

Jacob's Pillow Dance

2004 FESTIVAL PROGRAM



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If you are a regular audience member at the Pillow—and I thank you for that wholeheartedly—you know to be prepared for the unpredictable. Whether celebrating iconic dance masters and events such as Paul Taylor and the 50th anniversary of his company or introducing new artists to keep us young at heart and challenged, the Pillow is a place for unique presentations and occasions that are unlikely to be experienced anywhere else.

I continue to appreciate that so many of you reading this will "travel" with me this Festival to New Zealand, Denmark, India, Brazil, Canada, Spain, Israel—and let's not forget Boston and Manhattan—seeing new talent and ideas in art, courtesy of your support of the Pillow. Have a wonderful Festival.



Ella Baff. Photo: Mike van Sleen.

Sincerely,

Ella Baff
Executive Director

Contact Info

Tickets

www.jacobspillow.org
Ph: 413.243.0745
Fax: 413.243.0749

Box Office Hours

12-5 daily & until curtain up

Jacob's Pillow Dance Festival, School, Archives & Community Programs

358 George Carter Road
Becket MA 01223
PO Box 287
Lee, MA 01238

Administrative Office:
413.327.1234

Membership and Donations: x25
Community Dance Hotline: x57
www.jacobspillow.org

Dining & Shopping

The Pillow Café

Fine dining, reservations required
413.243.2455

The Pillow Pub

Casual fare, full bar and after-show menu.

The Tea Garden

A quiet historic spot for a cup and a bakery treat

The Store

A wide selection of gifts and dance-related items

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An Irreplaceable History

The photos in this section are a sampling of the treasures to be found in the Pillow's extensive Archives.

Jacob's Pillow has a unique background that has earned it a place on the Dance Heritage Coalition's list of America's Irreplaceable Dance Treasures, on the National Register of Historic Places, and designation as a National Historic Landmark by the federal government. But the story begins long before dance arrived on the scene. Jacob's Pillow was first settled in 1790 by the Carter family as a mountaintop farm at the crest of a twisting, climbing stagecoach road between Boston and Albany. Local folk viewing the zigzagging road from the bottom of the hill thought it resembled the rungs of a ladder, so these biblically-minded New Englanders dubbed it "Jacob's Ladder." Boulders dotted the

farm pastures, among them a curiously-shaped one located behind the farmhouse. Given the rock "pillow" and the farm's proximity to "Jacob's Ladder," the Carters furthered local allusions to the Book of Genesis (which tells of Jacob laying his head upon a rock and dreaming of a ladder to heaven) by giving their farm the name "Jacob's Pillow."

In 1931, modern dance pioneer Ted Shawn bought the farm as a retreat. At the time, Shawn and his wife, Ruth St. Denis, were America's leading dance couple. Their Denishawn Company had popularized a revolutionary dance form rooted in theatrical and multi-cultural traditions rather than those of European ballet. Their trailblazing work and cross-



A 1930s audience gathers in the Tea Garden before one of the first Pillow performances.

country tours paved the way for the next generation of legendary dance pioneers: Martha Graham, Charles Weidman, Doris Humphrey and Jack Cole were all Denishawn members. But Shawn and St. Denis had recently separated, personally

and professionally, and in the fall of 1931, Shawn conducted the last rehearsals of the Denishawn era at Jacob's Pillow.

Shawn had long harbored a dream of legitimizing dance in America as an honorable career for men. In 1933, he

A Timeline of Firsts

July 14, 1933

Jacob's Pillow presents its first performance, becoming the first dance festival established in this country that continues to this day.

1933 to 1939

Most of the works created by Ted Shawn for his company of Men Dancers are premiered at Jacob's Pillow.

1941

At the Pillow, Antony Tudor conducts the first rehearsals of a new ballet that would become his classic *Pillar of Fire*.

1942

Asadata Dafora, the first artist to perform African dance on the concert stage, is part of the inaugural season of the Ted Shawn Theatre.

1942

Agnes de Mille first hears Aaron Copland's score for her to-be famous ballet, *Rodeo*, when it is played for her by the composer and Leonard Bernstein in the Pillow studio.

1945

Tanaquil LeClerc, later one of Balanchine's leading ballerinas, gives her first professional performance at Jacob's Pillow.

