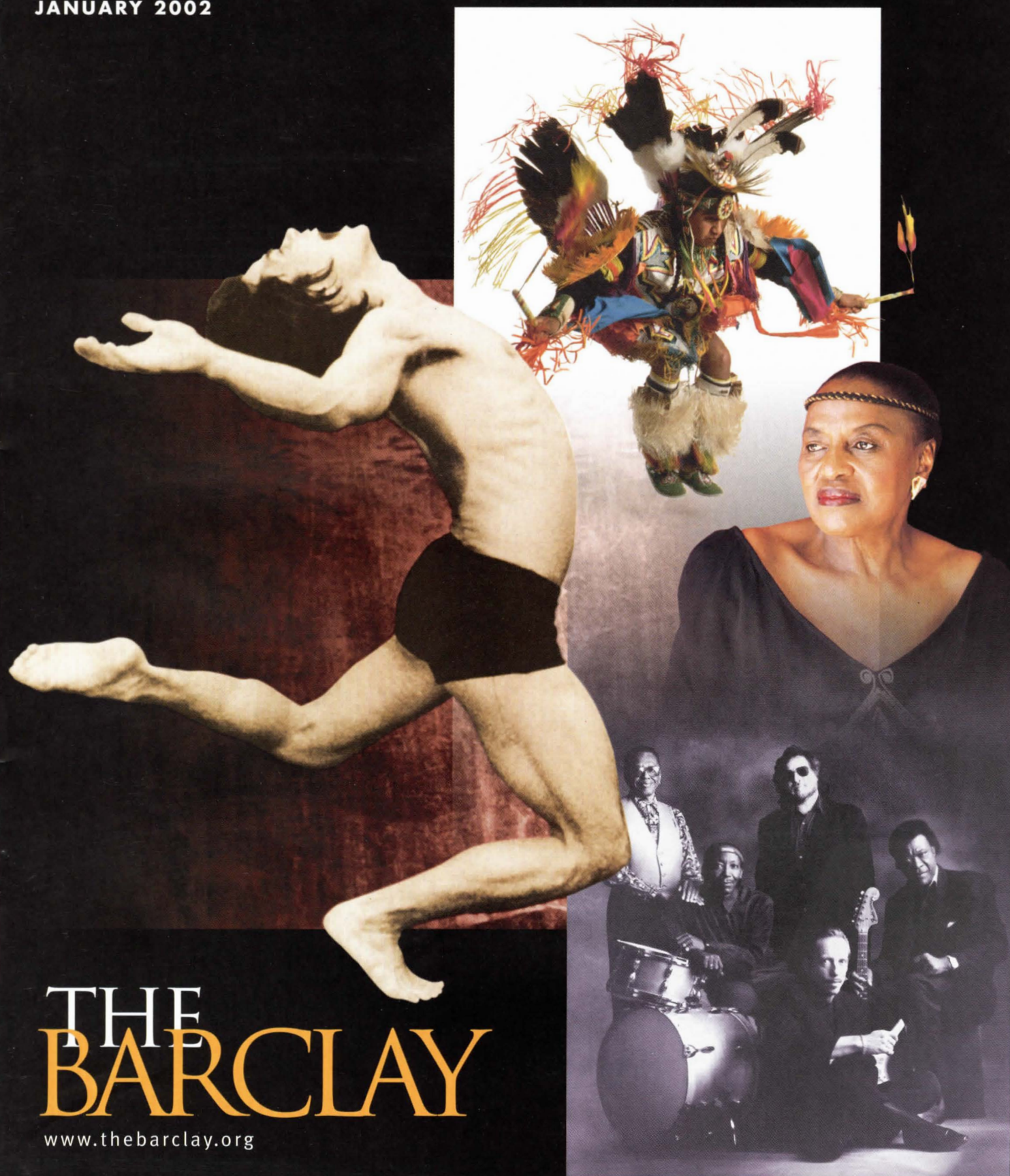


# PERFORMING **ARTS**

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JANUARY 2002



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# PERFORMING ARTS<sup>®</sup> magazine

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Southern California Edition

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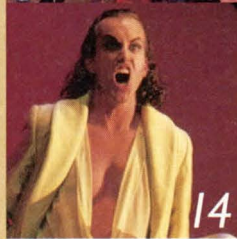
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# Mark Morris Dance Group

Thursday – Saturday, January 24–26, 2002 at 8pm

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*Dancing Honeymoon*

*Bijoux*

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

*Peccadillos*

V

Major support for the Mark Morris Dance Group is provided by  
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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.

