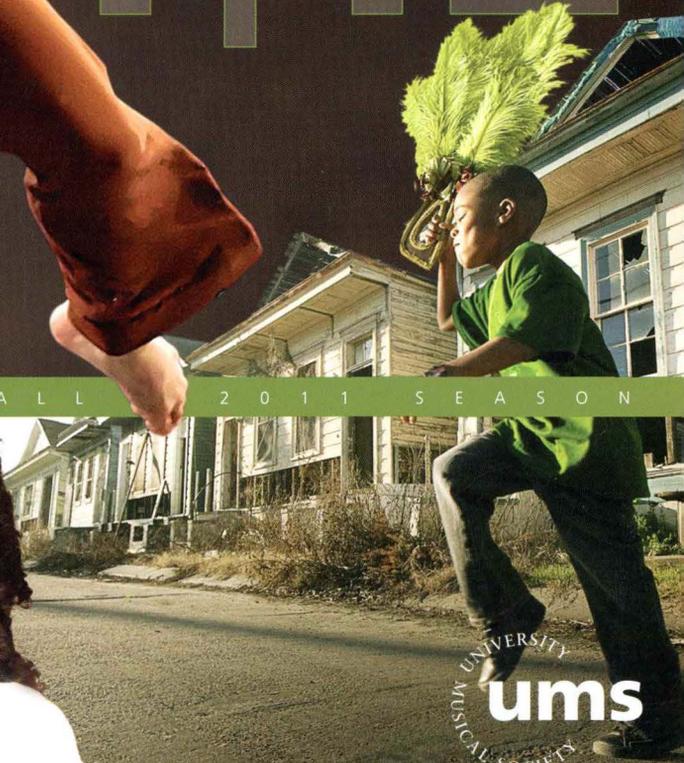


UNIVERSITY MUSICAL SOCIETY OF THE  
UNIVERSITY OF MICHIGAN, ANN ARBOR

# UMS 11/12

F A L L 2 0 1 1 S E A S O N



UNIVERSITY  
MUSICAL SOCIETY  
**ums**

## UMS Educational and Community Events Through Tuesday, October 11, 2011

All UMS educational activities are free, open to the public, and take place in Ann Arbor unless otherwise noted. For complete details and updates, please visit [www.ums.org](http://www.ums.org) or contact the UMS Education Department at 734.615.4077 or [umsed@umich.edu](mailto:umsed@umich.edu). 

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### Mark Morris Dance Group

#### So we think YOU can DANCE! Beginning Dance Class with Dancers from the Mark Morris Dance Group

Tuesday, September 20, 7:30 pm  
Ann Arbor Y, 400 W. Washington Street

Join dancers from the Mark Morris Dance Group for an exploration of the company's movement style. No dance training or experience necessary, and all levels and ages are welcome. Free, but first-come, first-served until studio reaches capacity. Open to the public for participants ages 12 and up.

#### Artist Q&A with Mark Morris

Friday, September 23, post-performance  
Power Center

Choreographer and Artistic Director Mark Morris will take audience questions in a post-performance Q&A. Must have a ticket to the performance to attend.

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### Asia Series

#### New Millennium Kite Festival

Sunday, September 25, activities begin at 10:00 am  
Nichols Arboretum, 1610 Washington Heights

Inspired by the traditional Asian craft of kite flying, the U-M Center for Chinese Studies (CCS) presents a one-day jubilee with a community competition, master kite fly-offs, lion dancing, and wind-borne activities, including a DIY kite workshop. Free and open to the public. Please visit [www.ii.umich.edu/ccs](http://www.ii.umich.edu/ccs) for more information.

