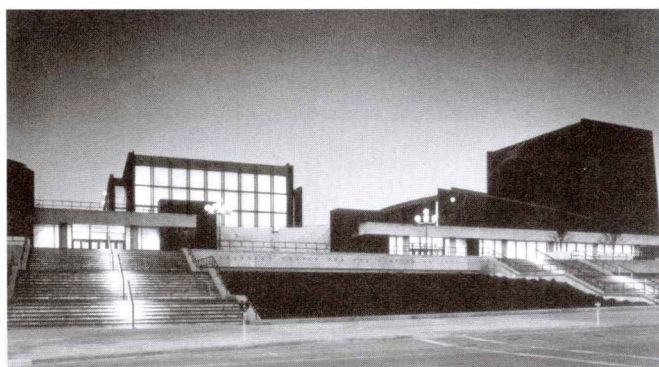


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Krannert Center for the Performing Arts
College of Fine and Applied Arts
University of Illinois at Urbana-Champaign



Marquee Series

Mark Morris Dance Group

Tryon Festival Theatre

Thursday-Friday, March 27-28, 2008, at 7:30pm

The Leading College and University Presenters Program of the Doris Duke Charitable Foundation provides endowment and current use support for the creation of boundary-pushing new work, increasing cross-cultural understanding through the arts, and strengthening collaborative interdisciplinary partnerships across the University.

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Krannert Center Marquee performances are made possible by generous donations from individual and corporate sponsors to the Marquee Endowment and the Marquee Fund.

Marquee performances are also supported in part by the National Endowment for the Arts, Illinois Arts Council—a state agency which recognizes Krannert Center in its Partners in Excellence Program, Arts Midwest, New England Foundation for the Arts/National Dance Project, and Frances P. Rohlen Visiting Artists Fund.

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Mark Morris Dance Group

Artistic Director

Mark Morris

Executive Director

Nancy Umanoff

Dancers

Craig Biesecker
 Samuel Black
 Joe Bowie
 Charlton Boyd
 Elisa Clark
 Amber Darragh
 Rita Donahue
 Lauren Grant
 John Heginbotham
 David Leventhal
 Laurel Lynch
 Bradon McDonald
 Dallas McMurray
 Maile Okamura
 June Omura
 Jenn Weddel
 Julie Worden
 Noah Vinson
 Michelle Yard

MMDG Music Ensemble

Steven Beck
 Colin Fowler
 Lara Marie Hirner
 Thomas Meglitoranza
 Scott J. Mello
 Georgy Valtchev
 Jamie Van Eyck



Craig Biesecker



Samuel Black



Joe Bowie



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

Altria Group, Inc., is the Mark Morris Dance Group's Lead Sponsor.

MetLife Foundation is the Mark Morris Dance Group's Official Tour Sponsor.

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

The Mark Morris Dance Group New Works Fund is supported by The Andrew W. Mellon Foundation, the Ellsworth Kelly Foundation, The Gladys Krieble Delmas Foundation, the Shelby and Frederick Gans Fund, Meyer Sound/Helen and John Meyer, and the 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.



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Program

New Love Song Waltzes

Music

Johannes Brahms, *Neue Liebesliederwalzer*, Op. 65

Lighting

Phil Sandstrom

Musicians

Lara Marie Hirner, soprano

Jamie Van Eyck, mezzo-soprano

Scott J. Mello, tenor

Thomas MeglIORANZA, baritone

Steven Beck, Colin Fowler, piano

Dancers

Joe Bowie, Amber Darragh, John Heginbotham, David

Leventhal, Laurel Lynch, Bradon McDonald, Dallas

McMurray, Maile Okamura, Julie Worden, Michelle Yard

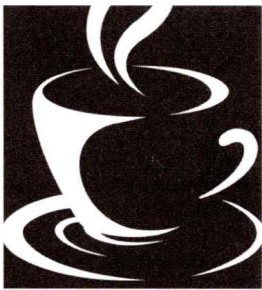
Premiere

November 4, 1982

Bessie Schoenberg Theater, Dance Theater Workshop

New York, New York

Pause



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Love Song Waltzes

Music	Johannes Brahms, <i>Liebesliederwalzer</i> , Op. 52
Lighting	James F. Ingalls
Musicians	Lara Marie Hirner, soprano Jamie Van Eyck, mezzo-soprano Scott J. Mello, tenor Thomas MeglIORanza, baritone Steven Beck, Colin Fowler, piano
Dancers	Craig Biesecker, Samuel Black, Joe Bowie, Elisa Clark, Rita Donahue, Lauren Grant, John Heginbotham, Bradon McDonald, Maile Okamura, Noah Vinson, Jenn Weddel, Michelle Yard
Premiere	November 11, 1989 Théâtre Royal de la Monnaie Brussels, Belgium

