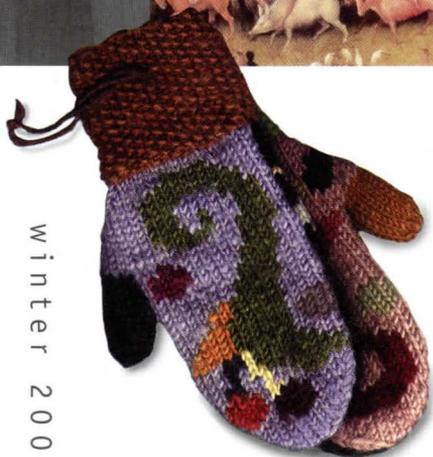


# university musical society

Ann Arbor

University of Michigan



winter 2001 season

# University Musical Society

of the University of Michigan  
2001 Winter Season

## Event Program Book

Friday, April 20, 2001 through Thursday, April 26, 2001

### General Information

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of three to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

### While in the Auditorium

**Starting Time** Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

**Cameras and recording equipment** are prohibited in the auditorium.

If you have a question, ask your usher. They are here to help.

Please take this opportunity to exit the "information superhighway" while you are enjoying a UMS event: **electronic-beeping or chiming digital watches, beeping pagers, ringing cellular phones and clicking portable computers** should be turned off during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to call University Security at 734.763.1131.

In the interests of saving both dollars and the environment, please retain this program book and return with it when you attend other UMS performances included in this edition. Thank you for your help.

### Mark Morris Dance Group

Friday, April 20, 8:00pm **3**  
Saturday, April 21, 8:00pm **17**  
Power Center

### Berlioz' *Requiem* **23**

Sunday, April 22, 4:00pm  
Hill Auditorium

### Edda: **37**

#### Viking Tales of Lust, Revenge and Family

Wednesday, April 25, 8:00pm  
Thursday, April 26, 8:00pm  
Lydia Mendelssohn Theatre

*"Simply committed to the best in dance for Michigan."*

UMS  
and  
McKinley  
Associates  
present

# Mark Morris Dance Group

MARK MORRIS *Artistic Director*

*The Company*

Joe Bowie	June Omura
Charlton Boyd	Mireille Radwan-Dana
Marjorie Folkman	Kim Reis
Shawn Gannon	Guillermo Resto
Lauren Grant	Matthew Rose
John Heginbotham	Anne Sellery*
David Leventhal	Julie Worden
Bradon McDonald	Michelle Yard
Gregory Nuber*	

*\*Apprentice*

Barry Alterman, *General Director*  
Nancy Umanoff, *Executive Director*

*with*

The Detroit Symphony Orchestra  
NEEME JÄRVI *Music Director*

*and*

The Ann Arbor Cantata Singers  
WILLIAM BOGGS *Music Director*

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## Program

Friday Evening, April 20, 2001 at 8:00  
Power Center, Ann Arbor, Michigan

### **Lucky Charms (1994)**

DETROIT SYMPHONY ORCHESTRA

PAUSE

### **Beautiful Day (1992)**

DETROIT SYMPHONY ORCHESTRA

PAUSE

### **Dancing Honeymoon (1998)**

INTERMISSION

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## Gloria (1981, revised 1984)

DETROIT SYMPHONY ORCHESTRA,  
ANN ARBOR CANTATA SINGERS

Seventy-eighth  
Performance  
of the 122nd Season

Tenth Annual  
Dance Series

*The photographing or sound  
recording of this concert or  
possession of any device for  
such photographing or sound  
recording is prohibited.*

This performance is sponsored by McKinley Associates.

Funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the National Endowment for the Arts and the Doris Duke Charitable Foundation. Additional funding provided by the Andrew W. Mellon Foundation and the Philip Morris Companies Inc.

Additional support provided by media sponsors, WDET and *Metro Times*.

Special thanks to Dance Gallery Studio, the U-M Department of Dance and the U-M Museum of Art for their involvement in this residency.

The Steinway piano used in this evening's performance is made possible by Hammell Music, Inc., Livonia, Michigan.

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.

