

# PERFORMING ARTS

magazine

APRIL 2001



JULIE HARRIS  
IN *THE BELLE  
OF AMHERST*

*Her Life in the Theater*  
**A CONVERSATION  
WITH JULIE HARRIS**

*Falling Down Stairs with*  
**MARK MORRIS  
DANCE GROUP**

*Fifteen Minutes of*  
**FAME-THE MUSICAL**

*Calendar of Events*  
**APRIL-MAY 2001**

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# PERFORMING ARTS

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Cover Photo of Julie Harris in *The Belle of Amherst*, ED KRIEGER  
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 Layout, DORIS ANN PEZZOLLA

# Falling Down Stairs

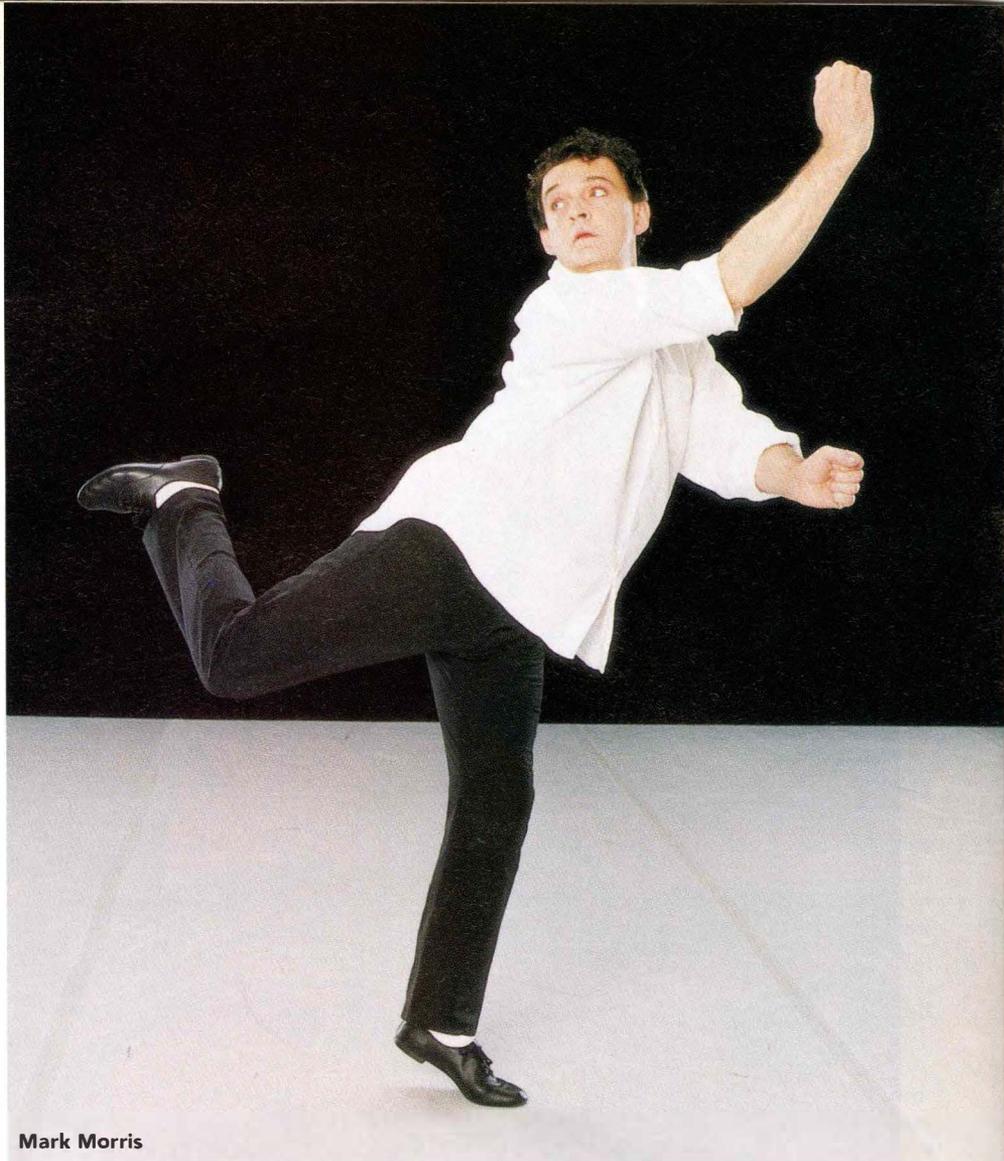
A Trip Through  
the Mark Morris  
Dance Group

BY SUSAN REITER

Many would agree that Mark Morris was the last major American choreographer to emerge in the twentieth century. Famously articulate and opinionated, defying the prim image some might have of dancers with his long curly hair and an affinity for beer, Morris was controversial but undeniably talented — a breath of fresh air at a time when many of the great names in choreography were passing on and a golden heyday in dance appeared to be winding down.

