

MARK MORRIS DANCE GROUP
Celebrating Thirty Years

March 17-27, 2011

James and Martha Duffy Performance Space
Mark Morris Dance Center
3 Lafayette Avenue, Brooklyn, New York

MARK MORRIS DANCE GROUP

MARK MORRIS

Artistic Director

NANCY UMANOFF

Executive Director

SAMUEL BLACK JOE BOWIE RITA DONAHUE
DOMINGO ESTRADA, JR. LAUREN GRANT JOHN HEGINBOTHAM
AARON LOUX* LAUREL LYNCH DALLAS McMURRAY
AMBER STAR MERKENS MAILE OKAMURA
SPENCER RAMIREZ* WILLIAM SMITH III NOAH VINSON
JENN WEDDEL JULIE WORDEN MICHELLE YARD

MMDG MUSIC ENSEMBLE

COLIN FOWLER OMAR GUEY ANDREW JANSS PHILIP KRAMP
JESSE MILLS JOHN MATTHEW MYERS IRENE SNYDER
GEORGY VALTCHEV JORELL WILLIAMS

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Major support for the Mark Morris Dance Group is provided by Brooklyn Community Foundation, JP Morgan Chase Foundation, Fund for the City of New York, The Andrew W. Mellon Foundation, The Billy Rose Foundation, Inc., 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 Gladys Krieble Delmas Foundation, Meyer Sound/Helen and John Meyer, The PARC Foundation and Poss Family Foundation.

The Mark Morris Dance Group's performances are made possible with public funds 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.

*apprentice

March 17, 18, 19, 24, 25, 26 at 7:30pm, March 20 & March 27 at 3pm

The Muir

Music: Scottish and Irish folk songs arranged by

Ludwig van Beethoven, WoO 156 and Op. 108:

*Ye shepherds of this pleasant vale, The sweetest lad was Jamie, Cease your
funning, Sally in our alley, Could this ill world have been contriv'd, What shall I do to
shew how much I love her?, Sunset, Come fill, fill, my good fellow,
The lovely lass of Inverness*

Costume Design: Elizabeth Kurtzman

Lighting Design: Nicole Pearce

Irene Snyder, *mezzo-soprano*

John Matthew Myers, *tenor*

Jorell Williams, *baritone*

Jesse Mills (3/17-20), Georgy Valtchev (3/24-27), *violin*

Andrew Janss, *cello*, Colin Fowler, *piano*

Laurel Lynch, Dallas McMurray, Amber Star Merkens, William Smith III,

Noah Vinson, Michelle Yard

Premiere: June 27, 2010 - Seiji Ozawa Hall, Tanglewood Music Center, Lenox, MA

See libretto on next page.

—PAUSE—

Petrichor

Music: Heitor Villa-Lobos—*String Quartet No. 2, Op. 56*

(Allegro non troppo; Scherzo; Andante; Allegro Deciso)

Costume Design: Elizabeth Kurtzman

Lighting Design: Michael Chybowski

Jesse Mills (3/17-20), Georgy Valtchev (3/24-27) *violin*;
Omar Guey, *violin*; Philip Kramp, *viola*, Andrew Janss, *cello*

Rita Donahue, Lauren Grant, Laurel Lynch, Amber Star Merkens,

Maile Okamura, Jenn Weddel, Julie Worden, Michelle Yard

Commissioned, in part, by the Celebrity Series of Boston

Premiere: October 14, 2010 – Celebrity Series of Boston, Cutler Majestic
Theatre, Boston, MA

—INTERMISSION—

Festival Dance (World Premiere)

Music: Johann Nepomuk Hummel - *Piano Trio No.5 in E Major, Op.83*

Costume Design: Martin Pakledinaz

Lighting Design: Michael Chybowski

Allegro - Waltz

Andante - March

Rondo - Polka

Jesse Mills (3/17-20), Georgy Valtchev (3/24-27) *violin*;
Andrew Janss, *cello*; Colin Fowler, *piano*