20-minute intermission

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Grand Duo

Music

Lou Harrison, *Grand Duo for Violin and Piano*

Prelude
Stampede
A Round
Polka

Costumes

Susan Ruddle

Lighting

Michael Chybowski

Musicians

Steven Beck, piano
Georgy Valtchev, violin

Dancers

Craig Biesecker, Samuel Black, Elisa Clark, Amber Darragh,
Rita Donahue, Lauren Grant, John Heginbotham, David
Leventhal, Bradon McDonald, Dallas McMurray, Maile
Okamura, Noah Vinson, Julie Worden, Michelle Yard

Premiere

February 16, 1993
Fine Arts Center
University of Massachusetts, Amherst



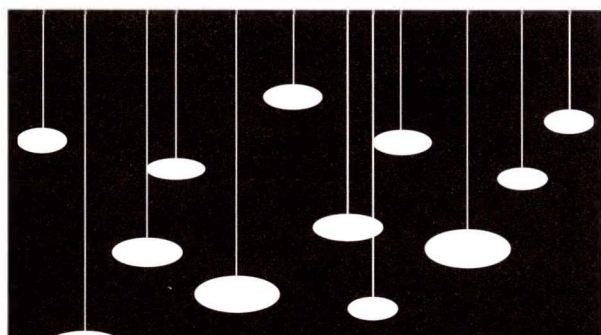
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New Love Song Waltzes

Neue Liebeslieder Walzer, Op. 65

Johannes Brahms

I.

Verzicht, o Herz, auf Rettung,
dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
zertrümmert am Gestad umher!

II.

Finstere Schatten der Nacht,
Wogen und Wirbelgefahr!
Sind wohl, die da gelind
rasten auf sicherem Lande,
Euch zu begreifen im Stande?
Das ist der nur allein,
welcher auf wilder See
stürmischer Öde treibt,
Meilen entfernt vom Strande.

III.

An jeder Hand die Finger
hatt' ich bedeckt mit Ringen,
die mir geschenkt mein Bruder
in seinem Liebessinn.
Und einen nach dem andern
gab ich dem schönen,
aber unwürdigen Jüngling hin.

IV.

Ihr schwarzen Augen,
ihr dürft nur winken
Paläste fallen,
und Städte sinken.

Wie sollte stehn
in solchem Strauss,
mein Herz, von Karten
das schwache Haus?

V.

Wahre, wahre deinen Sohn,
Nachbrin, vor Wehe,
weil ich ihn mit schwarzem Aug'
zu bezaubern gehe.

VI.

Rosen steckt mir an die Mutter,
weil ich gar so trübe bin;
Sie hat Recht, die Rose sinket,
so wie ich entblättert hin.

Listen: nothing will save you
if you go sailing on the sea of love.
It's caulked with countless wrecks;
their cargoes so much flotsam.

Who, sitting at home,
snug in his favorite armchair,
dreams the terror
of shifting shadows
and boiling seas?
But the wanderer,
lost on the open sea,
far from home,
he thinks of armchairs.

I used to flash a fistful of rings,
presents from my favorite brother.
Dammit! I gave every single one
to that two-timing stud I loved.

Ebony eyes,
you only have to glimmer
and kings shiver,
continents wither.

Come the coup
what will you do,
heart of mine, how resist
the unbeatable?

Neighbor, protect your son
from a broken heart,
See me spin my magic
all night long.

I'm white as a shroud, mother,
but I wear red roses;
because the rose, like me,
will bleed its leaves when it dies.

VII.

Vom Gebirge Well' auf Well'
kommen Regengüsse;
und ich gäbe dir so gern
hunderttausend Küsse.

VIII.

Weiche Gräser im Revier,
schöne stille Plätzchen!
O wie linde ruht es hier
Sich mit einem Schätzchen!

IX.

