



MARK MORRIS DANCE GROUP

Back On the Boards

OCT 4 - 6, 2012

running time approximately 120 minutes, including intermission

MARK MORRIS DANCE GROUP

Chelsea Lynn Acree
Samuel Black
Rita Donahue
Domingo Estrada, Jr.
Lesley Garrison
Lauren Grant

Brian Lawson*
Aaron Loux
Laurel Lynch
Stacy Martorana*
Dallas McMurray
Amber Star Merkens

Maile Okamura
Spencer Ramirez
Billy Smith
Noah Vinson
Jenn Weddel
Michelle Yard
*apprentice

with Mikhail Baryshnikov

MMDG MUSIC ENSEMBLE

Colin Fowler
Joanna Frankel
Andrew Janss

Philip Kramp
Wesley Rogers
Benjamin Russell

Thomas Thompson
Linda Tsatsanis

ARTISTIC DIRECTOR

Mark Morris

EXECUTIVE DIRECTOR

Nancy Umanoff

MetLife Foundation is the Official Tour Sponsor of the Mark Morris Dance Group.

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The Mark Morris Dance Group's performances are made possible with public funds from New York City Department of Cultural Affairs;

Seasonal support for OtB is provided by



DEAR PATRONS,

It's our pleasure to welcome the Mark Morris Dance Group back to On the Boards, where Mark premiered 13 of his earliest works at our former home, Washington Hall. These included:

I Love You Dearly (1981)

Canonic 3/4 Studies (1982)

Jr. High (1982)

Caryatids (1983)

Celestial Greetings (1983)

Deck of Cards (1983)

Dogtown (1983)

Love, You Have Won (1984)

My Party (1984)

Prelude and Prelude (1984)

She Came From There (1984)

Lovey (1985)

Marble Halls (1985)

Over the years, the company has had regular engagements at UW World Series and Seattle Theater Group, and in early November, Pacific Northwest Ballet will premiere a newly commissioned ballet by Mark entitled *Kammermusik No. 3* (see insert in the program).

Together, the above organizations have provided Seattle with a special opportunity to follow the career and evolution of one of the most significant choreographers of our time.

Lane Czaplinski and Sarah Wilke

Handwritten signatures of Lane Czaplinski and Sarah Wilke in cursive script.

PROGRAM

The Muir

Music: Ludwig van Beethoven – Folk songs arranged by the composer:

“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

Linda Tsatsanis, *mezzo-soprano*; Wesley Rogers, *tenor*; Thomas Thompson, *baritone*

Joanna Frankel, *violin*; Andrew Janss, *cello*; Colin Fowler, *piano*

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

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

Petrichor

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

Allegro non troppo

Scherzo

Andante

Allegro Deciso

Costume Design: Elizabeth Kurtzman

Lighting Design: Michael Chybowski

Joanna Frankel, *violin*; Benjamin Russell, *violin*; Philip Kramp, *viola*; Andrew Janss, *cello*

Rita Donahue, Lesley Garrison, Lauren Grant, Laurel Lynch, Amber Star Merkens,
Maile Okamura, Jenn Weddel, Michelle Yard

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

Commissioned, in part, by the Celebrity Series of Boston

-INTERMISSION-

A Wooden Tree (World Premiere)

Music and Words: Ivor Cutler

"Here's A Health For Simon;" "Stick Out Your Chest;" "The Market Place;"
"Rubber Toy;" "Trouble, Trouble;" "Little Black Buzzer;" "I Got No Common Sense;"
"Deedle, Deedly, I Pass;" "A Wooden Tree;" "Phonic Poem;" "I'm Going In A Field;"
"I Love You But I Don't Know What I Mean;" "Beautiful Cosmos;" "Cockadoodledon't"

Costume Design: Elizabeth Kurtzman

Lighting Design: Michael Chybowski

Mikhail Baryshnikov, Rita Donahue, Aaron Loux, Dallas McMurray, Amber Star Merkens,
Maile Okamura, Jenn Weddel, Michelle Yard

Grand Duo

Music: Lou Harrison – *Grand Duo for Violin & Piano*

Costume Design: Susan Ruddle

Lighting Design: Michael Chybowski

Prelude

Stampede

A Round

Polka

Joanna Frankel, *violin*; Colin Fowler, *piano*

Samuel Black, Rita Donahue, Domingo Estrada, Jr., Lauren Grant, Aaron Loux,
Laurel Lynch, Dallas McMurray, Amber Star Merkens, Maile Okamura, Spencer Ramirez,
Billy Smith, Noah Vinson, Jenn Weddel, Michelle Yard

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

BIOS

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, named Music Director of the 2013 Ojai Music Festival, is noted for his musicality and has been described as "undeviating in his devotion to music." He has conducted performances for the Mark Morris Dance Group since 2006. 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' 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 recent years, he has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement (2007), the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society (2010), and the Benjamin Franklin Laureate Prize for Creativity (2012).

