

UNIVERSITY
ums
MUSICAL SOCIETY

FALL 2008 SEASON UNIVERSITY OF MICHIGAN, ANN ARBOR



Fall 2008 Season • 130th Annual Season

General Information

On-site ticket offices at performance venues open 90 minutes before each performance and remain open through intermission of most events.

Children of all ages are welcome at UMS Family and Youth Performances. Parents are encouraged not to bring children under the age of 3 to regular, full-length UMS performances. All children should be able to sit quietly in their own seats throughout any UMS performance. Children unable to do so, along with the adult accompanying them, will be asked by an usher to leave the auditorium. Please use discretion in choosing to bring a child.

Remember, everyone must have a ticket, regardless of age.

While in the Auditorium

Starting Time Every attempt is made to begin concerts on time. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program.

Cameras and recording equipment are prohibited in the auditorium.

If you have a question, ask your usher. They are here to help.

Please turn off your cellular phones and other digital devices so that everyone may enjoy this UMS event disturbance-free. In case of emergency, advise your paging service of auditorium and seat location in Ann Arbor venues, and ask them to call University Security at 734.763.1131.

In the interests of saving both dollars and the environment, please either retain this program book and return with it when you attend other UMS performances included in this edition or return it to your usher when leaving the venue.

Event Program Book

Wednesday, September 10 through Saturday, September 27, 2008

Complicite: *A Disappearing Number*

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Wednesday, September 10, 8:00 pm
 Thursday, September 11, 8:00 pm
 Friday, September 12, 8:00 pm
 Saturday, September 13, 2:00 pm
 Saturday, September 13, 8:00 pm
 Sunday, September 14, 2:00 pm
 Power Center

Mark Morris Dance Group

15

19

Friday, September 19, 8:00 pm
 Saturday, September 20, 8:00 pm
 Power Center

Wayne Shorter Quartet with the Imani Winds

27

Saturday, September 27, 8:00 pm
 Hill Auditorium

THE 130TH UMS SEASON

Fall 2008

September

- 10-14 *Wed-Sun* – Complicite: *A Disappearing Number*
19-20 *Fri-Sat* – Mark Morris Dance Group
27 *Sat* – Wayne Shorter Quartet and the Imani Winds

October

- 4 *Sat* – The Art of the Oud with Omar Bashir, Farida and the Iraqi Maqam Ensemble, and Rahim AlHaj
12 *Sun* – Sphinx Orchestra
12 *Sun* – Tokyo String Quartet with Sabine Meyer, clarinet
15 *Wed* – Compagnie Heddy Maalem: *The Rite of Spring*
17 *Fri* – Soweto Gospel Choir
18 *Sat* – Milton Nascimento and the Jobim Trio
19 *Sun* – Camerata Salzburg with Anne-Sophie Mutter, violin
24 *Fri* – András Schiff: Beethoven Concert 5
26 *Sun* – András Schiff: Beethoven Concert 6
27 *Mon* – Michigan Chamber Players

November

- 7 *Fri* – Joe Lovano “Us Five” Quintet and Jason Moran
8 *Sat* – Emanuel Ax and Yefim Bronfman, pianos
13 *Thu* – Estonian Philharmonic Chamber Choir
16 *Sun* – Jerusalem Symphony Orchestra with Robert McDuffie, violin

December

- 6-7 *Sat-Sun* – Handel’s *Messiah*

Winter 2009

January

- 9-10 *Fri-Sat* – Rubberbandance Group
11 *Sun* – Guarneri String Quartet
16 *Fri* – Tord Gustavsen Trio
19 *Mon* – Rev. Dr. Martin Luther King, Jr. Day Event, TBA
23-24 *Fri-Sat* – *Gilgamesh*: Kinan Azmeh, clarinet and Kevorc Mourad, MaxMSP
24 *Sat* – Ford Honors Program honoring the Royal Shakespeare Company, Michael Boyd, and Ralph Williams
25 *Sun* – Richard Goode, piano
29 *Thu* – Chanticleer
31 *Sat* – Michigan Chamber Players

February

- 7 *Sat* – Lawrence Brownlee, tenor with Martin Katz, piano
12 *Thu* – Sweet Honey in the Rock
13 *Fri* – Kodo
14-15 *Sat-Sun* – Batsheva Dance Company

