



proscenium™

Spring 1998

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THEATER

José Mateo's Ballet

Theatre of Boston

DANCE

Dance Umbrella

Emerson Stage

OPERA

The New England

Conservatory Opera Program

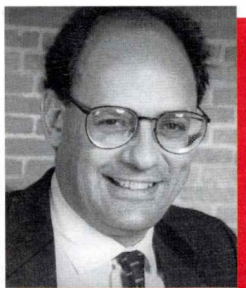
MUSIC

The Vincent Club

World Music

EMERSON
Majestic
THEATRE

Sam Miller. Photo by Susan Wilson.



THE ART OF TRADE: THE TRADE OF ART

*By Sam Miller, Executive Director,
New England Foundation for the Arts*

New England, as a region, is steeped in the art of trade—historical triangles both good and bad, between cities and towns, across rivers and seas. For years, our physical well-being relied on knowing and appreciating the value of the goods we made and strategizing to acquire the goods we needed.

*Entering the 21st century, our
corporeal needs are now met...
But what of our cultural needs?*

Entering the 21st century, our corporeal needs are now met in many other ways—at the farmers market, through mail order, on the Internet. But what of our cultural needs? How do we satisfy our need for creativity and excitement while supporting our artists and helping our communities grow? The answer lies in the same process: knowing and realizing the value of the resources that we have, and strategizing to bring that which we need to New England.

For the past 20 years, in accordance with our mission to connect the people of New England with the power of art, the New England Foundation for the Arts has worked to identify and support those choreographers, dancers, and their allies, inside and outside the region, whose work enriches our lives.

The development of the New England Dance Project in the early 1990s was a formalized extension of this work, and would serve as both a prototype and a regional component of the National Dance Project, launched in 1996 with a leadership grant from the NEA. These projects acknowledge the key role that New England presenters play in enabling locally-, nationally-, and internationally-based artists to make and share their work with New England audiences. Presenters such as Dance Umbrella, Jacob's Pillow, the Bates Dance Festival, the Flynn Theatre, and the Hopkins Center at Dartmouth College are essential in assisting artists like Paula Josa-Jones, the Everett Dance Theater, Jimmy Slyde, Mark Morris, Bill T. Jones, Eiko & Koma, and many others to provide audiences with the aesthetic experiences so necessary to our communal betterment.

The New England and National Dance Projects sustain dance on a number of levels: by promoting partnerships between artists and presenters; by bringing together choreographers and their necessary allies; and by looking to the art of trade to develop works in New England for presentation inside and outside the region, while bringing new resources, talent, and experiences to the area. This exchange, the assessment and development of our artistic wealth, is emblematic of New England's distinctive leadership in commerce, technology, and education, and is also at the heart of what will sustain our creative community. 🍷

Below left: Balé Folclórico da Bahia. Photo courtesy of World Music. **Right:** Photo courtesy of Momix.

VERMONT NEW HAMPSHIRE

appear at Boston's Wang Center on April 14–19. And at the Emerson Majestic local audiences will enjoy performances by both the **Mark Morris Dance Group** (Apr 21–25) and the **Bill T. Jones/Arnie Zane Dance Company** (from June 2).

Another notable touring group, which made a recent appearance at UMass Amherst, is **Garth Fagan Dance**, riding a fresh wave of success following Fagan's choreography of Disney's Broadway production of *The Lion King*. And neighboring Connecticut is home to **Pilobolus** and its satellite **Pilobolus Too**, which present original contemporary works that push the limits of expressive movement. Choreographer **Moses Pendleton**, a founding member of Pilobolus, now heads the avant garde dance company **Momix**, which will visit Brandeis University on March 17–22 and Maine Center for the Arts on May 1.

Touring companies with ethnic roots are also hot-ticket shows. Many come to the region thanks to the Cambridge-based World Music, whose next offering is **Balé Folclórico da Bahia**, a spectacular Afro-Brazilian dance group. And speaking of

Latin American dance, flamenco and tango shows continue their popularity exemplified by the **Paco Peña Misa Flamenca** extravaganza, featuring a solo dance accompaniment, coming to Symphony Hall in Boston on April 18. The Titanic of all dance shows is that ubiquitous Celtic colossus, **Riverdance** and the spin-off **Son of Riverdance**, **Lord of the Dance**. This show's gravity-defying popularity ensures that we'll be seeing more of the same toe-tapping ticket and video commercials for the foreseeable future.

Stomp, the dance and percussion performing group, has become a regular visitor to area venues. And **Savion Glover's Bring in 'Da Noise, Bring in 'Da Funk**, the Broadway "tap as drama" that was showered with Tony Awards and still plays to sold-out houses in its second year, makes its much-anticipated stop in Boston this spring. Glover's revival of tap has perhaps paved the way for a new touring tap group from Australia, the **Tap Dogs**, who are making numerous appearances throughout New England this spring.

New England either has the best or it comes to us; either way, every road on this map leads to great dance.

—Matt Simon



Dance Umbrella

Jeremy Alliger, artistic director/ producer

presents

Dance Umbrella
Mark Morris

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*

Emerson Majestic Theatre

April 21–26, 1998

Mark Morris, artistic director

Barry Alterman, general director

Nancy Umanoff, managing director

*apprentice

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.

Mark Morris Dance Group *New Works Fund* is sponsored by PHILIP MORRIS COMPANIES, INC.

Major support for this performance has been provided by: Lila Wallace—
Reader's Digest Fund for Leading Dance Centers.

NATIONAL
ENDOWMENT
FOR THE
ARTS



MASSACHUSETTS CULTURAL COUNCIL

The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theater without the written permission of the management is prohibited by law. Program subject to change.

Latecomers will be seated only during pauses and intermissions.

