



# JACOB'S PILLOW DANCE

Ted Shawn Theatre  
August 22–27, 2006

## Mark Morris Dance Group

### DANCERS

Craig Biesecker, Samuel Black\*, Joe Bowie, Charlton Boyd, Elisa Clark\*, Amber Darragh,  
Rita Donahue, Lorena Egan\*, Lauren Grant, John Heginbotham, David Leventhal, Laurel Lynch\*,  
Bradon McDonald, Dallas McMurray\*, Gregory Nuber+, Maile Okamura, June Omura+,  
Noah Vinson, Jenn Weddel\*, Julie Worden, Michelle Yard

\*apprentice +on leave

ARTISTIC DIRECTOR  
Mark Morris

EXECUTIVE DIRECTOR  
Nancy Umanoff

MMDG MUSIC ENSEMBLE

ALL CHOREOGRAPHY BY MARK MORRIS

**August 22, 23, and 24 Eve, 25 Mat**

SONGS THAT TELL A STORY  
PECCADILLOS  
THREE RUSSIAN PRELUDES  
DAD'S CHARTS  
—INTERMISSION—  
GLORIA

**August 25 Eve, 26 Mat, 27 Mat**

THREE PRELUDES  
BIJOUX  
LOVE, YOU HAVE WON  
PAS DE POISSON  
—INTERMISSION—  
GLORIA

**August 26 Eve**

FROM OLD SEVILLE  
LOVE, YOU HAVE WON  
BIJOUX  
PAS DE POISSON  
—INTERMISSION—  
GLORIA

## BIJOUX

MUSIC: Erik Satie, "Quatre petites melodies" (1920);  
"Ludions" (1923)  
LIGHTING: Michael Chybowski  
SOPRANO: Jo Ellen Miller  
PIANO: Steven Beck  
DANCER: Lauren Grant

## DAD'S CHARTS

MUSIC: Charles Thompson and Illinois Jacquet;  
Milt Buckner, "Robbins Nest" (1947)  
LIGHTING: William C. Yehle  
DANCER: Maile Okamura

Premiere: November, 28, 1980, Cunningham Studio, New York City  
Original cast: Mark Morris

## FROM OLD SEVILLE

MUSIC: Manuel Requiebro, "A Esa Mujer"  
LIGHTING: Nicole Pearce  
DANCERS: Lauren Grant, John Heginbotham, Mark Morris

Premiere: January 20, 2001, Martha @ Town Hall, New York City  
Original cast: Lauren Grant, John Heginbotham, Mark Morris

## GLORIA

MUSIC: Antonio Vivaldi, "Gloria in D" (ca. 1700)  
LIGHTING: Michael Chybowski  
DANCERS: Craig Biesecker, Joe Bowie, Charlton Boyd,  
Rita Donahue, Lauren Grant,  
David Leventhal, Maile Okamura,  
Noah Vinson, Julie Worden, Michelle Yard

Original Premiere: December 12, 1981, Bessie Schönberg Theater, Dance Theater Workshop, New York City  
Revised Premiere: November 28, 1984, Brooklyn Academy of Music

## LOVE, YOU HAVE WON

MUSIC: Antonio Vivaldi, Cantata "Amor hai vinto,"  
RV651 (ca. 1710)  
LIGHTING: Michael Chybowski  
SOPRANO: Jo Ellen Miller  
CELLO: Wolfram Koessel  
PIANO: Steven Beck  
DANCERS: David Leventhal, Bradon McDonald

Premiere: June 7, 1984, On the Boards, Washington Hall Performance Gallery, Seattle, Washington  
Original cast: Mark Morris, Guillermo Resto

## PAS DE POISSON

MUSIC: Erik Satie, "Cinéma, symphonic interlude from  
Relâche" (1924), piano reduction for four  
hands by Darius Milhaud  
LIGHTING: James F. Ingalls  
PIANO: Steven Beck and Andrew Armstrong  
DANCERS: Craig Biesecker, Joe Bowie, Julie Worden

Company Premiere: October 7, 1990, Brooklyn Academy of Music, New York City  
Original cast: Mikhail Baryshnikov, Mark Morris, Penny Hutchinson

## PECCADILLOS

MUSIC: Erik Satie, "Menus propos enfantins,"  
"Enfantillages pittoresques," "Peccadilles  
Importunes" (1913)  
COSTUME: Martin Pakledinaz  
LIGHTING: Michael Chybowski  
PIANO: Steven Beck  
DANCER: Joe Bowie

Premiere: June 7, 2000, White Oak Dance Project, Brooklyn Academy of Music, Brooklyn, New York  
Original cast: Mikhail Baryshnikov  
Company Premiere: August 1, 2000, Ted Shawn Theatre,  
Jacob's Pillow Dance Festival, Becket, Massachusetts,  
Original cast: Mark Morris

