

# ADF 2000



AMERICAN DANCE FESTIVAL

# HISTORY OF THE ADF – Home of An Art Form

## BACKGROUND

In July 1934, the small town of Bennington, Vermont became the unexpected scene of another American revolution. It was a revolution begun in innocence, but which managed to change irreversibly the face of American art.

At the time, four of its leaders — Martha Graham, Hanya Holm, Doris Humphrey and Charles Weidman — were known only to a small number of fiercely devoted and partisan fans. Their art was in its infancy. Money was scarce; there was no government and little private support of the arts in those days, especially for modern dance. Yet this small New England town became as important a center to its artists as Paris was to Hemingway and Gertrude Stein, as Florence was to Leonardo and Michelangelo, as Vienna was to Mozart.

The Bennington School of Dance — the precursor of the American Dance Festival — was the desperately needed laboratory in which four of the five great modern dance second generation pioneers (Helen Tamiris being the fifth) could experiment, train students and create the early works that made modern dance one of the great cultural triumphs of the 20th century.

The Festival, led by directors Martha Hill and Mary Josephine Shelly, remained in Bennington until 1942 (with a one year sojourn to Mills College, California, in 1939). Despite the onset of World War II, Martha Graham spent the summers of 1943-45 in residence in Bennington and in 1946 José Limón brought his first company to Bennington. In 1947, a pilot program was held at Connecticut College in New London for dance teachers, college dance groups and young dancers. It must have been a success, because in 1948, the Festival moved to the campus of Connecticut College, where a full program began and continued until 1977. The next summer the ADF took over the sprawling green lawns, studios, offices and dormitories of Duke University in Durham, North Carolina.

## SCHOOL

Today the ADF has grown to more than 450 students from all over the world and a faculty of 50. The curriculum has expanded to include classes in dance medicine and the body therapies, as well as repertory, composition and all the major dance techniques. There are also professional workshops offered in teaching, choreography and performance, as well as a special program for younger dance students. In 1996, ADF expanded its programs to include a series of classes and choreographic workshops in New York City. The first endowed faculty chair in dance, the Balaraswati/Joy Ann Dewey Beinecke Chair for Distinguished Teaching, was established in 1991.

## PERFORMANCES

Performances by professional dance companies, from the most experimental to the most established, remain at the heart of the Festival. Since its founding, ADF has been the scene of more than 500 premieres by artists such as Martha Graham, José Limón, Merce Cunningham, Paul Taylor, Erick Hawkins, Alvin Nikolais, Alvin Ailey, Twyla Tharp, Pilobolus, Trisha Brown, Meredith Monk, Martha Clarke, Mark Morris, Bill T. Jones, Mark Dendy and Eiko & Koma, among countless others. It has commissioned works from modern dance giants as well as encouraged young talent through programs like its Young Choreographers and Composers in Residence Program and its Emerging Generation Program.

The Samuel H. Scripps American Dance Festival Award, increased this year from \$25,000 to \$35,000, was established in 1981 to honor choreographers who have made a significant lifetime contribution to the field of modern dance. In 1998, ADF established the annual Doris Duke Awards for New Work and the Doris Duke Millennium Awards for Modern Dance & Jazz Music Collaborations, offered in partnership with the John F. Kennedy Center for the Performing Arts.

## INTERNATIONAL

The 1980s were marked by the ADF's move onto the global stage. As worldwide recognition of American modern dance grew, the ADF assumed an active international role. In 1984 it created the International Choreographers Residency Program, through which more than 300 choreographers from around the world have studied and choreographed at ADF to date. That program's success led to the creation of the International Choreographers Commissioning Program in 1987, which offers especially talented international choreographers a chance to create new works using ADF dancers during a six-week residency. In 1999, ADF initiated a new residency program designed to enhance choreographers' skills in arts management.

The scene of the American debut of Japanese Butoh in 1982, the ADF subsequently hosted the first North American engagements by major dance companies from Argentina, China, the Congo, Costa Rica, Ecuador, Finland, France, Indonesia, India, Italy, Korea and Venezuela. In 1984 ADF held its first international modern dance festival as part of its 50th anniversary celebration.

In 1984, ADF took off in an even more surprising direction — temporarily re-rooting itself offering classes, workshops and performances with world-renowned dance companies and faculty. These mini-ADF's have included: ADF/Japan (1984 and 1986); ADF/Korea (1990, 1991, 1992, 1994, 1996, 2000); ADF/India (1990); ADF West (Salt Lake City, Utah, 1992); and ADF/Russia (1992, 1997, 2000).

