

BAMBI

March 2006

2006 Spring Season



Clayton Brothers, *Spring Time Fresh*, (detail) 2006

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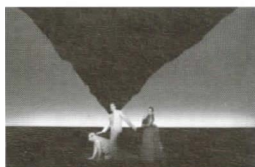
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Cover Artists



Cover: Clayton Brothers,
Rob Clayton and Christian Clayton
Spring Time Fresh, 2006
Mixed media on canvas
60" x 84"

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Rob and Christian Clayton grew up in Aurora, CO, and graduated from Art Center College of Design in Pasadena, CA in 1988 and 1991. Both concurrently served on the faculty at Art Center and now lecture worldwide. Their book, *The Most Special Day of My Life*, was published by La Luz de Jesus Press in 2003. In 2004, the Claytons exhibited with Mackey Gallery in Houston, TX and at Art Statements, Art Basel Miami Beach. Their work is in many public collections including The Madison Museum of Contemporary Art (Madison, WI) where their installation *Tim House* will be on view in April, 2006. The Clayton Brothers' next solo exhibition will be at Bellwether (New York) in May 2006. Rob and Christian Clayton are brothers and collaborators, and the best of friends. Collectively they work as the Clayton Brothers, producing dynamic, improvisational, yet purposeful and humane paintings, installations and mixed-media works on paper. The Clayton Brothers' approach to art-making is a collaborative process: one brother begins a painting, then hands it off to the other, then back again, and so on. Their art is narrative, autobiographical, uncanny, and intuitive, culled from the secret language of shared childhood and sprinkled with the sour irony of truth. Rather than nostalgic musings about youth, the Clayton Brothers' recollections of the past are revealed through the tainted lens of adulthood. Their images speak through illuminated memories; visual vernaculars lifted from folklore, mythology, urban legend, sound bytes, and info-graphics.

Mark Morris Dance Group



Four Saints in Three Acts. Photo: Katsuyoshi Tanakay

March is the Month of Mark

By Susan Yung

If you know a little bit about Mark Morris, then you probably know that his love of music is plainly evident in his choreography. You might also know that it's imperative for him to use live music in performances. This March BAM marks the 25th anniversary of the Mark Morris Dance Group with six programs jam-packed with Morris' earthbound, joyous, finely-crafted dances to live music; nods to music's fundamental significance to Morris; plus related discussions and surveys in the genres of film and visual art. Morris explains the criteria for inclusion in the 'Month of Mark': "Here's the rule: I have to like it. That's the rule for the movies, and the music, and my shows." Fair enough.

At the core of the celebration are three programs of larger ensemble works—a kind of Hall of Fame for Morris' oeuvre—in BAM's Howard Gilman Opera House. A highlight is Morris' conducting debut, in which he will lead the MMDG Music Ensemble in Vivaldi's *Gloria* on Mar 8–11 as his company dances. "If you love music, you think you might be good at being a conductor," Morris reasons. Despite his thorough familiarity with the Vivaldi score—he pores over the scores for all of the music he choreographs to—Morris is anxious. "It's quite nervous-making, and exciting, and daunting. There'll be friends of mine playing in the pit, and on the stage, and I know the piece inside out, but I don't want it to be fake. I want to actually influence what's going on. So I've been working on it, and it's very exciting." He has been preparing with renowned conductor Stefan Asbury, as well as with the acclaimed British conductor Jane Glover. The program is completed by the recently-minted classic *V* (Schumann) and the beloved *Grand Duo* (Lou Harrison), a primal tour de force that builds to an exuberant finale.

Gertrude Stein's *Four Saints in Three Acts*, set to music by her friend Virgil Thomson, and *Dido & Aeneas*, a signature Morris production to Henry Purcell, comprise the second program. Morris' memorable performances in the dual roles of Dido and The Sorceress epitomized his forceful stage presence. And while he won't be performing them in March, he will reprise his brilliant rendition as a determined flamenco dancer in *From Old Seville* in three intriguing slates of smaller-cast works to be performed in Mark Morris Dance Center's studio theater across Lafayette Avenue. "Some are very old pieces, and it's been an independent study thing. Everybody's been doing one or two of these solos, duets, and trios. People have been working on them for months and months to learn them, and then I coach them," Morris notes. He adds praise for his dancers. "My company is so great. They're fabulous dancers, and they're all pretty nice and smart.

Mark Morris Dance Group

The third BAM program demonstrates Morris' omnivorous musical appetite. It includes two New York premieres: *Cargo*, for nine dancers, to *La Création du Monde* by Milhaud; and *Candleflowerdance*, a sextet to Stravinsky's *Serenade in A*. Rounding out the program are *All Fours* (Bartok), a striking study of contrasts, and the jaunty, bittersweet *Going Away Party*, with songs performed live by New York-based Western Caravan.

No venue at BAM will go un-Marked. BAMcafé is bringing in some of his favorite musical artists and genres, such as Seattle's Mary Sherhart, a vocalist specializing in Bulgarian songs. "The MMDG Music Ensemble is playing an evening or two of Lou Harrison's music and stuff. I'm hosting a karaoke evening, and I want everybody to sing," Morris says. What will he pick to sing? "I like to sing 'El Paso', that Marty Robbins song. But I don't know, we'll see. It could be a surprise."



Gloria. Photo: Stephanie Berger

Morris, who selected some of his favorite films to screen in BAM Rose Cinemas, explains his choices. "People think that if you're a choreographer, all you're interested in is dancing. That's just dumb to think that. So, the movies are from different periods, for different reasons, and they're favorite movies of mine."

"*The 5000 Fingers of Dr. T* is a movie I just can't believe is not a huge smash hit. It's so beautiful and intelligent. George Romero's *Martin*—no one's ever seen it. It's a very rare movie... really strange, funny, scary, and very non-Transylvanian. It's a great movie, and I hope people like it. And *Cabin in the Sky*, which was co-choreographed by George Balanchine and Katherine Dunham. It was a big budget, all-Negro musical movie. It's fantastic." *Greed* (Erich Von Stroheim) and *Nashville* (Robert Altman), are also on the film docket, plus Morris' appearance on *Sesame Street*, and other unique finds.

