



HARRIS THEATER

PRESENTS

MARK MORRIS  
DANCE GROUP

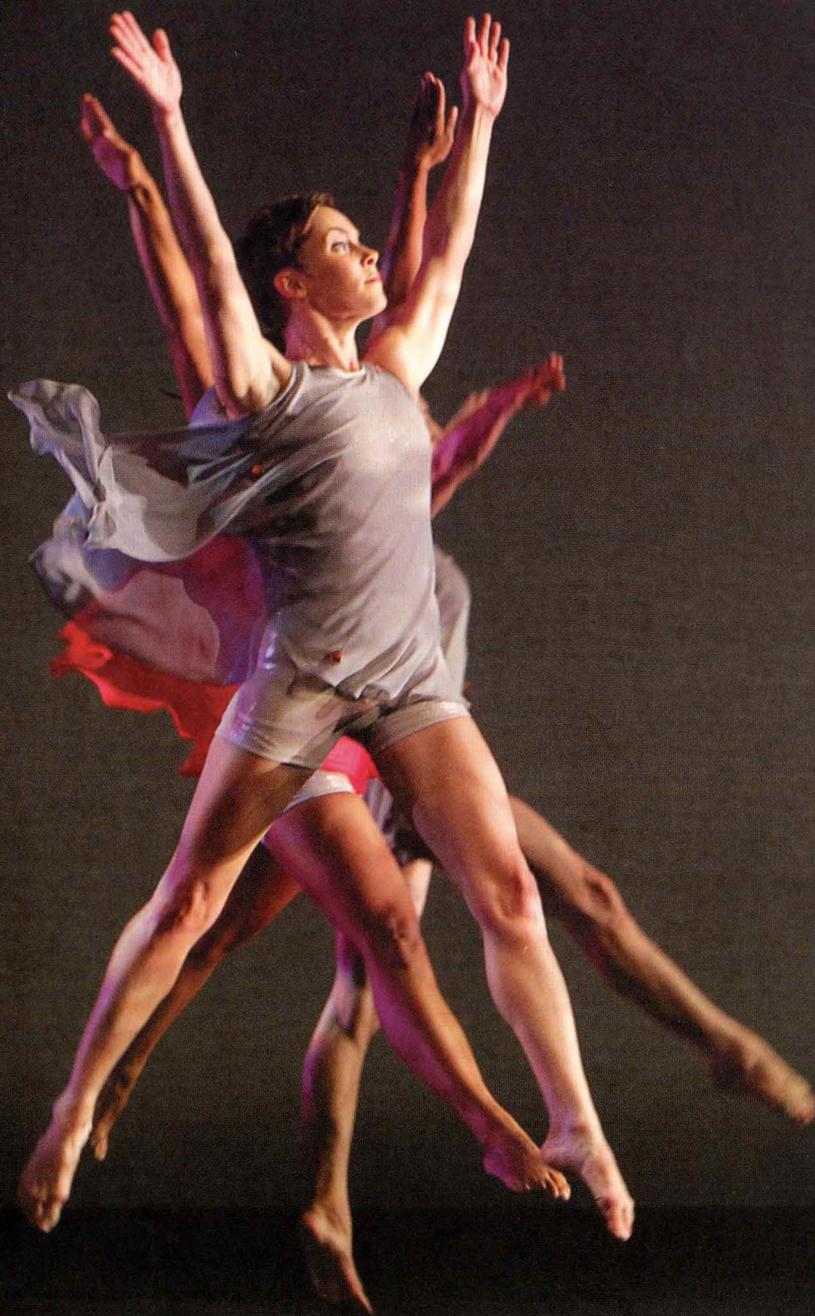


Photo by Brian Snyder

SPRING 2011

# CONTENTS

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HARRIS THEATER PRESENTS  
**MARK MORRIS DANCE GROUP**  
FEBRUARY 25-27, 2011

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Program	II
Librettos	IV
Biographies	XI
Mark Morris Dance Group Staff	XIX
Harris Theater Board of Trustees	XX
Harris Theater Staff	XXI
Harris Theater Annual Support	XXII
Special Event Support	XXV
Harris Theater Tribute Program	XXVII
<i>Harris Theater Presents</i> Supporters	XXVIII

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HARRIS THEATER PRESENTS  
MARK MORRIS DANCE GROUP

## MARK MORRIS DANCE GROUP

SAMUEL BLACK, JOE BOWIE, ELISA CLARK,  
RITA DONAHUE, DOMINGO ESTRADA, JR., LAUREN GRANT,  
JOHN HEGINBOTHAM, AARON LOUX\*, LAUREL LYNCH,  
DALLAS McMURRAY, AMBER STAR MERKENS, MAILE OKAMURA,  
SPENCER RAMIREZ\*, WILLIAM SMITH III, NOAH VINSON,  
JENN WEDDEL, JULIE WORDEN, MICHELLE YARD

\*APPRENTICE

*Artistic Director*

MARK MORRIS

*Executive Director*

NANCY UMANOFF

## MMDG MUSIC ENSEMBLE

COLIN FOWLER, OMAR CHEN GUEY, ANDREW JANSS, MICHAEL KELLY,  
PHILIP KRAMP, IRENE SNYDER, GEORGY VALTCHEV, JORELL WILLIAMS



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Major support for the Mark Morris Dance Group is provided by  
Brooklyn Community Foundation, JP Morgan Chase Foundation,  
Fund for the City of New York, The Andrew W. Mellon Foundation,  
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The PARC Foundation and Poss Family Foundation.

