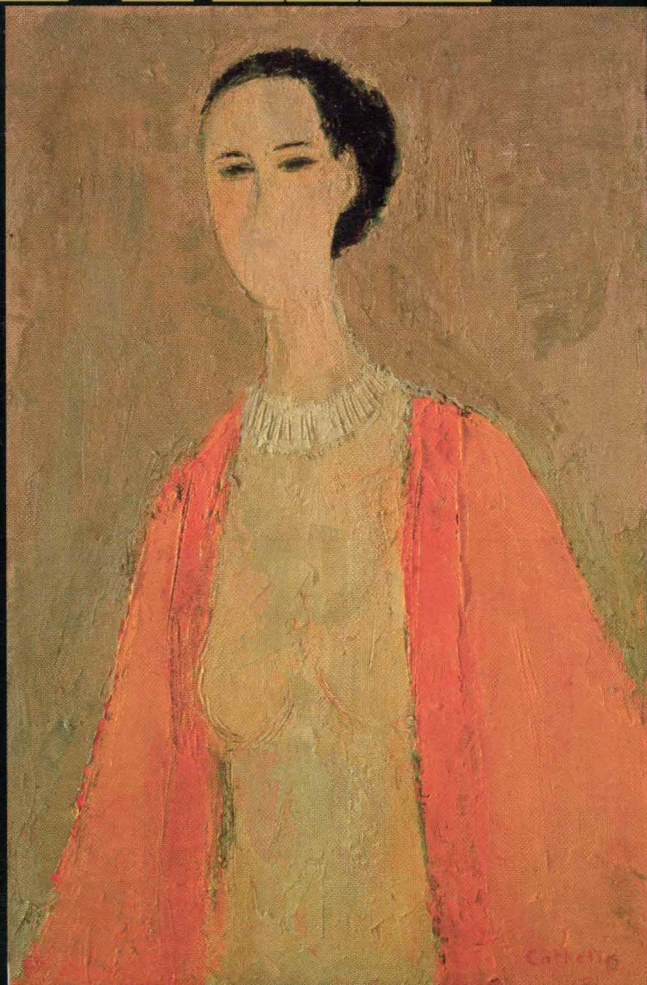


FEBRUARY – MARCH 1999

THE

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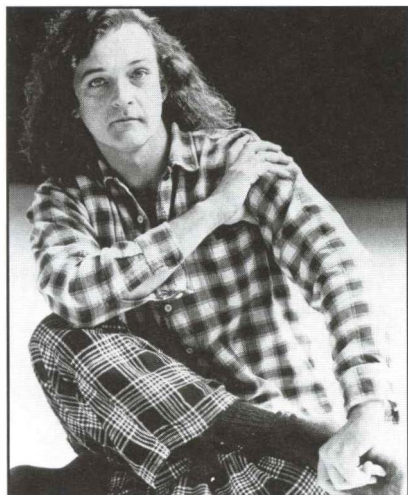
10th Season



PHILHARMONIC CENTER *for the* ARTS

QA *with* Mark Morris

BY JAMES LILLIEFORS



Unorthodox. Traditional. Brash. Controlled. They are words used to describe dancer/choreographer Mark Morris. Contradictions that help to explain why Morris is considered among the most important, and interesting, dance-makers working today.

Add brilliant and innovative to the mix and you have a fairer picture of a man recently dubbed "the Mozart of modern dance" by The Washington Post.

Morris' dances are classically-

rooted, but their presentation frequently breaks tradition and defies expectation. His dancers — of various sizes, colors and hairstyles — blend mystery, satire, grace, romance and primitive power in performances that are both cerebral and sensuous. Morris is a musical choreographer, whose dances mirror the structure of their scores (unlike many dance troupes, the Mark Morris Dance Group always performs to live accompaniment).

Morris was born into a middle-class Seattle family in 1956 and developed an interest in dance by the time he was 7. He moved to New York at age 20 and in 1980 formed the Mark Morris Dance Group. The company quickly found success, first in New York and then on tours of the United States and Europe, while Morris' brassy demeanor and cutting edge choreography won him a reputation as the *enfant terrible* of modern dance.

