

The Lied Center of Kansas

New Directions series

1997-1998 Season



Celebrating Our 5th Season

MARK MORRIS DANCE GROUP

February 10, 1998

8:00 p.m.

JOE BOWIE CHARLTON BOYD RUTH DAVIDSON TINA FEHLANDT
MARJORIE FOLKMAN SHAWN GANNON DAN JOYCE DAVID LEVENTHAL
RACHEL MURRAY JUNE OMURA KRAIG PATTERSON MIREILLE RADWAN-DANA
GUILLERMO RESTO WILLIAM WAGNER JULIE WORDEN MICHELLE YARD

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. - Celebrating 25 Years of Dance Support - is the sponsor of the Mark Morris Dance Group New Works Fund.

PROGRAM

Choreography by Mark Morris

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

THE ARTEK SINGERS

PHILIP ANDERSON, tenor; MICHAEL BROWN, tenor; PAUL SHIPPER, bass; with guest
EILEEN CLARK REISNER, soprano

458 STRINGS

GRANT HERREID, lute, theorbo; PAUL SHIPPER, lute, guitar; DONGSOK SHIN,
harpichord

JOE BOWIE, CHARLTON BOYD, RUTH DAVIDSON, SHAWN GANNON,
RACHEL MURRAY, MIREILLE RADWAN-DANA, JULIE WORDEN

I Don't Want to Love has been commissioned by the Edinburgh Festival and the Wexner Center for the Arts at The Ohio State University through its Wexner Center Residency Award program funded by the Wexner Center Foundation. This is the first dance created under the auspices of the Mark Morris Dance Group New Works Fund sponsored by Philip Morris Companies Inc. - Celebrating 25 Years of Dance Support.



Photo: Robbie Jack

I DON'T WANT TO LOVE

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.

— anonymous

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

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.

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.

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.

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.

Sorge più vaga in ciel l'aurora, e'l 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'l mio tormento,
come vuol mia ventura, hor piango hor canto.

— O. Rinuccini

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'l proprio errore;
E voi seco direste:
Ah, sapess'io
Usar pietà come pietà desio!

— G.B. Guarini

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.
Ahi! tu mordi e non baci,
Tu mi segnasti, ahi! ahi!
Poss'io morir se più ti bacio mai.

— 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.

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

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.

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!

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.

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

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
Cosi piangendo va:

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

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

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

Non vo' più che i sospiri
Se non lontán da me,
No, n o che i martiri
Più non dirammi affè.

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

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

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

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

— O. Rinuccini

Soave libertate (Madrigals, Book 7, 1619)

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

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

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

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

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

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

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

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.

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?

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.

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 forever, farewell.

— G. Chiabrera

-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

EILEEN CLARK REISNER, soprano; SARAH ROTH, violin

RUTH DAVIDSON, MARK MORRIS, GUILLERMO RESTO

-intermission-

GOING AWAY PARTY (1990)

Music: Bob Wills and His Texas Playboys

("Playboy Theme," "Yearning," "My Shoes Keep Walking Back to You,"

"Goin' Away Party," "Baby, That Sure Would Go Good," "Milk Cow Blues,"

"Crippled Turkey," "When You Leave Amarillo, Turn Out the Lights")

Original Lighting Design: Phil Sandström

Costumes: Christine Van Loon

TINA FEHLANDT, DAN JOYCE, MARK MORRIS, RACHEL MURRAY,
KRAIG PATTERSON, GUILLERMO RESTO, JULIE WORDEN

-intermission-

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; ETHAN IVERSON, piano

JOE BOWIE, CHARLTON BOYD, RUTH DAVIDSON, TINA FEHLANDT,
SHAWN GANNON, DAN JOYCE, DAVID LEVENTHAL, RACHEL MURRAY,
JUNE OMURA, KRAIG PATTERSON, MIREILLE RADWAN-DANA,
GUILLERMO RESTO, WILLIAM WAGNER, JULIE WORDEN

