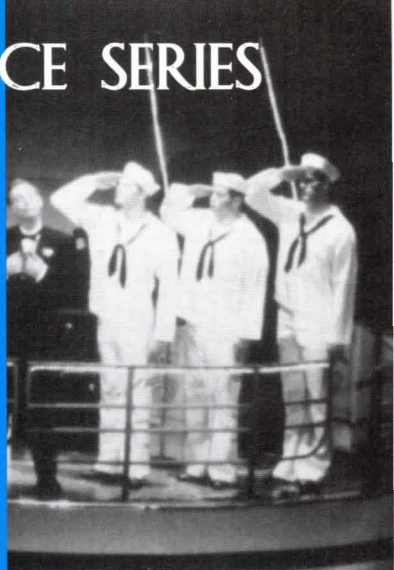


# MCCAIN PERFORMANCE SERIES



## **Anything Goes**

Sunday, September 24, 3 p.m.

## **Lilya Zilberstein**

Sunday, October 1, 3 p.m.

## **Mark Morris Dance Group**

Friday, October 6, 8 p.m.



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# MARK MORRIS DANCE GROUP

JOE BOWIE CHARLTON BOYD RUTH DAVIDSON SETH DAVIS\*  
MARJORIE FOLKMAN SHAWN GANNON LAUREN GRANT  
JOHN HEGINBOTHAM DAVID LEVENTHAL BRADON MCDONALD\*  
GREGORY NUBER\* JUNE OMURA MIREILLE RADWAN-DANA  
KIM REIS\* GUILLERMO RESTO MATTHEW ROSE  
JULIE WORDEN MICHELLE YARD

Artistic Director  
MARK MORRIS

General Director  
BARRY ALTERMAN

Managing Director  
NANCY UMANOFF

## Program

My Party  
Sang-Froid

—intermission—

The Argument  
Silhouettes  
Dancing Honeymoon

### **Please remain after the performance for a Q&A with Mark Morris**

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.

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.

Financial support for the Mark Morris Dance Group residency at Kansas State University has been provided by the New England Foundation for the Arts, the Jeanne Wells Durkee Memorial Fund, the Friends of McCain, and the K-State Fine Arts fee. Presented in part by the Kansas Arts Commission, a state agency, and the National Endowment for the Arts, a federal agency.

# PROGRAM

Choreography by Mark Morris

*My Party* (1984)

Music: Jean Françaix (Trio in C for Violin, Viola & Cello)

Lighting: Michael Chybowski

Sarah Roth, violin; Jessica Troy, viola; Wolfram Koessel, cello

Joe Bowie, Marjorie Folkman, Shawn Gannon, Lauren Grants,  
David Leventhal, June Omura, Matthew Rose, Michelle Yard

—pause—

*Sang-Froid* (2000)

Music: Frédéric Chopin

(Etude in a, Mazurka in a, Etude in G,

Mazurka in D, Berceuse in D, Waltz in D,

Nocturne in f, Prelude in A, Etude in a)

Lighting: Michael Chybowski

Costumes: Elizabeth Kurtzman

Ethan Iverson, piano

Joe Bowie, Marjorie Folkman, Lauren Grants, 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.

—intermission—

*The Argument* (1999)

Music: Robert Schumann (Fünf Stücke im Volkston)

I. “Vanitas vanitatum.” Mit Humor

II. Langsam

III. Nicht schnell, mit viel Ton zu spielen

IV. Nicht zu rasch

V. Stark und markiert

VI. “Vanitas vanitatum.” Mit Humor

Lighting: Michael Chybowski

Costumes: Elizabeth Kurtzman

Wolfram Koessel, cello; Ethan Iverson, piano

Julie Worden, Charlton Boyd, Michelle Yard, John Heginbotham,  
Ruth Davidson, Shawn Gannon

*In memory of Howard Gilman.*

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

—pause—

*Silhouettes* (1999)

Music: Richard Cumming (*Silhouettes—Five Pieces for Piano*)

Lighting: Michael Chybowski

Ethan Iverson, piano

Joe Bowie, Matthew Rose

*Silhouettes* is performed by special arrangement with the composer.

—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;

John Hollenbeck, percussion

Charlton Boyd, Ruth Davidson, Shawn Gannon, John Heginbotham,  
Mark Morris, Mireille Radwan-Dana, Julie Worden

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

*Fine Coffees & Pastries from Java!*



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Java's specially-prepared coffees and fresh-  
baked desserts. Show your ticket stub and  
receive a free small house coffee with the  
purchase of any of our specialty desserts.*



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# Who's Who in the Company

MARK MORRIS was born on 29 August 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 100 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 and had its New York debut with the New York City Opera in April 2000 at Lincoln Center. 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, 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 1996–1999. Audiences have also become accustomed to the Dance Group’s regular and frequent appearances in Boston, MA; Fairfax, VA; London, England; and at the Jacob’s Pillow Dance Festival in Becket, MA. The Dance Group was recently 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 recently completed two film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach’s Third Suite for unaccompanied cello and a film version of Mr. Morris’ *Dido and Aeneas*. The company’s British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with the English National Opera garnered the Dance Group the 1997 Laurence Olivier Award for Best New Dance Production.

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.

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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 Limón Dance Company. He appears in the Jose Limón Technique Video, Volume I, 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) 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 Choral. Eileen has sung for dance companies such as the Limon Dance Company, Anita Feldman Tap and New York Baroque Dance Co. When not touring with Mark Morris Dance Group (with whom she sings works by Brahms, Purcell, Monteverdi, and Vivaldi), she enjoys singing as soloist and chorister with Lilith and Ascension Music Inc, and creating unusual concerts with vocal quartet Kiitos. Eileen has recorded on Delos, Sony, Vox, Newport Classics, RCA, and appears on the sound track of *Dead Man Walking*.

