

MARK MORRIS DANCE GROUP

CRAIG BIESECKER SAMUEL BLACK JOE BOWIE ELISA CLARK
AMBER DARRAGH^ RITA DONAHUE DOMINGO ESTRADA, JR.*
LAUREN GRANT JOHN HEGINBOTHAM DAVID LEVENTHAL
LAUREL LYNCH BRADON McDONALD DALLAS McMURRAY
MAILE OKAMURA NOAH VINSON JENN WEDDEL
JULIE WORDEN MICHELLE YARD

*Apprentice ^On-Leave

MMDG MUSIC ENSEMBLE

MICHAEL CARBONE LEENA CHOPRA JENNIFER CURTIS
COLIN FOWLER KATHERINE GROWDON
CHRISTOPHER JOHNSTONE YEGOR SHEVTOV
ZACHARY WILDER

Artistic Director
MARK MORRIS

Executive Director
NANCY UMANOFF

BRYANT PARK QUARTET

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, The Shubert Foundation,
and Jane Stine and R.L. Stine.

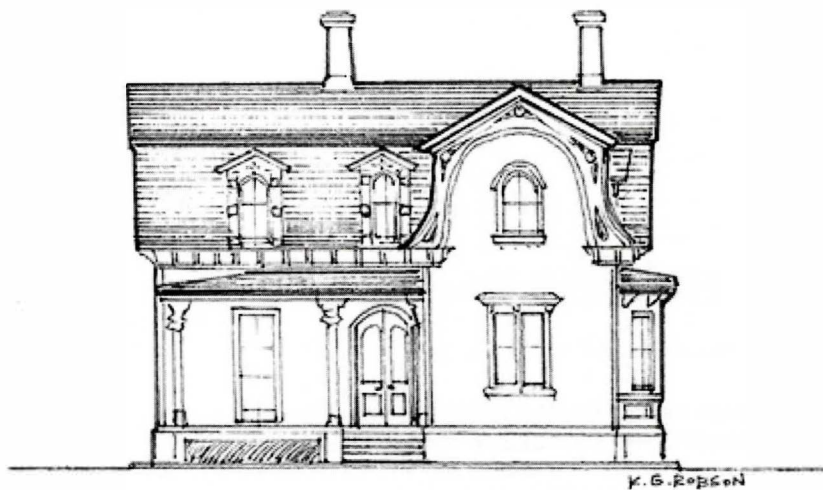
The Mark Morris Dance Group New Works Fund is supported by
The Andrew W. Mellon Foundation, Ellsworth Kelly Foundation, The Gladys
Krieble Delmas Foundation, The PARC Foundation, Meyer Sound/Helen and
John Meyer, and Poss Family Foundation.

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from New York City Department of Cultural Affairs;
New York State Council on the Arts, a State Agency; and
National Endowment for the Arts Dance Program.

SPAC09

Mark Morris Dance Group is generously presented by:

*The Arts Lovers of
North Broadway, Saratoga*



Saratoga Performing Arts Center Thanks You!

Monday July 20 at 8PM & Tuesday July 21 at 2PM

Bedtime

Music: Franz Schubert – "Wiegenlied," "Standchen," and "Erlkonig"

Costume Design: Susan Ruddie

Lighting Design: James F. Ingalls

KATHERINE GROWDON, mezzo-soprano;

MICHAEL CARBONE and ZACHARY WILDER, tenors;

CHRISTOPHER JOHNSTONE and TBD, baritones;

YEGOR SHEVTOV, piano

JOE BOWIE, ELISA CLARK, RITA DONAHUE, LAUREN GRANT,

DAVID LEVENTHAL, LAUREL LYNCH, BRADON McDONALD,

DALLAS McMURRAY, MAILE OKAMURA, JENN WEDDEL,

JULIE WORDEN, MICHELLE YARD

Premiere: June 2, 1992– Emerson Majestic Theatre, Dance Umbrella, Boston, MA

-PAUSE-

All Fours

Music: Bela Bartok– String Quartet No. 4

Costume Design: Martin Pakledinaz

Lighting Design: Nicole Pearce

BRYANT PARK QUARTET

ANNA ELASHVILI, violin; BEN RUSSELL, violin; ADAM MEYER, viola

TOMOKO FUJITA, cello;