1949

The first performance of Ted Shawn's *The Dreams of Jacob*, with music by Darius Milhaud commissioned by Elizabeth Sprague Coolidge.

1950

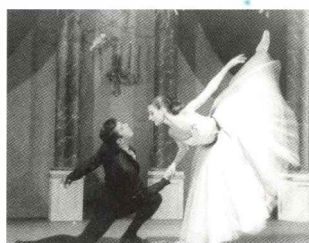
Shawn invites Jack Mitchell to take his first dance photographs at Jacob's Pillow, launching the career of one of America's pre-eminent performing arts photographers.



Asadata Dafora. Photo by Eileen Darby.



Agnes de Mille in *Rodeo*. Photo by Maurice Seymour.



Nicholas Magallanes and Tanaquil LeClerc in *La Valse*. Photo by John Lindquist. © Harvard Theatre Collection



Ted Shawn in *Mevlevi Dervish*. Photo © Jack Mitchell



Ted Shawn's Men Dancers in *Olympiad*. Photo by John Lindquist, © Harvard Theatre Collection.

recruited eight men, including Denishawn dancer Barton Mumaw and several physical education students from Springfield College for his new company. The tall and burly Shawn and his athletic dancers were intent on challenging the image of men in the dance; they forged a new, boldly muscular style and in their "off-time," they constructed buildings still used today at Jacob's Pillow.

In July 1933, Shawn and his Men Dancers started giving public "Tea Lecture Demonstrations" to promote their work — and to pay the grocer. The first audience of 45 curiosity-seekers expanded weekly so that by summer's end, people were being turned away at the door. During a period Shawn termed "seven magic years," Shawn and his Men Dancers toured throughout the United States and to Canada, Cuba, and England, performing more than 1,250 times in 750 cities, and continued the summer "Tea Lecture

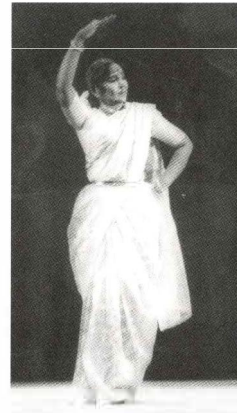
Demonstrations" at the Pillow. Radical changes were necessitated by the Selective Service Act of 1939, although Shawn also justifiably believed that his artistic statement had been made and that it was time to end his successful crusade. In May 1940, The Men Dancers disbanded and joined the armed forces.

Deep in debt, Shawn proposed selling Jacob's Pillow to Mary Washington Ball, a dance teacher who

leased the property and produced the Berkshire Hills Dance Festival on site in 1940. Shawn credited Miss Ball for beginning the diverse programming that was forever after the Pillow's hallmark, but the summer was a financial disaster. Shawn leased the Pillow again in 1941, this time to British ballet stars Alicia Markova and Anton Dolin. Their International Dance Festival was so successful that local supporters formed the Jacob's Pillow Dance Festival Committee, raised \$50,000 to buy the property and to build a theatre (performances had been held in the barn studio), and made Shawn director. Despite wartime hardships, such as gasoline and tire rationing, audiences climbed the hill on foot and horseback to attend a wide array of programs: ballet, modern dance, mime, ballroom dance, and folk and classical dance of many cultures.



Les Grands Ballets Canadiens in *Jeux D'Arlequins*.



Balasaraswati. Photo by John Lindquist, © Harvard Theatre Collection

1954

The first time the work of 19th century choreographer Auguste Bournonville is seen in the U.S., when Danish ballerina Inge Sand appears at the Pillow.

1956

Merce Cunningham & Company gives the first performance of *Nocturnes* at the Pillow, with décor and costumes by Robert Rauschenberg.

1959

Both Les Grands Ballets Canadiens and Ballet Rambert give their first U.S. performances at Jacob's Pillow.

1960

John Butler's popular duet, *Portrait of Billie*, premieres at the Pillow, performed by Carmen de Lavallade and the choreographer himself.

1962

Balasaraswati, one of India's most famous and revered dancers, makes her first American appearance at the Pillow.

