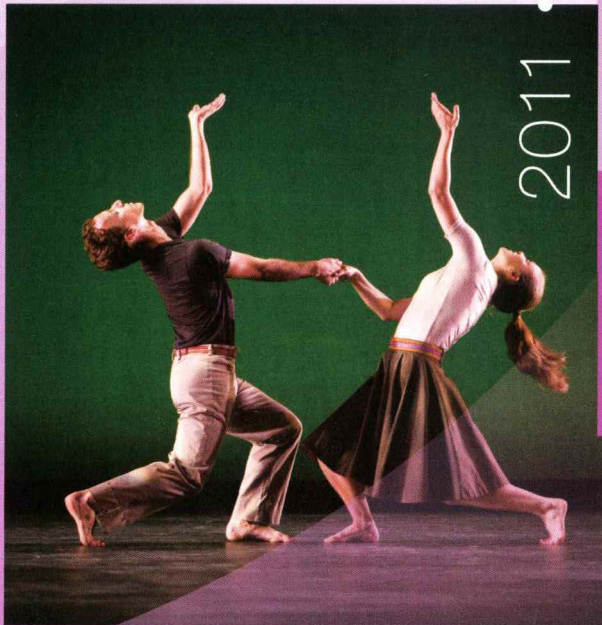




# Celebrity Series of Boston

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2012 season

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## Celebrity Series of Boston

Engaging • Entertaining • Enriching

Thursday-Sunday | May 17 – 20 | The Cutler Majestic Theatre

**M A R K M O R R I S**

**D A N C E G R O U P**

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**

Matthew Anderson Colin Fowler Michael Kelly  
Georgy Valtchev Kristen Watson Paul Wiancko

### **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; the New York State Council on the Arts, a State Agency; and the National Endowment for the Arts Dance Program.

**Steinway piano provided by M. Steinert and Sons.**

The 2011-2012 Dance Series is sponsored by

**The Little Family Foundation and the John S. and Cynthia Reed Foundation,**  
with additional support from the Celebrity Series Friends of Dance.

## DANCE PROGRAM

### THE MUIR

*Boston Premiere*

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

*Costume Design:* Elizabeth Kurtzman

*Lighting Design:* Nicole Pearce

Kristen Watson, *soprano*; Matthew Anderson, *tenor*; Michael Kelly, *baritone*  
Georgy Valtchev, *violin*; Paul Wiancko, *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

## PAUSE

### FESTIVAL DANCE

*Boston Premiere*

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

*Costume Design:* Martin Pakledinaz

*Lighting Design:* Michael Chybowski

*Allegro - Waltz*

*Andante - March*

*Rondo - Polka*

Georgy Valtchev, *violin*; Paul Wiancko, *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

Premiere: March 17, 2011 – James and Martha Duffy Performance Space,  
Mark Morris Dance Center, Brooklyn, NY

*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.

## INTERMISSION

# SOCRATES

*Boston Premiere*

Music: Erik Satie: “*Socrate*”: *Portrait de Socrate*; *Bords de l’Ilissus*; *Mort de Socrate*

*Costume Design*: Martin Pakledinaz

*Lighting Design and Décor*: Michael Chybowski

*I. Portrait of Socrates*

*II. On the banks of the Ilissus*

*III. Death of Socrates*

Michael Kelly, *tenor*

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

Premiere: February 23, 2010 – Brooklyn Academy of Music, Brooklyn, NY

## ***The Muir Libretto***

### ***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.

- *William 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 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

***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”) Libretto**

Text: Plato

Translation: Roger Nichols © 1985

### **I. *Portrait de Socrate (“Portrait of Socrates”)***, text taken from Plato’s *Symposium*

**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. *Les bords de l’Ilissus (“On The banks of the Ilissus”)***, text taken from Plato’s *Phaedrus*

**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.

### III. *Mort de Socrate* (“*Death of Socrates*”), text taken from Plato’s *Phaedo*

**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 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.

## Notes on the Program

### *Mark Morris: A Musician in the Form of a Choreographer*

*Muir* is a word that shifts according to the landscape of its context. It is a Scottish word most Anglophones know as “moor” but in Scots Gaelic it is the word for sea. To American ears, it instantly evokes Scottish-born naturalist John Muir, father of the Sierra Club, whose respect for wilderness helped preserve parts of the Sierra Nevada mountain range, Yosemite, and Sequoia National Park in the early twentieth century.

