



HOPKINS CENTER

presents

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,
Matthew Rose, William Wagner,
Julie Worden, Michelle Yard

Mark Morris *artistic director*

Barry Alterman *general director*

Nancy Umanoff *managing director*

Post-performance discussion: You are invited to remain in the theater after the show for a discussion with Mark Morris.

Cosponsored by Taylor Investments



Funded in part by the New England Dance Project of the New England Foundation for the Arts, with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation and the six state arts agencies of New England.

This performance is made possible in part by generous support from the Leila and Melville Straus 1960 Fund and the Carolyn Kohn 1976 Dance Artist in Residence Fund.

Sat., June 26, 1999 at 8:00 p.m. and Sun., June 27, 1999 at 7:00 p.m.
THE MOORE THEATER • DARTMOUTH COLLEGE

PROGRAM

Choreography by Mark Morris

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 is Not You

There is Always Tomorrow

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

Lighting: Michael Chybowski

Costumes: Eileen Clark

Eileen Clark *soprano*, Sarah Roth *violin*
Ethan Iverson *piano*, Stefan Schatz *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.

• PAUSE •

Love Song Waltzes (1989)

Music: *Johannes Brahms* (Liebesliederwalzer, op. 52)

Lighting: James F. Ingalls

Eileen Clark *soprano*, Clare Stollak *mezzo-soprano*
Philip Anderson *tenor*, Christopher Roselli *baritone*
Ethan Iverson *piano*, Maria Garcia *piano*

Joe Bowie, Charlton Boyd, Tina Fehlandt, Shawn Gannon
Lauren Grant, David Leventhal, Rachel Murray, June Omura
Kraig Patterson, Mireille Radwan-Dana, William Wagner, Julie Worden

• 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

TRANSLATION*LOVE SONG WALTZES*

Text from *Polydora* by G.F. Daumer

English translation by Linda France

No. 1

Rede, Mädchen, allzu liebes,
das mir in die Brust, die Kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen?
Willst du, eine überfromme,
rasten ohne traute Wonne,
oder willst du, dass ich komme?

Rasten ohne traute Wonne
nicht so bitter will ich büssen.
Komme nur, du schwarzes Auge,
komme wenn die Sterne grüssen.

No.2

Am Gesteine rauscht die Flut,
heftig angetrieben.
Wer da nicht zu seufsen weiss,
lemt es unter'm Lieben.

No. 3

O die Frauen, o die Frauen,
wie sie Wonne thauen!
Wäre lang ein Mönch geworden,
wären nicht die Frauen!

No. 4

Wie des Abends schöne Röthe
möcht' ich arme Dime glüh'n,
Einem, Einem zu gefallen
sonder Ende Wonne sprüh'n.

No. 5

Die grüne Hopfenranke
sie schlängelt auf der Erde hin.
Die junge schöne Dime,
so traurig ist ihr Sinn!
Du höre, grüne Ranke!

No. 1

Speak to me, you
with the beautiful smile
that slices me in two.
Tell me how you feel.

Will you lock yourself up
and throw away the key?
How many times do I have to say
when, when can we meet?

Why sentence yourself to a life
without love? Why suffer?
You and me and your dark eyes,
Let's dance by the light of the stars.

No. 2

Waves batter the rocks,
spray the sky like madness.
Love will teach you its secrets:
how to sigh and drown in sadness.

No. 3

You're a goddess. You're divine.
I worship your every move.
I could live like a monk
if it weren't for women like you.

No. 4

I could burn with the beauty
of a crimson sunset.
I would consider it my duty
if I just heard her say yes.

No. 5

Why does this evergreen ivy
always creep so dark and low?
Why does such a gorgeous girl
look like she's got nowhere to go?

Was hebst du dich nicht himmelwärts?
Du höre, schöne Dime!
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht?
Wie wäre die Dime fröhlich,
wenn ihr der Liebste weit?

