

CENTER ARTS
1999-2000 SEASON

MARK MORRIS DANCE GROUP



THURSDAY, MARCH 9 • VAN DUZER THEATRE

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MAYSAN
CONSTRUCTION

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 JULIE WORDEN MICHELLE YARD

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

❖ *Program* ❖

MY PARTY
THE ARGUMENT

❖ *Intermission* ❖

BEDTIME
SILHOUETTES
DANCING HONEYMOON

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.**

Program

Choreography by Mark Morris

My Party

(1984)

Music: Jean Françaix

(Trio in C for Violin, Viola & Cello)

Lighting: Michael Chybowski

SARAH ROTH, *violin*; JESSICA TROY, *viola*;

WOLFRAM KOESSEL, *cello*

JOE BOWIE, SHAWN GANNON, LAUREN GRANT,
DAVID LEVENTHAL, RACHEL MURRAY, JUNE OMURA,
MATTHEW ROSE, MICHELLE YARD

- pause -

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: Michael Chybowski

Costumes: Elizabeth Kurtzman

WOLFRAM KOESSEL, *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.

- Intermission -

Bedtime

(1992)

Music: Franz Schubert
("Wiegenlied," "Ständchen," "Erkönig")

Lighting: James F. Ingalls

Costumes: Susan Ruddle

CLARE STOLLAK, *mezzo-soprano*
MICHAEL MORRIS, JON SOUZA, *tenors*
YANCY GORMAN, AARON SOUZA, *basses*
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* -

Silhouettes

(1999)

Music: Richard Cumming
(Silhouettes - Five Pieces for Piano)

Lighting: Michael Chybowski

ETHAN IVERSON, *piano*

JOE BOWIE, MATTHEW ROSE

SILHOUETTES IS PERFORMED BY SPECIAL ARRANGEMENT WITH THE COMPOSER.

- *pause* -

Dancing Honeymoon

(1998)

Music: "Limehouse Blues", "You Were Meant for Me," "Do Do Do,"
"Someone to Watch Over Me," "A 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: Michael Chybowski

Costumes: 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.

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 over 100 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 recently 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 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 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, most notably Berkeley, CA where, for the past several years, the Dance Group has performed twice annually at CalPerformances - including presentations of *The Hard Nut* each December from 1996-1999. Audiences have also become accustomed to the Dance Group’s regular and frequent appearances in Boston, MA; Fairfax, VA;

London, England; and at the Jacob’s Pillow Dance Festival in Becket, MA. The Dance Group was recently named the official dance company (2000 - 2005) 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, 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 Lilit 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.

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

ETHAN IVERSON (*piano/music director*) took his place at the feet of the Mark Morris Dance Group in January 1998. A modern jazz pianist, Iverson's recordings include *Construction Zone* (originals) and *Deconstruction Zone* (standards), which was chosen as one of the ten best jazz CD's 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.

WOLFRAM KOESSEL (*cello*) is a native of Freiburg, Germany. He has performed internationally as a soloist and chamber musician. He has toured South America extensively giving recitals and holding master classes. As a soloist he performs regularly with the Jupiter Symphony; he also appeared as soloist with the Metamorphoses Orchestra, Long Beach Symphony, Cordoba Symphony, Grossman Orchestra, Stuttgart Wind Orchestra, NY City Island Players and the Mannes Orchestra. In 1991, he was offered a full scholarship by the Mannes School of Music where he studied cello with Timothy Eddy, and chamber music with Felix Galimir. As a winner of Artists International he gave his debut to critical acclaim at Will Recital Hall at Carnegie Hall in April 1995. Wolfram serves as cellist with the Meridian String Quartet and is on faculty of the New York Youth Symphony Chamber Music Program and is in residence at the Aaron Copland School of Music at Queens College.

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 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.

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*)

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. Matthew began working with the Mark Morris Dance Group in 1997 and became a full company member in 1999.

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.

MARK MORRIS DANCE GROUP

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, Stefan 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, Stefan has toured extensively throughout the United States, Canada, Central and South America and Europe. A recent career highlight includes an engagement of the six-star rated Crystal Symphony 1998 World Cruise, where he was featured in a trio and traveled to over thirty 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*. In addition 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 U.S. and U.K.

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.

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.

For information contact:

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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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Bedtime

Music: Franz Schubert ("Wiegenlied," "Ständchen," "Erkönig")

Author unknown

WIEGENLIED

D498 November 1816; published in 1829

Schlafe, holder, süßer Knabe,
Leise wiegt dich deiner Mutter Hand;
Sanfte Ruhe, milde Labe
Bringt dir schwebend dieses Wiegenband.

Schlafe in dem süßen Grabe,
Noch beschützt dich deiner Mutter Arm,
Alle Wünsche, alle Habe
Fasst sie liebend, alle liebewarm.

Schlafe in der Flaumen Schoosse,
Noch umtönt dich lauter Liebeston,
Eine Lilie, eine Rose,
Nach dem Schlafe werd' sie dir zum Lohn.

