

BENEDUM CENTER
November 7, 2002

DANCE

PITTSBURGH DANCE COUNCIL

Presents



Pittsburgh Dance Council is a division of
The Pittsburgh Cultural Trust

THE
PITTSBURGH
CULTURAL
TRUST



Pittsburgh Dance Council Presents

A French Connection



Ballet Biarritz

November 20, 2002, 7:30 p.m.
Byham Theater

Lust, fascination, and comedy meet Debussy, Ravel, and Stravinsky in choreographer Thierry Malandain's radical transformations of *Pulcinella*, *L'apres-midi d'un faune*, *Bolero*, and *Le spectre de la rose*.

Ballet Preljocaj

November 22, 2002, 8:00 p.m.
Byham Theater

Angelin Preljocaj reinvents *Le Sacre du Printemps* -Rite of Spring- into contemporary terms, using Stravinsky's ground swell of music to set the stage for enticement and allure. The multi-media *Helikopter* displays a brilliant marriage of dance, music, and video-projection technology.

** A portion of this show contains nudity*

WOED-FM 89.3
ALL CLASSICAL

Make the French Connection!

Receive \$7 off the regular price of each ticket when you purchase tickets to both shows!

Tickets available at the Benedum Box Office,
by phone at 412-456-6666
or online at www.pgharts.org
For group sales, call 412-471-6930.



PITTSBURGH
DANCE
COUNCIL

Pittsburgh Dance Council is a division of The Pittsburgh Cultural Trust



THE
PITTSBURGH
CULTURAL
TRUST

PITTSBURGH DANCE COUNCIL



Paul J. Organisak, Executive Director

Pittsburgh Dance Council Advisory Board

Edwin H. Beachler
Daniel M. Catanzaro
Hilda Pang Fu
Marjorie C. Greenberger
Victoria I. Halloran
Marilyn Koch
Glenn R. Mahone, Esq.
F. James McCarl
Pamela C. McCrory
Helene J. McQuaide
Janet Miles
Carol A. Neyland
Robert F. Petrilli
Jay Rayvid
Diana L. Reed
Selma B. Sherman
Rose Strickland
Buddy Thompson
Hilary S. Tyson
Beth Wainwright
Terry B. Werner
Susan Yohe



**PITTSBURGH
DANCE
COUNCIL**

Inside...

- Letter from Executive Director *Page 3*
- Title page & credits *Page 5*
- New Love Song Waltzes *Page 11*
- Bios *Page 15*
- Benedum Theater Information *Page 32*

Pittsburgh Dance Council Mission

"Incorporating diversity, balance, and a high level of quality in all related activities, the Pittsburgh Dance Council is committed to:

- * expanding the visibility, appreciation and presentation of dance as an art form in the greater Pittsburgh area; and*
- * nurturing the field of dance on a local, national and international level."*

- PDC Mission, May 1991

A division of THE
PITTSBURGH
CULTURAL
TRUST



Welcome

Welcome



Dear friends,

Welcome to the Pittsburgh Dance Council's presentation of Mark Morris Dance Group. Mark Morris is one of the nation's leading choreographers, known for his passionate commitment to using live music in his work. Tonight you will experience the breadth of his artistry from *New Love Song Waltzes* (1982), set to the music of Brahms, to his most recent works.

We are all looking forward to "The French Connection" – Ballet Biarritz on November 20th at 7:30 and Ballet Preljocaj on November 22nd at 8:00 at the Byham Theater. I hope you will be able to join us for both evenings. It promises to be an extraordinary experience. On January 18, 2003 the Dance Council will present the witty and adventurous *Pilobolus* at the Benedum Center at 8:00. Tickets for all Pittsburgh Dance Council performances are on sale now.

I thank you for being here this evening. Enjoy the performance.

Sincerely,

A handwritten signature in cursive script that reads "Paul J. Organisak".

Paul J. Organisak
Executive Director
Pittsburgh Dance Council





Mark Morris
Dance Group

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

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Executive Director
NANCY UMANOFF

Program:
New Love Song Waltzes
Going Away Party
-intermission-
Foursome
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.

