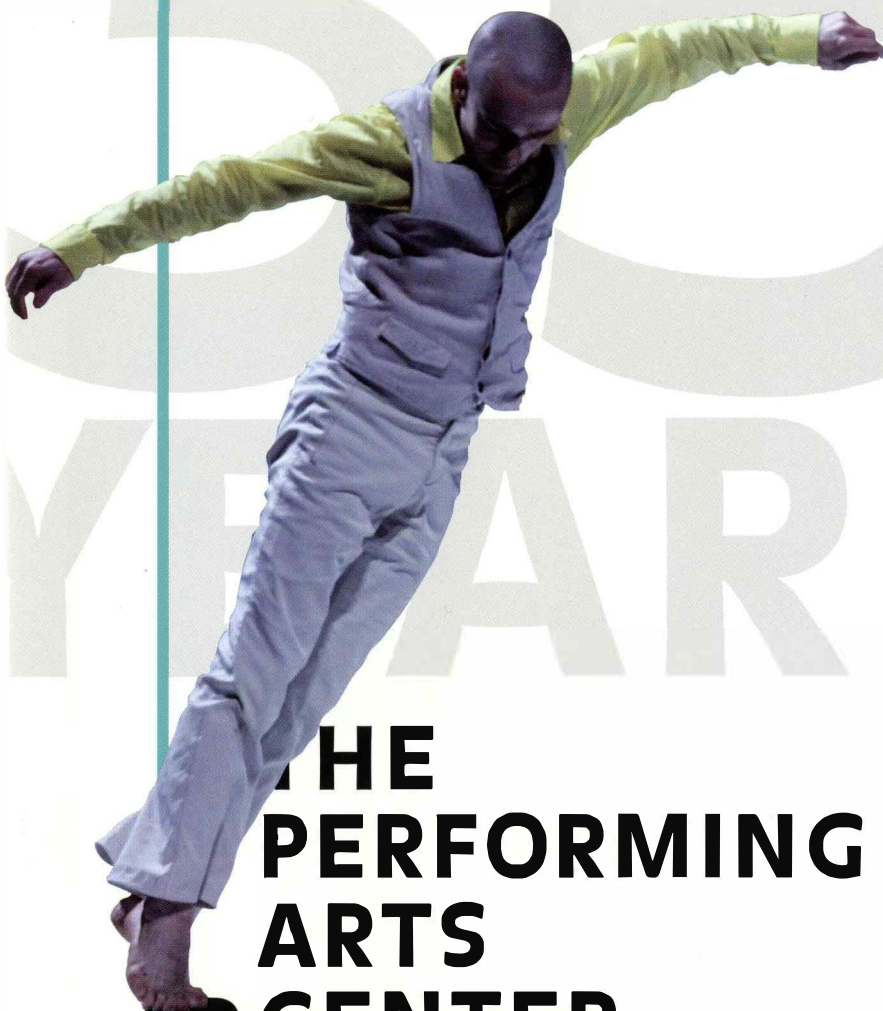


2012-2013



**THE
PERFORMING
ARTS
CENTER**

Purchase College

STATE UNIVERSITY OF NEW YORK

Mark Morris Dance Group

Saturday, November 17, 2012, 8pm



Photo: Gene Schiavone

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

MMDG Music Ensemble

Jesse Blumberg Zach Finkelstein Colin Fowler
 Jolle Greenleaf Georgy Valtchev 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
 Asian Cultural Council, Bloomberg Philanthropies, Brooklyn Community Foundation,
 Fund for the City of New York, The Andrew W. Mellon Foundation,
 The Billy Rose Foundation, Inc., The Fan Fox and Leslie R. Samuels Foundation,
 The Shubert Foundation, and Jane Stine and R.L. Stine.

The Mark Morris Dance Group New Works Fund is supported by
 The Gladys Krieble Delmas Foundation, Meyer Sound/Helen and John Meyer,
 PARC Foundation and Poss Family Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from
 New York City Department of Cultural Affairs; New York State Council on the Arts;
 and National Endowment for the Arts.