In 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. Two years later, the MMDG was invited to become the national dance company of Belgium. During the group's three years as the resident company of the Theatre Royal de la Monnaie in Brussels, Morris created 12 works, including three evening-length dances: *The Hard Nut*, *L'Allegro, il Penseroso ed il Moderato* and *Dido and*

Aeneas. He also founded the White Oak Dance Project with Mikhail Baryshnikov during this time. The company returned to the United States as one of the world's leading dance groups.

In 1991, Morris received a MacArthur Foundation "genius grant." He is the subject of a biography by Joan Acocella.

For its February appearance in Naples, the Mark Morris Dance Group will perform four pieces, including a new work called *Dancing Honeymoon*. Morris will dance in two of the selections.

The Phil magazine recently caught up with Morris at his home in New York.

Q: What was your objective in starting the Mark Morris Dance Group back in 1980?

A: Just to be able to put on a show of dances. I had worked with other companies a lot and I'd been choreographing some since I was a teenager. I just wanted the opportunity to put on a show of good, interesting dances. That was it. I mean, if I could change dance and make it better, fine. But the first few years we only did a couple of concerts a year. Everyone was doing other things. The plan was just, "Let's put on a show."

Q: Were you always interested in dance?

A: Dance to me is an extension of music, and I grew up around music. When I was a kid I played piano and I sang. My parents would occasionally take me to see things. When I was 7, they took me to see a wonderful flamenco show, and I wanted to do that ... Once I started dancing, it became all-consuming, but I still kept my interest in music – I mean, I have never lost interest in music. That is always why I have wanted to make up dances.

The first dance that I created – which I still think is good – was when I was 15. And I included that when we did our first performance in 1980.

Q: What is it that makes a piece of music work for you as dance?

A: I am drawn by a lot of things. There has to be some sort of rhythmic hook that I like. Or an oddness in the orchestration. Some sort of thing that is surprising and fascinating and beautiful.

Q: Although you are regarded as one of dance's most inventive choreographers, your work is actually very classically based and structured.

A: Yes, but classical structure and point of view shouldn't mean the living dead – it shouldn't mean that nobody's interested. I mean, for instance, I'll use a complete Tchaikovsky score because it's music

that is deep and complicated and I love it. Classical to me means it's legit and well-built. Boring should never be part of it. If you see a *Swan Lake* that's boring, it's being done badly.

Q: It's often noted that your dancers don't fit the physical stereotype of classical dancers – that they look more like a random sampling of the American public. How conscious were you of developing that concept?

A: My main consideration is always that I only want people who can do the work really well. And I never understood why you needed a team of clones to do something. I don't see how that's interesting. Maybe if you needed 32 swans who must all fit in the same size costume or something. The point is the dancing. They're always individual people and personalities, no matter what. But, no, I didn't think (when I started out), "In 20 years I want everyone to think that my company looks like a freak show."

It's funny, though. People always say, "Your company is *not* something. Your company is *not* normal people." I'd rather hear, "This is what they *are* – *fabulous*."

Q: How does a work of choreography begin for you? Is it usually something you've had in mind for a long time or is there a spark of inspiration that starts it?

A: Both things happen. What makes it fun is that there are different stages of development and planning going on at the same time. I'm working on several dances this year in different places and a couple of them are cases of, "Finally I have a situation where I can choreograph this particular music." Other ones I have to start a dance and I'm going crazy because I can't decide what to do and I need to start rehearsal tomorrow. And then there are also big projects that I plan a couple years in advance that need co-producers. I'm already working on designs and things for something in the year 2001. That keeps it interesting.

Q: Are there pieces you start and don't finish?

A: It's happened a few times. But usually I go back to a piece and edit it again and again until it is ready to be performed. Then once something is being performed, I don't change it.

Q: What in your work gives you the biggest kick?