March

- 7-8 *Sat-Sun* – New York Philharmonic
10 *Tue* – Wynton Marsalis and Jazz at Lincoln Center Orchestra
11 *Wed* – Brentano String Quartet with Peter Serkin, piano and Richard Lalli, baritone
12 *Thu* – Aswat: Celebrating the Golden Age of Arab Music with Simon Shaheen and the Golden Age Orchestra
13-14 *Fri-Sat* – The Silk Road Ensemble with Yo-Yo Ma, cello
18 *Wed* – Altenberg Trio Vienna
19-22 *Thu-Sun* – Sulayman Al-Bassam Theatre: *Richard III – An Arab Tragedy*
22 *Sun* – Zakir Hussain, tabla with Pandit Shivkumar Sharma, santoor
26 *Thu* – The Romeros
29 *Sun* – Dan Zanes & Friends

April

- 1 *Wed* – John Williams, guitar
2 *Thu* – St. Louis Symphony Orchestra with Anssi Karttunen, cello
4 *Sat* – Chick Corea and John McLaughlin: Five Peace Band
9 *Thu* – András Schiff: Beethoven Concert 7
11 *Sat* – András Schiff: Beethoven Concert 8
16 *Thu* – Kurt Elling Sings the Coltrane/Hartman Songbook
17 *Fri* – Takács Quartet with Marc-André Hamelin, piano
18-19 *Sat-Sun* – Mohammed Bennis and the Hmadcha Ensemble (from the Fez Festival of Sufi Culture)
23 *Thu* – UMS Choral Union
24 *Fri* – Julia Fischer, violin with Milana Chernyavska, piano
25-26 *Sat-Sun* – Compagnie Marie Chouinard

Mark Morris Dance Group

Artistic Director, Mark Morris

Executive Director, Nancy Umanoff

Dancers

Craig Biesecker	David Leventhal
Samuel Black	Laurel Lynch
Joe Bowie	Bradon McDonald
Elisa Clark	Dallas McMurray
Amber Darragh	Maile Okamura
Rita Donahue	Noah Vinson
Domingo Estrada, Jr.*	Jenn Weddel
Lauren Grant	Julie Worden
John Heginbotham	Michelle Yard

** indicates MMDG Apprentice*

MMDG Music Ensemble

Leena Chopra
 Colin Fowler
 Katherine Growdon
 Christopher Johnstone
 Glen Thomas Rideout
 Joseph Roberts
 Georgy Valtchev
 Zachary Wilder
 Zhenya Yesmanovich

Program

Friday Evening, September 19, 2008 at 8:00
 Power Center • Ann Arbor

New Love Song Waltzes

P A U S E

Love Song Waltzes

I N T E R M I S S I O N

Grand Duo

UMS
and
Dennis and
Ellie Serras
present

Mark Morris Dance Group

Saturday Evening, September 20, 2008 at 8:00

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

Please note: Mr. Fowler will replace Ms. Yesmanovich on tonight's performance of Italian Concerto, and Mr. Ayau will replace Ms. Yesmanovich on tonight's performance of Bedtime. Please see pages 3 and 4 of this insert for complete musician biographies.

Bedtime

Music by Franz Schubert,
Wiegenlied, Ständchen, Erlkönig

Wiegenlied (Lullaby)

Author Unknown

Schlafe, holder, süsser Knabe,
Leise wiegt dich deiner Mutter Hand;
Sanfte Ruhe, milde Labe
Bringt dir schwebend dieses Wiegenband.

Schlafe in dem süssen Grabe,
Noch beschützt dich deiner Mutter Arm,
Alle Wünsche, alle Habe
Fasst sie liebend, alle liebewarm.

Schlafe in der Flaumen Schoosse,
Noch umtönt dich lauter Liebeston,
Eine Lilie, eine Rose,
Nach dem Schlafe werd' sie dir zum Lohn.

Sleep, dear, sweet boy,
Your mother's hand rocks you softly.
This swaying cradle strap
Brings you gentle peace and tender comfort.

Sleep in the sweet grave;
Your mother's arms still protect you.
All her wishes, all her possessions
She holds lovingly, with loving warmth.

Sleep in her lap, soft as down;
Purely notes of love still echo around you.
A lily, a rose
Shall be your reward after sleep.

