah Roth: VIOLIN; **Carrie Rinderknecht**: VIOLIN;

Arthur Fiacco: CELLO; **Linda Dowdell**: HARMONIUM

DANCERS:

Tina Fehlandt, Victoria Lundell, Mark Morris,

Rachel Murray, Mireille Radwan-Dana,

Guillermo Resto, William Wagner

The Office was originally commissioned by Zivili—Dances and Music of the Southern Slavic Nations.

PAUSE

A Spell (1993)

MUSIC: **John Wilson**, “Where the Bee Sucks,” “Stay, O Stay,” “Do Not Fear to Put Thy Feet,” “Take, O Take Those Lips Away”

LIGHTING: **Michael Chybowski**

COSTUMES: **Susan Ruddle**

SINGER AND MUSICIANS:

Eileen Clark Reisner: SOPRANO; **Sarah Roth**: VIOLIN;

Linda Dowdell: PIANO

DANCERS:

Ruth Davidson, Mark Morris, Guillermo Resto

INTERMISSION

Rhymes With Silver (1997)

MUSIC: Lou Harrison

Prelude, Allegro, Scherzo, Ductia, Gigue and Musette,
Chromatic Rhapsody, Romantic Waltz, Fox Trot, Threnody,
In Honor of Prince Kantemir, 5-Tone Kit, Round Dance

SET DESIGN: Howard Hodgkin

LIGHTING: Michael Chybowski

COSTUMES: Martin Pakledinaz

MUSICIANS:

Sarah Roth: VIOLIN; **Peter McMeen:** VIOLA;

Arthur Fiacco: CELLO; **Linda Dowdell:** PIANO;

Diana Herold: PERCUSSION

DANCERS:

**Joe Bowie, Charlton Boyd, Ruth Davidson,
Tina Fehlandt, Shawn Gannon, Dan Joyce, Victoria
Lundell, Marianne Moore, Mark Morris, Rachel Murray,
June Omura, Kraig Patterson, Mireille Radwan-Dana,
Guillermo Resto, William Wagner, Julie Worden**

The composer and choreographer commission fees for this collaboration were made possible by a grant from Meet The Composer's **Composer/Choreographer Project**, a national program funded by The Pew Charitable Trusts and The Helen W. Buckner Trust.

Additional support for this commissioning project was provided by the Mary Flagler Cary Charitable Trust.

This dance was created under the auspices of the Mark Morris Dance Group *New Works Fund* sponsored by Philip Morris Companies Inc.

I DON'T WANT TO LOVE

LIBRETTO

Non voglio amare (Madrigals, Book 9, 1651)

Non voglio amare
per non penare,
ch'amor seguendo
di duol sen va
l'alma struggendo
di pene amare.
Non vo'più amare,
no, no, no, no.

Chi vive amando,
s'è cieco amore?
S'è cieco amore,
come ch'egli è,
il mio dolore
non può mirare.
Non vo'più amare,
no, no, no, no.

Fuggir vogl'io
quest'empio e rio
s'amor è crudo,
come ch'egli è,
fanciullo ignudo,
che mi può dare?
Non vo' più amare,
no, no, no, no.

(anon.)

I wish not for love
so as not to suffer;
for the soul,
subject to love,
is engulfed in grief,
consumed with bitter pain.
I wish to love no more,
no, no, no, no.

Who lives in love,
if Love is blind?
If Love is blind
as he is,
he cannot further wonder
at my sorrow.
I wish to love no more,
no, no, no, no.

I wish to flee
that wicked evil-doer;
if Love, the naked boy,
is as cruel
as he is,
what can he offer me?
I wish to love no more,
no, no, no, no.

Ah, che non si conviene (Madrigals, Book 7, 1619)

Ah, che non si conviene
romper la fede a chi la fe' mantiene.
Il mio fermo voler è quell'istesso
lontan da voi, ch'esservi suol appresso;
né può cangiarlo morte,
né mia malvagia sorte,
ma ferma come a l'onda immobil scoglio
e viver vostro e morir vostro i voglio.

G. B. Guarini

It is not right
to break faith with one who keeps faith.
My firm desire remains the same
far from you as it does near you,
nor can death change it,
nor my unfortunate fate,
but firm as a rock to the wave
I wish to live and die yours.