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CHOREOGRAPHY BY  
MARK MORRIS

### *Dancing Honeymoon*

*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* LISA LEE, *violin*  
ETHAN IVERSON, *piano* STEFAN SCHATZ, *percussion*

JOE BOWIE CHARLTON BOYD MARJORIE FOLKMAN SHAWN GANNON  
JOHN HEGINBOTHAM MAILE OKAMURA JULIE WORDEN

Premiere: September 22, 1998 – Meany Hall, Seattle, Washington

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

P A U S E

### *Bijoux*

*Music* .....Erik Satie  
("Quatre petites mélodies," "Ludions")

EILEEN CLARK, *soprano* ETHAN IVERSON, *piano*  
LAUREN GRANT

Premiere: December 8, 1983 – Bessie Schoenberg Theatre, New York, New York

P A U S E

### *The Office*

*Music* .....Antonín Dvořák  
(5 Bagattelles for String Trio and Harmonium, Op. 47)  
*Lighting* .....Michael Chybowski  
*Costumes* .....June Omura

LISA LEE, *violin* ANDREA SCHULTZ, *violin*  
WOLFRAM KOESSEL, *cello* ETHAN IVERSON, *harmonium*

MARJORIE FOLKMAN SHAWN GANNON JOHN HEGINBOTHAM  
BRADON McDONALD MAILE OKAMURA JUNE OMURA MATTHEW ROSE

Premiere: April 22, 1994 – Ohio Theater, Columbus, Ohio

Originally commissioned by Zivili – Dances and Music of the Southern Slavic Nations.

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

## *Peccadillos*

*Music* ..... Erik Satie  
 ("Menus propos enfantins," "Enfantillages pittoresques," "Peccadilles importunes")  
*Lighting* ..... Michael Chybowski  
*Costumes* ..... Martin Pakledinaz

ETHAN IVERSON, *piano*

MARK MORRIS

Premiere: June 7, 2000 – Brooklyn Academy of Music, Brooklyn, New York

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

## PAUSE

## V

*Music* ..... Robert Schumann  
 (Quintet in E-flat major for piano and strings, Op. 44)  
 Allegro brillante  
 In modo d'una marcia: Un poco largamente – Agitato  
 Scherzo: Molto vivace  
 Allegro ma non troppo  
*Lighting* ..... Michael Chybowski  
*Costumes* ..... Martin Pakledinaz