The Mark Morris Dance Group's performances are made possible with public funds  
from New York City Department of Cultural Affairs; New York State Council on the  
Arts, a State Agency; and National Endowment for the Arts Dance Program.

## PROGRAM

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***The Muir***

MUSIC: Ludwig van Beethoven – Folk songs arranged by the composer: “Ye shephers of this pleasant vale,” WoO156/4; “The sweetest lad was Jamie,” Op. 108/5; “Cease your funning,” WoO 156/5; “Sally in our alley,” Op. 108/25; “Could this ill wolrd have been contriv’d,” Op. 108/16; “what shall I do to shew how much I love her?,” WoO 152/6; “Sunset,” Op. 108/2; “Come fill, fill, my good fellow,” Op. 108/13; “The lovely lass of Inverness,” Op. 108/8

COSTUME DESIGN: Elizabeth Kurtzman

LIGHTING DESIGN: Nicole Pearce

Laurel Lynch, Dallas McMurray, Amber Star Merkens,  
William Smith III, Noah Vinson, Michelle Yard

Irene Snyder, *mezzo-soprano*; Michael Kelly, *tenor*;  
Jorell Williams, *baritone*; Georgy Valtchev, *violin*;  
Andrew Janss, *cello*; Colin Fowler, *piano*

Premiere: June 27, 2010 – Seiji Ozawa Hall, Tanglewood Music Center, Lenox, MA

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Pause

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***Petrichor***

MUSIC: Heitor Villa-Lobos; *String Quartet No. 2, Op. 56 (Allegro non troppo; Scherzo; Andante; Allegro Deciso)*

COSTUME DESIGN: Elizabeth Kurtzman

LIGHTING DESIGN: Michael Chybowski

Elisa Clark, Rita Donahue, Lauren Grant, Laurel Lynch,  
Amber Star Merkens, Maile Okamura, Julie Worden, Michelle Yard

Omar Chen Guey, *violin*; Georgy Valtchev, *violin*; Philip Kramp, *viola*;  
Andrew Janss, *cello*

Commissioned, in part, by the Celebrity Series of Boston

Premiere: October 14, 2010 – Celebrity Series of Boston, Cutler Majestic Theatre,  
Boston, MA

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INTERMISSION

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## PROGRAM cont.

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### *Socrates*

MUSIC: Erik Satie – *Socrate* – “Portrait de Socrate;” “Bords de L’Ilissus;” “Mort de Socrate”

COSTUME DESIGN: Martin Pakledinaz

LIGHTING DESIGN AND DÉCOR: Michael Chybowski

I. Portrait of Socrates

II. On the banks of the Ilissus

III. Death of Socrates

Michael Kelly, *tenor*; Colin Fowler, *piano*

Samuel Black, Elisa Clark, Rita Donahue, Domingo Estrada Jr., Lauren Grant, John Heginbotham, Laurel Lynch, Dallas McMurray, Amber Star Merkens, Maile Okamura, William Smith III, Noah Vinson, Jenn Weddel, Julie Worden, Michelle Yard

Premiere: February 23, 2010 – Brooklyn Academy of Music, Brooklyn, NY

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## LIBRETTOS

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### *The Muir*

#### **Ye shepherds of this pleasant vale**

Ye shepherds of this pleasant vale, where Yarrow glides along,  
Forsake your rural toils and join in my triumphant song!  
She grants, she yields one heav’nly smile, atones her long delays,  
One happy minute crowns the pains of many suff’ring days.  
Yarrow, how dear thy stream, thy beauteous banks how blest!  
For there ’twas first my loveliest maid, a mutual flame confest.

Take, take whate’er of bliss or joy, you fondly fancy mine;  
whate’er of joy or bliss I boast, love renders wholly thine.  
The woods struck up to the soft gale, the leaves were seen to move,  
the feather’d choir resum’d their voice, and music fill’d the grove.  
Yarrow, how dear thy stream, thy beauteous banks how blest!  
For there ’twas first my loveliest maid, a mutual flame confest. –  
Hamilton

#### **The sweetest lad was Jamie**

The sweetest lad was Jamie, the sweetest, the dearest,  
and well did Jamie love me, and not a fault has he.  
Yet one he had, it spoke his praise, he knew not woman’s wish to tease,

---

he knew not all our silly ways, alas! the woe to me!  
So when the warpipes sounded, dear Jamie, he left me,  
and now some other maiden will Jamie turn to woo.  
My heart will break, and well it may, for who would word of pity say  
to her who threw a heart away, so faithful and so true!