Zefiro torna (Scherzi Musicali, 1632)

Zefiro torna e di soavi accenti
l'aer fa grato e' il piè discioglie a l'onde
e, mormorando tra le verdi fronde,
fa danzar al bel suon
su'l prato i fiori.

Inghirlandato il crin Fillide e Clori
note temprando lor care e gioconde;
e da monti e da valli ime e profonde
raddoppian l'armonia gli antri canori.

Sorge più vaga in ciel l'aurora, e' il sole,
sparge più luci d'or; più puro argento
fregia di Teti il bel ceruleo manto.

Sol io, per selve abbandonate e sole,
l'ardor di due begli occhi e' il mio tormento,
come vuol mia ventura, hor
piango hor canto.

O. Rinuccini

Zephyr returns and with his sweet breath
freshens the air and ruffles the waters,
and, murmuring through the green branches,
makes the flowers in the field
dance to his music.

Phyllida and Cloris, garlands decking
their hair, sound sweet and joyous notes;
and sonorous caverns re-echo the harmony
from high mountains and deep valleys.

Dawn rises more lovely in the heavens,
and the sun spreads more golden rays;
purer silver decks Thetis' fair cerulean mantle.

Only I, through desolate and lonely woods,
as my fate decrees, now weep, now sing
of the brightness of two lovely eyes and of
my torment.

S'el vostro cor, madonna (Madrigals, Book 7, 1619)

S'el vostro cor, Madonna,
Altrui pietoso tanto,
Da quel suo degno
Al mio non degno pianto
Tal hor si rivolgesse
E una stilla al mio languir ne dess,
Forse nel mio dolore
Vedria l'altrui perfidia
E' il proprio errore;
E voi seco direste:
Ah, sapess'io
Usar pietà come pietà desio!

G. B. Guarini

If your heart, my lady,
so merciful to others,
in its goodness
would at times incline itself
to my unworthy weeping
and a tear-drop bestow upon my grieving,
perhaps in my pain
I should see the malice of others
and one's own erring;
and you with it would say:
Ah, that I might be moved
to have mercy as mercy requires!

Eccomi pronta ai baci (Madrigals, Book 7, 1619)

Eccomi pronta ai baci;
Baciarmi, Ergasto mio,
Ma bacia in guisa
Che dei denti mordaci
Nota non resti nel mio volto incisa;
Perché altri non m'additi e in essa poi
Legga le mie vergogne e i baci tuoi.
Ah! tu mordi e non baci,
Tu mi segnasti, ah! ah!
Poss'io morir se più ti bacio mai.

Here I am, ready for kisses;
kiss me, my Ergasto,
but kiss in such a way
that no trace of biting teeth
may leave a scar to mark my face;
so that others may not point to it and in it
read my shame and your kisses.
Ah! You bite and do not kiss,
you leave a tell-tale sign, Ah! Ah!
May I die if I never kiss you more.

G. B. Marino

Lamento della ninfa (Madrigals, Book 8, 1638)

Non havea Febo ancora
Recato al mondo il di
Ch'una donzella fuora
Del proprio albergo uscì.

Phoebus had not yet given
the day back to the world,
when a damsel came out
of her own house.

Sul pallidetto volto
Scorgeasi il suo dolor.
Spesso gli veniva sciolto
Un gran sospir dal cor.

On her pale face
her suffering
was plainly to be observed,
a deep sigh often rose from her heart.

Si calpestando fiori
Errava hor qua, hor là,
I suoi perduto amori
Così piangendo va:

Crushing the flowers underfoot,
she strayed back and forth,
bemoaning her
lost love.

Amor, dicea, e' l'ciel
Mirando, il piè fermò,
Amor, dov'è la fé
Che'l traditor giurò?

Amor! she cried, and paused,
looking up to heaven:
Amor, where is the fidelity
that the betrayer swore?

Fa che ritorni il mio
Amor com' ei pur fu,
O tu m'ancidi ch'io
Non mi tormenti più.

Send back my lover,
as he once was;
or kill me,
so that I may no longer torment myself.

Miserella, ah più no,
Tanto gel soffrir non può.

Ah, wretch! No, no further!
She cannot bear so much coldness.

Non vo' più che i sospiri
Se non lontán da me,
No, no che i martiri
Più non dirammi affé.

No longer will I have
these sighs—unless from afar—
no, no, nor these torments
speak to me.

Perché di lui mi struggo
Tutt' orgoglioso sta,
Che si, se'l fuggo
Ancor mi pregherà.