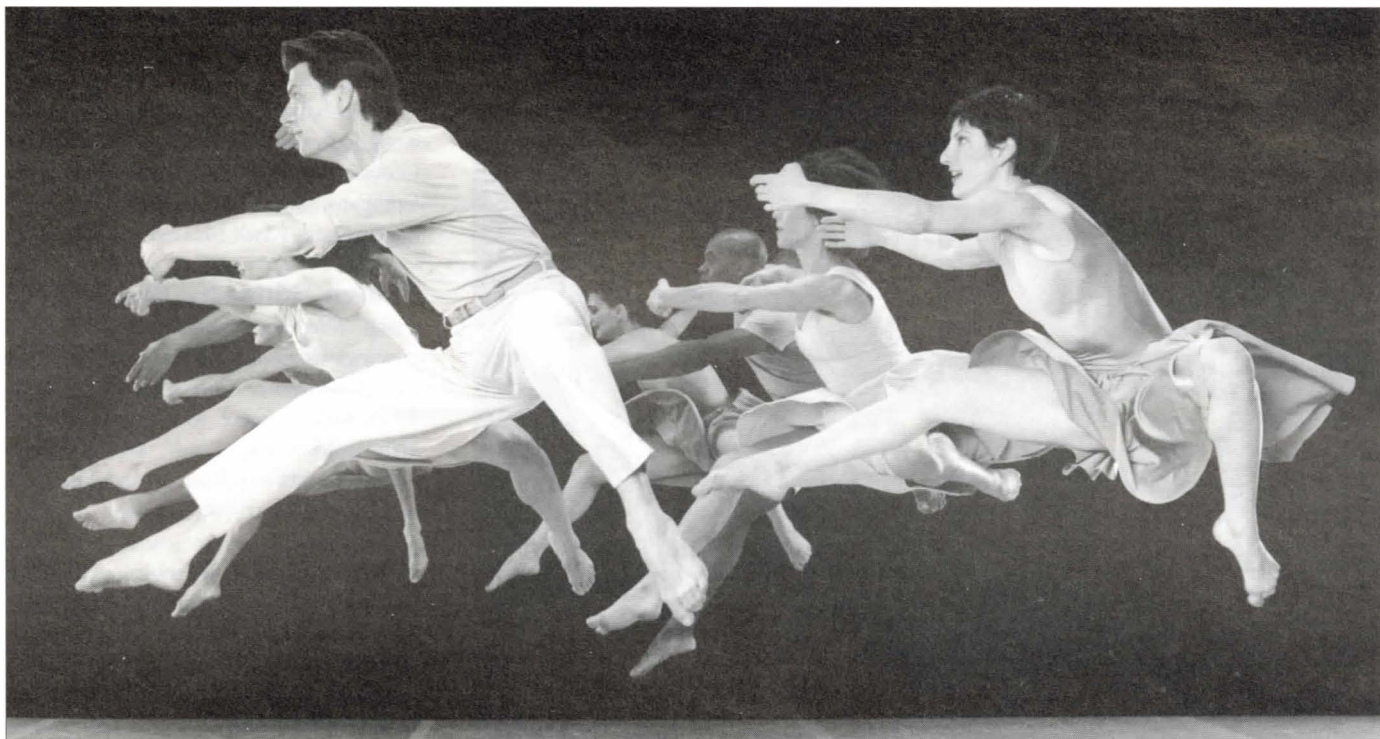
LISA LEE, *violin*    ANDREA SCHULTZ, *violin*  
 JESSICA TROY, *viola*    WOLFRAM KOESSEL, *cello*  
 ETHAN IVERSON, *piano*

JOE BOWIE    CHARLTON BOYD    MARJORIE FOLKMAN    JOHN HEGINBOTHAM  
 LAUREN GRANT    DAVID LEVENTHAL    BRADON McDONALD    AMBER MERKENS  
 GREGORY NUBER    MAILE OKAMURA    JUNE OMURA    MATTHEW ROSE  
 JULIE WORDEN    MICHELLE YARD

Premiere: October 16, 2001 – Sadler's Wells, London, England

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





**Mark Morris** was born on August 29, 1956 in Seattle, Washington, where, as a young man, he studied 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 100 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 to 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. The piece was performed this past September at the Orange County Performing Arts Center. Mr. Morris has also 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 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 to 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 the fall of 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 2001. In the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, New York. This 30,000 square-foot facility features three studios, and is 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, 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 Limón Dance Company. He has appeared in the José Limón Technique Video, Volume I, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a 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, Newark Cathedral Symphony, and sung with Limón Dance Company, a 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 CD's: *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.

