

McCarter Theatre • October 27, 1998 – 8 pm

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*

*apprentice

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 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.

Mark Morris Dance Group *New Works Fund* is sponsored by



PHILIP MORRIS
COMPANIES INC.
Years of Arts Support



Funding has been provided by the New Jersey State Council on the
Arts/Department of State and the National Endowment for the Arts

This performance is sponsored by

Liz Fillo

William M. Green, M.D.

Cheryl and Brad Mills

**Ernestine and Herbert Ruben
Grant and Cynthia Schaumburg**

*The use of recording equipment and the taking of photographs is strictly prohibited.
Latecomers will be seated only during intermissions.*

Large Print Programs available upon request.

In an effort to help reduce distracting noises and enhance the theater-going experience, the Warner-Lambert Company is providing Halls® Metho-Lyptus® cough suppressant tablets to patrons attending tonight's performance — available at the courtesy desk upon request.

Choreography by **Mark Morris**

— I —

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 —

— II —

GREEK TO ME (1998)

Music: Harry Partch (*Studies on Ancient Greek Scales* from “Eleven Intrusions”)

Olympos’ Pentatonic
Archytas’ Enharmonic
Olympos’ Pentatonic

Lighting: Michael Chybowski

Costume: Elizabeth Kurtzman

MARK MORRIS

— PAUSE —

— III —

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")

(Translations of song texts follow program listing)

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*; GRANT HERREID, *lute*;

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 —

— IV —

GLORIA (1981, revised 1984)

Music: Antonio Vivaldi (Gloria in D)

Lighting: Michael Chybowski

JOE BOWIE, RUTH DAVIDSON, TINA FEHLANDT, MARJORIE FOLKMAN,
SHAWN GANNON, JUNE OMURA, KRAIG PATTERSON,
MIREILLE RADWAN-DANA, GUILLERMO RESTO, WILLIAM WAGNER

Song Translations - I DON'T WANT TO LOVE

Non voglio amare

(Madrigals, Book 9, 1651)

Non voglio amare	I wish not for love
per non penare,	so as not to suffer;
ch'amor seguendo	for the soul,
di duol sen va	subject to love,
l'alma struggendo	is engulfed in grief,
di pene amare.	consumed with bitter pain.
Non vo' più amare,	I wish to love no more,
no, no, no, no.	no, no, no, no.

Chi vive amando,	Who lives in love,
s'è cieco amore?	if Love is blind?
S'è cieco amore,	If Love is blind
come ch'egli è,	as he is,
il mio dolore	he cannot further wonder
non può mirare.	at my sorrow.
Non vo' più amare,	I wish to love no more,
no, no, no, no.	no, no, no, no.

Fuggir vogl'io	I wish to flee
quest'empio e rio	that wicked evil-doer;
s'amor è crudo,	if Love, the naked boy,
come ch'egli è,	is as cruel
fanciullo ignudo,	as he is,
che mi può dare?	what can he offer me?
Non vo' più amare,	I wish to love no more,
no, no, no, no.	no, no, no, no.

(anon.)

Ah che non si conviene

(Madrigals, Book 7, 1619)

Ah, che non si conviene	It is not right
romper la fede a chi la fe' mantiene.	to break faith with one who keeps faith.
Il mio fermo voler è quell'istesso	My firm desire remains the same
lontan da voi, ch'esservi suol appresso;	far from you as it does near you,
né può cangiarlo morte,	nor can death change it,
né mia malvagia sorte,	nor my unfortunate fate,
ma ferma come a l'onda immobil scoglio	but firm as a rock to the wave
e viver vostro e morir vostro i voglio.	I wish to live and die yours.

Zefiro torna

(Scherzi Musicali, 1632)

Zefiro torna e di soavi accenti
l'aer fa grato e 'il pié discioglie a l'onde
e, mormorando tra le verdi fronde,
fa danzar al bel suon su'l prato i fiori.

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.

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.

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.

Dawn rises more lovely in the heavens,
and the sun spreads more golden rays;
purer silver decks Thetis' fair cerulean mantle.

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.

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.

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!

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!