Oh! knew he how I loved him, sincerely and dearly;  
how I would fly to meet him! Oh! happy were the day!  
Some kind, kind, friend, oh, come between, and tell him of my alter'd mien!  
That Jeanie has not Jeanie been since Jamie went away. – William Smyth

### Cease your funning

Cease your funning, force or cunning, never shall my heart trepan;  
all these sallies are but malice to seduce my constant man.  
'Tis most certain by their flirting Women oft have envy shown,  
pleas'd to ruin others wooing never happy with their own. – Anonymous

### Sally in our alley

Of all the girls that are so smart, there's none like pretty Sally!  
She is the darling of my heart, and she lives in our alley!  
There's not a lady in the land that's half so sweet as Sally;  
She is the darling of my heart and she lives in our alley.

Of all the days that's in the week, I dearly love but one day,  
and that's the day that comes between the Saturday and Monday,  
for then I'm drest all in my best to walk abroad with Sally.  
She is the darling of my heart and she lives in our alley.

When Christmas comes about again, then I shall have money;  
I'll hoard it up, and box it all, and give it to my honey.  
And would it were a thousand pounds, I'd give it all to Sally;  
She is the darling of my heart and she lives in out alley. – Anonymous

### Could this ill world have been contriv'd

Could this ill world have been contriv'd to stand without that mischief,  
woman, how peaceful bodies wou'd have liv'd, releas'd frae a' the ills sae  
common! But since it is the waefu' case, that man must have this  
teasing crony, why such a sweet bewitching face? Oh! had they no  
been made sae bonny!

I saw the danger, fear'd the dart, the smile, the air, and a' sae taking,  
yet open laid my wareless heart, and got the wound that keeps me  
waking. My harp waves on the willow green, of wild witch notes it has  
nae ony, sinc' e'er I saw that pawky quean, sae sweet, sae wicked, and  
sae bonny. – James Hogg

### **What shall I do to shew how much I love her?**

What shall I do to shew how much I love her? Thoughts that oppress me, o how can I tell? Will my soft passion be able to move her? Language is wanting, when loving so well. Can sighs and tears, in their silence, betoken half the distress this fond bosom must know? Or will she melt when a true heart is broken, weeping, too late, o'er her lost lover's woe.

Is there a grace comes not playful before her? Is there a virtue, and not in her train? Is there a swain but delights to adore her? Pains she a heart but it boasts of her chain? Could I believe she'd prevent my undoing, life's gayest fancies the hope should renew; Or could I think she'd be pleas'd with my ruin, death should persuade her my sorrows are true! – Anonymous

### **Sunset**

The sun upon the Weirclaw hill, in Eltrick's vale is sinking sweet; The west-land wind is hush and still, the lake lies sleeping at my feet. The quiet lake, the balmy air, the hill, the stream, the tower, the tree are they still such as once they were, or is the dreary change in me? –Walter Scott

### **Come fill, fill, my good fellow**

Come fill, fill, my good fellow! fill high, high, my good fellow,  
and let's be merry and mellow, and let us have one bottle more.  
When warm the heart is flowing, and bright the fancy glowing,  
Oh! shame on the dolt would be going, nor tarry for one bottle more!

Come fill, fill, my good fellow, fill high, high, my good fellow,  
and let's be merry and mellow, and let us have one bottle more.

My Heart, let me but lighten, and Life, let me but brighten,  
and Care, let me but frighten he'll fly us with one bottle more!  
By day, tho' he confound me, when friends at night have found me,  
there is Paradise around me but let me have one bottle more!

Come fill, fill, my good fellow, fill high, high, my good fellow,  
and let's be merry and mellow, and let us have one bottle more.

So now, here's to the lasses! See, see, while the toast passes,  
how it lights up beaming glasses! Encore to the Lasses encore.  
We'll toast the welcome greeting of hearts in union beating,  
and oh! for our next merry meeting, huzza! then for one bottle more!  
Come fill, fill, my good fellow, fill high, high, my good fellow, and let's be  
merry and mellow, and let us have one bottle more. – William Smyth

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### The lovely lass of Inverness

The lovely lass of Inverness, nae joy nor pleasure can she see;  
for e'en more she cries, alas! and ay the salt tear blind her e'e:  
Drumossie muir, Drumossie day, a waefu' day it was to me;  
for there I lost my father dear, my father dear, and brothers three!

Their winding sheet the bluidy clay, their graves are growing green to see;  
and by them lies the dearest lad that ever blest a woman's e'e!  
Now wae to thee, thou cruel lord! A bluidy man I trow thou be;  
for mony a heart thou hast made sair, that ne'er did wrong to thine or thee. — Robert Burns

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## *Socrates*

### I. The Portrait of Socrates

ALCIBIADES: So, my dear friends in order to praise Socrates I shall have to resort to comparisons: maybe he will think I'm trying to be whimsical, but I'm being utterly serious. First of all, I must say that he looks just like those busts of Silenus you see in sculptors' workshops, the ones usually shown with a flute or pan-pipes in their hands; they are made of two separate pieces, and when you open them up you find statues of gods inside. Secondly, I reckon he is very like the satyr Marsyas—you play the flute too, don't you? And indeed you are a more remarkable performer than Marsyas. He used to delight his listeners with the beautiful sounds he drew from his instruments, as does anyone today who repeats his melodies; in fact, the tunes Olympus used to play, I attribute them to Marsyas his teacher. The only difference, Socrates, between Marsyas and you is that without any instruments, just by talking, you produce the same effect.

