

center
Stage

Fine Arts
Center



October 2002



Dear Patron:

Welcome to the opening Center Series performances of the 2002-03 season! It is a privilege and a joy to share these fine artists and performances with you. This season is truly opening with a "Blast" and continues with the quality and variety of performances you have come to expect from your Fine Arts Center.

October has been designated National Arts and Humanities Month and the emphasis this year is on the value of arts education. Fine Arts Center programs have a long-standing tradition of embracing and delivering quality arts education. This season, in addition to their performances, our Center Series artists will present over 40 education and outreach events for members of the community as well as students on our Five College campuses and our regional public schools. These events provide meaningful opportunities to interact with the arts and artists. This month, pianist Jon Nakamatsu presents the keynote address to the Board of the Friends of the Fine Arts Center; four artist talk/performances at community centers, schools and a university class; a piano master class; and a performance designed for elementary and middle school students presented as part of our school series, Performances Plus! The Mark Morris Dance Group offers a post-performance discussion with the audience and the Orpheus String Quartet presents a pre-performance talk on the Quartets of Beethoven. I hope that you will participate in many of these events.

The celebration of performances, education and outreach continues beyond October at your Fine Arts Center. Check the calendar in this playbill or go on line at www.fineartscenter.com and plan to experience and enjoy many special opportunities in the arts.

I look forward to seeing you!

A handwritten signature in cursive script that reads "Joyce E. Smar".

Joyce E. Smar
Director of Programming

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THURSDAY, OCTOBER 17 @ 7:30 PM

Concert Hall

M A R K M O R R I S



JOE BOWIE, CHARLTON BOYD,
MARJORIE FOLKMAN, SHAWN GANNON,
LAUREN GRANT, JOHN HEGINBOTHAM,
DAVID LEVENTHAL, BRADON McDONALD,
AMBER MERKENS, GREGORY NUBER,
MAILE OKAMURA, JUNE OMURA,
GUILLERMO RESTO, MATTHEW ROSE,
BRYNN TAYLOR,* JULIE WORDEN,
MICHELLE YARD
*apprentice

DANCE GROUP

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Executive Director
NANCY UMANOFF

Program:

New Love Song Waltzes
Going Away Party

-intermission-

Bijoux
V

The Mark Morris Dance Group's performances are made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a State Agency

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Choreography by Mark Morris

NEW LOVE SONG WALTZES

Music: Johannes Brahms (Neue Liebeslieder Walzer, op. 65)

Lighting: James F. Ingalls

EILEEN CLARK, *soprano*; MEGAN FRIAR, *mezzo-soprano*;

JAMES ARCHIE WORLEY, *tenor*; CHRISTOPHER ROSELLI, *baritone*

ETHAN IVERSON, SONIA RUBINSKY, *piano*

JOE BOWIE, MARJORIE FOLKMAN, JOHN HEGINBOTHAM,
DAVID LEVENTHAL, BRADON McDONALD, AMBER MERKENS, JUNE OMURA,
MATTHEW ROSE, BRYNN TAYLOR, MICHELLE YARD

Premiere: November 4, 1982 – Bessie Schönberg Theater,
Dance Theater Workshop, New York, New York

-pause-

GOING AWAY PARTY

Music: Bob Wills and His Texas Playboys ("Playboy Theme", "Yearning",
"My Shoes Keep Walking Back to You", "Goin' Away Party", "Baby, That Sure Would Go Good",
"Milk Cow Blues", "Crippled Turkey", "When You Leave Amarillo, Turn Out the Lights")

Lighting: Michael Chybowski

Costumes: Christine Van Loon

CHARLTON BOYD, SHAWN GANNON, LAUREN GRANT, JOHN HEGINBOTHAM,
JUNE OMURA, MATTHEW ROSE, JULIE WORDEN

Premiere: April 14, 1990 – Halles de Schaerbeek, Brussels, Belgium

-intermission-

BIJOUX

MUSIC: Erik Satie ("Quatre petites melodies", "Ludions")

