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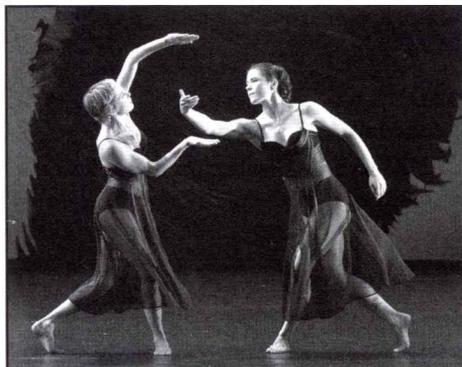
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805.893.3449 or brandi.fraser@sa.ucsb.edu**

TUESDAY, MAY 20 / 8 PM
THE GRANADA



MARK MORRIS DANCE GROUP

Mark Morris, Artistic Director
Nancy Umanoff, Executive Director

*This performance is generously supported by
Anne & Michael Towbes.*

MARK MORRIS DANCE GROUP:

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

MMDG MUSIC ENSEMBLE:

STEVEN BECK
MEG BRAGLE
COLIN FOWLER
LARA MARIE HIRNER
THOMAS MEGLIORANZA
SCOTT J. MELLO
JESSE MILLS

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Foundation, and The Shubert Foundation.*

*The Mark Morris Dance Group New
Works Fund is supported by The Andrew
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Foundation, and The Gladys Krieble
Delmas Foundation.*

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

NEW LOVE SONG WALTZES

Music: **Johannes Brahms** –
Neue Liebesliederwalzer, op. 65
Lighting: **Phil Sandstrom**

LARA MARIE HIRNER, soprano
MEG BRAGLE, mezzo-soprano
SCOTT J. MELLO, tenor
THOMAS MEGLIORANZA, baritone
STEVEN BECK, COLIN FOWLER, piano

Mark Morris Dance Group

MAY 20 / THE GRANADA

TEXT AND TRANSLATION

NEW LOVE SONG WALTZES

Neue Liebeslieder Walzer, Op. 65, Johannes Brahms

Text from Polydora by G.F. Daumer / Translation by Linda France

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?

I.

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.

II.

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.

III.

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.

IV.

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?

V.

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

O wie brennt das Auge emir,
das zu zünden fordert!
Flammet ihm die Seele nicht,
deine Hütte lodert.

VI.

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

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!

V.

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

If warm smiles and hot looks
don't ignite him,
Know I'm an expert at arson.

VI.

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.

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

VIII.

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.

IX.

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?

X.

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.

XI.

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

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?

XI.

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.

XII.

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.

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.

XIV.

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?

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.

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

Text from Polydora by G.F. Daumer / Translation by Linda France

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.

I.
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.

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

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?

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.

III.

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.

IV.

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

V.

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.

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.

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 schaut,
 jede letzte Trübe flieht,
 welche mich umgraut.
 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!

X.

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

VII.

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.

VIII.

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.

IX.

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

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

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

X.

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

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 hessst'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 dunkler 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.

XI.

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.

XII.

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.

XIII.

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.

XIV.

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

XV.

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.

XVI.

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!

XVII.

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.

XVIII.

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.

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, NY

- PAUSE -

LOVE SONG WALTZES

Music: **Johannes Brahms** –
Liebesliederwalzer, op. 52

Lighting: **James F. Ingalls**

LARA MARIE HIRNER, soprano
MEG BRAGLE, mezzo-soprano
SCOTT J. MELLO, tenor
THOMAS MEGLIORANZA, baritone
STEVEN BECK, COLIN FOWLER, piano