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 in the U.S. and around the world, 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 at Urbana-Champaign. MMDG also appears regularly in New York, NY; Boston, MA; Fairfax, VA; and Seattle, WA. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. From the company's many London seasons, it has 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 in *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 seniors, and a school offering dance classes to students of all ages. For more information, visit www.mmdg.org

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

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

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

MATTHEW ROSE (rehearsal director) began his dance training in Midland, Michigan, with Linda Z. Smith at the age of 17. After receiving his B.F.A. in dance from the University of Michigan in 1992, 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. He has been the company's rehearsal director since 2006.

MIKHAIL BARYSHNIKOV, a native of Riga, Latvia, was born in 1948 and began studying ballet at the age of nine. As a teenager he moved to Leningrad where he entered the Vaganova Choreographic School, graduating from student to principal dancer of the Kirov Ballet in 1969. In 1974, he left the Soviet Union to dance with major ballet

companies around the world including the New York City Ballet where he worked with George Balanchine and Jerome Robbins. In 1980 he began a 10-year tenure as Artistic Director of American Ballet Theatre, nurturing a new generation of dancers and choreographers. From 1990 to 2002, Baryshnikov was director and dancer with the White Oak Dance Project, which he co-founded with choreographer Mark Morris. White Oak was born of Baryshnikov's desire "to be a driving force in the production of art," and, indeed, it expanded the repertoire and visibility of American modern dance. In 2005, he opened the Baryshnikov Arts Center (BAC), a creative home for local and international artists to develop and present work. Located in Manhattan's Hell's Kitchen neighborhood, BAC houses four studios, a studio theater, and the new 238-seat Jerome Robbins Theater. Through its residency program, BAC gives space and time to young and established artists to dream and create in the Center's studios without any commercial pressure. BAC also presents contemporary, innovative work by artists from the worlds of dance, theater, music, and film at low or no cost to the public. Under his leadership as Artistic Director, BAC programs serve approximately 500 artists and more than 20,000 audience members each year. Among Baryshnikov's many awards are the Kennedy Center Honors, the National Medal of Honor, the Commonwealth Award, the Chubb Fellowship, the Jerome Robbins Award, and the 2012 Vilcek Award. In 2010 he was given the rank of Officer of the French Legion of Honor.

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

SAMUEL BLACK is from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his B.F.A. in dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie 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 distinction in 2002, receiving a B.A. in English and a B.F.A. in dance. She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.

DOMINGO ESTRADA, JR., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced

ballet folklórico through his church for 11 years. Estrada earned his B.F.A. in ballet and modern dance from Texas Christian University and had the honor of working with the late Fernando 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) hails from Kansas City, Kansas and began studying piano at the age of five. After attending Interlochen Arts Academy, he received his Bachelors and Masters degrees at The Julliard School, where he studied organ with Gerre Hancock and piano with Abbey Simon. He has played and directed music across the country, at venues including Carnegie Hall, Alice Tully Hall, Jazz at Lincoln Center, and The Library of Congress. Fowler has also performed with the American Brass Quintet, Deborah Voight, James Galway, and at many of the churches and synagogues in New York. Broadway credits include the recent revival of *42nd Street* and the current production of The Tony Award winning musical, *Jersey Boys*. Fowler is the Chair of the Theory and Ear Training department at Nyack College, where he is a full-time professor and conductor of the Nyack College Chorale. He has played with the MMDG Music Ensemble since 2006.

JOANNA FRANKEL (violin) consistently shares her unique imagination with audiences worldwide. She is the winner of the Rachel

Elizabeth Barton Foundation career grant and the prestigious William Schuman Prize for artistic excellence. Recent highlights include solo appearances in New York, Chicago, Philadelphia, Rochester, Palm Beach, Washington DC, Chattanooga, Charleston, Durban, Amsterdam, Moscow, St. Petersburg, Prague, Tallinn, Bratislava, and Helsinki, at halls such as Carnegie Hall and Het Concertgebouw. Frankel toured internationally with Carnegie Hall's Ensemble ACJW after being selected for The Academy's inaugural fellowship class in 2007. A dedicated chamber musician, Frankel has performed at La Jolla SummerFest, Spain's Niemeyer Center, Germany's Festspiele Mecklenburg-Vorpommern, Abu Dhabi's Zaha Hadid Pavilion, and throughout South Africa. A recent scholarship graduate of The Juilliard School, Frankel performs on the 1846 Jean-Baptiste Vuillaume violin "Joseph Guarnerius fecit Cremonae," on extended loan from a generous patron through the Rachel Elizabeth Barton Foundation.

