



JACOB'S PILLOW DANCE

Ted Shawn Theatre

July 26-31, 2005

Mark Morris Dance Group

Craig Biesecker, Joe Bowie, Charlton Boyd, Amber Darragh, Rita Donahue, Lorena Egan*,
Marjorie Folkman, Lauren Grant, John Heginbotham, David Leventhal,
Bradon McDonald, Gregory Nuber, Maile Okamura, June Omura, Noah Vinson,
Julie Worden, Michelle Yard
*apprentice

ARTISTIC DIRECTOR : Mark Morris

EXECUTIVE DIRECTOR: Nancy Umanoff

TANGLEWOOD MUSIC CENTER FELLOWS

Choreography by Mark Morris

ROCK OF AGES

MUSIC: Franz Schubert, "Piano Trio in E Flat,
Adagio," D897 (1828)

COSTUMES: Katherine McDowell

LIGHTING: Nicole Pearce

MUSICIANS:

Elizabeth Mahler, violin; Semiramis C.S. Costa, cello; Kenneth Osowski, piano

DANCERS:

July 26: Craig Biesecker, Joe Bowie, Rita Donahue, Bradon McDonald
July 27: Amber Darragh, Rita Donahue, Julie Worden, ~~Michelle Yard~~ Joe Bowie
July 28: Craig Biesecker, Joe Bowie, David Leventhal, Bradon McDonald
July 29: Craig Biesecker, David Leventhal, Julie Worden, ~~Michelle Yard~~ Joe Bowie
July 30 matinée: Craig Biesecker, Rita Donahue, Bradon McDonald, ~~Michelle Yard~~
July 30 evening: Craig Biesecker, Joe Bowie, David Leventhal, Julie Worden Joe Bowie
July 31: Joe Bowie, Amber Darragh, David Leventhal, Bradon McDonald

Premiere: October 28, 2004, Cal Performances, Zellerbach Hall, Berkeley, CA

—PAUSE—

ALL FOURS

MUSIC: Béla Bartók, "String Quartet No. 4" (1928)

COSTUMES: Katherine McDowell

LIGHTING: Nicole Pearce

MUSICIANS: The New Fromm Players

Joel Pargman, violin; Elizabeth Mahler, violin;

Mark Berger, viola; Semiramis C.S. Costa, cello

DANCERS:

I. Allegro

Joe Bowie, Charlton Boyd, Amber Darragh, Rita Donahue,
John Heginbotham, David Leventhal, Maile Okamura, June Omura

II. Prestissimo, con sordino

Craig Biesecker, Bradon McDonald

III. Non troppo lento

July 26, 28, 30 evening, 31: Craig Biesecker, Marjorie Folkman,
Bradon McDonald, Julie Worden

July 27, 29, 30 matinée: Craig Biesecker, Lauren Grant, Bradon McDonald, ~~Michelle Yard~~

IV. Allegro pizzicato

July 26, 28, 30 evening, 31: Marjorie Folkman and Julie Worden

July 27, 29, 30 matinée: Lauren Grant and ~~Michelle Yard~~

V. Allegro molto

Joe Bowie, Charlton Boyd, Amber Darragh, Rita Donahue, John Heginbotham,
David Leventhal, Maile Okamura, June Omura

Commissioned in part by Cal Performances.

Premiere: September 12, 2003, Cal Performances, Zellerbach Hall, Berkeley, CA

Béla Bartók, "String Quartet No. 4" (1928), performed by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

-INTERMISSION-

THE "TAMIL FILM SONGS IN STEREO" PAS DE DEUX

MUSIC: Contemporary Indian

LIGHTING: Phil Sandstrom

DANCERS:

July 26, 27, 29, 30 evening: Marjorie Folkman and Gregory Nuber

July 28, 30 matinée, 31: Charlton Boyd and Maile Okamura

Premiere: December 15, 1983, Bessie Schönberg Theater, Dance Theater Workshop, New York, NY

-PAUSE-

GRAND DUO

MUSIC: Lou Harrison, "Grand Duo for
Violin and Piano" (1988)

Prelude

Stampede

A Round

Polka

COSTUMES: Susan Ruddie

LIGHTING: Michael Chybowski

MUSICIANS:

Tomoko Katsura, violin; Vadim Serebryany, piano

DANCERS:

Craig Biesecker, Joe Bowie, Charlton Boyd, Amber Darragh, Marjorie Folkman,
Lauren Grant, John Heginbotham, David Leventhal, Bradon McDonald, Gregory Nuber,
Maile Okamura, June Omura, Julie Worden, ~~Michelle Yard~~

Premiere: February 16, 1993, Fine Arts Center, University of Massachusetts, Amherst, MA

MetLife Foundation is the official sponsor of the Mark Morris Dance Group's 25th Anniversary National Tour. Major support for the Mark Morris Dance Group is provided by Altria Group, Inc., The Shubert Foundation, and Target. The Mark Morris Dance Group New Works Fund is supported by The Howard Gilman Foundation and The Andrew W. Mellon Foundation, as well as The Horace W. Goldsmith Foundation and The Gladys Krieble Delmas Foundation. The Mark Morris Dance Group's education and performance activities are supported by Independence Community 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.