Photos by Katsuyoshi Tanaka of MMDG will hang in BAM's Natman Room (Mar 3—28), while Tom Brazil's performance photographs of the troupe's 'early years' can be seen at DTW (Feb 17—Mar 5). Portraits of Morris by more than a dozen artists will be exhibited at Furman Gallery, Lincoln Center (Mar 2—27). In addition, several discussions are planned. In a BAMtalk (Mar 6), Mark Morris, Isaac Mizrahi, Robert Bordo, and Maira Kalman will share thoughts on collaboration. On Mar 22 in a pre-performance BAMdialogue, *New Yorker* music critic Alex Ross speaks with Morris. Also, Morris will have a conversation with Laurie Anderson at the Rubin Museum on Mar 5.

In one of these conversations, Morris might elaborate on his process of creating a new dance. "I always start with music that I have to love. Either I've been listening to it for many years, or I just found it, and am studying it. I'm working on a big piece with some Mozart music, so I've been listening and thinking about this stuff for months, and I just started making it up. That's how it works. All the ideas I have are based on listening and studying the music, and then I have the relative luxury of having a full-time fabulous dance company at my disposal, and this wonderful building, so I make stuff up in the room, on the spot... not just improvising, but based on what I've been figuring out." 🗨️

Additional Month of Mark details at BAM.org and MMDG.org.

2006 Spring Season

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Mark Morris Dance Group

Mark Morris

Artistic Director

Nancy Umanoff

Executive Director

present

Mark Morris Dance Group 25th Anniversary Season

*Approximate
running time for
each program:*

*two hours,
including
intermissions*

With the MMDG Music Ensemble

Choreography by Mark Morris

BAM Howard Gilman Opera House

Mar 8—11, 15, 17, 18, 22 & 25, 2006 at 7:30pm

Mar 23 at 7pm (BAM Spring Gala)

Program A (Mar 8, 9, 10 & 11)

V — **Robert Schumann**

—intermission—

Grand Duo — **Lou Harrison**

—intermission—

Gloria — **Antonio Vivaldi**

Program C (Mar 22, 23 & 25)

Cargo — **Darius Milhaud** (NY Premiere)

All Fours — **Bela Bartók**

—intermission—

Candleflowerdance — **Igor Stravinsky** (NY Premiere)

Going Away Party — **Western Swing**

Forest City Ratner Companies is the presenting sponsor for the Mark Morris Dance Group engagement at BAM.

Support for the BAM Spring Gala is provided by Alex Hillman Family Foundation, Bruce Kovner, and Diane and Adam E. Max. The Spring Gala dinner venue is provided by Steiner Studios. Wine for the Spring Gala is provided by Pine Ridge Winery. Spring Gala printing courtesy of Ruder Finn, Inc.

Altria Group, Inc. is the Lead Sponsor for Mark Morris Dance Group's 25th Anniversary Season.

BAM Dance receives major support from The Harkness Foundation for Dance and Mertz Gilmore Foundation, with additional support from Mary L. Griggs and Mary Griggs Burke Foundation.

Mark Morris Dance Group

CRAIG BIESECKER JOE BOWIE CHARLTON BOYD ELISA CLARK*
AMBER DARRAGH RITA DONAHUE LORENA EGAN* MARJORIE FOLKMAN
LAUREN GRANT JOHN HEGINBOTHAM DAVID LEVENTHAL
BRADON McDONALD GREGORY NUBER MAILE OKAMURA JUNE OMURA
NOAH VINSON JULIE WORDEN MICHELLE YARD

*apprentice

Artistic Director **MARK MORRIS**

Executive Director **NANCY UMANOFF**

PRODUCTION

Technical Director **Johan Henckens**

Dance Center Production Manager

Matthew Eggleton

Music Director **Wolfram Koessel**

Lighting Supervisors

Michael Chybowski, Nicole Pearce

Wardrobe Supervisor **Katherine McDowell**

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Lead Sponsor of MMDG's 25th Anniversary Season



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Major Support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, JP Morgan Chase Foundation, The Howard Gilman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, The Starr Foundation, and Target.

The Mark Morris Dance Group New Works Fund is supported by The Andrew W. Mellon Foundation and the Gladys Krieble Delmas Foundation.

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

Major support for the Mark Morris Dance Group's use of live music is provided by Shelby and Frederick Gans, Linda Erickson Rawlings, and American Music Center Live Music for Dance Program.

Additional funding has been received from The Capezio/Ballet Makers Dance Foundation, Con Edison, Dance Heritage Coalition, The Harkness Foundation for Dance, The Iovino Family Foundation, Leon Lowenstein Foundation, Materials for the Arts, McDermott, Will & Emery, The New York City Department of Cultural Affairs, and the Friends of the Mark Morris Dance Group.

Program A

Program A — Mar 8, 9, 10 & 11

Choreography by Mark Morris

V

Music **Robert Schumann**—Quintet in E flat for piano and strings, op. 44 (1842)

Allegro brillante

In modo d'una Marcia. Un poco largamente—Agitato

Scherzo molto vivace

Allegro, ma non troppo

Costumes **Martin Pakledinaz**

Lighting **Michael Chybowski**

JESSE MILLS violin; **JENNIFER CURTIS** violin;

JESSICA TROY viola; **WOLFRAM KOESSEL** cello; **STEVEN BECK** piano

CRAIG BIESECKER, JOE BOWIE, CHARLTON BOYD, AMBER DARRAGH, RITA DONAHUE, MARJORIE FOLKMAN, LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL, BRADON McDONALD, GREGORY NUBER, MAILE OKAMURA, JULIE WORDEN, MICHELLE YARD

Dedicated to the City of New York.

