

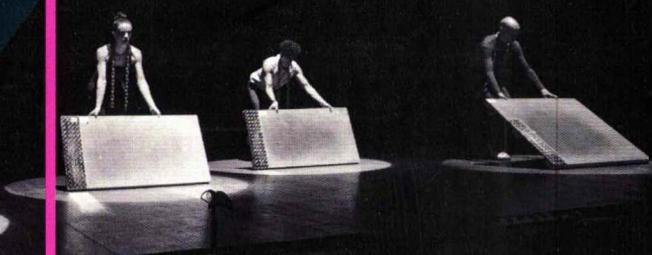


*An Evening of Dance with  
MacArthur Fellows*

**Celebrating the Fellowship's  
35th Anniversary**

**September 16, 2016 / 7:30PM**

**see.  
hear.  
feel.**



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*An Evening of Dance with MacArthur Fellows*  
Celebrating the Fellowship's 35th Anniversary

SEPTEMBER 16, 2016

## Contents

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- 2 Program
- 4 Program Notes
- 6 Biographies
- 14 Harris Theater Leadership
- 15 Harris Theater Information

# Program

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## **Kiss**

Choreography: Susan Marshall

Music: Arvo Pärt

Lighting Design: Mitchell Bogard

Harness and Rigging Design: John Redman

Staging: Luke Miller, Darrin Wright

Dancers: Jason Hortin, Jessica Tong

Hubbard Street Dance Chicago

Commissioned by and premiered at Dance Theater Workshop, New York, NY, December 3, 1987. Created in part in residence at the Jacob's Pillow Dance Festival, Becket, MA. First performed by Hubbard Street Dance Chicago March 12, 2004 at the Harris Theater for Music and Dance, Chicago, IL. Originally staged for Hubbard Street Dance Chicago by Eileen Thomas and Mark DeChiazza. Music by Arvo Pärt: "Cantus in Memory of Benjamin Britten," published by European Music Distributors, LLC; ECM Records / Verlag Musik, GmbH, Germany. Karen and Peter Lennon are the Exclusive Underwriters of Hubbard Street's production of *Kiss* by Susan Marshall.

## **Pacific**

Choreography: Mark Morris

Music: Lou Harrison, *Trio for violin, cello, and piano: 3<sup>rd</sup> and 4<sup>th</sup> movements*

Costume Design: Martin Pakledinaz

Lighting Design: James F. Ingalls

Dancers: Domingo Estrada, Jr., Lesley Garrison, Lauren Grant,

Aaron Loux, Laurel Lynch, Stacy Martorana, Dallas McMurray,

Nicole Sabella, Noah Vinson

Musicians: Georgy Valtchev, *violin*; Andrew Janss, *cello*;

Colin Fowler, *piano*

Premiere: May 10, 1995 - San Francisco Ballet, War Memorial Opera House, San Francisco, California

Company Premiere: February 28, 2015 - George Mason University's Center for the Arts, Fairfax, Virginia

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## **Intermission**

### ***Springweather and People*** (duet version)

Choreography: Merce Cunningham

Music: Earle Brown, *Indices*

Costumes: After the design by Remy Charlip

Lighting: Davison Scandrett

Staged by: Jean Freebury

Costume Reconstruction: Jeffrey Wirsing

Dancers: Erin Dowd & Forrest Hersey

Pianist: Winston Choi

*Springweather and People* was first performed by Merce Cunningham and Dance Company on May 24, 1955 at Bard College. The duet version of *Springweather and People* was first performed by Merce Cunningham and Carolyn Brown on May 21, 1958 at the University of Pittsburgh.

*Springweather and People* is performed courtesy of the Merce Cunningham Trust. Costume design used courtesy of the estate of Remy Charlip. *Indices* by Earle Brown performed courtesy of C.F. Peters Corporation and Henmar Press Incorporated.

### ***Dearest Home*** (excerpt)

Choreography: Kyle Abraham in collaboration with Abraham.In.Motion

Lighting Design: Dan Scully

Costume Design: Kyle Abraham

Dancers: Tamisha Guy, Jeremy "Jae" Neal

The world premiere of *Dearest Home* will take place at Yerba Buena Center for the Arts in May of 2017.

