



**DANCE UMBRELLA'S  
10TH ANNIVERSARY  
SEASON 1990-91**

**FESTIVAL OF INDONESIA**

**CHILDREN OF BALI**

September 20 & 21

**COURT DANCE OF JAVA-  
WAYANG WONG**

September 27 & 29 (eve)

**BEDHAYA and GOLEK MENAK**

September 28 & 29 (mat)

**CARBONE 14**

October 19 & 20

**WHITE OAK DANCE PROJECT**

October 24

**DANCE COLLECTIVE**

November 9 & 10

**AFRICA OYE!**

December 7-9

**URBAN BUSH WOMEN**

January 31-February 2

**SUSAN MARSHALL**

March 7-9

**DAWN KRAMER**

March 15 & 16

**SECOND HAND DANCE**

April 4-6

**BILL T. JONES/ARNIE ZANE CO.**

May 3 & 4

**AMERICAN BALLROOM THEATRE**

June 13-16

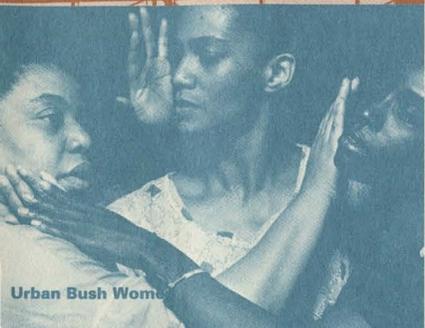
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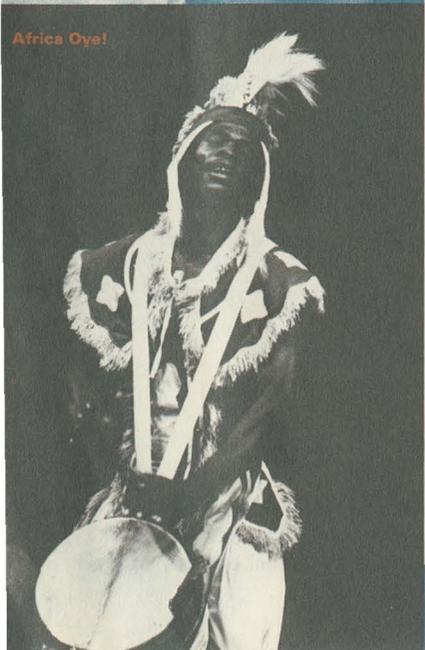
Dance Collective



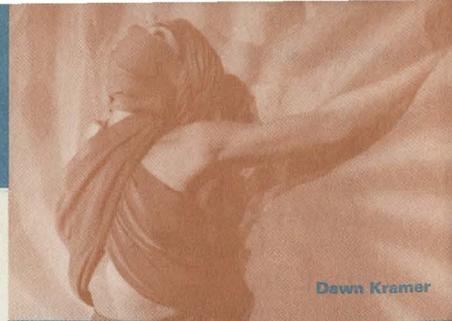
Urban Bush Women



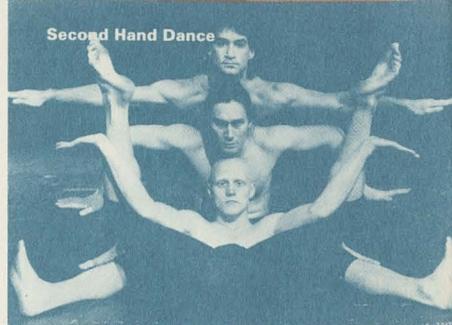
Africa Oye!



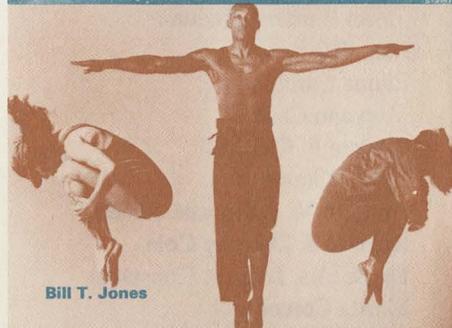
Dawn Kramer



Second Hand Dance



Bill T. Jones



American Ballroom Theatre



**DANCE UMBRELLA**

Jeremy Alliger, Director

ANNIVERSARY SEASON  
10TH

EXPERIENCE THE UNEXPECTED!