Nagen am Herzen
fühl ich ein Gift mir;
kann sich ein Mädchen
ohne zu fröhnen zärtlichen Hang,
fassen ein ganzes
wonne beraubtes Lebenentlang?

X.

Ich kose süß, mit der und der,
und werde still und kranke;
denn ewig, ewig kehrt zu dir,
o Nonna, mein Gedanke!

XI.

Alles, alles in den Wind
sagst du mir, du Schmeichler.
Alle sammt verloren sing
deine Müh'n, du Heuchler!

Einem andern fang' zu lieb,
stelle deine Falle!
Denn du bist ein loser Dieb,
denn du buhlst um alle!

XII.

Schwarzer Wald,
dein Schatten ist so duster!
Armes Herz,
dein Leden ist so drückend!
Was dir einzig werth,
es steht vor Augen?
Ewig untersagt
ist Huldvereinung.

Water streams down the hills
and the rain doesn't stop;
I wish I could shower you
with a hundred thousand kisses.

In our secret place in the shade,
down among the rustling grass,
we're out of this world and dreaming
and times ticks away too fast.

A poisoned arrow
infects the target of my heart;
how can a beauty like her
turn down a chance like me,
pleasure spiced with pain?

I'll whisper like this
to lots of girls while I'm feeling bad;
all the better to let you know,
Nonna, it's you who's making me sad.

I won't hear another word about love;
you'll only let me down.
You'll never stop playing around.
Leave me alone, you sweet-talking clown.

If you must set traps,
go hunt innocent prey.
A wounded bird's bound to beware,
so-called trust, snares.

So many trees, pitch-black,
shadows playing tricks,
my heart is full of rocks.
Will we never be together?
Must I always go about
sighing like this?

XIII.

Nein, Geliebter, setze dich
mir so nahe nicht!
Starre nicht so brünstiglich
mir in's Angesicht!

Wie es auch im Busen brennt,
dämpfe deinen Trieb
dass es nicht die Welt erkennt
wie wir uns so lieb.

XIV.

Flammernauge, dunkles Haar,
Knabe wonnig und verwogen,
Kummer ist durch dich hinein,
in mein armes Herz gezogen!

Kann in Eis der Sonne Brand,
sich in Nacht der Tag verkehren?
kann die heisse Menschenbrust
athmen ohne Glutbegehren?

Ist die Flur so voller Licht,
dass die Blum' im Dunkel stehe?
Ist die Welt so voller Lust,
dass das Herz in Qual vergehe?

ZUM SCHLUSS

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
wie sich Jammer und Glück
wechseln in liebender Brust.

Heilen könnet die Wunden
ihr nicht, die Amor geschlagen;
aber Linderung kommt einzig,
ihr Guten, von euch.

Sweetheart, don't sit
quite so near to me.
Don't gaze at me
quite so wistfully.

Even though you're on fire,
stay cool and keep your distance
in case everyone finds out
how much I love you, love.

Sparkling eyes, glossy hair,
tender words, true feeling,
enough to send me reeling,
set on the one I love.

Can sunbeams splinter into snow?
Can morning sleep under a canopy of stars?
Can passion say no
to love sweet manacles?

Do the fields bask in sunlight,
so that flowers might shrivel in darkness?
Do youth and love go hand in hand,
so that I end up alone and pining?

CONCLUSION

Now listen to me, you Muses!
It doesn't really work,
does it? You trying to summarize
the good and bad that comprise
a lover's smitten heart.

You can't heal the bloody holes
arrows leave. All you can do is soothe.
Be kind.

Love Song Waltzes

Liebeslieder Walzer, Op. 52

Johannes Brahms

I.

Rede, Mädchen, allzu liebes,
das mir in die Brust, die Kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen?
Willst du, eine überfromme,
rasten ohne traute Wonne,
oder willst du, dass ich komme?

Rasten ohne traute Wonne
nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge,
komme wenn die Sterne grüssen.

II.

Am Gesteine rauscht die Flut,
heftig angetrieben.
Wer da nicht zu seufsen weiss,
lernt es unter'm Lieben.

III.

O die Frauen, o die Frauen,
wie sie Wonne thauen!
Wäre lang ein Mönch geworden,
wären nicht die Frauen!

IV.

Wie des Abends schöne Röthe
möcht' ich arme Dirne glüh'n,
Einem, Einem zu gefallen
sonder Ende Wonne sprüh'n.