LESLEY GARRISON grew up in Swansea, Illinois and received her early dance training at the Center of Creative Arts in St. Louis, Missouri and Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdamse Dansacademie in The Netherlands and holds a B.F.A. from the SUNY Purchase, where she received the Modern Dance Faculty Award. She has performed with Erica Essner, Dance Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly Van Bommel's NØA Dance, Rocha Dance Theater and Sidra Bell Dance New York. She first performed with MMDG in 2007

and became a company member in 2011. Garrison teaches at The School at The Mark Morris Dance Center and for the Dance for PD® program.

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

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, and has served as principal cellist of the Saint Paul Chamber Orchestra. Janss has collaborated in concert with Itzhak Perlman, Pinchas Zukerman, Lynn Harrell, Leon Fleisher, Richard Goode, and members of the Emerson, Guarneri, Juilliard, and Takacs Quartets; as well as pop icons Mary J. Blige, The Roots, and Florence and the Machine. From 2007-10, Janss was a CMS2 resident artist at the Chamber Music Society of Lincoln Center as part of the Escher String Quartet, which he helped found in 2005. He has performed at Ravinia, Music@Menlo, La Jolla Summerfest, Santa Fe Chamber Music Festival, and the Marlboro Music Festival. During 2007-08, Janss was

Visiting-Artist-in-Residence at SUNY Stony Brook, and now serves as a director of the Omega Ensemble, a 43 year old chamber music series in the Greater New York area.

PHILIP KRAMP (viola), originally from Bloomington, Illinois, graduated from the Curtis Institute of Music and the New England Conservatory. His primary teachers have included Joseph DePasquale, Michael Tree, and Roger Tapping. Kramp studied chamber music with Steve Tenenbom, Pamela Frank and members of the Guarneri String Quartet. Currently, Kramp enjoys a diverse career as an orchestral player and a chamber musician. He is a regular substitute violist with the Philadelphia Orchestra and the New York Philharmonic and tours regularly across the globe with the Mark Morris Dance Group. Kramp has performed chamber music with Pamela Frank, Philip Setzer, Gil Kalish, Peter Wiley, Ida Kavafian, Soovin Kim, Michael Tree, Miriam Fried and many more. He has participated in many esteemed chamber music festivals, including Marlboro, Caramoor, Yellow Barn, Kneisel Hall, Music From Angel Fire, and Sarasota. Kramp has performed across the country with Musicians from Marlboro. He was a top prizewinner at the 2010 Irving Klein International String Competition.

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 Rotterdamsche Dansacademie in The Netherlands and graduated summa cum laude in 2010 from

SUNY Purchase, 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 NOA Dance among others. 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 B.F.A. 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 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 B.F.A. 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 - 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 B.F.A. in dance from the California Institute of the Arts. He performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.

AMBER STAR MERKENS, originally from Newport, Oregon, began her dance training with Nancy Mittleman. She received her B.F.A. from The Juilliard School and went on to dance with the Limón Dance Company. In 2001 she received the Princess Grace Award and joined MMDG. She has presented her own choreography both in New York and abroad, taught at The 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, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance.

Okamura has been dancing with MMDG since 1998. She has also had the pleasure of working with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.

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 Prioville. Ramirez joined MMDG as an apprentice in July 2010 and became a company member in 2011.

WESLEY ROGERS (tenor), hailed by the San Francisco Classical Voice as possessing the "kind of tenor that pours forth powerfully, effortlessly, seemingly for any length of time," is making his mark on the international operatic and concert stages. In the 2011-2012 season, Rogers sang Don Ottavio in a new production of *Don Giovanni* with the National Theatre Opera Prague, and joined the Crested Butte Musical Festival as Tamino in *Die Zauberflöte*. The following season finds him as Belmonte in *Die entführung aus dem Serail* with L'Opéra National de Montpellier, and Opéra de Liège in Belgium, and in a debut with Madison Opera, as Don Ottavio in *Don Giovanni*. In the spring of 2011, Rogers made an important debut as Belmonte at

the Semperoper Dresden, followed by performances of the Berlioz's *Te Deum* at the University of California, Davis' Mondavi Center, Bach's *St. Matthew Passion* (Evangelist) with Orchestra Seattle, and an appearance in concert at the Théâtre des Champs-Élysées in Paris as Belmonte.

