

CONTACT:
Christina Kellogg 510.643.6714
ckellogg@calperfs.berkeley.edu
Joe Yang 510.642.9121
scyang@calperfs.berkeley.edu

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MARK MORRIS DANCE GROUP CELEBRATES ITS 25TH ANNIVERSARY
WITH A WORLD PREMIERE & TWO WEST COAST PREMIERES
AT CAL PERFORMANCES

SEPTEMBER 22-24 WORLD PREMIERE OF *CANDLEFLOWERDANCE*, SET TO STRAVINSKY'S SERENADE FOR PIANO IN A; WEST COAST PREMIERE OF *SOMEBODY'S COMING TO SEE ME TONIGHT*, SET TO MUSIC BY STEPHEN FOSTER; AND *RHYMES WITH SILVER*

AND

SEPTEMBER 29–OCTOBER 1 WEST COAST PREMIERE OF *CARGO*, SET TO DARIUS MILHAUD'S *LA CRÉATION DU MONDE*; *ALL FOURS*; AND *FOUR SAINTS IN THREE ACTS*

BERKELEY, August 17, 2005 – Mark Morris, the most prolific and important modern dance choreographer working today, will bring his **Mark Morris Dance Group** (MMDG) to its official second home, Cal Performances, for six performances of two different programs presented in Zellerbach Hall. Marking its 25th anniversary, MMDG's ten-day residency includes one world premiere and two West Coast premieres, all presented as part of Cal Performances' Centennial Season. **Thursday–Saturday, September 22–24** features the world premiere of *Candleflowerdance*, commissioned partly by Cal Performances and set to Stravinsky's Serenade for Piano in A; the West Coast premiere of *Somebody's Coming to See Me Tonight*, danced to a medley of Stephen Foster music; and *Rhymes With Silver*, a 1997 Cal Performances commission with a musical score by the late Lou Harrison. The MMDG's residency continues **Thursday–Saturday, September 29–October 1** with the West Coast premiere of *Cargo*, set to Darius Milhaud's *La Création du Monde* and described by the *Boston Globe* as “beautiful, elusive”; *All Fours*, danced to Bartók's String Quartet No. 4; and *Four Saints in Three Acts*, with music by Virgil Thomson and libretto by Gertrude Stein, performed with members of the Berkeley Symphony Orchestra and American Bach Soloists. As is MMDG's tradition, all performances

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are presented to live music. “Music ... is not simply a starting point for Mr. Morris’s choreography, and never simply an accompaniment,” wrote the *Wall Street Journal*. “Rather, it is the principal means by which he achieves structural coherence and depth of feeling.”

PROGRAM A

MMDG’s first repertory program (Thurs.–Sat., Sept. 22–24 at 8:00 p.m.) features one world and one West Coast premiere. *Candleflowerdance*, the world premiere commissioned in part by Cal Performances, is set to Igor Stravinsky’s *Serenade for Piano in A*, written in 1925. The pianist and music scholar Charles Rosen has called the *Serenade* the “loveliest” of Stravinsky’s solo piano works. Because of a recording contract connected with Stravinsky’s 1925 concert tour of the United States, he wrote the *Serenade* so that each of its four movements (*Hymn*, *Romanza*, *Rondoletto*, and *Cadenza finale*) is about three minutes long, the length that would fit on a single side of a 78 RPM record. *Somebody’s Coming to See Me Tonight*, a West Coast premiere for nine dancers, is set to a medley of nine Stephen Foster compositions written between 1850 and 1864: “The Hour for Thee and Me;” “Beautiful Dreamer;” “Gentle Annie;” “Soirée Polka;” “Somebody’s Coming to See Me Tonight;” “Linger in Blissful Repose;” “Wilt Thou Be Gone, Love?;” “Katy Bell;” and “Come Where My Love Lies Dreaming.” Musicians for the piece are two solo vocalists (soprano and baritone), violin, cello, flute, piano, and chorus. The *New Yorker* said, “In Morris’ hands, Foster is ... original, charming, truly high-spirited, truly bardic, deeply evocative of his place and time.” *Rhymes With Silver*, with score by pioneering Bay Area composer Lou Harrison (1917–2003), premiered at Cal Performances in 1997. Dubbed “a major achievement” by *New York* magazine, the 16-dancer piece features a score in 12 movements for violin, viola, cello, piano, and percussion that was commissioned by the MMDG.