For my part, my friends, if I wasn't afraid you would think me completely drunk I would dilate upon the extraordinary effect his words have had on me, and still do have.

When I listen to him I feel my heart beating faster than if excited by the wild frenzy of the Bacchic rites, his words make tears roll down my cheeks and I know many others who experience the same feelings.

That is the effect on me and many others of this satyr's flute.

SOCRATES: So much for your kind words about me. Now it is my turn to praise the companion on my right.

### II. The Banks of the Illissus

SOCRATES: Let us turn off the road a little and, if you like, we'll walk along the banks of the Illissus and find a quiet place where we can sit down.

## LIBRETTOS cont.

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PHAEDRUS: Really, I'm glad I came out today without my sandals. I know it's the usual thing for you. Now we can go into the river itself and bathe our feet and walk along at the same time. That would be a real pleasure, especially in this weather and at this time of day.

SOCRATES: I agree. Lead on then, and look out for somewhere to sit down.

PHAEDRUS: Do you see that tall plane tree?

SOCRATES: Yes?

PHAEDRUS: There'll be some shade there and a light breeze and some grass. We can sit down or even lie down if we want to.

SOCRATES: On you go. I'll follow.

PHAEDRUS: Tell me, Socrates, wasn't it somewhere here on the banks of the Illissus, according to the legend, that Boreas kidnapped the young Orithia?

SOCRATES: So we are told.

PHAEDRUS: Wouldn't it have been just here? The water is so beautiful and clear, it's the ideal place for girls to amuse themselves.

SOCRATES: Even so, it wasn't here but some way further downstream where you can cross the river. You can even see an altar dedicated to Boreas.

PHAEDRUS: I don't think I remember it. Tell me though, if you would, do you believe the story?

SOCRATES: Even if I wasn't sure, like the "experts," I wouldn't be too worried. I could give the legend a clever interpretation and say that the North wind blew her off a nearby rock while she was playing with Pharmaces, and that this manner of dying led to the belief that she had been taken off by Boreas. Or could I say she fell from the rock on the Areopagus, as several versions claim that's where it happened. Now then, isn't that the tree you've been heading for?

PHAEDRUS: That's the one.

SOCRATES: By Juno, what a delightful spot for a rest! This great tall plane tree, this bush with its wide branches making a deep shade, it's as if the air is swathed with the scent of flowers. What could be more exquisite than this stream running under the plane tree, so cool, as our feet tell us! This place could well be dedicated to some nymph and to the river Achelous, to judge by the paintings and statues on this altar.

Breathe the air for a moment; is there anything more soothing and refreshing? The crickets' lively singing speaks of summer. Best of all I like this tufted grass where we can stretch out and lay our heads down gently on the slope of the bank. My dear Phaedrus, you couldn't have brought me to a nicer place.

### III. Death of Socrates

PHAEDO: After Socrates was found guilty, we went to see him every day without fail.

The open-air court where the sentence was passed was just next to the prison, so we would meet there in the morning and wait together for the prison to open—which it never did very early. The gaoler who normally let us in came out and told us to wait and not come in before he told us to personally. A few moments later he came back and admitted us. Once inside, we found that Socrates had just been freed from his chains and Xanthippe—you know her—was near him, holding one of their children in her arms.

Well, Socrates sat on his stool, flexed the leg which had just been unchained, rubbed it with his hand and said: "What an odd thing it is, my friends, this feeling people call 'pleasure.' It has extraordinary links with pain, which everyone claims is the opposite.

Surely it is through enjoyment and suffering that the body dominates and binds the soul? I would have a job persuading anyone else that I do not regard my present state as in any sense a misfortune, since even you are proof against persuasion. It seems you certainly consider me inferior to the swans in the matter of forecasting and divination. Swans, when they know they are about to die, sing better than they have ever done, from joy at going to join they serve."

Although I have often admired Socrates, I never did so as much as at that moment. I was sitting on his right, on a little seat by the bed, and he was sitting above me. He put his hand on my head and took hold of my hair, which reached down to my shoulders:

"Tomorrow, Phaedo," he said, "you will have this beautiful haircut, won't you?"

He got up and went into a nearby room to have his bath. Crito followed him and Socrates asked us to wait for him. We came back and sat on the bed, but didn't have time to say anything much to us because the slave of the Eleven (magistrates) came in almost at once and went over to him. "Socrates," he said. "I hope I shan't have to make the same complaint about you as the others. As soon as I come to tell them, by order of the magistrates, that they must drink the poison, they rage and swear at me. But you, I have always found you the bravest, kindest and best of all

those who have been in this prison. At this moment I'm sure I can rely on you not to be angry with me but rather with those who are behind your misfortune—you know who I mean. Now, you can guess what I'm about to say. Farewell! Try to bear the inevitable and accept it." At once he turned away from Socrates and bursting into tears left the cell.