V.

Die grüne Hopfenranke
Sie schlängelt auf der Erde hin?
Die junge schöne Dirne,
so traurig ist ihr Sinn?

Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht.
Wie wäre die Dirne fröhlich,
wenn ihr der Liebste weit.

Speak to me, you
with the beautiful smile
that slices me in two.
Tell me how you feel.

Will you lock yourself up
and throw away the key?
How many times do I have to say
when, when can we meet?

Why sentence yourself to a life
without love? Why suffer?
You and me and your dark eyes,
let's dance by the light of the stars.

Waves batter the rocks,
spray the sky like madness.
Love will teach you its secrets;
how to sigh and drown in sadness.

You're a goddess. You're divine.
I worship your every move.
I could live like a monk
if it weren't for women like you.

I could burn with the beauty
of a crimson sunset.
I would consider it my duty
if I just heard her say yes.

Why does this evergreen ivy
always creep so dark and low?
Why does such a gorgeous girl
look like she's got nowhere to go?

Why doesn't ivy climb
right up to the skies?
Why should a girl
like her be all tears and sighs?

Ivy can't reach the heavens
without some sturdy support.
A girl can't enjoy herself
when she and her beau are apart.

VI.

Ein kleiner, hübscher Vogel nahm den Flug
zum Garten hin, da gab es Obst geung.
Wenn ich ein hübscher, kleiner Vogel wär',
ich säumte nicht, ich täte so wie der.

Leimruten-Arglist laudert an dem Ort;
der arme Vogel knoote nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel wär',
ich säumte doch, ich täte nicht wie der.

Der Vogel kam, in eine schöne Hand,
da tat es ihm, dem Glücklichen, nicht an.
Wenn ich ein hübscher, kleiner Vogel wär',
ich säumte nicht, ich täte so wie der.

VII.

Wohl schön bewandt war es vorehe
mit meinem Leben, mit meiner Liebe.
Durch eine Wand, ja durch zehn Wände
erkannte mich des Freundes Sehe.

Doch jetso, wehe,
wenn ich dem Kalten auch noch so dicht
vor'm Auge stehe,
es merkt's sein Auge, sein Herze nicht!

VIII.

Wenn so lind dein Auge mir,
und so lieblich schauet,
jede letzte Trübe fliehet,
welche mich umgrauet.

Dieser Liebe schöne Glut,
lass sie nicht verstieben!
Nimmer wird, wie ich, so treu,
dich ein Andrer lieben!

IX.

Am Donaustrande,
da steht ein Haus,
da schaut ein rosiges
Mädchen aus.

Das Mädchen es ist,
wohl gut gehegt,
zehn eiserne Riegel
sind vor die Thüre gelegt.

Zehn eiserne Riegel,
das ist ein Spass,
die spreng' ich als wären
sie nur von Glas!

One day a pretty little bird flew
into a garden brimming with ripe fruit.
If I were a pretty little bird
I'd fly there too.

It got tangled in a knot of branches
and couldn't fly anywhere anymore.
If I were a pretty little bird
I'd stay home.

A beautiful lady cradled the bird
in her hand and stroked it softly, softly.
If I were a pretty little bird
I'd fly there now.

Every day was wonderful
when we were still in love.
My door was always open
and he made himself at home.

Now it's a different story:
when I look at him
he turns away, his eyes
as cold as his heart.

When you look at me
with your loving eyes,
I forget all my worries.
You're the sun in my sky.

Let it shine forever,
this summer love of ours.
I couldn't burn as hot
in anyone else's eyes.

I know a rosy-cheeked girl
who lives in a house
deep in the woods.

She's locked away
behind a door
secured with 10 iron bars.

Iron bars are nothing
to me. I'll smash them
one by one like glass.

X.

O wie sanft, die Quelle sich
durch die Wiese windet!
O wie schön, wenn Liebe sich
zu der Liebe findet!

XI.

Nein, es ist nicht auszukommen
mit den Leuten;
Alles wissen sie so giftig
auszudeuten!

Bin ich heiter, hegen soll ich
lose Triebe;
bin ich still, so heisst's ich wäre
irr' ause Liebe.

XII.

Schlösser auf!
und mache Schlösser
ohne Zahl!
Denn die bösen Mäuler
will ich schliessen allzumal!

XIII.