Program and casting subject to change.

The taking of photographs during performances is strictly prohibited.

MARK MORRIS (Artistic Director) was born on August 29, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 100 works for the company. From 1988–1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure there were three evening-length dances: *The Hard Nut*, *L'Allegro, il Penseroso ed il Moderato*, and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also in demand as a ballet choreographer. He has created five works for the San Francisco Ballet since 1994 and received commissions from such companies as American Ballet Theatre, Boston Ballet, and the Paris Opera Ballet. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, English National Ballet, and The Royal Ballet, Covent Garden. He has worked extensively in opera, directing and choreographing productions for the New York City Opera, English National Opera, and The Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received honorary doctorates from The Boston Conservatory of Music, The Juilliard School, Long Island University, Pratt Institute, Bowdoin College, and George Mason University. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.

MARK MORRIS DANCE GROUP (MMDG) now celebrating its 25th anniversary, was

formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the United States and in Europe, and in 1986 it made its first national television program for the PBS series *Great Performances: Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the U.S. in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. It has maintained and strengthened its ties to several cities around the world, most notably Berkeley, California, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* each December. It appears regularly in Boston, Massachusetts; Fairfax, Virginia; Seattle, Washington; Urbana, Illinois; and at Jacob's Pillow Dance Festival in Becket, Massachusetts. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003, and has since returned to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. Cellist Yo-Yo Ma has frequently collaborated with MMDG; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs* and the 2002 dance *Kolam*, created for The Silk Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the United Kingdom's *South Bank Show*. In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. The company's first

permanent headquarters in the U.S. houses rehearsal space for the dance community, outreach programs for local children, and a school offering dance classes to students of all ages.

MARK BERGER (Violist) attended Boston University, where he completed his undergraduate studies in violin and has performed with the Boston Symphony Orchestra, Boston Modern Orchestra Project, Boston Lyric Opera, ALEA III Contemporary Music Ensemble, New World Symphony, and the Vermont and Albany Symphonies. As a composer, Berger received his Master's degree from Boston University where he studied with Lukas Foss and Theodore Antoniou. Berger is a member of the music faculty at Middlesex Community College in Bedford, Massachusetts, and is currently a Ph.D. candidate at Brandeis University, where he studies composition with David Rakowski.

CRAIG BIESECKER (Dancer) is from Waynesboro, Pennsylvania, and received a B.S. in Music Education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman, and worked with choreographers Tim and Lina Early. In New York City, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theatre Ballet, Mark Dendy, and Gerald Casel. Biesecker joined MMDG in 2003.

JOE BOWIE (Dancer) was born in Lansing, Michigan, and 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 Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

CHARLTON BOYD (Dancer) was born in New Jersey, where he studied and performed with Inner City Ensemble Theater and 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 in various music videos. He first appeared with MMDG in 1989, and he became a company member in 1994.

SEMIRAMIS C. S. COSTA (Cellist) began her cello studies at the age of eight at Brazil's Universidade Federal da Paraíba,

first with Felipe Aquino and later with Nelson Campos. Costa has been a member of many symphony orchestras, including as an Assistant Principal Cellist at the Baton Rouge Symphony Orchestra. She has participated in many summer festivals, including three years as a Tanglewood Music Center Fellow. Costa recently received her Bachelor's degree from Louisiana State University, and will continue her studies in the fall in a Master's program at Rice University.

AMBER DARRAGH (Dancer) began her dance training with Nancy Mittleman in Newport, Oregon. She received her B.F.A. 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 Joyce SoHo. Darragh joined MMDG in 2001.

RITA DONAHUE (Dancer) was born and raised in Fairfax, Virginia. She graduated with honors with a B.F.A. in Dance and a B.A. in English from George Mason University in 2002, and joined bopi's black sheep/dances by Kraig Patterson. Donahue began working with MMDG in 2003.