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

- INTERMISSION -

GRAND DUO

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

Costumes: **Susan Ruddle**

Lighting: **Michael Chybowski**

Prelude
Stampede
A Round
Polka

STEVEN BECK, piano
JESSE MILLS, violin

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, MA

BIOGRAPHIES

MARK MORRIS, artistic director. Birthplace: Seattle, Washington. This season at City Opera: *King Arthur*. City Opera debut: *Platée*, 2000. Founded Mark Morris Dance Group in 1980 and has since created over 120 works for the company; choreographed dances for many ballet companies including San Francisco Ballet, American Ballet Theater, and Boston Ballet, among others; director of dance (1988-91) at Théâtre Royal de la Monnaie, Brussels' national opera house, where he created twelve pieces including three evening-length works, *The Hard Nut*, *L'Allegro, il Penseroso ed il Moderato*, and *Dido and Aeneas*; co-founder of White Oak Dance Project with Mikhail Baryshnikov; extensive work in opera as both choreographer and director including Orfeo ed Euridice at The Metropolitan Opera; named Fellow of MacArthur Foundation; subject of biography by Joan Acocella (FSG). Upcoming: *Romeo & Juliet*, *On Motifs of Shakespeare* by Prokofiev at Bard SummerScape Festival (July 2008).

MARK MORRIS DANCE GROUP (MMDG). Formed in 1980. One of the world's leading dance companies, MMDG maintains a full touring schedule includes regular appearances in Berkeley, Urbana (Illinois), Boston, Fairfax (Virginia), London, and Seattle; three years as resident company of Théâtre de la Monnaie in Brussels (1988-91); television credits include PBS's "Dance in America" series and the U.K.'s "South

Bank Show"; film projects include Morris' *Dido and Aeneas* and an Emmy Award-winning collaboration with Yo-Yo Ma entitled *Falling Down Stairs*; opened the Mark Morris Dance Center in Brooklyn, the company's first permanent headquarters in the U.S. in 2001, 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.

MMDG MUSIC ENSEMBLE, formed in 1996, performs with MMDG 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 eight hundred 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 of 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 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, CA, where he began studying tap at the age of 9 with Katie Maltzberger. 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, 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 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 MMDG in 1989 and became a company member in 1994.

MEG BRAGLE (mezzo-soprano) brings her committed artistry to a wide-ranging repertoire that spans baroque music through classical to contemporary. On the concert platform she has sung with Tafelmusik Baroque Orchestra, Calgary Philharmonic, Vancouver Chamber Choir, Apollo's Fire, the Orpheus Chamber Orchestra, the Orchestra of St. Luke's, the Dunedin Consort, Memphis Symphony, the Charlotte Symphony, the San Antonio Symphony, the North Carolina and Canton Symphonies, Symphony Nova Scotia, Dallas Bach Society, Seattle Baroque, Tempesta di Mare, the Bach Choir of Bethlehem and Bach Sinfonia. Her opera appearances have included the roles of Dido and the Sorceress in Purcell's *Dido and Aeneas*, *Speranza* in Monteverdi's *L'Orfeo*, *Amastre* in Handel's *Serse*, *Ippolita* in Cavalli's *Elena*, and *Elpina* in Vivaldi's *La Fida Ninfa*. Meg has recorded for Koch, Musica Omnia, Eclectra, Ex Cathedra, and Cantaloupe records. She first appeared with the MMDG Music Ensemble in 2005.

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 Harkavy. She has danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, the Peridance Ensemble, and Battleworks Dance Company. Ms. Clark has staged works by Robert Battle, David Parsons,

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

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 MMDG in 2003.

COLIN FOWLER (piano) hails from Kansas City, Kansas and began studying piano at the age of five. After attending Interlochen Arts Academy, he received his Bachelors and Masters 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, 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, raised in Highland Park, IL, 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, AK, and graduated from The Juilliard School in 1993 and has performed with such artists as Susan Marshall, John Jasperse, and Ben Munisteri; he was a guest artist with Pilobolus Dance Theater. John's choreography is featured in 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 Group. John joined the Mark Morris Dance Group in 1998.

LARA MARIE HIRNER (soprano) graduated from Harvard University in June 2005 with a B.A. in Music and Women, Gender, and Sexuality Studies. Theater 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 them again this past February for their Bach program. She first appeared with MMDG in 2007.

DAVID LEVENTHAL, raised in Newton, MA, 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. He gives classes regularly at MMDG's school, including one for people with Parkinson's disease. He is married to fellow dancer Lauren Grant.

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

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 Don-

ald McKayle at the Alvin Ailey American Dance Theater. Bradon joined MMDG in 2000.