The Muir

Music: Irish and Scottish 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

Jolle Greenleaf, *soprano*; Zach Finkelstein, *tenor*;
Jesse Blumberg, *baritone*

Georgy Valtchev, *violin*; Paul Wiancko, *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

Canonic 3/4 Studies

Music: Various composers – *Piano Waltzes* arranged
by Harriet Cavalli

Lighting Design: James F. Ingalls

Colin Fowler, *piano*

Chelsea Lynn Acree, Samuel Black, Lesley Garrison,
Brian Lawson, Aaron Loux, Laurel Lynch,
Stacy Martorana, Spencer Ramirez, Billy Smith

Premiere: July 29, 1982 - Washington Hall Performance Gallery, Seattle, WA

Intermission

Ten Suggestions

Music: Alexander Tcherepnin – *Bagatelles, Op. 5*

Lighting Design: James F. Ingalls

Colin Fowler, *piano*

Amber Star Merkens

Premiere: February 13, 1981 - Jersey City Museum, Jersey City, NJ

Festival Dance

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

Costume Design: Martin Pakledinaz
Lighting Design: Michael Chybowski

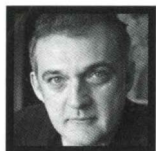
Allegro- Waltz
Andante- March
Rondo- Polka

Georgy Valtchev, *violin*; Paul Wiancko, *cello*;
Colin Fowler, *piano*

Samuel Black, Rita Donahue, Domingo Estrada, Jr.,
Lauren Grant, Aaron Loux, Laurel Lynch, Dallas McMurray,
Maile Okamura, Spencer Ramirez, Billy Smith, 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.



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 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 repertory 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, 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.



Matthew Rose

Rehearsal Director

Matthew Rose 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.



Chelsea Lynn Acree

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 Purchase College 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

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 Purchase College, 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.



Jesse Blumberg

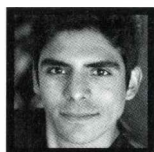
Baritone

Jesse Blumberg is equally at home on opera, concert, and recital stages. Recent engagements include *Niobe*, *Regina di Tebe* at Boston Early Music Festival, Bernstein's *Mass* at London's Royal Festival Hall, and performances with the New York Festival of Song. He has performed roles at Minnesota Opera, Pittsburgh Opera, and Boston Lyric Opera, and made concert appearances with American Bach Soloists, Los Angeles Master Chorale, Charlotte Symphony, and the Vail Valley Music Festival. Blumberg has toured with the MMDG and the Waverly Consort, and has performed recitals for the Marilyn Horne Foundation and Mirror Visions Ensemble. This season he debuts with the Oratorio Society of New York, Pacific Musicworks, and Fargo-Moorhead Opera. Blumberg is also the founder and artistic director of Five Boroughs Music Festival in New York City. www.jesseblumberg.com



Rita Donahue

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.

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.



Zach Finkelstein

Tenor

Zach Finkelstein has performed as a soloist at Carnegie Hall, Lincoln Center, Brooklyn Academy of Music and Tanglewood's Seiji Ozawa Hall. An American-born Canadian, Finkelstein has been hailed by Opera Canada for his 'lovely light tenor.' He was the Rooster in Stravinsky's *Renard* with the MMDG at Lincoln Center and appeared with the company in the same role at the Brooklyn Academy of Music. Additional performances with Mark Morris followed and he was heard as St. Chavez and St. Stephen in Thomson's *Four Saints in Three Acts*. At Carnegie's Weill Hall, he participated in 'The Song Continues' workshop and in his second summer as a Tanglewood Vocal Fellow, he was heard as the Cat/Milkman in Oliver Knussen's *Higglety Pigglety Pop!* at the Festival of Contemporary Music. Finkelstein's 2012-2013 season includes Mozart's *Requiem* with the Grand Philharmonic Choir, Schubert's *Mass in E*