LORENA EGAN (Dancer) began her training at the Phoenix School of Ballet in Arizona. She received her B.F.A. from The Juilliard School in 1998. Egan joined the Pascal Rioult Dance Theater in 1999 and was an integral part of the company for five years before joining MMDG as an apprentice in February 2005. She is very excited and honored to be working with MMDG.

MARJORIE FOLKMAN (Dancer) began dancing for Mark Morris in 1996. She graduated summa cum laude from Barnard College and attended Columbia University's Graduate Program in American Studies. She has also danced with Amy Spencer and Richard Colton, Kraig Patterson, Neta Pulvermacher, Sally Hess, Ellen Cornfield, Sara Rudner, and the Repertory Understudy Group for the Merce Cunningham Dance Company.

LAUREN GRANT (Dancer) 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, Grant received her modern dance training and graduated with a B.F.A. She joined MMDG in 1998.

JOHN HEGINBOTHAM (Dancer) is from Anchorage, Alaska, and graduated from The Juilliard School in 1993. He has performed with Susan Marshall & Company, John Jasperse, Ben Munisteri Dance Projects, and as a guest artist with Pilobolus Dance Theater. Heginbotham's choreography is featured in the performances and "Emerge" music video of recording artists Fischerspooner. He joined MMDG in 1998.

TOMOKO KATSURA (Violinist) has appeared throughout the United States, Japan, and France. She has performed in Paul Hall, Alice Tully Hall at Lincoln Center, Oji Hall, abc Hall in Tokyo, Japan, and Concertgebouw in Amsterdam. She moved to the United States in 1986, and continued her studies with Anna Pelekh. From 2000 to 2002, she served as a concertmaster of UBS Verbier Festival Orchestra under James Levine, and toured throughout Europe and North and South America. Katsura holds Bachelor's and Master's degrees in Music from The Juilliard School, where she studied with Masao Kawasaki and Dorothy DeLay. She resides in Amsterdam, Holland, where she has been a member of Nederlands Kamerorkest since February 2005.

DAVID LEVENTHAL (Dancer) was raised in Newton, Massachusetts, and has danced with the Mark Morris Dance Group since 1997. Previously, he worked with José Mateo's Ballet Theatre 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.

ELIZABETH MAHLER (Violinist), a native of Buffalo, New York, debuted as a soloist with the Buffalo Philharmonic at age seventeen. She received a Bachelor's degree in American History and Literature at Harvard University, followed by a Master's in Violin Performance at Peabody Conservatory under the guidance of Pamela Frank and Violaine Melancon. Mahler has been a participant at the Yellow Barn Music Festival, the Pacific Music Festival in Sapporo, Japan, and the Tanglewood Music Center, where she served as concertmistress and received

the Jules C. Reiner Violin Prize in 2002. In 2004 she returned to Tanglewood to perform contemporary chamber music as a member of the New Fromm Players. This fall she will join the New World Symphony in Miami.

BRADON McDONALD (Dancer) received his B.F.A. from The Juilliard School in 1997. He danced with the Limón Dance Company for three years, and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. McDonald joined the Mark Morris Dance Group in 2000.

GREGORY NUBER (Dancer) 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. Nuber is a graduate of Arizona State University, where he studied acting and dance.

MAILE OKAMURA (Dancer) was born and raised in San Diego, California. 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. Okamura began working with MMDG in 1998, and became a company member in 2001.

JUNE OMURA (Dancer) spent her first six years in New York City, then grew up in Birmingham, Alabama. She returned to New York to attend Barnard College, graduating in 1986 with honors in Dance and English, and has been dancing for Mark Morris since 1988. She is the proud mother of twin girls, born in July 2003, and is indebted to her husband, her family, and MMDG for their love and support.

KENNETH OSOWSKI (Pianist) was born and raised in Hunterdon County, New Jersey, where he began piano studies at the age of ten. Osowski currently resides in Baltimore, where he recently completed

the Doctor of Musical Arts degree in piano performance at the Peabody Conservatory. He received his Master's degree in 2000 from the University of Nevada, Reno, and his Bachelor's degree in 1998 from Yale University. Osowski serves on the faculty of York College of Pennsylvania, where he teaches piano, piano literature, piano pedagogy, and music appreciation. In addition, he serves on the music theory faculty of the Peabody Conservatory and the Johns Hopkins University's Krieger School of Arts and Sciences.

