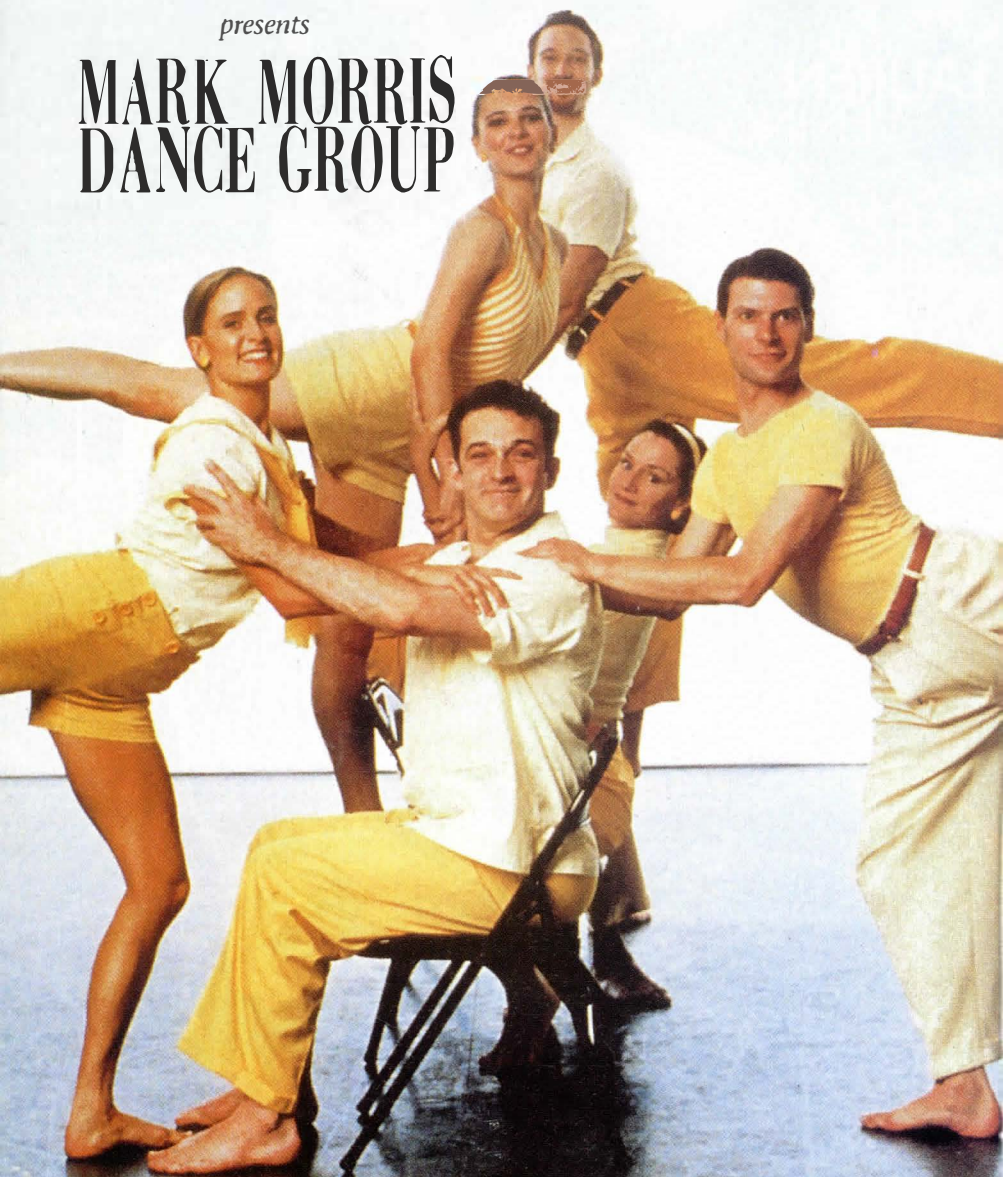


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# MARK MORRIS DANCE GROUP



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October 26–29, 2000



## MARK MORRIS DANCE GROUP

JOE BOWIE   CHARLTON BOYD   RUTH DAVIDSON   SETH DAVIS\*  
MARJORIE FOLKMAN   SHAWN GANNON   LAUREN GRANT  
JOHN HEGINBOTHAM   DAVID LEVENTHAL   BRADON McDONALD\*  
GREGORY NUBER\*   JUNE OMURA   MIREILLE RADWAN-DANA   KIM REIS\*  
GUILLERMO RESTO   MATTHEW ROSE   JULIE WORDEN   MICHELLE YARD  
\*Apprentice

MARK MORRIS  
*Artistic Director*

BARRY ALTERMAN  
*General Director*

NANCY UMANOFF  
*Executive Director*

### PROGRAM

*Sang-Froid  
Deck of Cards*

INTERMISSION

*Bedtime  
Silhouettes  
Dancing Honeymoon*

This performance is sponsored by Talbots



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.

The 2000–01 season of FleetBoston Celebrity Series is sponsored in part by FleetBoston Financial

# DANCE PROGRAM

Choreography by Mark Morris

## SANG-FROID (2000)

BOSTON PREMIERE

Music: Frédéric Chopin

(Etude in a, Mazurka in a, Etude in G-flat,  
Mazurka in D, Berceuse in D-flat, Waltz in D-flat,  
Nocturne in f, Prelude in A, Etude in a)

Lighting: Michael Chybowski

Costumes: Elizabeth Kurtzman

ETHAN IVERSON, *piano*

**JOE BOWIE, MARJORIE FOLKMAN, LAUREN GRANT,  
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.

PAUSE

## DECK OF CARDS (1983)

Music: *Gear Jammer* performed by Jimmy Logsdon

*Say It's Not You* performed by George Jones

*Deck of Cards* performed by T. Texas Tyler

