



PRESENTS

MARK MORRIS DANCE GROUP

30th Anniversary Celebration

Ted Shawn Theatre

August 24-28, 2011

ARTISTIC DIRECTOR Mark Morris

EXECUTIVE DIRECTOR Nancy Umanoff

DANCERS
Chelsea Lynn Acree*
Samuel Black
Rita Donahue
Domingo Estrada, Jr.
Lauren Grant
Lesley Garrison*
John Heginbotham
Brian Lawson*
Aaron Loux
Laurel Lynch
Dallas McMurray
Amber Star Merkens
Maile Okamura
Spencer Ramirez
William Smith III
Noah Vinson
Jenn Weddel
Michelle Yard

MMDG MUSIC ENSEMBLE
Kyle Brightwell
Michael Dahlberg**
Colin Fowler
Danya Katok
Derek Mosloff**
Nana Shi**
Alex Shiozaki**
Tema Watstein**

*Apprentices

**Musicians appear courtesy of Tanglewood Music Center

PROGRAM

RESURRECTION (2002)

CHOREOGRAPHY Mark Morris

MUSIC "Slaughter on Tenth Avenue" by Richard Rodgers

COSTUME DESIGN Isaac Mizrahi

LIGHTING DESIGN Michael Chybowski

DANCERS Samuel Black, Rita Donahue°, Domingo Estrada Jr., Lesley Garrison°, Lauren Grant, Aaron Loux, Laurel Lynch°, Dallas McMurray, Maile Okamura, Spencer Ramirez, William Smith III, Noah Vinson, Jenn Weddel, and Michelle Yard

Resurrection was commissioned by the American Dance Festival with support from the Doris Duke Awards for New Work and by the Boston Pops Orchestra, Keith Lockhart, conductor.

This selection is used by special arrangement with the Rodgers and Hammerstein Organization. rnh.com

-PAUSE-

TEN SUGGESTIONS (1981)

CHOREOGRAPHY Mark Morris

MUSIC "Bagatelles, opus 5" by Alexander Tcherepnin

LIGHTING DESIGN James F. Ingalls

MUSICIAN Colin Fowler, piano

DANCER Amber Star Merkens

The revival of Ten Suggestions was made possible, in part, by a grant from The Tcherepnin Society.

-PAUSE-

DANCING HONEYMOON (1998)

CHOREOGRAPHY Mark Morris

MUSIC "Limehouse Blues"; "You Were Meant for Me," "Do Do Do,"
"Someone to Watch Over Me," "A Cup of Coffee, A Sandwich, and You,"
"Wild Thyme," "Experiment," "Dancing Honeymoon," "And Her Mother Came Too,"
"Fancy Our Meeting," "Who," "Two Little Bluebirds," "Goodnight, Vienna,"
"It's Not You," and "There's Always Tomorrow"
Transcribed and arranged by Ethan Iverson

COSTUME DESIGN Elizabeth Kurtzman

LIGHTING DESIGN Michael Chybowski

SINGER Danya Katok, soprano

MUSICIANS Tema Watstein, violin; Colin Fowler, piano; and Kyle Brightwell, percussion

DANCERS Samuel Black, John Heginbotham°, Aaron Loux, Amber Star Merkens,
Maile Okamura, Noah Vinson, and Michelle Yard

This dance was created under the auspices of the Mark Morris Dance Group New Works Fund.

-INTERMISSION-

V (2001)

CHOREOGRAPHY Mark Morris

ORIGINAL MUSIC "Quintet in E flat for Piano and Strings," "Op. 44," "Allegro brillante,"
"In modo d'una Marcia. Un poco largamente – Agitato," "Scherzo: molto vivace,"
and "Allegro, ma non troppo" by Robert Schumann

COSTUME DESIGN Martin Pakledinaz

LIGHTING DESIGN Michael Chybowski

MUSICIANS Alex Shiozaki, violin; Tema Watstein, violin; Derek Mosloff, viola;
Michael Dahlberg, cello; and Nana Shi, piano