### ***Boards & Chains*** (excerpt from *ETM: Double Down*)

Artistic Director: Michelle Dorrance

Choreography: Michelle Dorrance & Nicholas Van Young

Dancers: Elizabeth Burke, Warren Craft, Michelle Dorrance, Byron Tittle

Lighting Design: Kathy Kaufmann

Costume Design: Shiori Ichikawa with Amy Page and Len Burton

### **Program narration by Tarell McCraney**

# Program Notes

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## **Kiss**

Choreography: Susan Marshall

A sensuous, provocative work performed by one man and one woman. *Kiss* draws from classical, modern and postmodern techniques to create deep emotional resonances. "My dances reflect my interest in the information we share with each other in our daily lives," says Marshall, while the *Oakland Tribune* observes that "the miracle of this piece is that it captures, in concrete dance terms, that almost palpable feeling of swimming in love, of being suspended in eternity."

## **Pacific**

Choreography: Mark Morris

This "beautiful, contemplative" work was originally created for San Francisco Ballet in 1995. Choreographed on five women and four men, *Pacific* is danced to the third and fourth movements from Lou Harrison's Trio for Violin, Cello, and Piano. It marks the third piece Morris choreographed to music by Harrison and the only ballet to date that Morris has set on his own company. As the *Washington Post* describes, "[The dancers] jump and turn in such synchrony with Harrison's stormy music that you feel you're watching the sound unwind from their bodies."

## **Springweather and People** (duet version)

Choreography: Merce Cunningham

*Springweather and People*, a work for six dancers, was first performed by Merce Cunningham and Dance Company on May 24, 1955 at Bard College, and remained in the company's repertory until 1957. The duet version of *Springweather and People*, danced by Merce Cunningham and Carolyn Brown, was first performed on May 21, 1958 at the University of Pittsburgh, and presented several more times during a European tour that October. The current reconstruction of this duet is based on a film for television made by Norddeutscher Rundfunk Studio Hamburg in October 1958. This film, discovered in NDR's archives by filmmaker Alla Kovgan in the summer of 2014, is the only existing record of this dance.

### **Dearest Home** (excerpt)

Choreography: Kyle Abraham in collaboration with Abraham.In.Motion

*Dearest Home* is an interactive dance work focused on Love, Longing and Loss, conducted in a multi-year creative process and scheduled to premiere at the Yerba Buena Center for the Arts in May 2017. Comprised of solos and duets generated from conversations with a variety of age groups and self-identified subcultures, *Dearest Home* interweaves movement in its most vulnerable or intimate state with Kyle's interest in cross-cultural conversation and community action. In addition, these solos and duets may be broken up and performed as individual works.

### **Boards & Chains** (excerpt from *ETM: Double Down*)

Choreography: Michelle Dorrance & Nicholas Van Young

*Boards and Chains* represents a number of things to tap dancers in a contemporary dance world. Often treated like the bastard dance form, tap dancers are not allowed to perform on most floors. A wood floor is truly an instrument and an integral part of the creation and execution of any tap dance work, but dancers and choreographers are often relegated to the small instruments they create and provide themselves. The instruments used in this excerpt are the heart of the acoustic section of *ETM: Double Down*. In an effort to contrast inorganic/ electronic sounds, this excerpt explores organic/acoustic sounds, while the composition brings counterpoint, polyrhythm, tone, texture, and a natural physical and sonic dynamic to the forefront.

# Biographies

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Photo by Carrie Schneider

**Kyle Abraham | Abraham.In.Motion**  
**MacArthur Fellow, Class of 2013**

*I'm finally arriving to a point where I feel a sense of artistic freedom. And I have The MacArthur Foundation to thank for that. I no longer have to work with people who don't make me happy...and I don't have to take work that doesn't inspire me or bring me joy.*

—Kyle Abraham

2016 Doris Duke Artist Award Recipient and 2015 City Center Choreography Fellow. **Kyle Abraham** (Pittsburgh, PA) is a 2013 MacArthur Fellow. Previous awards include being named a 2012 United States Artists Ford Fellow, a Creative Capital Fellow, and receiving a 2012 Jacob's Pillow Dance Award. In 2010, he received a prestigious Bessie Award for Outstanding Performance in Dance for his work in *The Radio Show*, and a Princess Grace Award for Choreography in 2010. The previous year, he was selected as one of Dance Magazine's 25 To Watch for 2009. Over the past several years, Abraham has created works for Hubbard Street Dance Chicago, Wendy Whelan's *Restless Creature* and in the process of creating his 3<sup>rd</sup> work for Alvin Ailey American Dance Theater.