ADF has developed specially designed international collaborative projects with dance institutions in Argentina, Brazil, Chile, China, the Congo, Costa Rica, Czech Republic, Ecuador, Estonia, Ghana, Indonesia, Latvia, Lithuania, Mozambique, Panama, Paraguay, Philippines, Poland, Romania, Russia, South Africa, Uruguay and Venezuela.

## HUMANITIES/ARCHIVAL/MEDIA

The ADF's Black Tradition in American Modern Dance project, directed by Dr. Gerald E. Myers, was created in 1987 to preserve, celebrate and create access to classic dance works by African American choreographers. To date, 23 works have been reconstructed on leading U.S. companies and videotaped (often along with rehearsal footage and interviews with the choreographer). Some works were also Labanotated. Since 1992, the Black Tradition in American Modern Dance project has toured the country, presenting these works in conjunction with humanities presentations (on the topics of African American Perspectives in Modern Dance and Modern Dance and Spiritual Life in America) to ever-widening audiences. An outgrowth of this project, ADF is producing a television series with the Kennedy Center—*Free to Dance: The African American Presence in Modern Dance*—of three one-hour programs on the crucial role played by African Americans in the development of 20th century modern dance. The story is being told with an

## 2000 ADF PERFORMING COMPANIES (continued)

**Commission\*** *Rapture to Leon James* and an **ADF-Commissioned** world premiere.\*\* "Elegance, humor and risk...spectacle and glamorous accoutrements...your eyes take an intricate voyage" (*The Village Voice*).

\*Commissioned through the Doris Duke Millennium Awards for Modern Dance & Jazz Music Collaborations, and the National Endowment for the Arts.

\*\*Commissioned by the American Dance Festival through the Doris Duke Awards for New Work with additional support from the John S. and James L. Knight Foundation.

### JANE COMFORT AND COMPANY

JULY 3 & 5, 8 pm • Reynolds Industries Theater

Jane Comfort makes her ADF debut with the **ADF-Commissioned** world premiere\* of her dance/opera *Asphalt*. With choreography by Comfort, book and lyrics by Carl Hancock Rux, vocal score by composer Toshi Reagon and music score by DJ Spooky, *Asphalt* tells the story of Racine, an artist abandoned as a child who walks out of his life and into the landscape of ritual hauntings on the streets of New York City. "Comfort, having bravely spoken out from both heart and enraged intelligence, now shows the heart of dancing itself" (*The Village Voice*).

\*Commissioned by the American Dance Festival through the Doris Duke Awards for New Work and The Andrew W. Mellon Foundation, with additional support from the John S. and James L. Knight Foundation.

### TWYLA THARP DANCE with Donald Knaack

JULY 6-8, 8 pm • Page Auditorium

"Twyla Tharp is a true original, and her latest work is cause for an all-American celebration..." (*The San Francisco Chronicle*). Continuing her mission to create dance that's a "new language, capable of saying new things—or old things in new ways," world-famous choreographer Twyla Tharp, a 1990 Scripps/ADF Award recipient, collaborates with jazz percussionist/composer Donald Knaack in an **ADF/Kennedy Center-Commissioned** world premiere\* Tharp is "immediately irresistible" (*New York Magazine*). "She is, as always, testing limits—but joyfully" (*Associated Press*).

\*Commissioned through the Doris Duke Millennium Awards for Modern Dance and Jazz Music Collaborations, and the National Endowment for the Arts, with additional support from the John S. and James L. Knight Foundation.

### ADF FACULTY CONCERT

JULY 9, 7:30 pm • Page Auditorium

"At ADF, it's the best of both worlds..." (*The News and Observer*). ...Everyday during the festival, ADF's internationally-renowned faculty members share their talent and expertise with close to 450 students from around the world. Then, on one memorable evening, in an imaginative array of different dance styles and ideas, these artists and choreographers share their artistry with you.

### DOUG VARONE & DANCERS

JULY 10-12, 8 pm • Reynolds Industries Theater

Doug Varone "that rare choreographer with a gift for expressing emotion through dance" brings his "company of daredevils, profoundly human super humans who dance on a dime—wheeling, darting and slicing the air at lethal looking speeds" (*The New York Times*) to the ADF stage in an **ADF-Commissioned** world premiere.\* Varone has established himself as a major voice in the modern dance world and his company is renowned for its vivid musicality and daredevil physicality. "Doug

Varone's dances rush headlong into movement that spills, even spools out onstage. There is a dazzle to these complex, swiftly formed patterns...Sense and sensitivity seep into his plotless pieces as we watch them. The audience is ensnared: here is choreography that gives insidiously a good name" (*The New York Times*).