# BOSTON BALLET

Bruce Marks, Artistic Director

1990-1991  
Season of Magic

## ABDALLAH

October 11-21, 1990

Inspired by tales from "The Thousand and One Nights!" Don't miss the Boston Premiere of this magical, romantic full length ballet.

## THE NUTCRACKER

November 23-December 30, 1990

This spectacular production is sure to put you, your friends and family into the holiday spirit!

## FROM THE ROYALS

January 31-February 10, 1991

Three brilliant 20th Century choreographers from two Royal Ballet Companies

- *Allegri Diversi* by David Bintley
- *Monotones I and II* by Sir Fredrick Ashton
- *Etudes* by Harald Lander

## TREASURES OF LES BALLETS RUSSES

February 28-March 10, 1991

Three of the most dazzling ballets from the repertoire of the incomparable Ballets Russes, choreographed by Michel Fokine

- *Scheherazade*
- *Carnaval*
- *Aurora's Wedding* (Act III divertissements from *Sleeping Beauty*)

## THE BALANCHINE LEGACY

April 4-14, 1991

- *Theme and Variations*
- *Agon*
- *Who Cares?*

## TALES OF HANS CHRISTIAN ANDERSEN

May 9-19, 1991

"The Ice Maiden," "The Steadfast Tin Soldier," and an all new version of "The Wild Swans."

Ticket Prices from \$19.75 - \$48.75

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## Art Is:

### Kronos Quartet

September 14, 1990

\$16.50/\$14

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#### *Woza Albert!*

October 19 and 20, 1990

\$14.50/\$12

### The Paul Dresher Ensemble

#### *Pioneer*

November 30 and

December 1, 1990

\$14.50/\$12

### Concert Dance

#### Company of Boston

January 11 and 12, 1991

\$14.50/\$12

### Le Théâtre Repère

#### *The Dragons' Trilogy*

February 1 and 2, 1991;

February 3, 1991 at 2 PM

\$14.50/\$12

### Lewitzky Dance Company

with guest artist

#### Richard Stoltzman

March 8 and 9, 1991

\$16.50/\$14

### Laura Dean Dancers

and Musicians

April 19 and 20, 1991

\$16.50/\$14

### Speculum Musicae

May 4, 1991

\$14.50/\$12

All performances take place in Northeastern University's Blackman Auditorium, 360 Huntington Avenue, at 8 PM, unless otherwise indicated. Student and senior citizen discounts available.

**Celebrating the tenth anniversary of Northeastern University's Division of Performing and Visual Arts**

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## IN CELEBRATION OF DANCE UMBRELLA'S 10TH ANNIVERSARY SEASON

BARYSHNIKOV PRODUCTIONS, INC.

and

THE HOWARD GILMAN FOUNDATION

Present

# WHITE OAK DANCE PROJECT

*In a Preview Performance to Benefit Dance Umbrella*

Choreography  
by

MARK MORRIS

## Dancers

Peggy Baker

Mikhail Baryshnikov

Rob Besserer

Jamie Bishton

Nancy Colahan

Christopher Johnson

Kate Johnson

Kathleen Moore

William Pizzuto

Denise Pons

## Lighting Design

James F. Ingalls

## Musical Director

Linda Dowdell

Produced by  
Bernie Lawrence  
for

BLO PRODUCTIONS, INC.



Sponsored in part by AT&T Foundation

Dance Umbrella gratefully acknowledges the generosity of Baryshnikov Productions, Inc.

Additional support for this performance from the Mark Morris Dance Group and Spring Sirkin, Chamber Theatre Productions, Inc.

Dance Umbrella is funded in part by the Massachusetts Cultural Council and the National Endowment for the Arts.