Socrates looked after him and said: "Farewell to you also; I will do as you say." Turning to us he said: "There goes an honest man. All the time I have been here he has often come to me and talked with me. He was one of the best of men and now you see how his kind heart weeps for me. Well then, Crito, let us obey him with a good grace. Bring me the poison, if it's prepared; if not, let preparations be made!" Crito made a sign to the slave standing nearby. The slave went out and after being away some time returned with the man who was going to administer the poison, which he was carrying already mixed in a cup.

As soon as Socrates saw him he said: "Excellent, my friend, now what do I have to do? It's your job to teach me." "Nothing," said the man, "except walk about when you have drunk it, until you feel your legs getting heavy. The lie down on your bed, the poison will work on its own." So saying he handed him the cup. Socrates lifted the cup to his lips and drank from it with amazing composure. Until then nearly all of us had summoned enough strength to restrain our tears, but seeing him drink, and after he had drunk, we could no longer control ourselves. As for me, in spite of all my efforts, the tears flowed from me so freely that I wrapped myself in my cloak to keep my weeping to myself. It was not Socrates' unhappiness that I wept for but mine, thinking what a friend I was about to lose. However, Socrates, who was walking about, said that he felt his legs getting heavier and lay down on his back as the man had told him. At the same time the man who had given him the poison came to him and, after examining his feet and legs for some time, pressed his foot hard and asked him whether he could feel it. He said he couldn't. Then he pressed his calves and let them go again to show us that his body was going cold and still. He touched him and said that when the cold reached the heart then Socrates would leave us. Uncovering his face, Socrates said: "Crito, we owe a cock to Aesculapius. Don't forget to pay that debt." Shortly afterwards he made sudden movement and the man uncovered him altogether. His eyes were unmoving. Crito saw this and closed his mouth and eyes. Such, Echecrates, was the ending of our friend...  
...the wisest and most honest of all men.

Translation – Roger Nichols © 1985

## BIOGRAPHIES

### MARK MORRIS



**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 performed with the dance companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance

Group in 1980, and has since created more than 120 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. His work is also in the repertory of the Pacific Northwest Ballet, Boston Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. 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. He has received ten 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.” He is the subject of a biography, *Mark Morris*, by Joan Acocella (Farrar, Straus & Giroux) and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris’ L’Allegro, il Penseroso ed il Moderato: A Celebration*. 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.

## BIOGRAPHIES

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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 including cellist Yo-Yo Ma including the Emmy Award-winning film *Falling Down Stairs* (1997); percussionist and composer Zakir Hussain, Mr. Ma and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson and Yoko Nozaki for *Mozart Dances* (2006); and with the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006), among others. 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 of 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 [www.mmdg.org](http://www.mmdg.org).

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**THE MMDG MUSIC ENSEMBLE**, formed in 1996, performs with the Dance Group throughout the season at home and on tour and has become integral to the company's creative life. The core group of accomplished musicians is supplemented by a large roster of regular guests, including cellist Yo-Yo Ma and pianist Emanuel Ax. Most recently, the ensemble, consisting of fourteen musicians, traveled with the company to Moscow, Russia to perform Mark Morris' evening length *Dido & Aeneas*. While in Brooklyn, members of the ensemble continue to participate in the Mark Morris Dance, Music and Literacy Project in the New York City public school system.

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**SAMUEL BLACK** is originally from Berkeley, CA, 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 in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Sam first appeared with MMDG in 2005, and became a company member in 2007.



**JOE BOWIE** was born in Lansing, MI, and began dancing while attending Brown University where he graduated with honors in English and American Literature. In New York he has performed in the works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.



**OMAR CHEN GUEY** (violin) has performed as soloist with most major orchestras in Brazil, including the Sao Paulo and Brazilian Symphony, as well as Manhattan School, Stony Brook and Maidstone Symphony Orchestras. He is a prize winner at both Tibor Varga and Lipizer International Violin Competitions and has collaborated with Lynn Harrell, Ani Kavafian, David Finckel, Lawrence Dutton, and Colin Carr. He holds a Doctorate degree from the Stony Brook University and a Master degree from The Juilliard School. He was assistant concertmaster of the Orquesta de la Comunidad Valenciana, Spain, directed by Lorin Maazel. He's recorded for Decca, Nagan, Paulinas labels.



**ELISA CLARK** received her early training from the Maryland Youth Ballet, and her B.F.A. from The Juilliard School, under the direction of Benjamin Harkarvy. She danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, and Battleworks Dance Company, before joining MMDG in 2006. Ms. Clark has also worked with the Alvin Ailey American Dance Theatre, as assistant to Robert Battle. She has been on faculty at the American Dance Festival and teaches for MMDG. She is a recipient of the 2009 Princess Grace Modern Dance Honorarium Award.



**RITA DONAHUE** was born and raised in Fairfax, VA, and attended George Mason University, where she graduated with honors in Dance and English in 2002. She danced with bop's black sheep/dances by kraig patterson and joined MMDG in 2003.