**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.

**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 to 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, Live at Smalls*, and most recently, *The Bad Plus*. These recordings have been placed on *The New York Times* "Ten Best of the Year" lists for 2000, 1999, and 1998, and have caused the prestigious Penguin Guide to Jazz on CD to say that Iverson was "likely to be a major force." In 2001, Iverson's regular trio, with Reid Anderson and Billy Hart, toured Italy and America. Recent sideman appearances



include gigs with the Dave Douglas Sextet and the Mark Turner Quartet; and last April in Boston, he performed the Patrick Zimmerli Piano Concerto with Metamorphosen. In August, he played for a week at the Village Vanguard with the Kurt Rosenwinkel Quartet. His piano teachers are Sophia Rosoff and Fred Hersch.

**Wolfram Koessel** (*cello*) made his critically acclaimed debut at Weill Recital Hall at Carnegie Hall in 1994, and since then has performed as soloist and chamber musician in concert halls throughout the world. *Strings Magazine* wrote: "Mr. Koessel, in a very promising debut, played a substantial program with great seriousness, using his excellent technical means only for the music, not for effect or show." Based in New York City, Mr. Koessel appears with a wide range of ensembles and chamber music groups, most notably the Orpheus Chamber Orchestra and The Jupiter Symphony. As a soloist, Mr. Koessel has performed the standard as well as unusual cello concerto repertoire with the Jupiter Symphony, the New York Metamorphoses Orchestra, which he co-founded in 1994, the Mannes Orchestra, and the Symphony Orchestras of Cordoba, Mendoza, Costa Rica, and Stuttgart. Multifaceted as a chamber musician, Mr. Koessel is on the faculty of the New York Youth Symphony Chamber Music Program and is the music director of "Sundays on the Island" (a chamber music series on New York's City Island). Until recently, he served as cellist with the award-winning Meridian String Quartet. His performance of Tchaikovsky's *Rococo Variations* was featured on WQXR's "Young Artists Showcase". Upon completion of his master's degree at the Mannes College of Music, he was the recipient of the George and Elizabeth Gregory Award for Excellence in Performance. He has played for the Mark Morris Dance Group since the new millennium.

**Lisa Lee** (*violin*) made her debut with the San Francisco Symphony at the age of 16, and has received numerous honors and awards, including: first place in the *Seventeen Magazine*/General Motors National Concerto Competition, first prize in the Pacific Symphony Orchestra Concerto Competition, first prize in the National Hennessy Cognac Scholarship Awards, a Fulbright Foundation Award, and most recently, first prize in the International Sheffield Violin Competition. Ms. Lee has been invited to such distinguished chamber music festivals as Marlboro Music Festival, Ravinia Festival, Caramoor Rising Stars/Virtuosi Festival, and the Prussia Cove Chamber Music Sessions Festival. Performances have taken her throughout Europe, Croatia, Japan, China, and the U.S. Ms. Lee began her musical training at the age of five in San Francisco. She received her bachelor of music degree from the Curtis Institute of Music, where she studied with Arnold Steinhardt. Other mentors include Donald Weilerstein, David Takeno, Zaven Melikian, and Joey Corpus. She currently resides in New York City.

**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 Kylián, 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 for the Alvin Ailey American Dance Theater. Bradon joined Mark Morris Dance Group in April 2000.





**Amber Merkens** was raised in Newport, Oregon. She received her B.F.A. from The Juilliard School in 1999, and was a member of the Limón Dance Company from 1999 to 2001. Her own choreography has been presented in such New York City venues as The Juilliard Theater, Alice Tully Hall, Joyce Soho, St. Mark's Church, and the Clark Studio Theater. She is a recipient of the 2001 Princess Grace Award. She joined the Mark Morris Dance Group in August 2001.

**Gregory Nuber** began working with MMDG in 1998, and became a company member in 2001. He was a member of Pascal Rioult Dance Theatre for three years, has appeared as a guest artist with New York City Opera, Cleveland Opera and Tennessee Repertory Theatre, and has worked with numerous New York based choreographers. Gregory is a graduate of Arizona State University where he studied acting and dance.

**Maile Okamura** was born and raised in San Diego, CA. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then, she has had the pleasure of dancing with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Maile began working with MMDG in 1998, and became an apprentice in 2001.