The Mark Morris Dance Group *New Works Fund* is supported by The Howard Gilman Foundation and The Andrew W. Mellon Foundation, as well as The Gladys Krieble Delmas Foundation; The Horace W. Goldsmith Foundation; Philip Morris Companies Inc.; Hazen Polsky Foundation; and the May and Samuel Rudin Family Foundation.

Mark Morris Dance Group

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*
JOEL FAN, ILAN RECHTMAN, *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-

FOURSOME

Music: Erik Satie (Gnossiennes #1, #2, #3) and
Johann Nepomuk Hummel (Seven Hungarian Dances)

Lighting: Michael Chybowski

Costumes: Katherine McDowell

ILAN RECHTMAN, *piano*

SHAWN GANNON, JOHN HEGINBOTHAM,
MARK MORRIS, GUILLERMO RESTO

Premiere: February 27, 2002 – Brooklyn Academy of Music, Brooklyn, New York

-pause-

Mark Morris Dance Group

Mark Morris Dance Group

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

SEBU SIRINIAN, *violin*; ANDREA SCHULTZ, *violin*;

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

JOEL FAN, *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



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. 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.
Dammit! 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.

New Love Song Waltzes

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

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 gern
hunderttausend Küsse.

No. 8

Weiche Gräser im Revier,
schöne stille Plätzchen!
O wie linde 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 Müh'n, du Heuchler!

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

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

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.

New Love Song Waltzes

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

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 wonnig 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?

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 könnet die Wunden
ihr nicht, die Amor geschlagen;
aber Linderung kommt einzig,
ihr Guten, von euch.

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?

Do the fields bask in sunlight
so that flowers might shrivel 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.

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 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 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 Limón Dance Company. He appears in the Jose Limón 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 Limón 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.

JOEL FAN (piano) began his performing career with the New York Philharmonic at the age 11, and has since appeared in recital and with orchestras throughout the United States, Asia, Russia, and Europe. Mr. Fan's wide and eclectic repertoire includes the traditional piano classics, piano concertos, chamber music, and new music being written today. As an advocate of contemporary music, Mr. Fan has performed numerous works by composers of our time, such as Lukas Foss, Martin Bresnick, Elliott Carter, George Crumb, Toru Takemitsu, Donald Martino, and other composers. In addition to being a soloist, Mr. Fan is also an active chamber musician. He has performed at music festivals including Tanglewood and Ravinia, and has collaborated with string quartets such as the Orion String Quartet and the Borromeo Quartet, as well as today's notable young artists. For the past two seasons, Mr. Fan has been performing as a member of Yo-Yo Ma's Silk Road Project, and has appeared in numerous duo and chamber music performances with the cellist, at venues including the Kennedy Center in Washington D.C. and the Concertgebouw in Amsterdam. Mr. Fan's work is also featured on the recent Sony Classical release of music from the Project. Mr. Fan received his Bachelor of Arts degree from Harvard University and a Master of

Music degree in Piano Performance from Peabody Conservatory. In addition to his performing schedule, Mr. Fan's activities extend to philanthropy through the Joel Fan Foundation for the Arts, which commissions "significant artworks" from established creators, and provides loans and career grants to developing artists. Among the contemporary works the Foundation is commissioning is a major piano sonata by Leon Kirchner. More information about the Foundation is available at www.joelfan.org. Mr. Fan currently resides in New York City.

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 Quarter 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.

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.

SEBU SIRINIAN (violin), born in Bucharest Romania, as the first violinist of the award-winning Meridian String Quartet, has toured internationally

and held residencies at Queens College, Bard College, and the Turtle Bay Music School. He has won distinctions at the Evian International Competition, Chamber Music America and has performed chamber music with Paul Neubauer, Seymour Lipkin, Daniel Phillips and William Sharp. He has performed as a soloist with the New York Chamber Orchestra, Bach Aria Festival Orchestra and this season will premiere a concerto with the Barbad Chamber Orchestra. Mr. Sirinian has performed as a principal player for the American Symphony Orchestra, Stamford Symphony, the Princeton Chamber Orchestra, and is a member of EOS and Solisti NY. He is a graduate of the Juilliard School, has studied with Ivan Galamian, Joyce Robbins, Gerald Beal and the Juilliard Quartet and is on the faculty of the NY Youth Symphony Chamber Music Program. He has been heard on WQXR and WNYC and is recorded on LRC, Liquid Silver, Midder Music Records, Capstone and Arizona Records.