Ständchen (Serenade)

Text by Franz Grillparzer

Zögernd leise
In des Dunkels nächt'ger Hülle
Sind wir hier;
Und den Finger sanft gekrümmt,
Leise, leise,
Pochen wir
An des Liebchens Kammerthür.

Doch nun steigend,
Schwellend, schwellend,
Mit vereinter Stimme, Laut
Rufen aus wir hochvertraut:
Schlaf du nicht,
Wenn der Neigung Stimme spricht!

Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne;

Softly, hesitantly,
Cloaked in night's darkness,
We have come here;
And with fingers gently curled,
Softly, softly
We knock
On the beloved's bedroom door.

But now, our emotion rising,
Swelling,
Surging, with united voice
We call out loud, in warm friendship:
"Do not sleep
When the voice of affection speaks."

Once a wise man with his lantern
Sought people near and far;

Wieviel seltner dann als Gold
Menschen, uns geneigt und hold?
Drum wenn Freundschaft, Liebe spricht,
Freundin, Liebchen, schlaf du nicht!

Aber was in allen Reichen
Wär' dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
Sollst du nun auch Ruhe haben.
Noch ein Grüsschen, noch ein Wort,
Es verstummt dir frohe Weise,
Leise, leise,
Schleichen wir uns, ja, schleichen wir uns
wieder fort!

How much rarer, then, than gold
Are people who are fondly disposed to us?
And so, when friendship and love speak,
Do not sleep, friend, beloved!

But what in all the world's realms
Can be compared to sleep?
And so, instead of words and gifts,
You shall now have rest.
Just one more greeting, one more word,
And our happy song ceases;
Softly, softly
We steal away again.

Erlkönig (The Erlking)

Text by Johann Wolfgang von Goethe

Wer reitet so spat durch Nacht und Wind?
Es ist der Vater mit seinem Kind:
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh mit mir!
Gar schöne Spiele spiel ich mit dir;
Manch bunte Blumen sind an dem Strand,
Meine Mutter hat manch gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?"
Sei ruhig, bleibe ruhig, mein Kind:
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?
Meine Töchter am düstern Ort?
Meine Töchter führen den nächtlichen Reihn
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?"
"Mein Sohn, mein Sohn, ich seh es genau:
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch ich Gewalt."
"Mein Vater, mein Vater, jezt fasst er mich an!
Erlkönig hat mir ein Leid getan!"

Dem Vater grauset, er reitet geschwind,
Er hält in Armen das ächzende Kind,
Erreicht den Hof mit Mühe und Not:
In seinen Armen das Kind war tot.

Who rides so late through the night and wind?
It is the father with his child.
He has the boy in his arms,
He holds him safely, he keeps him warm.

"My son, why do you hide your face in fear?"
"Father, can you not see the Erlking?
The Erlking with his crown and tail?"
"My son, it is a streak of mist."

"Sweet child, come with me,
I'll play wonderful games with you;
Many a pretty flower grows on the shore,
My mother has many a golden robe."

"Father, father, do you not hear
What the Erlking softly promises me?"
"Be quiet, be calm my child:
The wind is rustling in the withered leaves."

"Won't you come with me, my fine lad?
My daughters shall wait upon you;
My daughters lead the nightly dance,
And will rock, and dance, and sing you to sleep."

"My father, my father, can you not see
Erlking's daughters there in the darkness?"
"My son, my son, I can see clearly:
It is the old grey willows gleaming."

"I love you, your fair form allures me,
And if you don't come willingly, I'll use force."
"My father, my father, now he's seizing me!
The Erlking has hurt me!"

The father shudders, he rides swiftly,
He holds the moaning child in his arms;
With one last effort he reaches home;
The child lay dead in his arms.

MMDG Music Ensemble Biographies

Joel Ayau (*Piano*), born in Honolulu, has appeared as a collaborative artist at venues such as Isaac Stern Auditorium at Carnegie Hall, The Kennedy Center in Washington DC, and National Concert Hall in Taipei, Taiwan. His recent engagements have included a recital with renowned clarinetist Charles Neidich, a concert at the Hammond Hall Concert Series in Winter Harbor, Maine, and recitals at Arizona State University. Mr. Ayau holds bachelor's degrees in piano performance and computer science from New York University, and a master's degree in collaborative piano from The Juilliard School, where he studied with Margo Garrett and Jonathan Feldman. He is currently pursuing his doctoral studies in collaborative piano at the University of Michigan, where he studies with Martin Katz. He attended the Music Academy in 2006.

