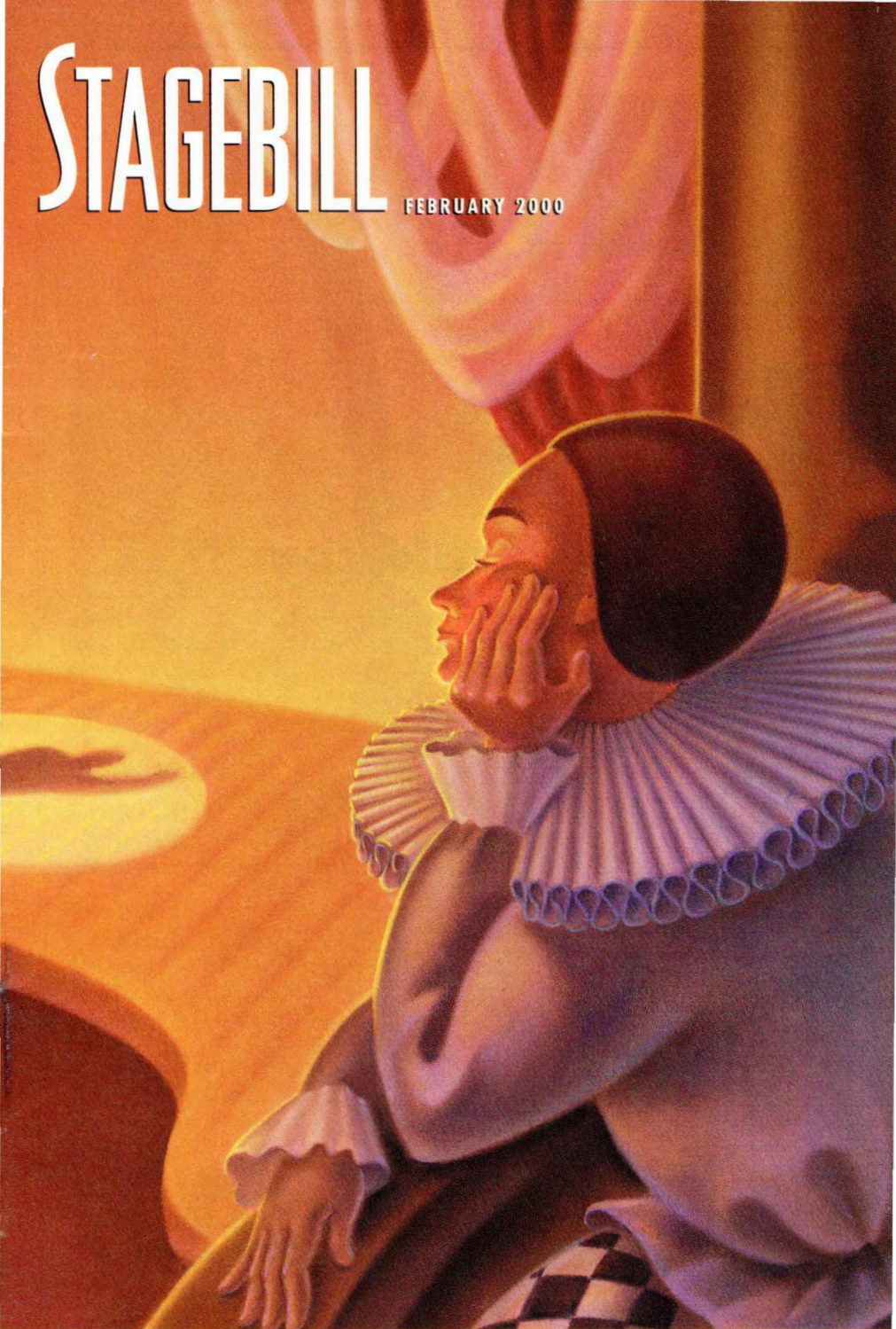


STAGEBILL

FEBRUARY 2000



WASHINGTON, D.C. EDITION

GEORGE MASON UNIVERSITY CENTER FOR THE ARTS

Friday Evening, February 4, 2000, at 8:00
Saturday Evening, February 5, 2000, at 8:00



presents the

MARK MORRIS DANCE GROUP

JOE BOWIE CHARLTON BOYD RUTH DAVIDSON
TINA FEHLANDT MARJORIE FOLKMAN SHAWN GANNON
LAUREN GRANT JOHN HEGINBOTHAM DAVID LEVENTHAL
RACHEL MURRAY JUNE OMURA MIREILLE RADWAN-DANA
KIM REIS GUILLERMO RESTO MATTHEW ROSE
WILLIAM WAGNER JULIE WORDEN MICHELLE YARD

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

Program

The Argument

Dancing Honeymoon

Intermission

Bedtime

Grand Duo

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.

