

krannert center
2011/2012



UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN
COLLEGE OF FINE AND APPLIED ARTS



Photo by Amber Star Merkens

MARK MORRIS DANCE GROUP
Wednesday-Thursday, March 14-15, 2012, at 7:30pm
Tryon Festival Theatre

PROGRAM

Mark Morris Dance Group

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

*Apprentice

†On leave

MMDG Music Ensemble

Colin Fowler
Andrew Janss
Jesse Mills

Jacqueline Piccolino, soprano
Dane Suarez, tenor
Michael Kelly, baritone

Artistic Director

Mark Morris

Executive Director

Nancy Umanoff

MetLife Foundation is the official tour sponsor of the Mark Morris Dance Group.

Major support for the Mark Morris Dance Group is provided by Bloomberg Philanthropies, Fund for the City of New York, The Andrew W. Mellon 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 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 the 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.

The Muir

Music

Folk songs arranged by Ludwig van Beethoven
"Ye shepherds of this pleasant vale," WoO 156/4
"The sweetest lad was Jamie," Op. 108/5
"Cease your funning," WoO 156/5
"Sally in our alley," Op. 108/25
"Could this ill world have been contriv'd," Op. 108/16
"What shall I do to shew how much I love her?" WoO 152/6
"Sunset," Op. 108/2
"Come fill, fill, my good fellow," Op. 108/13
"The lovely lass of Inverness," Op. 108/8

Costume Design

Elizabeth Kurtzman

Lighting Design

Nicole Pearce

Jacqueline Piccolino, soprano; Dane Suarez, tenor; Michael Kelly, baritone

Jesse Mills, violin; Andrew Janss, cello; Colin Fowler, piano

Laurel Lynch, Dallas McMurray, Amber Star Merkens, William Smith III, Noah Vinson, Michelle Yard

Premiered June 27, 2010, at Seiji Ozawa Hall, Tanglewood Music Center, Lenox, Massachusetts

Festival Dance

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, violin; Andrew Janss, cello; Colin Fowler, piano

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

Premiered March 17, 2011, at the 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.

20-minute intermission

Socrates

Music

Erik Satie
Socrate
Portrait de Socrate
Bords de l'Ilissus
Mort de Socrate

Costume Design

Martin Pakledinaz

Lighting Design and Decor

Michael Chybowski

I. Portrait of Socrates

II. On the Banks of the Ilissus

III. Death of Socrates

Michael Kelly, vocalist

Colin Fowler, piano

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

Premiered February 23, 2010, at the Brooklyn Academy of Music, Brooklyn, New York

THE MUIR

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 beauteous 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 beauteous banks how blest!
For there 'twas first my loveliest maid, a mutual flame confest.
—Hamilton

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

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

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 our alley.
—Anonymous

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

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, betoken half the distress this fond bosom must know?
Or will she melt when a true heart is broken, 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 sorrows are true!
—Anonymous

Sunset

The sun upon the Weirdlaw 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

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

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

SOCRATE (SOCRATES)

Text by Plato

Translation © 1985 by Roger Nichols

Portrait de Socrate (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.

Bords de l'Ilissus (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 plain 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 Oritheia?

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 plain 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 plain 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.

Mort de Socrate (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 the god 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.

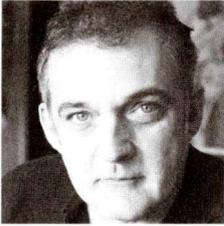
Socrates looked after him and said: "Farewell to you also; I will do as you say." Turning to us he said: "There goes an honest man. All the time I have been here he has often come to me and talked with me.

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 a 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.



Mark Morris

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 Koleda Balkan Dance Ensemble and later with 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 to 1991, he was the 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 eight 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 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 11 honorary doctorates to date. In 2006, 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 and 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.

Mark Morris Dance Group

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 United States 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 United States 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, Krannert Center. MMDG also appears regularly in New York City; Boston, Massachusetts; Fairfax, Virginia; and Seattle, Washington. 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 in the Emmy Award-winning film *Falling Down Stairs* (1997); percussionist and composer Zakir Hussain, 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 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 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, visit www.mmdg.org.

MMDG Music Ensemble

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. 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.