I. Allegro

SAMUEL BLACK, RITA DONAHUE, JOHN HEGINBOTHAM,

DAVID LEVENTHAL, LAUREL LYNCH, MAILE OKAMURA,

NOAH VINSON, JENN WEDDEL

II. Prestissimo, con sordino

CRAIG BIESECKER, BRADON McDONALD

III. Non troppo lento

CRAIG BIESECKER, ELISA CLARK (7/20), LAUREN GRANT (7/21),

BRADON McDONALD, JULIE WORDEN (7/20), MICHELLE YARD (7/21)

IV. Allegretto pizzicato

ELISA CLARK (7/20), LAUREN GRANT (7/21),

JULIE WORDEN (7/20), MICHELLE YARD (7/21)

V. Allegro molto

SAMUEL BLACK, RITA DONAHUE, JOHN HEGINBOTHAM,

DAVID LEVENTHAL, LAUREL LYNCH, MAILE OKAMURA,

NOAH VINSON, JENN WEDDEL

Premiere: September 12, 2003– Zellerbach Hall, Cal Performances, Berkeley, CA

-INTERMISSION-

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

V

Music: Robert Schumann – Quintet in E flat for piano and strings, Op. 44

Costume Design: Martin Pakledinaz

Lighting Design: Michael Chybowski

ANNA ELASHVILI, violin; BEN RUSSELL, violin; ADAM MEYER, viola
TOMOKO FUJITA, cello; COLIN FOWLER, piano

CRAIG BIESECKER, ELISA CLARK, RITA DONAHUE,
DOMINGO ESTRADA JR, LAUREN GRANT, JOHN HEGINBOTHAM,
DAVID LEVENTHAL, LAUREL LYNCH, BRADON McDONALD,
DALLAS McMURRAY, MAILE OKAMURA, NOAH VINSON,
JULIE WORDEN, MICHELLE YARD

Premiere: October 16, 2001– Sadler's Wells, London, UK



All Fours Photo by Ken Friedman

TUESDAY JULY 21 at 8PM

Love Song Waltzes

Music: Johannes Brahms – Liebesliederwalzer, Op. 52

Lighting Design: James F. Ingalls

LEENA CHOPRA, soprano; KATHERINE GROWDON, mezzo-soprano;
ZACHARY WILDER, tenor CHRISTOPHER JOHNSTONE, baritone;

COLIN FOWLER, piano; YEGOR SHEVTOV, 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 04, 1989 – Théâtre Royal de la Monnaie, Brussels, Belgium

-PAUSE-

Bedtime

Music: Franz Schubert – “Wiegenlied,” “Standchen,” and “Erlkonig”

Costume Design: Susan Ruddie

Lighting Design: James F. Ingalls

KATHERINE GROWDON, mezzo-soprano;
MICHAEL CARBONE and ZACHARY WILDER, tenors;
CHRISTOPHER JOHNSTONE and TBD baritones;

YEGOR SHEVTOV, piano

JOE BOWIE, ELISA CLARK, RITA DONAHUE, LAUREN GRANT,
DAVID LEVENTHAL, LAUREL LYNCH, BRADON McDONALD,
DALLAS McMURRAY, MAILE OKAMURA, JENN WEDDEL,
JULIE WORDEN, MICHELLE YARD

