

# Jacob's Pillow *Dance Festival*

Ted Shawn Theatre

July 24 - 29, 2001

## Mark Morris Dance Group

JOE BOWIE CHARLTON BOYD MARJORIE FOLKMAN  
SHAWN GANNON LAUREN GRANT JOHN HEGINBOTHAM  
DAVID LEVENTHAL BRADON McDONALD GREGORY NUBER\*  
MAILE OKAMURA\* JUNE OMURA KIM REIS GUILLERMO RESTO  
MATTHEW ROSE ANNE SELLERY\* JULIE WORDEN MICHELLE YARD

\*apprentice

*Artistic Director*  
MARK MORRIS

*General Director*  
BARRY ALTERMAN

*Executive Director*  
NANCY UMANOFF

Major support for the Mark Morris Dance Group is provided by the Andrew W. Mellon Foundation and The Howard Gilman 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.

Mark Morris Dance Group *New Works Fund* is sponsored by Philip Morris Companies Inc.

Program order and casting subject to change.

The taking of photographs/videotaping during performance is strictly prohibited.

Special Thanks to Jacob's Pillow Producer of the Week  
Irene Mennen Hunter

---

## PROGRAM

*Choreography by MARK MORRIS*

### CANONIC 3/4 STUDIES

(1982)

Music: Piano waltzes - various composers, arranged by Harriet Cavalli

Lighting: James F. Ingalls

ETHAN IVERSON (7/24, 7/25), *piano*

DONALD BERMAN (7/26-7/29), *piano*

MARJORIE FOLKMAN, SHAWN GANNON, LAUREN GRANT,  
DAVID LEVENTHAL, BRADON McDONALD, JUNE OMURA, KIM REIS,  
MATTHEW ROSE, MICHELLE YARD

-PAUSE-

# BEAUTIFUL DAY

(1992)

Music: attributed to J.S. Bach or Georg-Melchior Hoffmann  
(Cantata "*Schlage doch, gewünschte Stunde*," BWV 53)

Lighting: James F. Ingalls

Costumes: Susan Ruddie Spring

JOE BOWIE, MICHELLE YARD (7/26, 7/27, 7/28 matinée)  
BRADON McDONALD, MICHELLE YARD (7/24, 7/25, 7/28 evening, 7/29)

-PAUSE-

# LUCKY CHARMS

(1994)

Music: Jacques Ibert (*Divertissement*)

Introduction

Cortège

Valse

Nocturne

Parade

Finale

Lighting: Michael Chybowski

CHARLTON BOYD, MARJORIE FOLKMAN, LAUREN GRANT, JOHN HEGINBOTHAM,  
BRADON McDONALD, GREGORY NUBER, MAILE OKAMURA, JUNE OMURA,  
KIM REIS, ANNE SELLERY, JULIE WORDEN, MICHELLE YARD

-INTERMISSION-

# THE OFFICE

(1994)

Music: Antonin Dvorák (*5 Bagatelles for String Trio and Harmonium, op.47*)

Lighting: Michael Chybowski

Costumes: June Omura

LISA LEE, *violin*; ANDREA SCHULTZ, *violin*;

ARIANE LALLEMAND, *cello*; ETHAN IVERSON (7/24, 7/25),

DONALD BERMAN (7/26-7/29), *harmonium*

MARJORIE FOLKMAN, JOHN HEGINBOTHAM, MARK MORRIS,  
JUNE OMURA, KIM REIS, GUILLERMO RESTO, ANNE SELLERY

Originally commissioned by Zivili - Dances and Music of the Southern Slavic Nations.

-PAUSE-

# GRAND DUO

(1993)

Music: Lou Harrison (*Grand Duo for Violin & Piano*)

Prelude

Stampede

A Round

Polka

Lighting: Michael Chybowski

Costumes: Susan Ruddie

LISA LEE, *violin*;

ETHAN IVERSON (7/24, 7/25) *piano*, DONALD BERMAN (7/26-7/29), *piano*

JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, SHAWN GANNON,  
LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL,  
BRADON McDONALD, GREGORY NUBER, JUNE OMURA, KIM REIS,  
MATTHEW ROSE, JULIE WORDEN, MICHELLE YARD