Samuel Black, Rita Donahue, Domingo Estrada, Jr., Lauren Grant,
Aaron Loux, Laurel Lynch, Dallas McMurray, Maile Okamura,
Spencer Ramirez, William Smith III, Jenn Weddel, Michelle Yard

Festival Dance was made possible by The New Works Fund with
leadership gifts from Poss Family Foundation, Suzy Kellems Dominik,
Shelby and Frederick Gans, Helen and John Meyer,
and Abigail Turin and Jonathan Gans.



Rehearsing *Petrichor*, photo by Brian Snyder

THE MUIR LIBRETTO

1. *Ye shepherds of this pleasant vale*

Ye shepherds of this pleasant vale, where
Yarrow glides along,
Forsake your rural toils and join in my triumphant song!
She grants, she yields one heav'nly smile,
atones her long delays,
One happy minute crowns the pains of many suff'ring days.
Yarrow, how dear thy stream, thy beautiful banks how blest!
For there 'twas first my loveliest maid, a mutual flame confest.

Take, take whate'er of bliss or joy, you fondly fancy mine;
whate'er of joy or bliss I boast, love renders wholly thine.
The woods struck up to the soft gale, the leaves were seen to move,
the feather'd choir resum'd their voice, and music fill'd the grove.
Yarrow, how dear thy stream, thy beautiful banks how blest!
For there 'twas first my loveliest maid, a mutual flame confest.

- Hamilton

2. *The sweetest lad was Jamie*

The sweetest lad was Jamie, the sweetest, the dearest,
and well did Jamie love me, and not a fault has he.
Yet one he had, it spoke his praise, he knew not woman's wish to tease,
he knew not all our silly ways, alas! the woe to me!

So when the warpipes sounded, dear Jamie, he left me,
and now some other maiden will Jamie turn to woo.
My heart will break, and well it may, for who would word of pity say
to her who threw a heart away, so faithful and so true!

Oh! knew he how I loved him, sincerely and dearly;
how I would fly to meet him! Oh! happy were the day!

Some kind, kind, friend, oh, come between,
and tell him of my alter'd mien!
That Jeanie has not Jeanie been since Jamie went away.

- William Smyth

3. *Cease your funning*

Cease your funning, force or cunning, never shall my heart trepan;
all these sallies are but malice to seduce my constant man.
'Tis most certain by their flirting Women oft have envy shown,
pleas'd to ruin others wooing never happy with their own.

- Anonymous

4. *Sally in our alley*

Of all the girls that are so smart, there's none like pretty Sally!
She is the darling of my heart, and she lives in our alley!
There's not a lady in the land that's half so sweet as Sally;
She is the darling of my heart and she lives in our alley.

Of all the days that's in the week, I dearly love but one day,
and that's the day that comes between the Saturday and Monday,
for then I'm drest all in my best to walk abroad with Sally.
She is the darling of my heart and she lives in our alley.

When Christmas comes about again, then I shall have money;
I'll hoard it up, and box it all, and give it to my honey.
And would it were a thousand pounds, I'd give it all to Sally;
She is the darling of my heart and she lives in out alley.

- Anonymous

5. *Could this ill world have been contriv'd*

Could this ill world have been contriv'd to stand without that mischief, woman,
how peaceful bodies wou'd have liv'd, releas'd frae a' the ills sae common!
But since it is the waefu' case, that man must have this teasing crony,
why such a sweet bewitching face? Oh! had they no been made sae bonny!

I saw the danger, fear'd the dart, the smile,
the air, and a' sae taking,
yet open laid my wareless heart, and got
the wound that keeps me waking.
My harp waves on the willow green, of wild
witch notes it has nae ony,
sinc' e'er I saw that pawky quean, sae
sweet, sae wicked, and sae bonny.