Franz Grillparzer (1791-1872)

STÄNDCHEN

(first version)

D920 July 1827; published 1891

Zögernd leise
In des Dunkels nächt'ger Hülle
Sind wir hier;
Und den Finger sanft gekrümmt,
Leise, leise,
Pochen wir
An des Liebchens Kammerthür.

Doch nun steigend,
Schwellend, schwellend,
Mit vereinter Stimme, Laut
Rufen aus wir hochvertraut:
Schlaf du nicht,
Wenn der Neigung Stimme spricht!

Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne;
Wieviel seltner dann als Gold
Menschen, uns geneigt und hold?
Drum wenn Freundschaft, Liebe spricht,
Freundin, Liebchen, schlaf du nicht!

Aber was in allen Reichen
Wär' dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
Sollst du nun auch Ruhe haben.
Noch ein Grüsschen, noch ein Wort,
Es verstummt dir frohe Weise,
Leise, leise,
Schleichen wir uns, ja, schleichen wir uns wieder fort!

LULLABY

Sleep, dear, sweet boy,
Your mother's hand rocks you softly.
This swaying cradle strap
Brings you gentle peace and tender comfort.

Sleep in the sweet grave:
Your mother's arms still protect you.
All her wishes, all her possessions
She holds lovingly, with loving warmth.

Sleep in her lap, soft as down;
Purely notes of love still echo around you.
A lily, a rose
Shall be your reward after sleep.

SERENADE

Softly, hesitantly,
Cloaked in night's darkness,
We have come here;
And with fingers gently curled,
Softly, softly
We knock
On the beloved's bedroom door.

But now, our emotion rising,
Swelling,
Surging, with united voice
We call out loud, in warm friendship:
'Do not sleep
When the voice of affection speaks.'

Once a wise man with his lantern
Sought people near and far;
How much rarer, then, than gold
Are people who are fondly disposed to us?
And so, when friendship and love speak,
Do not sleep, friend, beloved!

But what in all the world's realms
Can be compared to sleep?
And so, instead of words and gifts,
You shall now have rest.
Just one more greeting, one more word,
And our happy song ceases;
Softly, softly
We steal away again.

Johann Wolfgang von Goethe (1749-1832)

ERLKÖNIG

(fourth version)

D328 October 1815(?); published in 1821 as Op 1

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind:
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.
"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron und Schweif?"
"Mein Sohn, es ist ein Nebelstreif"

"Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel ich mit dir,
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?"
"Sei ruhig, bleibe ruhig, mein Kind:
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?
Meine Töchter am düstern Ort?
Meine Töchter führen den nächtlichen Reihn
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?"
"Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt."
"Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leids getan!"

Dem Vater grauset, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not:
In seinen Armen das Kind war tot.

THE ERLKING

Who rides so late through the night and wind?
It is the father with his child.
He has the boy in his arms,
He holds him safely, he keeps him warm.
"My son, why do you hide your face in fear?"
"Father, can you not see the Erlking?
The Erlking with his crown and tail?"
"My son, it is a streak of mist."

'Sweet child, come with me,
I'll play wonderful games with you;
Many a pretty flower grows on the shore,
My mother has many a golden robe.'

"Father, father, do you not hear
What the Erlking softly promises me?"
"Calm, be calm my child:
The wind is rustling in the withered leaves."

'Won't you come with me, my fine lad?
My daughters shall wait upon you;
My daughters lead the nightly dance,
And will rock, and dance, and sing you to sleep.'

"Father, father, can you not see
Erlking's daughters there in the darkness?"
"My son, I can see clearly:
It is the old grey willows gleaming."

'I love you, your fair form allures me,
And if you don't come willingly, I'll use force.'
"Father, father, now he's seizing me!
The Erlking has hurt me!"

The father shudders, he rides swiftly,
He holds the moaning child in his arms;
With one last effort he reaches home;
The child lay dead in his arms.

1999-2000 Season

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BROTHERS

5/20 OAKLAND INTERFAITH
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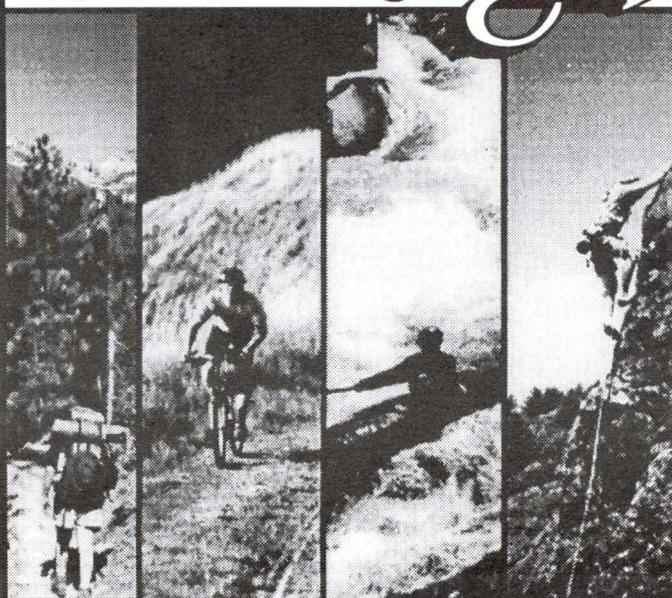
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