No. 6

Ein kleiner, hübscher Vogel nahm den Flug
zum Garten hin, da gab es Obst genug.
Wenn ich ein hübscher, kleiner Vogel wär',
ich säumte nicht, ich täte so wie der.

Leimruten-Arglist laudert an dem Ort;
der arme Vogel konnte nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel wär',
ich säumte doch, ich täte nicht wie der.

Der Vogel kam, in eine schöne Hand,
da tat es ihm, dem Glücklichen, nicht an.
Wenn ich ein hübscher, kleiner Vogel wär',
ich säumte nicht, ich täte so wie der.

No. 7

Wohl schön bewandt war es vorehe
mit meinem Leben, mit meiner Liebe.
Durch eine Wand, ja durch zehn Wände
erkannte mich des Freundes Sehe.
Doch jetso, wehe,
wenn ich dem Kalten auch noch so dicht
vor'm Auge stehe,
es merkt's sein Auge, sein Herze nicht!

No. 8

Wenn so lind dein Auge mir,
und so lieblich schauet,
jede letzte Trübe flieht,
welche mich umgrauet.

Dieser Liebe schöne Glut,
lass sie nicht verstieben!
Nimmer wird, wie ich, so treu,
dich ein Andrer lieben!

No. 9

Am Donaustrande,
da steht ein Haus,
da schaut ein rosiges
Mädchen aus.

Das Mädchen es ist,
wohl gut gehegt,
zehn eiseme Riegel
sind vor die Thüre gelegt.

Zehn eiseme Riegel,
das ist ein Spass,
die spreng' ich als wären
sie nur von Glas!

Why doesn't ivy climb
right up to the skies?
Why should a girl
like her be all tears and sighs?

Ivy can't reach the heavens
without some sturdy support.
A girl can't enjoy herself
when she and her beau are apart.

No. 6

One day a pretty little bird flew
into a garden brimming with ripe fruit.
If I were a pretty little bird
I'd fly there too.

It got tangled in a knot of branches
and couldn't fly anywhere anymore.
If I were a pretty little bird
I'd stay at home.

A beautiful lady cradled the bird
in her hand and stroked it softly, softly.
If I were a pretty little bird
I'd fly there now.

No. 7

Every day was wonderful
when we were still in love.
My door was always open
and he made himself at home.
Now it's a different story:
when I look at him
he turns away, his eyes
as cold as his heart.

No. 8

When you look at me
with your loving eyes,
I forget all my worries.
You're the sun in my sky.

Let it shine forever,
this summer love of ours.
I couldn't burn as hot
in anyone else's eyes.

No. 9

I know a rosy-cheeked girl
who lives in a house
deep in the woods.

She's locked away
behind a door
secured with ten iron bars.

Iron bars are nothing
to me. I'll smash them
one by one like glass.

No. 10

O wie sanft, die Quelle sich
durch die Wiese windet!
O wie schön, wenn Liebe sich
zu der Liebe findet!

No. 11

Nein, es ist nicht auszukommen
mit den Leuten;
Alles wissen sie so giftig
auszudeuten!

Bin ich heiter, hegen soll ich
lose Triebe;
bin ich still, so heisst's ich wäre
irr' aus Liebe.

No. 12

Schlosser auf!
und mache Schlösser
ohne Zahl!
Denn die bösen Mäuler
will ich schliessen
allzumal!

No. 13

Vögelein durchrauscht die Luft,
sucht nach einem Aste.
Und das Herz, ein Herz begehrt's
wo es selig raste.

No. 14

Sieh', wie ist die Welle klar,
blickt der Mond hemieder!
Die du meine Liebe bist,
liebe du mich wieder!

No. 15

Nachtigall, sie singt so schön,
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
küsse mich im Dunkeln!

No. 16

Ein dunkeler Schacht ist Liebe,
ein gar zu gefährlicher Brunnen;
da fiel ich hinein, ich Armer,
kann weder hören noch she'n;
nur denken an meine Wonnen,
nur stöhnen in meinen Weh'n.