- James Hogg

6. *What shall I do to shew how much I love her?*

What shall I do to shew how much I love
her? Thoughts that oppress me, o how can
I tell?

Will my soft passion be able to move her?
Language is wanting, when loving so well.
Can sighs and tears, in their silence, beto-
ken half the distress this fond bosom must
know?

Or will she melt when a true heart is bro-
ken, weeping, too late, o'er her lost lover's
woe.

Is there a grace comes not playful before
her? Is there a virtue, and not in her train?
Is there a swain but delights to adore her?
Pains she a heart but it boasts of her
chain?

Could I believe she'd prevent my undoing,
life's gayest fancies the hope should renew;
Or could I think she'd be pleas'd with my
ruin, death should persuade her my sor-
rows are true!

- Anonymous

7. *Sunset*

The sun upon the Weirclaw hill, in Eltrick's
vale is sinking sweet;
The westland wind is hush and still, the
lake lies sleeping at my feet.
The quiet lake, the balmy air, the hill, the
stream, the tower, the tree
are they still such as once they were, or is
the dreary change in me?

- Walter Scott

8. Come fill, fill, my good fellow

Come fill, fill, my good fellow! fill high, high,
my good fellow,
and let's be merry and mellow, and let us
have one bottle more.
When warm the heart is flowing, and bright
the fancy glowing,

Oh! shame on the dolt would be going, nor
tarry for one bottle more!

Come fill, fill, my good fellow, fill high, high,
my good fellow,
and let's be merry and mellow, and let us
have one bottle more.

My Heart, let me but lighten, and Life, let me
but brighten,

and Care, let me but frighten he'll fly us with
one bottle more!

By day, tho' he confound me, when friends at
night have found me,
there is Paradise around me but let me have
one bottle more!

Come fill, fill, my good fellow, fill high, high,
my good fellow,
and let's be merry and mellow, and let us
have one bottle more.

So now, here's to the lasses! See, see, while
the toast passes,
how it lights up beaming glasses! Encore to
the Lasses encore.

We'll toast the welcome greeting of hearts in
union beating,
and oh! for our next merry meeting, huzza!
then for one bottle more!

Come fill, fill, my good fellow, fill high, high,
my good fellow,
and let's be merry and mellow, and let us
have one bottle more.

- William Smyth

9. *The lovely lass of Inverness*

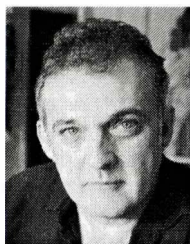
The lovely lass of Inverness, nae joy nor
pleasure can she see;
for e'en more she cries, alas! and ay the salt
tear blind her e'e:
Drumossie muir, Drumossie day, a waefu' day
it was to me;
for there I lost my father dear, my father dear,
and brothers three!

Their winding sheet the bluidy clay, their
graves are growing green to see;
and by them lies the dearest lad that ever
blest a woman's e'e!

Now wae to thee, thou cruel lord! A bluidy
man I trow thou be;
for mony a heart thou hast made sair, that
ne'er did wrong to thine or thee.

- Robert Burns

ARTISTS



MARK MORRIS was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the dance companies of 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 time there were three evening-length dances: *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; and *The Hard Nut*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also a ballet choreographer and has created seven works for the San Francisco Ballet since 1994 and received commissions from many others. His work is also in the repertory of the Pacific Northwest Ballet, Boston 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, Gotham Chamber Opera, English National Opera, and The Royal Opera, Covent Garden. In 1991, he was named a Fellow of the MacArthur Foundation. He has received ten 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 "for being an American ambassador for classical music at home and abroad." He is the subject of a biography, *Mark Morris*, 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. In 2010, he received the prestigious Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society.