Premiere: June 2, 1992– Emerson Majestic Theatre, Dance Umbrella, Boston, MA

-INTERMISSION-

Grand Duo

Music: Lou Harrison – Grand Duo for Violin & Piano

Costume Design: Susan Ruddle

Lighting Design: Michael Chybowski

Prelude

Stampede

A Round

Polka

JENNIFER CURTIS, violin; COLIN FOWLER, piano

CRAIG BIESECKER, SAMUEL BLACK, ELISA CLARK, RITA DONAHUE,
LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL,
LAUREL LYNCH, BRADON McDONALD, DALLAS McMURRAY,
MAILE OKAMURA, NOAH VINSON, JULIE WORDEN, MICHELLE YARD

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



Grand Duo Photo by Marc Royce

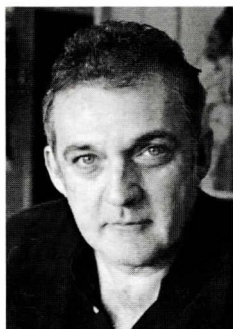


Photo by Amber Darragh

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 1988-1991, 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 seven works for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre, and the Boston Ballet, among others. His work is also in the repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. Morris is noted for his musicality and has been described as "undeviating in his devotion to music." He has worked extensively in opera, directing and choreographing productions for The Metropolitan Opera, New York City Opera, English National Opera, and The Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received nine honorary doctorates to date. In 2006, Morris 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*. 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.

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 U.S. and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. Based in Brooklyn, NY, the company 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. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson and Yoko Nozaki for *Mozart Dances* (2006); and with the English National Opera in *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, 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 Dance Group at home and on tour and has become integral to the company's creative life. The core group, supplemented by musicians from a large roster of regular guests, has helped the Dance Group achieve an unprecedented streak of close to 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.

BRYANT PARK QUARTET, Recipient of a 2008 Chamber Music America Residency Partnership Program grant, the Bryant Park Quartet is dedicated to presenting the spectrum of the string quartet repertoire to a wide audience. Based in New York City, the BPQ has performed as soloists with the Cornell Chamber Orchestra, and in recitals at Lincoln Center's Paul Recital Hall, the Des Moines Art Center's Levitt Auditorium, the Staller Center for the Arts Recital Hall at Stony Brook University, Azusa Pacific University's Munson Hall, Biola University's Crowell Hall, and on the South Country Concert Series in Bellport, NY. In an effort to reach a uniquely diverse audience, the BPQ has also presented recitals in art galleries, such as the Nassau County Museum of Art and the Seaport District Cultural Association's Space Gallery in lower Manhattan; in outdoor concerts at Bryant Park; in community centers and in private house concerts; and live on KFMG radio in Des Moines, IA. Dedicated to teaching, the Bryant Park Quartet will be the Ensemble-in-Residence at Stony Brook University's Community Music Programs beginning in the fall of 2009. As invited teaching artists, the BPQ has given masterclasses and seminars, in addition to coachings and lessons, at Azusa Pacific, Biola, and Cornell Universities. The quartet has also led rehearsals and coached ensembles with the Greater Des Moines Youth Symphonies in IA and the Santa Barbara Youth Symphony in CA. Their strong convictions about the importance of community and school education has led them to share their music with thousands of school children in rural Kentucky and Ohio under the auspices of New Performing Arts, Inc. and the Darke County Center for the Arts, and in the city of Des Moines, IA for which they were featured on Channel 12 News. The BPQ has also developed residencies aimed at introducing chamber music concepts to the string students in the Port Jefferson and Hewlett-Woodmere Public School Districts on Long Island, NY and in the West Des Moines

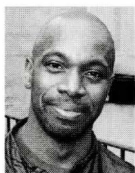
Community Schools in West Des Moines, IA. Formed in 2006, The Bryant Park Quartet has been coached by members of the Brentano, Borromeo, Cavani, Cleveland, Emerson, and Juilliard String Quartets, Itzhak Perlman, Heidi Castleman, Colin Carr, and Kathy Murdock. The BPQ has participated in the Chamber Music Workshop at The Perlman Music Program, the Juilliard String Quartet Seminar, and The Mannes Beethoven Institute.