## BIOGRAPHIES cont.

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**DOMINGO ESTRADA, JR.**, a native of Victoria, TX, has recently acquired a B.F.A. in Ballet and Modern Dance at Texas Christian University. Currently, he also works with choreographers Leslie Scott, BODYart Dance; Mary Seidman, Mary Seidman & Dancers; and Christian von Howard, Von Howard Project. He made his debut with MMDG during *The Hard Nut* at Cal Performances, Berkeley, in 2007 and became a company member in 2009.

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**COLIN FOWLER** (piano) 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, Mr. Fowler is a professor at NYU and Nyack College. He began collaborating with MMDG in 2006.

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**LAUREN GRANT**, born and raised in Highland Park, IL, has danced with the Mark Morris Dance Group since 1996. Appearing in over 40 of Mark Morris' works, she performs leading roles in *The Hard Nut* and *Mozart Dances*. Ms. 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. Ms. Grant is on faculty at MMDG's school and also teaches dance internationally.

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**JOHN HEGINBOTHAM** is from Anchorage, Alaska. He is a graduate of The Juilliard School (BFA '93) and has danced in the companies of Susan Marshall, Pilobolus Dance Theater (guest artist), John Jasperse, and Ben Munisteri. His choreography is featured in the work of recording artists Fischerspooner, and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, John works regularly with members of the Brooklyn Parkinson Group. He joined MMDG in 1998.

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**ANDREW JANSS** (cello) has been hailed by the *New York Times* for his "glowing tone", "insightful musicianship", and "sumptuous elegance". He has been featured at Lincoln Center, the Kennedy Center, Carnegie Hall, and the Louvre Museum. Mr. Janss has collaborated in concert with Pinchas Zukerman, Itzhak Perlman, Lynn Harrell, Leon Fleisher, Gary Hoffman, David Shifrin, and members of the Emerson, Guarneri, Juilliard, and Takacs Quartets. From 2007-10, Mr. Janss was a resident artist at the Chamber Music Society of Lincoln Center. He has performed at Ravinia, Music@Menlo, La Jolla Summerfest, and the Marlboro Music Festival. During 2007-08, Mr. Janss was Visiting-Artist-in-Residence at SUNY Stony Brook. He is the youngest faculty member in the history of the School of Music.

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## BIOGRAPHIES cont.



**MICHAEL KELLY**, (tenor) a native of Long Island, New York has studied under some of today's finest artists and coaches including James Levine, Dawn Upshaw, Brian Zeger and Malcom Martineau. Michael attended The Chautauqua Institution and the Tanglewood Music Center summer festivals, the Eastman School of Music and is a current student of Marlena Malas at the Juilliard School where he is pursuing a master's degree in vocal performance. He performed twice in the Wednesday at One series in Alice Tully Hall and is the 2004 winner of the Jessie Kneisel Lieder Competition. This summer he will attend the Festival Aix-en-Provence in France before utilizing a grant to study language and culture in Paris.



**PHILIP KRAMP** (viola), originally from Bloomington, Illinois, graduated in 2009 from the Curtis Institute of Music in Philadelphia where he studied with Joseph DePasquale and Michael Tree. Philip studied chamber music with Steve Tenenbom, and Pam Frank and members of the Guarneri String Quartet. While at Curtis, Phil joined the Chamber Orchestra of Philadelphia under the direction of Ignat Solzenitsyn, and he continues to perform with this group. Phil is also a substitute violist with the Philadelphia Orchestra and the New York Philharmonic. Phil has been a guest violist with the East Coast Chamber Orchestra (ECCO). He has performed chamber music with Philip Setzer, Gil Kalish, Peter Wiley, Ida Kavafian, Soovin Kim, Michael Tree, Miriam Fried and many more. Philip has participated in many chamber music festivals, including Marlboro, Caramoor, Yellow Barn, Kneisel Hall, Music from Angel Fire, and Sarasota. Phil will appear on Musicians from Marlboro tours in 2011 and 2012. Philip recently received Fourth Prize at the 2010 Irving Klein International String Competition.



**AARON LOUX** grew up in Seattle, WA 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 as an apprentice in 2010.



**LAUREL LYNCH** began her dance training in Petaluma, CA. After a few too many Nutcrackers she moved to New York to attend The Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. Since graduation in May 2003, Laurel has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and T.E.A. (Transpersonal Education and Art). She performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Laurel performed with MMDG as an apprentice in 2006 and became a company member in 2007.

## BIOGRAPHIES cont.



**DALLAS McMURRAY**, from El Cerrito, CA, 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. Dallas performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Dallas performed with MMDG as an apprentice in 2006 and became a company member in 2007.



**AMBER STAR MERKENS** is originally from Newport, OR, where she began her dance training with Nancy Mittleman. She received her B.F.A. from The Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Amber joined MMDG in 2001.



**MAILE OKAMURA** is originally from San Diego, CA. She was a member of Boston Ballet II in 1992–93 and Ballet Arizona in 1993–96. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. Maile began working with MMDG in 1998 and became a company member in 2001.



**SPENCER RAMIREZ** began his training in Springfield, VA, 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 Jose Limón, Jerome Robbins, Sidra Bell, and Fabien Prioville. Mr. Ramirez joined MMDG as an apprentice in July 2010.