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 at the University of Illinois in Urbana-Champaign. MMDG also appears regularly in New York, NY; Boston, MA; Fairfax, VA; and

Seattle, WA. 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. From the company's many London seasons, it has also garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma including the Emmy Award-winning film *Falling Down Stairs* (1997); percussionist and 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*, two documentaries for the U.K.'s *South Bank Show*, and PBS' *Live From Lincoln Center*. In September of 2001, the Mark Morris Dance Center opened in Brooklyn, NY, to provide a home for the company, rehearsal space for the dance community, outreach programs for local children, and a school offering dance classes to students of all ages. For more information, visit www.mmdg.org.

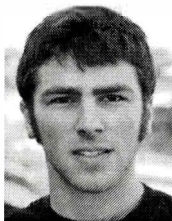
The **MMDG MUSIC ENSEMBLE**, formed in 1996, performs with the Dance Group throughout the season at home and on tour and has become integral to the company's creative life. The core group of accomplished musicians is supplemented by a large roster of regular guests, including cellist Yo-Yo Ma and pianist Emanuel Ax. Members of the ensemble also participate in the Mark Morris Dance, Music and Literacy Project in the Brooklyn public schools.

MICHAEL CHYBOWSKI (lighting design) has designed for *The Lieutenant of Inishmore* by Martin McDonagh, *Moby Dick and Other Stories* with Laurie Anderson, Andre Belgrader's production of *Endgame* (BAM), *Cymbeline*, *Hair*, *Hamlet* (New York Shakespeare Festival, Delacorte Theatre), *The Heart Is A Lonely Hunter* (NYTW), and the original production of *Wit*. For the Mark Morris Dance Group, he has designed over forty dances, including *Four Saints in Three Acts* for English National Opera and *Falling Down Stairs*, which toured the U.S. with cellist Yo-Yo Ma. Recent work includes Isaac Mizrahi's directorial debut with *A Little Night Music* at Opera Theatre of St. Louis. Chybowski received an American Theatre Wing design award for his lighting of *Cymbeline* and *Wit*, and a Lucille Lortel award for *The Grey Zone* by Tim Blake Nelson. Received a 1999 Obie Award for Sustained Excellence, the American Theatre Wing Design Award for *Cymbeline & Wit*, and the Lucille Lortel Award for 1999.

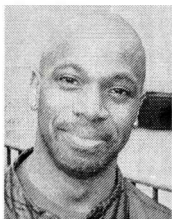
ELIZABETH KURTZMAN (costume design) is a Manhattan native and began her career in the fashion industry after attending the Parsons School of Design. She has designed textiles and accessories for numerous New York design houses. She has added costume design and book illustration to her list of vocations, designing numerous pieces for MMDG including *Dancing Honeymoon*, *Sang-Froid*, *The Argument*, *Greek to Me*, *Four Saints in Three Acts*, *Empire Garden*, *Visitation*, *The Muir*, and *Petrichor*. For the Gotham Opera Company, under Mark Morris' direction, she has designed for *L'Isola Disabitata*. Kurtzman is currently active in providing art and music programs for children with autism in New York City, where she lives and works.

MARTIN PAKLEDINAZ (costume design) has designed costumes for theater, opera, and dance. He has collaborated with Mark Morris on works for the Mark Morris Dance Group, San Francisco Ballet, and Boston Ballet, and worked with the New York City Ballet, including Christopher Wheeldon's recent *The Nightingale* and *The Rose*. Pakledinaz's New York credits include *Gypsy*, starring Patti Lupone and directed by Arthur Laurents; *The Pirate Queen*; *The Pajama Game* (Tony Award nomination); *The Trip to Bountiful*; *Thoroughly Modern Millie*; *Wonderful Town*; *The Wild Party*; *A Year with Frog and Toad*; *Kiss Me, Kate*; *Golden Child*; *The Diary of Anne Frank*; *Waste*; and *The Life*. His work in opera includes *Rodelinda* for the Metropolitan Opera; *Tristan und Isolde* for the Paris Opera/Bastille, directed by Peter Sellars with video installations by Bill Viola. He has been awarded two Tony Awards and the Obie, Drama Desk, and Lucille Lortel awards, among others.