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 Pulvermcher, 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.

ILAN RECHTMAN (piano) has performed with major orchestras throughout the world which include the London Symphony Orchestra, the Montreal Metropolitan Orchestra, New Zealand Symphony, Szeland Symphony (Denmark) and in the United States with the Pittsburgh Symphony Orchestra, the San Diego Symphony, the Colorado Symphony Orchestra, the New World Symphony (Miami), the Civic Orchestra of Chicago, the New Mexico Symphony Orchestra and the Boston Pops, among others. Active as a recitalist and chamber

musician, Mr. Rechtman has performed in Canada, Costa Rica, China, Czech Republic, Denmark, England, Germany, Hungary, France, Mexico, South Korea and Spain and has appeared in more than eighty cities throughout the United States. He has frequently performed in New York City with appearances at Carnegie Hall, the 92nd Street Y, Town Hall, Avery Fisher Hall, Alice Tully Hall, Merken (Abraham Goodman) Concert Hall, and Weill Recital Hall. In piano competitions, Mr. Rechtman won first prize at the Francois Shapira Competition in Israel and at the first San Antonio International Competition. He also won the Maurice M. Clairmont Piano Prize and the America Israel Cultural Foundation's Norry scholarship. Mr. Rechtman is recognized as a composer of note and has made important contributions in this field. Music Directors Zubin Mehta and Lorin Maazel each commissioned and performed Mr. Rechtman's compositions. "A Sailor's Rhapsody", a composition for piano and orchestra, has been performed by numerous orchestras including the Pittsburgh, New World, Annapolis and Cape Cod Symphony Orchestras. His chamber work, "Three Movements for Cello and Piano" has had performances in Washington at the Kennedy Center as well as in New York City's Weill Hall. Two works received orchestral premieres at Carnegie Hall: "America, Suite Popular, 1994", for woodwind quintet and orchestra, commissioned and performed by the Woodwind Quintet of America with the Manhattan School of Music Sinfonietta. Ilan Rechtman's works are published by Theodore Presser Company and are released on the Omega/Vanguard, Meridian, MMC, Newport Classics, Cembal d'Amour and Well Tempered Productions labels.

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.

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 Limón 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 Phillipines. 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 Belilove & 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 Sequitor 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.

PRODUCTION

Technical Director Johan Henckens
Lighting Supervisor Nicole Pearce
Wardrobe Supervisor Cat Buchanan

DEVELOPMENT/MARKETING

Director of Development
and Marketing Michael Osso
Director of Foundation
and Corporate Relations Rob Handel
Director of Membership
and Special Events Alexandro Pacheco
Marketing Associate Erin Dadey
Development and
Marketing Intern Adriana Strokon-Miller

ADMINISTRATION

Company Manager Aaron Mattocks
Studio Manager Karyn La Scala
Administrative Assistant Kathleen Cannucci

FINANCE

Fiscal Officer Lynn Wichern
Finance Manager Elizabeth Fox
Fiscal Assistant Jay Selinger

EDUCATION

Director of Education Eva Nichols
School Administrator Diane Ogunusi

Booking Representation Michael Mushalla
 (Double M Arts & Events)

Public Relations
and Marketing Dan Klores Communications

Legal Counsel Mark Selinger
 (McDermott, Will & Emery)