Mark Morris, a son of the American Northwest, is also something of a preservationist: an artist whose dance making has brought refreshed clarity to musical works that might otherwise have been neglected. He is, he said to a recent interviewer, “a musician in the form of a choreographer.”

*The Muir*, Morris’s 2010 piece that opens this much-anticipated return of the Mark Morris Dance Group to Boston, is a meditation on a meditation, a modernization of a modernization. Ludwig van Beethoven, who had written in 1803 “I have a very great liking for Scottish airs,” later set a series of Irish and Scottish songs for three singers, violin, cello, and piano. In Morris’ hands these nine vignettes portray loveplay at its most decorous—but never merely decorative. The women’s colored tutus speak of the dance’s literal and figurative Romantic roots, and Morris has hidden an in-joke in plain sight, quoting the Scottish-themed Bournonville *La Sylphide* for the delight of those of us who are watching carefully. Like the folkloric melodies and poems underpinning Beethoven’s arrangements, Morris’s choreography in *The Muir* offers the palate-cleansing refreshment of work that lets simplicity shine through.

Mark Morris got his start dancing in Balkan folk ensembles, and *Festival Dance*, created last spring, employs the radical egalitarianism of village dancing where interdependence is balanced with self-reliance. This convivial work is set to an otherwise obscure trio in E Major by Johann Nepomuk Hummel, a protégé of Mozart who in Morris’s mind prefigures Schubert. From its initial “may I join the dance” curtsies to the way Hummel’s crisp *arpeggios* are matched by MMDG’s trilling skips and runs, Morris paints a picture of a world most of us would want to inhabit, one where couples take equal turns and clasped hands convey bonds of trust.

Mark Morris first experimented with choreographing the last movement of Erik Satie’s 1918 cantata *Socrate* in 1983 as *The Death of Socrates*, and recalls that dance for six men as “neutral and strange.” This time around, the

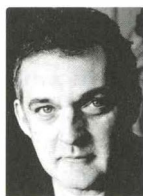
full score is danced to live music, here led by vocalist Michael Kelly, whom local audiences may know from his performances in *Acis and Galatea* with the Boston Early Music Festival. The full company rides the waves of Satie's lush ostinato, lofted by the piano's persistence.

*Socrate* opens with "Portrait of Socrates," Alcibiades's comparison of Socrates to a hollow sculpture with a god inside and to a satyr; moves to "On the banks of the Ilissus," a description of the barefoot walk Socrates and Phaedrus enjoy along a riverbank; and closes with "Death of Socrates," Phaedo's description of the condemned Socrates's immense equanimity in prison and the physical imprint—his legs growing heavy, his stiffening body—of his death by poison.

Morris's *Socrates* plays across the space like a series of images dancing along the sides of Keats's slowly rotating Grecian urn. Dressed in soft Greek *chitons* designed by Martin Pakledinaz, the dancers's shapes are foreshortened and flattened, their heads seen in regal profile, their knees and ankles bent at the joints. (You can't do this without a whiff of the *Faune*.)

Morris employs his exquisite gift for shaping and reshaping groups within proscenium space by creating a shifting environment of arches, trellises, and ever-deepening lanes made by the dancers's configurations; he quotes the grouping and raised finger of the central figure in Jacques-Louis David's 1787 painting, *The Death of Socrates*, which he calls "the most beautiful thing" at the Metropolitan Museum in New York. But in the end, Mark Morris's return to classicism is never made at the expense of understanding that like Socrates and his followers, we all face mortality in our turn.

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**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 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. 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 repertoire of the Pacific Northwest Ballet, Boston Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. Morris, recently named the Musical Director for the 2013 Ojai Music Festival, 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 eleven 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's 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 Award for Lifetime Achievement. In 2010, he received the prestigious Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society.

