



presents

# Mark Morris Dance Group

Ted Shawn Theatre  
August 7–11, 2007

**ARTISTIC DIRECTOR**

Mark Morris

**EXECUTIVE DIRECTOR**

Nancy Umanoff

with special guests

**TANGLEWOOD MUSIC**

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Siddhartha Misra  
Yegor Shevtsov  
Tatiana Vassilieva  
Bonnie Wagner  
Katherine Whyte  
Yauheniya Yesmanovich

**DANCERS**

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

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The Mark Morris Dance Group New Works Fund is supported by The Andrew W. Mellon Foundation, Ellsworth Kelly Foundation, The Gladys Krieble Delmas Foundation, Shelby and Frederick Gans Fund, and Poss Family Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from the New York City Department of Cultural Affairs, the New York State Council on the Arts, a state agency, and the National Endowment for the Arts Dance Program.

ALL CHOREOGRAPHY BY MARK MORRIS

### **ITALIAN CONCERTO**

MUSIC: Italian Concerto in F major, BWV 971, J.S. Bach

LIGHTING: Paul Palazzo

PIANO: Yauheniya Yesmanovich

I. Allegro

II. Andante

III. Presto

DANCERS:

Joe Bowie (August 7, 8, 10), Amber Darragh, John Heginbotham (August 9, 11),  
David Leventhal, Dallas McMurray, Julie Worden

Premiere: January 17, 2007

James and Martha Duffy Performance Space, Mark Morris Dance Center, Brooklyn, New York

—PAUSE—

### **LOOKY**

MUSIC: Studies for Disklavier (Tango da Chiesa, Despotic Waltz, Bud Ran Back Out,  
Folk Dance for Henry Cowell, Texarkana), Kyle Gann

COSTUMING: Elizabeth Kurtzman, Katherine M. Patterson, Isaac Mizrahi,  
Martin Pakledinaz, Susan Ruddle, Christine Van Loon

LIGHTING: Michael Chybowski

DANCERS:

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

Commissioned by the Poss Family Foundation

Premiere: May 15, 2007—Institute of Contemporary Art, Boston, Massachusetts

—INTERMISSION—

**CANDLEFLOWERDANCE**

MUSIC: Serenade in A, Igor Stravinsky

COSTUMING: Katherine M. Patterson

LIGHTING: Nicole Pearce

PIANO: Yegor Shevtsov

**DANCERS:**Craig Biesecker, Charlton Boyd, Rita Donahue,  
Lauren Grant, Bradon McDonald, Julie Worden

For Susan Sontag

Commissioned in part by Cal Performances.

Premiere: September 22, 2005—Cal Performances, Zellerbach Hall, Berkeley, California.

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**-PAUSE-****LOVE SONG WALTZES**

MUSIC: Liebesliederwalzer, op. 52, Johannes Brahms

LIGHTING: James F. Ingalls

SOPRANO: Katherine Whyte

MEZZO-SOPRANO: Jamie Barton

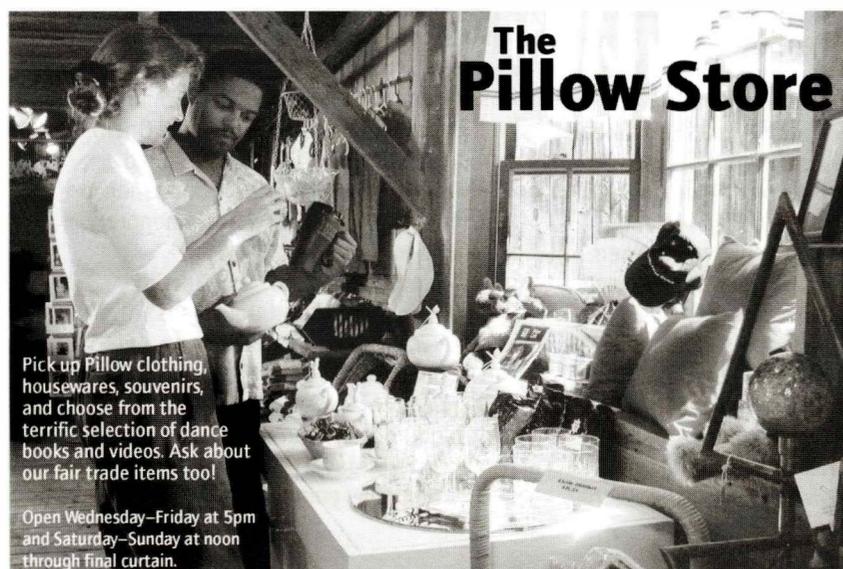
TENOR: Siddhartha Misra

BARITONE: Mischa Bouvier

PIANO: Tatiana Vassilieva, Bonnie Wagner

**DANCERS:**Craig Biesecker, Samuel Black, Joe Bowie, Elisa Clark, Rita Donahue,  
Lauren Grant, John Heginbotham, Bradon McDonald, Maile Okamura,  
Noah Vinson, Jenn Weddel, Michelle Yard