Leena Chopra (*Soprano*) is a recent graduate of The Juilliard School. She has appeared as a featured soloist at Carnegie Hall, the Kennedy Center, Santa Fe Opera, Alice Tully Hall, Weill Recital Hall, and has sung with the Boston, Los Angeles, Chicago, New Mexico, Juilliard, and Guanajuato Symphony Orchestras and the Orchestra of St. Luke's. Equally at home in opera, recital, and musical theater, Ms. Chopra made her critically-acclaimed Broadway debut in Stephen Sondheim's *Follies* at New York City Center in February. She can be heard this season in concert with the New York Festival of Song and the Chappaqua Chamber Society, and recent engagements include the roles of *Amour/La Clarine* in *Platee* with Santa Fe Opera, and First Priestess in *Iphigenie en Tauride* with Seattle Opera.

Katherine Growdon (*Alto/Mezzo-Soprano*) has been described as having a "buttermilk voice" (*San Jose Mercury*), "rich, sustained lines," "heartrending emotion, and excellent control" (*San Francisco Classical Voice*). Her operatic roles include Cherubino in *Le Nozze di Figaro*, Idamante in *Idomeneo*, Nicklausse in *Les contes d'Hoffmann*, Fragoletto in *Les Brigands*, Baba the Turk in *Rake's Progress*, Nefertiti in *Akhnaten*, Count Orsini in *Lucrezia Borgia*, Mécédès in *Carmen*, Meg Page in *Falstaff*, Third Lady in *The Magic Flute*, Hansel

in *Hansel and Gretel*, Juno in *Semele*, and La Ciesca in *Gianni Schicchi*. In oratorio, she has performed as a featured soloist with the American Bach Soloists, the San Francisco Bach Choir, and the UC Berkeley Chorus. She recently made her Portland Opera mainstage debut as Mécédès. Ms. Growdon has participated as a fellow at the Carmel Bach Festival in 2007, and most recently at the Tanglewood Music Center.

Christopher Johnstone (*Baritone*) is a second-year Artist Diploma student at Cincinnati-College Conservatory of Music. He has performed the roles of Belcore in *L'Elisir d'amore*, Orestes in *Iphigénie en Tauride*, Guglielmo in *Così fan tutte*, Eisenstein in *Die Fledermaus*, Schaunard in *La Bohème*, Hanezo in *L'Amico Fritz*, Strephon in *Iolanthe*, and Captain Walker in *The Who's Tommy!*. Mr. Johnstone earned his BM from Arizona State University and his MM from California State University, Long Beach. He has sung with Lyric Opera San Diego, Opera Pacific, Glimmerglass Opera, Tanglewood Music Center, the Modesto Symphony, and the Long Beach Symphony. Last summer he performed the role of the Royal Herald in *Don Carlo* with James Levine and began his collaboration with MMDG singing Aeneas in *Dido and Aeneas* at Tanglewood.

Glen Thomas Rideout (*Baritone*), a native of Baltimore, Maryland, is a graduate conducting fellow at the University of Michigan and Director of Music at the 700- member First Unitarian Universalist Congregation of Ann Arbor. He is an award-winning baritone and graduate of the voice program at Vanderbilt University. Mr. Rideout has studied with conductors Philip Olsen and Robin Fountain and currently studies under Jerry Blackstone. He is an active music minister and conductor, having led the music ministries of congregations in Maryland, Tennessee, and Michigan. While serving as choral director of the Voices of Praise at Vanderbilt University, Mr. Rideout facilitated the choir's growth from 20 to 70 members in three years and became the choir's longest-serving elected director. He has served as assistant conductor and resident composer for the McDonogh Concert Choir's tours of Poland, Prague, East Canada, and

Croatia. In addition to conducting, he works in other capacities in the gospel, jazz, and classical music genres. As a singer, Mr. Rideout recently appeared with the Nashville Symphony Orchestra as guest soloist at the Ryman Auditorium. His compositions have been performed in the US and Europe and recorded by the Holiday Choir of Hemingway Temple A.M.E. Church in Baltimore, Maryland.