Today, twenty years after founding the Mark Morris Dance Group, his hair is shorter, but his stature has only grown with each passing year. In addition to the string of varied and impressive works he has made for his own company, Morris has choreographed for San Francisco Ballet, Boston Ballet and American Ballet Theatre (where his latest work premieres on May 1). The 44-year-old Morris has also moved into the realm of opera, directing and choreographing innovative productions such as Rameau's *Platée*, which entered the repertory of New York City Opera, and *Four Saints in Three Acts*, by Virgil Thomson, recently unveiled in London, in Berkeley,

MARC ROYCE



Mark Morris

Ca., and at the Brooklyn Academy of Music.

Morris' dances are everything from ram-bunctious to mystical, romantic to remote. Humor is often an important element in his choreography, but he is just as capable of creating a spare, riveting work of ritualistic power. His company members exude a robust camaraderie and honest performance manner devoid of mannerisms. The movement defies easy categorization, incorporating elements of diverse dance styles. Although Morris himself performed briefly with Eliot Feld's ballet troupe and is comfortable choreographing for classical dancers, his movement retains a connection to the forceful, weighted movement and communal fervor of early modern dance. His works often include forms drawn from folk dance traditions, in which conviviality and communication are the very essence of the dance.

At the heart of all his work is his profound understanding of music (he insists on live musical accompaniment whenever possible) and his ability to find choreographic inspiration in a wide range of scores. Baroque music and the compositions of such American originals as Lou

Harrison, Henry Cowell and Colin McPhee have been mainstays over the years, but Morris can turn with equal aplomb to Stephen Foster, Satie or Brahms.

The program that the Mark Morris Dance Group will perform this month for its NJPAC debut is typically representative of the choreographer's musical sensitivity and range. All four works are quite recent (the oldest premiered in 1997) and each demonstrates Morris' ability to encompass both the profound and the whimsical, the eternal and the childish. Each dance is a sophisticated, innate response to its individual score, and each has its own surprises in store.

Morris' own exceptional, luxuriant dancing — an idiosyncratic, contemporary synthesis of the many styles he studied and performed, including the Balkan and Spanish folk dance forms he enjoyed in his early years — will be on view in the recent *Peccadillos*. This solo work, set to Satie music charmingly played on a toy piano, evokes the playful innocence of childhood as seen through the perspective of maturity.

*Falling Down Stairs* (1997), set to Bach's Third Suite for Unaccompanied Cello, began life as part of cellist Yo-Yo Ma's

From *Sang-Froid*

video series, *Inspired by Bach*. Morris sets 15 dancers wearing velvet robes in motion on and around a staircase. *The New York Times* described the result as "a polite orgy in a cathedral."

*Sang-Froid*, introduced last year, is Morris' first exploration of Chopin. He had resisted the composer's music, he admitted in an interview, partly because it's so overdone. "Of course it's fabulous to dance to, but it's not automatically gauzy and dreamy, and I think Chopin is often heard that way," he says. "It's actually very forceful, odd, progressive, modern music for its time."

The program's closing work, *Dancing Honeymoon*, is a fresh, sunny frolic set to vibrant arrangements of popular songs from the 1930s. Utilizing seven dancers and three folding chairs as well as his delicious imagination, Morris conjures up a nostalgic world of Busby Berkeley patterns and musical-comedy insouciance. "It took us a while to be able to shift gears so fast from one song to another," notes Morris, whose sly comedic timing finds an ideal outlet in the piece. "It's a medley. That's what I love about it. A lot of things are suggested and then abandoned. The musical style, pre-World War II swing, didn't exist afterwards, when there were bigger bands, lush arrangements. That kind of tight rhythm vanished."

\*\*\*\*

When Mark Morris first arrived in New York from his native Seattle in 1976, he performed with a variety of local companies. He had brief stints with Feld and Laura Dean, and also worked for a while with Hannah Kahn, a modern dance choreographer from whom he learned a great deal. "At the time, I'm sure I was very irri-

tating to those people," Morris says with a smile. "I was always dancing around on the side — which I would *kill* somebody for doing in my company."

He was always working on his own choreography, too. In the fall of 1980, he assembled a group of his colleagues for a two-night engagement, and the Mark Morris Dance Group was born. His reputation skyrocketed during the early 1980s, and ballet companies soon began to call. In 1988, dance superstar Mikhail Baryshnikov, with whom Morris has had a close and longstanding professional association, invited him to create *Drink to Me Only With Thine Eyes* for ABT.