A: Performing is great and I love that, but probably the most interesting and difficult and crazy-making part of what I do is really just inventing the dance. Finishing a piece and then deciding to release it. That is difficult and always fascinating, because no one knows how it's supposed to turn out – including me.

Q: Will you continue to dance in your works?

A: I suppose I will eventually stop, but I'm not thinking about it. Merce (Cunningham) just stopped performing this year and he's 80, so I have got a ways to go.

Q: How is the audience for dance today compared to when you started?

A: There are many fewer dance companies than there were. And there's not a great deal of support – certainly not a lot of government support. But on the other hand, my company is in demand, everybody gets paid and I get to make up new work all the time. So that's great.

I think these things are cyclical. It comes and goes. Opera is in good condition right now and I work in opera quite a bit. I also think the fact that we work only with live music means we draw a wider crowd and the shows are better as a result.

Q: What are your goals today?

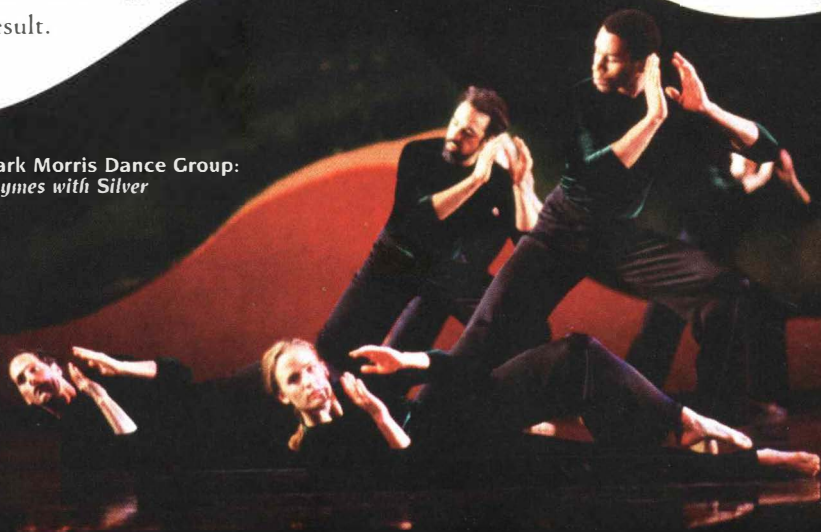
A: The big thing right now is trying to get a studio built. I've had a company almost 20 years but I don't have a studio. I work at different studios. So we're desperately raising money to build a building in Brooklyn, so we can have everything under one roof.

It will mean that I can rehearse all the time in one place. And just to have the surface and the shape and the light be predictable will make a difference. It'll unite everything the way things were in Brussels. That was the best thing about Brussels – the fact that we were all under one roof.

Q: You've described those three years you spent in Brussels as a difficult time. But some of your best work came out of it.

A: Yes. The fact that Brussels was a difficult period was because of Brussels. It

Mark Morris Dance Group:
Rhymes with Silver



was hard to live there, and I didn't like it there very much. But we had a wonderful working situation — and the working is what makes up good work. It was just that we were there and working very concentrated and very unified.

Q: You've created more than 90 works for the Mark Morris Dance Group. Do you have any that are particular favorites?

A: That changes a lot. Right now I'm working on *The Hard Nut* (his comic book-inspired version of *The Nutcracker*), which we've been doing for eight years now and we're going to do it in Berkeley, California. The result is thrilling. Right now, I would say that is my favorite.

Q: How do you feel when you read reviews calling you the "Mozart of modern dance" or "the heir to Balanchine"?

A: Well, I mean, they're lovely. If someone says you're the best

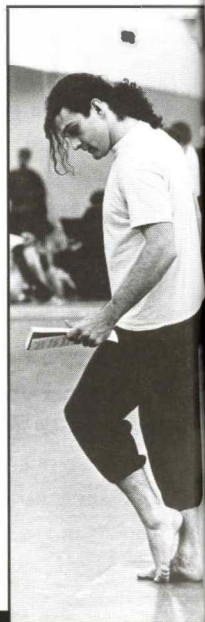
choreographer ever, you say, "Thank you." Although I also think they're funny sometimes. I mean, "the next Balanchine"? There is no next Balanchine.