Joseph Roberts (*Tenor*) holds a Bachelor of Music in Vocal Performance from Baylor University and a Master of Music from the University of Michigan. While at Baylor, Mr. Roberts appeared onstage with the Baylor Opera Theater as Dr. Spinelloccio in *Gianni Schicchi*. Additionally, he appeared as a performer in the nationally-televised PBS special, *Christmas at Baylor*. As a student at the University of Michigan, he has performed the roles of Krusina in Smetana's *Prodana Nevesta*, Schaunard in Puccini's *La Boheme*, and will be performing the roles of the Captain and Zaretsky in Tchaikovsky's *Eugene Onegin*. Mr. Roberts is currently pursuing a Specialist degree in Vocal Performance at the University of Michigan under the tutelage of Freda Herseeth.

Georgy Valtchev (*Violin*) has been honored with a number of awards including 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 US and Europe, and is a frequent soloist with the Lyric Orchestra in Hoboken, NJ and the Sofia Soloists in Bulgaria. Mr. Valtchev first performed with the Ensemble in 2006.

Zachary Wilder (*Tenor*) is an avid performer of both early and modern music. He has worked with a number of early music luminaries including Matthew Dirst, Ellen Hargis, Paul O'dette, Albert Ledoux, Antoine Plante, and Steven Stubbs, and has performed with the Houston Bach Society, Mercury Baroque and Ars Lyrica Houston, and Ossia New Music Ensemble. Mr. Wilder is also a founding member of the New York new music ensemble Mimesis. On stage, Mr. Wilder has been seen in Britten's *The Turn of the Screw* as Peter Quint, Bolcom's *A Wedding* as Donato, Corgliano's *The Ghosts of Versailles* as Leon, Haendel's *Flavio* as Ugone, Weill's *Street Scene* as Mr. Buchanan, Cimarosa's *A Secret Marriage* as Paolino, and Poulenc's *Les Mamelles de Tiresias* as Lacouf. He received his Bachelor of Music degree from the Eastman School of Music in 2006, having studied with John Maloy and Robert Swensen, and received his Master of Music degree from the University of Houston in 2008, having studied with Katherine Ciesinski. Mr. Wilder is also a 2008 Tanglewood Vocal Fellow. Upcoming engagements include Telemaco and Pisandro in Monteverdi's *Il Ritorno D'Ulisse* in Seattle and San Francisco, as well as Petrus in Haendel's *Brookes Passion* in Houston.

Seventh Performance of
the 130th Annual Season

18th Annual
Dance Series

*The photographing or
sound and video recording
of this performance or
possession of any device
for such recording is
prohibited.*

Funded in part by the American Masterpieces—Presenting program of the National Endowment for the Arts, which believes that a great nation deserves great art.

Media partnership provided by *Metro Times*, *Between the Lines*, Michigan Radio 91.7 FM, and Ann Arbor's 107one.

The piano used in this evening's performance is provided by Steinway & Sons.

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

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

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

Large print programs are available upon request.

New Love Song Waltzes

Music by Johannes Brahms, Neue Liebesliederwalzer, Op. 65

Lighting Design by James F. Ingalls

Leena Chopra, *Soprano*

Katherine Growdon, *Alto*

Zachary Wilder, *Tenor*

Christopher Johnstone, *Baritone*

Colin Fowler, Zhenya Yesmanovich, *Piano*

Joe Bowie

David Leventhal

Dallas McMurray

Michelle Yard

Amber Darragh

Laurel Lynch

Maile Okamura

John Heginbotham

Bradon McDonald

Julie Worden

Première: November 4, 1982 – Bessie Schoenberg Theater, Dance Theater Workshop, New York, NY