ONE ON ONE

MARK MORRIS was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He performed with a variety 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 Kaleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980 and 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 choreographer and director. Most recently, he directed and choreographed a production of Gluck's *Orfeo ed Euridice*, and in 1997 the Edinburgh International Festival was the site of the premiere of the Royal Opera, Covent Garden production of Rameau's *Platée*. Mr. Morris also directed and choreographed the new Paul Simon/Derek Walcott musical *The Capeman*, which opened on Broadway in January 1998. 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 Henry Purcell's *Dido and Aeneas*, both scheduled to air around the world during the 1997-1998 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 Artek's first compact disc 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 both of well-known masterpieces presented in a fresh, creative setting and rarely heard gems from the seventeenth and eighteenth century newly presented to twentieth-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 seventeenth and eighteenth centuries. 458 Strings is an ensemble of the continuo and bass players of Artek with a unique sound comprised of harp, theorbo, lutes, guitar, and various keyboard instruments. 458 Strings can be heard on Artek's most recent CD release, *Love Letters from Italy* (also on the Lyrichord Early Music Series), accompanying countertenor Drew Minter in a program of seventeenth-century arias and cantatas.

PHILIP ANDERSON (tenor) has received critical acclaim across the United States for his performance in the title role of *The Play of Daniel* with New York's ensemble for Early Music. He recently made his European debut in France singing Scarlatti's *La Giuditta* with L'Orchestre du Moulin d'Andé. He has also been a soloist many times with the Sacred Music in a Sacred Space concert series at the Church of St. Ignatius Loyola in New York City. On CD he may be heard singing British parlour songs on the recently released *Jane's Hand - The Jane Austen Songbooks* with soprano Julianne Baird on the VOX label.

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 *José Limon Technique Video, Volume 1*, and other music videos.

MICHAEL BROWN (tenor), inspired by hearing his mother sing the music of Bach and Richard Rodgers, attended the Manhattan School of Music. He has received rave notices for his portrayal of the Archangel in the New York Ensemble for Early Music's production of *Herod* at Spoleto U.S.A., and for the role of Sandy in the Boston Shakespeare Company's production of P.M. Davies' *The Lighthouse*. Recent appearances include Haydn and Mozart operas with the Connecticut Early Music Festival, Mozart's *C Minor Mass* with American Bach Soloists, and Campra's *L'Europe Galante* with Capriole in Virginia.

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 Bregonzi and Julianne Baird.

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.

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, and San Francisco Ballet and she 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.

MARJORIE FOLKMAN graduated from Barnard College. She has danced for Spencer/Colton, Kraig Patterson, Neta Pulvermacher, Sara Rudner, and the Repertory Understudy Group for the Merce Cunningham Dance Co.

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.

GRANT HERREID (lute, theorbo), in addition to performing with Artek, is a member of the early music quartet Ex Umbris and the Philadelphia ensemble Piffaro, and is a regular guest with Hesperus and LiveOak & Co. He has been music director for many productions of the Mannes Camerata, most recently the acclaimed production of *Cafe d'Amore*, for which he conceived and directed the music. He has also arranged and composed music for several of the comedies of William Shakespeare, and has directed productions for the Amherst Early Music Festival.

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.

DAVID LEVENTHAL, a native of Newton, Massachusetts, has performed with the companies of Zvi Gotheiner, Neta Pulvermacher, Marcus Schulkind, and Spencer/Colton. He has a B.A. in English Literature from Brown University.

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 throughout 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.

SARAH ROTH (violin), 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.

DONGSOK SHIN (harpsichord) was born in Boston and took piano lessons with his mother from the age of four. He continued his studies with Nadia Reisenberg at the Mannes College of Music but has specialized exclusively on early keyboards since the early 1980s. Much in demand as a soloist and continuo player, he has appeared with Artek, Concert Royal, Ensemble Rebel, I Cantori de New York, the New York Philharmonic under Kurt Masur, the Orchestra of St. Luke's, and the Pro Arte Chorale of New Jersey, among others. He is a founding member of the Mannes Camerata and has received international critical acclaim as music director for their productions of early Baroque operas.

PAUL SHIPPER (bass, guitar, lute), internationally regarded as both singer and instrumentalist, is a familiar face to early music audiences. In addition to performing with Artek, he is a founding member of Ex Umbris and has also performed and recorded with Pomerium, the Baltimore Consort, the Smithsonian Chamber Players, Ensemble for Early Music, and others. His travels have taken him to festivals worldwide including Hong Kong, Cracow, Spoleto, Regensburg and Utrecht. He can be heard on recordings by Harmonia Mundi, Windham Hill, Lyrichord, RCA, Arabesque, and Dorian.

