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MARK MORRIS DANCE GROUP



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February 2008

DANCECleveland and Cuyahoga Community College present Mark Morris Dance Group

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SPEAKING OF DANCE

by Maura Keefe

In 1992, Mark Morris' dancers crawled out the wings of the stage at the Manhattan Center Grand Ballroom. Mark Morris Dance Group was back in the United States after three years as the resident company of the Théâtre Royal de la Monnaie in Brussels, Belgium. Michael Feldman was there, conducting the Orchestra of Saint Luke's and the singers of the New York Virtuoso Singers. A lot of critics were there, ready to witness the new maturity of the artist who had been in exile and in ecstasy in Europe. And there was a large audience of dance lovers and Morris fans. It was an unusual theater for a major company to perform in, as audience members climbed several flights of stairs to enter the lushly appointed ballroom. The organization of the undertaking, the sheer number of performers and the anticipation of the event caused a frisson in the air. And Morris delivered.

To the magnificent sound of Antonio Vivaldi's *Gloria in D*, the dancers crawled, rose to their feet, lifted themselves slightly higher by linking their fingers between their legs and then returned to the floor. In a gloriously awkward manner, the dancers seem to evolve and yet feel no remorse about returning to the crawl in the primordial ooze. This was not the first time the dancers had performed *Gloria*. It premiered in 1981, and was revised in 1984. Nor would it be the last time it was performed; in fact, for a long time it was considered Morris' signature work.

Rather, this episode of dancers crawling, standing, lifting and crawling again serves as a metaphor. This one moment in the performance, that one day in April, can be seen as a part that sums up the whole. This section of the dance, like Morris' choreography at large, is at once unwieldy and graceful, sacred and profane, reverent and repellent. In this movement phrase, as in so many of Mark Morris' dances, the dancers launch from and are bound to the earth in a beautiful struggle explicitly and

profoundly human. Morris' choreography nourishes and sustains us, just as it startles, antagonizes and steals our breath.

When Mark Morris choreographed *Gloria*, he displayed his rich understanding of structure — both musical and choreographic, his sense of movement invention and a demonstration of the beauty that can be displayed in form. This dance served notice, foreshadowing dances to come, like *L'Allegro, il Penseroso ed il Moderato* (1988), *Mosaic and United* (1993) and *V* (2001).

For a long time, Morris' charismatic off-stage personality and bold dance works led dance writers to refer to him as "the bad boy of modern dance." These days, Morris is no less relentless in his assertive presence, both on and off the stage, but audiences and critics alike have recognized that this man's intelligence and corporeality are anything but boyish. This imagined fertile soil in which the dancers toiled during that brief season in the Grand Ballroom represents the richness of choreographic investigation that continues to imbue Morris' work.

Morris himself began dancing after being inspired by a José Greco performance at the age of 8. After studying Spanish dance and ballet, he joined the Koleda Folk Ensemble, a Balkan folk dance group. Trace elements of the work of early modern dance pioneers and folk dance styles appear in some of Morris' works, demonstrating a respect for tradition and a concern with form. In certain pieces like *Grand Duo* (1993) and *The Office* (1994), the influence of the Balkan folk dancing is apparent in the floor patterns and rhythmic footwork.

No matter what movement styles Morris investigates, he is a singular choreographic voice. Inspiration, for Morris, comes from multiple sources. There is no limit to what becomes source material for a dance — essays by French literary theorist Roland Barthes (*Mythologies*, 1986), American square dancing (*Going Away Party*, 1990), a remote-controlled car (*Deck of Cards*, 1983), poetry by Milton and illustrations by Blake (*L'Allegro, il Penseroso*

ed il Moderato, 1988) — all of these have merited Morris choreographic attention.

Mostly Morris is influenced by music — he has an insatiable appetite for it, with incredibly wide-ranging taste. His approach to choreography is often called “music visualization.” He has made more than 100 dances for his company to the music of *The Violent Femmes* (Lovey, 1985), Harry Partch (*Greek to Me*, 1998), Zakir Hussain (*Kolam*, 2003), Henry Purcell (*Dido and Aeneas*, 1989), Franz Schubert (*Bedtime*, 1992), Erik Satie (*Peccadilloes*, 2000) and Stephen Foster (*Someone’s Coming to See Me Tonight*, 1995), among many, many others. He demonstrates a rich appreciation for and facility with the more familiar Mozart to the more esoteric Lou Harrison. The company is rare among modern dance companies in that they tour and perform exclusively with live musical accompaniment. Morris often choreographs with a score in hand (although he says that he is a terrible musician). However, his understanding of music makes him able to present a kinesthetic interpretation of the rhythmic structure, the overall form, and relationships between melody and harmony. He knows the music and in turn, he teaches us to see it, feel it and hear it as we never have before.