**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 (MMDG) in 1980, and has since created over 90 works for the Dance Group, and over a dozen commissions for ballet companies, including San Francisco Ballet, 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* that premiered at the Edinburgh International Festival in 1997 and had its New York debut with The New York City Opera in April 2000 at Lincoln Center. Most recently, he directed and choreographed the June 2000 English National Opera production of *Four Saints in Three Acts*. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991, and 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 in the U.S. and in Europe and, in 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. 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 - 2000. Audiences have also become accustomed to the Dance Group's regular and frequent appearances in Boston, MA; Seattle, WA; Fairfax, VA; London, England; and at Jacob's Pillow Dance Festival. The Dance Group was named the official dance company (2000 - 2005) of the Virginia Waterfront International Arts Festival. In addition to a full international touring schedule, the Dance Group has completed three film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* (filmed at Jacob's Pillow) using Bach's Third Suite for unaccompanied cello, a film version of Mr. Morris' *Dido and Aeneas* and a video of *The Hard Nut*. In fall 2000, MMDG was the subject of a second documentary for London's *South Bank Show*. In 1997 the Dance Group won the Laurence Olivier Award for Best New Dance Production for their British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with English National Opera. The Mark Morris Dance Group celebrated its 20<sup>th</sup> anniversary with a three-week season at the Brooklyn Academy of Music in March 2001. In fall 2001, MMDG will open the Mark Morris Dance Center in Brooklyn, New York. This 30,000 square-foot facility will feature three studios, and will be the company's first permanent headquarters in the U.S.

**DONALD BERMAN** (*piano*) has been called a "thorough, exciting, luminescent musician" by *The New York Times*. A 1998 Visiting Artist Fellow at the American Academy in Rome, his solo recording *The Unknown Ives* was named one of the best of the year by *Fanfare* and the *Boston Globe*. He has been a League/ISCM soloist, a winner of the 1991 Schubert International Competition, Germany, and is a member of Dinosaur Annex Music Ensemble. A frequent collaborator with contemporary composers, he has premiered works for Collage, Nuclassix, Real Art Ways, Alea III, Core Ensemble,

and on his series, *Pioneers and Premieres*. He has been featured soloist at Merkin Hall in NYC, the *Masters of Tomorrow* series in Germany, French Cultural Services (Fauré Sesquicentennial), *La Foce* in Tuscany, Tanglewood, Jordan Hall, Emmanuel Music, Fromm Foundation, Ohio State and other American Universities, Andover Chamber Music, Monadnock Music, NPR's *The Connection*, and with the Martha Graham and Mark Morris Dance Companies. He directed the *Firstworks* program for First Night Boston and is developing the *Rome Prize Concerts* in New York City, a second compact disc of unpublished works by Ruggles and Ives, and a series of discs of little known American music by Rome Prize winners of the 20th Century. He studied with Leonard Shure, John Kirkpatrick, George Barth, and Mildred Victor.

**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 InnerCity 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 B.F.A. 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 recordings for the Fresh Sound label include *Construction Zone (Originals)*, *Deconstruction Zone (Standards)*, *The Minor Passions*, and *Live at Smalls*. These recordings have been placed on *The New York Times* "Ten Best of the Year" lists for 2000, 1999, and 1998. In the year 2001 Iverson's regular trio with Reid Anderson and Billy Hart will be touring Italy and America, and he will also be performing with a quartet including Bill McHenry as co-leader. This past February marked his first major recital in New York with a solo concert at Weill Hall. Recent sideman appearances include gigs with the Dave Douglas Sextet and the Mark Turner Quartet, and last April he performed the Patrick Zimmerli Piano Concerto with Metamorphosen in Boston. His piano teachers are Sophia Rosoff and Fred Hersch.

**ARIANE LALLEMAND** (*cello*) has given solo performances with numerous orchestras, including the French American Orchestra of New York, the Jupiter Symphony of NY, the Nevers Philharmonic and the La Follia Chamber Orchestra. Born in Besancon, France, Ariane has studied at the Paris and Boulogne Conservatories, the Freiburg Musikhochschule and won a full scholarship to the Mannes College. She has been a faculty member of the French-American Conservatory since 1995. Ariane will soon be recording the Haydn concerti for the Paragraphe label with the French Chamber Orchestra.



**LISA LEE** (*violin*) made her debut with the San Francisco Symphony at age 16 and has received numerous honors and awards, including first place in the *Seventeen Magazine*/General Motors National Concerto Competition, first prize in the Pacific Symphony Orchestra Concerto Competition, first prize in the National Hennessy Cognac Scholarship Awards, a Fulbright Foundation Award, and most recently, first prize in the International Sheffield Violin Competition. Ms. Lee has been invited to such distinguished chamber music festivals as Marlboro Music Festival, Ravinia Festival, Caramoor Rising Stars/Virtuosi Festival, and the Prussia Cove Chamber Music Sessions Festival. Performances have taken her throughout Europe, Croatia, Japan, China, and the US. Ms. Lee began her musical training at the age of five in San Francisco. She received her bachelor of music from the Curtis Institute of Music where she studied with Arnold Steinhardt. Other mentors include Donald Weilerstein, David Takeno, Zaven Melikian, and Joey Corpus. She currently resides in New York City.

**DAVID LEVENTHAL**, a native of Newton, Massachusetts, began his dance training at Boston Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received a B.A. with honors in English Literature. He danced with the companies of Marcus Schulkind, Spencer/Colton, Ben Munisteri and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

**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 where, for 3 years, 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. This is Bradon's first season with the Mark Morris Dance Group.