Tremont House - A Quality Hotel - is the official hotel of Dance Umbrella

*Photography and recording devices are strictly prohibited.*

## WHITE OAK DANCE PROJECT

### *Program*

*All Choreography by Mark Morris*

#### *Going Away Party*

Music: Bob Wills and His Texas Playboys

("Playboy Theme", "Yearning", "My Shoes Keep Walking Back To You", "Goin' Away Party", "Baby, That Sure Would Go Good", "Milk Cow Blues", "Crippled Turkey", "When You Leave Amarillo, Turn Out the Lights.")

Original Lighting Design by Phil Sandström

Costumes: Christine Van Loon

#### *Intermission*

#### *Pas de Poisson*

Music: Erik Satie

("Cinéma: Entr'acte Symphonique de Rêlâche," piano reduction for four hands by Darius Milhaud)

Lighting: James F. Ingalls

Pianists: Linda Dowdell and Mizue Murakami

#### *Pause*

#### *Ten Suggestions*

Music: Alexander Tcherepnin

("Bagatelles," opus 5)

Lighting: James F. Ingalls

Pianist: Linda Dowdell

#### *Intermission*

#### *Motorcade*

Music: Charles Camille Saint-Saëns

("Septet," opus 65)

Lighting: James F. Ingalls

Costumes: Santo Loquasto

Musicians: Susan Radcliff, trumpet; Ron Oakland, violin; Charles Barker, violin; Karie Prescott, viola; Armen Ksajikian, cello; Judith Sugarman, bass; Linda Dowdell, piano

Program subject to change

## CAST

### *Going Away Party*

Mikhail Baryshnikov

Rob Besserer

Jamie Bishton

Nancy Colahan

Kate Johnson

William Pizzuto

Denise Pons

### *Pas de Poisson*

Mikhail Baryshnikov

Kate Johnson

Mark Morris

### *Ten Suggestions*

Mikhail Baryshnikov

### *Motorcade*

Peggy Baker

Mikhail Baryshnikov

Rob Besserer

Jamie Bishton

Kate Johnson

~~Kathleen Moore~~ NANCY COLAHAN

William Pizzuto

Denise Pons

ners over the years and Mark Morris Dance worked with directors and Martha Clarke. He l Performance Award ie for his performance Artist in 1987.

n the California Insti-nced with the Bella-ura Dean Dancers and tch Dance Company. nce Company in 1985 erican Ballet Theatre, he work of Tharp and

ornian, has performed ry Ensemble and the and was a principal mpany for nine years. with the José Limon y's American Dance and the Royal Danish

rn and raised in South-ancing as a soloist for ifurt Ballet in Germany g roles in Impressing and Limb's Theorem. Mr. Forsythe and the onal systems to create her as choreographic rformance improvisa-pher danced for four allet in New York. He a George C. Wolfe d spent a summer as Dance Company in l training at Stanley s awarded a full-time erican Ballet, in New rivately with Richard ichael Schumacher.

*Going Away I*  
Music: Bob W  
("Playboy The  
"Baby, That S  
Amarillo, Tur  
Original Light  
Costumes: Ch

*Pas de Poisson*  
Music: Erik S  
("Cinéma: Ent  
Milhaud)  
Lighting: Jame  
Pianists: Linda

#### Pause

*Ten Suggestio*  
Music: Alexan  
("Bagatelles,"  
Lighting: Jame  
Pianist: Linda

*Motorcade*  
Music: Charles  
("Septet," opu  
Lighting: Jame  
Costumes: San  
Musicians: Su  
viola; Armen I

Program subject to

## BIOGRAPHIES

**Mark Morris** (Choreographer) was born and raised in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. He has performed with a diverse assortment of companies over the years, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Elliot Feld Ballet and the Koleda Balkan Dance Ensemble. Since 1980, in addition to creating over fifty works for his own modern dance company, he has created dances for the Boston Ballet, the Joffrey Ballet, American Ballet Theatre and the Paris Opéra Ballet, among others. Mr. Morris has also worked extensively in opera. In 1988 he was named Director of Dance at the Théâtre Royal de la Monnaie in Brussels, Belgium, where his company is in residence.