\*Commissioned by the American Dance Festival through the Doris Duke Awards for New Work, and the Philip Morris New Works Fund, with additional support from the John S. and James L. Knight Foundation.

### MARK MORRIS DANCE GROUP

JULY 13-15, 8 pm • Page Auditorium

Mark Morris, "the indisputably major artist for whom American dance is searching at century's end" (*Daily News*) shares his "intensely musical, deceptively cerebral, insidiously sensual, fabulously funky" (*Los Angeles Times*) choreography in an **ADF-Commissioned** world premiere\* performance by his company. Noted for his musicality and accessibility, Morris brings harmony to life on stage. "Morris is our Mozart of modern dance. There is that same sense of fecundity, his air of an aging, congenial *enfant terrible*, the sheer brilliance and wealth of his choreographic invention" (*The Washington Post*).

\*Commissioned by the American Dance Festival through the Doris Duke Awards for New Work, with additional support from the John S. and James L. Knight Foundation.

### INTERNATIONAL CHOREOGRAPHERS

JULY 18-19, 8 pm • Reynolds Industries Theater

Through the International Choreographers Commissioning Program, ADF leads "the way in making a significant connection between American Modern Dance tradition...and the newer surge in contemporary dance trends abroad" (*The New York Times*). Fred Bendongué of France (with support from The Florence Gould Foundation), Mark Haim of the U.S. (with support from The Andrew W. Mellon Foundation), Boi Sakti of Indonesia (with support from the Asian Cultural Council) and Shen Wei of China will be in residence during the festival to create and present the **ADF Commissions\*** of four new works set on ADF dancers. Join us for an unforgettable evening, as these talented, emerging international artists show us that "dance can leap across boundaries" (*The New York Times*).

\*Four commissions by the American Dance Festival with additional support from the John S. and James L. Knight Foundation.

### PAUL TAYLOR DANCE COMPANY

JULY 20-22, 8 pm • Page Auditorium

Heralded as our "greatest living choreographer" (*Newsweek*), Paul Taylor's choreography is emblematic of the American experience. A 1983 Scripps/ADF Award recipient, he has created a broad spectrum of dances—joyous, terrifying, hilarious and awe-inspiring—and his richly diverse repertoire reflects the cultural heritage of a career spanning five decades. Immersing audiences in the unforgettable athleticism, lyricism, humor and precision of Mr. Taylor's artistry, performances by the Paul Taylor Dance Company have long been a tradition at ADF. "If Paul Taylor is not the best choreographer to emerge in any style anywhere in the world in the past quarter century, who is? (*The Times of London*). "No modern dance choreographer is as versatile, witty, menacing and physically joyful..." (*The Washington Post*).



presents

## **MARK MORRIS DANCE GROUP**

**JOE BOWIE CHARLTON BOYD RUTH DAVIDSON SETH DAVIS\*  
MARJORIE FOLKMAN SHAWN GANNON LAUREN GRANT  
JOHN HEGINBOTHAM DAVID LEVENTHAL BRADON MCDONALD\*  
RACHEL MURRAY GREGORY NUBER\* JUNE OMURA  
MIREILLE RADWAN-DANA KIM REIS\* GUILLERMO RESTO  
MATTHEW ROSE 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.*

**July 13, 14 & 15, 2000**

**8 p.m.**

**Page Auditorium**

**Duke University**

*All Choreography by Mark Morris*

## **THE ARGUMENT**

(1999)

MUSIC BY 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

MUSIC PERFORMED BY Wolfram Koessel (cello), Ethan Iverson (piano)

**MARJORIE FOLKMAN**

**CHARLTON BOYD**

**MICHELLE YARD**

**JOHN HEGINBOTHAM**

**RUTH DAVIDSON**

**SHAWN GANNON**

*In memory of Howard Gilman.*

THE ARGUMENT was created under the auspices of the Mark Morris Dance Group New Works Fund,  
sponsored by Philip Morris Companies Inc.

–PAUSE–

## **SANG-FROID**

(World Premiere)

MUSIC BY Frédéric Chopin

(Etude in a, Mazurka in a, Etude in G, Mazurka in D, Berceuse in D, Waltz in D,

Nocturne in f, Prelude in A, Etude in a)

LIGHTING BY Michael Chybowski

COSTUMES BY Elizabeth Kurtzman

MUSIC PERFORMED BY Ethan Iverson

**JOE BOWIE**

**LAUREN GRANT**

**MARJORIE FOLKMAN**

**JOHN HEGINBOTHAM**

**DAVID LEVENTHAL**

**JUNE OMURA**

**MIREILLE RADWAN-DANA**

**MATTHEW ROSE**

**JULIE WORDEN**

SANG-FROID has been commissioned by the American Dance Festival through the Doris Duke Awards for  
New Work, with additional support from the John S. and James L. Knight Foundation.