**Large print programs are available upon request.**

## Lucky Charms (1994)

*Choreography* Mark Morris

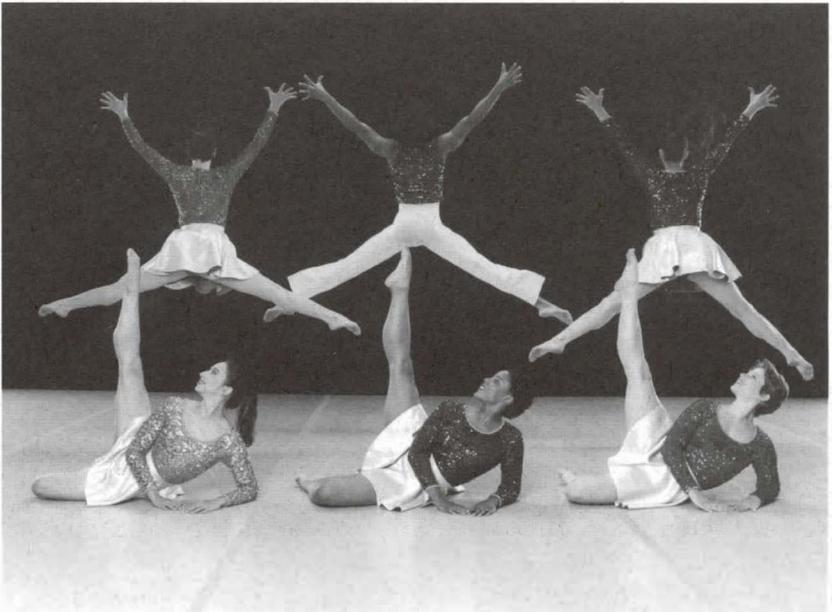
*Music* Jacques Ibert  
*Divertissement*  
Introduction  
Cortege  
Valse  
Nocturne  
Parade  
Finale

Detroit Symphony Orchestra  
Craig Smith, *Conductor*

*Lighting* Michael Chybowski

*Performed by* Charlton Boyd, Marjorie Folkman, Lauren Grant,  
John Heginbotham, Bradon McDonald,  
Gregory Nuber, June Omura, Mireille Radwan-Dana,  
Kim Reis, Anne Sellery, Julie Worden, Michelle Yard

Commissioned, in part, by Dance Umbrella, Boston.



**Beautiful Day (1992)**

*Choreography* Mark Morris

*Music* Attributed to J.S. Bach or Georg-Melchior Hoffmann  
*Schlage doch, gewünschte Stunde*, BWV 53

Detroit Symphony Orchestra  
Craig Smith, *Conductor*

Megan Friar, *Mezzo-soprano*

*Lighting* James F. Ingalls

*Costumes* Susan Ruddle Spring

*Performed by* Joe Bowie, Kim Reis



## Dancing Honeymoon (1998)

<i>Choreography</i>	Mark Morris
<i>Music</i>	“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”  Eileen Clark, <i>Soprano</i> Sarah Roth, <i>Violin</i> Ethan Iverson, <i>Piano</i> Stefan Schatz, <i>Percussion</i>
<i>Transcribed and arranged by</i>	Ethan Iverson from historical recordings of Gertrude Lawrence and Jack Buchanan
<i>Lighting</i>	Michael Chybowski
<i>Costumes</i>	Elizabeth Kurtzman
<i>Performed by</i>	Charlton Boyd, Shawn Gannon, John Heginbotham, Mark Morris, Mireille Radwan-Dana, Kim Reis, Julie Worden

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

**Gloria** (1981, revised 1984)

*Choreography* Mark Morris

*Music* Antonio Vivaldi  
*Gloria in D*

Detroit Symphony Orchestra  
Ann Arbor Cantata Singers  
Craig Smith, *Conductor*

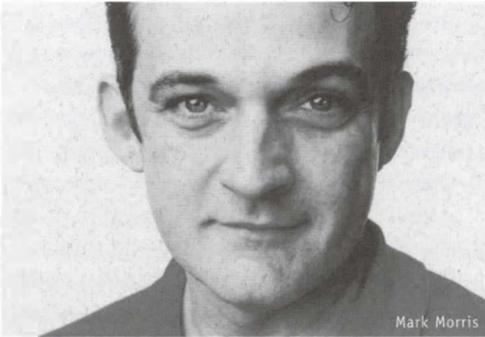
Eileen Clark, *Soprano*  
Megan Friar, *Mezzo-soprano*