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### UMS on Film

#### Film Screening: *Faubourg Treme: The Untold Story of Black New Orleans*

Tuesday, October 11, 7:00 pm  
Helmut Stern Auditorium, U-M Museum of Art,  
525 S. State Street

During slavery, Faubourg Treme was home to the largest community of free Black people in the Deep South and a hotbed of political ferment. The film follows New Orleans' *Times-Picayune* columnist Lolis Eric Elie as he begins to renovate an historic house in Treme and in the process becomes obsessed with the area's mysterious and neglected past. Presented in conjunction with the presentation of *A Night in Treme: the Musical Majesty of New Orleans* featuring the Rebirth Brass Band on November 11, 2011. Executive producer Wynton Marsalis. (2008, Dawn Logsdon, 69 min.)

and the  
University of  
Michigan Health  
System  
present

## Mark Morris Dance Group

### *Dancers*

Chelsea Lynn Acree\*, Samuel Black, Rita Donahue, Domingo Estrada, Jr., Lauren Grant, Lesley Garrison\*, John Heginbotham, Brian Lawson\*, Aaron Loux, Laurel Lynch, Dallas McMurray, Amber Star Merkens, Maile Okamura, Spencer Ramirez, William Smith III, Noah Vinson, Jenn Weddel, Michelle Yard

\* *Apprentice*

### *MMDG Music Ensemble*

Colin Fowler, Michael Kelly, Wolfram Koessel, Michi Wiancko

### *Artistic Director*

**Mark Morris**

### *Executive Director*

**Nancy Umanoff**

### Program

Friday Evening, September 23, 2011 at 8:00  
Saturday Evening, September 24, 2011 at 8:00  
Power Center • Ann Arbor

### **Excursions (2008)**

P A U S E

### **Festival Dance (2011)**

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

### **Socrates (2010)**

Third and Fourth  
Performances of the  
133rd Annual Season

21st Annual  
Dance Series

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

The Saturday evening performance is sponsored by the University of Michigan Health System, Linda and Richard Greene, and Ken and Penny Fischer.

Media partnership is provided by *Metro Times*, *Between the Lines*, and Ann Arbor's 107one.

Special thanks to Grace Lehman and the Ann Arbor Y, Elaine Sims, Laura Zeitlin, and the U-M Health System Gifts of Art and Movement Disorders Programs for their support of and participation in the Mark Morris Dance Group residency.

MetLife Foundation is the Mark Morris Dance Group's Official 30th Anniversary Sponsor.

Major support for the Mark Morris Dance Group is provided by Bloomberg Philanthropies, 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.