NICOLE PEARCE (lighting design) has worked with Mark Morris on *Up and Down* with Boston Ballet, *All Fours*, *Rock of Ages*, *From Old Seville*, *Cargo*, *Candleflowerdance*, *Excursions*, *Empire Garden*, and *Visitation*. Pearce has worked with many other artists and choreographers, including Robert Battle, Adam Houghland, Nicolo Fonte, Larry Keigwin, Andrea Miller, Matthew Neenan, David Parker, Fabian Priovelle, and Doug Varone. Other selected New York credits include *The American Dream & The Sandbox* directed by Edward Albee (The Cherry Lane); *Beebo Brinker Chronicles* (37 Arts) directed by Leigh Silverman; *Edgewise* (The Play Company and Page 73) directed by Trip Cullman; *Betrothed* (Ripe Time) directed by Rachel Dickstien; *A Raisin in the Sun* directed by Jade King Carroll, and *Savage in Love* directed by Pam MacKinnon (The Juilliard School).



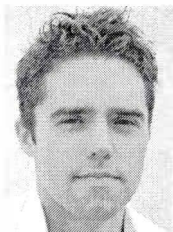
SAMUEL BLACK is from Berkeley, CA, where he began studying tap at the age of 9 with Katie Maltsberger. He received his B.F.A. in Dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in Holland. He has performed with David Parker, Takehiro Ueyama, and Nelly van Bommel, and currently teaches MMDG master classes and Dance for PD. He first appeared with MMDG in 2005, and became a company member in 2007.



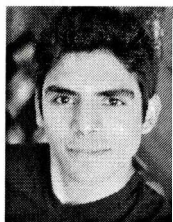
JOE BOWIE was born in Lansing, MI, and began dancing while attending Brown University where he graduated with honors in English and American Literature. In New York he has performed in the works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance Company for two years before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



RITA DONAHUE was born and raised in Fairfax, VA, and attend George Mason University. She graduated with high distinction in 2002, receiving a B.A. in English and a B.F.A. in Dance. She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.



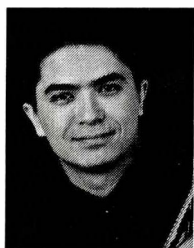
COLIN FOWLER (piano) is a graduate of the Interlochen Arts Academy and holds a Bachelor's and Master's Degree from the Juilliard School. He has recorded and performed throughout the world with numerous soloists and ensembles including Deborah Voigt, the American Brass Quintet, James Galway, and the Los Angeles Philharmonic. In addition to performing in and conducting numerous Broadway shows, Fowler has been a professor at NYU and Nyack College. He began collaborating with MMDG in 2006.



DOMINGO ESTRADA, JR., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced Ballet Folklorico through his church for 11 years. Estrada earned his B.F.A. in Ballet and Modern Dance from Texas Christian University and had the honor of working with the late Fernando Bu-jones. During his undergraduate studies he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family and all who support his passion.

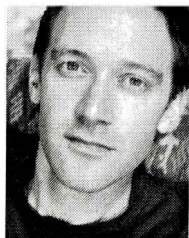


LAUREN GRANT, born and raised in Highland Park, IL, has danced with MMDG since 1996. Appearing in over 40 of Mark Morris' works, she performs leading roles in *The Hard Nut* and *Mozart Dances*. Grant has been featured in *Time Out New York*, *Dance Magazine*, the book *Meet the Dancers*, and is the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



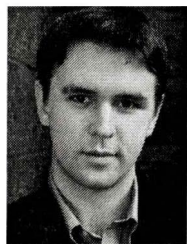
OMAR GUEY (violin) has performed as soloist with most major orchestras in Brazil, including the Sao Paulo and Brazilian Symphony, as well as Manhattan School, Stony Brook and Maidstone Symphony Orchestras. He is a prize winner at both Tibor Varga and Lipizer International Violin Competitions and has collaborated with Lynn Harrell, Ani Kavafian, David Finckel, Lawrence Dutton, and Colin Carr. He holds a Doctorate degree from Stonybrook University and a Masters from Juilliard. He was assistant concertmaster of the Orquesta de la Comunidad

Valenciana, Spain, directed by Lorin Maazel. Guey has recorded for Decca, Nagan, Paulinas labels.