DANCERS Samuel Black, Rita Donahue°, Domingo Estrada Jr., Lesley Garrison°,
Lauren Grant, John Heginbotham°, Aaron Loux, Laurel Lynch°, Dallas McMurray,
Amber Star Merkens, Maile Okamura, William Smith III, Noah Vinson,
Jenn Weddel, and Michelle Yard

°Alumni of The School at Jacob's Pillow

COMPANY

The 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. Based in Brooklyn, NY, the company has maintained and strengthened its ties to several cities around the world, most

notably its West Coast home, Cal Performances in Berkeley, CA, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois in Urbana-Champaign. MMDG also appears regularly in New York, NY; Boston, MA; Fairfax, VA; and Seattle, WA. 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. From the company's many London seasons, it has also garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians. MMDG's

film and television projects also include *Dido and Aeneas*, *The Hard Nut*, two documentaries for the U.K.'s *South Bank Show*, and PBS' *Live From Lincoln Center*. In September 2001, the Mark Morris Dance Center opened in Brooklyn, NY, to provide a home for the company, rehearsal space for the dance community, outreach programs for local children, and a school offering dance classes to students of all ages. For more information, visit mmdg.org.

The MMDG Music Ensemble

formed in 1996, performs with the Mark Morris Dance Group at home and on tour and has become integral to the company's creative life. The core group, supplemented by musicians from a large roster of

regular guests, presents concerts at the Mark Morris Dance Center and other venues, and participates in the Mark Morris Dance, Music, and Literacy Project in the New York City public school system.

MARK MORRIS (Artistic Director)

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 danced with the Koleda Balkan Dance Ensemble and performed with the dance companies of Lar Lubovitch, Hannah Kahn, Laura Dean, and Eliot Feld. He formed the Mark Morris Dance Group in 1980, and has since created more than 130 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 and has created seven works for the San Francisco Ballet since 1994 and received commissions from many 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 and has received eleven 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 "for being an American ambassador for classical music at home and abroad." Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In 2007, he received the Samuel H. Scripps/American Dance Festival Lifetime Achievement Award. In 2010,

he received the prestigious Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society.

CHELSEA LYNN ACREE (Dancer)

Chelsea Lynn Acree grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner, then continued at Carver Center for the Arts and Technology. Since receiving her B.F.A. in Dance from SUNY Purchase in 2005 she has had the opportunity to work with a variety of artists including SYREN Modern Dance, Laura Peterson, Hilary Easton + Company, and Michael and the Go-Getters. Acree is on faculty at The School at the Mark Morris Dance Center teaching kids and adults how to move through space. She began working with MMDG in 2007 and joined the company in 2011.

SAMUEL BLACK (Dancer)

Samuel Black is from Berkeley, California, where he began studying tap at the age of 9 with Katie Maltsberger. He received his B.F.A. in Dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in Holland. He has performed with David Parker, Takehiro Ueyama, and Nelly van Bommel, and currently teaches MMDG master classes and Dance for PD®. He first appeared with MMDG in 2005, and became a company member in 2007.

KYLE BRIGHTWELL (Musician)

Kyle Brightwell began his musical studies on piano and guitar at age 4, and began focusing on percussion studies at age 11. He performs with many groups, including the power-funk band *Zoogmadon*, Bluegrass band *The Whiskey Collection*, and the Boston Philharmonic Orchestra. While living in NYC, he was a faculty member at The Juilliard School's Music Advancement Program (MAP) for underprivileged inner-city youth, and was also appointed a fellowship with the Gluck Community Service Fellowship (GCSF) in which he performed concerts throughout New York in homeless shelters, psychiatric wards, AIDS centers, and many more. Brightwell is a recent graduate of The Juilliard School in New York City, and is currently pursuing his Masters of Music at Boston University.

MICHAEL DAHLBERG (Musician)

Michael Dahlberg, cello instrumentalist for MMDG Music Ensemble, is a Boston-based cellist that has performed at Carnegie Hall, Symphony Hall, and the Vatican. Dahlberg also performs with "Discovery Ensemble," a chamber orchestra dedicated to bringing classical music to children in Dorchester. He teaches at MusiConnects in Roslindale and joined NPR's "From the Top" as a mentor to the inaugural class of Arts Leaders, and he was featured as a guest teaching artist for the 7th annual Panama Jazz Festival in January 2010, where he led a week of master-classes and lessons. Dahlberg recently graduated with a Bachelor of Music degree at New England Conservatory under the instruction of Borromeo Quartet cellist Yeesun Kim. He has been a fellow at Tanglewood since 2009, receiving the 2009 Karl Zeise Memorial Cello Award.