If I torture myself for his sake
he is unmoved,
but if I flee from him,
he will again bid me.

Lamento della ninfa *CONT.*

Se ciglio ha più sereno
Colui ch'el mio non è,
Già non rinchiede in seno
Amor si bella fè.

Nè mai si dolci
baci
Da quella bocca havrai,
ne più soavi, ah taci,
Taci, che troppo il sai.

Si tra sdegnosi pianti
Spargea le voci al ciel.
Cosi ne' cori amanti
Mesce Amor fiamma e gel.

O. Rinuccini

Even though he who is not mine
has a pleasing smile,
Amor has not endowed his heart
with equal fidelity.

Never again will you receive
such sweet kisses
from that mouth,
and none more tender—ah, say no more,
say no more, you know it only too well.

As between angry tears
the cries rise up to heaven,
so in lover's hearts
Amor mixes fire and ice.

Soave libertate (Madrigals, Book 7, 1619)

Soave libertate,
Già per si lunga etate
Mia cara compagnia,
Chi da me ti disvia?
O Dea desiata
E da me tanto amata,
Ove ne vai veloce?

Lasso, che ad alta voce
Invan ti chiamo e piango.
Tu fuggi ed io rimango
Stretto in belle catene
D'altr'amorose pene
E d'altro bel desio.
A Dio per sempre, a Dio.

G. Chiabrera

Sweet freedom,
for so long a summer now
my dear companion,
who will deprive me of you?
Beloved Goddess
by me much loved,
where are you fleeing so quickly?

Alas, aloud and in vain
I call and implore you.
You run away and I remain
ensnared in beauteous chains
of Love's pain
and other allurements.
Farewell for ever, farewell.

WEXNER CENTER RESIDENCY AWARDS

Mark Morris Dance Group was the recipient of the 1996-97 Wexner Center Residency Award in the area of performing arts. This award, funded by the Wexner Center Foundation, provided major support to create the work *I Don't Want To Love* during a two-week creative residency during June 1996.

The Wexner Center Residency Award program was initiated to foster the art of our times by encouraging and supporting the creative process. It is intended to provide artists with time, resources, and a suitable environment in which to create new works. Every year, awards are given in each of the Wexner Center's three primary program areas: performing arts, media arts (film and video), and visual arts. The artists selected are then invited to work in residence at the Wexner Center with opportunities for interaction with students, staff, and faculty of The Ohio State University and members of the community.

While in residence at the Wexner Center last June, the Mark Morris Dance Group held daily rehearsals at which Mark Morris choreographed a then untitled new work set to Monteverdi madrigals, the piece that became *I Don't Want To Love*. At the conclusion of the residency, the company held an informal showing of the new work in development and other work from the company's repertoire at BalletMet studio. The audience included Wexner Center members, BalletMet patrons, Ohio State students, and members of the central Ohio dance community. The session was punctuated by delightful commentary from Mark Morris and spirited discussion with the audience.

In preparation for this weekend's concerts, the Mark Morris Dance Group spent a week at the Wexner Center holding daily rehearsals with selected students from Ohio State's School of Music, who are providing accompaniment for some of the works performed. This enabled the students to gain an appreciation for the musicality of Mark Morris's choreography and offered them an opportunity to perform alongside a professional dance company. Mark Morris Dance Group company members also taught a master class for students in the Department of Dance at Ohio State. In addition, patrons attending the Friday concert had the opportunity to attend a free lecture by noted dance critic and Mark Morris biographer Joan Acocella as part of this residency.

We would like to express our thanks to Karen A. Bell, current chair of the Department of Dance at Ohio State, and Vickie Blaine, past chair, for making studio space for the company available during the creative residency. At the Ohio State School of Music, we are grateful to Director Don B. Gibson, Jr., Professor William G. Conable, Jr. and all the student performers for their partnership and participation in this project. We also thank David Nixon, artistic director of BalletMet, for his spirit of collaboration in hosting the June showing of the new work in development.

The Mark Morris Dance Group residency project at the Wexner Center was organized by Charles Helm, director of performing arts, with Deb Richter, performing arts program assistant, and support from Carol Finley, the performing arts department graduate student associate for 1996–97. Additional support and assistance was provided by House Manager Susan Hyde and her assistants Elaine Hostetler and Kathleen Sunderland, as well as by Technical Services Director Jeffrey McMahon with Stage Managers William J. Barto and John A. Smith.