Lighting: Michael Chybowski

**MARK MORRIS, MICHELLE YARD**

INTERMISSION

## BEDTIME (1992)

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

Lighting: James F. Ingalls

Costumes: Susan Ruddle

MARY WESTBROOK-GEHA, *mezzo-soprano*

GERALD GRAY, RANDY McGEE, DAVID McSWEENEY, JAMES RUFF, *tenors\**

HERMAN HILDEBRAND, MARK McSWEENEY,

MARK RISINGER, DONALD WILKINSON, *basses\**

ETHAN IVERSON, *piano*

*\* members of Emmanuel Music*

**JOE BOWIE, CHARLTON BOYD (10/28, 10/29), RUTH DAVIDSON,  
MARJORIE FOLKMAN, LAUREN GRANT, DAVID LEVENTHAL,  
MARK MORRIS (10/26, 10/27), JUNE OMURA, MIREILLE RADWAN-DANA,  
KIM REIS, ANNE SELLERY, JULIE WORDEN, MICHELLE YARD**

PAUSE

# DANCE PROGRAM

## SILHOUETTES (1999)

BOSTON PREMIERE

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

Lighting: Michael Chybowski

ETHAN IVERSON, *piano*

JOE BOWIE, MATTHEW ROSE (10/26)

SHAWN GANNON, DAVID LEVENTHAL (10/27, 10/29)

LAUREN GRANT, JULIE WORDEN (10/28)

*Silhouettes* is performed by special arrangement with the composer.

PAUSE

## DANCING HONEYMOON (1998)

BOSTON PREMIERE

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*

JOE BOWIE (10/27), CHARLTON BOYD, RUTH DAVIDSON,

SHAWN GANNON, JOHN HEGINBOTHAM, MARK MORRIS (10/26, 10/28, 10/29),

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.



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# MUSIC

## Franz Schubert (1797-1828)

### BEDTIME

#### Wiegenlied

*D498, November 1816; published in 1829*

*Author Unknown*

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.