**Peggy Baker** was a founding member and later artistic director of Dancemakers in Toronto. She was a member of the Lar Lubovitch Dance Company for eight years and assisted Mr. Lubovitch as a rehearsal director. She now performs primarily as a solo artist in work choreographed for her by James Kudelka, Annabelle Gamson, Doug Varone, Tere O'Connor, Christopher House, and Martita Goshen.

**Mikhail Baryshnikov** was born in Riga, Latvia. Not long after he began studying ballet in this city, he was accepted by the Vaganova School in Leningrad where he studied under the renowned teacher Alexander Pushkin. In 1967 he entered the Kirov Ballet as a soloist and remained with the company from 1968 until 1974. Having left the Soviet Union he danced with classical and modern dance companies around the world from 1974 to 1979. He was a principle dancer with the New York City Ballet from 1979 to 1980, and from 1980 to 1989 was Artistic Director of American Ballet Theatre. The year 1990 marks the inauguration of the White Oak Dance Project.

**Rob Besserer** graduated from the University of South Florida in Tampa and then danced for many years with the Lar Lubovitch Dance Company. He has

danced with many choreographers over the years and appears frequently with the Mark Morris Dance Group. In the theatre he has worked with directors Robert Wilson, James Lapine and Martha Clarke. He won a New York Dance and Performance Award ("Bessie") in 1984 and an Obie for his performance in Ms. Clarke's The Hunger Artist in 1987.

**Jamie Bishton** graduated from the California Institute of the Arts and then danced with the Bella Lewitzky Dance Company, Laura Dean Dancers and Musicians and the Lar Lubovitch Dance Company. He joined the Twyla Tharp Dance Company in 1985 and is now a member of American Ballet Theatre, where his repertoire includes the work of Tharp and Agnes de Mille.

**Nancy Colahan**, a native Californian, has performed with the Alvin Ailey Repertory Ensemble and the Joyce Trisler Danscompany and was a principal dancer in the Lar Lubovitch company for nine years. She has been a guest artist with the José Limon Dance Company, Alvin Ailey's American Dance Theater, the Manhattan Ballet and the Royal Danish Ballet.

**Christopher Johnson** was born and raised in Southern California. He has been dancing as a soloist for William Forsythe and the Frankfurt Ballet in Germany for the past four years, creating roles in Impressing the Czar, Enemy in the Figure, and Limb's Theorem, among others. In Frankfurt, Mr. Forsythe and the dancers invented improvisational systems to create new material, using them either as choreographic tools or directly onstage, as performance improvisation. Before Germany, Christopher danced for four and a half years with the Feld Ballet in New York. He acted in the original cast of a George C. Wolfe production in Los Angeles and spent a summer as guest teacher for the Lisbon Dance Company in Portugal. He started classical training at Stanley Holden's Dance Centre and was awarded a full-time scholarship to the School of American Ballet, in New York. He has since studied privately with Richard Thomas, Maggie Black and Michael Schumacher.

**Kate Johnson** began studying dance in Florida when she was sixteen. Before joining the Paul Taylor Dance Company, with whom she made her debut in 1982, she performed with the Feld Ballet, Rosalind Newman and Dancers and the Hannah Kahn Dance Company. She received a "Bessie" in 1988 for outstanding creative achievement. In 1989 she choreographed Ruah for the Taylor Company.

**Kathleen Moore** was born in Chicago and began her training at the Alabama School for Fine Arts in Birmingham. After studying at the School of American Ballet and the American Ballet Theatre School, she joined ABT II in 1980. Two years later, she joined the American Ballet Theatre and was appointed soloist in February of 1988. Miss Moore also participated in the movie Dancers and has been on PBS Dance in America.

**William Pizzuto** began studying dance in Fort Lauderdale. He performed with the Chicago Ballet and the Houston Ballet where he became a principal dancer. In 1982 he received a silver medal and a special jury's award at the International Ballet Competition in Jackson, Mississippi. He was a member of Ballet West and the Boston Ballet and has performed as a guest artist with the Milwaukee Ballet, Ballet de Santiago, Ballet Centrum du Berlin and the Kyoto Ballet.