JOEL PARGMAN (Violinist) is a recent summa cum laude graduate (B.M. '02, M.M. '04) of the University of Southern California in Los Angeles, where he studied violin performance with Robert Lipsett. He currently resides in Los Angeles, performing orchestral music with the Los Angeles Chamber Orchestra, the Santa Barbara Chamber Orchestra, the New West Symphony, the Pasadena Symphony, the Riverside County Philharmonic, and the Musica Angelica Baroque Orchestra. His string quartet, the Denali Quartet, is featured year-round on the Jacaranda Chamber Music series of Santa Monica. He recently made his Disney Hall debut performing solo and chamber works by Maria Grenfell and Liza Lim on a 2004 Green Umbrella concert. This summer marks Pargman's third at Tanglewood and his first as a New Fromm Player.

VADIM SEREBRYANY (Pianist), an honors graduate with distinction from the Royal Conservatory of Music in Toronto, went on to complete his Bachelor's and Master's degrees at New York City's Juilliard School and completed his studies at Yale University with a Doctor of Musical Arts degree. He has performed in Europe, North and South America, Australia, and last winter completed his fifth consecutive recital tour of Japan. Later this summer Blue Griffin will release Serebryany's first commercial recording of sonatas for cello and piano by Brahms and Shostakovich. During the 2004 - 2005 season, Serebryany embarked on a two-year project to perform the complete piano sonatas of Beethoven in his native Toronto, where he also teaches at the Royal Conservatory.

NOAH VINSON (Dancer) received his B.A. in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He has been

working with MMDG since 2002, and became a company member in 2004.

JULIE WORDEN (Dancer) 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 (Dancer) was born in Brooklyn, New York. She began her professional dance training at the Fiorello H. LaGuardia 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 B.F.A. Yard began dancing with MMDG in 1997.

MARK MORRIS DANCE GROUP STAFF

PRODUCTION

Technical Director: Johan Henckens
Music Director: Wolfram Koessel
Lighting Supervisor: Nicole Pearce
Wardrobe Supervisor: Katherine McDowell
Sound Supervisor: Jim Abdou

OPERATIONS

Company Manager: Aaron Mattocks
Studio Manager: Karyn La Scala
Administrative Assistant: Kathleen Cannucci
Facility Manager: José Suarez
Office Assistant: Jay Selinger

EDUCATION

Director of Education: Eva Nichols
School Administrator: Diane Ogunusi
Administrative Assistant: Marc Castelli

DEVELOPMENT/MARKETING

Director of Development: Lauren Cherubini
Director of Membership and Special Events: Alex Pacheco

Marketing Manager: Laura Wall
Intern: Ashley Cohen

FINANCE

Finance Director: Elizabeth Fox
Finance Assistant: Liz Bloomfield
Booking Representation: Michael Mushalla (Double M Arts & Events)
Media and General Consultation Services: William Murray (Better Attitude, Inc)
Legal Counsel: Mark Selinger (McDermott, Will & Emery)
Accountant: Kathryn Lundquist, CPA
Orthopedist: David S. Weiss, M.D.
(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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PillowNotes

by Maura Keefe

The PillowNotes series is comprised of essays commissioned from our Scholars-in-Residence to provide audiences with a broader context for viewing dance.

In 1992, Mark Morris's dancers crawled out the wings of the stage at the Manhattan Center Grand Ballroom. Mark Morris Dance Group was back in the United States after three years as the resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium. Michael Feldman was there, conducting the Orchestra of Saint Luke's and the singers of the New York Virtuoso Singers. A lot of critics were there, ready to witness the new maturity of the artist who had been in exile and in ecstasy in Europe. And there was a large audience of dance lovers and Morris fans. It was an unusual theater for a major company to perform in, as audience members climbed several flights of stairs to enter the lushly appointed ballroom. The organization of the undertaking, the sheer number of performers, and the anticipation of the event caused a frisson in the air. And Morris delivered.

To the magnificent sound of Antonio Vivaldi's "Gloria in D," the dancers crawled, rose to their feet, lifted themselves slightly higher by linking their fingers between their legs and then returned to the floor. In a gloriously awkward manner, the dancers seem to evolve and yet feel no remorse about returning to the crawl in the primordial ooze. This was not the first time the dancers had performed *Gloria*. It premiered in 1981, and was revised in 1984. Nor would it be the last time it was performed; in fact, for a long time it was considered Morris's signature work. Rather, this episode of dancers crawling, standing, lifting, and crawling again serves as a metaphor. This one moment in the performance, that one day in April, can be seen as a part that sums up the whole. This section of the dance, like Morris's choreography at large, is at once unwieldy and graceful, sacred and profane, reverent and repellent. In this movement phrase, as in so many of Mark Morris's dances, the dancers launch from and are bound to the earth, in a beautiful struggle explicitly and profoundly human. Morris's choreography nourishes and sustains us, just as it startles, antagonizes, and steals our breath.