SANG-FROID was also made possible by the Doris Duke Fund for Dance of the National Dance Project,  
a program administered by the New England Foundation for the Arts with funding from the National  
Endowment for the Arts, the Doris Duke Charitable Foundations, The Andrew W. Mellon Foundation and the  
Philip Morris Companies Inc. Additional support was provided by the Charles Englehard Foundation.

–INTERMISSION–

## **BEDTIME**

(1992)

MUSIC BY Franz Schubert (“Wiegenlied,” “Ständchen,” “Erlkönig”)

LIGHTING BY James F. Ingalls

COSTUMES BY Susan Ruddle

MUSIC PERFORMED BY Clare Stollak (mezzo-soprano); John Adams, David Chang, Rob  
Freund, Chad Kearsley (tenors); Sidney Boquiren, Tom Jaynes, Jim Ray, Larry Speakerman  
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**

*Commissioned in part by Dance Umbrella, Boston.*

–PAUSE–

## BEDTIME

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

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.

### LULLABY

Sleep, dear, sweet boy,  
Your mother's hand rocks you sottly.  
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.

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 dánn 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!

### 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?  
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?"  
fear?"

"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 dürrn Blättern säuselt der Wind."  
leaves."

"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."  
sleep."

"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."  
force."

"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

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

"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

"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

"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

"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.

## SILHOUETTES

(1999)

MUSIC BY Richard Cumming (Silhouettes - Five Pieces for Piano)

LIGHTING BY Michael Chybowski MUSIC PERFORMED BY Ethan Iverson (piano)

JOE BOWIE MATTHEW ROSE (7/13, 7/14)  
SHAWN GANNON DAVID LEVENTHAL (7/15)

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", "Theres 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

MUSIC PERFORMED BY 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

DANCING HONEYMOON was created under the auspices of the Mark Morris Dance Group New Works Fund  
Sponsored by Philip Morris Companies Inc.

*The Piano Shoppe of Cary provided the Kawai Professional Pianos used in performance.*

*Kawai Pianos are widely selected by schools, universities and professional musicians.*

*Kawai, The Choice of Those Who Know*

*For more information call 1-800-729-7519.*

## 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 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 directed and choreographed a Royal Opera, Covent Garden production of Rameau's *Platée* which premiered at the Edinburgh International Festival in 1997 and had its New York debut with The New York City Opera in April 2000 at Lincoln Center. 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 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-time 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. She has sung for dance companies such as the Limón 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. Ms. Clark 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.

**SETH DAVIS** began dancing under the instruction of his mother, Victoria Shiflet, in Fredericksburg, Virginia. He attended Shenandoah Conservatory where he studied dance and photography. After receiving a full scholarship to the School of American Ballet, he moved to New York City. He has performed with bopi's black sheep, dances by Kraig Patterson, and in numerous productions with the Metropolitan Opera Ballet. He can also be seen dancing in the upcoming feature film *Still a Kiss*. He has performed with the Mark Morris Dance Group since 1998.

**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-time 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 Theatre. He was a member of Susan Marshall and Company from 1995-1998. He joined Mark Morris Dance Group 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**—*Cellist*—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. Mr. 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.

**BRADON McDONALD** received his B.F.A. from the Juilliard School in 1997. After graduation he won the Princess Grace Award and joined the Limón Dance Company where, for 3 years, he performed such roles as Eros in Limón's *The Winged*, Iago in Limón's *The Moor's Pavane* and the third and fifth solos in Tudor's *Dark Elegies* as well as works by Jiri Kylian, Doug Varone, Igal Perry and Donald McKayle. He has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under the director Frank Corsaro. Recently he was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. This is his first season with the Mark Morris Dance Group.

**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.

**GREGORY NUBER** has appeared with the Mark Morris Dance Group since 1998 in productions of *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; *Platée*; and with cellist, Yo-Yo Ma, in *Rhymes With Silver*. He was delighted to join the Dance Group as an apprentice in April 2000. He has also danced in New York City Opera's production of *Carmina Burana* directed and choreographed by Donald Byrd, and was a member of Pascal Rioult Dance Theatre for three years. He is a graduate of Arizona State University with degrees in theatre and dance.