Later that year, Morris' company became the resident dance troupe of the Theatre Royale de la Monnaie in Brussels. That arrangement gave them a well-equipped home base, orchestral resources, and other advantages of a state-supported opera house that Morris would never have found at home, where even "successful" dance companies operate on the financial edge and often move around from one rented space to another. The three years in Brussels were controversial — Morris was too unpredictable and headstrong for some European tastes — but he and his company were consistently productive. During those years, Morris was able to choreograph several large-scale works that the company continues to perform to great acclaim.

He returned to this country in 1991, and now, ten years later, he and his company have finally secured a permanent home base. This spring, they expect to move into new headquarters in Brooklyn, where they will have studio and office space under one roof. There are also plans to launch a

school which, Morris asserts, will be anything but a dry, academic enterprise. "Eventually, we'll have workshop and professional-level classes, but I also want *fun* dancing, like I had when I was a kid," he says. "I would love to get some Haitian dancing going, and social dancing, some Indian forms and maybe Spanish dancing."

That appreciation for *all* forms of dance is reflected in each of Morris' works. After two prolific decades, he has managed to solidify his reputation as one of the few truly original, significant dancemakers of our time. He has continued to pursue his own very individual path — choosing the kinds of dancers he likes, making the kinds of dances he likes — and the result has been a steady outpouring of works of enduring value, made from a foundation of musical and structural integrity, oblivious to momentary trends. Though the feisty, irreverent young Morris has clearly matured, the youthful, idealistic delight he takes in setting bodies in motion is as evident now as ever.

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*Susan Reiter, a free lance arts journalist based in New York City, has written for The New York Times, Dance Magazine, and is a frequent contributor to NJPAC Performing Arts.*

Mark Morris Dance Group comes to NJPAC's Victoria Theater from April 27-29 as part of the Aetna-US Healthcare International Dance Series. Tickets are \$40. To order, call 1-888-GO-NJPAC or order on-line at [www.njpac.org](http://www.njpac.org).

VICTORIA THEATER

Friday, April 27, 2001 at 7:30pm;  
Saturday, April 28, 2001 at 7:30pm;  
Sunday, April 29, 2001 at 2:30pm



AETNA-US HEALTHCARE INTERNATIONAL DANCE SERIES

*NJPAC presents*

# MARK MORRIS DANCE GROUP

JOE BOWIE  
SHAWN GANNON  
DAVID LEVENTHAL  
JUNE OMURA  
GUILLERMORESTO  
JULIE WORDEN

CHARLTON BOYD  
LAUREN GRANT  
BRADON McDONALD  
MIREILLE RADWANDANA  
MATTHEW ROSE  
MICHELLE YARD

MARJORIE FOLKMAN  
JOHN HEGINBOTHAM  
GREGORY NUBER\*  
KIM REIS  
ANNE SELLERY\*

\*apprentice

*Artistic Director*  
MARK MORRIS

*General Director*  
BARRY ALTERMAN

*Executive Director*  
NANCY UMANOFF

## PROGRAM

*Falling Down Stairs*  
*Peccadillos*

## INTERMISSION

*Sang-Froid*  
*Dancing Honeymoon*

Additional support provided by



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ARTS



This program is made possible in part by funds from the New Jersey State Council on the Arts/  
Department of State, a Partner Agency of the National Endowment for the Arts.

The use of recording equipment and the taking of photographs are strictly prohibited.

As a courtesy to the performers and fellow audience members, please be sure to turn off all beepers, watch alarms and cellular phones.

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.

## PROGRAM

Choreography by Mark Morris

## FALLING DOWN STAIRS (1997\*)

Music: Johann Sebastian Bach (Third Suite for unaccompanied cello)

Lighting: Michael Chybowski

Costumes: Isaac Mizrahi

MATT HAIMOVITZ, *cello*

JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, SHAWN GANNON,  
LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL, BRADON McDONALD,  
GREGORY NUBER, JUNE OMURA, MIREILLE RADWAN-DANA, KIM REIS,  
MATTHEW ROSE, JULIE WORDEN, MICHELLE YARD

\*Created for film 1994

## - PAUSE -

## PECCADILLOS (2000)

Music: Erik Satie

("Menus propos enfants," "Enfantillages pittoresques," "Peccadilles importunes")

Lighting: Michael Chybowski

ETHAN IVERSON, *piano*

MARK MORRIS

## - INTERMISSION -

## SANG-FROID (2000)

Music: Frédéric Chopin

(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)

Lighting: Michael Chybowski

Costumes: Elizabeth Kurtzman

ETHAN IVERSON, *piano*

April 27 & 29

JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, SHAWN GANNON,  
BRADON McDONALD, KIM REIS, ANNE SELLERY, JULIE WORDEN, MICHELLE YARD

April 28

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.