## SONGS THAT TELL A STORY

MUSIC: I. and C. Louvin, "Insured Beyond the Grave" (1956); I. and C. Louvin/Hill, "I'll Live with God (To Die No More) & Robe of White" (1956); I. and C. Louvin/ Bain, "The Great Atomic Power" (1956)  
LIGHTING: James F. Ingalls  
DANCERS: Craig Biesecker, Rita Donahue, Michelle Yard

Premiere: September 4, 1982  
Kinetics Company, Seattle Center Playhouse, Bumbershoot Festival, Seattle, Washington  
Company Premiere: November 4, 1982  
Bessie Schönberg Theater, Dance Theater Workshop, New York City  
Original cast: Harry Laird, Donald Mouton, Nora Reynolds

## THREE PRELUDES

MUSIC: George Gershwin, "Three Piano Preludes" (1926)  
COSTUME: Isaac Mizrahi  
LIGHTING: James F. Ingalls  
PIANO: Steven Beck  
DANCER: Bradon McDonald

Commissioned in part by Dance Umbrella, Boston  
Premiere: June 2, 1992, Dance Umbrella, Emerson Majestic Theatre, Boston, Massachusetts  
Original cast: Mark Morris  
Prelude I, II, III ©1927 (Renewed) WB Music Corp. (ASCAP)  
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## THREE RUSSIAN PRELUDES

MUSIC: Dmitri Shostakovich, 24 Preludes and Fugues, op. 87: "Prelude no. 17 in A flat major," "Prelude no. 22 in G minor," "Prelude no. 15 in D flat major" (1950–1951)  
LIGHTING: Michael Chybowski  
PIANO: Steven Beck  
DANCER: David Leventhal

Premiere: June 24, 1995, White Oak Dance Project, Ted Shawn Theatre,  
Jacob's Pillow Dance Festival, Becket, Massachusetts  
Original cast: Mikhail Baryshnikov  
Company Premiere: February 21, 2006, Walton Arts Center, Fayetteville, Arkansas

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

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**MARK MORRIS** was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Pery 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 120 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 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 much in demand as a ballet choreographer. He has created six works for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre, and the Boston Ballet, among others. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet, Covent Garden. 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, 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, Bard College, Bates 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.

The **MARK MORRIS DANCE GROUP**, 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 U.S. and in Europe, and in 1986 it made its first national television program for the PBS series *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 United States 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 its west coast home, Cal Performances in Berkeley, California. It appears regularly in Boston; Fairfax, Virginia; Seattle; Urbana, Illinois; at Jacob's Pillow Dance Festival; and at BAM in Brooklyn. 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 U.K.'s South Bank Show. In fall 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, New York, the company's first permanent headquarters in the U.S., housing rehearsal space for the dance community, outreach programs for local children, as well as a school offering dance classes to students of all ages.

**ANDREW ARMSTRONG** (Pianist) has performed solo recitals and with orchestras in Asia, Europe, Latin America, and the United

States. He has performed with conductors such as Peter Oundjian, Itzhak Perlman, and Stanislaw Skrowaczewski, and in chamber music with the Alexander, American, and Manhattan String Quartets, as a member of the Caramoor Virtuosi at the Caramoor International Music Festival, and as a member of the Jupiter Symphony Chamber Players in New York City. He is the recipient of more than 25 national and international prizes. His debut CD, featuring Rachmaninov's "Second Piano Sonata" and Mussorgsky's "Pictures At an Exhibition," was released in 2004. Armstrong is devoted to outreach programs and playing for children. In addition to his many concerts, his performances are heard regularly on National Public Radio and WQXR, New York City's premier classical music station.

**STEVEN BECK** (Pianist) was born in 1978 and is a graduate of the Juilliard School, where his teachers were Seymour Lipkin and Peter Serkin. He made his debut with the National Symphony Orchestra and toured Japan as soloist with the New York Symphonic Ensemble. Other orchestras with which he has appeared include the New Juilliard Ensemble (under David Robertson), Sequitur, and the Virginia Symphony. He is an Artist Presenter and frequent performer at Bargemusic. He has worked with Elliott Carter, Henri Dutilleux, and George Perle, and has appeared with ensembles such as Speculum Musicae, Sospeso, Friends and Enemies of New Music, and Counterinduction, and is also a member of the notorious Knights of the Many-Sided Table. His recordings are on the Albany, Monument, and Annemarie Classics labels. He has played with the MMDG Music Ensemble since 2004.

**CRAIG BIESECKER** (Dancer), from Waynesboro, Pennsylvania, 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 Theater Ballet, Mark Dendy, and Gerald Casel. Craig joined MMDG in 2003.