#### Ständchen

*D920, July 1827; published 1891 (first version)*

*Text by Franz Grillparzer (1791-1872)*

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.



# MUSIC

## Erlkönig

D328, October 1815?; published in 1821 as

Opus 1 (fourth version)

Text by Johann Wolfgang von Goethe (1749-1832)

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, finer 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."

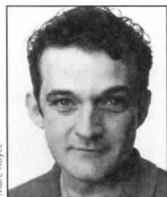
"Father, father, can you not see  
Erlking's daughters there in the darkness?"  
"My son, I can see clearly:  
It is the old grey willows gleaming."

"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.

Compilation and translations by Richard Wigmore (1988) from  
*Schubert: The Complete Song Texts* by Richard Wigmore

# WHO'S WHO in the COMPANY

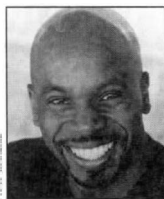


Mark Morris

**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 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 twelve 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).

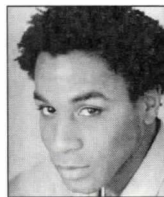
**MARK MORRIS DANCE GROUP** was formed in 1980 and gave its first concert that year in New York City. In the following years, the Company’s touring schedule steadily expanded to include cities both in the United States and in Europe and, in 1986, the Dance Group made its first national television program 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 United Kingdom’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, CA, where, for the past several years, the Dance Group has performed twice annually at Cal Performances—including presentations of *The Hard Nut* each December from 1996 to 1999. 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 (2000-2005) 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

**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

## WHO'S WHO in the COMPANY

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-time company member in 1994.

**EILEEN CLARK** (*soprano*) has sung Queen of the Night (*The Magic Flute*) and Naiad (*Ariadne auf Naxos*) with the Syracuse Opera. She has also appeared in principal roles with the Concert Royal, the Commonwealth Opera, and others. In concert, she has made guest appearances with the Syracuse Symphony, the Newark Cathedral Symphony, the Adirondack Festival Orchestra, and the Long Island Symphonic Chorale. Eileen has sung for dance companies such as the Limon 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 vocal quartet Kiitos. Eileen 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.

**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.

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**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.

She began dancing with the Mark Morris Dance Group in 1996. In memory of Hester Keller.



**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.



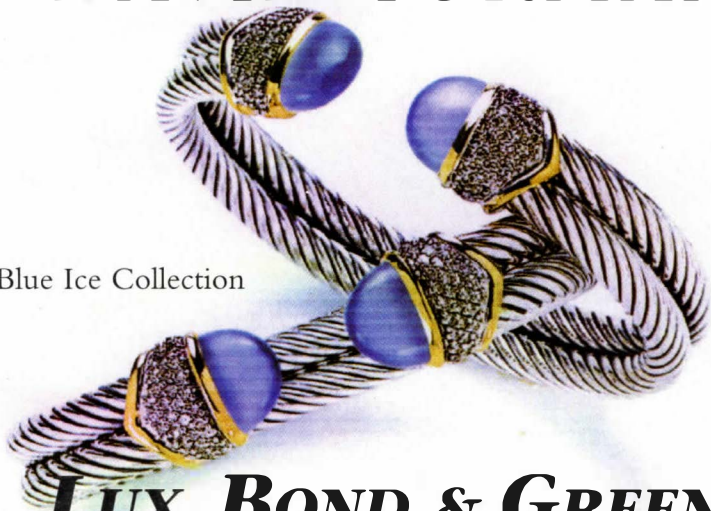
**JOHN HEGINBOTHAM** grew up in Anchorage, Alaska. He graduated from The Juilliard School's dance division in 1993 and since then has performed with artists including John Jasperse, Ben Munisteri, and as a guest

artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995 to 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. Iverson's latest CD (*The Minor Passions*, with Reid An-

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## WHO'S WHO in the COMPANY

derson and Billy Hart) was first on Ben Ratliff's list of the Top Ten "alternative" jazz recordings of 1999 in *The New York Times*. This year Iverson's engagements include solo, trio and quartet performances as a leader (his Weill Hall recital debut is next February), sideman appearances with the Dave Douglas Sextet and the Mark Turner Quartet and his concerto debut playing the Pat Zimmerli Piano Concerto with *Metamorphosen* in Boston. 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 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 three 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. Bradon 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 Bradon was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. This is Bradon's first season with the Mark Morris Dance Group.