Vögelein durchrauscht die Luft,
sucht nach einem Aste.
Und das Herz, ein Herz begehrt's
Wo es selig raste.

XIV.

Sieh', wie ist die Welle klar,
blickt der Mond hernieder!
Die du meine Liebe bist,
liebe du mich wieder!

XV.

Nachtigall, sie singt so schön,
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
küsse mich im Dunkeln!

XVI.

Ein dunkeler Schacht ist Liebe,
ein gar zu gefährlicher Bronnen;
da fiel ich hinein, ich Armer,
kann weder hören noch seh'n;
nur denken an meine Wonnen,
nur stöhnen in meinen Weh'n.

How clear the stream flows, winding
its way through the meadow.
How happy you feel, finding
love, waiting where you left it.

I'm sorry, I've had enough
of the neighbors;
they go out of their way
to make up gossip.

If I'm happy, they say,
I'm terribly bad;
If I'm sad, they say
I'm in love, stark raving mad.

I will employ a locksmith
to fit a hundred padlocks
of every shape and size
to shut those lips forever
that open and spill lies.

A bird will fly for miles
to find the right somewhere to nest.
We must do the same
to find the someone we love best.

The moon shines full and bright
on the clear blue sea.
Tell me you love me tonight.
You're the only one for me.

The nightingale sings so fine
when the stars start to shine.
Kiss me, sweetheart, while it's dark.
Tell me you'll always be mine.

Love is a bottomless pit
of suffering. And I fell in.
I lost everything I was.
Although I dream of better times,
all I seem to do is whine.

XVII.

Nicht wandle, mein Licht, dort aussen
im Flurgereich!
Die Füße würden dir, die zarten,
zu nass, zu weich.

All überströmt sind dort die Wege,
die Stege dir;
so überreichlich thränte dorten
das Auge mir.

XVIII.

Es bebet das Gesträuche,
gestreift hat es im Fluge
ein Vögelein.
In seiner Art erbebet
die Seele mir, erschüttert,
von Liebe, Lust, und Leide,
gedenkt sie dein!

Darling, wait, don't go
wandering in the countryside.
It's far too wet underfoot.

I admit; I was there
this morning and the paths
are still damp from my tears.

I can see the branches trembling
in the wake of a bird in flight.
That's how my heart feels—tight
and busy with beating, remembering
you—our love, our lust, and our loathing.

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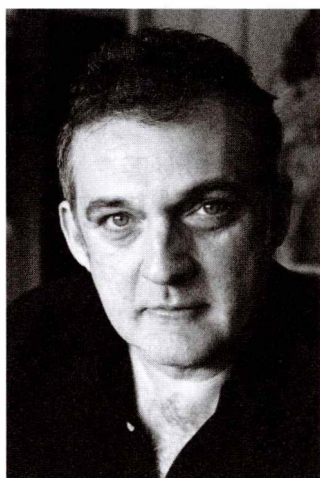
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Mark Morris was born on August 29, 1956, in Seattle, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980 and since then has 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 has received commissions from the 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 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 Royal Opera at 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 Joan Acocella (Farrar, Straus, and Giroux), and Marlowe and 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.

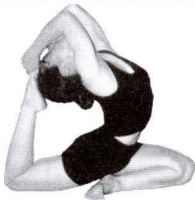
The Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the United States and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. 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 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, Krannert Center for the Performing Arts in Urbana, IL. MMDG also appears regularly in Boston; in Fairfax, VA; in Seattle; and at the Jacob's Pillow Dance Festival in Becket, MA. 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 on the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Ma, and jazz pianist Ethan Iverson for *Kolam* (2002); the Bad Plus on *Violet Cavern* (2004); pianists Emanuel Ax and Yoko Nozaki for *Mozart Dances* (2006); and the English National Opera on *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*, and two documentaries for the U.K.'s *South Bank Show*. In the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, NY, the company's first permanent headquarters in the United States, 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.

For more information, visit www.mmdg.org.

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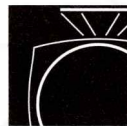
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The MMDG Music Ensemble formed in 1996, performs with the Mark Morris Dance Group at home and on tour, and has become integral to the company's creative life. The core group, supplemented by musicians from a large roster of regular guests, has helped MMDG 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.