**Large print programs are available upon request.**

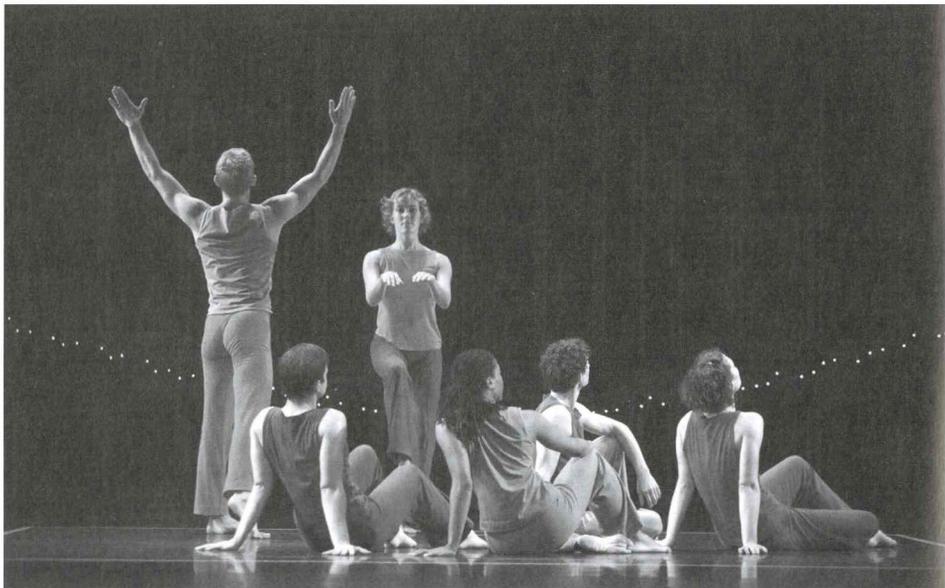
**Excursions (2008)**

<i>Choreography by</i>	Mark Morris
<i>Music by</i>	Samuel Barber, <i>Excursions for the Piano (Op. 20, IV, III, II, I)</i>
<i>Costume Design by</i>	Katherine M. Patterson
<i>Lighting Design by</i>	Nicole Pearce
<i>Musicians</i>	Colin Fowler, <i>Piano</i>
<i>Dancers</i>	Rita Donahue, Laurel Lynch, Dallas McMurray, William Smith III, Noah Vinson, Michelle Yard

Premiere: June 26, 2008 at Seiji Ozawa Hall, Tanglewood Music Center, Lenox, Massachusetts

Commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra.

Music by arrangement with G. Schirmer, Inc., publisher and copyright owner.

**Excursions**

**Festival Dance (2011)**

Waltz (Allegro)  
 March (Andante)  
 Polka (Rondo)

*Choreography by*

Mark Morris

*Music by*

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

*Costume Design by*

Martin Pakledinaz

*Lighting Design by*

Michael Chybowski

*Musicians*

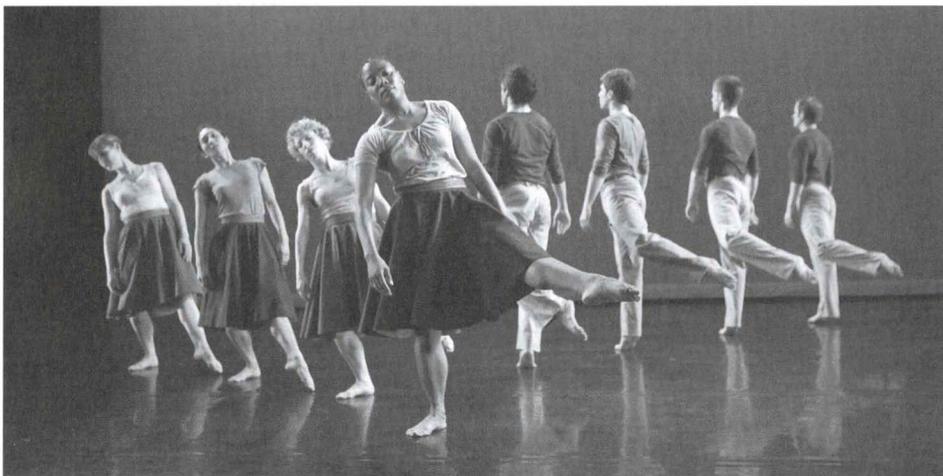
Michi Wiancko, *Violin*  
 Wolfram Koessel, *Cello*  
 Colin Fowler, *Piano*

*Dancers*

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

Premiere: March 17, 2011 at James and Martha Duffy Performance Space,  
 Mark Morris Dance Center, Brooklyn, New York

*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.

**Festival Dance**

**Socrates** (2010)

- I. Portrait of Socrates
- II. On the Banks of the Ilissus
- III. Death of Socrates

*Choreography by*

Mark Morris

*Music by*Erik Satie, *Socrate*: "Portrait de Socrate," "Bords de L'Ilissus," "Mort de Socrate"*Costume Design by*

Martin Pakledinaz

*Lighting Design and Décor by*

Michael Chybowski

*Musicians*Michael Kelly, *Vocalist*  
Colin Fowler, *Piano**Dancers*

Chelsea Lynn Acree, Samuel Black, Rita Donahue, Domingo Estrada Jr., Lesley Garrison, Lauren Grant, John Heginbotham, Laurel Lynch, Dallas McMurray, Amber Star Merkens, Maile Okamura, William Smith III, Noah Vinson, Jenn Weddel, Michelle Yard

Premiere: February 23, 2010 at Brooklyn Academy of Music, Brooklyn, New York  
Surtitles by Roger Nichols © 1985**Socrates**