Patrons are requested to turn off pagers, cellular phones, and signal watches during performances.

The taking of photographs and the use of recording equipment are not allowed in this auditorium. 17

Choreography by Mark Morris

The Argument (1999)

Music: Robert Schumann (*Fünf Stücke im Volkston*)

- I. Vanitas vanitatum. Mit Humor
- II. Langsam
- III. Nicht schnell, mit viel Ton zu spielen
- IV. Nicht zu rasch
- V. Stark und markiert
- VI. Vanitas vanitatum. Mit Humor

Lighting by Michael Chybowski

Costumes by Elizabeth Kurtzman

PITNARRY SHIN, *cello*; ETHAN IVERSON, *piano*

JULIE WORDEN CHARLTON BOYD

MARJORIE FOLKMAN JOHN HEGINBOTHAM

RUTH DAVIDSON SHAWN GANNON

In memory of Howard Gilman

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

Pause

Dancing Honeymoon (1998)

Music: "Limehouse Blues," "You Were Meant for Me," "Do Do Do,"
"Someone to Watch Over Me," "Cup of Coffee, A Sandwich, and You,"
"Wild Thyme," "Experiment," "Dancing," "Honeymoon,"
"And Her Mother Came Too," "Fancy Our Meeting," "Who,"
"Two Little Bluebirds," "Goodnight, Vienna," "It's Not You,"
"There's Always Tomorrow"

Transcribed and arranged by Ethan Iverson from historical recordings
of Gertrude Lawrence and Jack Buchanan.

Lighting by Michael Chybowski

Costumes by Elizabeth Kurtzman

EILEEN CLARK, *soprano*

SARAH ROTH, *violin*; ETHAN IVERSON, *piano*; STEFAN SCHATZ, *percussion*

CHARLTON BOYD RUTH DAVIDSON,
SHAWN GANNON JOHN HEGINBOTHAM MARK MORRIS,
MIREILLE RADWAN-DANA JULIE WORDEN

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

Intermission

Bedtime (1992)

Music: Franz Schubert (*Wiegenlied, Ständchen, Erlkönig*)

Lighting by James F. Ingalls

Costumes by Susan Ruddie

CLARE STOLLAK, *Mezzo-soprano*

ETHAN IVERSON, *piano*

JOE BOWIE RUTH DAVIDSON MARJORIE FOLKMAN
LAUREN GRANT DAVID LEVENTHAL MARK MORRIS
RACHEL MURRAY JUNE OMURA MIREILLE RADWAN-DANA
KIM REIS JULIE WORDEN MICHELLE YARD

Pause

Grand Duo (1993)

Music: Lou Harrison (*Grand Duo for Violin and Piano*)

Prelude

Stampede

A Round

Polka

Lighting by Michael Chybowski

Costumes by Susan Ruddie

SARAH ROTH, *violin*

ETHAN IVERSON, *piano*

JOE BOWIE CHARLTON BOYD MARJORIE FOLKMAN
SHAWN GANNON LAUREN GRANT JOHN HEGINBOTHAM
DAVID LEVENTHAL RACHEL MURRAY JUNE OMURA
MIREILLE RADWAN-DANA KIM REIS
MATTHEW ROSE JULIE WORDEN MICHELLE YARD

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 more than 100 works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opéra 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* 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 and will be performed with The New York City Opera in April of 2000 at Lincoln Center's New York State Theater. 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 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 United States and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably Berkeley, California, where, for the past several years, the Dance Group has performed twice annually at CalPerformances—including presentations of *The Hard Nut* each December from 1996–99. Audiences have also become accustomed to the Dance Group's regular and frequent appearances in Boston, Massachusetts; Fairfax, Virginia; London, England; and at the Jacob's Pillow Dance Festival in Becket, Massachusetts. The Dance Group was recently named the official dance company (2000–05) of the Virginia Waterfront International Arts Festival. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: an Emmy Award-winning 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*. 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 Limón Dance Company. He appears in the *José Limón 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 '94.

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. Ms. Clark has sung for such dance companies as the Limón Dance Company, Anita Feldman Tap, and New York Baroque Dance Company. 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 the vocal quartet Kiitos. Ms. Clark has recorded on Delos, Sony, Vox, Newport Classics, and 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.