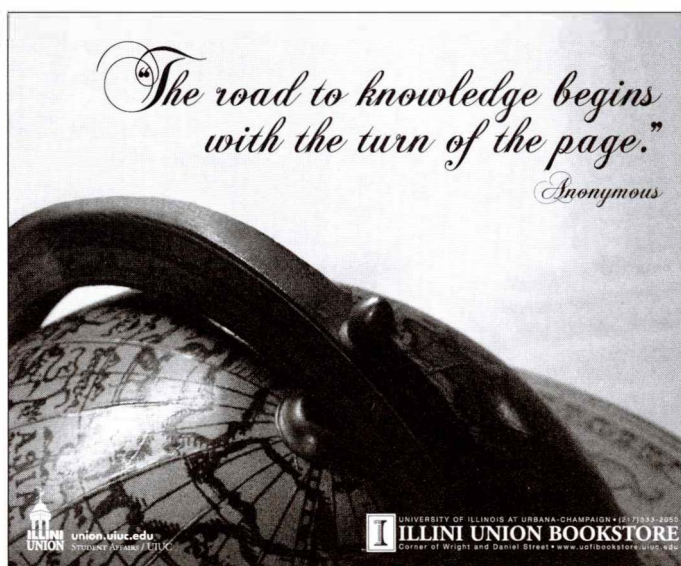
Steven Beck (piano) was born in 1978 and is a graduate of the Juilliard School, where his teachers were Seymour Lipkin and Peter Serkin. He made his debut with the National Symphony Orchestra and toured Japan as a soloist with the New York Symphonic Ensemble. Other orchestras with which he has appeared include the New Juilliard Ensemble (under David Robertson), Sequitur, and the Virginia Symphony. He is an artist presenter and frequent performer at Bargemusic. He has worked with Elliott Carter, Henri Dutilleux, and George Perle; 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 Annamie Classics labels. He has played with the MMDG Music Ensemble since 2004.

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Craig Biesecker (dancer), from Waynesboro, PA, received a BS 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, the New York Theatre Ballet, Mark Dendy, and Gerald Casel. Craig joined MMDG in 2003.


Samuel Black (dancer) is originally from Berkeley, CA, where he began studying tap at the age of nine with Katie Maltsberger. He recently received his BFA 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, Sam 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. Sam first worked with MMDG in 2005 and joined the company in 2007.

Joe Bowie (dancer) 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 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.



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Charlton Boyd (dancer) 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 the *Jose Limón Technique Video, Volume 1*, among other videos. He first appeared with MMDG in 1989 and became a company member in 1994.

Elisa Clark (dancer) 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 the Battleworks Dance Company. Clark 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 (dancer) is originally from Newport, ●R, where she began her dance training with Nancy Mittleman. She received her BFA 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.

Rita Donahue (dancer) 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 MMDG in 2003.

Colin Fowler (piano) hails from Kansas City, KS, and began studying piano at the age of five. After attending the 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 of the 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 is the chair of 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 (dancer), raised in Highland Park, IL, has danced with MMDG since 1996. Before graduating with a BFA from New York University's Tisch School of the Arts, Lauren studied ballet from the age of three. 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 (dancer) is from Anchorage, AK, and graduated from the Juilliard School in 1993. He has performed with such artists as Susan Marshall, John Jasperse, and Ben Munisteri and was a guest artist with the Pilobolus Dance Theatre. John's choreography is featured in the work of recording artists Fischerspooner and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, he works regularly with members of the Brooklyn Parkinson's Group. John joined MMDG in 1998.

Lara Marie Hirner (soprano) graduated from Harvard University in June 2005 with a BA in music and women, gender, and sexuality studies. Theatre credits include Mabel in *Pirates of Penzance* (2000), Rapunzel in *Into the Woods* (2001), the title role in Rossini's *La Cenerentola* (2003), and Cunegonde in *Candide* (2005). She returned to Harvard last fall as a featured soloist in the Bernstein Festival Gala Concert under the baton of Judith Clurman and recently participated in the Juilliard Choral Union's holiday concert and joined that group again this past February for its Bach program. She first appeared with MMDG in 2007.

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Unleash DNA

David Leventhal (dancer), raised in Newton, MA, has danced with MMDG since 1997. He studied at the Boston Ballet School and has danced with the José Mateo 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 disease. He is married to fellow dancer Lauren Grant.