PROGRAM B

MMDG’s second program (Thurs.–Sat., Sept. 29–Oct. 1 at 8:00 p.m.) features music by three twentieth-century composers who were contemporaries of one another but who worked in utterly different milieu. *Cargo*, a West Coast premiere, is inspired by cargo cults of the South Pacific, whose adherents create replicas of western goods (often radios, airplanes, and landing strips) from jungle materials, thinking that their homemade objects can cause the cargo that once came by airplanes to come their way again. The dance is set to French composer Darius

Milhaud's jazz-influenced *La Création du Monde*; in it, dancers interact with bamboo poles and each other to form complicated structures as a metaphor for our material society. "The piece is unusual for Morris because it tells a story and draws a moral," wrote Richard Dyer in the *Boston Globe*. "The intricate patterns, breaking apart and reforming, are sexy, strange, amusing, and ultimately horrifying." *All Fours*, danced to Béla Bartók's 1928 String Quartet No. 4, is "a profoundly moving major work," according to the *Miami Herald*. The piece was commissioned in part by Cal Performances, and premiered here in 2003. The *San Francisco Chronicle* called the last piece in the program, *Four Saints in Three Acts*, a "lovable, outrageously original, and moving vision" and "a giddy triumph." Virgil Thomson's hymn-like music is paired with folk-influenced steps that Morris uses to articulate Gertrude Stein's text.

MARK MORRIS

Mark Morris is "the most prodigiously gifted choreographer of the post-Balanchine era," said Terry Teachout of *Time* magazine. But Morris is far more -- he is a director, philanthropist, and a powerful creative force in dance, music, education, and culture. Morris grew up in Seattle, Washington, studied with Verla Flowers and Perry Bronson, and danced for an eclectic group of companies, prior to forming the Mark Morris Dance Group in 1980. In 1988 Morris became Director of Dance and the MMDG became National Dance Company of Belgium for the Théâtre Royal de la Monnaie in Brussels, where they remained for three years and Morris completed three acclaimed evening-length works: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In the words of *New York* magazine, "Morris has gone from insurgent to icon."

In addition to choreographing more than 100 works for the Mark Morris Dance Group, Morris has also created ballets for the San Francisco Ballet (most recently his interpretation of the 1876 full-length story ballet *Sylvia*, music by Léo Delibes), Paris Opera Ballet, and American Ballet Theatre, among others. He choreographed John Adams' *Nixon in China* for the Houston Grand Opera in 1987 and has collaborated with artists as varied as fellow dancer Mikhail Baryshnikov, cellist Yo-Yo Ma, fashion designer (and close friend) Isaac Mizrahi, tabla player Zakir Hussain, and sculptor Stephen Hende. The *Los Angeles Times* has described Morris as "intensely musical, deceptively cerebral, insinuatingly sensual, fabulously funky."

Morris has received the *Dance* magazine award (1991), an Emmy award (1994), and the Capezio Award (1997). In 1991 Morris was named a fellow of the MacArthur Foundation; he has received honorary doctorates from the Boston Conservatory of Music, The Juilliard School, Long Island University, Pratt Institute, Bowdoin College, and George Mason University. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux) and in 2001, Marlowe and Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato*, a volume of photographs and essays.

Morris is currently at work on a new production of Henry Purcell's opera *King Arthur*, with longtime collaborators Adrienne Lobel (scenic designer), Isaac Mizrahi (costume designer) and James F. Ingalls (lighting designer). The production will have its world premiere in June 2006 in London and its U.S. premiere in September 2006 at Cal Performances.