In an article for *The New Yorker*, Joan Acocella, dance writer and author of a biography titled *Mark Morris*, wrote: “It has always been something of a mystery how Morris, who is a very sophisticated artist, and largely an abstractionist,

became such a favorite with the public.” Acocella goes on to suggest two reasons for Morris’ popularity: one, his sense of humor and, two, his clarity as a choreographer. On any given evening with the Mark Morris Dance Group, the dancers gesture and posture in ways that feel like the ways we move. Morris is not interested in presenting images of otherworldly creatures; these dancers are deeply real in their humanity. We hear and see the feet measuring out complex rhythms with simple walking and running patterns. The dancers give in to gravity and then challenge it. They leap into the air, decorating the space with precisely articulating feet. In partnering sections, Morris allows different pairs to perform the same material with variations that come from their individuality. Unlike ballet, which often works to erase the differences between dancers, Morris finds those differences intriguing. Dancers emerge from the wings, perform an exquisite leap or turning sequence and return to the wings. One wonders how much happens off the stage. No matter how abstract the dance, they move and we are moved.

Morris himself wrote in the *New York Times*: “All dances are made for the viewer and for the listener and for the participants and for the hell of it.” For us, what remains constant in Morris’ work is a celebration of the human body performing unexpected rhythms with lusty physicality. For the hell of it, indeed.

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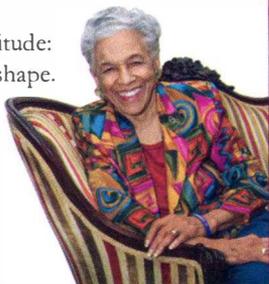
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and community volunteer,
on successful aging*



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CHARLTON BOYD ELISA CLARK AMBER DARRAGH RITA DONAHUE
LAUREN GRANT JOHN HEGINBOTHAM DAVID LEVENTHAL
LAUREL LYNCH BRADON McDONALD DALLAS McMURRAY
MAILE OKAMURA JUNE OMURA NOAH VINSON JENN WEDDEL
JULIE WORDEN MICHELLE YARD

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MARK MORRIS

Executive Director
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STEVEN BECK COLIN FOWLER WOLFRAM KOESSEL
JESSE MILLS JESSICA TROY GEORGY VALTCHEV

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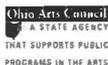
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Major support for the Mark Morris Dance Group is provided by
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*The Andrew W. Mellon Foundation, Ellsworth Kelly Foundation,
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Meyer Sound Laboratories/Helen and John Meyer, and Poss Family Foundation.*

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

This presentation is supported by the Performing Arts Fund, a program of Arts Midwest funded in part by the National Endowment for the Arts' American Masterpieces, which believes a great nation deserves great art, with additional contributions from General Mills Foundation, Land O'Lakes Foundation, and Ohio Arts Council.



The Program

THE ARGUMENT

Music: Robert Schumann - *Fünf Stücke im Volkston*
Costumes: Elizabeth Kurtzman
Lighting: Michael Chybowski

I. "Vanitas vanitatum." Mit Humor

II. Langsam

III. Nicht schnell, mit viel Ton zu spielen

IV. Nicht zu rasch

V. Stark und markirt

VI. "Vanitas vanitatum." Mit Humor

WOLFRAM KOESSEL, cello
STEVEN BECK, piano

CHARLTON BOYD & JULIE WORDEN
JOHN HEGINBOTHAM & MICHELLE YARD
CRAIG BIESECKER & MAILE OKAMURA

Premiere: February 26, 1999 – Bank of America Celebrity Series,
The Wang Center for the Performing Arts, Boston, Mass.

-PAUSE-

ALL FOURS

Music: Béla Bartók – String Quartet No. 4 (1928)
Costume Design: Martin Pakledinaz
Lighting Design: Nicole Pearce

JESSE MILLS, violin; GEORGY VALTCHEV, 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 sardino

CRAIG BIESECKER, BRADON McDONALD

III. Non troppo lento

CRAIG BIESECKER, LAUREN GRANT, BRADON McDONALD, MICHELLE YARD

IV. Allegretto pizzicato

LAUREN GRANT, MICHELLE YARD

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, Calif.
Music by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner.