UMS  
and the  
University of Michigan  
Health System  
present

# Mark Morris Dance Group

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## Socrate ("Socrates") (2010)

(Text: Plato)

(Translation: Roger Nichols)

### I. Portrait of Socrates

ALCIBIADES: So, my dear friends, in order to praise Socrates I shall have to resort to comparisons: maybe he will think I'm trying to be whimsical, but I'm being utterly serious. First of all, I must say that he looks just like those busts of Silenus you see in sculptors' workshops, the ones usually shown with a flute or pan-pipes in their hands; they are made of two separate pieces, and when you open them up you find statues of gods inside. Secondly, I reckon he is very like the satyr Marsyas—you play the flute too, don't you? And indeed you are a more remarkable performer than Marsyas. He used to delight his listeners with the beautiful sounds he drew from his instruments, as does anyone today who repeats his melodies; in fact, the tunes Olympus used to play, I attribute them to Marsyas, his teacher. The only difference, Socrates, between Marsyas and you is that without any instruments, just by talking, you produce the same effect.

For my part, my friends, if I wasn't afraid you would think me completely drunk I would dilate upon the extraordinary effect his words have had on me, and still do have.

When I listen to him I feel my heart beating faster than if excited by the wild frenzy of the Bacchic rites, his words make tears roll down my cheeks and I know many others who experience the same feelings.

That is the effect on me and many others of this satyr's flute.

SOCRATES: So much for your kind words about me. Now it is my turn to praise the companion on my right.

## II. On the Banks of the Ilissus

SOCRATES: Let us turn off the road a little and, if you like, we'll walk along the banks of the Ilissus and find a quiet place where we can sit down.

PHAEDRUS: Really, I'm glad I came out today without my sandals. I know it's the usual thing for you. Now we can go into the river itself and bathe our feet and walk along at the same time. That would be a real pleasure, especially in this weather and at this time of day.

SOCRATES: I agree. Lead on then, and look out for somewhere to sit down.

PHAEDRUS: Do you see that tall plane tree?

SOCRATES: Yes?

PHAEDRUS: There'll be some shade there and a light breeze and some grass. We can sit down or even lie down if we want to.

SOCRATES: On you go. I'll follow.

PHAEDRUS: Tell me, Socrates, wasn't it somewhere here on the banks of the Ilissus, according to the legend, that Boreas kidnapped the young Orithia?

SOCRATES: So we are told.

PHAEDRUS: Wouldn't it have been just here? The water is so beautiful and clear, it's the ideal place for girls to amuse themselves.

SOCRATES: Even so, it wasn't here but some way further downstream where you can cross the river. You can even see an altar dedicated to Boreas.

PHAEDRUS: I don't think I remember it. Tell me though, if you would, do you believe the story?

SOCRATES: Even if I wasn't sure, like the "experts," I wouldn't be too worried. I could give the legend a clever interpretation and say that the North wind blew her off a nearby rock while she was playing with Pharmaces, and that this manner of dying led to the belief that she had been taken off by Boreas. Or could I say she fell from the rock on the Areopagus, as several versions claim that's where it happened. Now then, isn't that the tree you've been heading for?

PHAEDRUS: That's the one.

SOCRATES: By Juno, what a delightful spot for a rest! This great tall plane tree, this bush with its wide branches making a deep shade, it's as if the air is swathed with the scent of flowers. What could be more exquisite than this stream running

under the plane tree, so cool, as our feet tell us! This place could well be dedicated to some nymph and to the river Achelous, to judge by the paintings and statues on this altar. Breathe the air for a moment; is there anything more soothing and refreshing? The crickets' lively singing speaks of summer. Best of all I like this tufted grass where we can stretch out and lay our heads down gently on the slope of the bank. My dear Phaedrus, you couldn't have brought me to a nicer place.

### III. Death of Socrates

PHAEDO: After Socrates was found guilty, we went to see him every day without fail.