Lighting: Michael Chybowski

EILEEN CLARK, *soprano*

ETHAN IVERSON, *piano*

LAUREN GRANT

PREMIERE: December 8, 1983 – Bessie Schoneberg Theater, New York, New York

-pause-

V

Music: Robert Schumann (Quintet in E flat for piano and strings, op. 44)

Allegro brillante

In modo d'una Marcia. Un poco largamente – Agitato

Scherzo molto vivace

Allegro, ma non troppo

Lighting: Michael Chybowski

Costumes: Martin Pakledinaz

WEI-PIN KUO, *violin*; ANDREA SCHULTZ, *violin*;

JESSICA TROY, *viola*; WOLFRAM KOESSEL, *cello*;

SONIA RUBINSKY, *piano*

JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, LAUREN GRANT,
JOHN HEGINBOTHAM, DAVID LEVENTHAL, BRADON McDONALD,
AMBER MERKENS, GREGORY NUBER, MAILE OKAMURA, JUNE OMURA,
MATTHEW ROSE, JULIE WORDEN, MICHELLE YARD

Dedicated to the City of New York.

Premiere: October 16, 2001 – Sadler's Wells, London, England

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. 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 premiere with The New York City Opera in April 2000 at Lincoln Center. He directed and choreographed the June 2000 English National Opera production of *Four Saints in Three Acts*. His premieres in 2002 included *Kolam*, created for Yo-Yo Ma’s Silk Road Project in collaboration with Indian composer Zakir Hussain. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991 and has received honorary doctorates from the Boston Conservatory of Music, The Juilliard School and Long Island University. He is the subject of a biography by Joan Accocella (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 PBS’s “Great Performances—Dance in America.” 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 1996–2001. 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 named the official dance company (2000–2005) of the Virginia Arts Festival. In addition to a full international touring schedule, the Dance Group has 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’s *Dido and Aeneas*. The Dance Group’s 2001 season at Sadler’s Wells Theatre in London garnered the company its second Laurence Olivier Award. In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. This 30,000 square foot facility features three studios and a school providing classes to over 400 students of all ages.

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 company member in 1994.

EILEEN CLARK (soprano) has sung with the Mark Morris Dance Group for seven years in works of Monteverdi, Purcell, Bach, Brahms, and old Broadway. She has sung Queen of the Night (*The Magic Flute*) and Naiad (*Ariadne auf Naxos*) with Syracuse Opera, Adina (*Elixir of*

Love) with Commonwealth Opera and the baroque dance role Galatea (Pygmalion) with Concert Royal. Eileen has also enjoyed singing for the dancers of Jose Limon Dance Co., Anita Feldman Tap, Toby Twining Music and at Kaatsbaan and Jacob's Pillow. Her CD *Lemons Descending* (Oxingale Records) with cellist Matt Haimovitz was a "pick" this summer in Gramophone Magazine.

MARJORIE FOLKMAN graduated summa cum laude from Barnard College. She has danced for Amy Spencer and Richard Colton, Sally Hess, Neta Pulvermacher, Kraig Patterson, the Repertory Understudy Group for the Merce Cunningham Dance Company, and Sara Rudner. She began dancing with Mark Morris in 1996.

MEGAN FRIAR (mezzo-soprano) has performed with the national tour of *The Phantom of the Opera* and has appeared with Sarasota Opera, CT Opera, CT Grand Opera, NY Gilbert & Sullivan Players, VA Opera, Des Moines Metro Opera and Center for Contemporary Opera. As a concert soloist, Ms. Friar recently performed with the Dave Brubeck Quartet and Musica Sacra at Carnegie Hall. She has also been featured in Mozart's *Requiem* at Alice Tully Hall in NYC, as well as with many choirs and orchestras, including Sioux City Symphony, Detroit Symphony, Jacksonville Symphony, Eastern Connecticut Symphony, Cape May Festival Orchestra, AmorArtis, Virgin Consort, and Fairfield County Chorale. Solo recordings include Stravinsky's *Russian Peasant Songs* with Robert Craft, as well as a recently released CD with her husband, Ron Drotos, entitled *Songs From The Heart*.