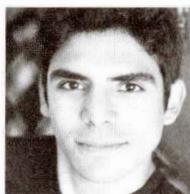
Matthew Rose (rehearsal director) began his dance training in Midland, Michigan, with Linda Z. Smith at the age of 17. After receiving his BFA in dance from the University of Michigan in 1995, he moved to New York

City. He was a soloist with the Martha Graham Dance Company from 1993 to 1996 and, in 1997, began working with MMDG. After several years of performing full-time with the group, he began assisting Mark Morris with the creation of new works. Rose has been the company's rehearsal director since 2006.

in the Netherlands. 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 was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated with high honors 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., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced baile folklórico through his church for 11 years. Estrada earned his BFA in ballet and modern dance



Chelsea Lynn Acree grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner and then continued at the Carver Center for 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 and Company, and Michael and the Go-Getters. Acree is on the faculty at The School at the Mark Morris Dance Center, teaching children and adults how to move through space. She began working with the Mark Morris Dance Group in 2007 and joined the company in 2011.

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



Samuel Black 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



Colin Fowler (piano) is a graduate of the Interlochen Arts Academy and holds bachelor's and master's degrees from the Juilliard School. He has performed and recorded 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 and conducting numerous Broadway shows, he has been a professor at NYU and Nyack College. He began collaborating with MMDG in 2006.



Lesley Garrison grew up in Swansea, Illinois, and received her early dance training at the Center of Creative Arts in St. Louis, Missouri, and the Interlochen Arts Academy in 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 has also performed in Morris' production of *Orfeo ed Euridice* with the Metropolitan Opera. 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. She first performed with MMDG in *L'Allegro il Penseroso ed il Moderato* in 2007 and joined the company in 2011.



Lauren Grant, born and raised in Highland Park, Illinois, has danced with MMDG since 1996. Appearing in more than 40 of Mark Morris' works, she performs leading roles in *The Hard Nut* and *Mozart*

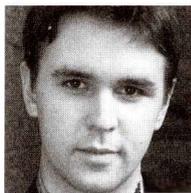
Dances. Grant has been featured in *Time Out New York*, *Dance Magazine*, and the book *Meet the*

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. Grant is on the faculty at MMDG's school and also teaches dance internationally.



John Heginbotham 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 (guest artist). He recently completed a choreographic residency at the Baryshnikov Arts Center, where he was the recipient of a 2010 Jerome Robbins Foundation New Essential Works 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.



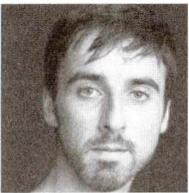
Andrew Janss (cello) has been hailed by *The New York Times* for his "glowing tone," "insightful musicianship," and "sumptuous elegance." He has been featured at Lincoln Center, the Kennedy Center, Carnegie Hall, and the

Louvre Museum. Janss has collaborated in concert with Pinchas Zukerman, Itzhak Perlman, Lynn Harrell, Leon Fleisher, Gary Hoffman, David Shifrin, and members of the Emerson, Guarneri, Juilliard, and Tákacs Quartets. From 2007 to 2010, Janss was a resident artist at the Chamber Music Society of Lincoln Center. He has performed at Ravinia, La Jolla Summerfest, Music@Menlo, and the Marlboro Music Festival. During 2007-2008, Janss was Visiting-Artist-in-Residence at SUNY Stony Brook. He is the youngest faculty member in the history of the School of Music.



Michael Kelly (baritone) captivates 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, Kelly was recently heard in *Acis and Galatea* at the 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. Previous engagements have included Purcell's *Ode for St. Cecilia's Day* with Sacred Music in a Sacred Space in New York, *Messiah* with the Monmouth Civic Chorus, and *The Secret Agent* by Michael Dellaira with the Center for Contemporary Music. Kelly has performed at the Opernhaus Zürich, with the Chicago Opera Theater, with the Gotham Chamber Opera, at Festival d'Aix-en-Provence, and at Tanglewood and has been presented in recital in New York, Houston, Chicago, Switzerland, Germany, France, and Corsica. He holds a master's degree from the Juilliard School.



Brian Lawson began his dance training in Toronto at the Canadian Children's Dance Theatre. There he worked with choreographers such as David Earle, Carol Anderson, and Michael Trent. 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. Lawson has had the pleasure of performing with Pam Tanowitz Dance, John Heginbotham, and Nelly van Bommel's NØA

Dance, among other artists. He joined MMDG as an apprentice in 2011.



Aaron Loux 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 began her dance training at the 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, 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.



Stacy Martorana began her dance training in Baltimore, Maryland, at the Peabody Conservatory. In 2006, she graduated from the University of North Carolina School of the Arts with a BFA in contemporary dance. Since

then, she has danced for the Amy Marshall Dance Company, the Neta Dance Company, Helen Simoneau Dance, the Daniel Gwirtzman Dance Company, and Rashaun Mitchell. She was a member of the Repertory Understudy Group for the Merce Cunningham Dance

Company from 2009 through 2011. She joined MMDG as an apprentice in January 2012.