Premiere: October 16, 2001—Dance Umbrella, Sadler's Wells, London, England

—intermission—

GRAND DUO

Music **Lou Harrison**—*Grand Duo for Violin and Piano* (1988)

Prelude

Stampede

A Round

Polka

Costumes **Susan Ruddle**

Lighting **Michael Chybowski**

JESSE MILLS violin; **STEVEN BECK** piano

CRAIG BIESECKER, JOE BOWIE, CHARLTON BOYD, AMBER DARRAGH, MARJORIE FOLKMAN, LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL, BRADON McDONALD, GREGORY NUBER, MAILE OKAMURA, JUNE OMURA, JULIE WORDEN, MICHELLE YARD

Premiere: February 16, 1993—Fine Arts Center, University of Massachusetts, Amherst

—intermission—

Program A



Gloria. Photo: Marc Royce

GLORIA

Music **Antonio Vivaldi**—Gloria in D (circa 1700)

Lighting **Michael Chybowski**

MMDG MUSIC ENSEMBLE

MARK MORRIS conductor

JUILLIARD CHORAL UNION

Judith Clurman director

EILEEN CLARK soprano; **MARGARET BRAGLE** alto

**CRAIG BIESECKER, JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN, LAUREN GRANT,
DAVID LEVENTHAL, JUNE OMURA, NOAH VINSON, JULIE WORDEN, MICHELLE YARD**

Premiere: December 12, 1981—Bessie Schönberg Theater, Dance Theater Workshop, New York City

Revised: November 28, 1984—Brooklyn Academy of Music, Brooklyn, New York

Program C

Program C — Mar 22, 23 & 25

Choreography by Mark Morris

CARGO

Music **Darius Milhaud**—*La Création du monde*, Opus 58 (1923)

Costumes **Katherine McDowell**

Lighting **Nicole Pearce**

MMDG MUSIC ENSEMBLE

ROBERT COLE conductor

**CRAIG BIESECKER, RITA DONAHUE, LAUREN GRANT,
JOHN HEGINBOTHAM, DAVID LEVENTHAL, BRADON McDONALD,
MAILE OKAMURA, JULIE WORDEN, MICHELLE YARD**

Cargo Cults of the South Pacific believed that manufactured western goods ('cargo') were created for them by ancestral spirits.

Commissioned in part by Tanglewood Music Center of the Boston Symphony Orchestra (James Levine, Music Director) through the generous support of Michael and Sally Gordon and the Florence Gould Foundation.

Premiere: June 26, 2005—Tanglewood Music Festival, Seiji Ozawa Hall, Lenox, Massachusetts

Darius Milhaud *La Création du monde* is performed by arrangement with Boosey & Hawkes, Inc., sole agent in the United States, Canada and Mexico; for Editions Max Eschig, a BMG Editions Company, publisher and copyright owner.

—pause—

ALL FOURS

Music: **Béla Bartók**—String Quartet No. 4 (1928)

Costumes **Martin Pakledinaz**

Lighting **Nicole Pearce**

YOSUKE KAWASAKI violin; **JENNIFER CURTIS** violin;
JESSICA TROY viola; **WOLFRAM KOESSEL** cello

I. Allegro

**JOE BOWIE, AMBER DARRAGH, RITA DONAHUE, JOHN HEGINBOTHAM,
DAVID LEVENTHAL, MAILE OKAMURA, JUNE OMURA, NOAH VINSON**

II. Prestissimo, con sordino

CRAIG BIESECKER, BRADON McDONALD

III. Non troppo lento

**CRAIG BIESECKER, LAUREN GRANT (3/23), MARJORIE FOLKMAN (3/22, 25),
BRADON McDONALD, JULIE WORDEN (3/22, 25), MICHELLE YARD (3/23)**

IV. Allegretto pizzicato

**MARJORIE FOLKMAN, JULIE WORDEN (3/22, 25)
LAUREN GRANT, MICHELLE YARD (3/23)**

Program C

V. Allegro molto

**JOE BOWIE, AMBER DARRAGH, RITA DONAHUE, JOHN HEGINBOTHAM,
DAVID LEVENTHAL, MAILE OKAMURA, JUNE OMURA, NOAH VINSON**

Commissioned in part by Cal Performances.

Premiere: September 12, 2003—Cal Performances, Zellerbach Hall, Berkeley, California

Béla Bartók's String Quartet No. 4 is performed by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

—intermission—

CANDLEFLOWERDANCE

Music **Igor Stravinsky**—Serenade in A (1925)

Costumes **Katherine McDowell**

Lighting **Nicole Pearce**

STEVEN BECK piano

**CRAIG BIESECKER, CHARLTON BOYD, RITA DONAHUE, LAUREN GRANT,
BRADON McDONALD, JULIE WORDEN**

For Susan Sontag

Commissioned in part by Cal Performances.

Premiere: September 22, 2005—Cal Performances, Zellerbach Hall, Berkeley, CA.

Igor Stravinsky's Serenade in A is performed by arrangement with Boosey & Hawkes, Inc., sole agent in the United States, Canada and Mexico; for Editions Max Eschig, a BMG Editions Company, publisher and copyright owner.

—pause—

GOING AWAY PARTY

Music **Bob Wills and His Texas Playboys**—"Playboy Theme," "Yearning,"

"My Shoes Keep Walking Back to You," "Goin' Away Party,"

"Baby, That Sure Would Go Good," "Milk Cow Blues," "Crippled Turkey,"

"When You Leave Amarillo, Turn Out the Lights" (1935–73)

Costumes **Christine Van Loon**

Lighting **Michael Chybowski**

THE WESTERN CARAVAN

Steve Alcott bass; **David "Thirsty Dave" Hansen** vocals; **Kenny Kosek** violin;

Joe Kerr piano; **Frank "Skip" Krevens** guitar; **Bob Mastro** violin;

Dave Sonneborn drums & vocals; **John Widgren** pedal steel

**CHARLTON BOYD, LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL,
GREGORY NUBER, MAILE OKAMURA, JULIE WORDEN**

Premiere: April 14, 1990—Halles de Schaerbeek, Brussels, Belgium

Who's Who

Mark Morris was born on August 29, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with 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 1988–91, 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 tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created six works on the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre, and the Boston Ballet, among others. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet, Covent Garden. Morris is noted for his musicality—he has been described as “undeviating in his devotion to music”—and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera, directing and choreographing productions for the New York City Opera, English National Opera, and The Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. 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). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.