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 in Highland Park, Illinois, and began dancing at age three. She continued training, primarily in classical ballet, through high school. At New York University's Tisch School of the Arts, Lauren received her modern dance training and graduated with a BFA. Lauren joined MMDG 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 for the Fresh Sound label include *Construction Zone* (Originals), *Deconstruction Zone* (Standards), *The Minor Passions, Live at Smalls*, and most recently *The Bad Plus*. He has been the subject of major profiles in *The New York Times*, *Downbeat*, and *Britain's Jazz Review*. The cooperative trio "The Bad Plus" includes bassist Reid Anderson and drummer David King and has been lavished with critical acclaim for both their live concerts and their debut recording, which was placed on Top Ten Records of 2001 lists in *The New York Times*, the *Chicago Reader*, and on VH1.com. "The Bad Plus" played in NYC in May at the Knitting Factory and at the Village Vanguard in June. Iverson often plays in the groups led by saxophonist Mark Turner and guitarist Kurt Rosenwinkel, and he also performs unusual concerts of solo piano. His teachers are Fred Hersch and Sophia Rosoff.

WOLFRAM KOESSEL (cello) made his critically acclaimed debut at Weill Recital Hall at Carnegie Hall in 1994, since then he has performed as soloist and chamber musician in concert halls throughout the world. *Strings Magazine* wrote: "Mr. Koessel, in a very promising debut, played a substantial program with great seriousness, using his excellent technical means only for the music, not for effect or show." Based in New York City, Mr. Koessel appears with a wide range of ensembles and chamber music groups, most notably the Orpheus Chamber Orchestra and The Jupiter Symphony. As a soloist, Mr. Koessel has performed the standard as well as unusual cello concerto repertoire with the Jupiter Symphony, the New York Metamorphoses Orchestra, which he co-founded in 1994, the Mannes Orchestra and the Symphony Orchestras of Cordoba, Mendoza, Costa Rica and Stuttgart. Multifaceted as a chamber musician, Mr. Koessel is on the faculty of the New York Youth Symphony Chamber Music Program and is the music director of "Sundays on the Island" (a chamber music series on New York's City Island). He served until recently as cellist with the award-winning Meridian String Quartet. His performance of Tchaikovsky's "Rococo Variations" was featured on WQXR's "Young Artists Showcase". Upon

completion of his master's degree at the Mannes College of Music, he was the recipient of the George and Elizabeth Gregory Award for Excellence in Performance. He has played for the Mark Morris Dance Group since the new millennium.

WEI-PIN KUO (violin) born in Taipei, Taiwan in 1973. Wei-Pin came to the United States in 1985 to study at the Cleveland Institute of Music's Young Artist Program under David Cerone and David Updegraff. In 1990, he was accepted into the Curtis Institute of Music as a student of Jaime Laredo and received his degree in 1995. In 1995, upon graduation, he joined the Muir String Quartet as its second violinist and at the age of 21, was appointed as assistant professor of violin by the Boston University School for the Arts. With the Muir Quartet, he has concertized extensively through out the US and Europe. Wei-Pin has appeared as a soloist with the Cleveland Orchestra under Jahja Ling and Michael Stern. He has collaborated in chamber music with Jaime Laredo, Andre Previn, Michael Tree, Paul Neubauer and Gary Hoffman. Mr. Kuo served as faculty member at the Taos School of Music, the Boston University Tanglewood Institute and the Snowbird Quartet seminar. He has also served as concertmaster of the Curtis Symphony, the New York String Seminar and most recently, the Metamorphosen Chamber Orchestra. Mr. Kuo resides in Boston.

DAVID LEVENTHAL, raised in Newton, Mass., has danced with the Mark Morris Dance Group since 1997. Previously, he worked with Ballet Theatre of Boston and the companies of Marcus Schulkind, Amy Spencer/Richard Colton, Ben Munisteri, and Zvi Gotheiner. He graduated from Brown University in 1995 with honors in English Literature.

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. 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. Bradon joined Mark Morris Dance Group in April 2000.