1964

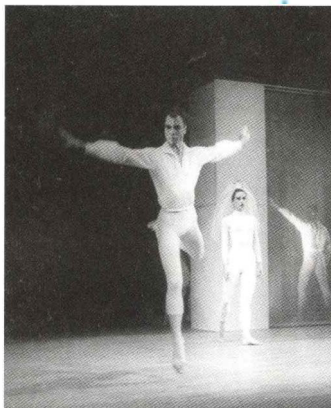
The first performance of a new dance, *Siddhas of the Upper Air*, marks the last time that Ted Shawn and Ruth St. Denis perform together. This is in celebration of the couple's 50th wedding anniversary.

1970

The first professional appearances by Dance Theatre of Harlem take place at Jacob's Pillow.

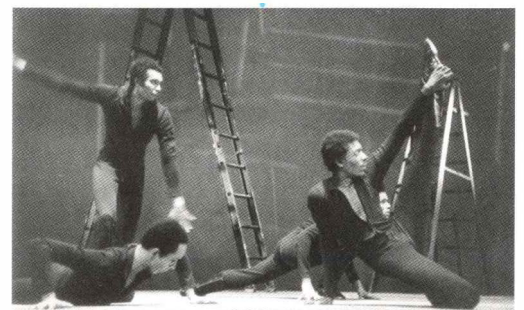
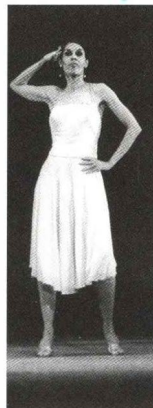
1973

Dame Margot Fonteyn makes her Jacob's Pillow debut in the first performance of a commissioned solo, Peter Darrell's *In Nightly Revels*.



Carmen deLavallade in *Portrait of Billie*. Photo by John Van Lund.

Merce Cunningham in *Nocturnes*. Photo by John Lindquist, © Harvard Theatre Collection.



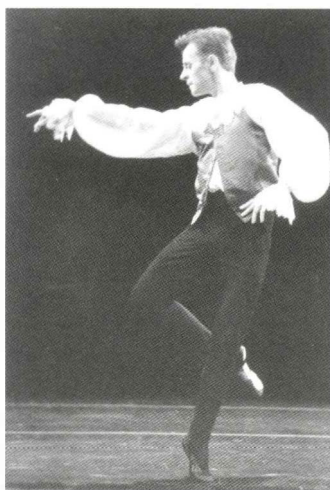
Dance Theatre of Harlem in *Ode to Otis*. Photo by John Van Lund.

On July 9, 1942, the Ted Shawn Theatre, the first theatre in the United States designed specifically for dance, opened its doors. Architect Joseph Franz, who also built The Music Shed at Tanglewood, had agreed with Shawn that the theatre exterior must harmonize with the existing farmhouse and barns. Franz also handcut the weathervane atop the theatre, which depicts Barton Mumaw, Shawn's leading dancer. Inside the theatre on either side of the stage are life-size portraits of Shawn in his *Hopi Indian Eagle Dance* and Ruth St. Denis as *Kwannon — the Japanese Goddess of Mercy*, painted during the Denishawn era by Albert Herter.

Other than a year sabbatical for an Australian tour in 1947, Shawn remained at the helm of the Pillow until his death at the age of 80 in 1972. For a time the survival of Jacob's Pillow seemed uncertain. Shawn's designated successor, John

Christian, was unable to serve more than one year (1972) due to illness. Next was dance critic Walter Terry (1973), but a huge deficit sent the Pillow's Board of Directors searching again, and in the interim Charles Reinhart took on the Pillow in addition to the American Dance Festival (1974). A measure of stability came with the appointment of Norman Walker (1975-79), who revamped and upgraded the Pillow's educational and presentational standards.

Liz Thompson (1980-90) initiated an artistic resurgence by welcoming new artists and audiences. Her innovations, such as the popular Inside/Out presentations and open access to the grounds and studios, are today an integral part of the Pillow's personality, and Thompson was also the catalyst for the construction of the Doris Duke Studio Theatre. Samuel A. Miller, who had worked in partnership with Thompson since 1986, followed (1990-



Mikhail Baryshnikov in Mark Morris's *Three Russian Preludes*. Photo by Tom Brazil.