- 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*; STEFAN SCHATZ, *percussion*

JOE BOWIE, CHARLTON BOYD, SHAWN GANNON,  
JOHN HEGINBOTHAM, 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.

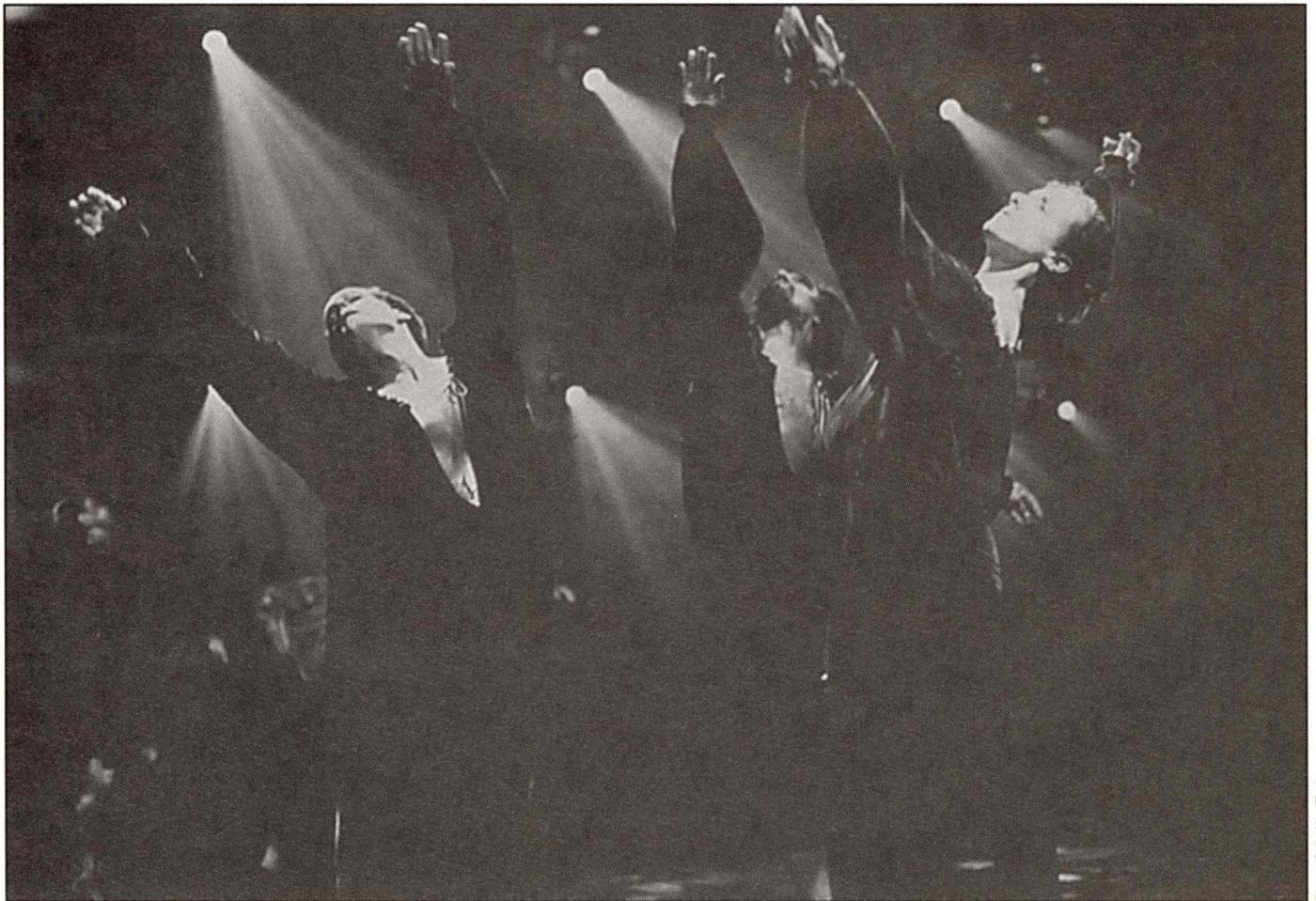


Photo: Cyllia Von Tiedemann

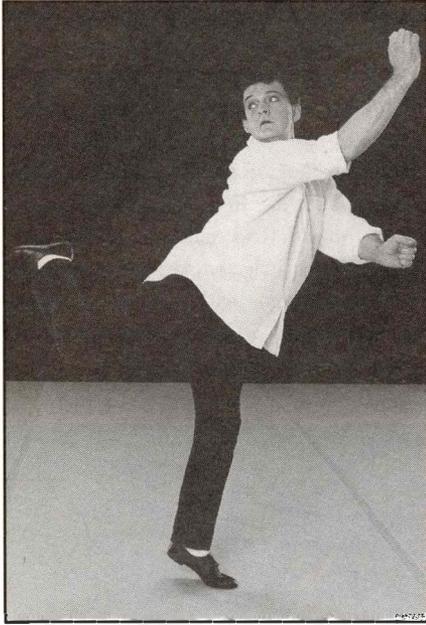


Photo: Marc Royce

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 (MMDG) in 1980, and has since created over 90 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 12 pieces including three evening-length works — *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas* — and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is noted for his musicality — he has been described as “undeviating in his devotion to music” — and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera. He directed and choreographed a Royal Opera, Covent Garden production of Rameau’s *Platée* that premiered 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).

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 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, 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 Third Suite 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 20th

anniversary with a three-week season at the Brooklyn Academy of Music in March of 2001. This spring, 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 U.S.

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 and 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 principle roles with Concert Royal, Mark Morris Dance Group and others. In concert, she has guested 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: duo *Lemons Descending* with cellist Matt Haimovitz, and Bach 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.