AMBER MERKENS began her dance training with Nancy Mittleman in Newport, Oregon. She received her BFA from the Juilliard School in 1999 and went on to dance with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography in various venues, including Alice Tully Hall and the Joyce Soho. Amber joined the Mark Morris Dance Group in August 2001.

GREGORY NUBER began working with MMDG in 1998 and became a company member in 2001. He was a member of Pascal Rioult Dance Theatre for three years, has appeared as a guest artist with New York City Opera, Cleveland Opera and Tennessee Repertory Theatre, and has worked with numerous New York based choreographers. Gregory is a graduate of Arizona State University where he studied acting and dance.

MAILE OKAMURA was born and raised in San Diego, CA. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then she has had the pleasure of dancing with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Maile began working with MMDG in 1998 and became a company member in 2001.

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, 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.

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 company member in 1999.

CHRISTOPHER ROSELLI (baritone) has appeared in operatic performances with the Utah Opera, Spoleto Festival, Italy and USA, New York Grand Opera, Brooklyn Academy of Music, Virginia Opera, Opera Colorado, El Paso

Opera, Piedmont Opera, Sarasota Opera, and the Brevard Music Festival. His concert engagements have included national and international tours including performances in Italy, Germany, Austria, France, Switzerland, and Denmark. Other appearances include the Kalamazoo Symphony, the Fresno Philharmonic, the National Repertory Orchestra, the Colorado Symphony, the Fairfield Old Academy Orchestra, the Rome Symphony, the Ridgewood Symphony, and the Greensboro Symphony Orchestra. In addition to his performing, Christopher is a member of the voice faculty at the Actors Studio Drama School in New York City.

SONIA RUBINSKY (piano) was the first prize winner of the 1984 Artists International Competition and has appeared as soloist with the symphonies of Phoenix, Richmond, Springfield, Syracuse, and the Orchestra of St. Luke's. She has performed as recitalist in New York, Boston, Chicago, San Francisco, Los Angeles, Toronto, Paris, Amsterdam, Rome, Tel Aviv and Montevideo, and has toured her native Brazil extensively, appearing with its most notable orchestras. Ms. Rubinsky holds a Doctor of Musical Arts degree from The Juilliard School. Her GRAMMY-nominated solo recording of Villa-Lobos piano works for Naxos was hailed as "one of the best live recordings of 1999" by Gramophone Magazine. She has also recorded music of John Adams for Elektra/Nonesuch. Website: www.soniarubinsky.com

ANDREA SCHULTZ (violin) currently performs and tours with a number of groups including the Cabrini Quartet, New York Chamber Ensemble, Sequitur, Brandenburg Ensemble, and the Orchestra of St. Luke's. She has also appeared with the Apple Hill Chamber Players, Da Capo Chamber Players, Sospeso, Ensemble 21, Eberli Ensemble, Cygnus, Mostly Mozart, and the Limon Dance Company. Ms. Schultz has spent summers performing at the Tanglewood, Aspen, Ravinia, Caramoor, Vermont Mozart, and Cape May Music Festivals, as well as the Pundakit International Chamber Music Festival in the Philippines. She has recorded for the Phoenix, CRI, and New World labels. A graduate of Yale University, she has also received an M.M. and Artist Diploma from the Cleveland Institute of Music and a D.M.A. from SUNY Stony Brook.

BRYNN TAYLOR raised in San Diego, CA, graduated from UC Berkeley with a double major in molecular biology and dance. As a member of the Bay Area Repertory Dance Company

she performed in works by Marni and David Wood, Martha Graham and Joe Goode. In New York Brynn danced with Lori Bellilove & Co. before joining the Mark Morris Dance Group in 2002.

JESSICA TROY (viola), a native New Yorker, holds degrees from Amherst College, the State University of New York at Stony Brook, and the Musikhochschule in Luebeck, Germany, where her major teachers were Philipp Naegele, Caroline Levine, and Barbara Westphal. She is a member of the Brooklyn Philharmonic and plays regularly with the Jupiter Symphony. Her chamber music activities have included performances with Sequitur and the Eberli Ensemble, as well as with the Acacia, Maia, and Meridian String Quartets in venues ranging from The Knitting Factory, to the Saratoga Music Festival, and the Violin Society of American Conference, where she also served as a judge in the instrument competition. She has been a participant at many chamber music festivals, including Marlboro and Prussia Cove. She has had the opportunity to work with many composers on their own works, including Roger Reynolds, Jacob Druckman, Oliver Knussen and Gregory Kurtag.

