

JACOB'S PILLOW 98

DANCE FESTIVAL

MARK MORRIS DANCE GROUP



Photo: Tom Brazil

Ted Shawn Theatre

July 14, 15, 16 at 8pm • July 17 at 8:30pm

July 18 at 2pm and 8:30pm

JACOB'S PILLOW DANCE FESTIVAL

PRESENTS

MARK MORRIS DANCE GROUP

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

Artistic Director
MARK MORRIS

General Director
BARRY ALTERMAN

Managing Director
NANCY UMANOFF

Major support for the Mark Morris Dance Group is provided by
the Andrew W. Mellon Foundation and the Lila Wallace Theater Fund.

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 **40** PHILIP MORRIS
Years of Arts Support

*apprentice

Choreography by Mark Morris

CANONIC 3/4 STUDIES

(1982)

Music: Piano waltzes - various composers, arranged by Harriet Cavalli

Lighting: James F. Ingalls

ETHAN IVERSON, *piano*

JOE BOWIE CHARLTON BOYD MARJORIE FOLKMAN SHAWN GANNON
DAVID LEVENTHAL JUNE OMURA MIREILLE RADWAN-DANA
JULIE WORDEN MICHELLE YARD

-pause-

MEDIUM

(1998)

Music: John Harbison ("November 19, 1828")

I. Introduction

II. Suite

III. Rondo

IV. Fugue

Lighting: Michael Chybowski

SARAH ROTH, *violin*; CAROL BENNER, *viola*;

JASON DUCKLES, *cello*; ETHAN IVERSON, *piano*

JOE BOWIE TINA FEHLANDT DAVID LEVENTHAL JUNE OMURA
MIREILLE RADWAN-DANA GUILLERMO RESTO

The title of the music, "November 19, 1828," refers to the date of Franz Schubert's death at the age of 31.

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

Medium is funded in part by the National Dance Project, a project of the New England Foundation for the Arts, with support by the
National Endowment for the Arts, the Andrew W. Mellon Foundation, the John S. and James L. Knight Foundation,
and the Philip Morris Companies Inc.

Additional support for this dance has been provided by The Aaron Copland Fund for Music.

-pause-

A SPELL

(1993)

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

Lighting: Michael Chybowski

Costumes: Susan Ruddle

EILEEN CLARK REISNER, *soprano*;

SARAH ROTH, *violin*; ETHAN IVERSON, *piano*

RUTH DAVIDSON MARK MORRIS GUILLERMO RESTO

-intermission-

GLORIA

(1981, revised 1984)

Music: Antonio Vivaldi (Gloria in D)

Lighting: Michael Chybowski

JOE BOWIE RUTH DAVIDSON TINA FEHLANDT MARJORIE FOLKMAN
SHAWN GANNON JUNE OMURA KRAIG PATTERSON
MIREILLE RADWAN-DANA GUILLERMO RESTO WILLIAM WAGNER

MARK MORRIS DANCE GROUP STAFF

Technical Director: Johan Henckens

Development Director: Michael Osso

Assistant Managing Director: Eva Nichols

Fiscal Administrator: Lynn Wichern

Development Associate: Lesley Berson

Administrative Assistant: Jamie Beth Cohen

Lighting Supervisor: Michael Chybowski

Wardrobe Supervisor: Patricia White

Sound Supervisor: Russell Smith

Press Agent: William Murray

Legal Counsel: Mark Selinger

(Kaye, Scholer, Fierman, Hays & Handler)

Orthopaedist: David S. Weiss, M.D.

Accountant: Kathryn Lundquist, CPA

Thanks to Maxine Morris and god.