In 2011, *OUT Magazine* labeled Abraham as the "best and brightest creative talent to emerge in New York City in the age of Obama".

The mission of Kyle Abraham/**Abraham.In.Motion** is to create an evocative interdisciplinary body of work. Born into hip-hop culture in the late 1970s and grounded in Abraham's artistic upbringing in classical cello, piano, and the visual arts, the goal of the movement is to delve into identity in relation to a personal history. The work entwines a sensual and provocative vocabulary with a strong emphasis on sound, human behavior and all things visual in an effort to create an avenue for personal investigation and exposing that on stage. A.I.M. is a representation of dancers from various disciplines and diverse personal backgrounds. Combined together, these individualities create movement that is manipulated and molded into something fresh and unique.

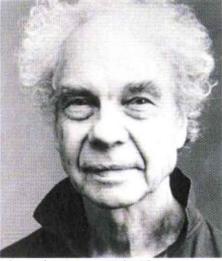


Photo by Annie Leibovitz.  
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### **Merce Cunningham** **MacArthur Fellow, Class of 1985**

*An integral part of his legacy involves inviting young professional dancers to inhabit the work, so that contemporary audiences can experience it as live performance.*

—Merce Cunningham Trust

**Merce Cunningham** (1919-2009) was a leader of the American avant-garde throughout his seventy-year career and is considered one of the most important choreographers of our time. With an artistic career distinguished by constant experimentation and collaboration with groundbreaking artists from every discipline, Cunningham expanded the frontiers of dance and contemporary visual and performing arts. Cunningham's lifelong passion for innovation also made him a pioneer in applying new technologies to the arts.

Born in Centralia, Washington on April 16, 1919, Cunningham began his professional dance career at 20 with a six-year tenure as a soloist in the Martha Graham Dance Company. In 1944 he presented his first solo show and in 1953 formed the Merce Cunningham Dance Company as a forum to explore his groundbreaking ideas. Together with John Cage, his partner in life and work, Cunningham proposed a number of radical innovations, chief among them that dance and music may occur in the same time and space, but could be created independently of one another. They also made extensive use of chance procedures, abandoning musical forms, narrative, and other conventional elements of dance composition. For Cunningham the subject of his dances was always dance itself.

An active choreographer and mentor to the arts world throughout his life, Cunningham earned some of the highest honors bestowed in the arts, including the National Medal of Arts (1990), the MacArthur Fellowship (1985), Japan's Praemium Imperiale (2005), and the British Laurence Olivier Award (1985). Always forward-thinking, Cunningham established the Merce Cunningham Trust in 2000 and developed the precedent-setting Legacy Plan prior to his death, to ensure the preservation of his artistic legacy.

# Biographies

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## Michelle Dorrance | Dorrance Dance MacArthur Fellow, Class of 2015

*The work we do would not be possible without the MacArthur Foundation. This American art form is not supported by our major institutions of culture and the support that the MacArthur Fellowship has provided is unparalleled and unprecedented. Preservation, exploration, and innovation are all possible at once.*

—Michelle Dorrance

**Michelle Dorrance**, founder and artistic director of Dorrance Dance, is one of the most sought after tap dancers of her generation and “one of the most imaginative tap choreographers working today” (*The New Yorker*). A 2015 MacArthur Fellow, a 2014 Alpert Award Winner, 2013 Jacob’s Pillow Dance Award winner, 2012 Princess Grace Award Winner, 2012 Field Dance Fund Recipient, and 2011 Bessie Award Winner, Dorrance performs, teaches and choreographs throughout the world. Mentored by Gene Medler, Michelle grew up performing with the North Carolina Youth Tap Ensemble and has since performed with; STOMP, Manhattan Tap, Savion Glover’s ‘Ti Dii’, JazzTap Ensemble, Barbara Duffy & Co. Rumba Tap, Derick Grant’s Imagine Tap and Jason Samuels Smith’s Chasing the Bird to rave reviews. She holds a BA from New York University and teaches on faculty at Broadway Dance Center.