Q: What do you see as your contribution to dance?

A: Well, one thing I've noticed is I think everybody's using better music these days than they used to. I think I've had something to do with that.

But ... contribution? Some great work, in the continuum of art. I think that's enough. ☺

'The most interesting and difficult and crazy-making part of what I do is really just inventing the dance.'



Mark Morris Dance Group:
I Don't Want to Love



THE PHIL
PROGRAM

Mark Morris
Dance Group

JOE BOWIE CHARLTON BOYD RUTH DAVIDSON
TINA FEHLANDT
MARJORIE FOLKMAN SHAWN GANNON LAUREN GRANT
JOHN HEGINBOTHAM* DAVID LEVENTHAL
RACHEL MURRAY JUNE OMURA KRAIG PATTERSON
MIREILLE RADWAN-DANA GUILLERMO RESTO
WILLIAM WAGNER JULIE WORDEN MICHELLE YARD*
(* apprentice)

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

Major support for the Mark Morris Dance Group is provided by
the Andrew W. Mellon Foundation and The Howard Gilman Foundation
The Mark Morris Dance Group's performances are made possible with public funds
from the National Endowment for the Arts Dance Program and
the New York State Council on the Arts, a State Agency.
Mark Morris Dance Group New Works Fund is sponsored by

PHILIP MORRIS
COMPANIES INC.

This evening's performance is being underwritten by
Hedges Family Charitable Foundation

Tuesday, February 2, 1999 at 8 p.m.



PHILHARMONIC CENTER *for the ARTS*

the program

Choreography by MARK MORRIS

NEW LOVE SONG WALTZES (1982)

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

Lighting: James F. Ingalls

EILEEN CLARK, soprano; CLARE STOLLAK, mezzo-soprano;

PHILIP ANDERSON, tenor; KEITH SPENCER, baritone;

ETHAN IVERSON, MARIA GARCIA, piano

JOE BOWIE, RUTH DAVIDSON, TINA FEHLANDT, MARJORIE FOLKMAN,
SHAWN GANNON, JOHN HEGINBOTHAM, DAVID LEVENTHAL, JUNE OMURA,
KRAIG PATTERSON, MIREILLE RADWAN-DANA

pause

DANCING HONEYMOON (1998)

Music: (*Limehouse Blues, You Were Meant for Me, Do Do Do, Someone to Watch Over Me,
A Cup of Coffee, A Sandwich, and You, Wild Thyme, Experiment, Dancing Honeymoon,
And Her Mother Came Too, Fancy Our Meeting, Who, Two Little Bluebirds,
Goodnight, Vienna, It's Not You, There's Always Tomorrow*)

Transcribed and arranged by Ethan Iverson from historical recordings of Gertrude Lawrence and Jack Buchanan.

Lighting: Michael Chybowski

Costumes: Elizabeth Kurtzman

EILEEN CLARK, soprano;

SARAH ROTH, violin; ETHAN IVERSON, piano; JOHN HOLLENBECK, percussion

CHARLTON BOYD, RUTH DAVIDSON, MARK MORRIS, KRAIG PATTERSON,
MIREILLE RADWAN-DANA, WILLIAM WAGNER, JULIE WORDEN

This dance was created under the auspices of the Mark Morris Dance Group *New Works Fund*
sponsored by Philip Morris Companies Inc.

intermission

A SPELL (1993)

Music: John Wilson (*Where the Bee Sucks, Stay, O Stay,
Do Not Fear to Put Thy Feet, Take, O Take Those Lips Away*)

Lighting: Michael Chybowski

Costumes: Susan Ruddie

EILEEN CLARK, soprano;