**JOE BOWIE** (Dancer) was born in Lansing, Michigan, and began dancing while attending Brown University where he graduated with honors in English and American Literature. In New York he has performed in the works of Robert Wilson and Ulysses Dove and also danced with the 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 the Inner City Ensemble Theater and Dance Company. He graduated from The Juilliard School. He went on to dance with the Limón Dance Company and appears in *José Limón*

*Technique Video, Volume 1*, among other videos. He first appeared with MMDG in 1989 and became a company member in 1994.

**ELISA CLARK** (Dancer) received her early training from the Maryland Youth Ballet, and her B.F.A. from The Juilliard School, under the direction of Benjamin Harkavy. She has danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theatre, the Peridance Ensemble, and Battleworks Dance Company. Clark has staged works by Robert Battle, David Parsons, Igal Perry, and Adam Houghland on various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival, currently works closely with Carolyn Adams and the American Dance Legacy Institute, and serves on an advisory panel for Capezio. She first appeared with MMDG in *L'Allegro* in August 2005.

**AMBER DARRAGH** (Dancer) is originally from Newport, Oregon, where she began her dance training with Nancy Mittleman. She received her B.F.A. from The Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. She joined MMDG in 2001.

**RITA DONAHUE** (Dancer) was born and raised in Fairfax, Virginia, and attended George Mason University, where she graduated with honors in Dance and English in 2002. She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.

**LORENA EGAN** (Dancer) began her training at the Phoenix School of Ballet in Arizona. She graduated from The Juilliard School in 1998 and went on to dance with Buglisi/Foreman Dance and the Pascal Rioult Dance Theater (1999–2005). She joined MMDG as an apprentice in 2005.

**LAUREN GRANT** (Dancer), raised in Highland Park, Illinois, has danced with MMDG since 1996. Before graduating with a B.F.A. from New York University's Tisch School of the Arts, Grant studied ballet from the early age of three. Later, she also trained in character dance, acting, and singing. She teaches master classes in ballet and modern technique at schools and universities around the world, at MMDG's school in Brooklyn, and for the company as well. She is married to fellow dancer David Leventhal.

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

**WOLFRAM KOESSEL** (Cellist) made his debut at Weill Recital Hall at Carnegie Hall in 1994. Based in New York City, 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, Koessel has performed 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. 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. He has played with the MMDG Music Ensemble since 2000 and was named its Music Director in 2004.

**DAVID LEVENTHAL** (Dancer), raised in Newton, Massachusetts, has danced with MMDG since 1997. He studied at Boston Ballet School and has danced with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Richard Colton/Amy Spencer, Zvi Gotheiner, Neta Pulvermacher, and Ben Munisteri. He graduated with honors in English Literature from Brown University in 1995. He teaches master classes in technique and repertory at schools and colleges around the country. He gives classes regularly at MMDG's school, including one for people with Parkinson's disease. He is married to fellow dancer Lauren Grant.

**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 Jacob's Pillow Board of Directors member Donald McKayle at the Alvin Ailey American Dance Theater. Bradon joined MMDG in 2000.

**JO ELLEN MILLER** (Soprano) hails from New Jersey and has performed a large variety of music, including musical theatre, opera, and oratorio. For the past two summers, Miller has participated as a Vocal Fellow in Tanglewood Music Center's summer program. While there, she sang with the Boston Pops in their Bernstein on Broadway production. She has a strong interest in contemporary music and frequently performs works by Milton Babbitt, Betsy Jolas, and John Harbison. She has worked with Sarasota Opera, Pittsburgh Civic Light Opera, SurfFlight Theatre, and Michigan School of Music, in such roles as Marion in *The Music Man*, Adelaide in *Guys and Dolls*, Zerlina in *Don Giovanni*, Dorine in *Tartuffe*, and both Loretta and

# Pillow Notes

by Maura Keefe

**The PillowNotes series comprises 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 theatre 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 *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.

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 it, with incredibly wide-ranging taste. His approach to choreography is often called *music 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 (*Peccadillos*, 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 exclusively 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 2006, Mark Morris demonstrated his knowledge of music in a whole new way. Striding forth from a door at the edge of the house at the Brooklyn Academy of Music, Morris was ready for his new role. Dressed in a tuxedo, he stepped onto a different kind of performing platform—that of the conductor for the assembled musicians and singers. It was the 25th anniversary season of Mark Morris Dance Group and Morris assumed the role of conductor for Vivaldi's "Gloria in D." This was a man with a thorough understanding of the music. This was a man who knew how to coax into realization not just what was on the stage before our eyes but in the orchestra pit for our ears as well. His embodiment of the music was perhaps more contained than those dancing on the stage but was no less fully realized.

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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Altria