**Dorrance Dance / New York** aims to honor tap dance’s uniquely beautiful history in a new and dynamically compelling context, not by stripping the form of its tradition, but by pushing it: rhythmically, aesthetically and conceptually. Street, club and experimental dance forms—all of which are American dreams—awake to the sound of furious rhythms, and find their boundaries missing. Tap dance, America’s most long-standing indigenous jazz vernacular, is here to receive its due. ([dorrancedance.com](http://dorrancedance.com))



**Susan Marshall | Susan Marshall & Company  
MacArthur Fellow, Class of 2000**

*This fellowship has given me faith and a sense of unbound possibility that has become a part of my essential make-up. I am and will always be profoundly grateful to the MacArthur Foundation.*

—Susan Marshall

**Susan Marshall** (Choreographer/Performer) has created the vast majority of her work with New York based Susan Marshall & Company. The company has performed most frequently in NYC at the Brooklyn Academy of Music and has received commissions from The Office of Arts & Cultural Programming at Montclair State University, Music-Theatre Group, New Haven International Festival of Arts & Ideas, Center for the Art of Performance at UCLA, ASU Gammage, Krannert Center for the Arts, Hancher at University of Iowa, Fisher Center for the Performing Arts at Bard College, Clarice Smith Performing Arts Center, Walker Art Center, Wexner Center for the Arts, and Jacob's Pillow Dance. Marshall has also created dances for the Lyon Opera Ballet, Frankfurt Ballet, and Mikhail Baryshnikov, and her work has been in the repertory of Nederlands Dans Theater, Hubbard Street Dance Chicago, and Pacific Northwest Ballet. Marshall directed and choreographed the dance/opera *Les Enfants Terribles* in collaboration with Philip Glass, and provided the stage direction for Glass's *Book of Longing* and for the music ensembles *Asphalt Orchestra* and *Eighth Blackbird*. Marshall's many awards include a MacArthur Fellowship, a Guggenheim Fellowship, and three New York Dance and Performance Awards (BESSIES) for Outstanding Choreographic Achievement. Since 2009, Marshall has been the Director of Dance at Princeton University's Lewis Center for the Arts.

**Susan Marshall & Company** performs the work of Artistic Director/Choreographer Susan Marshall throughout the United States, Europe, and Japan. Since 1985, Marshall, her artistic collaborators, and company members have received a total of ten New York Dance and Performance Awards (BESSIES) for their artistic achievements. International festival performances include the Edinburgh International Festival, Jacob's Pillow Dance Festival, Festival International de Nouvelle Danse in Montreal, Spoleto Festival, Los Angeles Festival, Vienna Tanz, SpringDanse (The Netherlands), New Haven International Festival of Arts & Ideas, and New York City Center Fall for Dance Festival.

# Biographies

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## Hubbard Street Dance Chicago Performing *Kiss* by Susan Marshall

*As a repertory company devoted since its inception to contemporary work by living artists, we are grateful for the initiative and the generosity of the MacArthur Fellows Program, which allows these choreographers to cast their already remarkable visions for dance even further.*

—Glenn Edgerton, Artistic Director  
Hubbard Street Dance Chicago

**Hubbard Street Dance Chicago's** core purpose is to bring artists, art and audiences together to enrich, engage, educate, transform and change lives through the experience of dance. Celebrating Season 39 in 2016-17, under the artistic leadership of Glenn Edgerton, Hubbard Street continues to innovate, supporting ascendant creative talent while presenting repertory by internationally recognized living artists. Hubbard Street has grown through the establishment of multiple platforms alongside the Lou Conte Dance Studio — now in its fifth decade of providing a wide range of public classes and pre-professional training — while extensive Youth, Education, Community, Adaptive Dance and Family Programs keep the organization deeply connected to its hometown. Visit [hubbardstreetdance.com](http://hubbardstreetdance.com) for artist profiles, touring schedules and much more.