SARAH ROTH, violin; ETHAN IVERSON, piano

CHARLTON BOYD, RUTH DAVIDSON, MARK MORRIS

pause

GRAND DUO (1993)

Music: Lou Harrison (*Grand Duo for Violin & Piano*)

Prelude

Stampede

A Round

Polka

Lighting: Michael Chybowski

Costumes: Susan Ruddie

SARAH ROTH, violin; ETHAN IVERSON, piano

JOE BOWIE, CHARLTON BOYD, TINA FEHLANDT, MARJORIE FOLKMAN,
SHAWN GANNON, JOHN HEGINBOTHAM, DAVID LEVENTHAL, RACHEL MURRAY,
JUNE OMURA, KRAIG PATTERSON, MIREILLE RADWAN-DANA,
WILLIAM WAGNER, JULIE WORDEN, MICHELLE YARD

MARK MORRIS was born on August 29, 1956 in Seattle, Wash., 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 90 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. 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. 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 - audiences have become accustomed to the Dance Group's regular and frequent appearances in Boston, Mass.; Berkeley, Calif.; at the Jacob's Pillow Dance Festival and the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's *Third Suite* for unaccompanied cello, and a film version of Mark 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.

biographies

PHILIP ANDERSON (tenor) has received critical acclaim across the United States for his performance in the title role of *The Play of Daniel* with New York's Ensemble for Early Music. He recently debuted in Europe singing Scarlatti's *La Giuditta* with L'Orchestre du Moulin d'Andé. In New York he has been frequent collaborator with many groups including Sacred Music in a Sacred Space, Clarion Music Society, and My Lord Chamberlain's Consort. On CD he can be heard singing British parlour songs on *Jane's Hand - The Jane Austen Songbooks* on the VOX label.

JOE BOWIE, born in Lansing, Mich., 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 full company member in 1994.

EILEEN CLARK (soprano) has sung Queen of the Night (*The Magic Flute*) and Naiad (*Ariadne auf Naxos*) with Syracuse Opera. She has also appeared in principal roles with Concert Royal, Commonwealth Opera and others. In concert, she has guested with Syracuse Symphony, Newark Cathedral Symphony, Adirondack Festival Orchestra and Long Island Symphonic Chorale. Clark has sung for dance companies such as the Limón Dance Company, Anita Feldman Tap and New York Baroque Dance Co. When not touring with Mark Morris Dance Group (with whom she sings works by Brahms, Purcell, Monteverdi and Vivaldi), she enjoys singing as soloist and chorister with Lilith and Ascension Music Inc, and creating unusual concerts with vocal quartet Kiitos. Eileen has recorded on Delos, Sony, Vox, Newport Classics, RCA, and appears on the sound track of *Dead Man Walking*.

RUTH DAVIDSON, a native New Yorker, has enjoyed dancing with the Mark Morris Dance Group since its first performance in 1980. She has studied consistently with Jocelyn Lorenz since 1979.

TINA FEHLANDT grew up in Wilmington, Del., where she began her dance training at age 5. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work with Repertory Dance Company of Canada, Concert Dance Company of Boston, New York University Tisch School of the Arts, University of Minnesota, San Francisco Ballet and American Ballet Theatre. Fehlandt has also appeared with the White Oak Dance Project.

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

SHAWN GANNON is from Dover, N.J., 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.

MARIA GARCIA (piano) began piano studies in her native Puerto Rico at the age of 4. She earned a bachelor of music with distinction in performance from the New England Conservatory of Music in Boston. She later received a W. Burghardt Turner Fellowship from the State University of New York for graduate studies. She obtained her master's of music degree under the tutelage of Gilbert Kalish. Garcia made her professional debut with the Puerto Rico Symphony Orchestra at the age of 10. As a soloist she has also performed with the Puerto Rico Chamber Orchestra, at the Ponce Museum of Art, and at the interAmerican Festival for the Arts. An active chamber musician, Garcia has performed throughout the United States, the United Kingdom, Europe, the Slovak republic, Canada, Israel, Venezuela, and Puerto Rico with her former trio Melange, and other artists.