No. 17

Nicht wandle, mein Licht, dort aussen
im Flurgereich!
Die Füße w, rden dir, die zarten,
zu nass; zu weich.

All überströmt sind dort die Wege,
die Stege dir;
so überreichlich thränte dorten
das Auge mir.

No. 10

How clear the stream flows, winding
its way through the meadow.
How happy you feel, finding
love, waiting where you left it.

No. 11

I'm sorry, I've had enough
of the neighbors;
they go out of their way
to make up gossip.

If I'm happy, they say,
I'm terribly bad.
If I'm sad, they say
I'm in love, stark raving mad.

No. 12

I will employ a locksmith
to fit a hundred padlocks
of every shape and size
to shut those lips forever
that open and spill lies.

No. 13

A bird will fly for miles
to find the right somewhere to nest.
We must do the same
to find the someone we love best.

No. 14

The moon shines full and bright
on the clear blue sea.
Tell me you love me tonight.
You're the only one for me.

No. 15

The nightingale sings so fine
when the stars start to shine.
Kiss me, sweetheart, while it's dark.
Tell me you'll always be mine.

No. 16

Love is a bottomless pit
of suffering. And I fell in.
I lost everything I was.
Although I dream of better times,
all I seem to do is whine.

No. 17

Darling, wait, don't go
wandering in the countryside.
It's far too wet underfoot.

I admit it: I was there
this morning and the paths
are still damp from my tears.

No. 18

Es bebet das Gesträuche,
gestreift hat es im Fluge
ein Vögelein.
In seiner Art erbebet
die Seele mir, erschüttert,
von Liebe, Lust, und Leide,
gedenkt sie dein!

No. 18

I can see the branches trembling
in the wake of a bird in flight.
That's how my heart feels—tight
and busy with beating, remembering
you—our love, our lust, and our
loathing.

THE COMPANY

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 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. Mr. Morris is noted for his musicality—he has been described as undeviating in his devotion to music—and for his ability to conjure so many contradictory styles and emotions. He has worked extensively in opera as both a choreographer and a director. Most recently, he directed and choreographed a Royal Opera, Covent Garden production of Rameau's *Platée* which premiered at the Edinburgh International Festival in 1997. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. In the following years, the company's touring schedule steadily expanded to include cities both in the U.S. and in Europe and, in 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the U.K.'s *South Bank Show*. The company returned to the United States in 1991, as one of the world's leading dance companies, performing across the U.S. and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world—audiences have become accustomed to the Dance Group's regular and frequent appearances in Boston, MA; Berkeley, CA; 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 Mr. Morris' *Dido and Aeneas*. The company's British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with the English National Opera garnered the Dance Group the 1997 Laurence Olivier Award for Best New Dance Production.

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'Ande. 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, 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 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. Eileen has sung for dance companies such as the Limon 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, Delaware, where she began her dance training at age five. She has been a member of the Mark Morris Dance Group since its inception in 1980. She has staged Mr. Morris' work on 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. Ms. 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, 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.

Maria Garcia *piano* began piano studies in her native Puerto Rico at the age of four. She earned a Bachelor's 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. Maria made her professional debut with the Puerto Rico Symphony Orchestra at the age of ten. 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, Maria 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, Illinois. She graduated with a B.F.A. from New York University's Tisch School of the Arts where she was awarded the Eric and Mark Myers Scholarship. Ms. Grant began working with the Mark Morris Dance Group in 1996 and became a full 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. John has also danced with Susan Marshall and Company since 1995 and performed in the Marshall/Glass dance opera *Les Enfants Terribles*. John joined MMDG as an apprentice in 1998.