flat with the Toronto Classical Singers, Bach *Cantatas* with Ottawa's Thirteen Strings and *Messiah* with the Ontario Philharmonic Orchestra. He recently premiered two works written for him: *Hold back thy hours* by Tanglewood alumnus John Liberatoro with the Eastman Sinfonietta and *Threshold* by Rome Prize-winning composer Jesse Jones with the Cornell Festival Orchestra. Further Tanglewood highlights include chamber music concerts in Ozawa Hall, singing works of Ravel, Britten, Ives and Liberatoro. He has also been heard in Beethoven's *Choral Fantasia* with MMDG at the Brooklyn Academy of Music.



Colin Fowler

Piano

Colin Fowler hails from Kansas City, Kansas and began studying piano at the age of five. After attending Interlochen Arts Academy, he received his bachelor's and master's degrees at The Juilliard School, where he studied organ with Gerre Hancock and piano with Abbey Simon. He has played and directed music across the country, at venues including Carnegie Hall, Alice Tully Hall, Jazz at Lincoln Center, and The Library of Congress. Fowler has also performed with the American Brass Quintet, Deborah Voigt, James Galway, and at many of the churches and synagogues in New York. Broadway credits include the 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.



Lesley Garrison

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 Purchase College, 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.



Jolle Greenleaf

Soprano

Jolle Greenleaf, hailed as a "golden soprano" and called "a major force in the New York early music-scene" by *The New York Times*, is one of the leading voices in the field. She is a much sought-after soloist in music by Bach, Buxtehude, Handel, Purcell and, most notably, Claudio Monteverdi. Her performances have earned rave reviews from the *Oregonian*, "[Greenleaf] sang with purity and beguiling naturalness," and *The New York Times*, which called her "An exciting soprano soloist... beautifully accurate and stylish..." As artistic director of the virtuosic one-voice-per-part ensemble TENET, Greenleaf creates diverse programs, directs and sings in performances of repertoire spanning the middle ages to the present day. TENET's programming has been lauded by *The New York Times* as "smart, varied and not entirely early."



Lauren Grant

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.



Brian Lawson

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

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

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

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

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

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

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

Spencer Ramirez began his training in Springfield, Virginia, studying under Melissa Dobbs, Nancy

Gross, Kellie Payne, and Marilyn York. He then 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.



Billy Smith

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*, Mistofffeles in *CATS* and Dream Curly in *Oklahoma!*. Smith danced with Parsons Dance from 2007-2010. He joined MMDG as a company member in 2010.



Georgy Valtchev

Violin

Georgy Valtchev has appeared as soloist, recitalist and chamber musician throughout the United States, Europe and Asia. Originally from Plovdiv,

Bulgaria, Valtchev came to the United States in 1992 as a scholarship student of Dorothy Delay and Masao Kawasaki at The Juilliard School, where he ultimately earned his bachelor's and master's degrees. He has been heard as soloist with orchestras in Bangor, Baton Rouge, Boston, Chicago, Dallas, Miami, New York, New Jersey, in his native Bulgaria, and throughout Japan. Since 2011, Valtchev has been a Guest Concertmaster of the London Philharmonic Orchestra. As chamber musician Georgy Valtchev has appeared in New York's Carnegie Hall, Alice Tully Hall, 92nd Street 'Y', Kennedy Center in Washington DC, Chicago's Cultural Center, the Royal Carre Theatre in Amsterdam, the Barbican Centre in London, and the Guangzhou Opera House in China. He has been featured in international music festivals such as Mostly Mozart at Lincoln Center, Beethoven Festival at Bard College, Sofia Music Weeks, Varna Summer and Appolonia in Bulgaria, and Bastad Chamber Music Festival in Sweden. Valtchev is a founding member of Bulgarian Concert Evenings in New York.