## MEET THE ARTISTS

**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 B.F.A. Lauren joined MMDG in 1998.

**MATT HAIMOVITZ** (*cello*) tours extensively around the world, appearing with today's greatest orchestras, conductors and chamber musicians. He has performed with such distinguished artists as Zubin Mehta, Daniel Barenboim, Isaac Stern, Shlomo Mintz, Pinchas Zukerman and Yo-Yo Ma. He has been honored with the Avery Fisher Career Grant (1986), and was the first cellist ever to receive Italy's prestigious Premio Internazionale "Accademia Musicale Chigiana" (1999). Enriched by the artistry of Mark Morris, Matt Haimovitz has collaborated with the Mark Morris Dance Group in *The Argument*, *Rhymes With Silver*, and now *Falling Down Stairs*. An advocate of contemporary music, he also works closely with composers such as Luciano Berio, Henri Dutilleux, Aaron J. Kernis, György Ligeti, and Tod Machover, among others. Haimovitz' ten year exclusive relationship with the Deutsche Grammophon (DGG) label led to six acclaimed recordings which have received praise for their deep expressiveness, interpretive insight, flawless technique and burnished tone. His recording *Suites and Sonatas for Solo Cello* was awarded the Grand prix du Disque (1991) and le Diapason d'Or (1991). He also appears on the GRP label in two improvisations with jazz bassist Rob Wasserman. Mr. Haimovitz' most recent recording, *J.S. Bach's 6 Suites for Cello Solo*, released by the independent Oxingale Records, is receiving widespread critical attention. Committed to teaching, Haimovitz currently heads the cello program at the University of Massachusetts (Amherst). More information about Mr. Haimovitz can be found at [www.oxingale.com](http://www.oxingale.com).