Photo by Amber Star Merkens

### Mark Morris | Mark Morris Dance Group MacArthur Fellow, Class of 1991

*The MacArthur Foundation was hugely helpful in paying my salary and in granting the power of recognition as a serious artist*

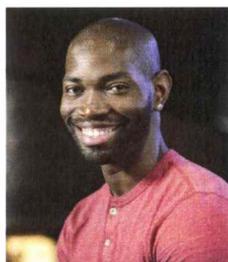
—Mark Morris

**Mark Morris** has been hailed as the “the most successful and influential choreographer alive, and indisputably the most musical.” (*New York Times*). He has created over 150 works for the Mark Morris Dance Group, and twenty ballets in the repertory of ballet companies worldwide. He also works extensively in opera, directing and choreographing at the Metropolitan Opera and The Royal Opera, Covent Garden, among others. Morris’ work is acclaimed for its ingenuity, musicality, wit, and humanity. Named a Fellow of the MacArthur Foundation in 1991, he has received eleven honorary doctorates to date, and a multitude of awards, including the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Benjamin Franklin Laureate Prize for Creativity, the Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke’s Gift of Music Award, and the 2016 Doris Duke Artist Award. In 2015, Morris was inducted to the National Museum of Dance in Saratoga Springs, New York.

Formed in 1980, Morris’ internationally-renowned **Mark Morris Dance Group** (MMDG) has received “highest praise for their technical aplomb, their musicality, and their sheer human authenticity.” (*Bloomberg News*). Live music and community engagement are vital components of the Dance Group. It has toured with its own musicians, the **MMDG Music Ensemble**, since 1996, and regularly collaborates with orchestras and opera companies around the world. MMDG’s film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, the U.K.’s *South Bank Show*, and *Live from Lincoln Center*. In 2015 Morris’ signature work *L’Allegro, il Penseroso ed il Moderato* premiered on PBS’ *Great Performances*. The Mark Morris Dance Center was opened in 2001 to provide a home for the dance group, rehearsal space for the dance community, programs for local children and seniors, and dance classes for students of all ages and abilities.

# Biographies

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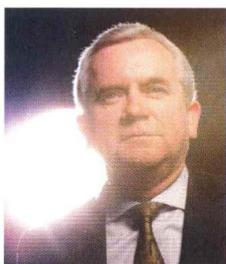


## **Tarell McCraney** **McArthur Fellow, Class of 2013**

Tarell Alvin McCraney is a playwright. His most well-known works, a triptych collectively titled *The Brother/Sister Plays* (2009), weave West African Yoruban cosmology into modern-day stories of familial self-sacrifice, unrequited love, and coming of age. In *Head of Passes* (2013) and *Choir Boy* (2012), McCraney draws on themes that run throughout the Book of Job and traditional spirituals, respectively, to explore the role of faith and tradition in two very different close-knit worlds. *Head of Passes*, set in the isolated marshlands of the Mississippi River Delta, dramatizes a matriarch's struggle to maintain her faith as her world literally falls apart around her. In *Choir Boy*, students at an elite boarding school remain united in their dedication to performing traditional spirituals even as they navigate the fraught nature of adolescent self-expression.

In addition to writing new works, McCraney is committed to bringing theatre to elementary and secondary school students, particularly in underserved communities in his hometown of Miami.

Tarell McCraney received a B.F.A. (2003) from DePaul University and an M.F.A. (2007) from Yale University. He was the International Writer in Residence for the Royal Shakespeare Company (2008–2010), where he remains an associate artist, and a Hodder Fellow at the Lewis Center for the Arts at Princeton University (2009) before becoming an ensemble member of the Steppenwolf Theatre Company in 2010. He is also a resident playwright at New Dramatists and a member of Teo Castellanos D-Projects in Miami.



**Michael Tiknis | Alexandra C. and John D. Nichols President and Managing Director Endowed Chair, Harris Theater**

*The Harris has had the pleasure of presenting, and forming deep relationships with, many brilliant MacArthur Fellows, and presenting them as part of this celebration is an honor.*

—Michael Tiknis

Michael Tiknis, President and Managing Director of the **Joan W. and Irving B. Harris Theater for Music and Dance** in Chicago, possesses a diverse background in the administration of the performing arts. His experience spans more than 40 years of work in arts-related enterprise.