The **MARK MORRIS DANCE GROUP (MMDG)** was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the 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, Boston, Fairfax, VA, and Seattle. MMDG made its debut at New York's Mostly Mozart Festival in 2002 and at Tanglewood 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, 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.

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.

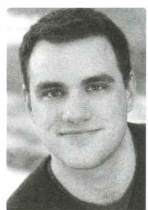


**MATTHEW ROSE** (*rehearsal director*) began his dance training in Midland, MI, with Linda Z. Smith at the age of 17. After receiving his BFA in dance from the University of Michigan in 1995, he moved to New York City. He was a soloist with the Martha Graham Dance Company from 1993-1996, and in 1997 began working with MMDG. After several years of performing full-time with the group, he began assisting Mr. Morris with the creation of new works. Rose has been the company's rehearsal director since 2006.





**CHELSEA LYNN ACREE** grew up in Baltimore, 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 Co-Getters. Acree is on the faculty at The School at the Mark Morris Dance Center, teaching kids and adults how to move through space. She began working with MMDG in 2007 and joined the company in 2011.



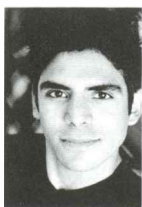
**MATTHEW ANDERSON** (*vocalist*) has been praised for his warm tenor voice and the polished musicality he brings to the repertoire of oratorio, opera, and musical theater. He was the second prize winner in the 2010 Oratorio Society of New York Solo Competition. He has also been a prize winner in the American Bach Society Vocal Competition and a finalist in the Liederkrantz Vocal Competition. Based in Boston, Anderson sings regularly as a soloist with the Handel & Haydn Society, Cantata Singers, Back Bay Chorale, Musicians of the Old Post Road, Williamstown Early Music, Masterworks Chorale, Musica Maris, and Boston Modern Orchestra Project.



**SAMUEL BLACK** is originally from Berkeley, CA, where he began studying tap at the age of nine with Katie Maltzberger. He received his BFA in dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in The Netherlands. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel, and currently teaches MMDG master classes and Dance for PD® (a program for people with Parkinson's Disease, initiated by MMDG in partnership with the Brooklyn Parkinson Group). He first appeared with MMDG in 2005, and became a company member in 2007.



**RITA DONAHUE** was born and raised in Fairfax, VA, 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.**, a native of Victoria, TX, studied martial arts and earned his black belt in 1994. He danced Ballet Folklorico through his church for 11 years. 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. Estrada would like to thank God, his family, and all who support his passion.



**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, IL, and received her early dance training at the Center of Creative Arts in St. Louis and 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's 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, IL, has danced with MMDG since 1996. Appearing in over 40 of Mark Morris's 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 Google E-book *Meet the Dancers: From Ballet, Broadway, and Beyond*, by Amy Nathan, and is the subject of a photograph by Annie Leibovitz. She graduated with a BFA from NYU'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, AK, 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 in New York, 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](http://www.johnheginbotham.com).



**MICHAEL KELLY** (*vocalist*) has captivated 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* 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. Previous engagements have included Purcell's *Ode to St. Cecilia's Day* with Sacred Music in a Sacred Space in New York, *Messiah* with Monmouth (NJ) Civic Chorus, and *The Secret Agent* by Michael Dellaira with the Center for Contemporary Opera. Kelly has performed with Opernhaus Zurich, Chicago Opera Theatre, Gotham Chamber Opera, and at the Festival d'Aix-en-Provence and 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.



**BRIAN LAWSON** began his dance training in Toronto at 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 others. He joined MMDG as an apprentice in 2011.



**AARON LOUX** grew up in Seattle, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a modern dance company for young people. He began his classical training at the Cornish College Preparatory Dance Program in Seattle and received his BFA from The Juilliard School in 2009. He danced at The Metropolitan Opera and with Seattle's ARC Dance Company before joining MMDG in 2010.