DALLAS McMURRAY, from El Cerrito, CA, began dancing at age 4, studying jazz, tap, and acrobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. Dallas performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Dallas first appeared with MMDG as an apprentice in 2006 and joined the company in 2007.

THOMAS MEGLIORANZA (baritone) 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. He 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, he is also an alumnus of Tanglewood, Aspen, Marlboro, Bowdoin, the Pacific Music Festival

and the Steans Insititute at Ravinia.

SCOTT J. MELLO (tenor) received his B.M. from Oberlin Conservatory and is completing his Master's in Vocal Performance at NYU. He has appeared in concert with such ensembles as Akron Symphony, Apollo's Fire (the Cleveland Baroque Orchestra), Aspen Music Festival, Carmel Bach Festival, Oberlin Baroque and Chamber Orchestras, Cleveland's Trinity Chamber Orchestra, 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.

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. 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 with artists such as Richard Goode, David Soyer, Donald Weilerstein, Anton Kuerti, Peter Wiley, Miriam Fried, Claude Frank, and Fred Sherry. Currently, Mills is a member

of Nurse Kaya, an ensemble comprised of string quartet plus bass and drums which exclusively plays compositions written by its members, and 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, 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 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, 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 new baby boy, born in September 2006. She is grateful to her family, Mark Morris, and MMDG for their love and support.

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, CO, 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, Venc 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, NY, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was a scholarship student at the Alvin Ailey Dance Center, and attended New York University's Tisch School of the Arts, where she graduated with a B.F.A. Michelle joined MMDG in 1997. Mom, thank you.

MARK MORRIS DANCE GROUP STAFF

Artistic Director: **Mark Morris**
Executive Director: **Nancy Umanoff**

PRODUCTION

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

General Manager: **Aaron Mattocks**
Company Manager: **Adrienne Bryant**

Director of Finance: **Elizabeth Fox**
 Finance Associate: **Victoria Gintautiene**

MARKETING/DEVELOPMENT

Director of Marketing 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**

EDUCATION

Director of Education: **Eva Nichols**
 School Administrator: **Diane Ogunusi**
 Administrative Assistant: **Marc Castelli**

DANCE CENTER OPERATIONS

Studio Manager: **Karyn Treadwell**
 Administrative Assistant: **Monica Carter**
 Production Manager: **Matthew Eggleton**
 Music Coordinator: **Bruce Lazarus**
 Facility Manager: **Joseph Tsiporin**
 Maintenance:
Ray Calderon, Gustavo Chaguay

Booking Representation: **Michael Mushalla**
(Double M Arts & Events)

Media and General Consultation Services:
William Murray (Better Attitude, Inc)

Legal Counsel: **Mark Selinger**
(McDermott, Will & Emery)

Accountant: **Kathryn Lundquist, CPA**

Orthopaedist: **David S. Weiss, M.D.**
(NYU-HJD Department of Orthopaedic Surgery)

Hilot Therapist: **Jeffrey Cohen**

Thanks to Maxine Morris.

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

For more information contact:
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 Brooklyn, NY 11217-1415
 Tel: (718) 624-8400
 Fax: (718) 624-8900
 info@mmdg.org
 www.mmdg.org

ARTISTS IN RESIDENCE

As part of their residency, members of Mark Morris Dance Group led a Community Dance Class at the Gustafson Dance Studio on Monday, May 19, co-presented with Santa Barbara Dance Alliance. This event is just one of the many academic and community-based activities Arts & Lectures presents in conjunction with performing artists' visits to UCSB. Arts & Lectures works closely with organizations both on and off campus that serve as co-sponsors for these entertaining and educational activities.

This performance is presented in cooperation with Santa Barbara Dance Alliance.