94) with the sorely needed renovation and enlargement of the Ted Shawn Theatre and the installation of Blake's Barn. From 1995 through 1997, Sali Ann Kriegsman led the Pillow through a difficult period, eliminating a potentially disastrous \$4.8 million debt, orchestrating a range of new projects, and ending her successful tenure with a celebration of the 65th anniversary season. The Board then launched an

extensive nationwide search and selected Ella Baff to guide Jacob's Pillow into the 21st century.

Ella Baff's record-breaking seasons have confirmed that her adventurous ideas and wide-ranging knowledge of the field are perfectly at home at the Pillow. She is now leading the organization in new directions while honoring the traditions that have made the Pillow a unique institution for more than seven decades: to create, present and preserve an unparalleled variety of dance forms, to educate artists and community, and to engage audiences—a diversity unique among international dance festivals.

An illustrated history, A Certain Place: The Jacob's Pillow Story, by Norton Owen, the Pillow's Director of Preservation, is available at The Pillow Store.

1984

Martha Graham brings her company to the Pillow for the first time, coming full circle nearly 70 years after beginning her dance studies with Ted Shawn.

1985

New York City Ballet principal dancer Nikolaj Hübbe is a Pillow student and gives his first American performance here.

1987

The first activities of David Parsons' new company take place at the Pillow.

1994

The first film collaboration of choreographer Mark Morris and cellist Yo-Yo Ma, *Falling Down Stairs*, is created at the Pillow.

1995

Mikhail Baryshnikov premieres works by Mark Morris and Dana Reitz in his first appearance at the Pillow.

1999

The controversial production of the Chinese opera *The Peony Pavilion* makes its first U.S. stop at the Pillow, where the cast assembles for several weeks to rehearse and perfect the work prior to its New York premiere produced by Lincoln Center.

2000

Jacob's Pillow is one of the First 100 of America's Irreplaceable Dance Treasures, selected by the Dance Heritage Coalition.

2003

Jacob's Pillow is named a National Historic Landmark for its importance in America's culture and history by the federal government, the first dance institution to be so honored.

Nikolaj Hübbe and Laura Bernasconi.
Photo by Stephan Driscoll



David Parsons.
Photo by Philip Trager

The Peony Pavilion.
Photo by
Gemma Comas.



Jacob's Pillow

Ted Shawn Theatre

Performance times:

Wed-Sat 8:00

Sat-Sun 2:00

Season Opening Gala

June 19

Grupo Corpo

June 23 – 27

Paul Taylor Dance Company

June 30 – July 4

CND2: Dances by Nacho Duato

July 7 – 11

Lar Lubovitch Dance Company

July 14 – 18

Les Grands Ballets Canadiens de Montréal

July 21 – 25

Batsheva Dance Company

July 28 – August 1

Peter Boal and Company

August 4 – 8

Mark Morris Dance Group

August 10 – 15

Special Tuesday Opening

Shen Wei Dance Arts

August 18 – 22

Boston Ballet

August 25 – 29

Festival Finale Benefit Saturday Evening

Doris Duke Studio Theatre

Performance times:

Thurs-Sat 8:15

Sat 2:15, Sun 5:00

Dance Movies

June 24 – 27

Thurs-Sat 7:45; Sat 2:15; Sun 5:00

ZviDance

July 1 – 4

New Danish Dance Theatre

July 8 – 11

Paradigm

July 15 – 18

Lakshmi Vishwanathan Dancers and Musicians

July 22 – 25

Robert Moses' Kin

July 29 – August 1

Jazz on Jazz

August 5 – 8

Additional performance Fri 2:15

Black Grace

August 12 – 15

33 Fainting Spells

August 19 – 22

Seán Curran Company

August 26 – 29

W

2004



Each spring, hundreds of dancers travel from around the world to ten U.S. and international cities to audition for five exclusive programs at The School at Jacob's Pillow. Each dancer is aware that acceptance signifies access to a prestigious international artist faculty and learning environment.

The School's conservatory-style curriculum includes six full days a week of professional-level studio classes and coaching sessions, weekly performances for the public, master classes with Festival artists, insightful talks

with Pillow artists and scholars, study in the Pillow's rare and extensive Archives, and attendance at all Festival performances and events. Over the years, alumni have told us that their artistic horizons, contacts in the professional community, and personal and artistic growth were transformed as a result of studying here.

