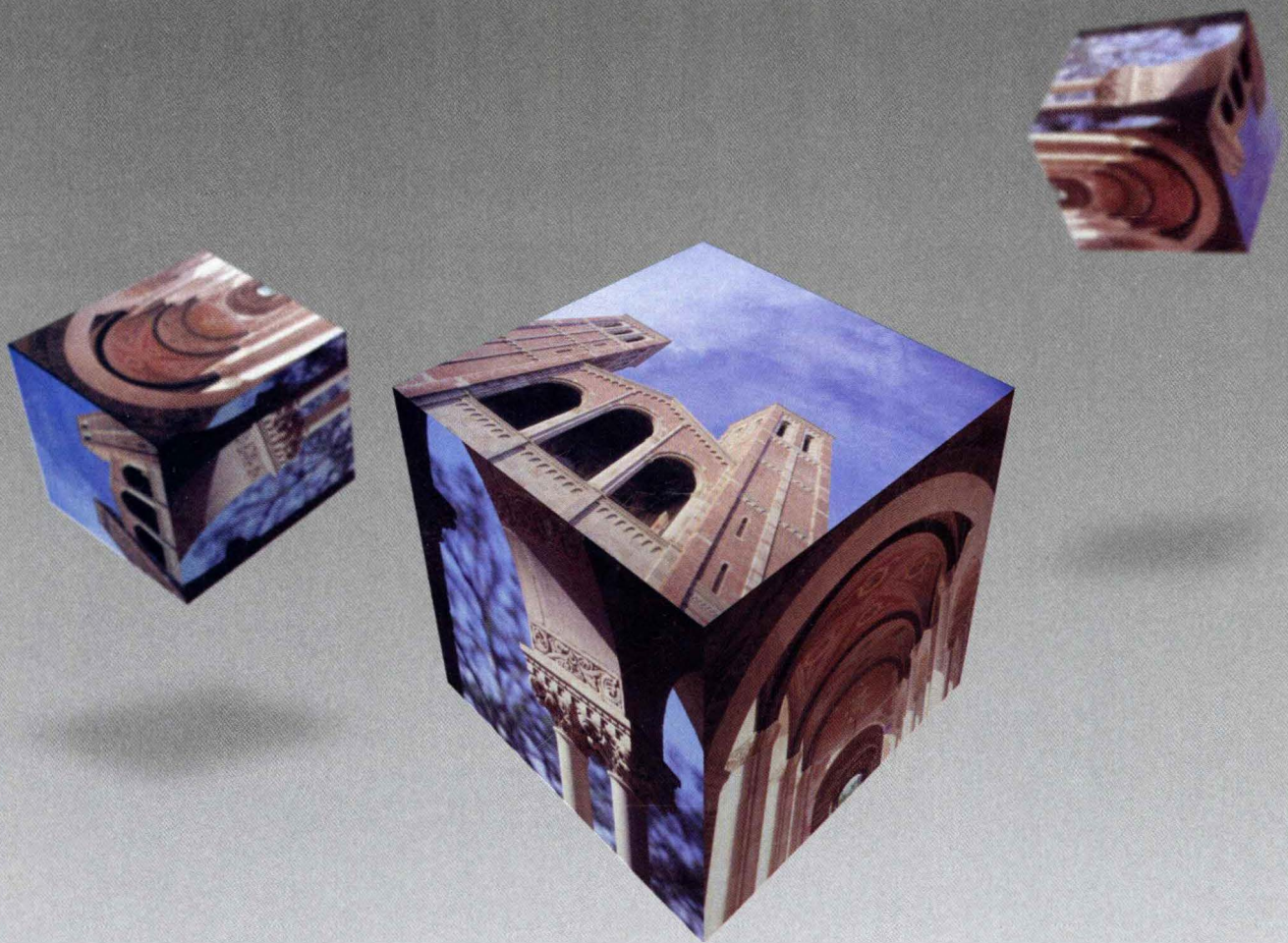


# PERFORMING ARTS®



**UCLA PERFORMING ARTS**

SEPTEMBER 1998



# THE ARTS OF THE STATE

## A GUIDE TO UPCOMING CULTURAL EVENTS

### October

#### MUSIC

##### Kronos Quartet

Celebrating its 25th year of combining a unique musical vision with a fearless dedication to experimentation, Kronos Quartet has assembled a body of work unparalleled in its range and scope of expression. This Grammy award-winning ensemble has also introduced the world to a plethora of new music and composers. They are responsible for the creation of more than 400 new string quartets spanning six continents and four generations. *October 11, Royce Hall, Los Angeles (310) 825-2101. October 12, Irvine Barclay Theatre's Cheng Hall (949) 854-4646. October 29 – November 1, Yerba Buena Center for the Arts (415) 978-ARTS.*