The open-air court where the sentence was passed was just next to the prison, so we would meet there in the morning and wait together for the prison to open—which it never did very early. The gaoler who normally let us in came out and told us to wait and not come in before he told us to personally. A few moments later he came back and admitted us. Once inside, we found that Socrates had just been freed from his chains and Xanthippe—you know her—was near him, holding one of their children in her arms.

Well, Socrates sat on his stool, flexed the leg which had just been unchained, rubbed it with his hand and said: "What an odd thing it is, my friends, this feeling people call 'pleasure.' It has extraordinary links with pain, which everyone claims is the opposite.

Surely it is through enjoyment and suffering that the body dominates and binds the soul? I would have a job persuading anyone else that I do not regard my present state as in any sense a misfortune, since even you are proof against persuasion. It seems you certainly consider me inferior to the swans in the matter of forecasting and divination.

Swans, when they know they are about to die, sing better than they have ever done, from joy at going to join they serve."

Although I have often admired Socrates, I never did so as much as at that moment. I was sitting on his right, on a little seat by the bed, and he was sitting above me. He put his hand on my head and took hold of my hair, which reached down to my shoulders: "Tomorrow, Phaedo," he said, "you will have this beautiful hair cut, won't you?"

He got up and went into a nearby room to have his bath. Crito followed him and Socrates asked us to wait for him. We came back and sat on the bed, but didn't have time to say anything much to us because the slave of the Eleven (magistrates) came in almost at once and went over to him. "Socrates," he said. "I hope I shan't have to make the same complaint about you as the others. As soon as I come to tell

them, by order of the magistrates, that they must drink the poison, they rage and swear at me. But you, I have always found you the bravest, kindest, and best of all those who have been in this prison. At this moment I'm sure I can rely on you not to be angry with me but rather with those who are behind your misfortune—you know who I mean. Now, you can guess what I'm about to say. Farewell! Try to bear the inevitable and accept it." At once he turned away from Socrates and bursting into tears left the cell.

Socrates looked after him and said: "Farewell to you also; I will do as you say." Turning to us he said: "There goes an honest man. All the time I have been here he has often come to me and talked with me. He was one of the best of men and now you see how his kind heart weeps for me. Well then, Crito, let us obey him with a good grace. Bring me the poison, if it's prepared; if not, let preparations be made!" Crito made a sign to the slave standing nearby. The slave went out and after being away some time returned with the man who was going to administer the poison, which he was carrying already mixed in a cup.

As soon as Socrates saw him he said: "Excellent, my friend, now what do I have to do? It's your job to teach me." "Nothing," said the man, "except walk about when you have drunk it, until you feel your legs getting heavy. Then lie down on your bed, the poison will work on its own." So saying, he handed him the cup. Socrates lifted the cup to his lips and drank from it with amazing composure. Until then nearly all of us had summoned enough strength to restrain our tears, but seeing him drink, and after he had drunk, we could no longer control ourselves. As for me, in spite of all my efforts, the tears flowed from me so freely that I wrapped myself in my cloak to keep my weeping to myself. It was not Socrates' unhappiness that I wept for but mine, thinking what a friend I was about to lose. However, Socrates, who was walking about, said that he felt his legs getting heavier and lay down on his back as the man had told him. At the same time the man who had given him the poison came to him and, after examining his feet and legs for some time, pressed his foot hard and asked him whether he could feel it. He said he couldn't. Then he pressed his calves and let them go again to show us that his body was going cold and still. He touched him and said that when the cold reached the heart then Socrates would leave us.

Uncovering his face, Socrates said: "Crito, we owe a cock to Aesculapius. Don't forget to pay that debt." Shortly afterwards he made sudden movement and the man uncovered him altogether. His eyes were unmoving. Crito saw this and closed his mouth and eyes. Such, Echecrates, was the ending of our friend...

...the wisest and most honest of all men.

**M**ark 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 Koleda Balkan Dance Ensemble, and later the dance companies of Lar Lubovitch, Hannah Kahn, Laura Dean, and Eliot Feld. He formed the Mark Morris Dance Group in 1980, and has since created more than 130 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.