The success of The School at Jacob's Pillow is due in large part to its faculty. They are artists of remarkable accomplishment—in demand across the globe as guest master teachers, choreographers, directors, and

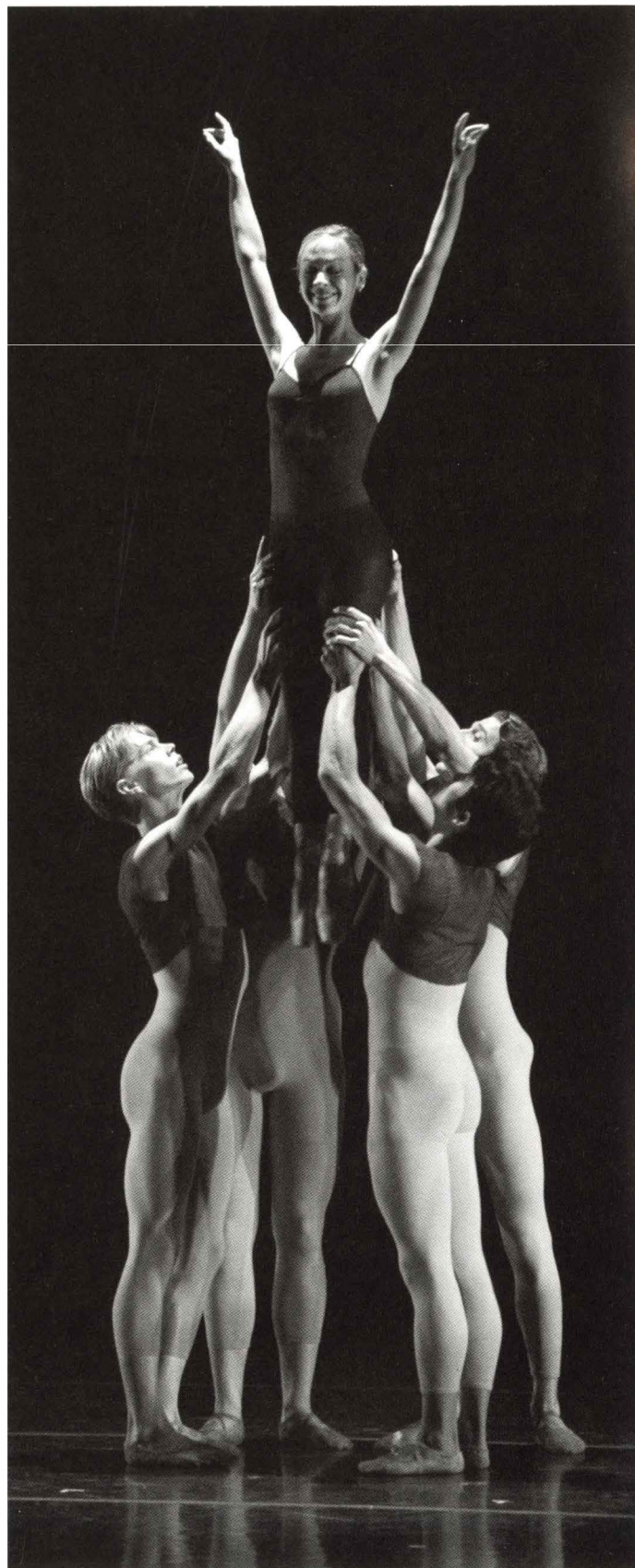
Alumni

Alumni of The School perform on Broadway, in films, and with leading international dance companies, including American Ballet Theatre, Hubbard Street Dance Chicago, Dutch National Ballet, and the Oscar winning film *Chicago*. The Pillow is delighted to welcome back alumni this season who are performing with the Mark Morris Dance Group, Shen Wei Dance Arts, Seán Curran, and Chet Walker's premiere of *Jazz on Jazz*.



Jacob's Pillow alumni Charlton Boyd and Joe Bowie of Mark Morris Dance Group in *I Don't Want to Love*. Photo: Robbie Jack.