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 Koullman 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 Maltsberger. He received his B.F.A. in Dance 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. Sam 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 and also danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

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. Ms Chopra is delighted to be singing with the Mark Morris Dance Group.



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 danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, and Battleworks Dance Company, before joining MMDG in 2006. Ms. Clark has also worked with the Alvin Ailey American Dance Theatre, as assistant to Robert Battle. She has been on faculty at the American Dance Festival and teaches for MMDG. She is a 2008-2009 Princess Grace Modern Dance Honorarium Award Winner.



LAUREN GRANT, born and raised in Highland Park, IL, has danced with the Mark Morris Dance Group since 1996. Appearing in over 40 of Mark Morris' works, she performs leading roles in *The Hard Nut* and *Mozart Dances*. Ms. Grant has been featured in Time Out New York, Dance Magazine, the book *Meet the Dancers*, and is the subject of a photograph by Annie Leibovitz. She graduated with a B.F.A. from New York University's Tisch School of the Arts. Ms. Grant is on faculty at MMDG's school and also teaches dance internationally. She is married to fellow dancer David Leventhal.

KATHERINE GROWDON (mezzo-soprano) was last heard with the American Bach Soloists as the alto soloist in their 2006 performance of *Messiah*. Her association with ABS began with her award-winning participation in the Henry I. Goldberg International Young Artists Competition in which her performance of Bach's *Vergnügte Ruh, beliebte Seelenlust* (BWV 170) was considered to be a delivery of "true passion" (San Francisco Classical Voice). She recently made her Portland Opera début as *Mércèdes* in *Carmen*. In summer 2007 she was a Virginia Best Adams Fellow at the Carmel Bach Festival, and this coming summer she will be a Vocal Fellow at the Tanglewood Music Center. Ms. Growdon has been described as having a "buttermilk voice" (San Jose Mercury), "rich, sustained lines," "heartrending emotion, and excellent control" (San Francisco Classical Voice). Her recent interpretation of Nicklausse with the San Francisco Lyric Opera was praised as an example of "French music as it should be sung" (San Francisco Classical Voice). Ms. Growdon has performed a wide variety of roles with several Bay Area companies, including Cherubino (*Le Nozze di Figaro*), Idamante (*Idomeneo*), Fragoletto (*Les Brigands*), Baba the Turk (*Rake's Progress*), Nefertiti (*Akhnaten*), Count Orsini (*Lucrezia Borgia*), *Mércèdes* (*Carmen*), Meg Page (*Falstaff*), Third Lady (*The Magic Flute*), Hansel (*Hansel and Gretel*), Juno (*Semele*), and La Ciesca (*Gianni Schicchi*). She has also appeared as an alto soloist with the Oakland Symphony Chorus in Bach's *Magnificat*, with the UC Berkeley Chorus in the *Matthäuspasion* and *Elijah*, and in a concert of Bach cantatas with the San Francisco Bach Choir. Upcoming performances include a world première of *Learning the Elements* by Allen Shearer of Composer's, Inc. and the *Johannespassion* with the San Francisco Bach Choir. Ms. Growdon grew up in Los Angeles, and she holds a degree in Comparative Literature from Oberlin College. In 2004 she received a Master of Music degree from the San Francisco Conservatory of Music.



JOHN HEGINBOTHAM is from Anchorage, AK. He is a graduate of The Juilliard School (B.F.A. '93) and has danced in the companies of Susan Marshall, Pilobolus Dance Theater (guest artist), John Jasperse, and Ben Munisteri. His choreography is featured in the work of recording artists Fischerspooner, and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, John works regularly with members of the Brooklyn Parkinson Group. He joined the Mark Morris Dance Group in 1998.

CHRISTOPHER JOHNSTONE (baritone) is a second-year Artist Diploma student at Cincinnati-College Conservatory of Music (CCM). He has performed the roles of Belcore in *L'Elisir d'amore*, Guglielmo in *Così fan tutte*, Eisenstein in *Die Fledermaus*, and Captain Walker in *The Who's Tommy!*, among others. Christopher earned his B.M. from Arizona State University and his M.M. 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.