Premiere: November 11, 1989—Théâtre Royal de la Monnaie, Brussels, Belgium



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## MARK MORRIS DANCE GROUP

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, and its midwest home, the Krannert Center for the Performing Arts in Urbana, Illinois, as well as appearing regularly in Boston, Massachusetts; Fairfax, Virginia; Seattle, Washington; and at the Jacob's Pillow Dance Festival. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited 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. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Ma, and jazz pianist Ethan Iverson in *Kolam* (2002); *The Bad Plus in Violet Cavern* (2004); pianists Emanuel Ax and Yoko Nozaki for *Mozart Dances* (2006); and with the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006), among others. MMDG's film and television projects also include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the U.K.'s *South Bank Show*. In the fall of 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, and a school offering dance classes to students of all ages. [www.mmdg.org](http://www.mmdg.org).

**MARK MORRIS** (Choreographer) 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 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 also in the repertory of the Geneva Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. 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 Metropolitan Opera, 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 eight honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux) and Marlowe & Company published a volume of

photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Morris is a member of the American Academy of Arts and Sciences. In 2007, he received the Samuel H. Scripps/American Dance Festival lifetime achievement award.

**JAMIE BARTON** (Mezzo-soprano), a native of Rome, Georgia, and master's degree candidate at Indiana University, recently made her professional operatic debut as Annina in *La Traviata* with the Opera Theatre of Saint Louis, and has covered roles in *Street Scene*, Michael Berkeley's *Jane Eyre*, David Carlson's *Anna Karenina*, and *The Mikado*. Barton is also the 2007 Metropolitan Opera National Council Competition winner.

**CRAIG BIESECKER** (Dancer) from Waynesboro, Pennsylvania, received a BS 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. Biesecker joined MMDG in 2003.

**SAMUEL BLACK** (Dancer) is originally from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his BFA in Dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in Holland. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Black first appeared with MMDG in 2005, and joined the company in 2007.

**MISCHA BOUVIER** (Baritone) holds degrees from Boston University and the University of Cincinnati. Recent and future engagements include BWV 4 with the Long Island Philharmonic; the roles of Bardolph and Chief Justice in *Plump Jack* with the New Mexico Symphony Orchestra and Mexico's Sinaloa

Symphony; and the title role in *Hercules* for the American Handel Society at Princeton University.

**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 music 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 BFA from The Juilliard School, under the direction of Benjamin Harkavy. She has danced with the Lar Lubovitch Dance Company, Nederlands Dans Theater, the Peridance Ensemble, and Battleworks Dance Company. Clark has staged works by Robert Battle, David Parsons, Igal Perry, and Adam Houghland at various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival, and currently works closely with Carolyn Adams and the American Dance Legacy Institute, and also 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 BFA 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. Darragh 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.

**LAUREN GRANT** (Dancer), raised in Highland Park, Illinois, has danced with MMDG since 1996. Before graduating with a BFA from New York University's Tisch School of the Arts, Lauren 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. Grant 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. Heginbotham's choreography is featured in the performances and Emerge music video of recording artists Fischerspooner. He joined MMDG in 1998.

**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.

**LAUREL LYNCH** (Dancer) began her dance training in Petaluma, California.

After a few too many Nutcrackers she moved to New York to attend The Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. Since graduation in May 2003, Lynch has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and Transpersonal Education and Art. She performed at the Festival Oltre Passo in Lecce, Italy and appeared as a guest artist with Petaluma City Ballet. Lynch first appeared with MMDG in 2006.

**BRADON McDONALD** (Dancer) received his BFA 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 MMDG in 2000.

**DALLAS McMURRAY** (Dancer), from El Cerrito, California, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a BFA in dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. McMurray first appeared with MMDG in 2006 and joined the company in 2007.

**SIDDHARTHA MISRA** (Tenor) is currently pursuing a master's degree in opera at Temple University, where he recently performed Spalanzani and Pitichinaccio in *Les Contes d'Hoffman*. Misra has frequently performed at Center City Opera Theater, including Tybalt in *Roméo et Juliette* and Malcolm in *Macbeth*. Prior to his work in the Philadelphia area, he completed degrees in vocal performance and political science at Northwestern University.

**MAILE OKAMURA** (Dancer) is originally from San Diego, California.

She was a member of Boston Ballet II from 1992–93 and Ballet Arizona from 1993–96. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. Okamura began working with MMDG in 1998 and became a company member in 2001.

**JUNE OMURA** (Dancer) was born in New York, grew up in Birmingham, Alabama, and graduated from Barnard College with honors in Dance and English. She first studied with Mark Morris in 1986, and joined MMDG in 1988. In 2005, she received a New York Dance and Performance Award (“Bessie”) for her career with the company. June and her husband are the proud parents of twin girls, born in 2003, and a new baby boy, born in September 2006. She is grateful to her family, Mark Morris, and MMDG for their love and support.