Dallas McMurray, 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. He has performed with the Limón Dance Company in addition to works by Jiří Kylián, 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, Oregon, began her dance training with Nancy Mittleman. She received her BFA from the Juilliard School and then danced 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 School at the Mark Morris Dance Center, and worked as a freelance photographer for MMDG, the Silk Road Project, and Brooklyn Rider, among other artists. Merkens would like to thank her family for their continuous support.



Jesse Mills (violin), praised by the *Washington Post* for his "dazzling . . . superb playing," has established a unique career, performing music from classical to contemporary, as well as composed and improvised music

of his own invention. Since his concerto debut at the Ravinia Festival in 2004, he has performed throughout the United States and Europe, including Lincoln Center's Alice Tully Hall, Carnegie Hall, the 92nd Street Y, the Kennedy Center, the Marlboro Festival, the Barbican Centre of London, Cité de la Musique in Paris, Amsterdam's Royal Theatre Carré, the Teatro Arcimboldi in Milan, and the Palais des Beaux-Arts in Brussels. He earned Grammy nominations for his performances of Schoenberg's music, released by Naxos in 2005 and 2010. He can also be heard on the Koch, Centaur, Tzadik, Max Jazz, and Verve labels. Mills is the cofounder of Duo Prism with pianist Rieko Aizawa, which earned First Prize at the Salieri-Zinetti International Chamber Music Competition. With Aizawa, Mills became co-artistic director of the Alpenglow Chamber Music Festival in 2010. A graduate of the Juilliard School, he studied with Dorothy DeLay, Robert Mann, and Itzhak Perlman. He lives in New York City, and he is on the faculty at Montclair State University in New Jersey.



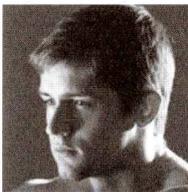
Maile Okamura studied primarily with Lynda Yourth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. Okamura

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 a dancer and costume designer.



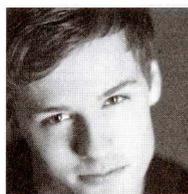
Jacqueline Piccolino (soprano) is currently pursuing a Bachelor of Music in vocal performance at the University of Illinois. She made her debut with the UI School of Music Opera Program as Maria in *Man of La Mancha*. As a winner of the

Thomas J. Smith Scholarship from the U of I, she has appeared as Rosina in *Il Barbiere di Siviglia*, in *La Traviata*, and in *Le Nozze di Figaro* with UI Opera Scenes and the Washington National Opera Institute, which premiered on the Kennedy Center's Millennium Stage in Washington, DC. Piccolino won Second Prize in the Bel Canto Foundation competition in Chicago in 2010 and was the recipient of the Nicholas Raimondi Vocal Scholarship through the Casa Italia Bel Canto Competition in 2009. Piccolino is a three-time winner of the Chicago National Association of Teachers of Singing Competition and was a finalist in the Classical Singer University Competition in 2010. In 2009, she was featured on *Introductions*, a program of WFMT 98.7, a Chicago classical music station. She currently studies voice with Cynthia Haymon-Coleman.



Spencer Ramirez 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 José Limón, Jerome Robbins, Sidra Bell, and Fabien Privoille. Ramirez joined MMDG as an apprentice in July 2010 and became a company member in 2011.



William Smith III grew up in Fredericksburg, Virginia, 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 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 has regional theatre credits that include *Tulsa in Gypsy*, *Mr. Mistoffelees* in *Cats*, and *Dream Curly* in *Oklahoma!* Previously, he danced with Parsons Dance from 2007 to 2010. He became an MMDG company member in 2010.



Dane Suarez (tenor) is a first-year master's student pursuing a degree in vocal performance at the University of Illinois. He holds a bachelor's degree from Butler University, where he studied voice with Mary Anne Scott

and Michael Sells. Suarez has recently performed the roles of Tamino (*The Magic Flute*) with Butler University Lyric Theatre; Bill (*A Hand of Bridge*) and King Kaspar (*Amahl and the Night Visitors*) with the UI Opera Studio; and José (*Man of La Mancha*) with the UI School of Music Opera Program. He has sung with the Indianapolis Opera, the Butler Symphony Orchestra, and La Musica Lirica Young Artist Program (Novafeltria, Italy) and was an active performer at Butler University. As a Butler University

Concerto Competition winner, he performed Ravel's *Cinq mélodies populaires grecques* with the Butler Symphony Orchestra. Other recent concert credits include Mozart's *Requiem* (UI Singers) and Bach's *Magnificat in D* (Butler Symphony Orchestra). For the summer 2011 season, Suarez was chosen as a Young Artist at Sugar Creek Symphony and Song. Suarez is a student of Jerold Siena.