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

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Additional funding has been received from the AT&T Foundation, Mary Flagler Cary Charitable Trust, Consolidated Edison, The Aaron Copland Fund for Music, Cowles Charitable Trust, Dance Ink, Dover Fund, The Eleanor Naylor Dana Charitable Trust, The Fan Fox and Leslie R. Samuels Foundation Inc., Fund for U.S. Artists at International Festivals, Howard Gilman Foundation, The Harkness Foundation for Dance, Sydney & Francis Lewis Foundation, Meet the Composer, Andrew W. Mellon Foundation, Joyce Mertz-Gilmore Foundation, MTV, National Dance Residency Program - a grant program underwritten by The Pew Charitable Trusts and administered at The New York Foundation for the Arts, Philip Morris Companies Inc., The Shubert Foundation, Inc., VOGUE, Lila Wallace Theater Fund and the Friends of the Mark Morris Dance Group.

BIOGRAPHIES

MARK MORRIS was born on August 29, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. He performed with a variety of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created over 90 works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces including three evening-length works: *The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*, and founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is noted for his musicality - he has been described as "undeviating in his devotion to music" - and for his "ability to conjure so many contradictory styles and emotions". He has worked extensively in opera as both a choreographer and a director. Most recently, he directed and choreographed a Royal Opera, Covent Garden production of Rameau's *Platée* which premiered at the Edinburgh International Festival in 1997. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

MARK MORRIS DANCE GROUP was formed in 1980 and gave its first concert that year in New York City. In the following years, the company's touring schedule steadily expanded to include cities both in the U.S. and in Europe and, in 1986, the Dance Group made its first national television program for the PBS Dance in America series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three-years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the U.K.'s South Bank Show. The company returned to the United States in 1991, as one of the world's leading dance companies, performing across the U.S. and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world - audiences have become accustomed to the Dance Group's regular and frequent appearances in Boston, MA; Berkeley, CA; at the Jacob's Pillow Dance Festival and the Edinburgh International Festival in Scotland. In addition to a full international touring schedule, the Dance Group has recently completed two film projects: a collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello, and a film version of Mr. Morris' *Dido and Aeneas*, both scheduled to air around the world in 1998. The company's British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with the English National Opera garnered the Dance Group the 1997 Laurence Olivier Award for Best New Dance Production.

CAROL BENNER (viola) is an active freelance violist in the New York area. She has a special interest in new music and has premiered several works for chamber ensemble and for solo viola with the New York Art Ensemble and the Algonquin String Quartet. Other activities include serving as principal violist with the New York City Opera National Company and performing with the Long Island Philharmonic and the New Jersey Symphony Orchestra. Ms. Benner studied viola

and literature at Oberlin and received MM and DMA degrees from The Juilliard School.

JOE BOWIE, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in the works of Robert Wilson, Ulysses Dove, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

CHARLTON BOYD was born in New Jersey where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the Limon Dance Company. He appears in the Jose Limon Technique Video, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a full company member in 1994.

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

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

JASON DUCKLES (cello) originally from Vancouver, Canada, has just completed his DMA at SUNY Stonybrook where he was a student of Timothy Eddy. Last summer he was a member of the Aspen Contemporary Ensemble and has participated in the Tanglewood and Taos Music Festivals.

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

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

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

ETHAN IVERSON (piano) In January 1998 Ethan Iverson took his place at the feet of the Mark Morris Dance Group. Best-known in the world of jazz, Iverson can be heard on recent CD releases by Reid Anderson and Patrick Zimmerli and on his own 1993 CD "School Work", which features the legendary saxophonist Dewey Redman and was chosen by the *Village Voice* as a Jazz Record of the Year. In 1997 Iverson was the soloist in an avant-garde rendition of "Rhapsody in Blue" and was also seen on PBS playing the music of Astor Piazzolla with cellist Yo-Yo Ma. His piano teachers are Sophia Rosoff and Fred Hersch.

DAN JOYCE, from Stuart, Virginia, began his professional dance training at the North Carolina School of the Arts, where he received his Bachelor of Fine Arts degree. He danced for one season with the Maryland Dance Theater before joining Concert Dance Company of Boston for four years. He joined the Mark Morris Dance Group in 1988.