##### Los Angeles Philharmonic

The Los Angeles Philharmonic celebrates its 80th season this year. The 1998–99 season opens on October 5 with the extraordinary pianists, sisters Katia and Marielle Labeque joined by conductor Esa Pekka Salonen in a program of Ravel, Poulenc, Saint-Saens and Stravinsky. Guest artists throughout the month include violist Evan N. Wilson, conductor Sylvain Cambreling, violinist Martin Chalifour, conductor Anne Manson, and mezzo-soprano Michelle DeYoung. *October 5–29, Dorothy Chandler Pavilion, Los Angeles (323) 850-2000.*

##### Philharmonia Baroque Orchestra

Varied English Baroque treasures will be on the program for the country's leading baroque orchestra. This program will include Henry Purcell's *Suite from Abdelazer* or *Moor's Revenge*, two rare concertos by Capel Bond; William Corbett's playful *All'Irlandese*, *Concerto No. 6 in D* by Charles Avison and Domenico Scarlatti; and, in a short voyage to Italy, two exquisite violin



Top: The Los Angeles Philharmonic celebrates its 80th season this year. Bottom: Robin Williams stars in a dazzling visual film, *What Dreams May Come*.

concertos by Vivaldi. *October 17–24, various theatres in San Francisco (415) 495-7445.*

#### OPERA

##### Falstaff

The best of Verdi and Shakespeare meet in the L.A. Opera's production of a comedy of rampant lust, bawdy sex and greed. The irrepressible Lord Falstaff decides to pay his long overdue wine bill by seducing the beautiful wives of two wealthy citizens to get hold of their husbands' purse strings. *October 28 – November 14, Dorothy Chandler Pavilion, Los Angeles (213) 972-8001.*

#### DANCE

##### Ballet Pacifica

The 1998–99 Season will open with a program of mixed repertory featuring the premiere of *Momentum*, a work developed

during the *Pacifica Choreography Project*. Powerful and evocative, *Momentum* echoes Beethoven's grand chorale masterpiece *Missa Solemnis*. Also featured on the program will be a newly commissioned work by Robert Sund, choreographer of the smart and sizzling ballet, *Carmen*. *October 23–24, Irvine Barclay Theatre (949) 854-4646.*

##### Mark Morris Dance Group

Considered by many to be the greatest living American choreographer, Mark Morris is renowned for the irrepressible joy, flamboyance and unapologetic candor he brings to dance. Influenced as much by vaudeville and folk dance as by classical ballet and modern dance, Morris is noted for his "ability to conjure so many contradictory styles and emotions." *October 9–10, Royce Hall, Los Angeles (310) 825-2101.*

##### New York City Ballet

One of the world's foremost dance compa-

Friday & Saturday, October 9 & 10, 1998 at 8 p.m.  
Royce Hall

## UCLA Performing Arts

presents

# MARK MORRIS DANCE GROUP

JOE BOWIE   CHARLTON BOYD   RUTH DAVIDSON   TINA FEHLANDT  
MARJORIE FOLKMAN   SHAWN GANNON   LAUREN GRANT   JOHN HEGINBOTHAM\*  
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**

*Medium* (Los Angeles Premiere)

*I Don't Want to Love*

— Intermission —

*Three Preludes* (Los Angeles Premiere)

*Grand Duo*

These performances were made possible, in part, by the generous support of Royce Center Circle members E. Jane Arnault, Karla & Richard Chernick, Marjorie & Michael Fasman, Fariba Ghaffari, Monica Lewis Lang, Larry Layne, Nancy Koven & Carter Omens, Mr. & Mrs. Robert E. Sung, and Alice & Norman Tulchin.

CenterStage discussion at 7 p.m. with Sasha Anawalt, Dance Critic, LA Weekly

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 John S. and James L. Knight Foundation.



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105.1 FM

\*apprentice



## TEXTS: 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 mirar.  
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.)

### 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

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.

### 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'l sole,  
sparge più luci d'or; più puro  
argento  
fregia di Teri 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 s'illa 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

Zephyr returns and with his  
sweet breath  
freshens the air and ruffles  
the waters,  
and, murmuring throughout  
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.

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.

*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.

Si calpestando fiori  
 Errava hor qua, hor là.  
 I suoi perduto amori  
 Così 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 lontan da me,  
 No, no che i martiri  
 Più non dirammi affè.

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.

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.

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

Se ciglio ha più sereno  
 Colui ch'el mio non è,  
 Già non rinchiude 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.  
 Così 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 compagna,  
 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*

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?

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

## *Choreography by Mark Morris*

### **MEDIUM (1998)**

Music: John Harbison ("November 19, 1828")

I. Introduction

II. Suite

III. Rondo

IV. Fugue

Lighting: Michael Chybowski

Costumes: Martin Pakledinaz

SARAH ROTH, *violin*; JESSICA TROY, *viola*;  
JASON DUCKLES, *cello*; ETHAN IVERSON, *piano*

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.