-INTERMISSION-

ITALIAN CONCERTO

Music: J.S. Bach – *Italian Concerto* in F major, BWV 971

Lighting: Paul Palazzo

Allegro
Andante
Presto

COLIN FOWLER, piano

JOE BOWIE, AMBER DARRAGH, DAVID LEVENTHAL,
DALLAS McMURRAY, JULIE WORDEN

Premiere: January 17, 2007 – James and Martha Duffy Performance Space,
Mark Morris Dance Center, Brooklyn, N.Y.

-PAUSE-

GRAND DUO

Music: Lou Harrison – *Grand Duo for Violin & Piano*

Costumes: Susan Ruddle

Lighting: Michael Chybowski

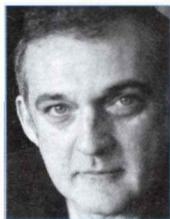
Prelude
Stampede
A Round
Polka

JESSE MILLS, violin
STEVEN BECK, piano

CRAIG BIESECKER, SAMUEL BLACK, ELISA CLARK,
AMBER DARRAGH, ~~RITA DONATIE~~, *June Omura*
LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL,
BRADON MCDONALD, *Joe Bowie*
DALLAS MCMURRAY, MAILE OKAMURA, ~~NOAH VINSON~~,
JULIE WORDEN, MICHELLE YARD

Premiere: February 16, 1993 – Fine Arts Center, University of Massachusetts, Amherst, Mass.

Who's Who in the Company



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 to 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 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 for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and the Boston Ballet, among others. His work is also in the repertory of the Pacific Northwest 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, English National Opera, and The Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received eight honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor's Award for Arts and Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by

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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. In 2007, he received the Samuel H. Scripps/American Dance Festival lifetime achievement award.

The **MARK MORRIS DANCE GROUP** (MMDG) 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 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 United States and at major international festivals. It has main-

tained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, Calif., and its Midwest home, the Krannert Center for the Performing Arts in Urbana, Ill. MMDG also appears regularly in Boston, Mass.; Fairfax, Va.; Seattle, Wash.; and at the Jacob's Pillow Dance Festival in Becket, Mass.

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. 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. MMDG collaborates with leading orchestras, opera companies and musicians, including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax

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and Yoko Nozaki for *Mozart Dances* (2006); and with the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006).

MMDG's film and television projects also include *Dido and Aeneas*, *The Hard Nut* and two documentaries for the U.K.'s *South Bank Show*. In fall 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, N.Y., the company's first permanent headquarters in the United States, housing rehearsal space for the dance community and outreach programs for local children, as well as a school offering dance classes to students of all ages. For more information, visit www.mmdg.org.

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 core group, supplemented by musicians from a large roster of regular guests, has helped the Dance Group achieve an unprecedented streak of close to 800 performances with live music. The ensemble's repertory ranges from 17th-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. The ensemble also presents concerts at the Mark Morris Dance Center and other venues, and participates in the Mark Morris Dance, Music and Literacy Project in the New York City public school system. Cellist Wolfram Koessel is the ensemble's director.

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. He is an Artist Presenter and frequent performer of Bargemusic. He has worked with Elliott Carter, Henri Dutilleul and George Perle, and has appeared with ensembles such as Speculum Musicae,

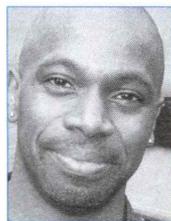
Sospeso, Friends and Enemies of New Music, and Counterinduction, and is also a member of the notorious Knights of the Many-Sided Table. His recordings are on the Albany, Monument, and Annemarie Classics labels. He has played with the MMDG Music Ensemble since 2004.



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. Craig joined MMDG in 2003.



SAMUEL BLACK is originally from Berkeley, Calif., where he began studying tap at the age of 9 with Katie Maltsberger. He recently received his B.F.A. in dance from SUNY Purchase, where he performed works by Mark Morris, Paul Taylor, Zvi Gotheiner, Sean Curran and Kevin Wynn. During a semester at the Rotterdamse Dansacademie in Holland, Black had the opportunity to dance in several Dutch cities and in Germany. He has performed in New York with David Parker, Takehiro Ueyama and Nelly van Bommel. Black first worked with MMDG in 2005, and joined the company in 2007.