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.

JAMES ARCHIE WORLEY's (tenor) career spans from singing Verdi's Requiem in China to engagements at the Metropolitan Opera, Avery Fisher Hall and Carnegie Hall. He has sung with such orchestras as the New York Philharmonic, the American Symphony Orchestra, the Brooklyn Philharmonic, the Orchestra of St. Luke's and the American Composers Orchestra. Mr. Worley holds a Bachelor of Music degree from the University of Georgia and is an alumnus of the Manhattan School of Music.

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

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Thanks to Maxine Morris

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support and incalculable contribution to the work.

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NEW LOVE SONG WALTZES

Text from *Polydora* by G.F. Daumer. Translation by Linda France.

No. 1

Verzicht, o Herz, auf Rettung,
dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
zertrümmert am Gestad umher!

No. 2

Finstere Schatten der Nacht,
Wogen und Wirbelgefahr!
Sind wohl, die da gelind
rasten auf sicherem Lande,
Euch zu begreifen im Stande?
Das ist der nur allein,
welcher auf wilder See
stürmischer Öde treibt,
Meilen entfernt vom Strande.

No. 3

An jeder Hand die Finger
hatt' ich bedeckt mit Ringen,
die mir geschenkt mein Bruder
in seinem Liebessinn.
Und einen nach dem andern
gab ich dem schönen,
aber unwürdigen Jüngling hin.

No. 4

Ihr schwarzen Augen,
ihr dürft nur winken
Paläste fallen,
und Städte sinken.

Wie sollte stehn
in solchem Strauss,
mein Herz, von Karten
das schwache Haus?

No. 5

Wahre, wahre deinen Sohn,
Nachbarin, vor Wehe,
weil ich ihn mit schwarzem Aug'
zu bezaubern gehe.

O wie brennt das Auge mir,
das zu zünden fordert!
Flammet ihm die Seele nicht,
deine Hütte lodert.

No. 6

Rosen steckt mir an die Mutter,
weil ich gar so trübe bin.
Sie hat Recht, die Rose sinket,
so wie ich entblättert hin.

No. 7

Vom Gebirge Well' auf Well'
kommen Regengüsse,
und ich gäbe dir so gem
hunderttausend Küsse.

No. 1

Listen: nothing will save you
if you go sailing on the sea of love.
It's caulked with countless wrecks;
their cargoes so much flotsam.

No. 2

Who, sitting at home,
snug in his favorite armchair,
dreams the terror
of shifting shadows
and boiling seas?
But the wanderer,
lost on the open sea,
far from home,
he thinks of armchairs.

No. 3

I used to flash a fistful of rings,
presents from my favorite brother.
Damn it! I gave every single one
to that two-timing stud I loved.

No. 4

Ebony eyes,
you only have to glimmer
and kings shiver,
continents wither.

Come the coup
what will you do,
heart of mine, how resist
the unbeatable?

No. 5

Neighbor, protect your son
from a broken heart.
See me spin my magic
all night long.

If warm smiles and hot looks
don't ignite him,
know I'm an expert at arson.

No. 6

I'm white as a shroud, mother,
but I wear red roses;
because the rose, like me,
will bleed its leaves when it dies.

No. 7

Water streams down the hills
and the rain doesn't stop;
I wish I could shower you
with a hundred thousand kisses.

No. 8

Weiche Gräser im Revier,
schöne stille Plätzchen!
O wie lüde ruht es hier
sich mit einem Schätzchen!

No. 9

Nagen am Herzen
fühl ich ein Gift mir;
kann sich ein Mädchen
ohne zu fröhnen zärtlichen Hang,
fassen ein ganzes
wonne beraubtes Lebenentlang?