**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 and 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

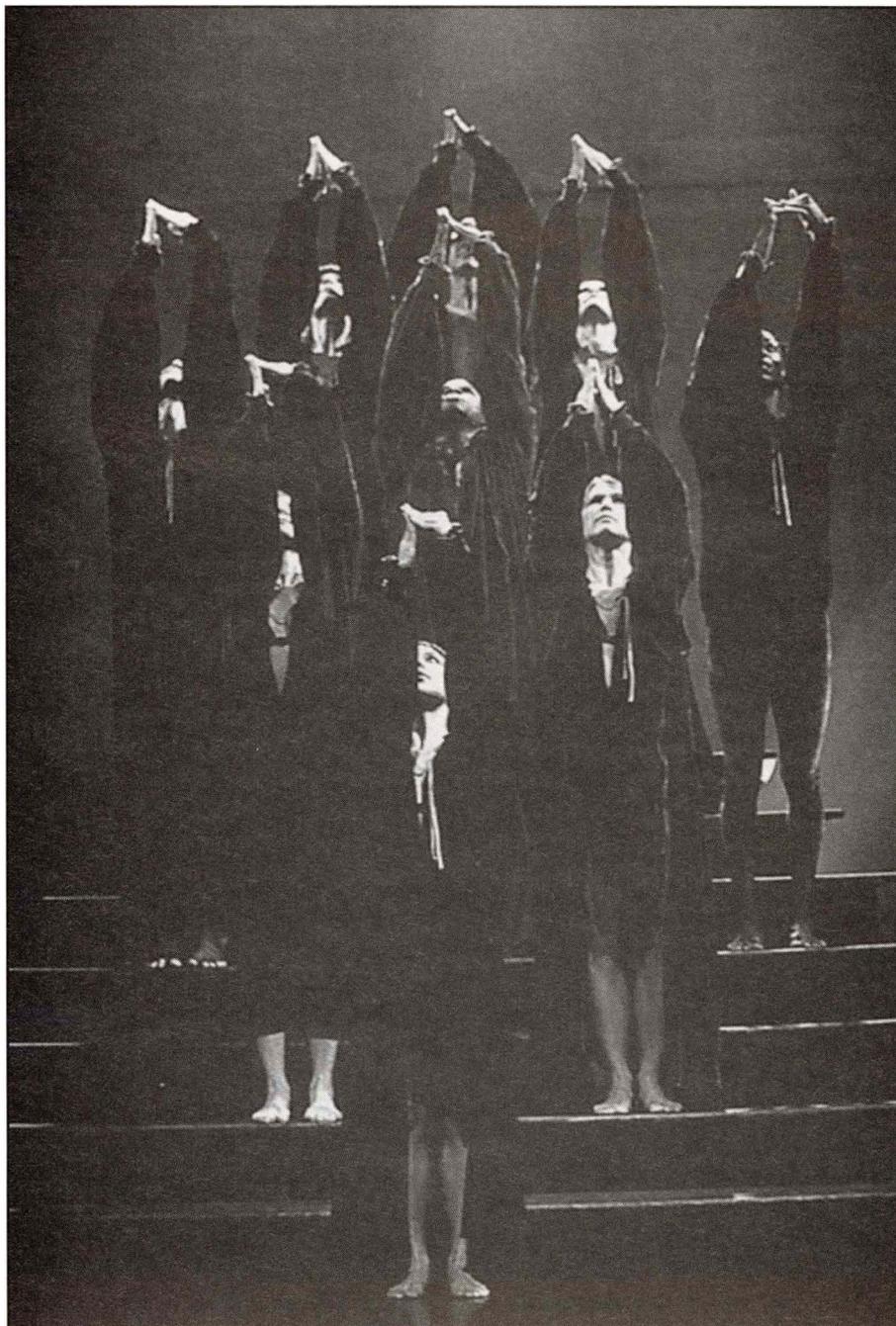


Photo: Cylia Von Tredemann

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 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.

**BRADON McDONALD** received his B.F.A. from the Juilliard School in 1997. After graduation, he won the Princess Grace Award and joined the Limón Dance Company where, for 3 years, he performed such roles as "Eros" in Limón's *The Winged*, "Iago" in Limón's *The Moor's Pavane*, and the third and fifth solos in Tudor's *Dark Elegies* as well as works by Jiri Kylian, Doug Varone, Igal Perry, and Donald McKayle. Bradon has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under the director Frank Corsaro. Recently, Bradon was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. 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*; *Platté*; and with cellist YoYo 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*, 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 RADWANDANA** joined MMDG 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 B.F.A. 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 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-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 the 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 Singspiel; 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 United States, 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.

**JULIE WORDEN**, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago-based 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 graduated with a Bachelor of Fine Arts. Michelle began dancing with the Dance Group in 1997.

# MEET THE ARTISTS

## MARK MORRIS DANCE GROUP STAFF

*Technical Director:* Johan Henckens

*Music Director:* Ethan Iverson

*Rehearsal Director:* Guillermo Resto

*School Director:* Tina Fehlandt

*Lighting Supervisor:* Rick Martin

*Wardrobe Supervisor:* Patricia White

*Sound Supervisor:* Emanuele Corazzini

*Director of Development and Marketing:* Michael Osso

*General Manager:* Eva Nichols

*Fiscal Administrator:* Lynn Wichern

*Associate Director of Development:* Lesley Berson

*Marketing Associate:* Lee Streby

*Company Administrator:* Lisa Belvin

*Booking Representative:* Michael Mushalla

(Double M Arts & Events)

*Media Representative:* William Murray

(Better Attitude Media, Inc.)

*Legal Counsel:* Mark Selinger

(McDermott, Will and Emery)

*Accountant:* Kathryn Lundquist, CPA

*Orthopaedist:* David S. Weiss, M.D.

(NYU-HJD Department of  
Orthopaedic Surgery)

Thanks to Maxine Morris.