JOE BOWIE was born in Lansing, Mich., 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. He 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 and went on to dance with the Limón Dance Company. Boyd appears in *Jose Limón Technique Video, Volume 1*, among other music videos. He first appeared with MMDG in 1989 and became a company member in 1994.



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. Clark has

danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, the Peridance Ensemble, and Battleworks Dance Company. She has staged works by Robert Battle, David Parsons, Igal Perry and Adam Houghland at 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.



AMBER DARRAGH is originally from Newport, Ore., 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. Darragh is a recipient of the 2001 Princess Grace Award and

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has presented her own choreography both in New York and abroad. She joined MMDG 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 pattersen and joined MMDG in 2003.

COLIN FOWLER (*piano*) hails from Kansas City, Kan., and began studying piano at age 5. After attending Interlochen Arts Academy, he received his bachelor's and master's degrees at The Juilliard School, where he studied organ with Gerre Hancock and piano with Abbey Simon. He has played and directed music across the country, at venues including Carnegie Hall, Alice Tully Hall, Jazz at Lincoln Center and The Library of Congress. Colin has also performed with the American Brass Quintet, Deborah Voight and James Galway, and at many churches and synagogues in New York. Broadway credits include the recent revival of *42nd Street* and the current production of the Tony Award-winning musical, *Jersey Boys*. Colin chairs the Theory and Ear Training department at Nyack College, where he is a full-time professor and conductor of the Nyack College Chorale. He has played with the MMDG Music Ensemble since 2006.



LAUREN GRANT, raised in Highland Park, Ill., has danced with MMDG since 1996. Before graduating with a B.F.A. from New York University's Tisch School of the Arts,

Lauren studied ballet from the age of 3. Later, she also trained in character dance, acting and singing. She teaches master classes in ballet and modern technique at

schools and universities around the world, at MMDG's school in Brooklyn and for the company as well. Lauren is married to fellow dancer David Leventhal.



JOHN HEGINBOTHAM is from Anchorage, Alaska, and graduated from The Juilliard School in 1993. He has performed with such artists as Susan Marshall and Company, John Jasperse

and Ben Munisteri; and he was a guest artist with Pilobolus Dance Theater. John's choreography is featured in the performances and *Emerge* music video of recording artists Fischerspooner. He joined MMDG in 1998.

WOLFRAM KOESSEL Since moving to New York in 1991 Cellist Wolfram Koessel has established himself as a much sought after chamber musician, soloist, recording artist and contractor in the New York music scene. He has performed with MMDG since 1999 and was appointed their music director in 2004. In 2006, Mr. Koessel joined the world renowned American String Quartet with whom he performs in the foremost concert halls throughout the world, collaborating frequently with today's leading artists. Mr. Koessel appears with a wide range of ensembles and groups, most notably and frequently with the Orpheus Chamber Orchestra. He has supervised and performed music for Warner Brothers, American Express, and many independent film companies besides organizing hundreds of classical orchestra and chamber music concerts during the last decade in NYC. He is on the faculty of the Manhattan School of Music and the Aspen Music Festival. Mr. Koessel resides with his wife, pianist and writer J. Mae Barizo, in Manhattan.



DAVID LEVENTHAL, raised in Newton, Mass., has danced with MMDG since 1997. 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; and gives classes regularly at MMDG's school, including one for people with Parkinson's disease. He is married to fellow dancer Lauren Grant.

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 first appeared with MMDG in 2006.



LAUREL LYNCH began her dance training in Petaluma, Calif. 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 Dusan Tynek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson,



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. Bradon joined MMDG in 2000.

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DALLAS McMURRAY, from El Cerrito, Calif., began dancing at age 4, studying jazz, tap and acrobatics with Katie Maltzberger, 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 performing works by Jiri Kylian, Alonzo King, Robert Moses and Colin Connor. Dallas first appeared with MMDG as an apprentice in 2006 and joined the company in 2007.

JESSE MILLS (*violin*) graduated with a B.M. from The Juilliard School in 2001. He has performed as a 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 Bargemusic, 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 to 2003. Currently, Mills is a member of Nurse Kaya, an ensemble comprised of string quartet plus bass and drums which exclusively plays compositions written by members. Mills is also a member of the Denali Trio, with cellist Sarah Carter and pianist Ashley Wass. He first performed with the MMDG Music Ensemble in 2006.



