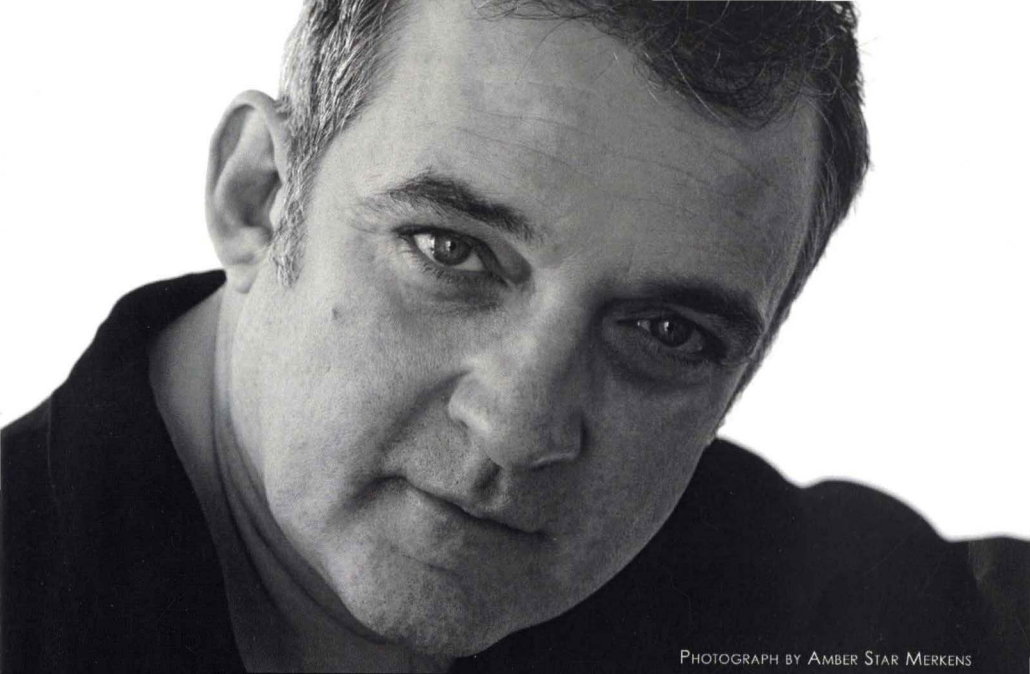




PHOTOGRAPH BY AMBER STAR MERKENS

MARK MORRIS

THE UNIVERSITY OF CHICAGO

artspeaks
giving voice to vision

DIRECTOR
CHOREOGRAPHER

02.22.2011

7:30 PM

MANDEL HALL
1131 E 57TH STREET
The University of Chicago

MODERNISM IN MUSIC AND DANCE: MARK MORRIS IN CONVERSATION WITH SIMON MORRISON

ABOUT THE DISCUSSION:

Director/choreographer Mark Morris engages in conversation with Princeton musicologist Simon Morrison about "Modernism in Music and Dance," their collaboration on Prokofiev's original 1935 version of *Romeo & Juliet*, *On Motifs of Shakespeare*, Morris' residency with students at the University of Chicago, and the Mark Morris Dance Group's upcoming performances at the Harris Theater for Music and Dance, February 25-27, 2011.

ABOUT THE ARTISTS:



MARK MORRIS was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the dance companies of 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 time there were three evening-length dances: *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; and *The Hard Nut*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov.

Morris is also a ballet choreographer, has created seven works for the San Francisco Ballet since 1994, and received commissions from many others. His work has also been performed by American Ballet Theatre, Dutch National Ballet, English National Ballet, Houston Ballet, The Joffrey Ballet, New Zealand Ballet and Pacific Northwest Ballet, among others. Morris is noted for his musicality and has been described as "undeviating in his devotion to music." He has worked extensively in opera, directing and choreographing productions for The Metropolitan Opera, New York City Opera, Gotham Chamber Opera, English National Opera, and The Royal Opera, Covent Garden.

In 1991, he was named a Fellow of the MacArthur Foundation. He has received ten honorary doctorates to date. In 2001, he opened the Mark Morris Dance Center in Brooklyn, NY, to provide a home for his company, rehearsal space for the dance community, outreach programs for local children, and a school offering dance classes to students of all ages. 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 "for being an American ambassador for classical music at home and abroad." He is the subject of a biography, *Mark Morris*, 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 and the American Philosophical Society.

In 2010, Morris received the prestigious Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society. The Mark Morris Dance Group first performed in Chicago in 1985 and has since returned to perform at some of the city's greatest venues including the Shubert Theater, the MCA and the Harris Theater for Music and Dance. For more information, visit www.mmdg.org.

