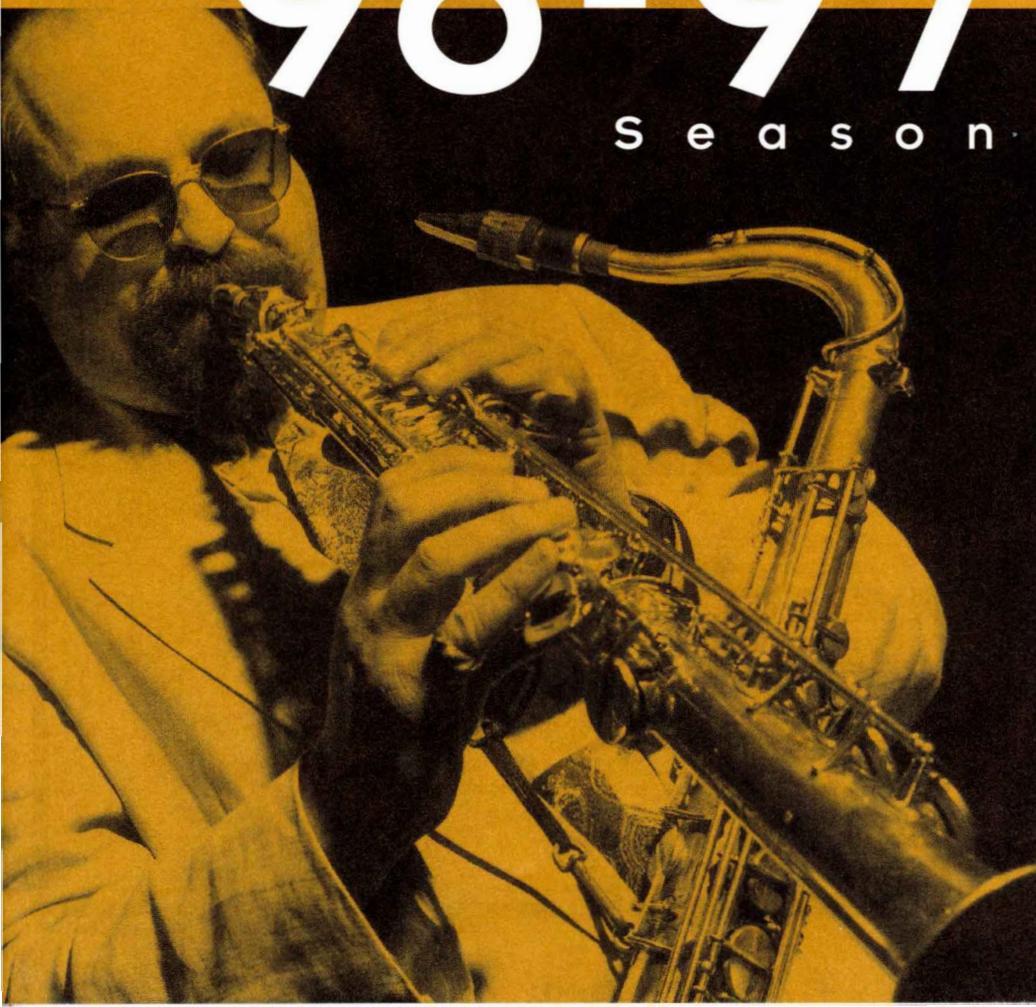


F l y n n



96-97

S e a s o n



May 3, 1997

**Flynn Theatre for the Performing Arts**  
presents

# MARK MORRIS 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*.

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With Media Support from **VPR**

Funded in part by a grant from the New England Foundation for the Arts,  
with support from the National Endowment for the Arts, the  
Andrew W. Mellon Foundation, and the Vermont Arts Council.

## Tonight's Program

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*Choreography by Mark Morris*

### **LOVE SONG WALTZES (1989)**

Music: Johannes Brahms ("Liebesliederwalzer" op. 52)

Lighting: James F. Ingalls

EILEEN CLARK REISNER, *soprano*; ELIZABETH BRYAN, *mezzo-soprano*; GREGORY DAVIDSON, *tenor*; CHRISTOPHER ROSELLI, *baritone*; LINDA DOWDELL, JOHN SAUER, *piano*

JOE BOWIE, CHARLTON BOYD, TINA FEHLANDT,  
SHAWN GANNON, DAN JOYCE, MARIANNE MOORE,  
RACHEL MURRAY, JUNE OMURA, KRAIG PATTERSON,  
MIREILLE RADWAN-DANA, WILLIAM WAGNER, JULIE WORDEN

### **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

EILEEN CLARK REISNER, *soprano*; SARAH ROTH, *violin*;  
LINDA DOWDELL, *piano*

RUTH DAVIDSON, MARK MORRIS, GUILLERMO RESTO

—*intermission*—

### **THE OFFICE (1994)**

Music: Antonin Dvorak (5 Bagatelles for String Trio and Harmonium, op.47)

Lighting: Michael Chybowski

Costumes: June Omura

SARAH ROTH, *violin*; JENNIFER ELOWITCH, *violin*;  
MARK SIMCOX, *cello*; LINDA DOWDELL, *harmonium*

TINA FEHLANDT, VICTORIA LUNDELL, MARK MORRIS,  
RACHEL MURRAY, MIREILLE RADWAN-DANA,  
GUILLERMO RESTO, WILLIAM WAGNER

Originally commissioned by Zivili - Dances and Music of the Southern Slavic Nations

—*pause*—

*Program notes continue at page 48*

## Love Song Waltzes

Text from *Polydora* by G.F. Daumer.