**GREGORY NUBER** has appeared with the Mark Morris Dance Group since 1998 in productions of *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; *Platé*; and with cellist, Yo-Yo Ma, in *Rhymes With Silver*. He was delighted to join the Dance Group as an apprentice in April 2000. Gregory has also danced in New York City Opera's production of *Carmina Burana* directed and choreographed by Donald Byrd, and was a member of Pascal Rioult Dance Theatre for three years. He is a graduate of Arizona State University with degrees in Theatre and Dance.

**MAILE OKAMURA** 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. Maile began working with MMDG in 1998 and became an apprentice 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.

**KIM REIS** was raised in Vancouver, Washington, where she competed in gymnastics for eight years before leaving the sport to pursue dance at a performing arts high school. She received her B.F.A. from the University of Utah, and is certified to teach Pilates. Kim first appeared with the Dance Group in 1998 and became a company member in April 2000. Endless thanks to family, friends, and teachers for their belief and support.

**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* and has recently released a CD of music by Aaron Jay Kernis. 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 Philippines. 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.

**ANNE SELLERY** attended the University of Washington, Seattle, where she studied piano performance and received her B.A. in Dance. She is a certified instructor of the Gyrotonics Expansion System (GXS) at Studio Riverside, New York. Anne began working with the Mark Morris Dance Group in 1998 and became an apprentice in January 2001. She is honored to be performing with the Group and would like to thank all her friends and family for their love and support.

**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, New York. 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 B.F.A. degree. Michelle began dancing with the Dance Group in 1997.

**MARK MORRIS DANCE GROUP STAFF**  
Technical Director: Johan Hencens  
Music Director: Ethan Iverson  
Rehearsal Director: Guillermo Resto  
School Director: Tina Fehlandt  
Lighting Supervisor: Michael Chybowski  
Wardrobe Supervisor: Cat Buchanan  
Sound Supervisor: Emanuele Corazzini

Director of Development and Marketing:

Michael Osso

General Manager: Eva Nichols

Fiscal Administrator: Lynn Wichern

Associate Director of Development:

Lesley Berson

Development Associate: Alex Pacheco

Management Associate: Lisa Belvin

Marketing and Development Assistant: Cristin Foley

Booking Representative: Michael Mushalla  
(Double M Arts & Events)

Media Representative: William Murray (Better Attitude Media, Inc.)

Legal Counsel: Mark Selinger (McDermott, Will and Emery)

Accountant: Kathryn Lundquist, CPA

Orthopaedist: 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.

For information contact:

Mark Morris Dance Group

3 Lafayette Avenue

Brooklyn, NY 11217-1415

Tel: (718) 624-8400

Fax: (718) 624-8900

E-mail: [info@mmdg.org](mailto:info@mmdg.org)

Website: <http://www.mmdg.org>

Additional funding for the Mark Morris Dance Group has been received from Booth Ferris Foundation; Booz Allen and Hamilton; Mary Flagler Cary Charitable Trust; Chase Manhattan Bank; The Aaron Copland Fund for Music; Dance Ink; The Eleanor Naylor Dana Charitable Trust; Doris Duke Fund for Dance of the National Dance Project, a program of the New England Foundation for the Arts; Charles Engelhard Foundation; The Fan Fox and Leslie R. Samuels Foundation Inc.; Fund for U.S. Artists at International Festivals; The Howard Gilman Foundation; Horace Goldsmith Foundation; GreenPoint Bank; The Harkness Foundation for Dance; Independence Community Foundation; Sydney & Francis Lewis Foundation; Leon Lowenstein Foundation; Andrew W. Mellon Foundation; MTV; N. Peal Cashmere; Philip Morris Companies Inc.; The Shubert Foundation, Inc.; Virgil Thomson Foundation; VOGUE; and the Friends of the Mark Morris Dance Group.

# PillowNotes

by Suzanne Carbonneau

*The Pillow Notes 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 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 sensorially-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 (Paul Simon's *Capeman*).

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 austere, 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. 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*). 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.

© 2001 Suzanne Carbonneau and Jacob's Pillow Dance Festival

For further reading:

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

---

Residency support for the Mark Morris Dance Group is generously provided by the Joyce Mertz-Gilmore Foundation. Festival funding, including presentations and educational programs, is also provided by The Andrew W. Mellon Foundation; Surdna Foundation, Inc.; Massachusetts Cultural Council, a state agency; National Dance Project and New England Dance Project of the New England Foundation for the Arts; Philip Morris Companies Inc.; The William and Flora Hewlett Foundation; John S. and James L. Knight Foundation; The Florence Gould Foundation; Geraldine R. Dodge Foundation; The Shubert Foundation, Inc.; The Harkness Foundation for Dance; The Prospect Hill Foundation; Massachusetts Foundation for the Humanities; Capezio®/Ballet Makers Dance Foundation Inc.; additional private foundations; Berkshire businesses; and our Members.



**PHILIP MORRIS**  
COMPANIES INC.