Noah Vinson received his BA in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection.

He began working with MMDG in 2002 and became a company member in 2004.



Jenn Weddel received her early training from the Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a BFA from Southern Methodist University and also studied at the Boston Conservatory, Colorado

University, and the Laban Center, London. Since moving to New York in 2001, Weddel has created and performed with the RedWall Dance Theater, Sue Bernhard Danceworks, the Vencil Dance Trio, Rocha Dance Theater, and TEA 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.



Michelle Yard was born in Brooklyn, New York. She began her professional dance training at the New York City High School of the Performing Arts and at the same time was a scholarship student at the Alvin

Ailey American Dance Theater. She graduated with a BFA from New York University's Tisch School of the Arts. She teaches Pilates as well as master classes for MMDG's residency programs. Yard joined MMDG in 1997. Mom, thank you.

MARK MORRIS DANCE GROUP STAFF

Artistic Director
Executive Director

Mark Morris
Nancy Umanoff

Production

Technical Director
Rehearsal Director
Lighting Supervisor
Costume Coordinator
Sound Supervisor

Johan Henckens
Matthew Rose
Nicole Pearce
Stephanie Sleeper
Ken Hypes

Administration

Chief Financial Officer
Finance Associate
Finance Assistant
General Manager
Company Manager
Interns

Elizabeth Fox
Cherryl Joaquim
Diana Acevedo
Huong Hoang
Sarah Horne
Sheena Hagy, Marianny Loveras, Brittany Sylwestrak

Marketing/Development

Director of Development and External Relations
Associate Director of Development
Special Projects Manager
Development Assistant

Lauren Cherubini
Kelly Sheldon
Alexandro Pacheco
Moss Allen

Education

Outreach Director
School Director
Dance for PD Program Manager
School Administrator

Eva Nichols
Sarah Marcus
David Leventhal
Elise Marafioti

Dance Center Operations

Studio Manager
Front Desk Manager
Assistant Front Desk Managers
Music Coordinator
Custodial Coordinator
Maintenance

Booking Representation
Media and General Consultation Services
Legal Counsel
Accountant
Orthopaedist

Karyn Treadwell
Jackie Busch
Elise Gaugert, Abby West
Bruce Lazarus
Jose Fuentes
Alex Ortiz, Orlando Rivera

Michael Mushalla, Double M Arts & Events
William Murray, Better Attitude Inc.
Mark Selinger, McDermott, Will & Emery
O'Connor Davies Munns & Dobbins LLP
David S. Weiss, MD, NYU-HJD Department
of Orthopaedic Surgery
Marshall Hagins, PT, PhD
Jeffrey Cohen

Physical Therapist
Hilot 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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Socrates costume execution by Tricorne, Inc., and costume painting by Mary Macy.

Socrates titles, Roger Nichols © 1985

The Mark Morris Dance Group is a member of Dance USA and Downtown Brooklyn Arts Alliance.

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MMDG and Krannert Center

Krannert Center has served as the Midwest home for the Mark Morris Dance Group since 2001. Each spring, MMDG and Krannert Center collaborate on a week of engagement activities that encompass movement-based and musical programs for both undergraduate and graduate students at the University of Illinois, as well as community outreach programs that serve individuals, families, and children of all ages in the Champaign-Urbana area. Over the years, partnerships have developed with organizations ranging from the Champaign Public Library to the Windsor of Savoy to Cunningham Children's Home to the Carle Occupational Medicine Group.

The deep relationship between MMDG and Krannert Center has led to the shadow program, in which Dance at Illinois students spend time and take classes with MMDG company members in Urbana and New York City. Students from the School of Music have appeared in several MMDG productions, including *Dido and Aeneas* in 2007, and *Sinfonia da Camera* has performed with the company. UI alumni have had the opportunity to dance in large-scale works and serve as members of MMDG's production team.

In addition to presenting MMDG's performances annually, Krannert Center has partnered with the company in the commissioning of new works. Several of Morris' creations—including *Romeo & Juliet*, *On Motifs of Shakespeare* set to the restored score of Prokofiev's *Romeo and Juliet Suite*—have been realized through this collaboration. This rich relationship has extended the reach of MMDG beyond the stage in a melding of arts and academia that has enriched communities around the world.

The Mark Morris Dance Group gratefully acknowledges the steadfast support of the University of Illinois and the Krannert Center staff for making this successful collaboration possible year after year.

yes

[life-affirming experience]