Love Song Waltzes

Music by Johannes Brahms, Liebesliederwalzer, Op. 52

Lighting Design by James F. Ingalls

Leena Chopra, *Soprano*

Katherine Growdon, *Alto*

Zachary Wilder, *Tenor*

Christopher Johnstone, *Baritone*

Colin Fowler, Zhenya Yesmanovich, *Piano*

Craig Biesecker

Elisa Clark

John Heginbotham

Noah Vinson

Samuel Black

Rita Donahue

Bradon McDonald

Jenn Weddel

Joe Bowie

Lauren Grant

Maile Okamura

Michelle Yard

Première: November 11, 1989 – Théâtre Royal de la Monnaie, Brussels, Belgium

Grand Duo

Music by Lou Harrison, Grand Duo for Violin & Piano

Costume Design by Susan Ruddle

Lighting Design by Michael Chybowski

Prelude

Stampede

A Round

Polka

Georgy Valtchev, *Violin*

Colin Fowler, *Piano*

Craig Biesecker

Rita Donahue

Bradon McDonald

Julie Worden

Samuel Black

Lauren Grant

Dallas McMurray

Michelle Yard

Elisa Clark

John Heginbotham

Maile Okamura

Amber Darragh

David Leventhal

Noah Vinson

Première: February 16, 1993 – Fine Arts Center, University of Massachusetts, Amherst, MA

with
Dennis and Ellie Serras
 present

Mark Morris Dance Group

Artistic Director, Mark Morris

Executive Director, Nancy Umanoff

Dancers

Craig Biesecker	David Leventhal
Samuel Black	Laurel Lynch
Joe Bowie	Bradon McDonald
Elisa Clark	Dallas McMurray
Amber Darragh	Maile Okamura
Rita Donahue	Noah Vinson
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 Zhenya Yesmanovich

Program

Saturday Evening, September 20, 2008 at 8:00
 Power Center • Ann Arbor

Italian Concerto

P A U S E

Candleflowerdance

P A U S E

Bedtime

I N T E R M I S S I O N

Grand Duo

Eighth Performance of the
130th Annual Season

18th Annual
Dance Series

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Italian Concerto

Music by J.S. Bach, Italian Concerto in F Major, BWV 971
Lighting Design by Paul Palazzo

Allegro
Andante
Presto

Zhenya Yesmanovich, *Piano*

Joe Bowie
Amber Darragh
David Leventhal
Dallas McMurray
Julie Worden

Première: January 17, 2007 – James and Martha Duffy Performance Space, Mark Morris Dance Center, Brooklyn, NY

Candleflowerdance

Music by Igor Stravinsky, Serenade in A
Costume Design by Katherine M. Patterson
Lighting Design by Nicole Pearce

Colin Fowler, *Piano*

Craig Biesecker
Rita Donahue
Lauren Grant
John Heginbotham
Bradon McDonald
Julie Worden

For Susan Sontag

Commissioned in part by Cal Performances
Première: September 22, 2005 – Cal Performances, Zellerbach Hall, Berkeley, CA
Music by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

Bedtime

Music by Franz Schubert, "Wiegenlied," "Ständchen," "Erlkönig"

Costume Design by Susan Ruddle

Lighting Design by James F. Ingalls

Katherine Growdon, *Mezzo-soprano*

Zachary Wilder, *Tenor*

Joseph Roberts, *Tenor*

Christopher Johnstone, *Baritone*

Glen Thomas Rideout, *Baritone*

Zhenya Yesmanovich, *Piano*

Joe Bowie

Elisa Clark

Amber Darragh

Rita Donahue

Lauren Grant

David Leventhal

Laurel Lynch

Bradon McDonald

Maile Okamura

Jenn Weddel

Julie Worden

Michelle Yard

Commissioned, in part, by Dance Umbrella, Boston

Première: June 2, 1992 – Emerson Majestic Theatre, Boston, MA

Grand Duo

Music by Lou Harrison, Grand Duo for Violin & Piano

Costume Design by Susan Ruddle

Lighting Design by Michael Chybowski

Prelude

Stampede

A Round

Polka

Georgy Valtchev, *Violin*

Colin Fowler, *Piano*

Craig Biesecker

Samuel Black

Elisa Clark

Amber Darragh

Rita Donahue

Lauren Grant

John Heginbotham

David Leventhal

Bradon McDonald

Dallas McMurray

Maile Okamura

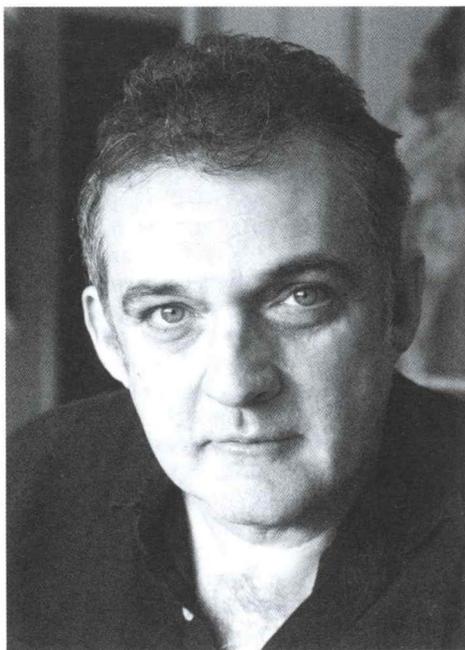
Noah Vinson

Julie Worden

Michelle Yard

Première: February 16, 1993 – Fine Arts Center, University of Massachusetts, Amherst, MA