The School at Jacob's Pillow, performing Wayne Eagling's *Tropo* ↔ *Allegro* at The Landmark Gala, 2003. Photo: Mike van Sleen.



coaches. The Pillow is honored to have three dance legends on the 2004 faculty. Cultural Traditions Program Director **Jean-Léon Destiné** has been twice decorated by his country of Haiti for his scholarly and artistic work in dance and is critically acclaimed as one of the finest dancer-choreographers of our day. Jazz Program faculty member **Matt Mattox** personifies decades of fame

and experience in the Broadway dance world, as well as on stage, film, and television in such classics as *Oklahoma!*, *Kiss Me Kate*, and *Seven Brides for Seven Brothers*. The Pillow also welcomes **Luigi**, internationally acclaimed jazz master teacher and coach to Liza Minnelli, Jacques D'Amboise, and Twyla Tharp. He danced in such classic films as *Annie Get Your Gun*,

An American in Paris, and *Singin' in the Rain*.

The School's highly respected Program Directors also include Broadway jazz veteran **Chet Walker**; Russian ballet expert and Emmy Award winner **Anna-Marie Holmes**; renowned master teacher **Milton Myers**; and leading community dance specialist **Celeste Miller**.

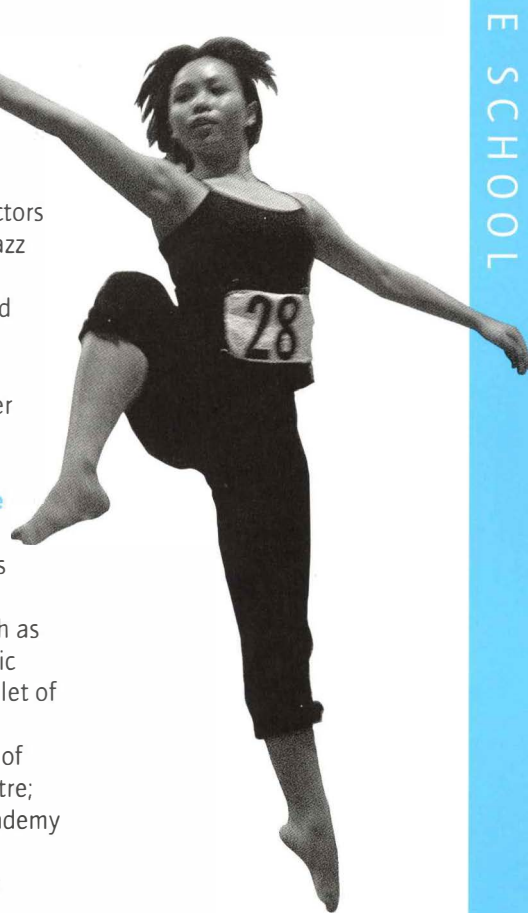
Each week's faculty is comprised of esteemed international artists, such as **Robert Denvers**, Artistic Director of the Royal Ballet of Flanders; **Christopher House**, Artistic Director of the Toronto Dance Theatre; and **Leslie Browne**, Academy Award Nominee for *The Turning Point* and former principal with American Ballet Theatre.

Support The School

The School at Jacob's Pillow is one of six organizations from across the country selected to receive a \$1 million challenge grant from the Talented Students in the Arts Initiative, a joint program by the Doris Duke Charitable Foundation and the Surdna Foundation. The grant provides scholarships for talented and under-served students, retains world-class faculty, ensures all students and faculty view Festival performances, and builds an endowment for The School. In this final year of the challenge, the Pillow must raise \$253,000 by November 30th. To help us in this important effort, and double your support for The School, please contact us at 413.327.1234 x 27.



Martine Limeul, assistant to Matt Mattox, coaches Tatiana Hassan (Chile) and Ryan Adkins (Canada) in partnering. Photo: Mike van Sleen.



Student auditions for The School at Jacob's Pillow, in New York City, 2004. Photo: Evan Gunter.

Visit The School

For a memorable Pillow experience, you are invited to observe artist faculty and students in the studio. Drop in and visit Tuesday-Saturday, 9-5. If your party is more than four, or has a specific dance education interest, please call The School to pre-arrange, 413.327.1234 x57.

Join us every Saturday at 6:30 when The School appears on the free Inside/Out stage—a valuable opportunity for students to hone their performance skills and for audiences to witness the depth of work required to become artists.



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