Laurel Lynch (dancer) began her dance training in Petaluma, CA. After a few too many performances of *The Nutcracker*, 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 the Dusan Tynek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and the TEA Dance Company. She performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with the Petaluma City Ballet. Laurel first appeared with MMDG in 2006.

Bradon McDonald (dancer) received his BFA 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.

Dallas McMurray (dancer), from El Cerrito, CA, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a BFA in dance from the California Institute of the Arts. Dallas has performed with the Limón Dance Company in addition to 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.

Scott J. Mello (tenor) received his BM from Oberlin Conservatory and is completing his master's degree in vocal performance at NYU. He has appeared in concert with the Akron Symphony, with Apollo's Fire (the Cleveland Baroque Orchestra), at the Aspen Music Festival, at the Carmel Bach Festival, with the Oberlin Baroque and Chamber Orchestras, with Cleveland's Trinity Chamber Orchestra, and with the West London Sinfonia and the New England Symphonic Ensemble at Carnegie Hall. Mello's diverse operatic and musical theatre credits include Tamino in *The Magic Flute*, Tom Rakewell in *The Rake's Progress*, Bill in *Hand of Bridge*, Acis in *Acis and Galatea*, Harry in *Company*, Hippolyte in *Hippolyte et Aricie*, Guillot de Morfontaine in *Manon*, and El Gallo in *The Fantasticks*. He has recorded for Koch International Records and National Public Radio. He first appeared with MMDG in 2007.

Thomas MeglIORANZA (baritone) is one of the country's most sought-after and unique young singers, displaying a compelling artistry and a remarkably versatile voice that is equally at home in repertoire ranging from Monteverdi to Schubert to Babbitt to Gershwin. He was a winner of the 2005 Walter W. Naumburg International Competition, the 2002 Concert Artists Guild International Competition, the 2002 Joy in Singing Award and the 2003 Franz Schubert and Music of Modernity International Competition in Graz, Austria. Recent performances included the world premiere of Charles Wuorinen's *Romulus* at the Guggenheim Museum, recitals at Bard College, in New York City, Washington DC, chamber music concerts on tour with the Musicians from Marlboro, sacred music concerts in Chicago and Cleveland, as well as the recording of his first solo CD devoted entirely to Franz Schubert's songs. MeglIORANZA has also appeared with Opera Boston, the MET Chamber Ensemble with James Levine, the Grant Park Symphony, Cincinnati Chamber Orchestra, the Oregon Symphony, Portland Baroque Orchestra, Florida Symphony, Houston Symphony, Orpheus Chamber Orchestra, Baltimore Choral Arts Society, New York Collegium, American Bach Soloists, Philharmonia Baroque, Trinity Consort, and Aspen Opera Theater. A graduate of Grinnell College and the Eastman School of Music, Thomas MeglIORANZA is also an alumnus of Tanglewood, Aspen, Marlboro, Bowdoin, the Pacific Music Festival, and the Stearns Institute at Ravinia.

Maile Okamura (dancer) 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.

June Omura (dancer) was born in New York, grew up in Birmingham, AL, and graduated from Barnard College with honors in dance and English. She first studied with Mark Morris in 1986, joining 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 new baby boy, born in September 2006. She is grateful to her family, Mark Morris, and MMDG for their love and support.

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. 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, NJ, and the Sofia Soloists in Bulgaria. Valtchev first performed with the MMDG Music Ensemble in 2006.

Jamie Van Eyck (mezzo-soprano), originally from Wisconsin, earned a BM from the University of Wisconsin–Madison and a MM from the New England Conservatory of Music. Van Eyck has performed principal roles with the Utah Opera, Opera Boston, the Tanglewood Music Center, the Brevard Music Center, and the New England Conservatory Opera Theater. She spent two seasons as a young artist with the Utah Symphony and Opera and two summers as a vocal fellow with the Tanglewood Music Center. At Tanglewood, she sang the role of Mama in the US stage premiere of Elliott Carter's opera *What Next?* under the baton of James Levine. She has soloed in concert works such as Bach's *Mass in B Minor*, Schonberg's *Peirrot Lunaire*, Mahler's *Lieder eines fahrenden Gesellen*, Handel's *Messiah*, and *In the Beginning* by Copland. This season, she sings *Les Nuits d'Ete* with City Music–Cleveland and Mahler's *Symphony No. 2* with the Harvard Radcliffe Orchestra in Boston. Van Eyck performed with the Utah Opera to sing Flora in *La Traviata* and Alisa in *Lucia di Lammermoor*, and she spent the summer of 2007 as a member of the Apprentice Singer Program with the Santa Fe Opera. In addition, she will perform and record songs of composer George Crumb with Bridge Records (New York) and Orchestra 2001 of Philadelphia. She first appeared with MMDG in 2007.

