

The 1998-1999 Kutztown University
Performing Artists Series
presents

Mark Morris Dance Group

Wednesday, October 28, 8:00 p.m. Schaeffer Auditorium

The 1998-1999 Kutztown University Performing Artists Series
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*

*apprentice

Artistic Director

Mark Morris

General Director

Barry Alterman

Managing Director

Nancy Umanoff

Tonight's Program

Canonic 3/4 Studies

The Office

Intermission

A Spell

Grand Duo

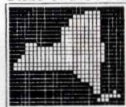
Major support for the Mark Morris Dance Group is provided by
the Andrew W. Mellon Foundation and The Howard Gilman Foundation



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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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Mark Morris Dance Group *New Works Fund* is sponsored by **40** PHILIP MORRIS
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*Food, drink, and the use of recording or photographic equipment in
Schaeffer Auditorium are prohibited.*

**Tonight's performance is underwritten by
Montgomery & Partners, Inc.**

Mark Morris Dance Group

▶▶ Choreography by Mark Morris ◀◀

Canonic 3/4 Studies (1982)

Joe Bowie, Charlton Boyd, Marjorie Folkman, Shawn Gannon,
Lauren Grant, David Leventhal, June Omura, Julie Worden,
Michelle Yard

Music: Piano waltzes, various composers; arranged by
Harriet Cavalli

Lighting: James F. Ingalls

Ethan Iverson, piano

▶▶ Pause ◀◀

The Office (1994)

Tina Fehlandt, John Heginbotham, Mark Morris, Rachel Murray,
Mireille Radwan-Dana, Guillermo Resto, William Wagner

Music: Antonin Dvořák (5 Bagatelles for String Trio and
Harmonium, op.47)

Lighting: Michael Chybowski

Costumes: June Omura

Sarah Roth, violin; Jennifer Elowitch, violin; Jason Duckles, cello;
Ethan Iverson, harmonium

*Originally commissioned by Živili—Dances and Music of the
Southern Slavic Nations*

▶▶ Intermission ◀◀

Mark Morris Dance Group

▶ Choreography by Mark Morris ◀

A Spell (1993)

Ruth Davidson, Mark Morris, Guillermo Resto

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, soprano; Sarah Roth, violin; Ethan Iverson, piano

▶▶ Pause ◀◀

Grand Duo (1993)

Prelude

Stampede

A Round

Polka

Joe Bowie, Charlton Boyd, 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

Music: Lou Harrison (Grand Duo for Violin & Piano)

Lighting: Michael Chybowski

Costumes: Susan Ruddle

Sarah Roth, violin; Ethan Iverson, piano

Mark Morris Dance Group

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 more than 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 to 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 United States and in Europe; 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 United States 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,

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Massachusetts; Berkeley, California; at 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 titled *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.

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 and 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.

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 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, and RCA, and appears on the soundtrack 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

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completed his D.M.A. at SUNY–Stony Brook, 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.

Jennifer Elowitch (violin) has appeared at chamber music venues throughout the country and is the Artistic Co-Director of the Portland Chamber Music Festival. She is the Assistant Principal Second Violinist of the Boston Pops Esplanade Orchestra, and performs regularly with the Boston Symphony Orchestra.

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, summa cum laude. She has danced for Spencer/Colton, Kraig Patterson, Sally Hess, Sara Rudner, and 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 and 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.

continued

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 titled *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, 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, 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 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/

continued

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 more than 100 cantatas of J.S. Bach; has appeared as soloist, orchestral musician, 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.

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, New York. 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
Lighting Supervisor. Rick Martin
Wardrobe Supervisor Patricia White
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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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Additional funding has been received from the AT&T Foundation; Mary Flagler Cary Charitable Trust; The Aaron Copland Fund for Music; Cowles Charitable Trust; Dance Ink; The Eleanor Naylor Dana Charitable Trust; The Fan Fox and Leslie R. Samuels Foundation, Inc.; Fund for U.S. Artists at International Festivals; The Harkness Foundation for Dance; Sydney & Francis Lewis Foundation; Meet the Composer; Joyce Mertz-Gilmore Foundation; MTV; National Dance Residency Program—a grant program underwritten by The Pew Charitable Trusts and administered at The New York Foundation for the Arts; Philip Morris Companies, Inc.; The Shubert Foundation, Inc.; VOGUE; and the Friends of the Mark Morris Dance Group.

Fact and Mystery

(The following is the text of a speech delivered by Mark Morris at the Midwest Arts Conference on Thursday, September 17, 1998, in Cleveland, Ohio.)

Thank you for inviting me to speak with you today. This isn't something I usually do. It may actually be the first time I've spoken with prepared remarks since high school. Usually in public, I communicate in a more ambiguous, open-ended and, I hope, musical fashion. But I wanted to talk to you today about the fragile and important thing that we do, all of us in this room. That important, difficult, primitive, dangerous, and non-profit thing. I'm speaking of the fact and the mystery of live performance.

Fact and mystery are the twin aspects of live performance which have fascinated and consumed me since I was little, standing amazed on the street as the bass drum of a parade passed by. The startling physical fact of the *whomp* of the drum hitting me in my stomach, in my head, was a surprise, a revelation. It was loud. But more than just loud, it was present, next to me. And it felt like I was being told something important, something essential, which I didn't quite understand.