*Lighting* Michael Chybowski

*Performed by* Joe Bowie, Charlton Boyd, Marjorie Folkman,  
Shawn Gannon, Lauren Grant, David Leventhal,  
Bradon McDonald, June Omura, Mireille Radwan-  
Dana, Julie Worden



**M**ark 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 (MMDG) in 1980, and has since created over ninety works for the Dance Group, and over a dozen commissions for ballet companies, including San Francisco Ballet, 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 twelve pieces including three evening-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*, and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is noted for his musicality—he has been described as “undeviating in his devotion to music”—and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera. He directed and choreographed a Royal Opera, Covent Garden production of Rameau’s *Platée* that premièred at the Edinburgh International

Festival in 1997 and had its New York debut with The New York City Opera in April 2000 at Lincoln Center. Most recently, he directed and choreographed the June 2000 English National Opera production of *Four Saints in Three Acts*. 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).

**M**ark Morris Dance Group was formed in 1980 and gave its first performance that year in New York City. In the following years, the Company’s touring schedule steadily expanded to include cities in the US 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 UK’s *South Bank Show*. The company returned to the US in 1991 as one of the world’s leading dance companies, performing across the US 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 1996-2000. Audiences have also become accustomed to the Dance Group’s regular and frequent appearances in Boston, MA; Seattle, WA; 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 Waterfront International Arts Festival. In addition to a full international touring schedule, the

Dance Group has completed three film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's *Suite No. 3* for unaccompanied cello, a film version of Mr. Morris' *Dido and Aeneas* and a video of *The Hard Nut*. In fall 2000, MMDG was the subject of a second documentary for London's *South Bank Show*. In 1997 the Dance Group won the Laurence Olivier Award for "Best New Dance Production" for their British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with English National Opera. The Mark Morris Dance Group celebrated its twentieth anniversary with a three-week season at the Brooklyn Academy of Music in March 2001. In spring 2001, MMDG will open the Mark Morris Dance Center in Brooklyn, New York. This 30,000 square-foot facility will feature three studios, and will be the company's first permanent headquarters in the US.

*These performances mark the Mark Morris Dance Group's seventh and eighth appearances under UMS auspices. The company first appeared under UMS auspices on March 20, 1993 at the Power Center.*

Founded in 1914, the **Detroit Symphony Orchestra** (DSO) is heard live by over 450,000 people annually in a year-round performance schedule that includes twenty-six weeks of Classical subscription concerts, as well as a Pops series, Ameritech Paradise Jazz Series, Holiday Festival, *The Detroit News* Young People's Concerts and a diverse summer season. The DSO's education/outreach activities include free annual concerts, presented at Orchestra Hall, for 32,000 Detroit and metro-area school children.

Continuing its long broadcast tradition, the DSO is currently the most listened-to orchestra in the US. Its classical concerts are recorded live at Detroit's historic Orchestra Hall and broadcast nationally on General

Motors' "Mark of Excellence" radio series. Hosted by one of America's most famous radio and television personalities, Dick Cavett, the broadcasts are heard by over one million listeners each week on nearly 500 radio stations across the country.

In 1996, the DSO announced plans for a three-phase Orchestra Place Development Project, an educational, performing arts and office/retail complex to be located on eight acres of land adjoining Orchestra Hall. Phase I, now complete, is a five-story office building that serves as the corporate headquarters for the DMC and the DSO. Scheduled to break ground in spring 2001, is Phase II, a major expansion to Orchestra Hall that will be named The Max M. Fisher Center for the Performing Arts and will provide a new multi-story atrium lobby, a state-of-the-art box office, elevators, restrooms, practice rooms and other critical support facilities. Additionally, the expansion will house a 550-seat recital hall, as well as the new Jacob Bernard Pincus Music Education Center.

Phase III, tentatively scheduled to open in the fall of 2004, is a new Detroit public high school and broadcast technology complex. The new high school will include a state-of-the-art digital telecommunications center, a new broadcast center and DPS' radio station WDTR-FM.

Please visit the DSO's website at [www.detroitssymphony.com](http://www.detroitssymphony.com) for more information on the Orchestra.