**June Omura** spent her first six years in New York City, and subsequently lived 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. That same summer, she first studied with Mark Morris, and happily joined the Dance Group in 1988.

**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 company member in 1999.

**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.

**Andrea Schultz** (*violin*) performs with a number of groups in New York City, including the Eberli Ensemble, New York Chamber Ensemble, Brandenburg Ensemble, and the Orchestra of St. Luke's. She has also appeared as a guest artist with the Apple Hill Chamber Players, Da Capo Chamber Players, Sequitor, Sospeso, and the José Limón Dance Company. Her chamber group Eberli Ensemble, active in the commissioning and performance of new works, has been featured on WNYC's "Around New York" and PRI's "St. Paul Sunday" and has recently released a CD of music by Aaron Jay Kernis. Andrea has spent summers performing at the Tanglewood, Aspen, Ravinia, Caramoor, Vermont Mozart, and Cape May Music Festivals, as well as the Pundakit International Chamber Music Festival in the Phillipines. She is a summa cum laude graduate of Yale University and received an M.M. from the Cleveland Institute of Music and a D.M.A. from SUNY Stony Brook.

**Anne Sellery** attended the University of Washington, Seattle, where she studied piano performance, and received her B.A. in dance. Anne began working with the Mark Morris Dance Group in 1998, and became an apprentice in 2001.

**Jessica Troy** (*viola*), a native New Yorker, holds degrees from Amherst College, the State University of New York at Stony Brook, and the Musikhochschule in Luebeck, Germany, where her major teachers were Philipp Naegel, Caroline Levine, and Barbara Westphal. She is a member of the Brooklyn Philharmonic, and plays regularly with the Jupiter Symphony. Her chamber music activities have included performances with Sequitor and the Eberli Ensemble, as well as with the Acacia, Maia, and Meridian String Quartets in venues ranging from The Knitting Factory, to the Saratoga Music Festival, and the Violin Society of American Conference, where she also served as a judge in the instrument competition. She has been a participant at many chamber music festivals, including Marlboro and Prussia Cove. She has had the opportunity to work with many composers on their own works, including Roger Reynolds, Jacob Druckman, Oliver Knussen and Gregory Kurtag.

**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 graduated with a Bachelor of Fine Arts. Michelle began dancing with the Dance Group in 1997.

**Mark Morris Dance Group Staff**

Johan Henckens .....	Technical Director
Ethan Iverson .....	Music Director
Guillermo Resto .....	Rehearsal Director
Tina Fehlandt .....	School Director
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Kathryn Lundquist, CPA .....	Accountant
David S. Weiss, M.D. ....	Orthopaedist (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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E-mail: [info@mmdg.org](mailto:info@mmdg.org)  
Website: [www.mmdg.org](http://www.mmdg.org)

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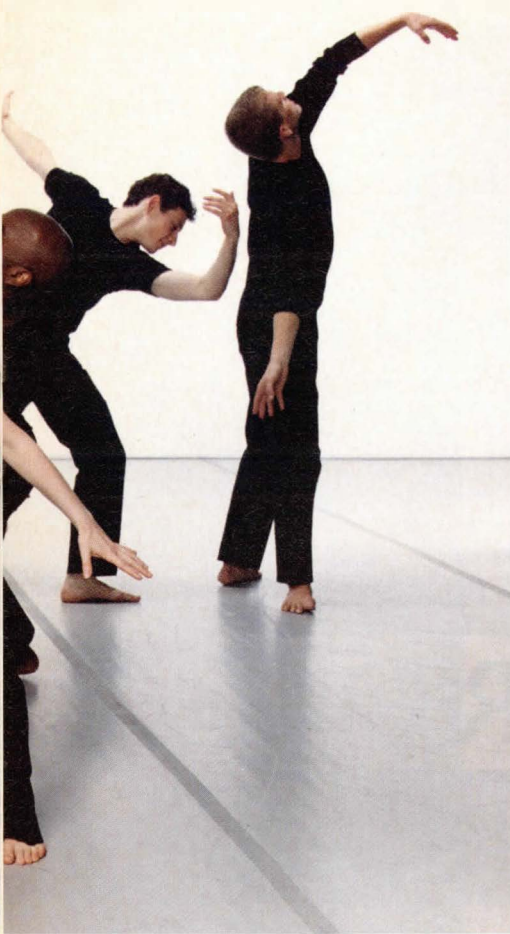
# Mark Morris Goes