SIMON MORRISON is Professor of Music History at Princeton, where he earned his Ph.D. in musicology. He specializes in Russian music, with broader interests in the twentieth-century that encompass French music, early Modernism, opera, film music, and dance. A leading authority on composer Sergey Prokofiev, Morrison has conducted extensive archival research in St. Petersburg, Stockholm, Paris, New York, London, and especially Moscow.

He is the author most recently of *The People's Artist* (Oxford, 2009), a definitive account of Prokofiev's career after his fateful return to the Soviet Union in 1936. Setting aside speculation in favor of scholarship, Morrison rewrites the history of the composer's Soviet years based on exclusive access to closed files at the Russian State Archive of Literature and Art (RGALI) in Moscow and exhaustive research at six other Russian federal archives. He also edited the volume *Prokofiev and His World* (Princeton, 2008), which includes his translation of nearly a hundred letters between Prokofiev and one of his closest colleagues. Among his other publications are a monograph, *Russian Opera and the Symbolist Movement* (California, 2002), articles and essays in leading scholarly journals, and features for *The New York Times*.

Morrison often translates his archival findings into new productions. In 2005 he oversaw the recreation of Prokofiev's ballet *Le Pas d'Acier* at Princeton University, and in 2007 he co-produced a world-premiere staging of Alexander Pushkin's drama *Boris Godunov* featuring Prokofiev's incidental music and Vsevolod Meyerhold's directorial concepts. In 2008, Morrison restored the scenario and score of the original (1935) version of Prokofiev's *Romeo and Juliet* for the Mark Morris Dance Group. The project involved rearranging the order and adjusting the content of Acts I-III as well as orchestrating some 20 minutes of previously unheard music for Act IV, which features a surprising happy ending. This version of the ballet was premiered on July 4, 2008, toured widely, and was staged in New York City at Lincoln Center's Rose Theater in May 2009. At present he is at work on performances of John Alden Carpenter's jazz-ballet *Krazy Kat* and Debussy's *La Boîte à Joujoux*, the latter using archival materials newly discovered in Moscow.

ARTSPEAKS:

Now in its seventh season, The University of Chicago's Artspeaks series welcomes author Dame A.S. Byatt on October 15, 2010; composer/trombonist George Lewis on November 12, 2010; director/choreographer Mark Morris on February 22, 2011; and a double-bill featuring writer/producer David Henry Hwang and producer/artistic director Oskar Eustis on May 16, 2011.

The Artspeaks series engages internationally renowned artists from varying disciplines in creative conversations with the campus and community—giving voice to vision. Combining public presentations and workshops for students and faculty, Artspeaks residencies offer a rare encounter with eminent talent in an intimate setting. Previous seasons have included visits by photographers, painters, musicians, authors and filmmakers, including Uri Caine, Atom Egoyan, Leon Fleisher, Bill T. Jones, Peter Sellars, Anna Deavere Smith, Kara Walker, and John Zorn.

**DAME A.S.
BYATT**

AUTHOR 10.15.2010

**MARK
MORRIS**

DIRECTOR/CHOREOGRAPHER 02.22.2011

GEORGE LEWIS

MUSICIAN/COMPOSER/STELLAR 11.12.2010

**DAVID HENRY HWANG
+
OSKAR EUSTIS**

PRODUCER / ARTISTIC DIRECTOR 05.23.2011

**DAVID HENRY
HWANG**
WRITER/PRODUCER

**OSKAR
EUSTIS**
PRODUCER/ARTISTIC DIRECTOR

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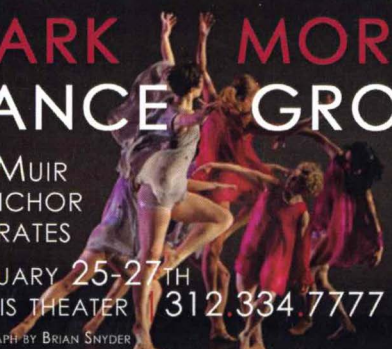
INTERNATIONAL HOUSE
1414 E. 59th Street
ASSEMBLY HALL
The University of Chicago

**MARK MORRIS
DANCE GROUP**

THE MUIR
PETRICHOR
SOCRATES

FEBRUARY 25-27TH
HARRIS THEATER 312.334.7777

PHOTOGRAPH BY BRIAN SNYDER



THE UNIVERSITY OF CHICAGO'S ARTSPEAKS SERIES is produced by University of Chicago Presents in partnership with Smart Museum; Court Theatre; the departments of Philosophy, Music, and Creative Writing at the University of Chicago; Center for Race, Politics and Culture; Center for East Asian Studies; International House; Film Studies Center; University Theater/TAPS; University Ballet of Chicago; Goodman Theatre; and Harris Theater for Music and Dance. Artspeaks is made possible through the generosity of the University of Chicago Arts Council and the Office of the President.



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