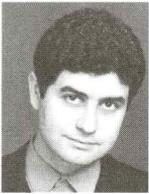


**IRENE SNYDER**, Mezzo soprano – Ms. Snyder is currently at Manhattan School of Music finishing a Professional Studies Certificate in Music. Irene attended Manhattan School of Music where she received her Masters in Music and Westminster Choir College with a Bachelor's Degree in Voice Performance. Irene has made appearances at Opera Theater of St Louis this past summer as a Bridesmaid in *The Marriage of Figaro* and covered the role of "Veruca Salt" in *The Golden Ticket*. Other roles include "Cherubino" in *Le Nozze di Figaro*, "Olga" in *Eugene Onegin*, "Rose Segal" in John Musto's *Later the Same Evening*, "Annio" in *La Clemenza di Tito*, "Nicklausse" in *Les Contes d'Hoffmann*, and "Filotete" in Handel's *Oreste*.



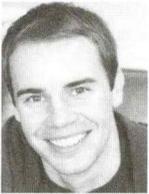
**WILLIAM SMITH III** grew up in Fredericksburg, VA, and attended George Mason University under a full academic and dance talent scholarship. Billy graduated Magna Cum Laude in 2007 and received achievement awards in Performance, Choreography, and Academic Endeavors. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel

Ezralow, Larry Keigwin, Susan Marshall and Susan Shields. Billy'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 much critical praise. An actor as well, Billy's regional theatre credits include "Tulsa" in *Gypsy*, "Mr. Mistoffelees" in *CATS* and "Dream Curry" in *Oklahoma!*. Previously he danced with Parsons Dance from 2007-2010. He joined the Dance Group in 2010.



**GEORGY VALTCHEV** (violin) was born in Plovdiv, Bulgaria, began his violin studies at the age of six and gave his first performance with orchestra six years later at the Music Academy of his native city. He received his basic music education first at the Plovdiv Music School, and then at the State Music School "Lubomir Pipkov", Sofia as a student of Boyanka Shopova, Vlado Vladigerov,

Mitcho Dimitrov and Prof. Dora Ivanova. At age sixteen, he won the Grand Prize and the Special Prize at the "Kocian" International Competition in the then Czechoslovakia. Georgy Valtchev came to the United States as a scholarship student of Dorothy Delay and Masao Kawasaki at The Juilliard School in New York, where he earned his Bachelor's and Master's Degrees. Mr. Valtchev has recorded a CD for the Gega label featuring solo and chamber music works by composer Victoria Bond. He has made numerous recordings for the Bulgarian National Radio and has appeared in live broadcasts of the Bulgarian National Radio and Television and WFMT Chicago.



**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.



**JENN WEDDEL** received her early training from Boulder Ballet Company near where she grew up in Longmont, CO. She holds a B.F.A. from Southern Methodist University and also studied at Boston Conservatory, Colorado University and The Laban Center, London. Since moving to New York in 2001, Ms. Weddel has created and performed with RedWall Dance Theater,

Sue Bernhard Danceworks, Vencl Dance Trio, Rocha Dance Theater, TEA Dance Company and with various choreographers including Alan Danielson and Ella Ben-Aharon. Ms. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.

## BIOGRAPHIES cont.

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**JORELL WILLIAMS**, Baritone - Recently appeared with the Copland House Center of American Music at the 42nd Annual ASCAP awards, and is a recipient of awards from the Gerda Lissner International Vocal Competition, Kurt Weill Foundation, Koussevitsky Foundation, Civic Morning Musicals Foundation, Career Bridges Foundation, and Harlem Opera Theater Competition. Engagements include performing with the ENCORES SERIES in Kurt Weill's *Lost in the Stars*, recording with the Essential Voices Ensemble in a project entitled "Mr. President" for NPR, a recital series with the Koussevitsky and Career Bridges Foundations, Brahms Requiem with the Hudson Chorale, and "Captain Cocoran" in Gilbert and Sullivan's *HMS Pinafore* with the Caramoor International Music Festival.

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**JULIE WORDEN** graduated from the North Carolina School of the Arts and joined MMDG in 1994.

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**MICHELLE YARD** was born in Brooklyn, NY, 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 awards. 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. Michelle joined MMDG in 1997.

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# MARK MORRIS DANCE GROUP STAFF

Artistic Director Mark Morris  
Executive Director Nancy Umanoff

## PRODUCTION

*Technical Director* Johan Henckens  
*Rehearsal Director* Matthew Rose  
*Lighting Supervisor* Nicole Pearce  
*Wardrobe Supervisor* Jennifer Perry  
*Costume Coordinator* Stephanie Sleeper

## ADMINISTRATION

*Chief Financial Officer* Elizabeth Fox  
*Finance Associate* Marea Chaveco  
*General Manager* Huong Hoang  
*Company Manager* Sarah Robinson

## MARKETING/DEVELOPMENT

*Director of Development and External Affairs* Lauren Cherubini  
*Director of Marketing* Helen Frank  
*Special Projects Manager* Alexandro Pacheco  
*Development Associate* Kelly Sheldon  
*Development Assistant* Moss Allen  
*Marketing Assistant* Ashley Matthews  
*Office Assistant* Jay Selinger