*These performances mark the Detroit Symphony Orchestra's seventy-seventh and seventy-eighth appearances under UMS auspices.*

Now in its fortieth season, the **Ann Arbor Cantata Singers** (AACS) continues a long tradition of professional excellence in the performance of fine choral music. Founded by Dr. Rosella Duerksen, who saw a need in the community for a small, independent,

high-quality chorus, the AACS was nurtured through the 1960s by directors Robert Pratt, Paul Foelber, Morris Risenhoover, and Richard Crawford. Conductor Bradley Bloom, who retired in 1994, led the ensemble for twenty years and solidified its reputation as one of the finest choruses in the region. For the past six years, the AACS has continued to grow and flourish and under the enthusiastic leadership of William Boggs.

The AACS is a non-profit, semi-professional chorus run by an elected board of directors. Singers are chosen by audition on the basis of musicianship, and the ensemble includes professional singers and instrumentalists, as well as teachers, doctors, students, homemakers, retirees, and people from the business world. The high musical caliber of the membership makes it possible to draw the majority of soloists from within the group.

The AACS has been invited to perform throughout Michigan and has collaborated regularly with local ensembles such as the Ann Arbor Symphony Orchestra. Members of the chorus have performed at the Ann Arbor Summer Festival, have traveled to the Classical Music Seminar in Eisenstadt, Austria, and have sung for academic and professional conferences and meetings.

In 1996, the Washtenaw County Council for the Arts honored the Ann Arbor Cantata Singers with its "Annie Award" for "Excellence in the Performing Arts."

*These performances mark the Ann Arbor Cantata Singers' UMS debut.*

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**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-time company member in 1994.

**Eileen Clark** (*soprano*) got her start in the Gregg Smith Singers. She has sung Queen of the Night (*The Magic Flute*) with Syracuse Opera Company, and Adina (*Elixir of Love*) with Commonwealth Opera. She has also appeared in principal roles with Concert Royal and Mark Morris Dance Group. In concert she has made guest appearances with Syracuse Symphony, Voices of Ascension, Albany Symphony, and Newark Cathedral Symphony, and has sung with Limon Dance Company, New York Baroque Dance Co., and Anita Feldman Tap. On tour with Mark Morris Dance Group she sings works of Brahms, Monteverdi, Purcell, Vivaldi, and old Broadway. This spring will see the release of her two new CDs: duet *Lemons Descending* with cellist Matt Haimovitz and Bach's *Cantata 51* with Gandharvas Ensemble.

**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*) is a familiar face to audiences as a soloist in opera, oratorio and musical theater. She has performed with the national tour of *The Phantom of the Opera* and has appeared with Sarasota Opera, Virginia Opera, Connecticut Opera,

NY Gilbert & Sullivan Players and Des Moines Metro Opera. She has been a soloist with many choirs and orchestras including AmorArtis Chamber Choir, Musica Sacra and the Jacksonville Symphony Orchestra. She has been a featured soloist on many recordings, including Stravinsky's *Russian Peasant Songs* with Robert Craft, and has appeared on the *Garrison Keillor Radio Show*, *The David Letterman Show*, *The Guiding Light* and made her Carnegie Hall solo debut with AmorArtis. She recently completed a CD entitled *For Family and Friends* with her husband, Ron Drotos.

**Shawn Gannon** is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

**Lauren Grant** was born in Highland Park, Illinois, and began dancing at age three. She continued training, primarily in classical ballet, through high school. At New York University's Tisch School of the Arts, Lauren received her modern dance training and graduated with a BFA. Lauren joined MMDG in 1998.

**John Heginbotham** grew up in Anchorage, Alaska. He graduated from The Juilliard School's dance division in 1993 and since then has performed with artists including John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995-1998. He joined MMDG in 1998.

**Ethan Iverson** (*piano/music director*) took his place at the feet of the Mark Morris Dance Group in January 1998. A modern jazz pianist, Iverson's recordings for the Fresh Sound label include *Construction Zone*

(*Originals*), *Deconstruction Zone (Standards)*, *The Minor Passions*, and *Live at Smalls*.