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, Neta Pulvermacher, and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

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

JUNE OMURA was born in Manhattan but moved to the South at age six and studied dance at the University of Alabama at Birmingham, in whose productions she appeared from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer and happily joined the Dance Group in 1988.

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

MIREILLE RADWAN-DANA joined the Mark Morris Dance Group in 1988. The six Grandfathers have placed in this world many things, all of which should be happy. Every little thing is sent for something, and in that thing there should be happiness and the power to make happy. Like the grasses showing tender faces to each other, thus we should do, for this was the wish of the Grandfathers of the

world. (Black Elk)

GUILLERMO RESTO has danced with Mark Morris since 1983.

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

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

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

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



Photo: Dan Rest

PILLOW NOTES

By Suzanne Carbonneau

Pillow Notes are a series of essays commissioned from dance writers to provide the audience with a broader context for understanding the works on the stages of Jacob's Pillow.

The American attitude toward dance has always been conflicted: even as we are seduced by its undeniable powers, still we are convinced in the murky depths of our vestigial Puritanism that an enterprise centered in the body cannot speak to the soul. All too often, dance is viewed as attractive but lightweight. An artistic activity, maybe—but one singularly lacking in profundity.

An instant antidote to this point of view exists in the choreography of Mark Morris which, in its richness, depth, inventiveness, complexity and insight, convincingly persuades us that dance is important. Not decorative, not diversionary. But truly momentous. Life-giving, life-affirming, life-changing.

Morris's dances are essential additions to the corpus of artworks that we consider crucial in coming to an understanding of ourselves and our place in the universe. They are, at once, philosophical treatises on the human condition; music made corporeal; vehicles for the creation of community; essays in classical form and structure; commentary on other art forms, art works, artists and cultures; arguments for an expanded and diversified humanism; celebrations of kinetic pleasures. The British painter Howard Hodgkin was stunned when he first saw Morris's 1988 masterwork, *L'Allegro, il Penseroso ed il Moderato*, declaring it "infinitely more classical" than he could have imagined. "I think he is great," Hodgkin said, "and I don't say that easily." Similar testimony has been pronounced over and over again by those who are converts to dance on the basis of acquaintance with the Morris repertory.

That dance is of consequence is a conviction that Morris has carried with him since he began choreographing, and it is an idea that suffuses his works, providing them their resonance, power, scope and sweep. Morris himself discovered the significance of dance when he was just fourteen, and a member of the Seattle-based Balkan dance ensemble Koleda. While the classical Western tradition has sought to remove dance from contact with the earth, from the natural physique, and from community concerns, Morris's Koleda experience revealed dance as the most humanistic and germane of enterprises. The values he discovered in Koleda's dancing—an affinity for gravity and close relationship to the earth, extraordinarily complex rhythms, and a feeling of community—he recognized as entrée to membership in the human family. Morris has cherished these concerns ever since, reinventing notions of classicism to include them, and positing them as central in his own choreography.

Morris provides an architecture of classical structures—which he has extended more inventively than any living choreographer—as scaffolding for movement that is angelic and ungainly, lived-in and screwball, homely and endearing. The dancing possesses extraordinary conviction. There seems never a false moment. We are always aware that these are real people creating this sensorily-rich choreographic world. It is dancing in which we are cognizant of skin, of bones, of sinew, of musculature, of weight. We are attuned to lungs filling with air, blood coursing through veins, hearts beating within rib cages. Always, Morris's abstractions, metaphors, images and ideas are grounded in palpable flesh.