RITA DONAHUE (Dancer)

Rita Donahue was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated with high distinction in 2002, receiving a B.A. in English and a B.F.A. in Dance. She danced with bopi's black sheep/ dances by Kraig Patterson and joined MMDG in 2003.

DOMINGO ESTRADA, JR. (Dancer)

Domingo Estrada, Jr., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced with Ballet Folklorico through his church for 11 years. Estrada earned his B.F.A. in Ballet and Modern Dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family, and all who support his passion.

COLIN FOWLER (Musician)

Colin Fowler, pianist for MMDG Music Ensemble, is a graduate of the Interlochen Arts Academy and

holds a Bachelor's and Master's Degree from The Juilliard School. He has recorded and performed throughout the world with numerous soloists and ensembles, including Deborah Voigt, the American Brass Quintet, James Galway, and the Los Angeles Philharmonic. In addition to performing and conducting numerous Broadway shows, Fowler is a professor at NYU and Nyack College. He began collaborating with MMDG in 2006.

LESLEY GARRISON (Dancer)

Lesley Garrison grew up in Swansea, Illinois and received her early dance training at the Center of Creative Arts in St. Louis, Missouri, and Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdamse Dansacademie in Rotterdam, Nederland, and holds a B.F.A. from the State University of New York at Purchase, receiving the Modern Dance Faculty Award. Garrison has performed with the Erica Essner Performance Co-op, John Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly Van Bommel's NØA Dance, Rocha Dance Theater and Sidra Bell Dance New York. She first performed with MMDG in *L'Allegro il Penseroso ed il Moderato* in 2007 and joined the company as an apprentice in 2011. Garrison has taught creative movement and modern dance at The School at The Mark Morris Dance Center and assists in the Dance for PD® program.

LAUREN GRANT (Dancer)

Lauren Grant, born and raised in Highland Park, Illinois, has danced with MMDG since 1996. Appearing in over 40 of Mark Morris' works, she performs leading roles in *The Hard Nut* and *Mozart Dances*. Grant has been featured in *Time Out New York*, *Dance Magazine*, the book *Meet the Dancers*, and is the subject of a photograph by Annie Leibovitz. She graduated with a B.F.A. from New York University's Tisch School of the Arts. Grant is on faculty at MMDG's school and also teaches dance internationally.

JOHN HEGINBOTHAM (Dancer)

John Heginbotham has danced with MMDG since 1993. Raised in Anchorage, Arkansas, he is a graduate of The Juilliard School

(B.F.A. '93) and has performed in the companies of Susan Marshall, John Jasperse, Ben Munisteri, and Pilobolus Dance Theater (guest artist). He recently completed a choreographic residency at the Baryshnikov Arts Center, where he was the recipient of a 2010 Jerome Robbins Foundation New Essential Works (NEW) Fellowship Grant. Heginbotham is a founding teacher of Dance for PD®, a program initiated by MMDG and the Brooklyn Parkinson Group. For more information, please visit johnheginbotham.com.

DANYA KATOK (Singer)

Danya Katok, a soprano, made her New York City Opera debut in April as Max in Oliver Knussen's *Where the Wild Things Are*, a role for which she was praised by *The New York Times* as being "superb" and "appealing." She has also appeared as a soloist with The Boston Pops under the baton of Keith Lockhart in "An Evening of Cole Porter" alongside Broadway legend Kelli O'Hara. Katok made her off-Broadway debut in *O Night Divine*, and covered Anna in *The King & I* with Ash Lawn Opera Festival. Katok holds degrees from Penn State University and Peabody Conservatory and was a Tanglewood Fellow in 2009 and 2010.