Noah Vinson (dancer) received his BA 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 (dancer) grew up in Longmont, CO, and received her early training from the Boulder Ballet Company. She holds a BFA from Southern Methodist University and also studied at the Boston Conservatory, Colorado University, and the Laban Center in London. Since moving to New York in 2001, Jenn has performed with the RedWall Dance Theatre, Sue Bernhard Danceworks, the Venci Dance Trio, the Rocha Dance Theater, and various choreographers including Alan Danielson and Connie Procopio. She has presented her own work in Manhattan and continues to collaborate with the 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 (dancer) graduated from the North Carolina School of the Arts and joined MMDG in 1994.

Michelle Yard (dancer) 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 American Dance Center and attended New York University's Tisch School of the Arts, where she graduated with a BFA. Michelle joined MMDG in 1997. Mom, thank you.

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Acknowledgments

Thanks to Maxine Morris.

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

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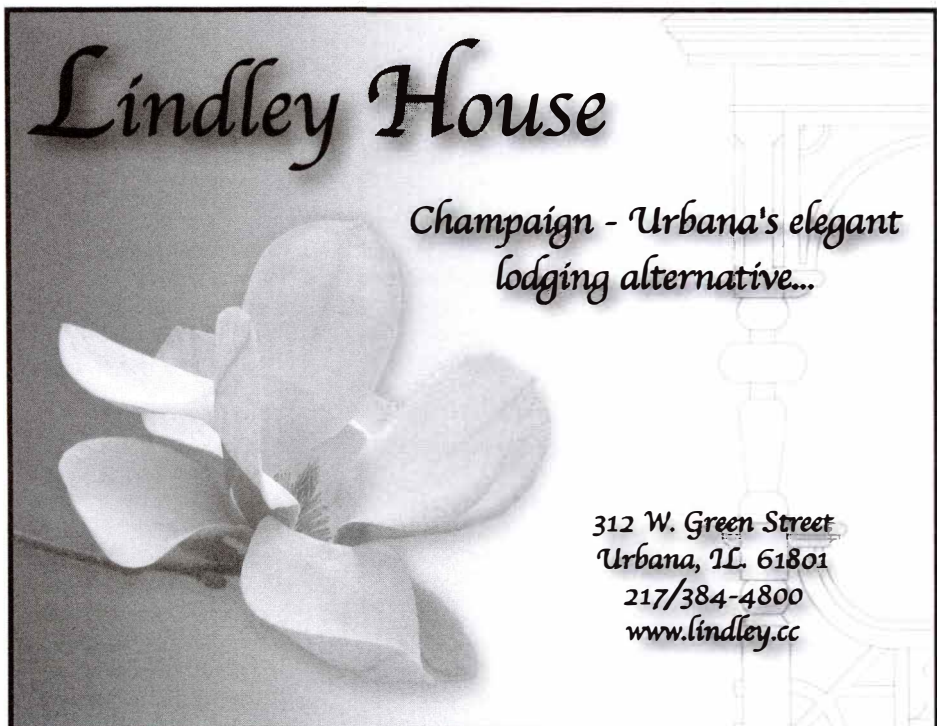
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An exciting element of this project has been the graphic design work of three Parkland College students, advised by Paul Young and John Havlik, who have collaborated with Krannert Center and the Mark Morris Dance Group to construct a logo for the production that will be available for use by all national and international presenters of this piece. The students were enrolled in a course called Studio 292 and were selected to participate based on a portfolio review and prior experience. The course is held annually, more information on their past projects can be found at: <http://gds.parkland.edu/gds/292/>.

John Havlik said that these students stood out among their peers because of their "skill, broad cultural aptitude, and global awareness. The students were given roles as art director, graphic artist, and account executive to simulate working in a professional design agency, although all three did contribute to all three areas in some respects."

The poster design on the following page is an example of their hard work. More designs from this project will be on display at Krannert Center when the Mark Morris Dance Group returns for the 2008-09 season.

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