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

SETH DAVIS began dancing under the instruction of his mother, Victoria Shiflet, in Fredericksburg, Virginia. He attended Shenandoah Conservatory, where he studied dance and photography. After receiving a full scholarship to the School of American Ballet, he moved to New York City. He has performed with bopi's black sheep, dances by Kraig Patterson, and in numerous productions with the Metropolitan Opera Ballet. He can also be seen dancing in the upcoming feature film *Still a Kiss*. He has performed with the Mark Morris Dance Group since 1998.

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

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

LAUREN GRANT was born and raised in Highland Park, Illinois. She graduated with a B.F.A. from New York University's Tisch School of the Arts, where she was awarded the Eric and Mark Myers Scholarship. Ms. Grant began working with the Mark Morris Dance Group in 1996 and became a full-time company member 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 the Dance Group in 1998.

JOHN HOLLENBECK (percussion), always in pursuit of new musical languages, has recently collaborated with Meredith Monk as well as many of the world's finest jazz ensembles while continuing his solo performances in such places as Brazil. In addition to his small-group jazz performances with Ellery Eskelin, Hank Roberts, Mark Dresser, and David Liebman, he is also a member of Bob Brookmeyer's New Art Orchestra and is a frequent guest with the Village Vanguard Orchestra, Maria Schneider's Jazz Orchestra and the BMI Orchestra. A student of Brazilian and Indian music, Hollenbeck also performs a variety of traditional musics from around the world.

Hollenbeck is the recipient of a B.M. in percussion and a M.M. in jazz composition from the Eastman School of Music. His first recording as a leader will be issued on the CRI label in 1999. At the present, he leads two ensembles—the Claudia Quintet and Quartet Lucy.

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 latest CD (*The Minor Passions*, with Reid Anderson and Billy Hart) was first on Ben Ratliff's list of the Top Ten "alternative" jazz recordings of 1999 in *The New York Times*. This year Iverson's engagements include solo, trio, and quartet performances as a leader (his Weill Hall recital debut is next February), sideman appearances with the Dave Douglas Sextet and the Mark Turner Quartet, and his concerto debut playing the Pat Zimmerli Piano Concerto with Metamorphosen in Boston. His piano teachers are Sophia Rosoff and Fred Hersch.

WOLFRAM KOESSEL (cello) is a native of Freiburg, Germany. He has performed internationally as a soloist and chamber musician. He has toured South America extensively giving recitals and holding master classes. As a soloist he performs regularly with the Jupiter Symphony; he also appeared as soloist with the Metamorphoses Orchestra, Long Beach Symphony, Cordoba Symphony, Grossman Orchestra, Stuttgart Wind Orchestra, NY City Island Players, and the Mannes Orchestra. In 1991, he was offered a full scholarship by the Mannes School of Music, where he studied cello with Timothy Eddy, and chamber music with Felix Galimir. As a winner of Artists International he gave his debut to critical acclaim at Weill Recital Hall at Carnegie Hall in April 1995. Wolfram serves as cellist with the Meridian String Quartet and is on faculty of the New York Youth Symphony Chamber Music Program and is in residence at the Aaron Copland School of Music at Queens College.

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 Jiří 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*; *Plate*; 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* 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 formative 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



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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 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 an apprentice 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. 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

Sellers/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.

JESSICA TROY (viola) holds degrees from Amherst College, the State University of New York at Stonybrook, and the Musikhochschule in Luebeck, Germany. She has participated in many music festivals including Tanglewood, Marlboro, the Norfolk Festival of Contemporary Chamber Music, and Prussia Cove in Cornwall, England. Roger Reynolds, Oliver Knussen and György Kurtág are some of the composers with whom she has had the opportunity to work.

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

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

## MARK MORRIS DANCE GROUP STAFF

Technical Director:	Johan Henckens
Music Director:	Ethan Iverson
Rehearsal Director:	Tina Fehlandt
Lighting Supervisor:	Rick Martin
Wardrobe Supervisor:	Patricia White
Sound Supervisor:	Emanuele Corazzini
Development Director:	Michael Osso
Associate Managing Director:	Eva Nichols
Fiscal Administrator:	Lynn Wichern
Development Associate:	Lesley Berson
Company Administrator:	Lisa Belvin
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Media Representative:	William Murray (Better Attitude, Inc.)
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Accountant:	Kathryn Lundquist, CPA
Orthopaedist:	David S. Weiss, M.D. (NYU-HJD Department of Orthopaedic Surgery)

Thanks to Maxine Morris.

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support and incalculable contribution to the work.

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## Pillow Notes

By Suzanne Carbonneau

*This essay, part of a series known as Pillow Notes, was commissioned from the Scholars in Residence at Jacob's Pillow Dance Festival to provide audiences with a broader context for viewing dance.*

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 with 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 elegant. 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

with other bodies, to search out the mysteries of existence, the elusive possibility of the perfectibility 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 limits 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 to his handling of the score. In addition to his choreography for the Mark Morris Dance Group and other dance companies, Morris has also directed and choreographed operas (Johann Strauss's *Die Fledermaus*, Purcell's *Dido and Aeneas*, Gluck's *Orfeo ed Euridice*, Rameau's *Platée*, and Virgil Thomson's *Four Saints in Three Acts*) and musical theater (Paul Simon's *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. 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*). Moreover, 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*). But again, we can turn to his masterwork *L'Allegro* for resolution. Certainly, what drew Morris to the Handel work were the opportunities it afforded to alternately portray both joy ("I 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, "I 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.

(©2000 Suzanne Carbonneau and Jacob's Pillow Dance Festival)

For further reading:

Joan Acocella, *Mark Morris* (Farrar, Straus and Giroux, 1993).