DAVID LEVENTHAL has danced with MMDG since 1997. He performs principal roles in *The Hard Nut*, *L'Allegro, il Penseroso ed il Moderato*, and *Romeo and Juliet*, on *Motifs of Shakespeare*. He is a faculty member of the Mark Morris Dance Center in Brooklyn, and teaches technique and repertory at schools and universities. He is one of the founding teachers of MMDG's *Dance for Parkinson's* program, and leads classes around the world

for people with PD. Raised in Newton, MA, he received his early training from Boston Ballet School, and graduated from Brown University with honors in English Literature. 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 performed with MMDG as an apprentice in 2006 and became a company member in 2007.



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

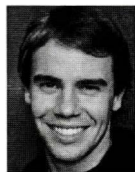


DALLAS McMURRAY, from El Cerrito, CA, began dancing at age 4, studying jazz, tap, and acrobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. Dallas performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Dallas joined MMDG as an apprentice in 2006 and became a company member 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, among others. Maile began working with MMDG in 1998 and became a company member in 2001.

YEGOR SHEVTOV (piano) is based in New York and has performed at such venues as Weill Recital Hall, where he presented a debut solo recital, Alice Tully Hall at Lincoln Center, Merkin Hall, Miller Theatre, the Whitney Museum and Seiji Osawa Hall at Tanglewood. Yegor has participated in several festivals, notably in 2006 at Kilkenny Arts Festival in Ireland as a guest artist, at Jacob's Pillow with MMDG in 2007 and at Tanglewood in 2007 and 2008. Originally born in Lviv, Ukraine, he is now a Doctoral candidate in the studio of Nina Svetlanova at the Manhattan School of Music, where he is also the recipient of the Pablo Casals Award for musical and human endeavor.



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, Vencel 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 performed with MMDG as an apprentice in 2006 and became a company member in 2007.

ZACHARY WILDER (tenor) is an avid performer of both early music and modern music. In 2007, he made his debut in a trio of roles with the Boston Early Music Festival's production of Lully's *Psyché*. Zachary 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. On stage, Mr. Wilder has been seen in Britten's *The Turn of the Screw* (Peter Quint), Bolcom's *A Wedding* (Donato), Corgliano's *The Ghosts of Versailles* (Leon), *Händel's Flavio* (Ugone), Weill's *Street Scene* (Mr. Buchanan), Cimarosa's *A Secret Marriage* (Paolino), *The Play of Daniel* (Prince/Evil Counselor) and Poulenc's *Les Mamelles de Tiresias* (Lacouf). He has worked with conductors such as Benton Hess, Keith Lockhart, and Brad Lubman. Mr. Wilder received his Bachelor of Music degree from the Eastman School of Music in 2006 studying with John Maloy and Robert Swensen, and his Master of Music degree

from the University of Houston in 2008 studying with Katherine Ciesinski. He is also a 2008 Tanglewood Vocal Fellow where he premiered *Mad Regales* by Elliot Carter and performed the role of Toby Higgins in Weill's *Mahagonny*. Upcoming engagements include Telemaco/Pisandro in Monteverdi's *Il Ritorno D'Ulisse*, Renaud in Lully's *Armide*, and Nutrice in Monteverdi's *L'Incoronazione di Poppea*.



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.

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MARK MORRIS DANCE GROUP STAFF

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Executive Director Nancy Umanoff

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Sound Supervisor Jim Abdou

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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, commitment, and incalculable contribution to the work.

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The Princess Grace Foundation/USA; USArtists International;

and the Friends of the Mark Morris Dance Group.