Noah Vinson

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

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 has 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.



Paul Wiancko

Cello

Paul Wiancko, acclaimed cellist and composer, has performed all over the world, from solo appearances in Warsaw's National Philharmonic and chamber music at Carnegie Hall to jazz shows at the Hollywood Bowl and the Blue Note. Wiancko has worked with an array of iconic artists, from jazz greats Chick Corea and Etta James to rock legends Dave Stewart and Joe Cocker. Flip through a portfolio of Wiancko's own work and you may land on anything from "traditional" chamber music to an electronic cartoon soundtrack, or Wiancko's Hip-Hop Cello Concerto, the New York premiere of which was described by Sequenza21 as "surprising, fun, fresh, and even innovative." He has soloed with orchestras across the United States, South America, and Europe, and has shared his love of chamber music on stage with many of today's masters, including Richard Goode, Midori, Joseph Silverstein, and members of the Guarneri, Juilliard, and Ysaye quartets. As cellist of the Harlem Quartet, Wiancko performed and taught extensively throughout the US, Europe, South America, and Africa. He also regularly appears with the East Coast Chamber Orchestra (ECCO).

Wiancko performs on a 2010 Mario Miralles cello, and currently resides in Brooklyn, New York.



Michelle Yard

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: Nick Kolin

Sound Supervisor: Ken Hypes

Costume Coordinator: Stephanie Sleeper

Wardrobe Supervisor: Elizabeth Sargent

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Finance Associate: Rebecca Hunt

General Manager: Huong Hoang

Company Manager: Sarah Horne

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Associate Director of Development:

Kelly Sheldon

Development Assistant: Rebecca Cash

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Marketing Manager: Emily Boehm

Digital Content Manager: Moss Allen

Education

School Director: Sarah Marcus

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Maria Portman Kelly

Dance for PD® Program Intern:

Pauline Etim-Ubah

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Peter Gorneault

Studio Manager: Karyn Treadwell

Operations Coordinator & Community
Liaison: Jackie Busch
Front Desk Manager: Elise Gaugert
Assistant Front Desk Managers:
Charles Gushue, Abby West
Music Coordinator: Bruce Lazarus
Maintenance: Jose Fuentes, Jamel Moore,
Orlando Rivera, Diana Velazquez

Booking Representation: Michael Mushalla
(Double M Arts & Events)
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William Murray (Better Attitude, Inc)
Legal Counsel: Mark Selinger (McDermott,
Will & Emery)
Accountant: O'Connor Davies Munns &
Dobbins, llp
Orthopaedist: David S. Weiss, M.D. (NYU
Langone Medical Center)
Physical Therapist:
Marshall Hagins, PT, Ph.D.
Hilot Therapist: Jeffrey Cohen

Thanks to Maxine Morris.

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

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Morris Dance Group.

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Brooklyn Arts Alliance.

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info@mmdg.org

The Muir Libretto

Ye shepherds of this pleasant vale

Ye shepherds of this pleasant vale, where
Yarrow glides along,
For sake 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 suffering 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 waeifu' 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

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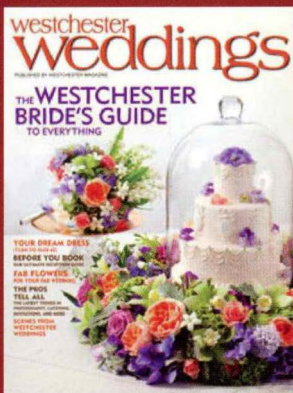
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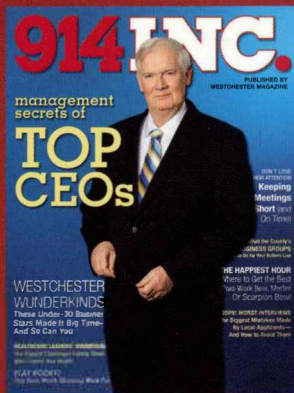
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