The Mark Morris Dance Group, now celebrating its 25th Anniversary, 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, the Dance Group 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. It has maintained and strengthened its ties to several cities around

the world, most notably Berkeley, CA, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* each December. It appears regularly in Boston, MA; Fairfax, VA; Seattle, WA; Urbana, IL; at the Jacob's Pillow Dance Festival in Becket, MA and at BAM in Brooklyn, NY. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since returned to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. Cellist Yo-Yo Ma has frequently collaborated with the Dance Group; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs* and the 2002 dance *Kolam*, created for The Silk Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the U.K.'s *South Bank Show*. In fall 2001, the Dance Group opened the Mark Morris Dance Center in Brooklyn, the company's first permanent headquarters in the U.S., housing rehearsal space for the dance community, outreach programs for local children, as well as a school offering dance classes to students of all ages.

MMDG Music Ensemble was formed in 1996 and since that time has joined the Mark Morris Dance Group on tour throughout the U.S., U.K., Australia and Japan. The Ensemble's repertory ranges from seventeenth-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. In addition, the Ensemble presents concerts at the Mark Morris Dance Center in Brooklyn and other venues, and participates in the Mark Morris Dance, Music, and Literacy program in the New York City public school system. The Ensemble is under the direction of Wolfram Koessel.

The Juilliard Choral Union is a community-based symphonic chorus comprising 100 volunteer singers dedicated to achieving the top level of choral performance. Founded by Judith Clurman, the Choral Union includes singers from the New York metropolitan area, as well as currently enrolled graduate and undergraduate Juilliard students, staff, and administrators. In its short history, the Juilliard Choral Union has compiled a singularly interesting performance profile. The group's September 11 commemoration in 2002 was a community sing of Mozart's Requiem, led by Judith Clurman. Nearly 1,000 New Yorkers joined the chorus, orchestra, and soloists.

Who's Who

With the Orchestra of St. Luke's, they sang at the televised first memorial service at the World Trade Center site, and returned again for the final family memorial. The Choral Union often collaborates with Juilliard ensembles at Carnegie Hall, as they did for a performance of Britten's *War Requiem* with the Juilliard Symphony and for a performance of Brahms' *Ein Deutsches Requiem*. Juilliard's centennial celebration in 2005—06 also will feature the Juilliard Choral Union in several performances and special events.

Judith Clurman serves on the faculty of The Juilliard School where she is director of choral activities and founder of the Juilliard Choral Union. She also is artistic director of the newly-created Prism Concerts in New York City, which begins its inaugural season in December 2005. In addition, she has been named artistic director of Harvard University's Leonard Bernstein Celebration, which takes place in the fall of 2006. Clurman has served as guest conductor for the Orchestra of St. Luke's, Lincoln Center's Great Performers and Mostly Mozart Festival, Bravo: Vail Music Festival, Virginia Symphony, Rebecca Kelly Ballet, José Limón Dance Company, and Alvin Ailey II. She recently led the Juilliard Choral Union in the world premiere of the New York City Ballet production of Peter Martins' *Chichester Psalms*. Her choruses have performed with major orchestras including the New York Philharmonic and Boston Symphony. A strong supporter of American music, Clurman has commissioned works by award-winning composers Milton Babbitt, William Bolcom, David Diamond, Libby Larsen, Paul Moravec, Stephen Paulus, Augusta Read Thomas, and Christopher Rouse. She has received critical acclaim for her recordings with the New York Concert Singers—*Divine Grandeur*, *The Mask*, and *A Season's Promise*. In addition to her choral conducting classes and summer workshops at Juilliard, Clurman has given master classes and lectures at Cambridge University and Eton College in England; the Janáček Academy in Brno, the Czech Republic; the Università d'Ancona in Italy; and the Zimriya in Israel. Clurman is a member of the Special Classifications Committee of ASCAP and a consultant at G. Schirmer Music.

Robert Cole (conductor) received his MA in music from the University of Southern California School of Music and went on to study conducting with Richard Lert in California, Leonard Bernstein and Leon Barzin at the Tanglewood Music Center, and Hans Swarowsky in Europe. He served as associate conductor of the Buffalo Philharmonic Orchestra and was the executive director and music director of the Ballet Society of Los Angeles. Since 1986, he has been director of Cal

Performances on the campus of the University of California, Berkeley. Cole is also general director of the Berkeley Festival & Exhibition, an international festival of early music he founded in June of 1990. In 2003 he was appointed Principal Guest Conductor of the Perm Opera and Ballet Theatre (Russia). Recently he conducted the Kirov Orchestra with the Perm Ballet at the Mariinsky Theatre in St. Petersburg as part of the White Nights Festival. In 2002 Cole conducted *The Hard Nut* with the Mark Morris Dance Group at BAM, and conducted the same work last season at Sadler's Wells in London. In 1995 Cole was named a Chevalier of the Order of Arts and Letters by the Government of France.

The Western Caravan featuring Thirsty Dave was formed in 1995 by guitarist Whit Smith (now with Austin-based Hot Club Of Cowtown). This eight-piece Western Swing Orchestra has been serving up classic country, western swing, and honky-tonk standards as well as their own engaging originals to New York's connoisseurs and homesick Texans ever since.

Michael Chybowski (lighting design) recently designed *Four Saints in Three Acts*, *V*, and *Kolam* for the Mark Morris Dance Group, as well as Morris's *A Garden* for San Francisco Ballet and *Gong* for ABT and the Royal Ballet. Other recent work includes *Parsifal* for Seattle Opera, *Songs and Stories From Moby Dick* with Laurie Anderson (BAM/Barbican), *Wit* (New York, West End) and *Da* at the Guthrie, Beckett/Albee, *The Beard of Avon* for New York Theatre Workshop, and *Antony and Cleopatra* for Théâtre de Carouge in Geneva. Upcoming work includes *Much Ado About Nothing* at the Delacorte, two pieces at the Oregon Shakespeare Festival, and *Lady With A Lapdog* at the Guthrie. Chybowski was the recipient of an Obie Award for Sustained Excellence in 1999.

Katherine McDowell (costume design), who received a B.F.A. from Cooper Union, has designed *Foursome*, *Kolam*, *Something Lies Beyond the Scene*, and *Marble Halls* for Mark Morris. She has also designed for the Limón Dance Company, Singapore Ballet, American Ballet Theatre Studio Company, Ice Theater of New York, and Ben Munisteri Dance Projects, among others.