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

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Community Foundation; Sydney & Francis Lewis Foundation; Leon Lowenstein Foundation; Andrew W. Mellon Foundation; MTV; N. Peal Cashmere; Philip Morris Companies Inc.; The Shubert Foundation, Inc.; Virgil Thomson Foundation; VOGUE; and the Friends of the Mark Morris Dance Group.

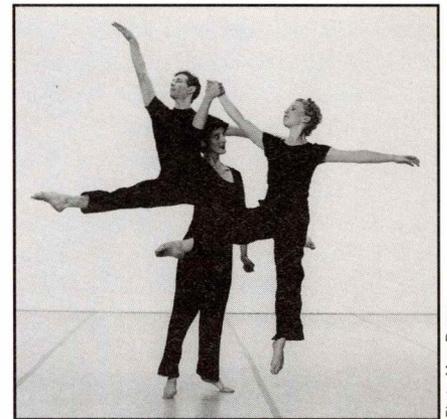


Photo: Marc Royce

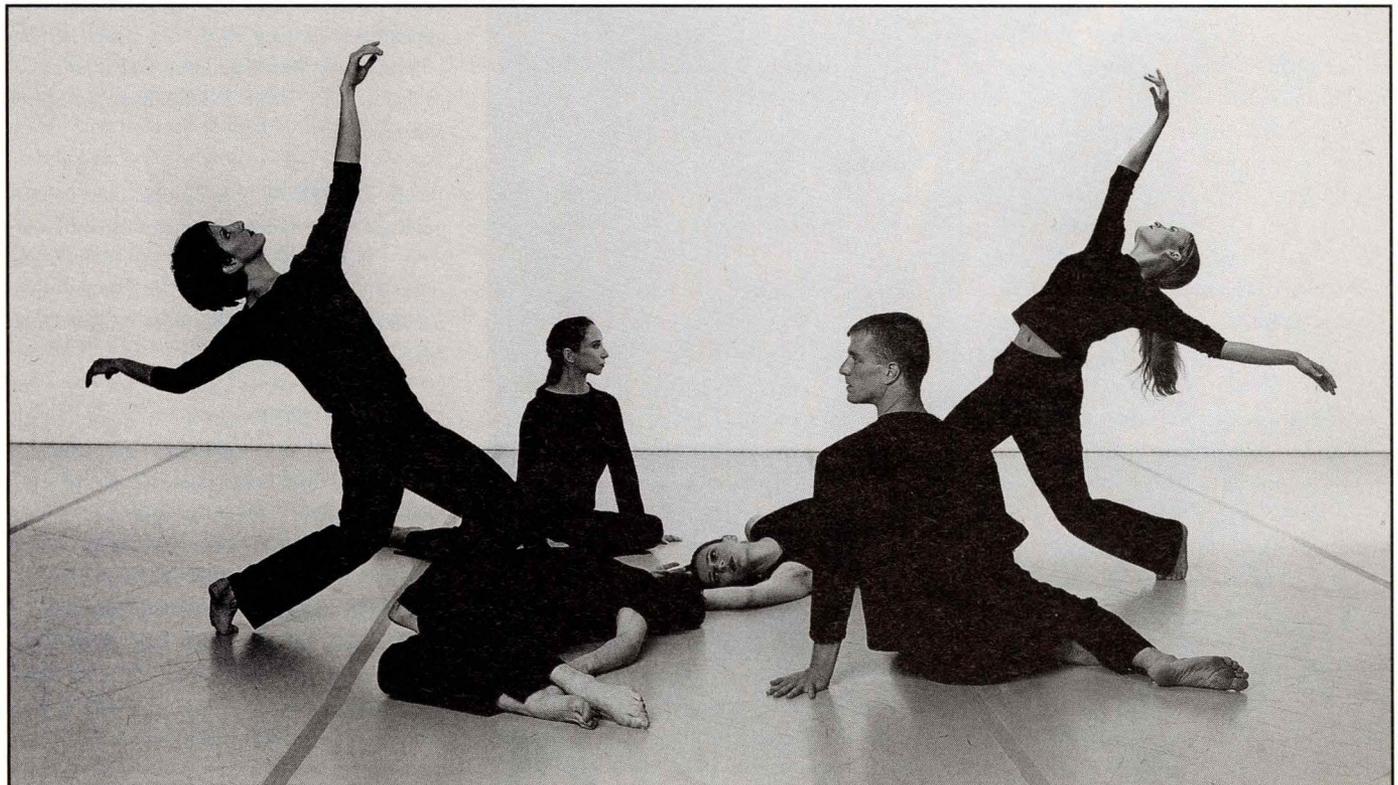


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## New Jersey Symphony Orchestra NJSO Celebrates The Dance

**Andreas Delfs, conductor**  
**Stewart Goodyear, piano**

NJSO celebrates "The Dance" with this program that includes Kabalevsky's Overture to *Colas Breugnon*, Op. 24; Bartók's Concerto No. 2 for Piano and Orchestra; Brahms' *Hungarian Dances*; and Dvorák's *Slavonic Dances*.

