

TILLES CENTER



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Long Island University

FEBRUARY/MARCH 1998

Friday, February 27, 1998 at 8 PM

Saturday, February 28, 1998 at 8 PM

Mark Morris Dance Group

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*.

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————— 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*

and

458 Strings

Grant Herreid, *lute*; Richard Stone, *theorbo*;

Paul Shipper, *guitar*; Gwendolyn Toth, *harp*; *chord*

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 dance was created under the auspices of the Mark Morris Dance Group

New Works Fund sponsored by Philip Morris Companies Inc.

————— 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*; Ethan Iverson, *piano*

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

Program Notes

Mark Morris

Mark Morris, making his Tilles Center debut, 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 Koleda 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

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. This season marks their debut at Tilles Center. 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 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 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*

ONSTAGE



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friday **27** 8 PM
saturday **28** 8 PM

Mark Morris Dance Group

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Tickets: \$45, 40, 32; Seniors: \$42, 37, 29



saturday **28** 11 AM & 2 PM

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friday **6** 8 PM

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Joshua Bell, violin

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sunday **8** 7 PM

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Jon Nakamatsu, piano

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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 Limón Dance Company and in the musical *The Ebony Games*. He appears in the José Limón 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 where she began her dance training at age five. 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 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 Company.

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), 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 *Il Caffè 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

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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.

Paul Shipper (bass, guitar), 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.

Richard Stone (theorbo) has performed with the Taverner Players, the Consort of Musicke, the Orpheus Chamber Orchestra, Artek, and Glimmerglass Opera. His solo performance of German baroque lute repertoire won

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him a prize at the 1990 Early Music Competition at the Festival of Flanders in Bruges. Recording credits include Deutsche Grammophon, Lyrichord, Musical Heritage, Bridge, NPR and the BBC, as well as a debut solo CD on the Titanic label of lute music by Silvius Leopold Weiss. Mr. Stone studied lute at the Mannes College of Music in New York with Patrick O'Brien, and at the Guildhall School of Music in London with Nigel North.

Gwendolyn Toth (harpsichord) is recognized as one of America's leading early music conductors and keyboard performers. She has won prizes in the Magnum Opus Harpsichord competition and in American Guild of Organist competitions, and she was selected as an "Outstanding Young Conductor" by *Opera News* in 1989. She has been heard in concert throughout North America, Europe and the Far East, and on radio networks in Holland, Germany, France, and America's National Public Radio performing both early music and avant-garde music. Currently she is preparing a recording of solo organ works of Heinrich Scheidemann, recorded on the meantone organ in Zeerijp, Holland.

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.

Ethan Iverson (piano) is proud to be joining the Mark Morris Dance Group this season. Best-known in the world of jazz, Iverson can be heard on a recent CD release by Reid Anderson and Patrick Zimmerli and on his own 1993 CD *School Work*, which features the legendary saxophonist Dewey Redman and was chosen by the *Village Voice* as a Jazz Record of the Year. In 1997 Iverson was the soloist in an avant-garde rendition of *Rhapsody in Blue* and was also seen on PBS playing the music of Astor Piazzolla with cellist Yo-Yo Ma. His piano teachers are Sophia Rosoff and Fred Hersch.

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Thanks to Maxine Morris and god.

Sincerest thanks to all the dancers for their
 dedication, support and incalculable
 contribution to the work.

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