BENJAMIN RUSSELL (violin), violinist, vocalist and songwriter, has an unmistakable passion for music. The Hilly Town Press describes his unique intensity saying, "[Ben Russell], the fiddle player, was like none I've ever seen." A native of San Diego, Russell moved to New York City in 2006 to form the Bryant Park Quartet (BPQ). The BPQ is currently in residence at the Stony Brook Pre-College Division and is represented by Ariel Artists. In the spring of 2012, Russell released his first solo album of original violin-vocal songs. The live album displays his distinctive style in songwriting for his tenor voice and violin. Russell is also a member of the American Contemporary Music Ensemble, the Wordless Music Orchestra, and is the Principal 2nd Violinist of the Portland Symphony Orchestra in Maine. Russell's studies include a Masters degree from the New England Conservatory of Music, a Bachelors degree from Biola University, and one year at the Amsterdam Conservatory in the Netherlands.

BILLY SMITH 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's regional theatre credits include Tulsa in *Gypsy*, Mistoffelees in *CATS* and Dream Curly in *Oklahoma!* Smith danced with Parsons Dance from 2007-2010. He joined MMDG as a company member in 2010.

THOMAS THOMPSON (baritone) has been singing in Seattle for the last 16 years with various local groups including the Northwest Boychoir, Vocalpoint! Seattle, the Byrd Ensemble, the Compline Choir at St. Mark's Cathedral, Capella Romana, the Tudor Choir, and Canonici. He has also done solo work for the Christmas Revels, Pacific Musicworks and the Seattle Symphony educational concert series. This past year, Thompson was accepted to the prestigious American Bach Soloists Summer Academy. His recent highlights include performing works of Handel and Monteverdi with Pacific Musicworks, playing the role of Dancairo in Vashon Island Opera's production of *Carmen*, and performing selections from Rachel Portman's *Little Prince* on the Seattle Science Festival's "Luminaries" Series.

LINDA TSATSANIS (mezzo-soprano) has been hailed as "ravishing" (New York Times) and possessing "sheer vocal proficiency, a bright, flexible voice, big but controlled, shaded with plentiful color" (Boston Globe). She enjoys

an active and diverse career. Tsatsanis' versatile voice makes her equally comfortable performing on the opera stage and in the concert hall. She sings intimate renaissance songs as well as world premieres, such as a stunning arrangement of the Preludes of Bach's Cello Suites made for her, cello and string orchestra. Tsatsanis has appeared as soloist with the Seattle Baroque Orchestra, Auburn Symphony, Pacific Musicworks, Orchestra Seattle, Helios Opera, Pacific Baroque Orchestra and has recently been presented by the Early Music Society of the Islands (Victoria, BC), Indianapolis Early Music Festival, San Francisco Early Music Society, and Magnolia Baroque Festival. Tsatsanis holds degrees from the University of Toronto and Indiana University. She has a solo album with Origin Classical, *And I Remain: Three Love Stories*, described as a "seductive recital of the darker sides of 17th-century love" (Gramophone). She can also be heard on recordings by the Canadian Broadcasting Corporation and Naxos. Originally from Canada, Tsatsanis now lives in Seattle, Washington.

NOAH VINSON received his B.A. in Dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He began working with MMDG in 2002 and became a company member in 2004.

JENN WEDDEL received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a B.F.A. from Southern Methodist

University and also studied at Boston Conservatory, Colorado University and The Laban Center, London. Since moving to New York in 2001, Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venc 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.

MICHELLE YARD was born in Brooklyn, New York. She began her professional dance training at the NYC High School of the Performing Arts and continued her studies as a scholarship student at Alvin Ailey American Dance Center. She graduated with a B.F.A. 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 Mark Morris
Executive Director Nancy Umanoff

PRODUCTION

Technical Director Johan Henckens
Rehearsal Director Matthew Rose
Lighting Supervisor Michael Chybowski
Sound Supervisor Ken Hypes
Costume Coordinator Stephanie Sleeper
Wardrobe Supervisor Elizabeth Sargent

ADMINISTRATION

Chief Financial Officer Elizabeth Fox
Finance Associate Rebecca Hunt
General Manager Huong Hoang
Company Manager Sarah Horne
Executive Assistant Jenna Nugent
Intern Marianny Loveras

MARKETING/DEVELOPMENT

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

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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.

- 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, eleas'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

Continued

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, huzzal
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

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