It was the same thing that Janet Baker was telling me as she sang one night many years later at Carnegie Hall. Standing in recital, singing song after song in ravishing voice, in languages I didn't understand, I knew her only essential message could be translated as: I love you, I love you, I love you. The fact and the mystery of live performance.

As a child I would go on Sundays to compline, the last evening service before bed, at St. Mark's Episcopal in Seattle, the "music church." This was the first time I heard counter-tenors, the first time I heard plain chant, the first time I sat in the dark alone listening to music. Sitting in the dark alone—with others. That was the crucial thing: with others; crowded, jammed up beside one another, and yet utterly private. Alone with my own thoughts and feelings, and the music we all shared in the air.

And I recognized an inherent contradiction in that live performance; others felt alone, too. There was a commonality in feeling alone; Bach felt alone. But we were all alone together. And I became more myself, and I felt less alone.

It's a lot of work to put on a show. Everyone here knows that. And it's a lot

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of work to go to a show: plans, baby-sitters, driving, parking. Sometimes it rains. And, of course, it costs money.

It's taking more and more work to go to a show. Because it's easier and easier to stay at home. The electronic pull which keeps us isolated in our apartments and houses becomes greater almost every day. Why work only to get stuck in a show you may not like when there are 82 channels at home? Why chance a messy run-in with a friend or colleague who you could easily and discreetly e-mail? Why see a performer who you know couldn't possibly measure up to the agreed-upon-by-experts, best-ever, historical recordings you've amassed in your CD collection?

Because we need to. Because of biology. Because we are beings who crave touch. Because we are human animals who need that specific danger inherent in the fact and the mystery of live performance: the danger of truth.

Video is a lie. The compact disc is a lie. The Internet is a lie. Television is a lie. I love them all. All are the past masquerading as the present. All are dead, electronically feigning life. They fool us into thinking that they are contemporaneous with our lives, that they are entertaining us and connecting us, right now, all together.

But they're not. Electronic media separate us, isolate us, make us live in the past. Strip the electronic gloss from your Trinitron and you realize you're staring at the equivalent of crumbling parchment.

Live performance is uncomfortable. Whether sitting on a hard bench or the plushiest, velvet-covered cushion, being in the presence of a performing human is somewhat uncomfortable. It is focused confrontation, not easy co-existence. You can't talk, have a snack, go to the bathroom, or perform any of the myriad acts which make television such a soothing, regressive experience. Immobilized, trapped in the darkness, oppressed by the messiness of possibility, there is unease created by the implicit realization that anything can happen. And it takes work.

But that work pays off. The effort of engagement admits you to worlds of experience which are unique, corporeal, and true. Difficult but essential, in corporeality is truth. Music live is radically different from music recorded. And the difference is this: Live music is music. A recording is a simulacrum, an *aide memoire*, maybe a guide or learning tool. But music is in the flesh and in the moment, and it joins together those who hear it in a way that's both ancient and inexplicable. Individuals listening together and feeling less alone. All art aspires to the condition of music.

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And all art is the same, or at least all great art. I get the same thrill from a Handel oratorio or a dance by Merce Cunningham. Both show me the world, or, more precisely, the manifold worlds within me and in which I live. Both of these artists are, as Allen Ginsberg once said, "angel-headed hipsters burning for the heavenly connection to the starry dynamo in the machinery of night."

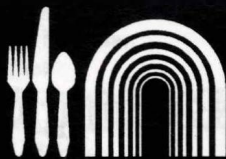
I work in live theatre. I try to do that, too.

I was in the fifth or sixth grade in Seattle when I saw the Koleda Folk Ensemble. It was the first time I had seen people singing and dancing at the same time, and I wanted to be part of it. It was welcoming, everybody was invited, and I actually felt like I could do it. Later, I joined the group and it changed my life. It set me on the path which has brought me here, speaking to you.

And I'm here because I want to tell you how important it is what you do, what we do. It's hard. Conditions are worsening. Live performance is being pushed farther and farther to the fringes of our national culture. At least I get applause; running a theatre these days is a pretty thankless job. But it's necessary, and it's vital that you know how necessary.

Each night that you open your theatres is a miracle. Each night that the lights are turned on, the tickets sold, the programs printed, is a miracle. It is a miracle each night that your community is invited to gather in your buildings and hear music or see theatre or dance. And I am deeply thankful for the miracle that I and other artists are given the opportunity to perform and attempt to say what Janet Baker told me that night long ago at Carnegie Hall: I love you, I love you, I love you.

Thank you.



Thomas H. Roth

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1998-1999 Kutztown University Performing Artists Series

Mark Morris Dance Group

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Moscow Chamber Orchestra with Paul Galbraith, guitar

Wednesday, November 18, 8:00 p.m.

American Boychoir

Thursday, December 10, 8:00 p.m.

Donald Byrd/The Group

Tuesday, February 23, 8:00 p.m.

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Wednesday, March 24, 8:00 p.m.

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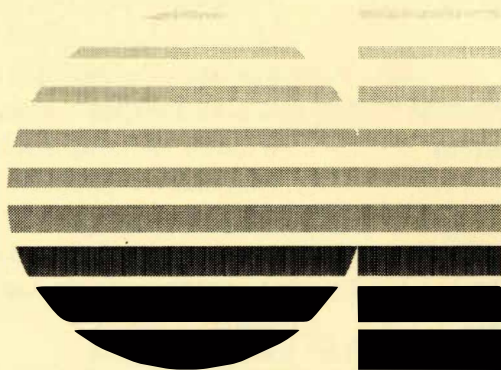
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