Mr. 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. 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, 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 11 honorary doctorates to date. In 2006, Mr. Morris received the New York City Department of Cultural Affairs Mayor’s Award for Arts and 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 and 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. In 2010, he received the prestigious Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society.

**T**he 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, New York, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, California, 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, Boston, Fairfax, and Seattle.

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 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 in 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). MMDG’s film and television projects also include *Dido and Aeneas*, *The Hard Nut*, two documentaries for the UK’s *South Bank Show*, and PBS’ *Live From Lincoln Center*. In September 2001, the Mark Morris Dance Center opened in Brooklyn, New York, 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, please visit [www.mmdg.org](http://www.mmdg.org).

**The MMDG Music Ensemble**, formed in 1996, performs with MMDG 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. Most recently, the ensemble, consisting of 14 musicians, traveled with the company to Moscow, Russia to perform Mark Morris' evening-length *Dido and Aeneas*. While in Brooklyn, members of the ensemble continue to participate in the Mark Morris Dance, Music, and Literacy Project in the New York City public school system.

**Chelsea Lynn Acree (Dancer)** grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner, then continued at Carver Center for the Arts and Technology. Since receiving her BFA in dance from SUNY Purchase in 2005 she has had the opportunity to work with a variety of artists including SYREN Modern Dance, Laura Peterson, Hilary Easton + Company, and Michael and the Go-Getters. Ms. Acree is on faculty at The School at the Mark Morris Dance Center teaching kids and adults how to move through space. She began working with Mark Morris Dance Group in 2007 and joined the company in 2011.

**Samuel Black (Dancer)** is from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his BFA 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.

**Rita Donahue (Dancer)** was born and raised in Fairfax, Virginia and attended George Mason University. She graduated with high distinction in 2002, receiving a BA in English and a BFA in Dance. She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.

**Domingo Estrada, Jr. (Dancer)**, 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. Mr. Estrada earned his BFA in Ballet and Modern Dance from Texas Christian University and had the honor of working with the late Fernando

Bujones. 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. Mr. Estrada would like to thank God, his family, and all who support his passion.

**Colin Fowler (Piano)** hails from Kansas City, Kansas and began studying piano at the age of five. After attending Interlochen Arts Academy, he received his BM and MM at The Juilliard School, where he studied organ with Gerre Hancock and piano with Abbey Simon. He has played and directed music across the country, at venues including Carnegie Hall, Alice Tully Hall, Jazz at Lincoln Center, and The Library of Congress. Mr. Fowler has also performed with the American Brass Quintet, Deborah Voigt, James Galway, and at many churches and synagogues in New York. Broadway credits include the recent revival of *42nd Street* and the current production of the Tony Award-winning musical *Jersey Boys*. Mr. Fowler is the Chair of the Theory and Ear Training department at Nyack College, where he is a full-time professor and conductor of the Nyack College Chorale. He has played with the MMDG Music Ensemble since 2006.

**Lesley Garrison (Dancer)** grew up in Swansea, Illinois and received her early dance training at the Center of Creative Arts in St. Louis, Missouri and Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdamse Dansacademie in The Netherlands and holds a BFA from SUNY Purchase, receiving the Modern Dance Faculty Award. She has performed with the Erica Essner Performance Co-op, John Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly Van Bommel's NØA Dance, Rocha Dance Theater, and Sidra Bell Dance New York. She first performed with MMDG in *L'Allegro, il Penseroso ed il Moderato* in 2007 and joined the company as an apprentice in 2011. She has also performed in Morris' production of *Orfeo ed Euridice* with the Metropolitan Opera. Ms. Garrison has taught creative movement and modern dance at The School at The Mark Morris Dance Center and assists in the Dance for PD® program.

**Lauren Grant (Dancer)**, born and raised in Highland Park, Illinois, 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*. 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 BFA from New York University's Tisch School of the Arts. Ms. Grant is on faculty at MMDG's school and also teaches dance internationally.