Additional support for this dance has been provided by The Aaron Copland Fund for Music.

— Pause —

### **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, *soprano*

and

458 STRINGS

DANIEL SWENBERG, *theorbo*; PAUL SHIPPER, *guitar*; GWENDOLYN TOTH, *harpsichord*

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

*I Don't Want to Love* was commissioned by the Edinburgh International 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.

— Intermission —

### THREE PRELUDES (1992)

Music: George Gershwin (Prelude I, Prelude II, Prelude III)

Lighting: James F. Ingalls

Costume: Isaac Mizrahi

ETHAN IVERSON, *piano*

MARK MORRIS

— Pause —

### 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

Major support for the Mark Morris Dance Group is provided by  
the Andrew W. Mellon Foundation and The Howard Gilman Foundation

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.

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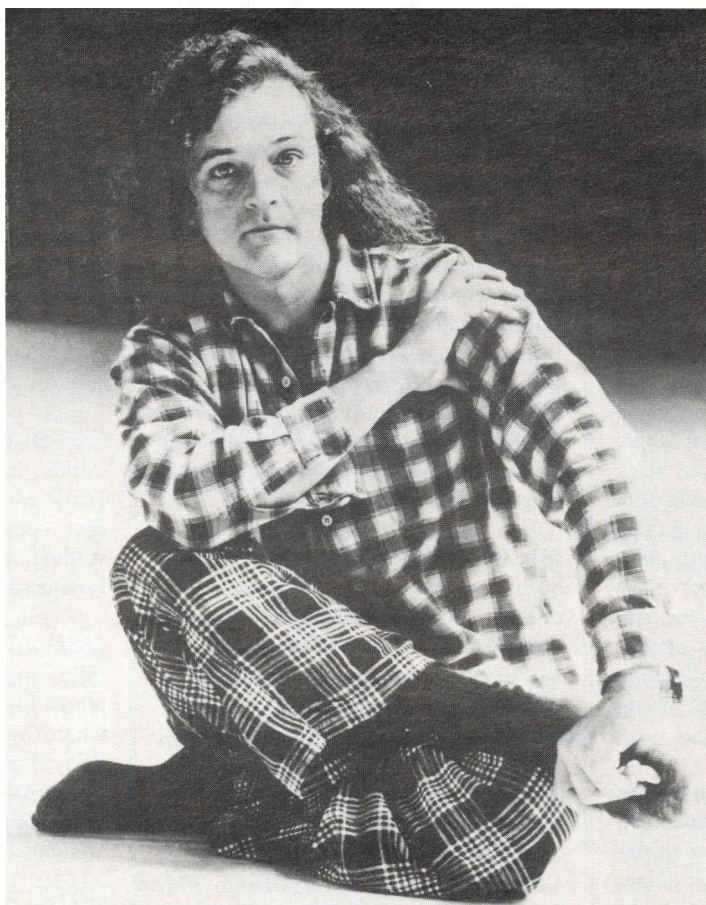
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## PROFILES

**MARK MORRIS** was born on August 29, 1956 in Seattle, Washington, where he studied as a young man 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 choreographed 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 Royal Opera, Covent Gar-



Mark Morris

den production of Rameau's *Platée* which premiered 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 Dance 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 in 1998. The company's British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with the English National Opera garnered the Dance Group the 1997 Laurence Olivier Award for Best New Dance Production.

**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 debuted in Europe singing Scarlatti's *La Giuditta* with L'Orchestre du Moulin d'Andé. In New York he has been a frequent collaborator with many groups including Sacred Music in a Sacred Space, Clarion Music Society, and My Lord Chamberlain's Consort. On CD he can be heard singing British parlour songs on *Jane's Hand — The Jane Austen Songbooks* 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 in 1989.

**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. He appears in the Jose Limon Technique Video, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a full company member in 1994.

**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** (soprano) has sung Queen of the Night (*The Magic Flute*) and Naiad (*Ariadne auf Naxos*) with Syracuse Opera. She has also appeared in principal roles with Concert Royal, Commonwealth Opera, and others. In concert, she has guested with Syracuse Symphony, Newark Cathedral Sym-

phony, Adirondack Festival Orchestra and Long Island Symphonic Chorale. Eileen has sung for dance companies such as the Limon Dance Company, Anita Feldman Tap and New York Baroque Dance Co. When not touring with Mark Morris Dance Group (with whom she sings works by Brahms, Purcell, Monteverdi and Vivaldi), she enjoys singing as soloist and chorister with Lilith and Ascension Music Inc, and creating unusual concerts with vocal quartet Kiitos. Eileen has recorded on Delos, Sony, Vox, Newport Classics, RCA, and appears on the sound track of *Dead Man Walking*.