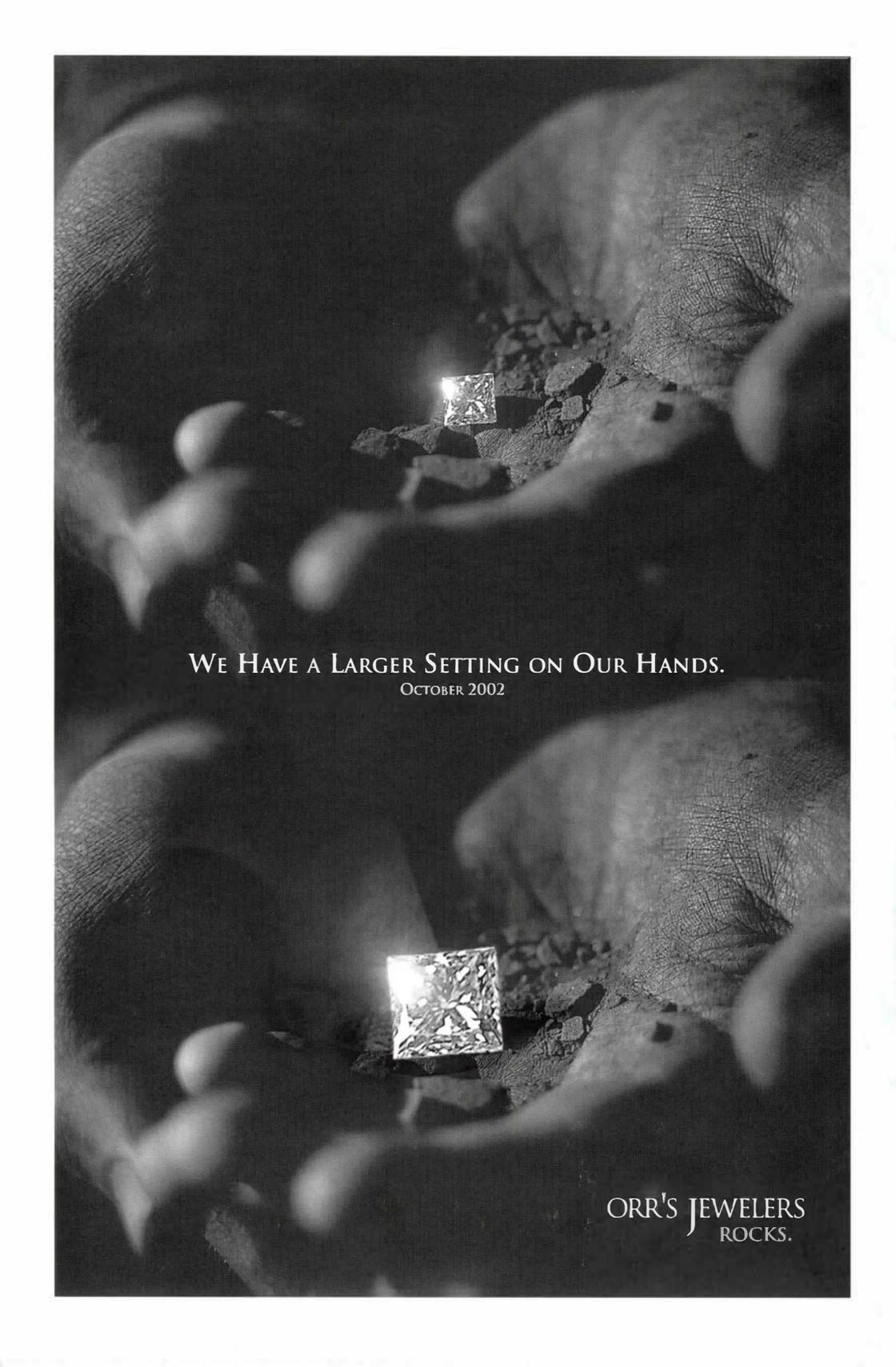
Accountant Kathryn Lundquist, CPA
Orthopaedist David S. Weiss, M.D.
 (NYU-HJD Department of Orthopaedic Surgery)

Thanks to Maxine Morris.

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

For information contact:
Mark Morris Dance Group
3 Lafayette Avenue
Brooklyn, NY 11217-1415
Tel: (718) 624-8400
Fax: (718) 624-8900
info@mmdg.org
www.mmdg.org

Additional funding has been received from the Mary Flagler Cary Charitable Trust; Robert Sterling Clark Foundation; The Aaron Copland Fund for Music; The Eleanor Naylor Dana Charitable Trust; The Harkness Foundation for Dance; The Independence Community Foundation; JP Morgan Chase; Leon Lowenstein Foundation; McDermott, Will & Emery; The New York City Department of Cultural Affairs; Odegard, Inc.; Resnicow Schroeder Associates; The Fan Fox and Leslie R. Samuels Foundation; The Evelyn Sharp Foundation; The Shubert Foundation; and the Friends of the Mark Morris Dance Group.



WE HAVE A LARGER SETTING ON OUR HANDS.
OCTOBER 2002

ORR'S JEWELERS
ROCKS.