English translation by Linda France.

### No. 1 No. 1

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

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

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

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

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

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.

### No. 2 No. 2

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

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

### No. 3 No. 3

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

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.

### No. 4 No. 4

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

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

### No. 5 No. 5

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

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?

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

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 verleih?  
Wie wäre die Dirne fröhlich,  
wenn ihr der Liebste weit?

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

#### No. 6

Einkleiner, 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.

#### No. 6

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.

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.

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.

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.

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.

#### No. 7

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 jetzo, wehe,  
wenn ich dem Kalten auch noch so dicht  
vor'm Auge stehe,  
es merkt's sein Auge, sein Herze nicht!

#### No. 7

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.

#### No. 8

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

#### No. 8

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

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

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

**No. 9**

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

**No. 9**

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.

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

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

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

**No. 10**

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

**No. 10**

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

**No. 11**

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

**No. 11**

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

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

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

**No. 12**

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

**No. 12**

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.

**No. 13**

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

**No. 13**

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.

**No. 14**

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

**No. 14**

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

**No. 15**

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

**No. 15**

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.

**No. 16**

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.

**No. 16**

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.

**No. 17**

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

**No. 17**

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 thränkte dorten  
das Auge mir.

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

**No. 18**

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

**No. 18**

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.

## GRAND DUO (1993)

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

Prelude

Stampede

A Round

Polka

Lighting: Michael Chybowski

Costumes: Susan Ruddle

SARAH ROTH, *violin*; LINDA DOWDELL, *piano*

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

### About the Company

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**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 1988-1991 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* 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.

**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.

**ELIZABETH BRYAN** (mezzo-soprano) has performed leading roles with Santa Fe Opera, Opera Colorado, Arizona Opera and the 1996 Colmar Festival in France. She received both master and doctor of music degrees from Indiana University.

**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 their

recent performance of Mozart's *Exultate Jubilate*. 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: *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 B.F.A. from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in *Hanya: Portrait of a Dance Pioneer*, a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

**LINDA DOWDELL** (pianist/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. A composer as well, 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.

**JENNIFER ELOWITCH** (violinist) has appeared as soloist with the Portland (ME) Symphony Orchestra and in Boston with the Longy Chamber Orchestra and on Emmanuel Music's Bach series. Upcoming chamber music performances include appearances at the Wellesley Composers Conference and on the new series "Chamber Music at Follen." She is the Artistic Co-Director of the Portland Chamber Music Festival, which celebrates its fourth season in August.

**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.

**MARK SIMCOX** (cellist) specializes in modern music; performing frequently with ensembles such as Alea III, as well as with the opera and ballet orchestras in Boston.

**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.

**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**, 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 through out British Columbia. She then miraculously 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** received her early dance training at the University of Alabama in Birmingham and then attended Barnard College, graduating in 1986 with honors in dance and English. She has danced for Mark Morris

since 1988, previously performing in New York with Kenneth King, Sally Silvers, Richard Bull, Peter Healey and Hannah Kahn.

**KRAIG PATTERSON**, Trenton, New Jersey, received his B.F.A. in 1986 from the Juilliard School and began dancing with the Mark Morris Dance Group in 1987.

**MIREILLE RADWAN-DANA** was born in Beirut, but grew up in Rome, Italy, where she attended Tersicore from 1978-1986. 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.

**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.

**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.

**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

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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.

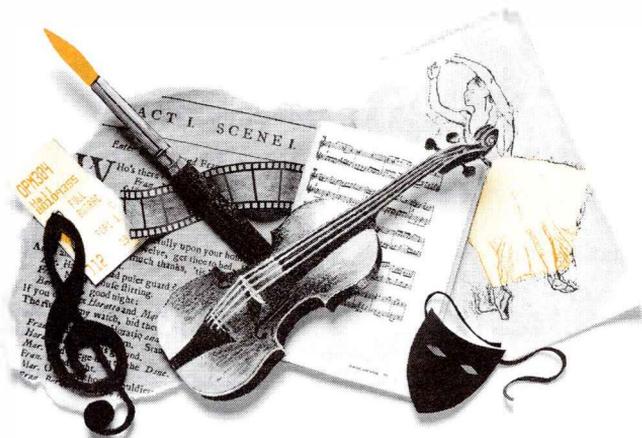
For information contact:  
Mark Morris Dance Group  
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Fax: (212) 219-3960

For information on booking the Mark Morris Dance Group,  
please contact: Columbia Artists Management Inc.

Personal Direction: Michael Mushalla  
165 West 57th Street, New York NY 10019  
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