**LAUREL LYNCH** 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, 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 at Baltimore's 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, 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, CA, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a BFA in dance from the California Institute of the Arts. He performed with the Limón Dance Company in addition to performing 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, OR, 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 School at the Mark Morris Dance Center, and worked as a freelance photographer for MMDG, the Silk Road Project, and Brooklyn Rider, among others. Merkens would like to thank her family for their continuous support.



**MAILE OKAMURA** studied primarily with Lynda Yourth at the American Ballet School in San Diego. 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.

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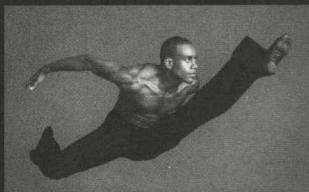
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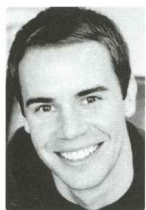
**SPENCER RAMIREZ** began his training in Springfield, VA, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. From there, he continued training at the Maryland Youth Ballet with faculty such as Michelle Lees, Christopher Doyle, and Harriet Williams. In 2008, he entered The Juilliard School under the direction of Lawrence Rhodes and had the opportunity to perform works by José Limón, Jerome Robbins, Sidra Bell, and Fabien Prioville. Ramirez joined MMDG as an apprentice in July 2010 and became a company member in 2011.



**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 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*, Mistofffeles in *CATS* and Drean Curly in *Oklahoma!*. Previously he danced with Parsons Dance from 2007-2010. He became an MMDG company member in 2010.



**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 "Kocian" International Competition in what was then Czechoslovakia. He came to the United States as a scholarship student of Dorothy Delay and Masao Kawasaki at The Juilliard School, 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.



**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.



**KRISTEN WATSON** (*vocalist*)

Hailed by critics for her “blithe and silvery” tone and “winning stage presence,” soprano Kristen Watson has made solo appearances with the Orpheus Chamber Orchestra, Boston Baroque, Handel & Haydn Society, and Emmanuel Music, at such venues as Los Angeles’s Walt Disney Concert Hall, New York’s Cathedral of St. John the Divine, and Boston’s Symphony Hall. She

has been recognized by the Concert Artists Guild, Oratorio Society of New York, Joy in Singing, American Bach Society, and Louisville Bach Society competitions. Opera audiences have heard her with Boston Lyric Opera, Opera Boston, Boston University Opera Institute, Opera Providence, and the Opera Theater of Pittsburgh in such roles as Anne in *The Rake’s Progress*, Tytania in *A Midsummer Night’s Dream*, and Adele in *Die Fledermaus*. Her solo performances include the Boston Early Music Festival, Carmel (CA) Bach Festival, Aston Magna Festival in the Berkshires, Topeka Symphony, Mississippi’s Gulf Coast Symphony, Evansville (IN) Philharmonic, Pittsburgh Camerata, Arizona Early Music Society, and the Boston Modern Orchestra Project.



**JENN WEDDEL** received her early training from Boulder Ballet Company near where she grew up in Longmont, CO. She holds a BFA from Southern Methodist University and also studied at Boston Conservatory, Colorado University, and London’s Laban Centre for Movement and Dance. Since moving to New York in 2001, Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venel 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.



**PAUL WIANCKO** (*cello*) has won top prizes in the Lutoslawski International, ASTA, Pasadena Showcase, and Los Angeles Debut competitions. In 2007, he made his European and South American solo debuts, performing with the Polish Radio Symphony in Warsaw and the Bahia Symphony in Brazil. He has been invited to the Olympic, Laguna Beach, and Marlboro music festivals, and

has performed alongside Richard Goode, Lynn Harrell, Arnold Steinhardt, and Midori, among others. Past coaches include Itzhak Perlman, Donald Weilerstein, Yo-Yo Ma, and members of the Guarneri and Juilliard string quartets. He and his sister Michi formed an exciting violin and cello collaboration called the Wiancko Duo. Capable of weaving his artistry into any genre, he has garnered respect as an innovative composer, producer, and collaborator, and is a committed advocate for new music and new composers. Wiancko is a graduate of the University of Southern California, as well as the Colburn School in Los Angeles, where he studied with Ronald Leonard.