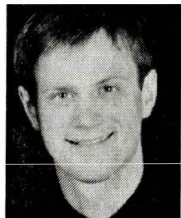


JOHN HEGINBOTHAM has danced with MMDG since 1993. Raised in Anchorage, AK, he is a graduate of The Juilliard School (B.F.A. '93) and has performed in the companies of Susan Marshall, John Jasperse, Ben Munisteri, and Pilobolus Dance Theater (guest artist). Heginbotham recently completed a choreographic residency at the Baryshnikov Arts Center, where he was the recipient of a 2010 Jerome Robbins Foundation New Essential Works (NEW) Fellowship Grant. Heginbotham is a founding teacher of Dance for PD, a program initiated by MMDG

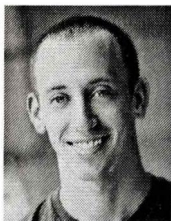
and the Brooklyn Parkinson Group. For more information, please visit www.johnheginbotham.com.



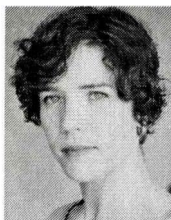
ANDREW JANSS (cello) has been hailed by the *New York Times* for his "glowing tone", "insightful musicianship", and "sumptuous elegance". He has been featured at Lincoln Center, the Kennedy Center, Carnegie Hall, and the Louvre Museum. From 2007-10, Janss was a resident artist at the Chamber Music Society of Lincoln Center. He has performed at Ravinia, Music@Menlo, La Jolla Summerfest, and the Marlboro Music Festival. During 2007-08, Janss was Visiting-Artist-in-Residence at SUNY Stonybrook. He is the youngest faculty member in the history of the School of Music.



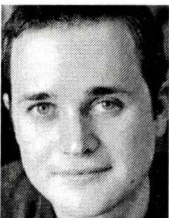
PHILIP KRAMP (viola), graduated in 2009 from the Curtis Institute of Music in Philadelphia where he studied with Joseph DePasquale and Michael Tree. Kramp studied chamber music with Steve Tenenbom, and Pam Frank and members of the Guameri String Quartet. While at Curtis, Kramp joined the Chamber Orchestra of Philadelphia under the direction of Ignat Solzenitsyn, and he continues to perform with this group. Kramp is also a substitute violist with the Philadelphia Orchestra and the New York Philharmonic. He has been a guest violist with the East Coast Chamber Orchestra (ECCO), and has participated in many chamber music festivals, including Marlboro, Caramoor, Yellow Barn, Kneisel Hall, Music From Angel Fire, and Sarasota. Kramp recently received Fourth Prize at the 2010 Irving Klein International String Competition.



AARON LOUX grew up in Seattle, WA and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Preparatory Dance Program and received his B.F.A. from The Juilliard School in 2009. He danced at The Metropolitan Opera and with Arc Dance Company before joining MMDG as an apprentice in 2010.



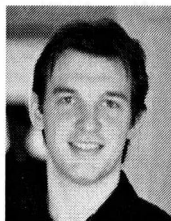
LAUREL LYNCH began her dance training at Petaluma School of Ballet in CA. She moved to New York to attend The Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. After graduation Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.