Tickets: \$13, 23, 38, 43, 54 ø

**Prudential Hall / 8:00 PM**

**SUNDAY, APRIL 22**

## New Jersey Symphony Orchestra NJSO Celebrates The Dance

**Andreas Delfs, conductor**  
**Stewart Goodyear, piano**

See Saturday, April 21

Tickets: \$13, 23, 38, 43, 54 ø

**Prudential Hall / 3:00 PM**

**FRIDAY, APRIL 27**

## Mark Morris Dance Group

Mark Morris is the only American choreographer of his generation to have broadened the scope of dance as an art form. He is creating music through movement, leaving gasps of amusement, awe and surprise in his wake. His work is guided by "unquenchable curiosity, endless invention and profound humanity," says *The San Francisco Examiner*. The program for all of the company's performances at NJPAC includes: *Falling Down Stairs*, with guest cellist Matt Haimovitz; *Peccadillos*; *Sang-Froid*; and *Dancing Honey-moon*. All works on the program are performed to live music.

Aetna-US Healthcare International Dance Series

Tickets: \$40

**Victoria Theater / 7:30 PM**



Sweet Honey in the Rock

## Sweet Honey in the Rock

Sweet Honey In The Rock is a Grammy Award-winning, African American female a cappella ensemble with deep roots in the sacred music of the Black church — spirituals, hymns and gospel as well as jazz and blues. These five spirited vocalists join their powerful vocals with hand percussion instruments to create a blend of lyrics, movement and narrative that relates history, encourages activism, and sings the praises of love. Their performances are also accompanied by simultaneous interpretation in uniquely expressive American Sign Language.

AT&T Premier Artist Series

Tickets: \$12, 18, 26, 34, 42, 48

**Prudential Hall / 8:00 PM**

**SATURDAY, APRIL 28**

## Mark Morris Dance Group

See Friday, April 27

Tickets: \$40

**Victoria Theater / 7:30 PM**

## Mark Knopfler

This Scottish rock sensation — acclaimed as composer, vocalist and guitarist — was the front-man for the million-selling 1980s band, Dire Straits. On his second solo album, recently released *Sailing To Philadelphia*, Knopfler continues to mix rockabilly, Nashville country and the blues for a style that's all his own. " (Knopfler's) masterful songwriting and guitar playing gleam brighter and resonate more deeply with each listening," says *Rolling Stone*. "This is the most mature realization of the smoky soul of his voice, his poignant tales of searching and discovery, and the staggering ease, fluidity and beauty of his guitar lines... a masterpiece."

Presented by NJPAC in association with Metropolitan Entertainment Group and Barristers Entertainment, Inc.

Tickets: \$40, 50, 65, 82 ø

**Prudential Hall / 8:00 PM**

**SUNDAY, APRIL 29**

## Mark Morris Dance Group

See Friday, April 27

Tickets: \$40

**Victoria Theater / 7:30 PM**

## Rodney Dangerfield

Join comedy superstar Rodney Dangerfield when he comes to NJPAC for his first metro area appearance in over ten years!

Presented by Metropolitan Entertainment Group and Barristers Entertainment, Inc.

Tickets: \$35, 55, 75 ø

**Prudential Hall / 8:00 PM**

**WEDNESDAY, MAY 2**

## New Jersey Symphony Orchestra presents The Harry James Orchestra

The NJSO presents the legendary Harry James Orchestra in a program of music of Benny Goodman and other swing favorites. (Please note: This performance is without the NJSO.)

Tickets: \$14, 19, 33, 44, 55 ø

**Prudential Hall / 7:30 PM**

**THURSDAY, MAY 3**

## New Jersey Symphony Orchestra Mahler's Sixth

**Zdenek Macal, conductor**

This NJSO program is devoted in its entirety to Mahler's monumental Symphony No. 6 in A minor.

Tickets: \$13, 23, 38, 43, 54 ø

**Prudential Hall / 7:30 PM**

\* Part of NJPAC's *World Festival IV*, sponsored by The Council for Cultural Affairs, Executive Yuan, ROC; The Chinese Information and Culture Center; EVA Airlines; and the New Jersey State Council on the Arts. Special support provided by the Doris Duke Charitable Foundation, the Ford Foundation, the Geraldine R. Dodge Foundation, American Express, and the Wallace-Reader's Digest Funds.

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