And Morris makes a convincing case that, far from separating us from heaven, it is the flesh that links us with the angels. He knows what Renaissance astronomers drew from theology: that the order of the heavens can best be understood as dance patterns, that the music of the spheres joins heaven and earth. In grounding his artistic endeavors in the body, Morris makes us understand that our conception of what is godlike actually reflects what is most human in us. The phrase from Milton that recurs in *L'Allegro*, "the hidden soul of harmony," is what Morris seeks to excavate in his dances. Through the classical ideals of harmony, order, symmetry, balance and grace, Morris uses the human body, linked in community to other bodies, to search out the mysteries of existence, the elusive possibility of the perfectability of human beings. Morris employs an extraordinary understanding of spatial relationships and design to create his own music of the spheres, making the case for geometric form as a means to utopia. Spatial design becomes an essay in morality; within the heady climes of abstraction, we can find guidelines for living our lives. Geometry becomes akin to theology.

Always, Morris's consummate craftsmanship is at the service of emotional acumen. His dances plumb

the soul, seeking out both the sublimities and terrors of human existence. They are a complex layering of image, metaphor, feeling, spatial design, group relationships, and dialogue with art history. Known for the transcendent musicality of his works which are grounded in his deep and imaginative understanding of musical structure, Morris has choreographed to seemingly every kind of music. Always there is a feeling of inevitability in his handling of the score. In addition to his choreography for The Mark Morris Dance Group and other dance companies, Morris also has directed and choreographed operas (Johann Strauss's *Die Fledermaus*, Purcell's *Dido and Aeneas*, Gluck's *Orfeo ed Euridice*, and Rameau's *Platée*) and musical theater (Paul Simon's *The Capeman*).

A true original, Morris is impossible to categorize. Like that of the best artists, his work is instantly recognizable and impossible to replicate. He is classical and irreverent, audaciously theatrical and austere simple, outrageously witty and deadly serious, slyly knowing and utterly sincere. And often, all of these things at once. Proudly wearing his influences—George Balanchine, Jerome Robbins, Paul Taylor, the pioneering modern dance choreographers—Morris builds on what he has learned from them to create a thoroughly idiosyncratic vision that is, at the same time, of universal appeal. Morris's psychological insights, abstract designs, and deeply-felt humanism, seem instantly recognizable across individuals, genders, generations, cultures.

Morris's subjects are the Big Ones: life, death, love, faith, fellowship, solitude, grace, joy, ferocity. Morris trusts that dance has something important to tell us about how we make our way through the world with kindness and comradeship. But Morris is no bowdlerizer: he does not flinch at showing us the obstacles to perfection. He has portrayed incest (*Lovey*), vampirism (*One Charming Night*), cataclysm (*Behemoth*), jealousy (*Jealousy*), betrayal (*Dido and Aeneas*), utter desolation (*Stabat Mater*)—even the tragedies of the quotidian (*Mythologies*). And even in his happiest works, there is the acknowledgment of pain: lurking in the background are the outsider (*Going Away Party*), death (*Love Song Waltzes*), disappointment (*The "Tamil Film Songs in Stereo" Pas de Deux*). Again, we can turn to his masterwork, *L'Allegro* for resolution. Certainly, what drew Morris to the Handel work were the opportunities it offered to alternately portray both joy ("l'Allegro") and suffering ("il Penseroso"), with the added bonus of the palliative offered by librettist Charles Jennens in "il Moderato." And, of course, it is important to Morris that, at the end of this huge and complex argument, "l'Allegro" is given the last word: "Mirth, with thee we mean to live." In the pleasures they offer, Morris's dances do indeed allow us to find a home there.

For further reading:

Joan Acocella, *Mark Morris* (Farrar, Straus and Giroux, 1993). Available at the Jacob's Pillow Store.

As of July 8, 1998, major support for the 1998 Festival comes from The Rockefeller Foundation; the Massachusetts Cultural Council, a state agency; the Geraldine R. Dodge Foundation; The Harkness Foundation for Dance; The Shubert Foundation; Capezio/Ballet Makers Dance Foundation and The Prospect Hill Foundation. Audience and student enrichment activities are supported by grants from the Lila Wallace-Reader's Digest Program for Leading Dance Centers and The Pew Charitable Trusts, with additional support from the Charles E. Culpeper Foundation and Surdna Foundation.



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