These recordings have been placed on *The New York Times* "Ten Best of the Year" lists for 2000, 1999, and 1998. In the year 2001 Iverson's regular trio with Reid Anderson and Billy Hart will be touring Italy and America, and he will also be performing with a quartet including Bill McHenry as co-leader. This past February marked his first major recital in New York with a solo concert at Weill Hall. Recent sideman appearances include gigs with the Dave Douglas Sextet and the Mark Turner Quartet, and last April he performed the Patrick Zimmerli *Piano Concerto* with Metamorphosen in Boston. His piano teachers are Sophia Rosoff and Fred Hersch.

**David Leventhal**, a native of Newton, Massachusetts, began his dance training at Boston Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received a BA 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.

**Bradon McDonald** received his BFA from The Juilliard School in 1997. After graduation he won the Princess Grace Award and joined the Limón Dance Company where, for three years, he performed such roles as Eros in Limón's *The Winged*, Iago in Limón's *The Moor's Pavane* and the third and fifth solos in Tudor's *Dark Elegies*, as well as works by Jiri Kylian, Doug Varone, Igal Perry, and Donald McKayle. Bradon has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under the director Frank Corsaro. Recently Bradon was the choreographic assistant to Donald McKayle for his new work with Alvin Ailey American

Dance Theater. This is Bradon's first season with the Mark Morris Dance Group.

**Gregory Nuber** has appeared with the Mark Morris Dance Group since 1998 in productions of *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; *Platée*; and with cellist, Yo-Yo Ma, in *Rhymes With Silver*. He was delighted to join the Dance Group as an apprentice in April 2000. Gregory has also danced in New York City Opera's production of *Carmina Burana*, which was directed and choreographed by Donald Byrd, and was a member of Pascal Rioult Dance Theatre for three years. He is a graduate of Arizona State University with degrees in theatre and dance.

**June Omura** spent her first six years in New York City and then grew up in Birmingham, Alabama, appearing in local dance and theater productions from the age of eight. She returned to New York to attend Barnard College, 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.

**Mireille Radwan-Dana** joined the company in 1988. "The six Grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do, for this was the wish of the Grandfathers of the world (*Black Elk*)."

**Kim Reis** was raised in Vancouver, Washington, where she competed in gymnastics for eight years before leaving the sport to pursue dance at a performing arts high school. She received her BFA from the University of Utah, and is certified to teach Pilates. Kim first appeared with the Dance Group in 1998 and became a full-time company member in April 2000. Endless thanks

to family, friends, and teachers for their belief and support.

**Guillermo Resto** has danced with Mark Morris since 1983.

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

**Sarah Roth** (*violin*) is from the Boston area and has performed with the Mark Morris Dance Group since 1995. 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 by 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 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*) is a 1995 graduate of New York's prestigious New School Jazz and Contemporary Music Program, with degrees in performance and creative writing. He has performed with some of the finest names in jazz, including Dakota Staton, Jon Hendricks, Milt Hinton, Mark Turner, Ray Bryant, and Buster Brown. As a member of the Glenn Miller Orchestra and an accompanist for the dance troupe Manhattan Tap,

Stefan toured extensively throughout the US, Canada, Central and South America, and Europe. In 1998, he was featured in a jazz trio and traveled to over thirty different countries on the Crystal Symphony World Cruise. Stefan has studied with Vernel Fournier, Marvin "Bugaloo" Smith, Kenny Washington, Lewis Nash, and Bernard Purdie.

**Anne Sellery** attended the University of Washington, Seattle, where she studied piano performance and received her BA in dance. She is a certified instructor of the Gyrotonics Expansion System (GXS) at Studio Riverside, New York. Anne began working with the Mark Morris Dance Group in 1998 and became an apprentice in January 2001. She is honored to be performing with the Group and would like to thank all her friends and family for their love and support.

**Craig Smith** (*conductor*) attended Washington State University and the New England Conservatory of Music in Boston. Since 1970, he has been artistic director of Emmanuel Music in Boston, and, from 1988-91, was the Permanent Guest Conductor of the Theatre Royal de la Monnaie in Brussels. With Emmanuel Music, Mr. Smith conducts a weekly Bach cantata as part of the Sunday worship service at Boston's Emmanuel Church, and a popular and critically acclaimed concert series which has included the *St. Matthew* and *St. John Passions*, *Christmas Oratorio*, and *Mass in b minor* by Bach; Mozart and Handel operas; major symphonic works; chamber series surveying the complete vocal, piano and chamber works of great composers (currently Schubert); and world premières and commissions by composer John Harbison. He has collaborated with stage director Peter Sellars in opera productions presented in the US at Pepsico Summerfare, the Brooklyn Academy of Music, the Chicago Lyric Opera, the Guthrie Theatre in Minneapolis, the American Repertory Theatre, and the Opera