**John Heginbotham** (*Dancer*) has danced with MMDG since 1993. Raised in Anchorage, Alaska, he is a graduate of The Juilliard School (BFA '93) and has performed in the companies of Susan Marshall, John Jasperse, Ben Munisteri, and Pilobolus Dance Theater (as a guest artist). Mr. 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. Mr. 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](http://www.johnheginbotham.com).

**Michael Kelly** (*Baritone*) has been captivating audiences with exquisite musicality and a voice of arresting beauty, establishing himself as one of his generation's finest artists. This year's winner of the Joy In Singing Competition and recipient of the "Debut Artist" recital at Merkin Hall in Fall 2011, Mr. Kelly was recently heard in *Acis and Galatea* with Boston Early Music Festival, as Aeneas in Purcell's *Dido and Aeneas* in San Miguel de Allende, Mexico, and in recitals at New York's Trinity Church and with his group SongFusion. This season, Mr. Kelly was heard in John Corigliano's *The Ghosts of Versailles* in Aspen, Schubert's *Winterreise* in Houston, and is a winner in the Liederkrantz Foundation's Song Competition. Previous engagements have included Purcell's *Ode on St. Cecilia's Day* with Sacred Music in a Sacred Space in New York, *Messiah* with Monmouth Civic Chorus, and *The Secret Agent* by Michael Dellaira with the Center for Contemporary Music. Mr. Kelly has performed with Opernhaus Zurich, Chicago Opera Theatre, Gotham Chamber Opera, Festival d'Aix-en-Provence, Tanglewood, and has been presented in recitals in New York, Houston, Chicago, Switzerland, Germany, France, and Corsica. He holds a Master's degree from The Juilliard School.

**Wolfram Koessel** (*Cello*), since moving to New York in 1991, has established himself as a much sought after chamber musician, soloist, recording artist, and contractor in the New York music scene. He has performed with MMDG since 1999 and was

music director from 2004–2008. In 2006, Mr. Koessel joined the world-renowned American String Quartet, with whom he performs in the foremost concert halls throughout the world, collaborating frequently with today's leading artists. Mr. Koessel appears with a wide range of ensembles and groups, most notably and frequently with the Orpheus Chamber Orchestra. He has supervised and performed music for Warner Brothers, American Express, and many independent film companies besides organizing hundreds of classical orchestra and chamber music concerts during the last decade in New York. He is on the faculty of the Manhattan School of Music and the Aspen Music Festival. Mr. Koessel resides with his wife, pianist and writer J. Mae Barizo, in Manhattan.

**Brian Lawson** (*Dancer*) began his dance training in Toronto at Canadian Children's Dance Theatre, where he worked with choreographers such as David Earle, Carol Anderson, and Michael Trent. Mr. Lawson spent a year studying at the Rotterdamse Dansacademie in The Netherlands and graduated *summa cum laude* in 2010 from Purchase College, where he was also granted the President's Award for his contributions to the dance program. Mr. Lawson has had the pleasure of performing with Pam Tanowitz Dance, John Heginbotham, and Nelly van Bommel's NOA Dance. He joined MMDG as an apprentice in 2011.

**Aaron Loux** (*Dancer*) grew up in Seattle, Washington 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 BFA from The Juilliard School in 2009. He danced at The Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.

**Laurel Lynch** (*Dancer*) began her dance training at Petaluma School of Ballet in California. 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 Ms. Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Ms. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.

**Dallas McMurray** (*Dancer*), from El Cerrito, California, 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 in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Mr. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.

**Amber Star Merkens** (*Dancer*), originally from Newport, Oregon, began her dance training with Nancy Mittleman. She received her BFA 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. Ms. Merkens would like to thank her family for their continuous support.

**Maile Okamura** (*Dancer*) 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. Ms. 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.

**Spencer Ramirez** (*Dancer*) began his training in Springfield, Virginia, 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. Mr. Ramirez joined MMDG as an apprentice in 2010 and became a company member in 2011.