**JUNE OMURA** spent her formative first six years in New York City and then grew up in Birmingham, Alabama, appearing in local dance and theater productions from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer and happily joined the Dance Group in 1988.

**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. She received her B.F.A. from the University of Utah, and is certified to teach Pilates. Kim first appeared with the Dance Group in 1998 and became an apprentice in April 2000. Endless thanks to family, friends, and teachers for their belief and support

**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-time company member in 1999.

**SARAH ROTH**—*Violinist*—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 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**—*Percussionist*—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, he 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 through out 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 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 *Amphigorey: 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.

**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. She 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.....	Michael Chybowski
Wardrobe Supervisor.....	Patricia White
Sound Supervisor.....	Emanuele Corazzini
Development Director.....	Michael Osso
Associate Managing Director.....	Eva Nichols
Fiscal Administrator.....	Lynn Wichern
Development Associate.....	Lesley Berson
Company Administrator.....	Lisa Belvin
Booking Representative.....	Michael Mushalla (Double M Arts & Events)
Media Representative.....	William Murray (Better Attitude, Inc.)
Legal Counsel.....	Mark Selinger (McDermott, Will and Emery)
Accountant.....	Kathryn Lundquist, CPA
Orthopaedist.....	David S. Weiss, M.D. (NYU-HJD Department of Orthopaedic Surgery)

*Thanks to Maxine Morris.*

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

For information contact:

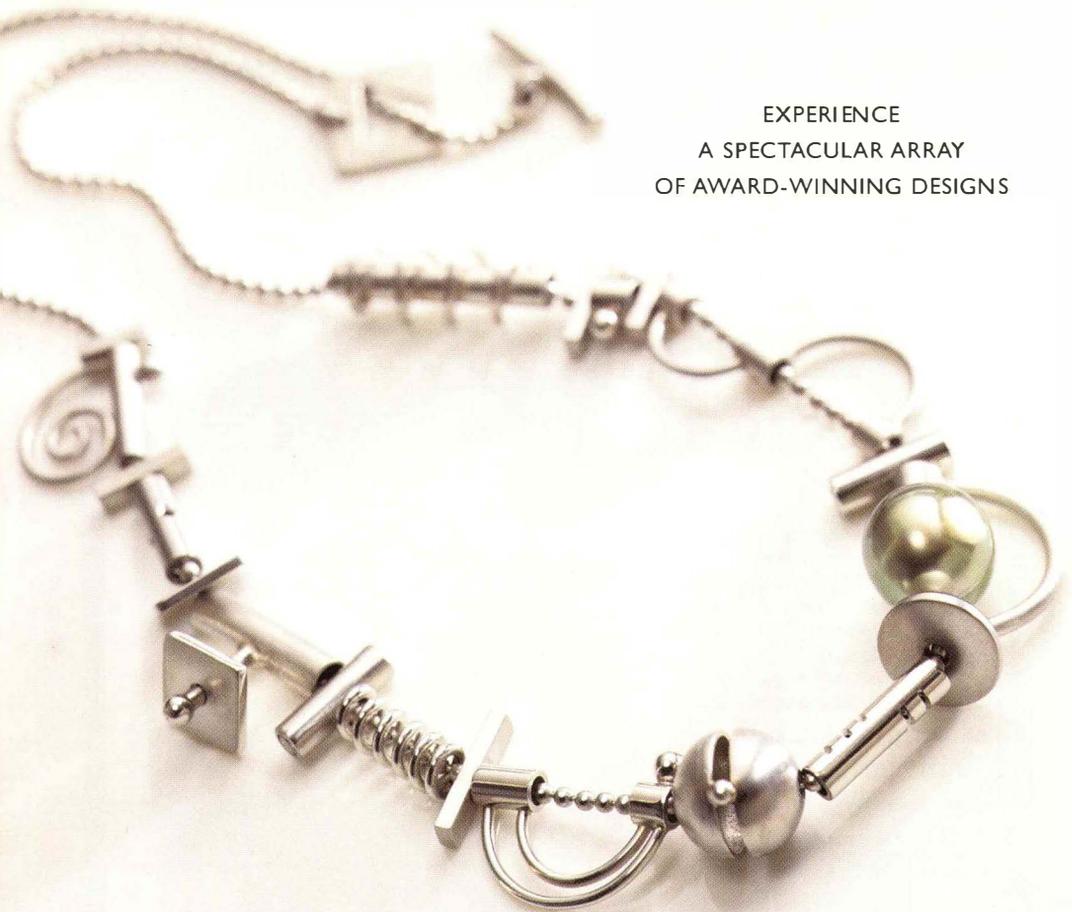
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