BRIAN LAWSON (Dancer)

Brian Lawson began his dance training in Toronto at Canadian Children's Dance Theatre. There he worked with choreographers such as David Earle, Carol Anderson, and Michael Trent. Lawson spent a year studying at the Rotterdamse Dansacademie in Holland and graduated summa cum laude in 2010 from Purchase College, where he was also granted the President's Award for his contributions to the dance program. Lawson has had the pleasure of performing with Pam Tanowitz Dance, John Heginbotham, and Nelly Van Bommel's NØA Dance among others. He joined MMDG as an apprentice in 2011.

AARON LOUX (Dancer)

Aaron Loux grew up in Seattle, Washington and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish

College Preparatory Dance Program and received his B.F.A. from The Juilliard School in 2009. He danced at The Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.

LAUREL LYNCH (Dancer)

Laurel Lynch began her dance training at Petaluma School of Ballet in California. She moved to New York to attend The Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. After graduation Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. She sends her many thanks to Gene and Becky.

DALLAS McMURRAY (Dancer)

Dallas McMurray from El Cerrito, California, began dancing at age 4, studying jazz, tap, and acrobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. McMurray danced with the Limón Dance Company in addition to performing works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.

AMBER STAR MERKENS (Dancer)

Amber Star Merkens, originally from Newport, Oregon, began her dance training with Nancy Mittleman. She received her B.F.A. from the Juilliard School and went on to dance with the Limón Dance Company. In 2001, she received the Princess Grace Award and joined MMDG. She has presented her own choreography both in New York and abroad, taught at the Mark Morris Dance Center, and worked as a freelance photographer for MMDG, the Silk Road Project, and Brooklyn Rider, among others. Merkens would like to thank her family for their continuous support.

DEREK MOSLOFF (Musician)

Derek Mosloff, viola instrumentalist for MMDG Music Ensemble,

currently studies with Roger Tapping at the New England Conservatory of Music, pursuing his master's degree. He is an active performer in the Boston area, serving as the principal viola of the Orchestra of Indian Hill, as well as a violist in the Discovery Ensemble. In 2008, Mosloff was awarded a fellowship to Tanglewood Music Center, and he has been invited to return for 2009, 2010, and 2011 as a New Fromm player. Mosloff earned his undergraduate degree from the University of Nebraska-Lincoln, studying viola with Jonah Sirota of the Chiara String Quartet.

MAILE OKAMURA (Dancer)

Maile Okamura studied primarily with Lynda Yourth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. Okamura has been dancing with MMDG since 1998. She has also had the pleasure of working with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.

SPENCER RAMIREZ (Dancer)

Spencer Ramirez began his training in Springfield, Virginia, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. From there, he continued training at the Maryland Youth Ballet with faculty such as Michelle Lees, Christopher Doyle, and Harriet Williams. In 2008, he entered The Juilliard School under the direction of Lawrence Rhodes and had the opportunity to perform works by José Limón, Jerome Robbins, Sidra Bell, and Fabien Prïoville. Ramirez joined MMDG as an apprentice in 2010 and became a full company member in 2011.

NANA SHI (Musician)

Nana Shi, pianist for MMDG Music Ensemble, born in Shenyang, China, recently made her Carnegie Hall debut with violinist Alex Shiozaki and the Saratoga String Orchestra at Stern Auditorium. Her versatile and communicative playing was well recognized at Tanglewood Music Center 2010, where she worked with pianists Emanuel Ax and Peter Serkin and composers John Harbison and

Yehudi Wyner, among others. Shi recently appeared in concerts at WMP Concert Hall, Roerich Museum, and Symphony Space in New York City. She has been coached by artists such as Seymour Lipkin, Claude Frank, and members of the Juilliard and Emerson String Quartets. Shi received her Bachelors and Masters of Music from Cincinnati Conservatory of Music.

ALEX SHIOZAKI (Musician)

Alex Shiozaki, violinist for MMDG Music Ensemble, performs with the new music groups Second Instrumental Unit and the New Juilliard Ensemble. He recently made his Carnegie Hall debut with Mendelssohn's *Concerto in D minor* for Violin, Piano, and String Orchestra. He holds a Bachelor of Arts from Harvard College and a Master of Music from The Juilliard School. His former teachers include Lynn Chang and Robin Sharp. Currently a doctoral candidate and recipient of the C.V. Starr Doctoral Fellowship at The Juilliard School, Shiozaki continues to refine his musicality under the tutelage of Ronald Copes.