**MICHELLE YARD** was born in Brooklyn, NY, and 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 Center. She graduated with a BFA from NYU'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.

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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.

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

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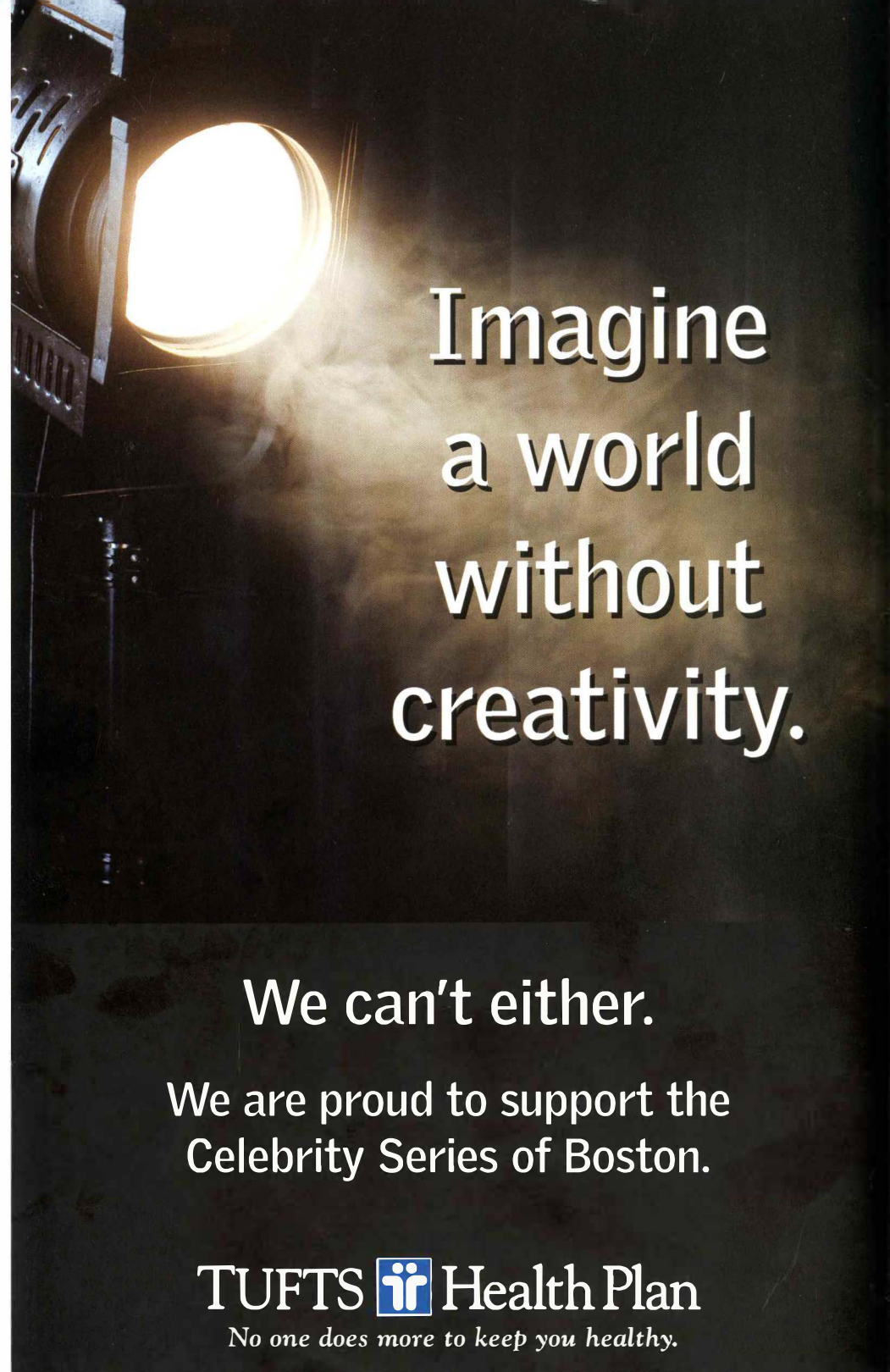
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