G.B. Guarini

Eccomi pronta ai baci

(Madrigals, Book 7, 1619)

Eccomi pronta ai baci;	Here I am, ready for kisses;
Baciami, Ergasto mio,	kiss me, my Ergasto,
Ma bacia in guisa	but kiss in such a way
Che dei denti mordaci	that no trace of biting teeth
Nota non resti nel mio volto incisa;	may leave a scar to mark my face;
Perché altri non m'additi e in essa poi	so that others may not point to it and in it
Legga le mie vergogne e i baci tuoi.	read my shame and your kisses.
Ahi! tu mordi e non baci,	Ah! You bite and do not kiss,
Tu mi segnasti, ah! ah!	you leave a tell-tale sign, Ah! Ah!
Poss'io morir se più ti bacio mai.	May I die if I never kiss you more.

G.B. Marino

Lamento della ninfa

(Madrigals, Book 8, 1638)

Non havea Febo ancora	Phoebus had not yet given
Recato al mondo il di	the day back to the world,
Ch'una donzella fuora	when a damsel came out
Del proprio albergo uscì.	of her own house.
Sul pallidetto volto	● On her pale face
Scorgeasi il suo dolor.	her suffering
Spesso gli venia sciolto	was plainly to be observed,
Un gran sospir dal cor.	a deep sigh often rose from her heart.
Si calpestando fiori	Crushing the flowers underfoot,
Errava hor qua, hor là,	she strayed back and forth,
I suoi perduto amori	bewailing her
Così piangendo va:	lost love.
Amor, dicea, e'l ciel	Amor! she cried, and paused,
Mirando, il piè fermò,	looking up to heaven:
Amor, dov'è la fè	Amor, where is the fidelity
Che'l traditor giurò?	that the betrayer swore?
Fa che ritorni il mio	Send back my lover,
Amor com' ei pur fu,	as he once was;
O tu m'ancidi ch'io	or kill me,
Non mi tormenti più.	so that I may no longer torment myself.
Miserella, ah più no, no	Ah, wretch! No, no further!
Tanto gel soffrir non può.	She cannot bear so much coldness.

Lamento della ninfa (cont.)

Non vo' più che i sospiri No longer will I have
Se non lontan da me, these sighs - unless from afar -
No, n o che i martiri no, no, nor these torments
Più non dirammi affè. speak to me.

Perchè di lui mi struggo If I torture myself for his sake
Tutt' orgoglioso sta, he is unmoved,
Che sì, se'l fuggo but if I flee from him,
Ancor mi pregherà. he will again bid me.

Se ciglio ha più sereno Even though he who is not mine
Colui ch'el mio non è, has a pleasing smile,
Già non rinchiude in seno Amor has not endowed his heart
Amor sì bella fé. with equal fidelity.

Né mai sì dolci baci Never again will you receive such sweet kisses
Da quella bocca havrai, from that mouth,
ne più soavi, ah taci, and none more tender - ah, say no more,
Taci, che troppo il sai. say no more, you know it only too well.

Sì tra sdegnosi pianti As between angry tears
Spargea le voci al ciel. the cries rise up to heaven,
Così ne' cori amanti so in lover's hearts
Mesce Amor fiamma e gel. Amor mixes fire and ice.

O. Rinuccini

Soave libertate

(Madrigals, Book 7, 1619)

Soave libertate, Sweet freedom,
Già per sì lunga etate for so long a summer now
Mia cara compagnia, my dear companion,
Chi da me ti disvia? who will deprive me of you?
O Dea desiata Beloved Goddess
E da me tanto amata, by me much loved,
Ove ne vai veloce? where are you fleeing so quickly?

Lasso, che ad alta voce Alas, aloud and in vain
Invan ti chiamo e piango. I call and implore you.
Tu fuggi ed io rimango You run away and I remain
Stretto in belle catene ensnared in beauteous chains
D'altr' amorose pene of Love's pain
E d'altro bel desio. and other allurements.
A Dio per sempre, a Dio. Farewell for ever, farewell.

G. Chiabrera

Meet the Artists

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 choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces including three evening-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*, and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is noted for his musicality - he has been described as "undeviating in his devotion to music" - and for his "ability to conjure so many contradictory styles and emotions." He has worked extensively in opera as both a choreographer and a director. Most recently, he directed and choreographed a Royal Opera, Covent Garden 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'Andè. In New York he has been 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 I, 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 Symphony, Adirondack Festival Orchestra and Long Island Symphonic Choral. 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 train

ing 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, 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 and became a full company member in 1998.