Martin Pakledinaz (costume design) is represented this year with *The Pajama Game* on Broadway starring Harry Connick, Jr., *The Trip to Bountiful* with the Signature Theatre in New York, and a new opera by Kaija Saariaho and Amin Malouf, *Adrianna Mater*, directed by Peter Sellars for the Paris Opera/ Bastille. Previous work includes *Wonderful Town*; *Thoroughly Modern Millie*; *A Year*

Who's Who

With Frog And Toad; The Boys From Syracuse; Kiss Me, Kate; The Life; Andrew Lipka's The Wild Party; and Waste, among others. He has worked with esteemed regional theaters throughout the United States. His work in opera includes *Tristan und Isolde* for the Paris Opera/Bastille; *Rodelinda* for the Metropolitan Opera; *L'amour de Loin* in Salzburg, Paris, Santa Fe, and Helsinki; and *Lohengrin* and *The Ring* in Seattle. Pakledinaz has designed for many dance companies, including the costumes for Helgi Tomasson's *The Nutcracker* for the San Francisco Ballet in 2004. His work with Mark Morris includes the recent *Sylvia* for San Francisco Ballet, *The Hard Nut*, *Wonderland*, *Le Nozze di Figaro*, *Ein Herz*, *Maelstrom*, *Pacific*, *A Lake*, *Orfeo ed Euridice*, *Rhymes with Silver*, *Medium*, *V*, *All Fours*, and upcoming projects with Boston Ballet and the Mostly Mozart Festival. He has won the Tony, Drama Desk, Lucille Lortel, Cable, and Obie awards, among others.

Nicole Pearce (lighting design) has designed for Mark Morris *All Fours*, *Rock of Ages*, *From Old Seville*, *Candleflowerdance*, *Cargo*, and *Up and Down* (Boston Ballet). Other dance credits include *Swan Lake* and *The Little Mermaid* (Ballet Memphis); *Carmina Burana* (Ballet Theatre of Maryland); and *Hold the Line* with choreographer Alexander Proia (Symphony Space). Theater credits include *The Sugar Syndrome* (Williamstown Theatre Festival), and in New York, *Mimesophobia* and *Wet* (SPF); *16 Wounded* and *99 Histories* (Cherry Lane alternative); *Sakharam Binder* (The Play Company); *Mémoire* (LABrynth Theatre Company); *Blood in the Sink*; *The Secret Garden*; *Jump Rope*; *An Unseen Energy Swallows Space* (The Kitchen); *Judith*; and five productions with The Juilliard School.

Susan Ruddie (costume designer) for MMDG has designed costumes for *Somebody's Coming to See Me Tonight*, *Polka*, *Beautiful Day*, *Bedtime*, *Grand Duo*, *Home*, *A Spell*, *Lucky Charms*, and *World Power*. Other dance work include designs for Ruth Davidson Hahn & Company's premier season, Ramon Oller for Ballet Hispanico, Gina Gibney Dance, Infinity Dance Theater, and associate design on ABT's *Othello* and *Coppélia* and MMDG's *The Hard Nut*. Ruddie is currently costume director for Troika Entertainment where she has recently designed costumes for national tours of *Fiddler on the Roof* and a revival of *Evita* directed by Hal Prince.

Christine Van Loon (costume designer) was born in Hoeilaart, Belgium, and has studied commercial art and costume and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th

Century. Van Loon has designed the costumes for several Mark Morris productions including *Dido and Aeneas*.

Steven Beck (piano) was born in 1978 and is a graduate of The Juilliard School, where his teachers were Seymour Lipkin and Peter Serkin. He made his debut with the National Symphony Orchestra and toured Japan as soloist with the New York Symphonic Ensemble. Other orchestras with which he has appeared include the New Juilliard Ensemble (under David Robertson), Sequitur, and the Virginia Symphony. Beck has performed as soloist and chamber musician at the Kennedy Center, Alice Tully Hall, Merkin Hall, Miller Theater, Steinway Hall, and Tonic, as well as on WNYC; summer appearances include the Aspen Music Festival, Lincoln Center Out of Doors, and the Woodstock Mozart Festival. He is an artist presenter and frequent performer at Bargemusic. He has worked with Elliott Carter, Henri Dutilleux, and George Perle, and has appeared with ensembles such as Speculum Musicae, Sospeso, Friends and Enemies of New Music, and Counter-induction, and is also a member of the notorious Knights of the Many-Sided Table. His recordings are on the Albany, Monument, and Annemarie Classics labels. He has played with the MMDG Music Ensemble since 2004.

Craig Biesecker, from Waynesboro, PA, received a B.S. in Music Education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman and worked with choreographers Tim and Lina Early. In New York City he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. Biesecker joined the Mark Morris Dance Group in 2003.

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.

Charlton Boyd was born in New Jersey, where he studied and performed with the Inner City Ensemble Theater and Dance Company. He graduated from The Juilliard School. He went on to dance with the Limón Dance Company and appears in *Jose Limón Technique Video, Volume 1*, among other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.

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Margaret Bragle (mezzo-soprano) made her Carnegie Hall debut in 2002 singing Handel's *Messiah* with the Masterwork Chorus. She was the winner of the first Young American Singer Competition awarded by the American Bach Society and the Bethlehem Bach Festival, and the recipient of an Adams Fellowship to the Carmel Bach Festival in 1999. Other recent highlights include performances with the Charlotte Symphony, the San Antonio Symphony, Dallas Bach Society, Apollo's Fire, Masterwork Chorus, the Choral Arts Society of Philadelphia, the North Carolina and Canton Symphonies, Seattle Baroque, and New York's Ensemble for Early Music. Bragle was featured in the world premiere performance and recording of Toby Twining's *Chrysalid Requiem*, and sang in the 2002 Carnegie Hall Festival "When Morty met John." Bragle can be heard in recordings with Apollo's Fire in Monteverdi's *L'Orfeo* and *Vespers of 1610* as well as the Mozart Requiem, available from Electra. She is featured on the Musica Omnia recording of the complete works of Chiara Margarita Cozzolani; she can also be heard on the Charlotte Symphony Oratorio Singers CD *Sacred Voices of America* singing Copland's *In the Beginning*.