**William Smith III** (*Dancer*) grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. Mr. Smith graduated *magna cum laude* in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason he performed works by Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel

Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Mr. Smith's own piece, *3-Way Stop*, was 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, Mr. Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!*. He previously danced with Parsons Dance from 2007–2010. He became an MMDG company member in 2010.

**Noah Vinson** (*Dancer*) received his BA in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He began working with MMDG in 2002 and became a company member in 2004.

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

## UMS Archives

This weekend's performances mark the Mark Morris Dance Group's 13th and 14th appearances 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. The company most recently appeared in September 2008 at the Power Center.

**Michi Wiancko** (*Violin*) has performed with orchestras including the New York Philharmonic and Los Angeles Philharmonic, and in recital and chamber appearances across the nation. Ms. Wiancko made her New York solo recital debut at Carnegie Hall's Weill Recital Hall after winning the 2002 Concert Artists Guild International Competition. She was featured as an "Artist to Watch" on the cover of the January 2007 issue of *Symphony* magazine. In March 2007 she gave the world premiere of a concerto written for her by Margaret Brouwer, which she performed with Cleveland's CityMusic Orchestra. Ms. Wiancko is also the singer and songwriter for her project called Kono Michi, comprised of string quartet, upright bass, and drums. Kono Michi has performed in Merkin Hall, Symphony Space's Thalia Theater, Brooklyn's BAMcafé and Barbés, and the World Café Live in Philadelphia. Her self-produced

debut album of original music called *9 Death Haiku* has recently been released. A native of southern California, Ms. Wiancko began her violin studies at the age of 3. She studied with Donald Weilerstein at the Cleveland Institute of Music, and completed her MM at The Juilliard School, working with Robert Mann.

**Michelle Yard** (*Dancer*) was born in Brooklyn, New York 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. Mom, thank you.

## Mark Morris Dance Group Staff

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

### Production

Johan Henckens, *Technical Director*  
Matthew Rose, *Rehearsal Director*  
Nick Kolin, *Lighting Supervisor*  
Ken Hypes, *Sound Supervisor*  
Matthew Eggleton, *Assistant Technical Director*  
Stephanie Sleeper, *Costume Coordinator*  
Jennifer Perry, *Wardrobe Supervisor*

### Administration

Elizabeth Fox, *Chief Financial Officer*  
Marea Chavaco, *Finance Associate*  
Diana Acevedo, *Finance Assistant*  
Huong Hoang, *General Manager*  
Sarah Robinson, *Company Manager*

### Marketing/Development

Lauren Cherubini, *Director of Development and External Relations*  
Alexandro Pacheco, *Special Projects Manager*  
Kelly Sheldon, *Development Associate*  
Moss Allen, *Development Assistant*  
Ashley Matthews, *Marketing Assistant*

### Education

Eva Nichols, *Outreach Director*  
Sarah Marcus, *School Director*  
David Leventhal, *Dance for PD® Program Manager*  
Elise Marafioti, *School Administrator*

### Dance Center Operations

Karyn Treadwell, *Studio Manager*  
Matthew Eggleton, *Production and Facilities Manager*  
Chris Sperry, *Assistant Facilities Manager*  
Jackie Busch, *Front Desk Manager*  
Elise Gaugert, *Assistant Front Desk Manager*  
Bruce Lazarus, *Music Coordinator*  
Gregory Collazo, Jose Fuentes, Orlando Rivera, *Maintenance*

Michael Mushalla (Double M Arts & Events),  
*Booking Representation*  
William Murray (Better Attitude, Inc), *Media and General Consultation Services*  
Mark Selinger (McDermott, Will & Emery), *Legal Counsel*  
O'Connor Davies Munns & Dobbins, LLP, *Accountant*  
David S. Weiss, M.D. (NYU-HJD Department of Orthopedic Surgery), *Orthopedist*  
Marshall Hagins, PT, PhD, *Physical Therapist*

Thanks to Maxine Morris.

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

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For more information, please visit [www.mmdg.org](http://www.mmdg.org).

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