The 1996–97 Wexner Center Residency Awards in media arts went to filmmakers Isaac Julien and Julie Dash. Both worked in residence at the Wexner Center in the autumn. In November they participated in an informal public conversation, discussing past films and the new projects they are developing. Artists Lorna Simpson and Alexis Smith received the award in the area of visual arts. Works by Simpson are currently on view in the exhibition *Evidence: Photography and Site* in the Wexner Center galleries through April 13 (this Sunday!). Smith is the artist who has been selected to develop a public art project for Ohio State's new Schottenstein Center sports arena. Solo exhibitions by each are scheduled for 1997–98.

BIOGRAPHIES



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, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980. 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 to 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 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* that 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 series *Dance in America*. 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 an episode of 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 its regular and frequent appearances in Boston, MA; Berkeley, CA; at the Jacob's Pillow Dance Festival and at 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's *Dido and Aeneas*, both airing around the world during the 1996–97 season.

ARTEK is an early music organization reflecting the artistic vision of founding director Gwendolyn Toth. ARTEK's yearly series of orchestra, dance, theater, and chamber music events in New York City regularly receives high acclaim from the *New York Times*, and its first compact disk release of Monteverdi's opera *Orfeo* on the Lyrichord Early Music Series label has garnered rave reviews. Ms. Toth has guided ARTEK to prominence through her unerring ability to create outstanding programs of both well-known masterpieces presented in a fresh, creative setting and rarely heard gems from the 17th and 18th centuries newly presented to 20th-century audiences. The ARTEK singers are all distinguished international soloists in their own right, who join together to create an exceptional vocal ensemble for the performance of music from the 17th and 18th centuries. **458 Strings** is an ensemble of the continuo and bass players of ARTEK with a unique sound comprising harp, theorbo, lutes, guitar, and various keyboard instruments. 458 Strings can be heard on ARTEK's most recent CD release, *Loveletters from Italy* (also on the Lyrichord Early Music Series), accompanying countertenor Drew Minter in a program of 17th-century arias and cantatas.

Joe Bowie (dancer), born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American literature, he moved to New York and performed in the works of Robert Wilson and Ulysses Dove and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

Charlton Boyd (dancer) was born in New Jersey, where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company and in the musical *The Ebony Games*. He appears in the José Limon Technique Video, Volume 1, and other music videos.

Ruth Davidson (dancer), a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her B.F.A. from the State University of New York 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 (Dance Group musical director) was born in New Jersey and was taught piano by her father. She was active in the Seattle jazz scene before becoming musical director and pianist for the Mark Morris Dance Group, with whom she has performed since 1988. She was the original pianist and musical director for Mikhail Baryshnikov's White Oak Dance Project. She is also a composer, and her works have been premiered by such diverse ensembles as the New York Treble Singers and Schola Cantorum of Edinburgh. She is a graduate of Bennington College, with additional conducting studies at Mannes College and with Beatrice Affron and Pierre Boulez.

Tina Fehlandt (dancer) grew up in Wilmington, Delaware. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris's work on Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts,

University of Minnesota, and San Francisco Ballet and has assisted him on his work with the Boston Ballet and American Ballet Theatre. Ms. Fehlandt has also appeared with the White Oak Dance Project.

Arthur Fiacco (cellist) has appeared with the American Symphony Orchestra, New York City Ballet Orchestra, Brooklyn Philharmonic, New Jersey Symphony, Philharmonia Virtuosi, and the New York Pops. Period instrument performances have been with Concert Royal, Four Nations Ensemble, Grande Bande, and the Helicon Foundations. This season Mr. Fiacco will appear as guest artist with Philadelphia's premier new music ensemble Relache and with the New York based Perspectives Ensemble in a program of music by Heitor Villa-Lobos. Mr. Fiacco has recorded with Meredith Monk for ECM records, Igor Kipnis on the Epiphany label, Kent Tritle and the Choir of St. Ignatius Loyola in a recent release of Maurice Durufle's *Requiem*, and with the Pixies on their Elektra/Asylum gold album hit *Monkey Gone to Heaven*.