LAUREN GRANT was born and raised in Highland Park, Ill. 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. Grant began working with the Mark Morris Dance Group in 1996 and became a full company member in 1998.

JOHN HEGINBOTHAM was raised in Anchorage, Alaska. He graduated from the Juilliard School's dance division in 1993 and was cast in Mark Morris Dance Group's *The Hard Nut* later that year. In addition to MMDG, he has appeared in the work of John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. Heginbotham has also danced with Susan Marshall and Company since 1995 and performed in the Marshall/Glass dance opera *Les Enfants Terribles*. Heginbotham joined MMDG as an apprentice in 1998.

JOHN HOLLENBECK (percussion), always in pursuit of new musical languages, has recently collaborated with Meredith Monk as well as many of the world's finest jazz ensembles while continuing his solo performances in such places as Brazil. In addition to his small-group jazz performances with Ellery Eskelin, Hank Roberts, Mark Dresser and David Liebman, he is also a member of Bob Brookmeyer's New Art Orchestra and is a frequent guest with the Village Vanguard Orchestra, Maria Schneider's Jazz Orchestra and the BMI Orchestra. A student of Brazilian and Indian music, Hollenbeck also performs a variety of traditional music from around the world. Hollenbeck is the recipient of a B.M. in percussion and a M.M. in jazz composition from the Eastman School of Music. His first recording as a leader will be issued on the CRI label in 1999. At the present, he leads two ensembles - the Claudia Quintet and Quartet Lucy.

biographies

ETHAN IVERSON (piano/music director) took his place at the feet of the Mark Morris Dance Group in January 1998. A modern jazz pianist, Iverson's recordings include *Construction Zone (originals)* and *Deconstruction Zone (standards)*, which was chosen as one of the ten best jazz CDs of 1998 by Peter Watrous in The New York Times. His first CD, *School Work*, featuring saxophone legend Dewey Redman, was on the Village Voice's "Best of 1994" list. His piano teachers are Sophia Rosoff and Fred Hersch.

DAVID LEVENTHAL, a native of Newton, Mass., 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, Neta Pulvermacher, and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

RACHEL MURRAY, born in New York City, began her dance training at the Temple of the Wings in Berkeley, Calif. Her performing career began at age 14, dancing with the African-jazz troupe Terpsichore, touring hotels and lodges through out British Columbia. She then miraculously landed in Honolulu, Hawaii where she studied and danced with master teacher Betty Jones and her Dances We Dance company. Before joining the Mark Morris Dance Group in 1988, Murray was performing with Senta Driver's Harry of New York City.

JUNE OMURA was born in Manhattan but moved to the South at age 6 and studied dance at the University of Alabama at Birmingham, in whose productions she appeared from the age of 8. 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.

KRAIG PATTERSON, born in Trenton, N.J., graduated from the Juilliard School in 1986 and joined the Mark Morris Dance Group in 1987. He has choreographed works for White Oak Dance Project, Barnard/Columbia Colleges, Holly Williams, the University of Texas in Austin, and his own dance group, bopi's black sheep.

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)

GUILLERMO RESTO has danced with Mark Morris since 1983.

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.

KEITH SPENCER (baritone) was born in West Palm Beach, Fla., and received a bachelor of music degree in voice from the University of Miami. He has a master of music degree in voice from the Manhattan School of Music and a second master's degree in opera performance from the Curtis Institute of Music. He made his professional operatic debut in 1992 with the Virginia Opera Company. Since then, he has appeared with numerous ensembles, including the Opera Company of Philadelphia, Glimmerglass Opera, Sante Fe Opera, Chautauqua Opera, Lake George Opera, Ashlawn-Highland Opera, Skylight Opera Theater and Opera Roanoke.

CLARE STOLLAK (mezzo-soprano) is a native of East Lansing, Mich., and holds degrees from the University of Michigan and Yale University. She performed at the American Repertory Theater and off-Broadway in *Amphigorey: a musicale*. Additionally, she has performed with Chautauqua Opera, Central City Opera, Ashlawn-Highland Festival, Center for Contemporary Opera and Ohio Light Opera.