EMT3

program notes

Choreography by Mark Morris

Canonic 3/4 Studies (1982)

music, Piano waltzes by various composers, arranged by Harriet Cavalli
lighting, James F. Ingalls
piano, Ethan Iverson

Joe Bowie, Charlton Boyd, Marjorie Folkman, Shawn Gannon,
David Leventhal, June Omura, Mireille Radwan-Dana,
Julie Worden, Michelle Yard

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
soprano, Eileen Clark Reisner
violin, Sarah Roth; piano, Ethan Iverson
Ruth Davidson, Mark Morris, Guillermo Resto

pause

Medium (1998)

music, John Harbison ("November 19, 1828")
I. Introduction
II. Suite
III. Rondo
IV. Fugue

lighting, Michael Chybowski
violin, Sarah Roth; viola, Carol Benner
cello, Emmanuel Feldman; piano, Ethan Iverson

Joe Bowie, Tina Fehlandt, David Leventhal, June Omura,
Mireille Radwan-Dana, Guillermo Resto

*The title of the music, "November 19, 1828," refers to the date of
Franz Schubert's death at the age of 31.*

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

Medium is funded in part by the National Dance Project, a project of the
New England Foundation for the Arts with support by the National
Endowment for the Arts, the Andrew W. Mellon Foundation, the John S.
and James L. Knight Foundation, and the Philip Morris Companies Inc.

intermission

Grand Duo (1993)

music, Lou Harrison (Grand Duo for Violin and Piano)

1. Prelude
2. Stampede
3. A Round
4. Polka

lighting, Michael Chybowski
costumes, Susan Ruddie
violin, Sarah Roth; piano, Ethan Iverson

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

Mark Morris was born on August 29, 1956 in Seattle, WA, where he studied with Verta 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 1988–91 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*. While there, he also 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 subject of a biography by Joan Acocella (Farrar, Straus, and Giroux).

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. In the following years, the company’s touring schedule steadily expanded to include cities both in the US and in Europe and, in 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the UK’s *South Bank Show*. The company returned to the United States in 1991, as one of the world’s leading dance companies, performing across the US and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world; audiences have become accustomed to the Group’s regular and frequent appearances in Boston, MA; Berkeley, CA; at the Jacob’s Pillow Dance Festival; and 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 Henry Purcell's *Dido and Aeneas*, both scheduled to air around the world during the 1997–1998 season.

Carol Benner (viola) is an active freelance violist in the New York area. She has a special interest in new music and has premiered several works for chamber ensemble and for solo viola with the New York Art Ensemble and the Algonquin String Quartet. Other activities include serving as principal violist with the New York City Opera National Company and performing with the Long Island Philharmonic and the New Jersey Symphony Orchestra. Ms. Benner studied viola and literature at Oberlin and received MM and DMA degrees from The Juilliard School.

Joe Bowie, born in Lansing, MI, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed 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 was born in New Jersey where he studied and performed with Inner City Ensemble Theatre and Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company and in the musical *The Ebony Games*. He appears in the Jose Limon Technique Video, Volume 1, and other music videos.

Eileen Clark Reisner (soprano) recently appeared in the roles of Queen of the Night in *Die Zauberflöte* with Syracuse Opera and Adina in *L'Elisir d'amore* with Massachusetts Commonwealth Opera. A Bel Canto Foundation Award winner, she has performed for the past 11 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.

Ruth Davidson, a native New Yorker, began her serious dance training at the High School of Performing Arts where she was a recipient of the coveted Helen Tamiris Award. After attaining her BFA from SUNY College at Purchase, she began her professional career with the Hannah Kahn Dance Company. Ms. Davidson later joined the Don Redlich Dance Company where she also had the honor of working with dance master Hanya Holm. She appears in *Hanya: Portrait of a Dance Pioneer*, a biographical film on the career of Ms. Holm. She has been with the Mark Morris Dance Group since 1980. Ms. Davidson has consistently studied with Jocelyn Lorenz since 1979.

Tina Fehlandt grew up in Wilmington, DE, 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's work at 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.

Emmanuel Feldman (cello) is active as a soloist, recitalist, composer, and chamber musician. He has performed as soloist with the Boston Philharmonic, the Connecticut Orchestra, the New Bedford Symphony, and in solo collaboration with Bobby McFerrin and the Boston Pops Esplanade Orchestra with whom he was principal cellist from 1990 to 1993. Mr. Feldman currently teaches cello at New England Conservatory, the University of Massachusetts at Dartmouth, the Walnut Hill School, and Boston University's preparatory division.

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, NJ. 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.

Ethan Iverson (piano) is proud to be joining Mark Morris Dance Group this season. Best-known in the world of jazz, Iverson can be heard on recent CD releases 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.

Dan Joyce, from Stuart, VA, 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, MA, has performed with the companies of Zvi Gotheiner, Neta Pulvermacher, Marcus Schulkins, and Spencer/Colton. He has a BA 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, CA. 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, NJ, received his BFA 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 1978–86. She then moved to Brussels to attend the Mudra School from 1986–88. 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.

William Wagner is from Larchmont, NY. 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, NY. 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 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, **Michael Chybowski**
wardrobe supervisor, **Patricia White**
sound supervisor, **Russell Smith**
legal counsel, **Mark Selinger (Kaye, Scholer, Fierman, Hays & Handler)**
orthopedist, **David S. Weiss, MD**
accountant, **Kathryn Lundquist, CPA**

Thanks to Maxine Morris and god.

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

For information on booking contact:

Columbia Artist Management Inc.
Personal Direction: Michael Mushalla
165 West 57th Street
New York, NY 10019
Tel: (212) 841-9527
Fax: (212) 841-9686

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