Company of Boston. Their productions of the three Mozart/da Ponte operas, *Così fan Tutte*, *Le Nozze di Figaro*, and *Don Giovanni* were premièred at Pepsico Summerfare, later performed throughout the US and Europe, filmed with the Vienna Symphony for European and American television, and later recorded on video compact disc for Decca Records. As principal guest conductor of the Monnaie Theatre, Mr. Smith collaborated with choreographer Mark Morris in productions that have since been presented in Boston, Minneapolis, New York City's Lincoln Center, Hong Kong, Los Angeles, Holland, Israel, Los Angeles and New Zealand. Mr. Smith made his Houston Grand Opera debut conducting Handel's *Giulio Cesare* directed by Nicholas Hytner. With Emmanuel Music, on the KOCH International label, he has recorded three highly acclaimed CDs of *a capella* music by Heinrich Schütz, a recording which features works by Pulitzer Prize-winning composer John Harbison, and a series that features Bach cantatas. Mr. Smith has taught at Julliard, MIT, the New England Conservatory of Music, and currently is on the faculty of Boston University.

**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, NY. 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 BFA. Michelle began dancing with the Dance Group in 1997.

## Ann Arbor Cantata Singers

WILLIAM BOGGS *Music Director*

### Soprano

Kristin Boggs  
Ann Marie Borders  
Sophia Conti  
Amy Emery  
Mary Franceschi  
Angela Perino

### Alto

Stephanie Bertrand  
Pamela Brereton  
Cindy Kam  
Molly Lamb  
Amy Wade  
Esther Yost  
Betty Anne Younker

### Tenor

Stephan Hieke  
Gerald Leckrone  
Steven Pierce  
Brian White

### Bass

Dan Andrews  
Lane Bertrand  
Anthony Cornish  
Paul Fossum  
Frederic Himebaugh  
Don Kenney  
Neil Kolberg  
Tom Litow

## Mark Morris Dance Group Staff

Johan Henckens, *Technical Director*  
Ethan Iverson, *Music Director*  
Guillermo Resto, *Rehearsal Director*  
Tina Fehlandt, *School Director*  
Rick Martin, *Lighting Supervisor*  
Patricia White, *Wardrobe Supervisor*  
Emanuele Corazzini, *Sound Supervisor*

Michael Osso, *Director of Development and Marketing*  
Eva Nichols, *General Manager*  
Lynn Wichern, *Fiscal Administrator*  
Lesley Berson, *Associate Director of Development*  
Lee Streby, *Marketing Associate*  
Lisa Belvin, *Company Administrator*  
Michael Mushalla (Double M Arts & Events),  
*Booking Representative*  
William Murray (Better Attitude Media, Inc.),  
*Media Representative*  
Mark Selinger (McDermott, Will and Emery),  
*Legal Counsel*  
Kathryn Lundquist, CPA, *Accountant*  
David S. Weiss, MD (NYU-HJD Department of  
Orthopedic Surgery), *Orthopedist*

Thanks to Maxine Morris.

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

Please visit [www.mmdg.org](http://www.mmdg.org) on the Internet for more information on Mark Morris Dance Group.

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*"Simply committed to the best in dance for Michigan."*

**UMS**  
*and*  
**The Shiffman**  
**Foundation**  
*present*

# Mark Morris Dance Group

MARK MORRIS *Artistic Director*

*The Company*

Joe Bowie

Charlton Boyd

Marjorie Folkman

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John Heginbotham

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**Program**

Saturday Evening, April 21, 2001 at 8:00

Power Center, Ann Arbor, Michigan

**Sang-Froid (2000)**

PAUSE

**Silhouettes (1999)**

PAUSE

**Dancing Honeymoon (1998)**

INTERMISSION

## Sang-Froid (2000)

<i>Choreography</i>	Mark Morris
<i>Music</i>	Frédéric Chopin <i>Etude in a, Mazurka in a, Etude in G-flat, Mazurka in D, Berceuse in D-flat, Waltz in D-flat, Nocturne in f, Prelude in A, Etude in a</i>  Ethan Iverson, <i>Piano</i>
<i>Lighting</i>	Michael Chybowski
<i>Costumes</i>	Elizabeth Kurtzman
<i>Performed by</i>	Joe Bowie, Marjorie Folkman, Lauren Grant, John Heginbotham, David Leventhal, June Omura, Mireille Radwan-Dana, Matthew Rose, Julie Worden

*Sang-Froid* has been commissioned by the American Dance Festival through the Doris Duke Awards for New Work, with additional support from the John S. and James L. Knight Foundation.