When Mark Morris choreographed *Gloria*, he displayed his rich understanding of structure, both musical and choreographic, his sense of movement invention, and a demonstration of the beauty that can be displayed in form. This dance served notice, foreshadowing dances to come like *L'Allegro, il Penseroso ed il Moderato* (1988), *Mosaic and United* (1993), and the recent masterpiece, *V* (2001).

For a long time, Morris's charismatic off-stage personality and bold dance works led dance writers to refer to him as "the bad boy of modern dance." These days, Morris is no less relentless in his assertive presence, both on and off the stage, but audiences and critics alike have recognized that this man's intelligence and corporeality are anything but boyish. This imagined fertile soil in which the dancers toiled during that brief season in the Grand Ballroom represents the richness of choreographic investigation that continues to imbue Morris's work.

Morris himself began dancing after being inspired by a José Greco performance at the age of eight. After studying Spanish dance and ballet, he joined the Koleda Folk Ensemble, a Balkan folk dance group. Trace elements of the work of early modern dance pioneers and folk dance styles appear in some of Morris's works, demonstrating a respect for tradition and a concern with form. In certain pieces like *Grand Duo* (1993) and *The Office* (1994), the influence of the Balkan folk dancing is apparent in the floor patterns and rhythmic footwork. In his newest solo made for himself, *Serenade* (2003), specters of Spanish traditional dance, filtered through Morris's prodigious creative rigor, emerge and disappear.

No matter what movement styles Morris investigates, he is a singular choreographic voice. Inspiration, for Morris, comes from multiple sources. There is no limit to what becomes source material for a dance—essays by French literary theorist Roland Barthes (*Mythologies*, 1986), American square dancing (*Going Away Party*, 1990), a remote-controlled car (*Deck of Cards*, 1983), poetry by Milton and illustrations by Blake (*L'Allegro, il Penseroso ed il Moderato*, 1988)—all of these have merited Morris's choreographic attention.

Mostly Morris is influenced by music. He has an insatiable appetite for music, with incredibly wide-ranging taste. His approach to choreography is often called "musical visualization." He has made more than 100 dances for his company to the music of The Violent Femmes (*Lovey*, 1985), Harry Partch (*Greek to Me*, 1998), Zakir Hussain (*Kolam*, 2003), Henry Purcell (*Dido and Aeneas*, 1989), Franz Schubert (*Bedtime*, 1992), Erik Satie (*Peccadilloes*, 2000), and Stephen Foster (*Someone's Coming to See Me Tonight*, 1995), among many, many others. He demonstrates a rich appreciation for and facility with the more familiar Mozart to the more esoteric Lou Harrison. The company is rare among modern dance companies in that they tour and perform with live musical accompaniment. Morris often choreographs with a score in hand (although he says that he is a terrible musician). However, his understanding of music makes him able to present a kinesthetic interpretation of the rhythmic structure, the overall form, and relationships between melody and harmony. He knows the music and in turn, he teaches us to see it, feel it, and hear it, as we never have before.

In an article for *The New Yorker*, Joan Acocella, dance writer and author of a biography titled *Mark Morris*, wrote: "It has always been something of a mystery how Morris, who is a very sophisticated artist, and largely an abstractionist, became such a favorite with the public." Acocella goes on to suggest two reasons for Morris's popularity—one, his sense of humor and, two, his clarity as a choreographer. On any given evening with the Mark Morris Dance Group, the dancers gesture and posture in ways that feel like the ways we move. Morris is not interested in presenting images of otherworldly creatures; these dancers are deeply real in their humanity. We hear and see the feet measuring out complex rhythms with simple walking and running patterns. The dancers give in to gravity and then challenge it. They leap into the air, decorating the space with precisely articulating feet. In partnering sections, Morris allows different pairs to perform the same material with variations that come from their individuality. Unlike ballet, which often works to erase the differences between dancers, Morris finds those differences intriguing. Dancers emerge from the wings, perform an exquisite leap or turning sequence and return to the wings. One wonders how much happens off the stage. No matter how abstract the dance, they move and we are moved.

Morris himself wrote in *The New York Times*: "All dances are made for the viewer and for the listener and for the participants and for the hell of it." For us, what remains constant in Morris's work is a celebration of the human body performing unexpected rhythms with lusty physicality. For the hell of it, indeed.

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