**Denise Pons** was born in New Orleans and attended Texas Christian University. She has been a member of the New Orleans Delta Festival Ballet, the Fort Worth Ballet, the San Francisco Ballet and the Eglevsky Ballet. In 1982 she joined the Boston Ballet where she is a soloist.

**Linda Dowdell** (Musical Director) began studying piano with her father in Oreland, PA. She has been associated with several modern dance teachers and choreographers, from Bennington College to the University of Washington, and is now the pianist for the Mark Morris Dance Group with which she has performed in Vienna, Boston and New York. She is also a composer. Concerts of her work have been produced in Seattle, New York and Banff, Canada.

**Peter Wing Healey** (Assistant to the Choreographer) attended Haverford College and the Boston Conservatory of Music. He danced with Anna Sokolow, Daniel Lewis, Hannah Kahn and the Laura Dean Dancers and Musicians. In 1985, Mr. Healey founded the Mesopotamian Opera Company. In 1989 his opera Jane Heir was produced at P. S. 122 in New York City. He first worked with Mark Morris in an early concert in Jersey City, NJ and has recently assisted him on Peter Sellars' production of John Adams' opera Nixon in China.

**James F. Ingalls** (Lighting Designer) most recently designed The Iceman Cometh with Brian Dennehy at Chicago's Goodman Theatre, The Monnaie Dance Group/Mark Morris new season at Brooklyn Academy of Music's Next Wave Festival, Rin Herz choreographed by Mark Morris for the Paris Opera Ballet, Joachim Schlomer's Shoulder to Shoulder in London and The Magic Flute at the Glyndebourne Festival for Peter Sellars. Mr. Ingalls is the recipient of two Helen Hayes awards two Dramalogue awards and an Obie for sustained excellence in lighting.

**Santo Loquasto** (Costume Designer) is acclaimed for his work in theatre, dance and film. As a designer of dance he has worked for The Royal Ballet at Covent Garden, the Joffrey Ballet, New York City Ballet, American Ballet Theatre, the Twyla Tharp Dance Foundation and Les Grand Ballets Canadiens. His most notable theatre work includes The Cherry Orchard, That Championship Season, Bent, King of Hearts and The Suicide. He has received a Tony, Drama Desk Award, Outer Critics Circle Award and an Obie, among others. In film he has designed costumes for Woody Allen's Zelig, for which he received an Academy Award nomination, and for Midsummer Night's Sex Comedy.

**Christine Van Loon** (Costume Designer) was born in Hoeilaart, Belgium and is responsible for the costumes of the Monnaie Dance Group/Mark Morris. She has also worked for three years with the Ballet of the 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions including L'Allegro, il Penseroso ed il Moderato.

#### ACKNOWLEDGEMENTS

Nancy Umanoff, Managing Director  
Mark Morris Dance Group

Mark Morris would like to thank everyone who worked to make this strange enterprise possible, especially all the dancers for all their dancing. Thanks to Maxine Morris and god.

#### WHITE OAK DANCE PROJECT Credits

General Manager .....Christina L. Sterner  
Assistant to the Choreographer .....Peter Healey  
Violin Soloist-Music Coordinator .....Ron Oakland  
Piano Soloist .....Linda Dowdell  
Pianist .....Mizue Murakami  
Violin .....Charles Barker  
Viola.....Karie Prescott  
Cello .....Armen Ksajikian  
Bass .....Judith Sugarman  
Trumpet .....Susan Radcliff  
Production Stage Manager .....Lawrence E. Sterner  
Sound Technician .....Brian English  
Wardrobe Supervisor .....Bruce Horowitz  
Physical Therapist .....Peter Marshall  
Assistant to the Producer..... Jordan Stone

Project Coordinator .....Barry Alterman

Dance Umbrella/White Oak Dance  
Production Manager .....Phil Jordan

#### In Celebration of Dance Umbrella's 10th Anniversary Season Gala Reception White Oak Dance Project October 24, 1990

##### Benefit Honorary Chairpersons

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Dance Umbrella thanks Professors Nancy Cusak and Nancy Aleo and the talented students of the Core Department at the Massachusetts College of Art, who created the Dance Umbrella banners in the theater lobby: Norah Boyle, Corinne Champagne, Lana Jackson, Ian Kennelly, Andrew Kirby, Rebecca Phillips, Karen Polomski.