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

David Leventhal, a native of Newton, Massachusetts, began his dance training at Boston Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received a B.A. with honors in English Literature. He danced with the companies of Marcus Schulkind, Spencer/Colton, Ben Munisteri and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

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

June Omura was born in Manhattan but moved to the South at age six and studied dance at the University of Alabama at Birmingham, in whose productions she appeared 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.

Kraig Patterson, born in Trenton, New Jersey, 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.

Matthew Rose received his B.F.A. from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works. Matthew began working with the Mark Morris Dance Group in 1997 and became a full company member in 1999.

Christopher Roselli *baritone* has appeared in operatic performances with the Utah Opera, Virginia Opera, Opera Colorado, El Paso Opera, Piedmont Opera Theater, Sarasota Opera, Spoleto Festival, USA, Breckenridge Music Festival, Brevard Music Festival, Young Artists Opera Theater of North Carolina and Indiana University Opera Theater. Concert engagements have included national tours with Mark Morris Dance Group and international tours with American soprano, Felicia Weathers (Germany, Switzerland and Denmark). Christopher has been the recipient of two fellowships, a finalist in the Chicago Lyric Ensemble Auditions and a semi-finalist in the Luciano Pavarotti Competition. A native of North Carolina, he received both his Bachelor's and Master's degrees in music from the University of North Carolina. In addition, Christopher completed the course-work for his Doctor of Music degree at Indiana University where he studied with Margaret Harshaw.

Sarah Roth *violin* is from the Boston area. She graduated with distinction in performance from the New England Conservatory of Music, where she began her early training in the Preparatory School. She is active as an orchestral musician, playing with the Boston Pops Esplanade Orchestra, and Cantata Singers. As a member of Boston's Emmanuel Music she has performed over 100 cantatas of J. S. Bach, has appeared as soloist, orchestral and chamber musician in Emmanuel's major productions of Bach, Handel, Mozart, Brahms and Schubert, and was the violinist in the Peter Sellars/Craig Smith production of *Weill/Bach: Mahagonny Songspiel; Conversations Between Fear and Death*, presented recently in Paris and Frankfurt. Her principal teacher was James Buswell, and as a Tanglewood Fellow, she coached chamber music with Joel Smirnoff, Peter Serkin, and Yo-Yo Ma.

Stefan Schatz *percussion* has been working around the New York music scene for the past several years. A 1995 graduate of the prestigious New School jazz and contemporary music program, Stefan has had the pleasure of performing with some of the finest names in jazz, including Dakota Staton, Betty Carter, Milt Hinton, John Hicks, and Ray Bryant. As a member of the Glenn Miller Orchestra and an accompanist for the New York based tap dance ensemble Manhattan Tap, Stefan has toured extensively through out the United States, Canada, Central and South America and Europe. A recent career highlight includes an engagement of the six-star rated Crystal Symphony 1998 World Cruise, where he was featured in a trio and traveled to over thirty countries.

Clare Stollak *mezzo-soprano* is a native of East Lansing, Michigan 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, The Center for Contemporary Opera and Ohio Light Opera.

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

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

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

MARK MORRIS DANCE GROUP STAFF

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

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Here's your chance to dance an adventure with Jacques d'Amboise!

Jacques d'Amboise—former principal dancer under George Balanchine at the New York City Ballet, honored educator and founder of the National Dance Institute—is walking the 2,160 mile Appalachian Trail from Maine to Georgia. Along the way he's stopping over in many communities to spread the word about the value of quality arts education for all of America's children.

Join Jacques d'Amboise in **Hanover on the Green at noon on Thursday, July 15**, where we hope to bring together as many people as possible—children, teens, adults, senior citizens—to learn his signature “Appalachian Trail Dance.” It's a very simple jig that anyone can learn! No prior dance experience necessary.

Date: Thursday, July 15

Time: 12 Noon–1 pm

Location: Hanover Green (*Rain location, Collis Commonground*)

Free! Everyone welcome!

For more information, call the Hopkins Center's Outreach & Arts Education office at (603) 646-2010.



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