**GREGORY NUBER** has appeared with the Mark Morris Dance Group since 1998 in

## BOSTON BALLET PRESENTS

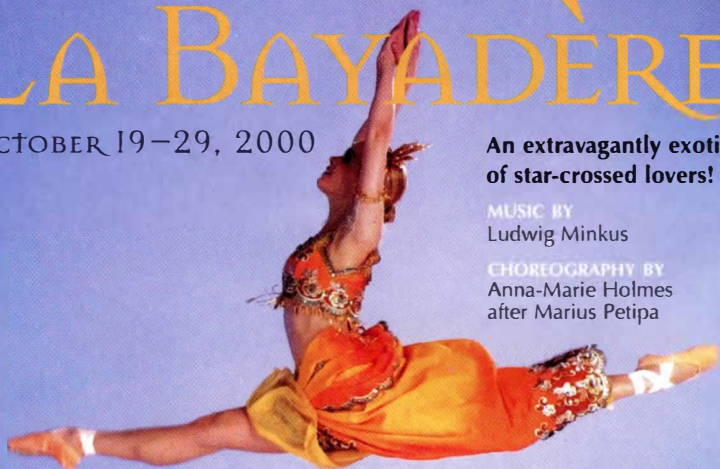
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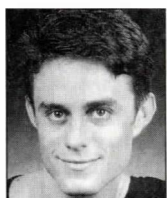
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CHOREOGRAPHY BY  
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## WHO'S WHO in the CAST



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.

Gregory 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 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 and graduated in 1986 with honors in dance and English. She first

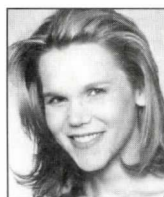
studied with Mark Morris that summer and happily joined the Dance Group in 1988.



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

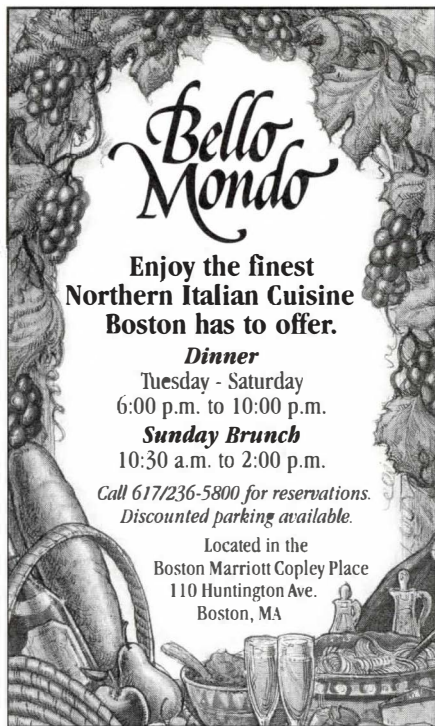
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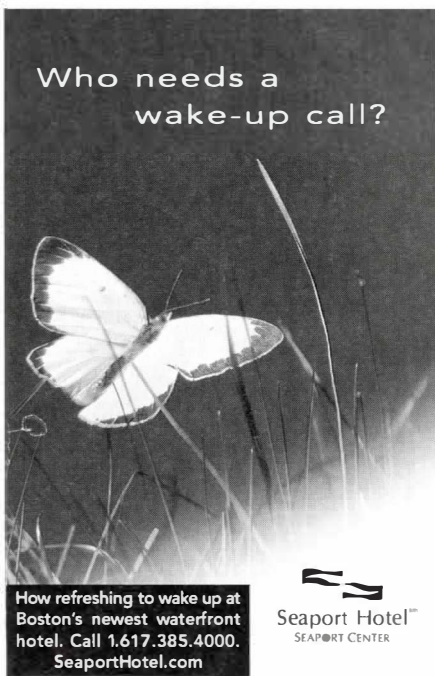
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## WHO'S WHO in the COMPANY

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.