*Sang-Froid* was also made possible by the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundations, the Andrew W. Mellon Foundation, and the Philip Morris Companies Inc.

Additional support was provided by the Charles Englehard Foundation.

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## Silhouettes (1999)

<i>Choreography</i>	Mark Morris
<i>Music</i>	Richard Cumming <i>Silhouettes—Five Pieces for Piano</i>  Ethan Iverson, <i>Piano</i>
<i>Lighting</i>	Michael Chybowski
<i>Performed by</i>	Joe Bowie, Matthew Rose

*Silhouettes* is performed courtesy of the composer.

## Dancing Honeymoon (1998)

*Choreography* Mark Morris

*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”

Eileen Clark, *Soprano*  
Sarah Roth, *Violin*  
Ethan Iverson, *Piano*  
Stefan Schatz, *Percussion*

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

*Lighting* Michael Chybowski

*Costumes* Elizabeth Kurtzman

*Performed by* Charlton Boyd, Shawn Gannon, John Heginbotham,  
Mark Morris, Mireille Radwan-Dana, Kim Reis,  
Julie Worden

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



Photo: Marc Boyce

**Gloria** (1981, revised 1984)

*Choreography* Mark Morris

*Music* Antonio Vivaldi  
*Gloria in D*

Detroit Symphony Orchestra  
Ann Arbor Cantata Singers  
Craig Smith, *Conductor*

Eileen Clark, *Soprano*  
Megan Friar, *Mezzo-soprano*

*Lighting* Michael Chybowski

*Performed by* Joe Bowie, Charlton Boyd, Marjorie Folkman,  
Shawn Gannon, Lauren Grant, David Leventhal,  
Bradon McDonald, June Omura, Mireille Radwan-  
Dana, Julie Worden



Photo: Marc Byrnes

Please refer to pages 9–16 for biographical information on Mark Morris Dance Group, the Detroit Symphony Orchestra, and the Ann Arbor Cantata Singers.

UMS  
and  
McKinley  
Associates  
present

# Mark Morris Dance Group

MARK MORRIS *Artistic Director*

*Please note: Friday evening's performance of Dancing Honeymoon has been replaced by Peccadillos. Tonight's revised program order is listed below along with performance information on Peccadillos.*

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## Program

Friday Evening, April 20, 2001 at 8:00  
Power Center, Ann Arbor, Michigan

### **Lucky Charms (1994)**

DETROIT SYMPHONY ORCHESTRA

P A U S E

### **Peccadillos (2000)**

I N T E R M I S S I O N

### **Beautiful Day (1992)**

DETROIT SYMPHONY ORCHESTRA

P A U S E

### **Gloria (1981, revised 1984)**

DETROIT SYMPHONY ORCHESTRA  
ANN ARBOR CANTATA SINGERS

**Peccadillos (2000)**

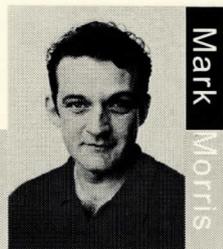
*Choreography* Mark Morris

*Music* Erik Satie  
*Menus propos enfantins*  
*Enfantillages pittoresques*  
*Peccadilles importunes*

Ethan Iverson, *Piano*

*Lighting* Michael Chybowski

*Performed by* Mark Morris



# Meet the Artist

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You are invited to remain seated after tonight's performance for an interview with the Mark Morris Dance Group.

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## **Meet the Artist Interview with Mark Morris**

by Ben Johnson,

Director, UMS Education and

Audience Development

**Saturday, April 21 (tomorrow!)**

**12:00-1:00 PM**

**U-M Museum of Art**

**525 South State Street**

All are welcome to attend!