This performance is sponsored by:

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PROFESSIONAL GROUP

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APRIL

WED, APR 2 / 8 PM / ARLINGTON THEATRE

Steve Wozniak

An Evening with Steve Wozniak - From Computer Geek to Cult Icon, and a Personal View on What Comes Next

SUN, APR 6 / 4 PM / CAMPBELL HALL

Anne Lamott

An Afternoon with the Author

THU, APR 10 / 7:30 PM / CAMPBELL HALL / FREE

Conspiracy

With Film Director Frank Pierson

THU, APR 17 / 7 PM / CAMPBELL HALL / FREE

Steve Coll

The Bin Ladens – An Arabian Family in the American Century

Robin Wright

Dream and Shadows – The Future of the Middle East

WED, APR 23 / 8 PM / CAMPBELL HALL / FREE

Wangechi Mutu

REGENTS' LECTURER IN ART

An Evening with the Artist

THU, APR 24 / 8 PM / CAMPBELL HALL

Andy Borowitz

An Evening of Comedy – The Borowitz Report

MON, APR 28 / 7:30 PM / CAMPBELL HALL / FREE FOR UCSB STUDENTS

The Diving Bell and the Butterfly

THU, MAY 15 / 7:30 PM / CAMPBELL HALL

An Evening with John Cleese

A BENEFIT FOR THE ARTS & LECTURES CINEMA SERIES
Featuring a screening of *Monty Python and the Holy Grail*

SUN, MAY 18 / 3 PM / VICTORIA HALL THEATRE

Lisa See

An Afternoon with the Author of *Snow Flower and the Secret Fan* and *Peony in Love*

MON, MAY 19 / 8 PM / CAMPBELL HALL

Pico Iyer

Seeing Things Differently – The Dalai Lama and Our Divided World

THU, MAY 22 / 8 PM / CAMPBELL HALL / FREE

Charles Simic

45TH ANNUAL EDWIN AND JEAN CORLE MEMORIAL LECTURE
An Evening with the Poet Laureate of the United States

3RD ANNUAL SANTA BARBARA HUMAN RIGHTS FILM FESTIVAL

TUE, MAY 27 / CAMPBELL HALL

7 PM: **4 Months, 3 Weeks and 2 Days**

9 PM: **The Violin**

WED, MAY 28 / CAMPBELL HALL

7 PM: **Taxi to the Dark Side**

9 PM: **Hot House**

THU, MAY 29 / CAMPBELL HALL

7 PM: **Persepolis**

9 PM: **War/Dance**

MAY

SUN, MAY 4 / 4 PM / CAMPBELL HALL

Salman Rushdie

in conversation with Pico Iyer

MON, MAY 5 / 8 PM / CAMPBELL HALL / FREE

James Q. Wilson

American Exceptionalism – Why America is Different

TUE, MAY 6 / 8 PM / CAMPBELL HALL

Gerry Lopez

Surf Is Where You Find It - Introduction by Yvon Chouinard

MON, MAY 12 / 8 PM / CAMPBELL HALL

Joel Meyerowitz

DISTINGUISHED VISITING FELLOW
IN THE UCSB COLLEGE OF CREATIVE STUDIES
Inside the 'Forbidden City' – Eight Months
Photographing Ground Zero

TUE, MAY 13 / 7 PM / ARLINGTON THEATRE

Jeffrey Sachs

Common Wealth – Economics for a Crowded Planet

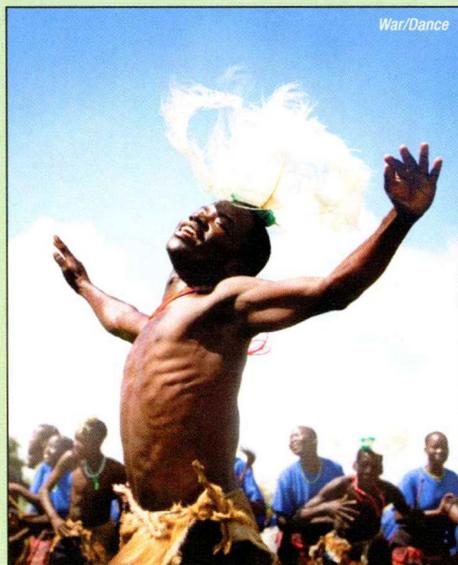
Greg Mortenson

Three Cups of Tea – Promoting Peace and Building Nations, One School, One Child at a Time

WED, MAY 14 / 8 PM / CAMPBELL HALL / FREE FOR UCSB STUDENTS

Willie Brown

Basic Brown – My Life and Our Times



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