MAILE OKAMURA is originally from San Diego, Calif. She was a member of Boston Ballet II in 1992-'93 and Ballet Arizona from 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.

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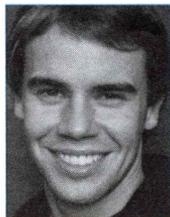
JUNE OMURA was born in New York, grew up in Birmingham, Ala., and graduated from Barnard College with honors in dance and English. She initially studied with Mark

Morris in 1986, and joined MMDG in 1988. In 2005, she received a New York Dance and Performance Award (Bessie) for her career with the company. June and her husband are the proud parents of twin girls, born in 2003, and a son, born in September 2006. She is grateful to her family, Mark Morris and MMDG for their love and support.

JESSICA TROY (*viola*), a native New Yorker, wears a wide variety of free-lance hats. As violist for the Mark Morris Dance Group Music Ensemble since 1998, she has toured extensively — from the Brooklyn Academy of Music to the Sydney Festival. With the MMDG Music Ensemble, she has performed throughout the U.S. and Japan with Yo-Yo Ma. She is a member of both the Brooklyn and Westchester philharmonics. Donning her contemporary chamber music hat, she has performed and recorded new works with Sequitur and the Meridian String Quartet, and has just performed in the East Coast premiere of David Lang's opera, *The Difficulty of Crossing a Field* in a string quartet consisting of members of the Flux Quartet and the Bang on a Can All-Stars. On the baroque viola, she has performed with the 4 Nations Ensemble, Ensemble

Rebel, Concert Royal and Ars Antiqua among others, and was recently seen with Renee Fleming on *The David Letterman Show*. A participant at many illustrious chamber music festivals, including Prussia Cove and Marlboro, she can be heard on the latter's 50th anniversary CD in Gyorgy Kurtag's *Microludes* for string quartet, which she prepared with the composer.

GEORGY VALTCHEV (*violin*) has been honored with a number of awards, among them the First Prize of the Ducrest International Competition in Lafayette, La., and the Special Prize of the Tibor Varga International Violin Competition in Switzerland. Mr. Valtchev has appeared as a soloist, recitalist and chamber musician throughout the United States and Europe, and is a frequent soloist with the Lyric Orchestra in Hoboken, N.J., and the Sofia Soloists in Bulgaria. Mr. Valtchev first performed with the Ensemble in 2006.



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 grew up in Longmont, Colo., and received her early training from Boulder Ballet Company. She holds a B.F.A. from Southern Methodist University and also

studied at The Boston Conservatory, Colorado University and the Laban Center, London. Since moving to New York in 2001, Jenn has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencl Dance Trio, Rocha Dance Theatre and with various choreographers, including Alan Danielson and Connie Procopio. She has presented her own work in Manhattan and continues to collaborate with TEA Dance Company under the direction of Ella Ben-Aharon and Sahar Javedani. Jenn first appeared with MMDG as an apprentice in 2006 and joined the company in 2007.



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



MICHELLE YARD was born in Brooklyn, N.Y., 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. Mom, thank you.

MARK MORRIS DANCE GROUP STAFF

Artistic Director Mark Morris
Executive Director Nancy Umanoff

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Technical Director Johan Henckens
Music Ensemble Director Wolfram Koessel
Assistant to the Choreographer ... Matthew Rose
Lighting Supervisor Leo Janks
Wardrobe Supervisor... Katherine M. Patterson
Sound Supervisor..... Jim Abdou

ADMINISTRATION

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Company Manager Adrienne Bryant
Director of Finance Elizabeth Fox

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and Development** Lauren Cherubini
Special Projects Manager . Alexandro Pacheco
Marketing Manager Christy Bolingbroke
Development Associate..... Jane McCarthy
Development Assistant Moss Allen
Office Assistant Jay Selinger

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School Administrator Diane Dgunusi
Administrative Assistant Marc Castelli

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Administrative Assistant Kathleen Cannucci
Production Manager Matthew Eggleton
Music Coordinator Bruce Lazarus
Facility Manager Joseph Tsiporin
Maintenance Ray Calderon

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(Better Attitude, Inc)

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Hilot Therapist Jeffrey Cohen

Thanks to Maxine Morris.

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

Additional funding has been received from the American Music Center Live Music for Dance Program; Capezio/Ballet Dancemakers Foundation; Dance Heritage Coalition; The Harkness Foundation for Dance; The Iovino Family Foundation; Leon Lowenstein Foundation; Materials for the Arts, NYC; McDermott, Will & Emery; The Untitled Foundation; USArtists International; and the Friends of the Mark Morris Dance Group.