Eileen Clark (soprano) has sung with the MMDG Music Ensemble since 1997 in works of Monteverdi, Purcell, Bach, Brahms, and old Broadway. She has sung Queen of the Night (*The Magic Flute*) and Naiad (*Ariadne auf Naxos*) with Syracuse Opera, Adina (*Elixir of Love*) with Commonwealth Opera, and the baroque dance role Galatea (*Pygmalion*) with Concert Royal. Clark has also enjoyed singing for the dancers of the Limón Dance Company, Anita Feldman Tap, Toby Twining Music, and at Kaatsbaan and Jacob's Pillow. This year Clark is a winner of a JPF record award for her CD *Lemons Descending* with cellist Matt Haimovitz (Oxingale records).

Elisa Clark received her early training from the Maryland Youth Ballet, and her BFA from The Juilliard School, under the direction of Benjamin Harkavy. She has danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, the Peridance Ensemble, and Battleworks Dance Company. Clark has staged works by Robert Battle, David Parsons, Igal Perry, and Adam Houghland on various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival, and currently works closely with Carolyn Adams and the American Dance Legacy Institute, as well as serves on an advisory panel for Capezio. She first appeared with MMDG in *L'Allegro* in August 2005.

Jennifer Curtis (violin) a recent graduate of The Juilliard School, gives her New York debut at Carnegie Hall's Weill Recital Hall May 6, 2006. Curtis recently performed Dutilleux's violin concert *L'Arbre des Songes*, in Alice Tully Hall with the Juilliard Orchestra. Last fall *The New York Times* recognized Curtis' "fine solos" from her performance as concert master of the Juilliard Orchestra for Mahler's Ninth Symphony in Avery Fisher Hall. Curtis is also a composer and her music has been performed throughout the U.S., Central America, and Europe. Her recent endeavor, Tres Americas Project, began with a tour in Panama, where she performed several of her own works for violin, mandolin, guitar, and vocals. In 2000—01 Curtis was the percussionist for Strong Current Dance Company in San Francisco. This is Curtis' first season with the MMDG Music Ensemble.

Amber Darragh 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. Darragh joined the Mark Morris Dance Group in 2001.

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 bopi's black sheep/dances by kraig patterson and joined the Mark Morris Dance Group in 2003.

Lorena Egan began her training at the Phoenix School of Ballet in Arizona. She graduated from The Juilliard School in 1998 and went on to dance with Buglisi/Foreman Dance and the Pascal Rioult Dance Theater (1999—2005). Egan joined the Mark Morris Dance Group as an apprentice in 2005.

Marjorie Folkman graduated summa cum laude from Barnard College and has attended Columbia University's Graduate Program in American Studies. She has danced with Amy Spencer and Richard Colton, Kraig Patterson, Neta Pulvermacher, Sally Hess, Ellen Cornfield, Sara Rudner, and the Repertory Understudy Group for the Merce Cunningham Dance Company. Folkman began dancing with Mark Morris in 1996.

Lauren Grant was raised in Highland Park, IL, and has danced with the Mark Morris Dance Group since 1996. She has appeared in 34 of Mark Morris's dances, originating thirteen roles. Lauren has played the role of Marie in *The Hard*

Who's Who

Nut since 1998, the same year she became a company member. At age three, she began studying ballet and character dance. She attended New York University's Tisch School of the Arts, graduating with a B.F.A. She teaches master classes in ballet and modern technique, as well as Mark Morris repertory, at schools and universities around the world, and MMDG's school in Brooklyn. She is married to fellow dancer David Leventhal.

John Heginbotham is from Anchorage, AK, and graduated from The Juilliard School in 1993. He has performed with such artists as Susan Marshall and Company, John Jasperse, and Ben Munisteri; he was a guest artist with Pilobolus Dance Theater. Heginbotham's choreography is featured in the performances and *Emerge* music video of recording artists Fischerspooner. He joined the Mark Morris Dance Group in 1998.

Yosuke Kawasaki (violin) is currently the concertmaster of the Saito Kinen Orchestra and the Mito Chamber Orchestra of Japan. He was the former concertmaster of the Montgomery Symphony Orchestra from 1999—2001. As an active chamber musician, Kawasaki has worked with artists such as Lukas Foss, Gary Graffman, Karl Leister, and Walter Van Hauwe. He has made duo appearances with Vadim Serebryani in America and Japan which included the complete cycle of Beethoven's *Sonata for Piano and Violin* in the 2000 season. His debut recording was recently released of Bach's *Brandenburg Concertos* on the King label. He has been playing with the MMDG Music Ensemble since 2002.

Wolfram Koessel (cello) made his critically acclaimed debut at Weill Recital Hall at Carnegie Hall in 1994, since then he has performed as soloist and chamber musician in concert halls throughout the world. Based in New York City, Koessel appears with a wide range of ensembles and chamber music groups, most notably the Orpheus Chamber Orchestra and The Jupiter Symphony. As a soloist, Koessel has performed the standard as well as unusual cello concerto repertoire with the Jupiter Symphony, the New York Metamorphoses Orchestra, which he co-founded in 1994, the Mannes Orchestra and the Symphony Orchestras of Cordoba, Mendoza, Costa Rica, and Stuttgart. Multifaceted as a chamber musician, Koessel is on the faculty of the New York Youth Symphony Chamber Music Program and is the music director of "Sundays on the Island" (a chamber music series on New York's City Island). He served until recently as cellist with the award-winning Meridian String Quartet. His performance of Tchaikovsky's *Rococo Variations*

was featured on WQXR's *Young Artists Showcase*. Upon completion of his master's degree at the Mannes College of Music, he was the recipient of the George and Elizabeth Gregory Award for Excellence in Performance. He has played with the MMDG Music Ensemble since 2000 and was named its music director in 2004.

David Leventhal, raised in Newton, MA, has danced with the Mark Morris Dance Group since 1997. He has appeared in 35 of Mark Morris' dances, including eleven premieres. He studied at Boston Ballet School and has danced with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Richard Colton/Amy Spencer, Zvi Gotheiner, Neta Pulvermacher, and Ben Munisteri. He graduated with honors in English Literature from Brown University in 1995. He teaches master classes in technique and repertory at schools and colleges around the country. He gives classes regularly at MMDG's school, including one for people with Parkinson's Disease. He is married to fellow dancer Lauren Grant.