WILLIAM WAGNER is from Larchmont, N.Y. He studied at the Martha Graham School of Dance and is an English graduate from the State University of New York at Purchase. Wagner joined the Mark Morris Dance Group in 1988.

JULIE WORDEN, from Naples, Fla., is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert and Sheldon B. Smith. She has been dancing with Mark Morris since 1994.

MICHELLE YARD was born in Brooklyn, N.Y. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at the Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she recently graduated with a bachelor of fine arts. Yard began dancing with the Dance Group in 1997.

the staff

MARK MORRIS DANCE GROUP

Technical Director Johan Henckens
Music Director Ethan Iverson
Rehearsal Director Tina Fehlandt
Lighting Supervisor Rick Martin
Wardrobe Supervisor Patricia White
Sound Supervisor Russell Smith

Development Director Michael Osso
Assistant Managing Director Eva Nichols
Fiscal Administrator Lynn Wichern
Development Associate Lesley Berson
Administrative Assistant Jamie Beth Cohen
Media Representative William Murray
(Better Attitude, Inc.)

Legal Counsel Mark Selinger
(Kaye, Scholer, Fierman, Hays & Handler)

Accountant Kathryn Lundquist, CPA
Orthopaedist David S. Weiss, M.D.

Thanks to Maxine Morris and god.

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



NATIONAL
ENDOWMENT
FOR THE ARTS

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E-mail: info@mmdg.org

State of the Arts



NYSCA

Skidmore College
Summer Dance Workshop with Mark
Morris Dance Group - June 7-25, 1999
for information contact:

Office of the Dean of Special Programs
Skidmore College
815 North Broadway
Saratoga Springs, N.Y. 12866-1632
Tel: (518) 5880-5590

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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 Wirbelgerahr!
Sind wohl, die da gelind
rasten auf sicherem Lande,
Euch zu begreifen im Stände?
Das ist der nur allein,
welcher auf wilder See
stümischer 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 (continued)

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.

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 morning sleep under a canopy
of stars?

Can passion say no
to love's sweet manacles?

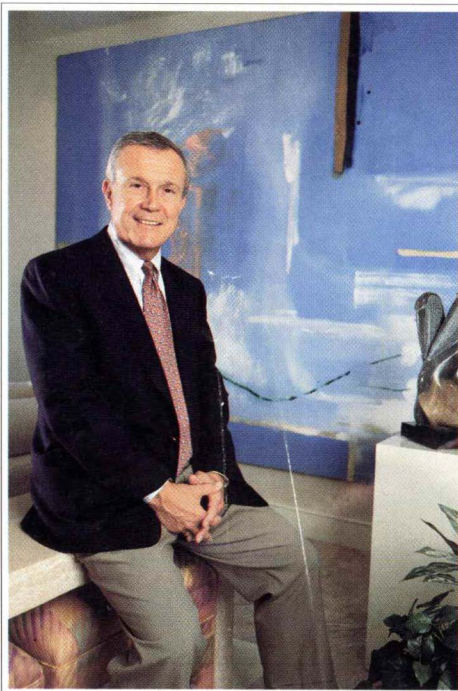
Do the fields bask in sunlight
so that flowers might shrivel in darkness?
Do youth and love go hand in hand
so that I end up alone and pining?

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.

Some say home is where the heart is. Dolph von Arx would agree. So when he and his wife made Florida their permanent home, one of his first priorities was community involvement that matched his

“Trust Northern. I do and you should, too.” longtime interest



in quality healthcare.

The result? As Chairman of the Board of Naples Community Hospital, Dolph's uncompromising commitment to excellence has helped create an open heart surgical unit that's state-of-the-art.

Dolph's family is another area where there's no room for compromise. Which made Northern Trust the logical choice for trust arrangements to help establish a secure future for those close to him.

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