No. 10

Ich kose süß, mit der und der,
und werde still und kranke;
denn ewig, ewig kehrt zu dir,
o Nonna, mein Gedanke!

No. 11

Alles, alles in den Wind
sagst du mir, du Schmeichler!
Alle sammt verloren sind
deine Mü'h'n, du Heuchler!

Einem andern fang' zu lieb
stelle deine Falle!
Denn du bist ein loser Dieb,
denn du buhlost um alle!

No. 12

Schwarzer Wald,
dein Schatten ist so düster!
Armes Herz,
dein Leiden ist so drückend!
Was dir einzig werth,
es steht vor Augen?
Ewig untersagt
ist Huldvereinung.

No. 13

Nein, Geliebter, setze dich
mir so nahe nicht!
Starre nicht so brünstiglich
mir in's Angesicht!

Wie es auch im Busen brennt,
dämpfe deinen Trieb,
dass es nicht die Welt erkennt,
wie wir uns so lieb.

No. 14

Flammenauge, dunkles Haar,
Knabe wönig und verwogen,
Kummer ist durch dich hinein,
in mein armes Herz gezogen!

Kann in Eis der Sonne Brand,
sich in Nacht der Tag verkehren?
kann die heisse Menschenbrust
athmen ohne Glutbegehren?

No. 8

In our secret place in the shade,
down among the rustling grass,
we're out of this world and dreaming
and time ticks away too fast.

No. 9

A poisoned arrow
infects the target of my heart;
how can a beauty like her
turn down a chance like me,
pleasure spiced with pain?

No. 10

I'll whisper like this
to lots of girls while I'm feeling bad;
all the better to let you know,
Nonna, it's you who's making me sad.

No. 11

I won't hear another word about love;
you'll only let me down.
You'll never stop playing around.
Leave me alone, you sweet-talking clown.

If you must set traps,
go hunt innocent prey.
A wounded bird's bound to beware
so-called trust, snares.

No. 12

So many trees, pitch-black,
shadows playing tricks...
my heart is full of rocks.
Will we never be together?
Must I always go about
sighing like this?

No. 13

Sweetheart, don't sit
quite so near to me.
Don't gaze at me
quite so wistfully.

Even though you're on fire,
stay cool and keep your distance
in case everyone finds out
how much I love you, love.

No. 14

Sparkling eyes, glossy hair,
tender words, true feeling -
enough to send me reeling,
set on the one I love.

Can sunbeams splinter into snow?
Can morning sleep under a canopy of stars?
Can passion say no
to love's sweet manacles?

Ist die Flur so voller Licht,
dass die Blum' im Dunkel stehe?
Ist die Welt so voller Lust,
dass das Herz in Qual vergehe?

Zum Schluss

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
wie sich Jammer und Glück
wechseln in liebender Brust.
Heilen könntet die Wunden
ihr nicht, die Amor geschlagen;
aber Linderung kommt einzig,
ihr Guten, von euch.

Do the fields bask in sunlight
so that flowers might thrive in darkness?
Do youth and love go hand in hand
so that I end up alone and pining?

Conclusion

Now listen to me, you Muses...
It doesn't really work,
does it? You trying to summarize
the good and bad that comprise
a lover's smitten heart.
You can't heal the bloody holes
arrows leave. All you can do is soothe.
Be kind.

BIJOUX

Quatre petites mélodies

Elégie (Alphonse Marie Louis de Lamartine,
1790-1869)

Que me font ces vallons,
Ces palais, ces chaumières?
Vains objets dont pour moi le charme est envolé;
Fleuves, rochers, forêts, solitudes si chères,
Un seul être vous manque, et tout est dépeuplé

Elegy

What can I make of these thatched cottages,
These castles on top of every peak?
Meaningless – for me their charm has fled.
Rivers and rocks, beloved solitudes:
One Being lost, the world is desolate.

Danseuse (Jean Cocteau, 1889-1863)

Le crab sort sure ses pointes
Avec ses bras en corbeille;
Il sourit jusqu'aux oreilles.