**YEGOR SHEVTSOV** (Piano), based in New York, is finishing his doctoral studies at the Manhattan School of Music. Recent engagements have included solo appearances at Weill Recital Hall and the Trinity Church *Music at Noon* Series. In 2004, he was selected to participate in a month-long workshop of Beethoven’s piano sonatas with Daniel Barenboim at Carnegie Hall. Shevtsov has also performed with many contemporary ensembles: Alarm Will Sound, Manhattan Percussion Ensemble, and Argento.

**TATIANA VASSILIEVA** (Piano), a native of St. Petersburg, Russia, is a dual master’s degree student at the Eastman School of Music in Rochester, New York, studying piano performance with Nelita True and collaborative piano with Jean Barr. She holds a bachelor’s degree in piano performance from Eastman. As a soloist, she has appeared with the Rochester Philharmonic, Cornell Chamber, Eastern Festival, and the Greece Symphony Orchestras. In 2006, Vassilieva attended the Collaborative Piano Program at the Music Academy of the West in Santa Barbara, California.

**NOAH VINSON** (Dancer) received his BA 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 began working with MMDG in 2002 and became a company member in 2004.

**BONNIE WAGNER** (Piano), a native of Los Altos, California, currently works as a vocal department pianist at The Curtis Institute and a staff accompanist at West Chester University, as well as the Philadelphia Gay Men’s Chorus. She has also taught at the Settlement Music School and played auditions for the Philadelphia Orchestra. She has performed on the Eastman in Geneva and Brevard College Chamber Music series, and at the Hill and Hollow Chamber Music Festival and Music Academy of the West. Wagner studied at the University of Michigan, earning a Master of Music degree in chamber music and a Bachelor of Music degree in piano performance.

**JENN WEDDEL** (Dancer) grew up in Longmont, Colorado, and received her early training from Boulder Ballet Company. She holds a BFA from Southern Methodist University and also studied at The Boston Conservatory, Colorado University, and the Laban Center, London. Since moving to New York in 2001, Weddel has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Venci Dance Trio, Rocha Dance Theatre, and with various choreographers including Alan Danielson and Connie Procopio. She has presented her own work in Manhattan and continues to collaborate with TEA Dance Company under the direction of Ella Ben-Aharon and Sahar Javedani. Weddel joined MMDG as an apprentice in 2006.

**KATHERINE WHYTE** (Soprano) is the recipient of several awards, including the Ben Heppner Vocal Award and Jessye Norman Award. She has performed on opera and concert stages across her native Canada and the United States. Whyte

made her Metropolitan Opera debut last season in Richard Strauss’ *Die Ägyptische Helena*. She is a recent graduate of the Juilliard Opera Center where she performed the role of Betty in the world premiere performance of Lowell Liebermann’s *Miss Lonelyhearts*. She holds Bachelor and Master of music degrees from the University of Toronto.

**JULIE WORDEN** (Dancer) graduated from the North Carolina School of the Arts and joined MMDG in 1994.

**MICHELLE YARD** (Dancer) was born in Brooklyn, New York and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B’nai Brith awards. For three years she was a scholarship student at the Alvin Ailey Dance Center, and attended New York University’s Tisch School of the Arts, where she graduated with a BFA. Yard joined MMDG in 1997. Mom, thank you.

**YAUHENIYA YESMANOVICH** (Piano) holds a Bachelor of music degree from the University of Toronto, and has begun her studies in the Master’s program in piano performance there under Boris Lysenko. Yesmanovich has been a guest artist with The Concert Opera Group as well as Opera Bel Canto Singers and has participated in productions of *La Traviata* and *Rigoletto* with Toronto Opera Repertoire. Previous engagements include concerto appearances with the Belarusian State Philharmonic Orchestra playing Mozart’s Concerto #27 in B-flat-major and Saint-Saens Piano Concerto No. 2.

## MARK MORRIS DANCE GROUP STAFF

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#### Music Ensemble Director

Wolfram Koessel

#### Assistant to the Choreographer

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#### Lighting Supervisor

Leo Janks

#### Wardrobe Supervisor

Katherine M. Patterson

#### Sound Supervisor

Jim Abdou

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David S. Weiss, M.D. (NYU-HJD  
Department of Orthopaedic Surgery)

Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication, commitment, and incalculable contribution to the work.

Mark Morris Dance Group has received additional funding from the American Music Center Live Music for Dance Program; Capezio/Ballet Dancemakers Foundation; Dance Heritage Coalition; The Harkness Foundation for Dance; The Iovino Family Foundation; Leon Lowenstein Foundation; Materials for the Arts, NYC; McDermott, Will & Emery; Virgil Thomson Foundation; The Untitled Foundation; USArtists International; and the Friends of the Mark Morris Dance Group.

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## 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 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 *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 (*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 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.

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.