Dance Umbrella would like to thank Target Productions, Michael Cooper and Image Presentations for video production services.

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KORBEL is the official champagne of The Wang Center for the Performing Arts.

## THE WANG CENTER: Information

### Tickets

The Box Office is open Monday through Saturday, 10 a.m. to 6 p.m.

### Charge by Phone

Call TicketMaster at 931-2000. Visa, MasterCard and American Express welcome.

### Program Schedule and General Information

For complete program, ticket, and general information, call The Wang Center's Information Line. Available 24 hours a day by calling 1-800-426-5378, access code W-A-N-G.

### Restrooms

Facilities are located in the lower lobby, and on the loge and balcony levels of The Wang Center. Facilities for HANDICAPPED PATRONS are located off the grand lobby on the street level.

### Wheelchair Access

The House Staff is at the service of patrons in wheelchairs. Please notify the Box Office when you purchase your tickets so that we can guarantee you an appropriate seat location.

### SOUNDplus

The Wang Center is equipped with a SOUNDplus sound enhancement system for use by hearing impaired patrons. Headsets are available at the House Manager's desk.

### Parking Facilities

Parking is available at the Tremont Street Garage-adjacent to The Wang Center-and across the street adjacent to the Shubert Theatre. Additional locations are at the 57 Hotel on Stuart Street, and at the new CityPlace Garage in Park Square.

### Lost and Found

Call 482-9393

### Latecomers

Latecomers will be seated at the discretion of the management.

### Silence, Please!

Please remember to silence digital watches and paging devices before taking your seat. Doctors expecting emergency calls during the performance are encouraged to register with the House Manager.

## Mark Morris Dance Group

Annual Residency in Boston

Dance Umbrella and the Mark Morris Dance Group are in the exciting first stages of putting together plans for an annual Boston residency for the company when it returns to the United States from Belgium in 1991. Our ambitious goals are for the company to spend ten weeks of each year choreographing, rehearsing, performing, and teaching in Boston beginning in our 1991/1992 season.

Dance Umbrella is thrilled about the potential for this project, which would help fulfill many of our long-range goals to nurture the field of dance by commissioning new works, benefit the Boston community through a dance-company-in-residence program, and expand our education and outreach efforts to provide even greater service to children and adults. Boston audiences would be able to see a world-premiere work by Mark Morris each year. Students, dancers, and choreographers from Boston and around the world would have the opportunity to take dance classes and choreography workshops from Mr. Morris and others in his company. Boston schoolchildren would benefit from outreach programs in the schools.

Dance Umbrella is proud of its long association with the Mark Morris Dance Group and honored that the company would like to devote ten weeks of each year to Boston. The support of Dance Umbrella audiences for contemporary dance and the vitality of cultural life in this city persuaded the Mark Morris Dance Group to proceed enthusiastically in plans for the residency. Dance Umbrella thanks its audiences for their long-standing and generous support of the Mark Morris Dance Group and of all our presentations of contemporary and culturally diverse dance.

This exciting project and all our programs of contemporary and culturally diverse dance can happen only with your support. Send Dance Umbrella a tax-deductible contribution to support our performances and related educational programs. Volunteer your time by calling 492-7578. And watch for more information as we work towards making a home in Boston for the Mark Morris Dance Group. Help make this ambitious project possible!

### Highlights of Dance Umbrella's presentations of Mark Morris:

- 1984 Dance Umbrella first presents the Mark Morris Dance Group.
- 1986 Dance Umbrella commissions a major new work, *Mythologies*, from Mr. Morris.
- 1988 The Mark Morris Dance Group performs a benefit for Dance Umbrella before leaving the United States to become the resident dance company of the Théâtre Royal de la Monnaie in Brussels.
- 1990 Dance Umbrella presents the U.S. premieres of *Behemoth* and *Love Song Waltzes*.
- 1990 Dance Umbrella presents a preview benefit performance of the White Oak Dance Project, a collaboration between choreographer Mark Morris and ten top dancers from American dance companies.