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.

MICHELLE YARD was born and raised in Brooklyn, N.Y. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at The Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she recently graduated with a Bachelor of Fine Arts. While at NYU Michelle was a member of the Second Avenue Dance Company.

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
Administrative Assistant: Jamie Beth Cohen
Lighting Supervisor: Rick Martin
Sound Supervisor: Russell Smith
Wardrobe Supervisor: Patricia White
Legal Counsel: Mark Selinger
(Kaye, Scholer, Fierman, Hays & Handler)
Orthopaedist: David S. Weiss, M.D.
Accountant: Kathryn Lundquist, CPA

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For information on booking contact:
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 Elizabeth M. Booker
 George W. Byers
 Mr. & Mrs. S. Carrington
 Jennifer Carter
 Peter & Rosalea Cartiar
 Thomas R. Christie
 Computer Consulting
 Barbara & Ray Crews
 Clark A. Cropp
 Cal & Alice Downs
 Michael & Mary Pat Fejarek

Iris L. Smith & Hans J. Fischer

Carol Fugitt
 Sylvia & Cedric Gardner
 Dana Goble
 Alan & Lareeda Hickey
 Mildred L. Hoffman
 Ray & Mary Lee Hummert
 Darlene Jacob
 James F. & Sonia Juola
 Michael & Julia Kirk
 Dr. & Mrs. Gordon Lang
 George Hodges Langworthy
 Janet & Will Lewis
 Sadye L.M. Logan
 David & Nancy Longhurst
 Janelle Martin
 Ruth Cuevas-Martinez
 Thomas W. McCall, Jr.
 Bill & Jean Mitchell
 Fred & Cathie Pawlicki
 Tamera Teeter & Ron Peterson
 Rock Chalk Revue
 Mabel L. Rice
 Bill & Judy Shunk
 Marge & George Baxter Smith
 Nancy & Larry Stoppel
 Robert & Susan Tabor
 Tim Ternes
 Mrs. James K. Terry
 Sonya Walsh
 Jeff & Mary Weinberg
 Sara Trautman-Yegenoglu
 Mary Powell & Craig Yorke

Senior Citizen (\$20 - 34)

Frances L. Fischer
 Mrs. Carl S. Knox
 Audrey Leban & Mel Magilow
 Carl & Isabelle Schaake
 Celia Smith

Student (\$15)

Kristin Miller

This does not include Friends who joined after November 3, 1997.

The Lied Center series

1997-1998 Season

Donald Byrd/The Group
September 26, 1997

Moscow Conservatory Players
October 5, 1997

A Chorus Line
October 13, 1997

Christopher Parkening
October 18, 1997

Bang On A Can All-Stars
October 21, 1997

Thang Long Water Puppet
Theater/Vietnam
October 24, 25 & 26, 1997

The King's Singers
October 28, 1997

Stars of the Kirov Ballet
November 4, 1997

Philip Glass and Susan Marshall
in *Les Enfants Terribles*
November 13, 1997

*How to Succeed in Business
Without Really Trying*
November 22, 1997

St. Petersburg State Ice Ballet
in *The Nutcracker*
December 13, 1997
Swan Lake
December 14, 1997

Tokyo String Quartet
January 18, 1998

Samuel Ramey with
the Kansas City Symphony
January 29, 1998

Reduced Shakespeare Company
in *The Complete History of
America* (abridged)
January 31, 1998

Mark Morris Dance Group
February 10, 1998

Shanghai Quartet with
Eugenia Zukerman, flute and
Yolanda Kondonassis, harp
February 15, 1998

Tap Dogs
February 27, 28 & March 1, 1998

New York City Opera National
Company in Donizetti's *The
Daughter of the Regiment*
March 3 & 4, 1998

Reliable Junk by Ric Averill
March 7, 1998

Batsheva Dance Company
March 18, 1998

Uptown String Quartet
April 5, 1998

The Boys Choir of Harlem
April 19, 1998

Cirque Éloize
April 26, 1998