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 performed in the Marshall/Glass dance opera *Les Enfants Terribles*. John joined MMDG as an apprentice in 1998.

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.

ETHAN IVERSON (*Dance Group Music Director; piano*) In January 1998 Ethan Iverson took his place at the feet of the Mark Morris Dance Group. 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 trio has just released two new CD's on the Fresh Sound/New Talent label entitled *Construction Zone* (originals) and *Deconstruction Zone* (standards). 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, Spen

cer/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, touring hotels and lodges through out British Columbia. She then miraculously landed in Honolulu, Hawaii where she studied and danced with master teacher Betty Jones and her Dances We Dance company. Before joining the Mark Morris Dance Group in 1988, Ms. Murray was performing with Senta Driver's Harry of New York City.

JUNE OMURA was born in Manhattan but moved to the South at age six and studied dance at the University of Alabama at Birmingham, in whose productions she appeared 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 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 distinction 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.

JESSICA TROY (*viola*) holds degrees from Amherst College, the State University of New York at Stonybrook, and the Musikhochschule in Luebeck, Germany. She has participated in many music festivals including Tanglewood, Marlboro, The Norfolk Festival of Contemporary Chamber Music, and Prussia Cove in Cornwall, England. Roger Reynolds, Oliver Knussen and Georgy Kurtag are some of the composers with whom she has had the opportunity to work.

MARK MORRIS DANCE GROUP STAFF

Technical Director Johan Henckens
Music Director Ethan Iverson
Rehearsal Director Tina Fehlandt
Lighting Supervisor Michael Chybowski
Wardrobe Supervisor Patricia White
Sound Supervisor Russell Smith

Development Director Michael Osso
Assistant Managing Director Eva Nichols
Fiscal Administrator Lynn Wichern
Development Associate Lesley Berson
Administrative Assistant Jamie Beth Cohen
Media Representative William Murray
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Legal Counsel Mark Selinger
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Accountant Kathryn Lundquist, CPA
Orthopaedist David S. Weiss, M.D.

Thanks to Maxine Morris and god.

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

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.

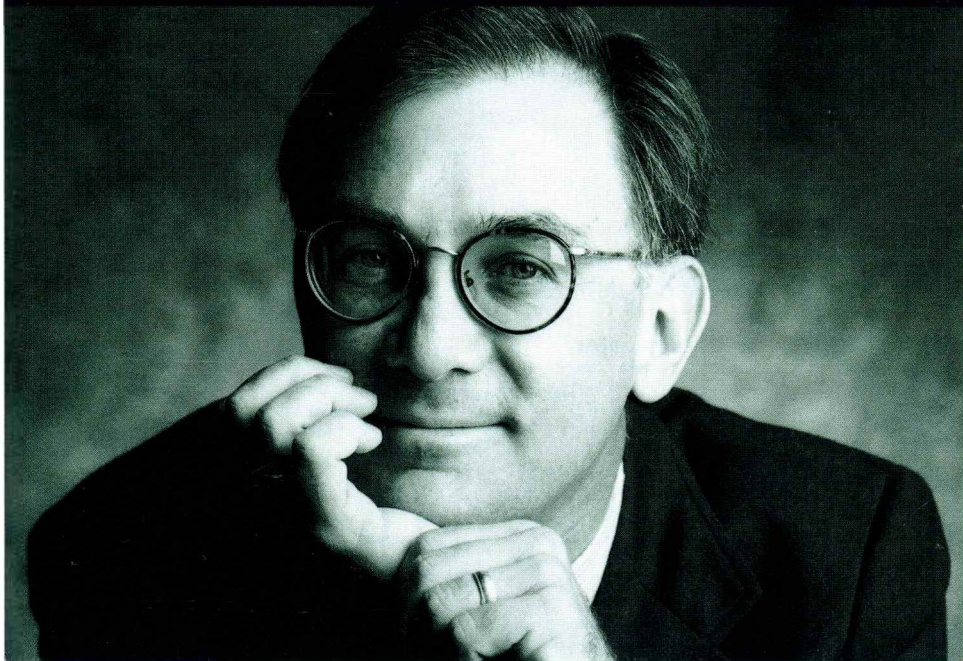
MICHELLE YARD was born in Brooklyn, N.Y. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at The Alvin Ailey Dance Center. She 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.

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