Bradon McDonald received his B.F.A. from The Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. McDonald joined the Mark Morris Dance Group in 2000.

Jesse Mills (violin) graduated with a Bachelor of Music degree from The Juilliard School in 2001. He has performed as soloist with the Juilliard Pre-College Chamber Orchestra; the Teatro Argentino Orchestra in Buenos Aires, Argentina; the New Jersey Symphony; the Sarah Lawrence College Symphony; the Plainfield Symphony; the Hudson Valley Philharmonic; and Aspen Music Festival's Sinfonia Orchestra as winner of the Festival's E. Nakamichi Violin Concerto Competition. Mills received an Aspen Music Festival String Fellowship in 1997. As a chamber musician Mills has performed at Lincoln Center's Alice Tully Hall, New York City's Merkin Concert Hall and Barge-music, the Rising Stars series at Caramoor, the Ravinia Festival's Bennett-Gordon Hall, and at the Marlboro Music Festival. He has performed chamber music with such artists as Richard Goode, David Soyer, Donald Weilerstein, Anton Kuerti, Peter Wiley, Miriam Fried, Claude Frank, and Fred Sherry. He was a member of the FLUX Quartet from 2001—03. Currently, Mills is a member of Nurse Kaya, an ensemble comprised of string

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quartet plus bass and drums which exclusively plays compositions written by its members. Mills is also a member of the Denali Trio, with cellist Sarah Carter and pianist Ashley Wass. This is his first season performing with the MMDG Music Ensemble.

Gregory Nuber graduated from Arizona State University, where he studied acting and dance. He danced with Pascal Rioult Dance Theatre for three years; appeared as a guest artist with New York City Opera, Cleveland Opera, and Tennessee Repertory Theatre; and worked with numerous New York-based choreographers. Nuber began working with the Mark Morris Dance Group in 1998 and became a company member in 2001. He is on the faculty at the School at the Mark Morris Dance Center and teaches master classes in the United States and abroad.

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. Okamura began working with the Mark Morris Dance Group in 1998 and became a company member in 2001.

June Omura is originally from New York City and grew up in Birmingham, AL. She graduated from Barnard College in 1986 with honors in dance and English; she first performed with Mark Morris that summer, as a workshop student. In 1988, Omura joined the Mark Morris Dance Group, and in 2005 she was awarded a New York Dance and Performance Award (Bessie) for her career with the company. Omura is also the proud mother of twin girls, born in 2003, and is grateful to her

husband, her family and MMDG for their love and support.

Jessica Troy (viola), a native New Yorker, has played with the Mark Morris Dance Group Music Ensemble since 1998. She wears a wide variety of freelance hats; a member of the Brooklyn Philharmonic, she has recently performed with Sequitur, the new music ensemble, on baroque viola with Renee Fleming on the David Letterman Show, and everything in between. She has participated at many illustrious chamber music festivals, including Prussia Cove and Marlboro—she can be heard on the latter's 50th anniversary CD. She is a proud resident of MMDG's own Fort Greene neighborhood in Brooklyn.

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 the Mark Morris Dance Group in 2002 and became a company member in 2004.

Julie Worden graduated from the North Carolina School of the Arts and joined the Mark Morris Dance Group in 1994.

Michelle Yard was born in Brooklyn 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 Bachelor of Fine Arts. Yard joined the Mark Morris Dance Group in 1997. Mom, thank you.

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MMDG Music Ensemble

Gloria (Vivaldi)

Violin

Jesse Mills, *concertmaster*

Jennifer Curtis, *principal*

Mae Barizo

Jonathan Dinklage

Claire Jolivet

Max Moston

Katie Pawluk

Benjamin Russel

Sebu Sirinian

Lisa Tipton

Amie Weiss

Viola

Jessica Troy

Andrea Andros

David Cerutti

Todd Low

Cello

Wolfram Koessel

Susan Babini

Ariane Lallemand

Double Bass

Jordan Frazier

Gregg August

Trumpet

Carl Albach

Oboe

Alexandra Knoll

Harpischord/organ

Robert Wolinsky

Cargo (Milhaud)

Violin

Yosuke Kawasaki

Jennifer Curtis

Cello

Wolfram Koessel

Double Bass

Jordan Frazier

Flute

Tanya Dusevic Witek

Lance D. Suzuki

Oboe

Alexandra Knoll

Clarinet

Todd Palmer

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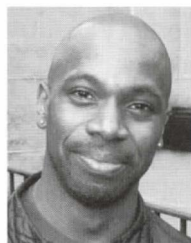
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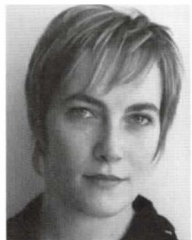
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Joe Bowie



Charlton Boyd



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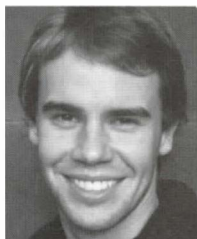
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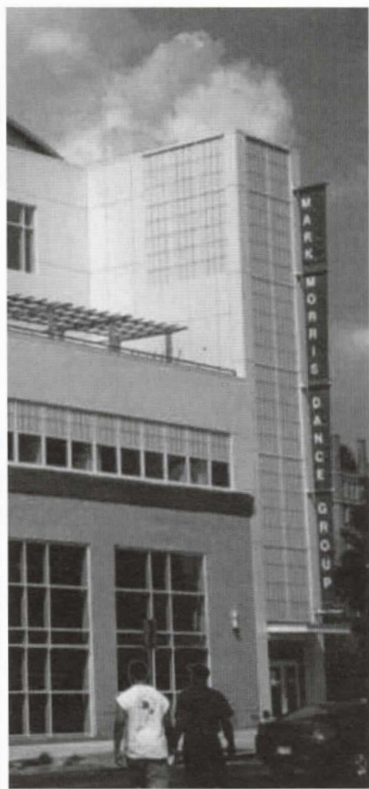
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MARK MORRIS DANCE GROUP

Celebrating Twenty-five Years

"The most successful and influential choreographer alive, and indisputably the most musical."