**RUTH DAVIDSON**, a native New Yorker, has enjoyed dancing with the Mark Morris Dance Group since its first performance in 1980. She has studied consistently with Jocelyn Lorenz since 1979.

**JASON DUCKLES** (cello), originally from Vancouver, Canada, has just completed his DMA at SUNY Stonybrook where he was a student of Timothy Eddy. Last summer he was a member of the Aspen Contemporary Ensemble and has participated in the Tanglewood and Taos Music Festivals.

**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.



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**MARJORIE FOLKMAN** graduated from Barnard College, summa cum laude. She has danced for Spencer/Colton, Kraig Patterson, Sally Hess, Sara Rudner, the Repertory Understudy Group for the Merce Cunningham Dance Company, and began dancing with the Mark Morris Dance Group in 1996.

**SHAWN GANNON** is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

**LAUREN GRANT** was born and raised in Highland Park, Illinois. She graduated with a B.F.A. from New York University's Tisch School of the Arts where she was awarded the Eric and Mark Myers Scholarship. Ms. Grant began working with the Mark Morris Dance Group in 1996.

**JOHN HEGINBOTHAM** was raised in Anchorage, Alaska. He graduated from the Juilliard School's dance division in 1993 and was cast in Mark Morris Dance Group's *The Hard Nut* later that year. In addition to MMDG, he has appeared in the work of John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. John has also danced with Susan Marshall and Company since 1995 and recently performed in the Marshall/Glass dance opera *Les Enfants Terribles*.

**ETHAN IVERSON** (piano) joined the Mark Morris Dance Group in January 1998. 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, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree. 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, began his dance training at Boston Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received a B.A. with honors in English Literature. He danced with the companies of Marcus Schulkind, Spencer/Colton, Neta Pulvermacher, and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

**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, which toured 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** was born in Manhattan but moved to the South at age six and studied dance at the University of Alabama at Birmingham, where she appeared in productions from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer and happily joined the Dance Group in 1988.

**KRAIG PATTERSON**, born in Trenton, New Jersey, graduated from the Juilliard School in 1986 and joined the Mark Morris Dance Group in 1987. He has choreographed works for White Oak Dance Project, Barnard/Columbia Colleges, Holly Williams, the University of Texas in Austin, and his own dance group, bopi's black sheep.

**MIREILLE RADWAN-DANA** joined the Mark Morris Dance Group in 1988. The six Grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do, for this was the wish of the Grandfathers of the world. (Black Elk)

**GUILLERMO RESTO** has danced with Mark Morris since 1983.

**SARAH ROTH** (violin) is from the Boston area. She graduated with dis-



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inction in performance from the New England Conservatory of Music, where she began her early training in the Preparatory School. She is active as an orchestral musician, playing with the Boston Pops Esplanade Orchestra and Cantata Singers. As a member of Boston's Emmanuel Music she has performed over 100 cantatas of J. S. Bach, has appeared as soloist, orchestral and chamber musician in Emmanuel's major productions of Bach, Handel, Mozart, Brahms and Schubert, and was the violinist in the Peter Sellars/Craig Smith production of *Weill/Bach: Mahagonny Songspiel; Conversations Between Fear and Death*, presented recently in Paris and Frankfurt. Her principal teacher was James Buswell, and as a Tanglewood Fellow, she coached chamber music with Joel Smirnoff, Peter Serkin, and Yo-Yo Ma.

**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, Lyricord, RCA, Arabesque, and Dorian.

**DANIEL SWENBERG** (theorbo) holds a master's degree from the Mannes College of Music where he studied with lutenist Patrick O'Brien. He performs regularly in the New York City area on lute and theorbo. Most recently, he has been awarded the prestigious Fulbright scholarship for study in Bremen, Germany.

**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**, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith. She has been dancing with Mark Morris since 1994.

**MICHELLE YARD** was born 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. Michelle began dancing with the Dance Group in 1997.

#### MARK MORRIS DANCE GROUP STAFF

Technical Director ..... Johan Henckens  
Music Director ..... Ethan Iverson  
Rehearsal Director ..... Tina Fehlandt  
Development Director ..... Michael Osso  
Asst. Managing Director ..... Eva Nichols  
Fiscal Administrator ..... Lynn Wichern  
Development Associate ..... Lesley Berson  
Administrative Asst. .... Jamie Beth Cohen  
Lighting Supervisor .. Michael Chybowski  
Wardrobe Supervisor ..... Patricia White  
Sound Supervisor ..... Russell Smith  
Media Representative ..... William Murray  
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Legal Counsel ..... Mark Selinger  
(Kaye, Scholer, Fierman, Hays & Handler)  
Orthopaedist ..... David S. Weiss, M.D.  
Accountant ..... Kathryn Lundquist, CPA

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