## EDUCATION

*Outreach Director* Eva Nichols  
*School Director* Sarah Marcus  
*Dance for PD Program Manager* David Leventhal  
*School Administrator* Elise Marafioti  
*Assistant School Administrator* Marc Castelli

## DANCE CENTER OPERATIONS

*Studio Manager* Karyn Treadwell  
*Production and Facilities Manager* Matthew Eggleton  
*Assistant Facilities Manager* Chris Sperry  
*Front Desk Manager* Jackie Busch  
*Music Coordinator* Bruce Lazarus  
*Maintenance* Gregory Collazo, Jose Fuentes, Orlando Rivera  
*Booking Representation* Michael Mushalla (Double M Arts & Events)  
*Media and General Consultation Services* William Murray (Better Attitude, Inc.)  
*Legal Counsel* Mark Selinger (McDermott, Will & Emery)  
*Accountant* O'Conner Davies Munns & Dobbins, llp  
*Orthopedist* David S. Weiss, MD (NYU-HJD Department of Orthopedic Surgery)  
*Hilot Therapist* Jeffrey Cohen

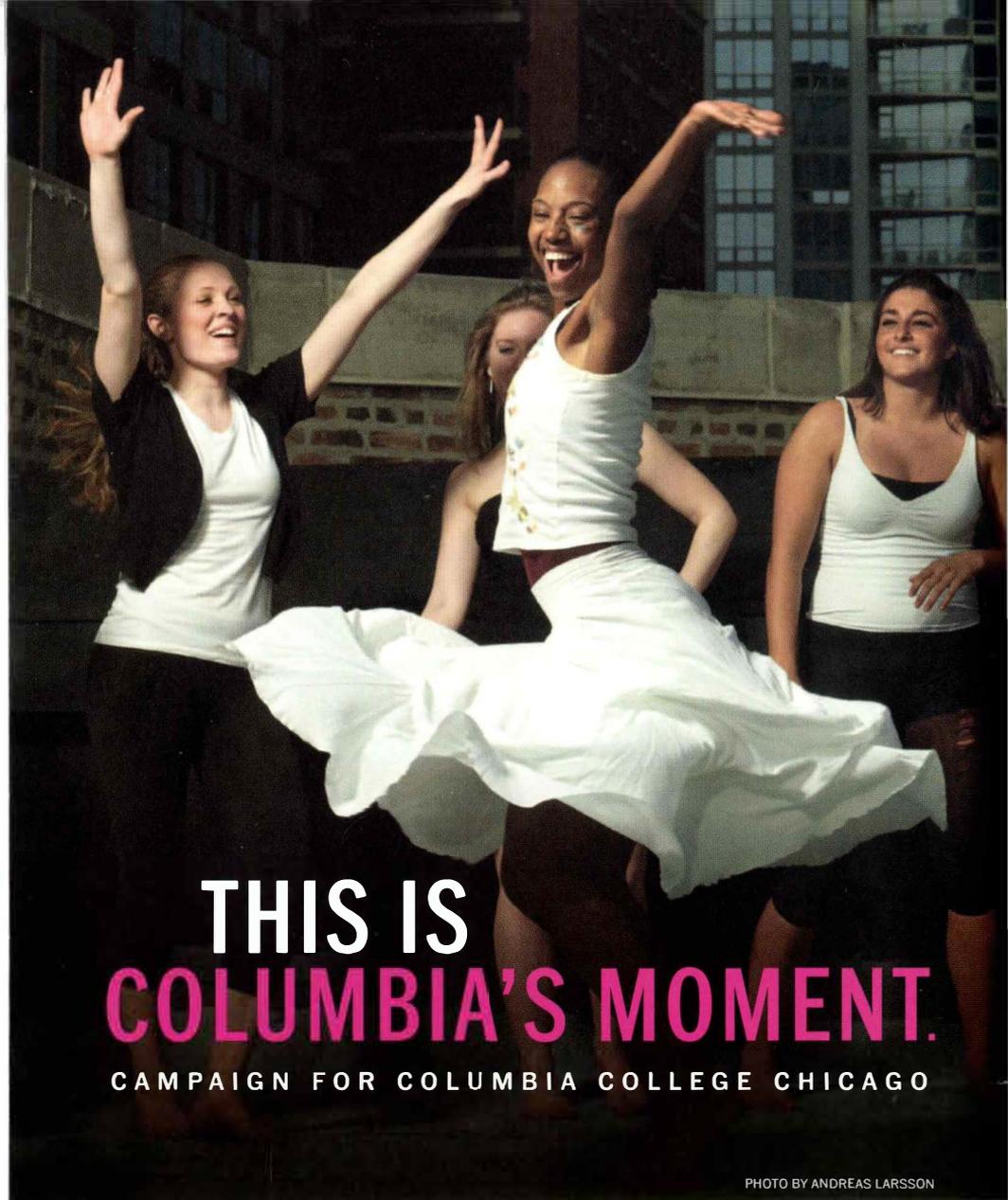
Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication,  
commitment, and incalculable contribution to the work.

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