WILLIAM SMITH III (Dancer)

William Smith III grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. Smith graduated Magna Cum Laude in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University and his original choreography for a production of *Bye Bye Birdie* garnered praise. An actor as well, Smith's regional theatre credits include Tulsa in *Gypsy*, Mistofffeles in *CATS*, and Dream Curly in *Oklahoma!*. Previously he danced with Parsons Dance from 2007-2010. He became an MMDG company member in 2010.

NOAH VINSON (Dancer)

Noah Vinson 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 began working with MMDG in 2002 and became a company member in 2004.

TEMA WATSTEIN (Musician)

Tema Watstein, violinist for MMDG Music Ensemble, is an active soloist and chamber musician based in New York City. Currently a student in the Contemporary Performance Program at the Manhattan School of Music, Watstein received her Bachelor of Music in Violin Performance magna cum laude from Rice University's Shepherd School of Music. A student of Kenneth Goldsmith, she is also the recipient of the Sviatoslav Richter Fund for Music Outreach and the Mrs. Robert L. Dalton Prize. Watstein has served as concertmaster of the Shepherd School Chamber Orchestra, and is an avid performer of chamber music, working recently with Lynn Harrell, Desmond Hoebig, and Norman Fischer. Also an active soloist, Watstein has performed with numerous orchestras throughout New England, twice including the New England String Ensemble, once alongside Mark O'Connor. She has performed at the Lucerne Festival under Pierre Boulez and with both SYZYGY and the Da Camera chamber music societies of Houston, where she was also a board member on the "Around Hear" annual outdoor contemporary music concert series. Watstein is a member of the Grammy-nominated Metropolis Ensemble, as well as the Novus, Tactus, and Mimesis Ensembles.

JENN WEDDEL (Dancer)

Jenn Weddel received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a B.F.A. 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 created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venc Dance Trio, Rocha Dance Theater, TEA Dance Company, and with various choreographers,

including Alan Danielson and Ella Ben-Aharon. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.

MICHELLE YARD (Dancer)

Michelle Yard 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 Award. 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 B.F.A. Yard joined MMDG in 1997. She thanks her mom.

MARK MORRIS DANCE GROUP STAFF

Mark Morris, *Artistic Director*
Nancy Umanoff, *Executive Director*

PRODUCTION

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Matthew Rose, *Rehearsal Director*
Michael Chybowski, *Lighting Supervisor*
Jennifer Perry, *Wardrobe Supervisor*
Ken Hypes, *Sound Supervisor*

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Diana Acevedo, *Finance Assistant*
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Sarah Horne, *Company Manager*
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Elise Marafioti, *School Administrator*

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Gregory Collazo, Jose Fuentes, and Orlando Rivera, *Maintenance*
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Marshall Hagins, PT, PhD, *Physical Therapist*

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PILLOWNOTES

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 observing the 30th anniversary of the Mark Morris Dance Group at Jacob's Pillow, we celebrate an extraordinary body of work with an unparalleled devotion to music. When his company was launched in 1980, some people weren't so sure about Mark Morris. For a long time, Morris's charismatic off-stage personality and bold dance works led writers to refer to him as "the bad boy of modern dance." 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.

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 St. Luke's and 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.

With *Gloria*, Morris 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). In 2006, Mark Morris and his masterpiece *Gloria* once again had audiences and critics aflutter. When Morris entered the Brooklyn Academy of Music that March evening, people in the house had to shift their perspective and maybe even crane their necks—Morris was about to make his debut as a conductor. As he raised his baton to lead the Mark Morris Music Ensemble and the Juilliard Choral Union in the by-now virtually trademarked Vivaldi score, the energy in the theater simultaneously surged. We, too, were part of the performance.

The rich choreographic investigation imbuing Morris's work has been inspired by 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), Stephen Foster (*Someone's Coming to See Me Tonight*, 1995), and Prokofiev (*Romeo and Juliet*, 2008) 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.

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