TINA FEHLANDT grew up in Wilmington, Delaware, where she began her dance training at the age of 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's 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 '98.

JOHN HEGINBOTHAM grew up in Anchorage, Alaska. He graduated from The Juilliard School's dance division in 1993 and since then has performed with such artists as John Jasperse and Ben Munisteri and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995-98. He joined MMDG in 1998.

ETHAN IVERSON (*piano/music director*) took his place at the feet of the Mark Morris Dance Group in January of 1998. A modern jazz pianist, Mr. Iverson's recordings include *Construction Zone* (originals) and *Deconstruction Zone* (standards), which was chosen as one of the ten best jazz CDs of 1998 by Peter Watrous in the *New York Times*. His first CD, *School Work*, featuring saxophone legend Dewey Redman, was on the *Village Voice's* "Best of 1994" list. His latest recording is *The Minor Passions* with Reid Anderson and Billy Hart. His piano teachers are Sophia Rosoff and Fred Hersch.

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, Ben Munisteri, 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 the age of 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 the age of 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.

MIREILLE RADWAN-DANA joined Mark Morris 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)

KIM REIS was raised in Vancouver, Washington, where she competed in gymnastics for eight years before leaving the sport to pursue dance at a performing arts high school. Her training continued at the University of Utah, where she earned her B.F.A. She now teaches Pilates in New York.

GUILLERMO RESTO has danced with Mark Morris since 1983.

MATTHEW ROSE received his B.F.A. from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works. Mr. Rose began working with the Mark Morris Dance Group in 1997 and became a full company member in '99.

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 and 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.

STEFAN SCHATZ (*percussion*) has been working around the New York music scene for the past several years. A 1995 graduate of the prestigious New School jazz and contemporary music program, Mr. Schatz has had the pleasure of performing with some of the finest names in jazz, including Dakota Staton, Betty Carter, Milt Hinton, John Hicks, and Ray Bryant. As a member of the Glenn Miller Orchestra and an accompanist for the New York-based tap dance ensemble Manhattan Tap, he has toured extensively throughout the United States, Canada, Central and South America, and Europe. A recent career highlight includes an engagement on the six-star rated Crystal Symphony 1998 World Cruise, where he was featured in a trio and traveled to more than 30 countries.

CLARE STOLLAK (*Mezzo-soprano*) is a native of East Lansing, Michigan, and holds performance degrees from the University of Michigan and Yale University. She has most enjoyed performing in numerous works by Edward Gorey at The American Repertory Theater, Provincetown Repertory Theater (with music by Grammy and Emmy Award-winner Peter Matz), and off Broadway in the Drama Desk nominated *Amphagorey: a Musicale*. She has performed with many regional opera companies across the United States and has performed with the Mark Morris Dance Group in works of Brahms and Schubert across the United States and the United Kingdom.

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 B.F.A. Ms. Yard began dancing with the Dance Group in 1997.

PITNARRY SHIN (*cellist*) has performed throughout the United States and abroad as both soloist and chamber musician. She gave her critically acclaimed New York debut at Weill Recital Hall at Carnegie Hall in 1997. She has appeared as soloist with the Yale Symphony Orchestra, the Springfield Symphony Orchestra, and the Queens Symphony Orchestra. Other solo appearances include performances at Steinway Hall, the Ravinia Festival, Dartington Festival (England), Colmar Festival (France), Cité de la Musique (France), and Banff Festival (Canada). She recently came back from Europe after serving as guest co-principal cellist with the London Symphony Orchestra. Ms. Shin was also the recipient of a Fulbright Grant to study in Cologne, Germany, which allowed her to participate and perform in several European festivals, including the Manchester Festival, the Kronberg Festival, and the Fulbright Berlin Conference. She has also garnered such prizes as the Aldo Parisot Yo-Yo Ma Prize and the Lincoln Center Chamber Music Prize. She received her musical education at the Curtis Institute of Music, Yale University Music School, and the Juilliard School of Music. Her major teachers include Myung Wha Chung, David Soyer, and Aldo Parisot.

MARK MORRIS DANCE GROUP STAFF

Technical Director	Johan Henckens
Music Director	Ethan Iverson
Rehearsal Director	Tina Fehlandt
Lighting Supervisor	Rick Martin
Wardrobe Supervisor	Pamela Anson
Sound Supervisor	Emanuele Corazzini
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Accountant	Kathryn Lundquist, CPA
Orthopaedist	David S. Weiss, M.D.
	(NYU-HJD Department of Orthopaedic Surgery)

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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