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988-91, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is also much in demand as a ballet choreographer. He has created seven works for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and the Boston Ballet. 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. Mr. 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. He was named a Fellow of the MacArthur Foundation in 1991, and has received eight honorary doctorates to date. In 2006, he received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux) and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Mr. Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In 2007, he received the Samuel H. Scripps/American Dance Festival lifetime achievement award.



Mark Morris

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 both in the US 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 US in 1991 as one of the world's leading dance companies, performing across the country and at major international festivals. Based in Brooklyn, MMDG has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, CA, and its Midwest home, the Krannert Center for the Performing Arts in Urbana, IL. MMDG also appears regularly in New York City, NY; Boston, MA; Fairfax, VA; Seattle, WA; 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. They collaborate with leading orchestras, opera companies, and musicians in dance projects including Indian composer Zakir Hussain, Yo Yo Ma, cellist, and jazz pianist Ethan Iverson in the *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson, and Yoko Nozaki for *Mozart Dances* (2006); and the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006). MMDG's film and television projects include a collaboration with cellist Mr. Ma in the Emmy Award-winning film *Falling Down Stairs* (1997), as well as *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the UK's South Bank Show. In the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, NY, 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.

The **MMDG Music Ensemble**, formed in 1996, performs with the MMDG at home and on tour and has become integral to the company's creative life. The core ensemble, 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. Their 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.

Dancers

Craig Biesecker, from Waynesboro, PA, received a BS in Music Education from West Chester University of PA. 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 he has worked with Pascal Rioult, Carolyn Dorfman,

New York Theater Ballet, Mark Dendy, and Gerald Casel. Mr. Biesecker joined MMDG in 2003.

Samuel Black is originally from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his BFA from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in Holland. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Mr. Black first appeared with MMDG in 2005, and became a company member in 2007.

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

Elisa Clark received her early training from the Maryland Youth Ballet, and her BFA from The Juilliard School, under the direction of Benjamin Harkavy. She has danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, the Peridance Ensemble, and Battleworks Dance Company. Ms. 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 serving 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 BFA from The Juilliard School in 1999 and then worked 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. Ms. Darragh 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.

Domingo Estrada, Jr., a native of Victoria, TX, has recently acquired a BFA in Ballet and Modern Dance at Texas Christian University. He also works with choreographers Leslie Scott of BODYart Dance, Mary Seidman of Mary Seidman & Dancers, and Christian von Howard of Von Howard Project. Mr. Estrada, Jr. made his debut with MMDG during this season's *The Hard Nut* at Cal Performances, Berkeley.

Lauren Grant, born and raised in Highland Park, Illinois, has danced with MMDG since 1996. She has appeared in 40 of Mr. Morris' works and performs leading roles in *The Hard Nut* and *Mozart Dances*. Ms. Grant has been featured in *Time Out New York*, *Dance Magazine*, the recently-published book *Meet The Dancers*, and in a photograph by Annie Leibovitz. She holds a BFA from NYU's Tisch School of the Arts and teaches dance internationally. Ms. Grant is married to fellow dancer David Leventhal.

John Heginbotham is from Anchorage, AK, and graduated from The Juilliard School in 1993. He has performed with such artists as Susan Marshall, John Jasperse, and Ben Munisteri, and was a guest artist with Pilobolus Dance Theater. Mr. Heginbotham'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. Mr. Heginbotham joined MMDG in 1998.

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 as well as the companies of Marcus Schulkind, Richard Colton/Amy Spencer, Zvi Gotheiner, Neta Pulvermacher, and Ben Munisteri. He teaches masterclasses in technique and repertory at MMDG's school and colleges around the country, including a class for people with Parkinson's disease. Mr. Leventhal graduated with honors in English Literature from Brown University in 1995, and 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. Ms. Lynch first appeared with MMDG in 2006.