MARK MORRIS DANCE GROUP

The Mark Morris Dance Group will celebrate 25 years of extraordinary dance and music this season with more than 100 performances on two continents, highlighted by five world premieres. The group first came to Cal Performances in 1987, and since 1994 it has returned every year. Its visits to Zellerbach Hall often include world premieres: *Rock of Ages*, set to Franz Schubert's *Nocturne*, first appeared here in 2004; 2003 featured the first performance of *All Fours*; 2002 saw the world premiere of *Something Lies Beyond the Scene*, Morris' singular take on the music of William Walton and the poems of Edith Sitwell; as well as *Kolam*, a work commissioned by Cal Performances as part of Yo-Yo Ma's *Silk Road Project*, with musical accompaniment by Ma, Zakir Hussain, Ethan Iverson, and Ben Street. In 2001 MMDG delivered an encore presentation of Rameau's comic opera-ballet *Platée* as well as a preview performance of *V* (called "one of the few great works that modern dance has produced in a decade" by the *New York Times*), and 2000 featured the American premiere *Four Saints in Three Acts*. Past seasons in Berkeley have also witnessed the world stage premiere of *Falling Down Stairs*, created by Morris to Bach's Suite No. 3 for Unaccompanied Cello, performed by cellist Yo-Yo Ma (March 1997); the world premiere of *Rhymes With Silver* (March 1997); the West Coast premiere of Morris' production of Purcell's *Dido and Aeneas* (October 1995); and the world premiere of *World Power*, choreographed to the music of Lou Harrison (October 1995).

Current MMDG members include Craig Biesecker, Joe Bowie, Charlton Boyd, Amber Darragh, Rita Donahue, Marjorie Folkman, Lauren Grant, John Heginbotham, David Leventhal, Bradon McDonald, Gregory Nuber, Maile Okamura, June Omura, Noah Vinson, Julie Worden, and Michelle Yard.

The MMDG has garnered many awards and accolades, including the Hamada Prize (the Edinburgh Festival's highest honor, 1995) and the Lawrence Olivier Award (1997 and 2001). It is the first dance company to appear at the Mostly Mozart Festival and the Tanglewood Music Festival. In 2001, the Mark Morris Dance Center opened in Brooklyn, New York, a \$7.4 million, 30,000-square foot facility with three fully equipped studios. Over 200 dance companies, large and small, have benefited from subsidized studio rental at the Mark Morris Dance Center.

TICKET INFORMATION

Tickets for **Mark Morris Dance Group** performing **Thursday–Saturday, September 22–24** and **Thursday–Saturday, September 29–October 1** in Zellerbach Hall are priced at **\$30.00, \$42.00, and \$58.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens and other students receive a \$2 discount, and UC Alumni Association members receive a \$3 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperfs.berkeley.edu.

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Cal Performances' 2005/2006 Centennial Season is sponsored by Wells Fargo.

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CALENDAR EDITORS, PLEASE NOTE:

CAL PERFORMANCES PRESENTS

Thurs.–Sat., September 22–24 at 8:00 p.m.
Thurs.–Sat., Sept. 29–Oct. 1 at 8:00 p.m.

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave., Berkeley

Dance

Mark Morris Dance Group

Mark Morris, director and choreographer

Program A (Thurs.– Sat., Sept. 22–24 at 8:00 p.m.):

Candleflowerdance (2005); music by Igor Stravinsky, Serenade for Piano in A; choreography by Mark Morris (world premiere)

Somebody's Coming to See Me Tonight (1995); music by Stephen Foster (medley: "The Hour for Thee and Me;" "Beautiful Dreamer;" "Gentle Annie;" "Soirée Polka;" "Somebody's Coming to See Me Tonight;" "Linger in Blissful Repose;" "Wilt Thou Be Gone, Love?;" "Katy Bell;" and "Come Where My Love Lies Dreaming"); choreography by Mark Morris (West Coast premiere)

Rhymes With Silver (1997); music by Lou Harrison; choreography by Mark Morris

Program B (Thurs. – Sat., Sept. 29–Oct. 1 at 8:00 p.m.):

Cargo (2005); music by Darius Milhaud, *La Création du Monde*; choreography by Mark Morris (West Coast premiere)

All Fours (2003); music by Béla Bartók, String Quartet No. 4; choreography by Mark Morris

Four Saints in Three Acts (2000); music by Virgil Thomson, libretto by Gertrude Stein; choreography by Mark Morris; music performed by members of the Berkeley Symphony Orchestra and American Bach Soloists

Tickets: \$30.00, \$42.00 and \$58.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperfs.berkeley.edu; and at the door.