—*The New York Times*

Celebrating its 25th Anniversary, the Mark Morris Dance Group has earned an international reputation as one of the leading dance companies of our time. The Dance Group performs at the world's most prestigious venues for dance and music, regularly collaborates with world-renowned musicians, opera companies and orchestras, and adds an average of two new works to its extraordinary and diverse repertoire of dances by Mark Morris each year.

Live Music

The MMDG Music Ensemble, formed in 1996, performs with the Dance Group at home and on tour and has become integral to the company's creative life. The first dance company ever invited to perform at the Tanglewood Music Center and the Mostly Mozart Festival, MMDG attracts classical music and opera devotees and introduces audiences to a wide range of classical and contemporary music.

The Mark Morris Dance Center

Since its 2001 opening, the Mark Morris Dance Center has become a major cultural resource for the Brooklyn community and for hundreds of dance companies and solo artists. In addition to being home to MMDG, the Dance Center houses a school for children and adults, offers rehearsal and performance space to dance professionals at deeply subsidized rates, and serves as a meeting place for many community groups. The School reflects the spirit of the Dance Group in its celebration of dance and music by offering a range of dance classes including ballet, modern, jazz/hip-hop, tap and West African - all with live musical accompaniment. The Center's 140-seat theater; the James and Martha Duffy Performance Space, is host to performances of the Dance Group, the MMDG Music Ensemble and the local community.



Photo by Robbie Jack

Community Programs

Each year, MMDG brings more dance and music into the lives of young children, seniors, and individuals with disabilities through its innovative community outreach programs both at home and on tour. Through the Mark Morris Dance, Music and Literacy Project, students in Brooklyn schools are introduced to one of Mark Morris' most significant dances, along with its musical and poetic roots. MMDG also partners with Brooklyn Parkinson's Group to offer free weekly dance workshops at the Dance Center for people with Parkinson's Disease and their caregivers.



Photo by Katsuyoshi Tanaka



Photo by Rosalie O'Connor

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Upcoming Mark Morris Dance Group Events

MARCH, THE MONTH OF MARK

MMDG: The Early Years

An exhibition of photography by Tom Brazil

Dance Theater Workshop

219 West 19th Street

Feb 17 – Mar 5

Mark Morris: Portraits

An exhibition of photography by Dirk

Buwalda, Jesse Frohman, Timothy Greenfield-Sanders, Peggy Jarrell Kaplan, Annie Leibovitz, Mary Ellen Mark, Marc Royce, Joanne Savio, Beatriz Schiller, Martin Schoeller, Mark Seliger, Philip Trager, Max Vadukul, Jack Vartoogian and William Wegman.

Furman Gallery, Walter Reade Theater

165 West 65th Street - Plaza Level

Mar 2 - Mar 27

MMDG: Celebrating Twenty-five Years

An exhibition of photography by

Katsuyoshi Tanaka

Natman Room, Brooklyn Academy of Music

30 Lafayette Avenue

Mar 3 - Mar 28

The Month of Mark at BAMcafé Live

A showcase of music that moves Morris

BAMcafé

The Western Caravan—Fri, Mar 3

Karaoke with Mark Morris—Sat, Mar 4

Gamelan Dharma Swara—Fri, Mar 10

Ivan Milev Band—Sat, Mar 11

MMDG Music Ensemble—Fri, Mar 17

Female a cappella group—Sat, Mar 18

MMDG Music Ensemble—Fri, Mar 24

Mary Sherhart's Balkan Cabaret—Sat, Mar 25

Mark Morris & Laurie Anderson

A conversation

Rubin Museum of Art

150 West 17th Street

Mar 5 at 4pm

BAMtalk: Morris & Collaborations

With Mark Morris, Isaac Mizrahi,

Robert Bordo & Maira Kalman,

moderated by Wendy Lesser

Brooklyn Academy of Music

Mar 6 at 7pm



Photo by Cylla von Tiedemann

BAMdialogue: Morris & Music

With Mark Morris & Alex Ross

Brooklyn Academy of Music

Mar 22 at 6pm

Morris & Movies

A film series curated by Mark Morris

BAMcinématek at BAMRose Cinemas

Greed (1924) 138 min

Thursday, Mar 23 at 7pm

—Live piano accompaniment by Donald Sosin

Cabin In the Sky (1943) 98 min

Friday, Mar 24 at 2, 4:30, 6:50*, 9:30*

*Introduced by Morris

Nashville (1975) 159 min

Saturday, Mar 25 at 2, 5:30, 9pm

The 5,000 Fingers of Dr. T (1953) 89 min

Sunday, March 26 at 2, 4:30, 6:50, 9:15pm

—Preceded by a collection of shorts featuring Morris

Martin (1977) 95 min

Monday, March 27 at 6:50*, 9:30

*Introduced by Morris

BAMfamily: The Hard Nut

A special screening followed by a discussion with

cast member Kraig Patterson

BAMcinématek at BAMRose Cinemas

March 25 at 11am

For tickets and more info visit BAM.ORG.

Upcoming Events



Photo by Katsuyoshi Tanaka

MARK MORRIS PREMIERES

Up and Down (Glazunov)

Boston Ballet

The Wang Theatre, Boston, MA

(world premiere)

March 16 – 26, 2006

King Arthur (Purcell)

with English National Opera

London Coliseum, England (world premiere)

June 26 – July 8, 2006

Cal Performances, Berkeley, CA

(U.S. Premiere)

September 30 – October 7, 2006

Sylvia (Delibes)

San Francisco Ballet

Lincoln Center Festival, New York State

Theater, Lincoln Center (New York premiere)

July 25 – 27, 2006

Mozart Dances (Mozart)

**Mostly Mozart Festival, New York State
Theater, Lincoln Center** (world premiere)

August 17 – 19, 2006

New Crowned Hope Festival

(European premiere)

Mozart Year 2006, Vienna, Austria

December 7 – 10, 2006

Orfeo ed Euridice (Gluck)

Conducted by James Levine

Featuring Lorraine Hunt Lieberson

The Metropolitan Opera, Lincoln Center

(world premiere)

May 2 – 12, 2007

JOIN THE CELEBRATION

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