Since 2004, Mr. Tiknis has guided the artistic and organizational vision of the Harris Theater. Working together with the Theater's Board and staff, he also oversees the Theater's mission of partnership and collaboration with an array of Chicago's performing arts organizations. Under his leadership, the Harris has become a home to some of the city's world-renowned music and dance institutions, such as Hubbard Street Dance, Lyric Opera, and Chicago Symphony Orchestra. The Harris has also produced several commissions given directly to artists to support the creation of new works on diverse subjects, as well, created the *Harris Theater Presents*, a series of acclaimed performances by national and international companies including a historic Paris Opera Ballet performance and simulcast in 2012 reaching more than 16,000 people in Millennium Park. In 2016, Tiknis appointed Brian Brooks as the theater's first ever Choreographer in Residence with three new commissions to be set for several dance companies across the country.

Tiknis previously held the position of President/CEO of the Midland Center for the Arts in Midland, Michigan as well as Managing Director of the Virginia Symphony, Buffalo Philharmonic Orchestra, San Diego Symphony Orchestra, Honolulu Symphony Orchestra, and Houston's Tony Award-winning Alley Theatre.

Mr. Tiknis also served on the music panel for the United States Artists recognizing the country's most accomplished and innovative artists.

Mr. Tiknis did his undergraduate study at Seton Hall University and has pursued graduate coursework at Catholic University of America and at New School University. He was recently a Roman Nomitch Fellow of the Harvard Business School Club of Chicago, and a participant in Harvard's *Strategic Perspectives in Nonprofit Management* seminar.

# About the Harris

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The Joan W. and Irving B. Harris Theater for Music and Dance is a 1,500-seat state-of-the-art performance venue located in Chicago's Millennium Park. Opened in November 2003, the nonprofit Harris Theater was the first multi-use performance venue built in downtown Chicago since 1929. Harris Theater serves as a unique national model of collaboration between the philanthropic community and performing arts organizations in music and dance. More than a decade later, the Theater features the most diverse offerings of any venue in Chicago, hosting local, national, and internationally renowned artists and ensembles.

The Harris Theater's primary mission is to partner with an array of Chicago's music and dance performing arts organizations to help them build the resources and infrastructure necessary to achieve artistic growth and long-term organizational sustainability. The Harris Theater's original group of 12 resident companies has grown to include 35 diverse and exceptionally talented performing arts organizations, including internationally acclaimed Hubbard Street Dance Chicago, Music of the Baroque, Chicago Opera Theater, Chicago Symphony Orchestra's MusicNow, and collaborations with Lyric Opera of Chicago, National Museum of Mexican Art, Museum of Contemporary Art Chicago, and Columbia College Chicago. Through these partnerships, the Theater has earned national recognition as a distinctive model for collaboration, performance, and artistic advancement.

The Theater supports this mission by providing these partner organizations with subsidized rental, technical expertise, and marketing support, allowing the organizations to focus on what they do best—bringing the finest in music and dance performances to the public. The Theater offers professional development opportunities, including the innovative Learning Lab, endorsed with grants from the National Endowment for the Arts.

The Harris Theater is also dedicated to presenting internationally acclaimed music and dance organizations to enhance its reputation as well as to help build audiences for the Theater's resident companies. Through the Harris Theater Presents series, the Theater has achieved widespread recognition as a vital cultural anchor in Chicago. Daniel Barenboim, Mikhail Baryshnikov, Renée Fleming, the Hamburg Ballet, Lang Lang, the New York City Ballet, the Paris Opéra Ballet, the San Francisco Ballet, Stephen Sondheim, Chamber Music Society of Lincoln Center, and many others have graced the Harris' Elizabeth Morse Genius Stage through this series.

The Harris maintains a strong emphasis on community engagement through enrichment activities and their Access Tickets Program, in which the Harris Theater partners with health and human services agencies and community organizations to provide underwritten performance tickets for individuals facing illness, disability, and challenging life circumstances. Since 2009, the Theater has provided over 11,000 tickets to children and families, representing 25 neighborhoods across the city of Chicago. Learn more about Community Engagement programs at [engage.harristheaterchicago.org](http://engage.harristheaterchicago.org).



**HARRIS THEATER**  
MILLENNIUM PARK

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