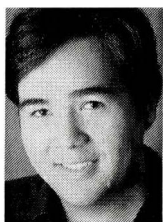
DALLAS McMURRAY, from El Cerrito, CA, began dancing at age 4, studying jazz, tap, and acrobatics with Katie Maltzberger, and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to works by Jiri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



AMBER STAR MERKENS, originally from Newport, OR, began her dance training with Nancy Mittelman. She received her B.F.A from the Juilliard School and went on to dance with the Limón Dance Company. In 2001 she received the Princess Grace Award and joined MMDG. She has presented her own choreography both in New York and abroad, taught at the Mark Morris Dance Center, and worked as a freelance photographer for MMDG, the Silk Road Project, and Brooklyn Rider String Quartet, among others. Merkens would like to thank her family for their continuous support.



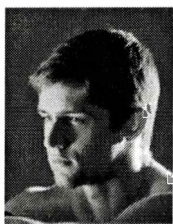
JESSE MILLS (violin) performs music from classical to contemporary, as well as composed and improvised music of his own invention. Mills has earned two Grammy nominations for recordings of Arnold Schoenberg's music. As a member of the FLUX Quartet from 2001-2003, he performed music composed during the last 50 years (including the famous six-hour-long String Quartet No. 2 by Morton Feldman), in addition to frequent world premieres. As a composer and arranger, Mills has been commissioned by venues including Columbia University's Miller Theater and the Chamber Music Northwest festival in Portland, OR. A co-founder of Duo Prism, with pianist Rieko Aizawa, they earned 1st Prize at the 2006 Zinetti International Competition. He is a graduate of the Juilliard School, where he was a student of Dorothy DeLay, Robert Mann, and Itzhak Perlman. Mills is on the faculty at Montclair State University in New Jersey.



JOHN MATTHEW MYERS (tenor) has received acclaim for being "lively and engaging" by the *New York Times* and giving "insightful and beautifully nuanced performances" by the Fort Worth *Star-Telegram*. Myers has performed the roles of Don Curzio in Mozart's *Le Nozze di Figaro*, the Camera Man in the premier of Peter Ash's *The Golden Ticket*. He also sang Arturo in Donizetti's with Opera for Humanity, as well as Little Bat in Floyd's *Susannah*. This season in New York, he was heard as Roger Doremus in Lee Hoiby's *Summer and Smoke* and as the Jazz Trio Tenor in Bernstein's *Trouble in Tahiti*.

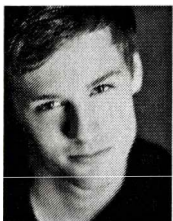


MAILE OKAMURA studied primarily with Lynda Yourth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. Okamura has been dancing with MMDG since 1998. She has also had the pleasure of working with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.



apprentice in July 2010.

SPENCER RAMIREZ began his training in Springfield, VA, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. From there, he continued training at the Maryland Youth Ballet with faculty such as Michelle Lees, Christopher Doyle, and Harriet Williams. In 2008, he entered The Juilliard School under the direction of Lawrence Rhodes and had the opportunity to perform works by Jose Limón, Jerome Robbins, Sidra Bell, and Fabien Prioville. Ramirez joined MMDG as an



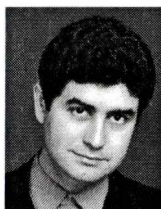
selected to open the 2006 American College Dance Festival Gala at Ohio State University and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Smith's regional theatre credits include Tulsa in *Gypsy*, Mr. Mistoffelees in *CATS* and Dream Curly in *Oklahoma!*. Previously he danced with Parsons Dance from 2007-2010. He became an MMDG company member in 2010.

WILLIAM SMITH III grew up in Fredericksburg, VA, and attended George Mason University under a full academic and dance talent scholarship. Smith graduated Magna Cum Laude in 2007 and received achievement awards in Performance, Choreography, and Academic Endeavors. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall and Susan Shields. Smith's own piece, *3-Way Stop*, was



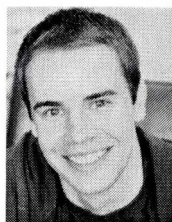
in *Le Nozze di Figaro*, Olga in *Eugene Onegin*, Rose Segal in John Musto's *Later the Same Evening*, Annio in *La Clemenza di Tito*, Nicklausse in *Les Contes d'Hoffmann*, and Filotete in Handel's *Oreste*.