La danseuse d'Opéra,
Au crabe toute pareille,
Sort dans la coulisse peinte
En arrondissant les bras.

Dancer

The crab advances on tiptoe,
Arms in a curving embrace
And smiling from ear to ear.

Each ballerina at the Opéra
Enters en pointe from the wings,
Curving her arms as she comes:
Point for point, another crab.

Chanson (Anonymous, 18th century)

C'est mon trésor, c'est mon bijou,
Le joli trou par où
Ma vigueur se réveille...
Oui, je suis fou, fou, fou
Du trou de ma bouteille.

Drinking Song

That neck! That mouth! That opening
Of what you need not ask:
All passes through the opening
Of... my beloved flask!

Adieu (Raymond Radiguet, 1903-1923)

Amiral, ne crois pas déchoir
En agitant ton vieux mouchoir.
C'est la coutume de chaser
Ainsi les mouches du passé

Farewell

Admiral, don't worry that
Waving your hanky looks gay:
It's customary here to swat
the flies of the Past that way.

Translations by Richard Howard

LUDIONS /BOTTLE IMPS

(poems by Léon-Paul Fargue)

Air du Rat

Abi Abirounère
Qui que tu n'étais don?
Une blanche monère
Un jo Un joli goulifon
Un oeil Un oeil à son pépère
Un jo Un joli goulifon

Spleen

Dans un vieux square où l'océan
Du mauvais temps met son séant
Sur un banc triste aux yeux de pluie
C'est d'une blonde Rosse et gironde
Que tu t'ennuies
Dans ce cabaret du Néant
Qu'est notre vie?

La Grenouille Américaine

La grenouille américaine
Me regarde par dessus
Ses bésicles de futaine.
Ses yeux sont des grogs massus
Dépourvus de joli taine.

Je pense à Casadesus
Qui n'a pas fait de musique
Sur cett scène d'amour
Dont le parfum nostalgique
Sort d'une boîte d'Armour.

Argus de table, tu gardes
l'âme du crapaud Vanglor,
O bouillon que me regardes
Avec tes lunettes d'or...

Air du Poète

Au pays de Papouasie
J'ai caressé la Pouasie
La grace que je vous souhaite
C'est de n'être pas Papouète.

Chanson du Chat

Il est une bête
Tili petit n'enfant Tirelan
C'est une byronnette
La beste à sa morman Tirelan
Le peu Tinan faon c'est un til blanblanc
Un petit Potasson
C'est mon goret, c'est mon pourçon
mon petit potasson

Il saut' sur la fenêtre
Et groume du museau Tirelo
Pas qui'il voit sur la crête
S'dé couper les oiseaux Tirelo
Le petit n'en faut c'est un ti bloblo
Un petit Potaço
C'est mon goret, c'est mon pourceau
mon petit potasseau.

Song of the Rat

Abi Abirounè
Who were you today?
A white amoeba
A busy protozoan
Keeping an eye on daddy
Fizzy protozoan

Spleen

In an old square where the sea
Keeps state in bad weather
On a sad bench with rainy eyes
Aren't you bored to death
With your plump little blonde
In that Nothing-Doing Bar
We call life

The American Frog

The American frog
Watches me over
His timber goggles
His eyes are dim toddies
Scraped clear as glass

I recall Casadesus
Who played no music
For that love scene
Nostalgically redolent
Of all our old trysts

Tame, Argus, you guard
The soul of boastful Toad
O Bubbly, watching over
Me with your golden specs

Poet's Song

In the land of Papuasie
I caressed young Puasia
Who made me one bet
Not to be a Papoet

Cat's Song

Pretty kitty Witty cat
Tell me where your mama's at
Tell me when your daddy's gone
Put my Whitie's nightie on
Velvet claws Velvet jaws
Itty Bitty Kitty-cat

Up on the sill Cellar down
Silvery dill Celadon,
Hobbled birds Gobbled mice
Vanished with a strange device:
Velvet claws Velvet jaws
Itty Bitty Kitty-cat

Translations by Richard Howard

Day & Night

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Jason Martinez, Holyoke

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