© Tom Brazil

**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** (*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.

**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 through out the United States, Canada, Central America, South America, and Europe. A recent career highlight includes an engagement of the six-star rated Crystal Sympho-



## WHO'S WHO in the COMPANY

ny 1998 World Cruise, where he was featured in a trio and traveled to over 30 countries.

**ANNE SELLERY** attended the University of Washington, Seattle, where she studied piano performance and received her B.A. in dance. She has worked with numerous New York-based choreographers and currently teaches the Gyrotonics Expansion System (GXS) at Studio Riverside in New York.

**MARY WESTBROOK-GEHA** (*mezzo-soprano*) has established herself as one of the most highly sought after mezzo-sopranos on both sides of the Atlantic, as a featured soloist with orchestra, in opera, chamber music, and as a solo recitalist. Miss Westbrook-Geha has appeared with the Boston Symphony Orchestra, the San Francisco Symphony, the Dresden Staatskapelle, the Belgian National Opera, the Orchestra of St. Luke's, the Saito Kinen Festival in Japan, and at the Tanglewood, Caramoor, and Marlboro Festivals. She appears frequently with the New England Bach Festival and sings regularly in the weekly series of Bach cantatas at Emmanuel Church in Boston. In addition, she has performed and taught with the Bach Aria Group at their summer institute at the State University of New York at Stony Brook. She has recorded for Koch International, MusicMasters, Arabesque, Son Classical, Denon, and Centaur.



**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 gradu-



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## WHO'S WHO in the COMPANY

ated with a Bachelor of Fine Arts. Michelle began dancing with the Dance Group in 1997.

Information in "Who's Who in the Company" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of Playbill magazine.

### MARK MORRIS DANCE GROUP STAFF

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Music Director .....Ethan Iverson  
Rehearsal Director .....Tina Fehlandt  
Lighting Supervisor .....Rick Martin  
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Thanks to Maxine Morris.

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

For information contact:

Mark Morris Dance Group  
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New York, NY 10012-4015  
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Box Office: Mon-Sat from 10 a.m.-6 p.m.  
Group Sales: for 20 or more, call (617) 350-6000  
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## PROGRAM SCHEDULE AND GENERAL INFORMATION

270 Tremont St.  
 Boston, MA 02116  
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## SMOKING

No smoking allowed in The Shubert Theatre.

## RESTROOMS

Located on Mezzanine and Balcony levels and one level down from Orchestra.

## PUBLIC TELEPHONES

Located in Box Office lobby.

## COAT ROOM

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## ACCESS FOR PATRONS WITH DISABILITIES

General Information:

- (617) 482-9393 (Voice), (617) 482-5757 (TTY)
- The House Staff is at the service of patrons with disabilities.
- The Shubert Theatre offers wheelchair-accessible and companion seating in a variety of prices and locations throughout the Theatre. They may be purchased by calling TTY-Tele-charge (888) 889-8587 or in person at The Shubert Theatre box office. Please tell the ticket seller you would like to purchase wheelchair-accessible seats.
- The Shubert Theatre box office has a wheelchair-accessible window.
- A wheelchair-accessible bathroom is located just off the main lobby.
- A wheelchair-accessible telephone is located in the box office lobby.
- A wheelchair-accessible concessions stand is located in the main lobby.
- The Shubert Theatre is equipped with an FM assistive listening device for use by patrons who are hard of hearing. Headsets are available free of charge at the Head Usher's desk.
- A pay-TTY device for use by deaf patrons is located in the box office lobby.
- Large type programs are available at the Head Usher's desk for use by patrons who are sight-impaired.