IRENE SNYDER (mezzo-soprano) is currently at Manhattan School of Music finishing a Professional Studies Certificate in Music. Snyder attended Manhattan School of Music where she received her Masters in Music and Westminster Choir College with a Bachelor's Degree in Voice Performance. Snyder has made appearances at Opera Theater of St Louis this past summer as a Bridesmaid in *The Marriage of Figaro* and covered the role of Veruca Salt in *The Golden Ticket*. Other roles include Cherubino



the United States as a scholarship student of Dorothy Delay and Masao Kawasaki at the Juilliard School in New York, where he earned his Bachelor's and Master's Degrees. Valtchev has recorded a CD for the Gega label featuring solo and chamber music works by composer Victoria Bond. He has made numerous recordings for the Bulgarian National Radio and has appeared in live broadcasts of the Bulgarian National Radio and Television and WFMT Chicago.

GEORGY VALTCHEV (violin) was born in Plovdiv, Bulgaria, began his violin studies at the age of six and gave his first performance with orchestra six years later at the Music Academy of his native city. He received his basic music education first at the Plovdiv Music School, and then at the State Music School "Lubomir Pipkov", Sofia as a student of Boyanka Shopova, Vlado Vladigerov, Mitcho Dimitrov and Prof. Dora Ivanova. At age sixteen, he won the Grand Prize and the Special Prize at the



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 received her early training from Boulder Ballet Company near where she grew up in Longmont, CO. She holds a B.F.A. from Southern Methodist University and also studied at Boston Conservatory, Colorado University and The Laban Center, London. Since moving to New York in 2001, Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venci Dance Trio, Rocha Dance Theater, TEA Dance Company and with various choreographers including Alan Danielson and Ella Ben-Aharon. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.



JORELL WILLIAMS (baritone) recently appeared with the Copland House Center of American Music at the 42nd Annual ASCAP awards, and is a recipient of awards from the Gerda Lissner International Vocal Competition, Kurt Weill Foundation, Koussevitsky Foundation, Civic Morning Musicals Foundation, Career Bridges Foundation, and Harlem Opera Theater Competition. Engagements include performing with the ENCORES SERIES in Kurt Weill's *Lost in the Stars*, recording with the Essential Voices Ensemble in a project entitled "Mr. President" for NPR, a recital series with the Koussevitsky and Career Bridges Foundations, Brahms Requiem with the Hudson Chorale, and Captain Cocoran in Gilbert and Sullivan's *HMS Pinafore* with the Caramoor International Music Festival.



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. Yard joined MMDG in 1997.

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For Festival Dance:

Assistants to Martin Pakledinaz: Amanda Seymour, Shana Goldberger
Costumes made by Fritz Masten.

Steinway Model B grand piano provided by Steinway & Sons.

Thanks to Maxine Morris.

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

Additional funding has been received from the Altman Foundation; American Music Center Live Music for Dance Program; The Amphion Foundation, Inc.; Capezio Ballet Makers Dance Foundation; Joseph and Joan Cullman Foundation for the Arts, Inc.; Mertz Gilmore Foundation; The Harkness Foundation for Dance; The Charles Ives Society, Inc.; Johnson & Johnson/Society for the Arts in Healthcare Partnership to Promote the Arts in Healing; Leon Lowenstein Foundation; Materials for the Arts; McDermott, Will & Emery; New England Foundation for the Arts; USArtists International; and the Friends of the Mark Morris Dance Group.

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To learn more about our programs, please visit mmdg.org/support or call Lauren Cherubini, Director of Development at 718.624.8400.

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