

Jacob's Pillow *Dance Festival*

Ted Shawn Theatre

August 6-11, 2002

Mark Morris Dance Group

Joe Bowie Charlton Boyd Marjorie Folkman
Shawn Gannon Lauren Grant John Heginbotham
David Leventhal Bradon McDonald Amber Merkens
Gregory Nuber Maile Okamura June Omura Guillermo Resto
Matthew Rose Brynn Taylor* Julie Worden Michelle Yard
*apprentice

Artistic Director: Mark Morris
General Director: Barry Alterman
Executive Director: Nancy Umanoff

THE ARGUMENT

Choreography: Mark Morris
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
Musicians: Wolfram Koessel (cello) and Ethan Iverson (piano)

Julie Worden Charlton Boyd
Marjorie Folkman John Heginbotham
Michelle Yard Shawn Gannon

*Premiere: February 26, 1999 – The Wang Theatre, Boston, Massachusetts
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 -

FOURSOME

Choreography: Mark Morris
Music: Erik Satie (*Gnossiennes #1, #2, #3*) and
Johann Nepomuk Hummel (*Seven Hungarian Dances*)
Lighting: Michael Chybowski
Costumes: Katherine McDowell
Musician: Ethan Iverson (piano)

Shawn Gannon John Heginbotham
Mark Morris Guillermo Resto

Premiere: February 27, 2002 – 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.
This dance is supported, in part, with public funds from the New York City
Department of Cultural Affairs Cultural Challenge Program.
Additional support provided by The Gladys Krieble Delmas Foundation.

- PAUSE -

SILHOUETTES

Choreography: Mark Morris
Music: Richard Cumming (*Silhouettes - Five Pieces for Piano*)
Lighting: Michael Chybowski
Musician: Ilan Rechtman (piano)

Joe Bowie Matthew Rose

Premiere: June 10, 1999 – Coconut Grove Playhouse, Miami, Florida
Silhouettes is performed courtesy of the composer.

- INTERMISSION -

MEVLEVI DERVISH

Choreography: Ted Shawn
Music by: Anis Fuleihan
Musicians: Wei-Pin Kuo (violin), Ilan Rechtman (piano), Ethan Iverson (piano)

Shawn Gannon

Premiere: April 15, 1929 – Carnegie Hall, New York, NY
Mark Morris's first appearance at *Jacob's Pillow* was in a re-creation of Mevlevi Dervish for the Festival's
50th anniversary in 1982. This dance has now been revived by the Mark Morris Dance Group to honor
The Pillow's 70th Anniversary Season.

- PAUSE -

V

Choreography: Mark Morris
Music: Robert Schumann (*Quintet in E flat 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
Musicians: Wei-Pin Kuo (violin), Andrea Schultz (violin), Jessica Troy (viola),
Wolfram Koessel (cello), Ilan Rechtman (piano)

Joe Bowie Charlton Boyd Marjorie Folkman Lauren Grant
John Heginbotham David Leventhal Bradon McDonald
Amber Merkens Gregory Nuber Maile Okamura June Omura
Matthew Rose Julie Worden Michelle Yard

Dedicated to the City of New York.
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.
Additional support provided by The Gladys Krieble Delmas Foundation.

Program and casting subject to change.
The taking of photographs during performances is strictly prohibited.

Special Thanks to Jacob's Pillow Producers of the Week
Joan and Jim Hunter

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 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. 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 premiere with The New York City Opera in April 2000 at Lincoln Center. He directed and choreographed the June 2000 English National Opera production of *Four Saints in Three Acts*. His premieres in 2002 included *Kolam*, created for Yo-Yo Ma's *Silk Road Project* in collaboration with Indian composer Zakir Hussain. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991 and has received honorary doctorates from the Boston Conservatory of Music, The Juilliard School and Long Island University. 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 Europe and in 1986, the Dance Group made its first national television program for PBS's *Great Performances—Dance in America*. 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 1996–2001. Audiences have also become accustomed to the Dance Group's regular and frequent appearances in Boston, MA; Fairfax, VA; London, England; and at Jacob's Pillow Dance Festival in Becket, MA. The Dance Group was recently named the official dance company of the Virginia Arts Festival (2000–2005). In addition to a full international touring schedule, the Dance Group has 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* filmed at Jacob's Pillow and a film version of Mr. Morris's *Dido and Aeneas*. The Dance Group's 2001 season at Sadler's Wells Theatre in London garnered the company its second Laurence Olivier Award. In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. This 30,000 square foot facility features three studios and a school providing classes to over 400 students of all ages.

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 appears in the José Limón Technique Video, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.

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 BFA. 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 1995-1998. 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 has been the subject of major profiles in *The New York Times*, *Downbeat*, and Britain's *Jazz Review*. The cooperative trio "The Bad Plus" includes bassist Reid Anderson and drummer David King and has been lavished with critical acclaim for both their live concerts and their debut recording, which was placed on Top Ten Records of 2001 lists in *The New York Times*, the *Chicago Reader*, and on VH1.com. "The Bad Plus" played in NYC in May at the Knitting Factory and at the Village Vanguard in June. Iverson often plays in the groups led by saxophonist Mark Turner and guitarist Kurt Rosenwinkel, and he also performs unusual concerts of solo piano. His teachers are Fred Hersch and Sophia Rosoff.

WOLFRAM KOESSEL (*Cello*) made his critically acclaimed debut at Weill Recital Hall at Carnegie Hall in 1994. Since then he has performed as soloist and chamber musician in concert halls throughout the world. 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). He served until recently 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.