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info@mmdg.org

DON'T MISS:

THE PHILADELPHIA ORCHESTRA

AUG 5-22 8PM CHARLES DUTOIT Artistic Director & Principal Conductor of Saratoga Season

**WED
AUG 5**

Opening Night
Lincoln Portrait narrated
by Alec Baldwin
Yefmin Bronfman Piano



**THUR
AUG 6**

Watts Plays Grieg
André Watts Piano

**FRI
AUG 7**

Pops: Magical
Movie Music
Jeff Tyzik Conductor

SAT

AUG 8 8PM

The Maestro and
The Maverick
Joshua Bell Violin

**WED
AUG 12**

A Cello
Extravaganza
with Yo-Yo
Yo-Yo Ma Cello

**THUR
AUG 13**

Masterpieces
Emanuel Ax Piano

**FRI
AUG 14**

Pops: Broadway
Rocks!
Erich Kunzel Conductor

**SAT
AUG 15**

An Evening with
Degas
Gil Shaham Violin



Presented in support of the
Hyde Museum's Degas & Music
exhibition

**WED
AUG 19**

Dies Irae...
Jean-Yves Thibaudet
Piano

**THUR
AUG 20**

Pops: Great
American
Composers
Marvin Hamlisch
Conductor

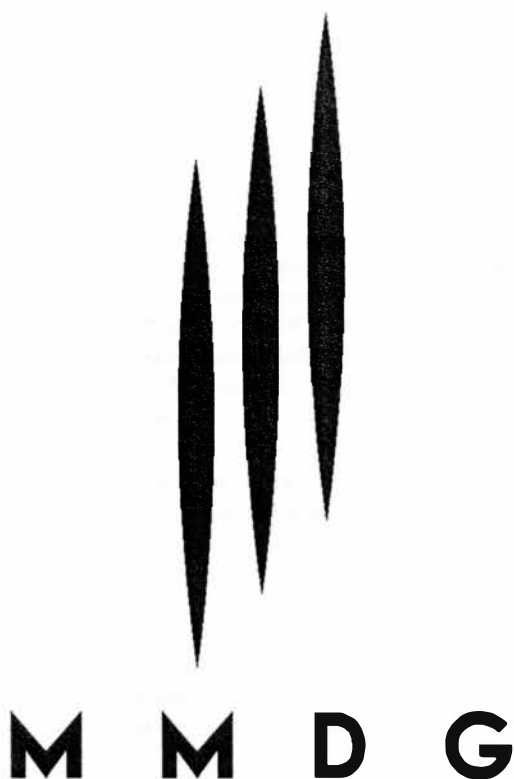
**FRI
AUG 21**

Tchaikovsky
Spectacular
Arabella Steinbacher
Violin
Sol Gabetta Cello

**SAT
AUG 22**

Our Fabulous
Philadelphians
Kirill Gerstein Piano

Start your weekends
early with
Times Union Date Night
every Thursday & bring
your family every Friday
for **Family Night!**



Tuesday, July 21, 2009
8PM

Mark Morris Dance Group
Texts and Translations

MARK MORRIS DANCE GROUP

Texts and Translations

LOVE SONG WALTZES

Liebeslieder Walzer, Opus 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.

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?

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?

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.

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 flieht,
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.

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

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 ten iron bars.

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!

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 Brunnen;
da fiel ich hinein, ich Armer,
kann weder hören noch seh'n;
nur denken an meine Wonnen,
nur stöhnen in meinen Weh'n.

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

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 erhebet
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!



BEDTIME

Wiegenlied, Ständchen, Erbkönig
Franz Schubert

Author unknown

WIEGENLIED

D.498 (November 1816;
published 1829)

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.

LULLABY

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.

Franz Grillparzer (1791-1872)

STÄNDCHEN

(first version)

D.920 (July 1827;
published 1891)

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;
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!

Johann Wolfgang von Goethe
(1749-1832)

ERLKÖNIG

(fourth version)

D.328 (October 1815[?]);
published 1821 as Opus 1)

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.

SERENADE

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;
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.

THE ERLKING

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.

"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 schienen 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 Leids 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.

"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?"
"Calm, 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."

"Father, father, can you not see
Erlking's daughters there in the darkness?"
"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."

"Father, 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.

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