Shawn Gannon (dancer) is from Dover, New Jersey. He has danced with Lee Theodore's American Dance Machine, the Nina Wiener Dance Company, Mark Dendy's Dendy Dance, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

Diana Herold (percussionist) received her two graduate degrees from New England Conservatory and Rice University respectively, and her undergraduate degree from Baylor University. Equally adept at performing both improvised and non-improvised music, Herold has worked with composers such as John Cage, Anthony Davis, Muhal Richard Abrams, Sam Rivers, and Gunther Schuller. She has performed as a solo marimbist as well as with several larger new music groups such as the Discovery Orchestra, the BMI Orchestra, Atomic Strings (an improvising 16-piece orchestra), the Chuck Clark Little Big Band, Fred Ho and the Afro-Asian Ensemble, and Butch Morris.

Dan Joyce (dancer), from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his B.F.A. 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 (dancer) was born in Berkeley, California, then moved to Detroit where she studied dance with Rose Marie Floyd and Dolores Allison. She danced professionally with Harbinger Dance Company, guested with Utopia Dance Theatre in Mexico City, and then completed her B.F.A. in dance from the University of Michigan in 1989. For four years she danced with The Parsons Dance Company, and she has been dancing with the Mark Morris Dance Group since 1994.

Peter McMeen (violinist) is currently earning a master's degree in music performance at The Ohio State University. He holds a B.A. in mathematics from the University of Arizona and is active in programming musical applications software. He is a graduate administrative associate in computer networking at Ohio State's University College (UVC).

Marianne Moore (dancer) was born in Chapel Hill, North Carolina, and studied dance at North Carolina School of the Arts. She has also danced with the White Oak Dance Project.

Rachel Murray (dancer), born in New York City, began her dance training at The Temple of the Wings in Berkeley, California. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges throughout British Columbia. She then landed in Honolulu, Hawaii, where she studied and danced with master teacher Betty Jones and her Dances We Dance Company. Before joining the Mark Morris Dance Group in 1988, Ms. Murray was performing with Senta Driver's Harry of New York City.

June Omura (dancer) received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in dance and English. She has danced for Mark Morris since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey, and Hannah Kahn.

Kraig Patterson (dancer), of Trenton, New Jersey, received his B.F.A. in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

Mireille Radwan-Dana (dancer) 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 the Mark Morris Dance Group in 1988.

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 performs regularly as featured soloist with Ascension Music, including a recent performance of Mozart's *Exultate Jubilate*. She holds degrees from Syracuse University and the University of North Dakota and has studied with Carlo Bargonzi and Julianne Baird.

Guillermo Resto (dancer) dances with Mark Morris.

Carrie Rinderknecht (violinist) is a junior pursuing her bachelor's degree in violin performance at The Ohio State University, where she studies with Michael Davis.

Sarah Roth (violinist), a native of Boston, 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 and is a member of Emmanuel Music.

William Wagner (dancer) is from Larchmont, New York. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Mr. Wagner joined the Mark Morris Dance Group in 1988.

Julie Worden (dancer), a 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: **Michael Chybowski**

MUSICAL DIRECTOR: **Linda Dowdell**

WARDROBE SUPERVISOR: **Patricia White**

SOUND SUPERVISOR: **Ronnie Thomson**

LEGAL COUNSEL: **Mark Selinger** (Kaye, Scholer, Fierman, Hays & Handler)

ORTHOPEDIST: **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

Jacques Ibert's *Divertissement* is used by arrangement with Theodore Presser Company, agents for Durand S.A., Paris, publisher and copyright owner.

The Mark Morris Dance Group has received additional funding from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, The Aaron Copland Fund for Music, Cowles Charitable Trust, Dance Ink, Dover Fund, The Eleanor Naylor Dana Charitable Trust, The Fan Fox and Leslie R. Samuels Foundation Inc., Fund for U.S. Artists at International Festivals, Howard Gilman Foundation, Harkness Foundations for Dance, Sydney & Francis Lewis Foundation, Meet the Composer, Andrew W. Mellon Foundation, Joyce Mertz-Gilmore Foundation, National Dance Residency Program—a grant program underwritten by The Pew Charitable Trusts and administered at The New York Foundation for the Arts, Philip Morris Companies Inc., The Shubert Foundation, Inc., VOGUE, Lila Wallace Theater Fund, and the Friends of the Mark Morris Dance Group.

Production Credits

Set construction and painting by Scenic Art Studios.

Rhymes With Silver costumes constructed by Studio Rouge.

Dyeing by Gene Mignola, Inc.



wexner center for the arts

the ohio state university
north high street at 15th avenue
columbus, ohio 43210-1393
614 292-0330