WEI-PIN KUO (*Violin*) was born in Taipei, Taiwan, in 1973. Wei-Pin came to the United States in 1985 to study at the Cleveland Institute of Music's Young Artist Program under David Cerone and David Updegraff. He was accepted into the Curtis Institute of Music as a student of Jaime Laredo and received his degree in 1995. Upon graduation, he joined the Muir String Quartet as its second violinist and at the age of 21 was appointed assistant professor of violin by the Boston University School for the Arts. Wei-Pin has appeared as a soloist with the Cleveland Orchestra under Jahja Ling and Michael Stern. He has collaborated in chamber music with Jaime Laredo, Andre Previn, Michael Tree, Paul Neubauer and Gary Hoffman. Mr. Kuo served as a faculty member at the Taos School of Music, the Boston University Tanglewood Institute and the Snowbird Quartet seminar. He has also served as concertmaster of the Curtis Symphony, the New York String Seminar and most recently, the Metamorphosen Chamber Orchestra.

DAVID LEVENTHAL, raised in Newton, Massachusetts, has danced with the Mark Morris Dance Group since 1997. Previously, he worked with Ballet Theatre of Boston and the companies of Marcus Schulkind, Amy Spencer/Richard Colton, Ben Munisteri, and Zvi Gotheiner. He graduated from Brown University in 1995 with honors in English Literature.

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 for 3 years where 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 Jirí 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 director Frank Corsaro. Recently Bradon was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. Bradon joined Mark Morris Dance Group in April 2000.

AMBER MERKENS began her dance training with Nancy Mittleman in Newport, Oregon. She received her BFA from The Juilliard School in 1999 and went on to dance with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography in various venues, including Alice Tully Hall and the Joyce SoHo. Amber 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 a company member in 2001.

JUNE OMURA spent her first six years in New York City and then grew up in Birmingham, Alabama, appearing in local dance and theater productions from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer and happily joined the Dance Group in 1988.

ILAN RECHTMAN (*Piano*) has performed with major orchestras throughout the world which include the London Symphony Orchestra, the Montreal Metropolitan Orchestra, New Zealand Symphony, Szeland Symphony (Denmark) and in the United States with the Pittsburgh Symphony Orchestra, the San Diego Symphony, the Colorado Symphony Orchestra, the New World Symphony (Miami), the Civic Orchestra of Chicago, the New Mexico Symphony Orchestra and the Boston Pops, among others. He has

frequently performed in New York City with appearances at Carnegie Hall, the 92nd Street Y, Town Hall, Avery Fisher Hall, Alice Tully Hall, Merkin (Abraham Goodman) Concert Hall, and Weill Recital Hall. In piano competitions, Mr. Rechtman won first prize at the Francois Shapira Competition in Israel and at the first San Antonio International Competition. He also won the Maurice M. Clairmont Piano Prize and the America Israel Cultural Foundation's Norry scholarship. Music Directors Zubin Mehta and Lorin Maazel each commissioned and performed Mr. Rechtman's compositions. *A Sailor's Rhapsody*, a composition for piano and orchestra, has been performed by numerous orchestras including the Pittsburgh, New World, Annapolis and Cape Cod Symphony Orchestras. His chamber work, *Three Movements for Cello and Piano* has had performances in Washington at the Kennedy Center as well as in New York City's Weill Hall. Two works received orchestral premieres at Carnegie Hall: *America, Suite Popular, 1994*, for woodwind quintet and orchestra, commissioned and performed by the Woodwind Quintet of America with the Manhattan School of Music Sinfonietta.

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.

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 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*. Andrea has spent summers performing at 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 a M.M. from the Cleveland Institute of Music and a D.M.A. from SUNY-Stony Brook.

BRYNN TAYLOR raised in San Diego, CA, graduated from UC-Berkeley with a double major in molecular biology and dance. As a member of the Bay Area Repertory Dance Company she performed in works by Marni and David Wood, Martha Graham and Joe Goode. In New York, Brynn danced with Lori Belilove & Co. before joining the Mark Morris Dance Group in 2002.

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 Naegele, 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 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, NY. 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.

Production

Technical Director: Johan Henckens
Music Director: Ethan Iverson
Rehearsal Director: Guillermo Resto
Lighting Supervisor: Michael Chybowski
Wardrobe Supervisor: Katherine McDowell
Sound Supervisor: Emanuele Corazzini

Development/Marketing

Director of Development and Marketing:
Michael Osso
Director of Corporate and Foundation Giving:
Rob Handel
Director of Membership and Special Events:
Alex Pacheco
Marketing Associate: Erin Dadey

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Administrative Assistant: Kathleen Cannucci
Administrative Interns: Alycia Naylor, Laura Wall

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PillowNotes

By Suzanne Carbonneau

The PillowNotes series is comprised of essays commissioned from our Scholars-in-Residence 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, who created the décor for Morris's new work *Kolam*, 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 Thompson's *Four Saints in Three Acts*) and musical theater.

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 austerely 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, despair, joy, indominability. 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 (*Grand Duo*), jealousy (*Jealousy*), mourning (*Medium*), 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*), anger (*The Argument*), adversity (V). 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 ("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.

| 2002 Suzanne Carbonneau and Jacob's Pillow Dance Festival

For further reading:

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

Thank you to the following Individual contributors additional to those listed in the Festival program book. (Contributions made April 29, 2001 to April 29, 2002.)

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