The acclaimed  
choreographer  
finally settles  
in Brooklyn

Above: Mark Morris Dance Group in  
*Sang-Froid*. Below: Mark Morris





MARC ROYCE

# Home

BY SARA WOLF

According to the company timeline, the Mark Morris Dance Group came to life in 1980, when "Mark Morris gets together some friends and colleagues, calls them the Mark Morris Dance Group, and puts on a show."

*Continued on page 36*

Mark Morris Dance Group appears January 24-26 at the Irvine Barclay Theatre. For tickets and more information, call (949) 854-4646 or visit [www.thebarclay.org](http://www.thebarclay.org).



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Above: *Grand Duo*. Below: *Gloria*

## MARK MORRIS GOES HOME

continued from page 17

It's a line straight out of a Judy Garland-Mickey Rooney flick. Twenty-odd years and innumerable performances later, MMDG is among the most sought after modern dance companies, touring six to seven months each year. Morris, too, is at the top of his game and highly in demand. Last year saw the premiere of dances commissioned by the San Francisco Ballet and American Ballet Theatre and a new work for his own troupe, all of which were critical and popular successes. One reviewer acclaimed Morris as an American master, another called him a genius — praise Morris takes in stride. When asked whether he considered three major works an extraordinary feat, one almost could hear him shrug through the telephone wire. "I'm a choreographer," he replied, "It's my job."

2001 was a good year for Morris. MMDG celebrated its 20th anniversary season with a luxurious three-week stint at Brooklyn Academy of Music featuring an abundant retrospective — 16 of his 100-plus dances and his most recent opera venture, Gertrude Stein and Virgil Thom-

son's *Four Saints in Three Acts*. Capping off the festivities was *L'Allegro, il Penseroso ed il Moderato*, a monumental evening-length suite of 32 interconnected dances. Set to an oratorio by Handel that takes its text and inspiration from poems by John Milton, *L'Allegro* is considered by many to be Morris' greatest work, although these days the competition for that title is getting steep. But the dance's status is such that a lavish tabletop book of photographs and essays about it was published within weeks of its performance in March.

Topping off a year chock-a-block with accomplishments and accolades, the company moved into the brand-new, \$6.2 million Mark Morris Dance Center during a brief respite between a 30-city U.S. tour and fall visit to the United Kingdom. Speaking from Edinburgh in the midst of that tour, Morris gushed about finally having a permanent home. "It's unbelievable. The space is beautiful and comfortable. It's a relief to be there."

The Center occupies a five-story Brooklyn building that was stripped to its shell and rebuilt from the ground up with the intention of renting out the lower floors



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Dance Center.**



and dedicating three upper floors to an expansive administrative, creative, and educational hub. In addition to ample office space for MMDG's administrative staff and three spacious rehearsal studios (where an extensive roster of community classes also take place), the Center features such amenities as a mammoth double boiler that allows the entire company to take simultaneous post-rehearsal showers.

The crown jewel, however, is a vast, sunlit, 60 x 60 foot studio unobstructed by pillars. *V*, a large ensemble piece set to Schumann's Piano Quintet in E flat that the company premiered at Sadler's Wells in October 2001 was made here, as will Morris's next piece, a new dance for Yo-Yo Ma's Silk Road Project scheduled to premiere in Berkeley in April. After decades of migrating from one rental studio to the next, Morris at last has his own vast playground in which to create. Given the rampant creative success of the first 20 years, one can only imagine what he will cook up now. □

*Sara Wolf is dance critic for the L.A. Weekly and the interim dance critic for the Orange County Register.*



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