## PARKING

Tremont Street Garage—adjacent to The Wang Theatre—and across the street adjacent to The Shubert Theatre. Additional locations are at the City-Place Garage in Park Square, Kinney Motor Mart on Stuart Street and the Fitz Inn Parking Lot located next to Jacob Wirth Restaurant on Kneeland Street.

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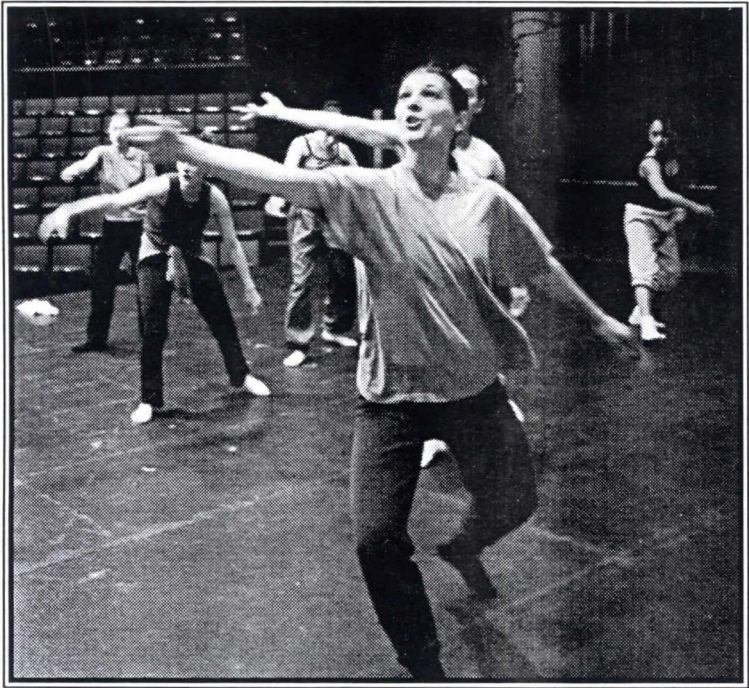
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Please remember to silence digital watches, paging devices and cellular phones before taking your seat. Doctors expecting emergency calls during the performance are encouraged to register with the House Manager.



# FleetBoston Celebrity Series

## *Project Discovery* and the Mark Morris Dance Group



During this week's engagement of the **Mark Morris Dance Group**, students at Boston Arts Academy, English High School, and Cambridge Rindge and Latin High School participated in a series of master classes led by six members of the Dance Group. The master classes are designed to introduce the students to the vocabulary of modern dance, deepen their understanding of the creative process, and introduce them to the repertoire of the Mark Morris Dance Group in preparation for their attendance at this weekend's performances. By participating in these *Project Discovery* master classes, the students experience first-hand the sheer, elemental joy of self-expression through movement and music.





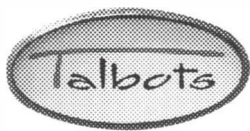
In association with its performance season, the Celebrity Series offers one of New England's most extensive performing arts-related education and community service programs, ***Project Discovery*** (founded in 1984). Each year more than 22,000 young people and families in 77 Greater Boston communities experience the performing arts by participating in more than 130 activities. Arts-in-education programs like *Project Discovery* have proved to have a profound impact on literacy, the development of self-esteem and critical thinking skills, mathematical abilities, and the overall cultural enrichment of young people's educational experience.

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- **In-School Residencies**—master classes, lecture-demonstrations and workshops featuring in 2000-01 such renowned artists as Yo-Yo Ma, Mark Morris, Bobby McFerrin, Betty Buckley, and dancers from the Alvin Ailey American Dance Theater.
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