Bradon McDonald 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. Mr. McDonald joined MMDG in 2000.

Dallas McMurray, 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. Mr. McMurray performed with the Limón Dance Company, and in works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. He first appeared with MMDG as an apprentice in 2006 and joined the company in 2007.

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. Ms. Okamura began working with MMDG in 1998 and became a company member in 2001.

Noah Vinson 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 grew up in Longmont, CO, and received her early training from Boulder Ballet Company. She holds a BFA 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 New York and continues to collaborate with TEA Dance Company under the direction of Ella Ben-Aharon and Sahar Javedani. Ms. Weddel first appeared with MMDG as an apprentice in 2006 and joined the company in 2007.

Julie Worden, from Naples, FL, graduated from the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith. Ms. Worden joined MMDG in 1994.

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

UMS ARCHIVES

This weekend's performances mark the Mark Morris Dance Group's 11th and 12th performances under UMS auspices. The company made its UMS debut in March 1993 with two repertory programs at the Power Center, followed three seasons later with performances of Mr. Morris's staging of Purcell's opera *Dido and Aeneas* in the Michigan Theater. Other Power Center performances have included Brahms's *New Love Song Waltzes* and *Love Song Waltzes* in October 1996, and repertory programs in April 2001 and September 2005.

Mark Morris Dance Group Staff

Production

Johan Henckens, *Technical Director*
Matthew Rose, *Rehearsal Director*
Leo Janks, *Lighting Supervisor*
Katherine M. Patterson, *Wardrobe Supervisor*
Jim Abdou, *Sound Supervisor*

Administration

Aaron Mattocks, *General Manager*
Adrienne Bryant, *Company Manager*
Elizabeth Fox, *Director of Finance*
Victoria Gintautiene, *Finance Associate*

Marketing/Development

Lauren Cherubini, *Director of Marketing and Development*
Alexandro Pacheco, *Special Projects Manager*
Christy Bolingbroke, *Marketing Manager*
Moss Allen, *Development Assistant*
Jay Selinger, *Office Assistant*

Education

Eva Nichols, *Director of Education*
Diane Ogunusi, *School Administrator*
Marc Castelli, *School Bursar*

Dance Center Operations

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

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Hilot Therapist

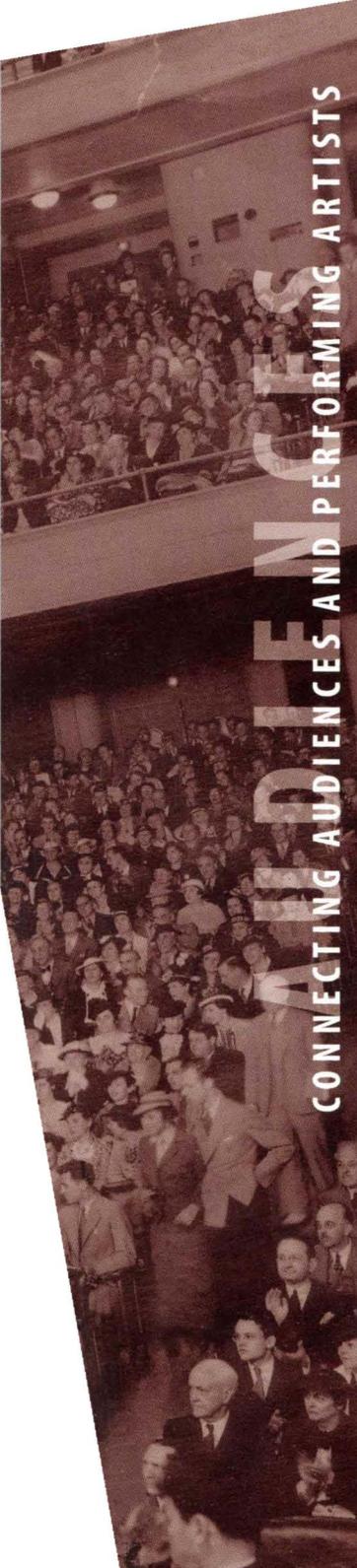
Jeffrey Cohen

Thanks to Maxine Morris.

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

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For more information on MMDG please see www.mmdg.org



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