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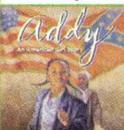
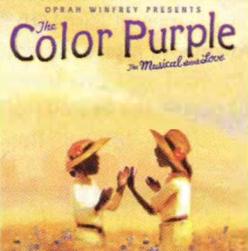
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Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	
<p>A NEW MUSICAL WICKED THE UNTOLD STORY OF THE WITCHES OF OZ</p>				<p>THE TRIUMPHANT CLEVELAND RETURN... Feb. 6-March 9</p>		<p>We Gotta Bingo 1 4-ISH Troublemaker</p>	<p>We Gotta Bingo 2 4-ISH Coldstream Guards Mark Morris Dance Group Pink Floyd Laser Troublemaker</p>
<p>We Gotta Bingo 3 Troublemaker</p>	<p>Cabaret 101 4</p>	<p>Hip Hop for Adults 5</p>	<p>Wicked Ballet for Adults 6 We Gotta Bingo</p>	<p>Wicked 3 Mo' Divas 7 We Gotta Bingo</p>	<p>Wicked 8 Wonderland a Tap Tribute to Stevie Wonder Troublemaker We Gotta Bingo Chris Rock</p>	<p>Wicked 9 Defending the Caveman Troublemaker We Gotta Bingo</p>	
<p>Wicked 10 Defending the Caveman Troublemaker We Gotta Bingo</p>	<p>Charles C. Mann 11 Cabaret 101</p>	<p>Wicked 12 Hip Hop for Adults</p>	<p>Wicked 13 Ballet for Adults We Gotta Bingo</p>	<p>Wicked 14 We Gotta Bingo</p>	<p>Wicked 15 Louis C K Troublemaker We Gotta Bingo Sisse!</p>	<p>Wicked 16 Snow White Troublemaker We Gotta Bingo</p>	
<p>Wicked 17 We Gotta Bingo Troublemaker</p> 	<p>Cabaret 101 18</p>	<p>Wicked 19 Hip Hop for Adults</p>	<p>Wicked 20 Ballet for Adults We Gotta Bingo</p>	<p>Wicked 21 Sesame Street Live We Gotta Bingo</p>	<p>Wicked 22 Sesame Street Live Troublemaker We Gotta Bingo</p>	<p>Wicked 23 Sesame St. Live Harlem Gospel Choir Troublemaker We Gotta Bingo</p>	
<p>Wicked 24 Sesame Street Live Troublemaker We Gotta Bingo</p>	<p>Paul Farmer, M D 25 Cabaret 101</p>	<p>Wicked 26 Hip Hop for Adults</p>	<p>Wicked 27 Noche Flamenco Ballet for Adults We Gotta Bingo</p>	<p>Wicked 28 Peking Acrobats Legacy of Luther Vandross We Gotta Bingo</p>	<p>Wicked 29 We Gotta Bingo</p> 	<p>February 2008</p>	

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>March 2008</p> 						<p>Wicked 1 We Gotta Bingo The Chieftans Urban Bush Women+ Compagnie Jant- Bi</p>
<p>Wicked 2 We Gotta Bingo</p>	<p>Cabaret 101 3 Mary Robinson</p>	<p>Hip Hop for Adults 4 Wicked Joyce Carol Oates</p>	<p>Ballet for Adults 5 Wicked We Gotta Bingo</p>	<p>Wicked 6 We Gotta Bingo</p>	<p>Wicked 7 We Gotta Bingo Addy: An American Girl</p>	<p>Wicked 8 We Gotta Bingo Addy: An American Girl</p>
<p>Wicked 9 We Gotta Bingo</p>	<p>Cabaret 101 10</p>	<p>Hip Hop for Adults 11</p>	<p>Ballet for Adults 12</p>	<p>OPRAH WINFREY PRESENTS The Color Purple The Musical and More</p> 		<p>Jump Back Ball</p>
		<p>18</p>	<p>19</p>	<p>23</p>		<p>22</p>
<p>23 The Color Purple</p>	<p>24 The Color Purple</p>	<p>25</p>	<p>The Color Purple 26</p>	<p>The Color Purple 27</p>	<p>The Color Purple 28 The Crucible NC Men's Chorus</p>	<p>The Color Purple 29 The Crucible</p>

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