



MARK MORRIS DANCE GROUP

March 2, 2013 8 p.m. | Palace Theatre

Photo: Richard Termine

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Co-presents

Mark Morris Dance Group

CHELSEA LYNN ACREE SAMUEL BLACK RITA DONAHUE
BENJAMIN FREEDMAN* LESLEY GARRISON LAUREN GRANT BRIAN LAWSON AARON LOUX
LAUREL LYNCH STACY MARTORANA DALLAS McMURRAY
AMBER STAR MERKENS MAILE OKAMURA SPENCER RAMIREZ
BRANDON RANDOLPH* BILLY SMITH NOAH VINSON NICHOLAS WAGNER*
JENN WEDDEL MICHELLE YARD

*apprentice

MMDG Music Ensemble

CYRUS BERAUKHIM ZACH FINKELSTEIN COLIN FOWLER ANDREW JANS

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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Asian Cultural Council, Bloomberg Philanthropies, Brooklyn Community Foundation, 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.

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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.

PROGRAM • Mark Morris Dance Group

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

Festival Dance

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

Costume Design: Martin Pakledinaz

Lighting Design: Michael Chybowski

Waltz - Allegro

March - Andante

Polka - Rondo

Cyrus Beraukhim, *violin*; Andrew Janss, *cello*; Colin Fowler, *piano*

Samuel Black, Rita Donahue, Lauren Grant, Aaron Loux, Laurel Lynch, Dallas McMurray,
Maile Okamura, Spencer Ramirez, Billy Smith, Noah Vinson, 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

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

Zach Finkelstein, *tenor*; Colin Fowler, *piano*

Chelsea Lynn Acree, Samuel Black, Rita Donahue, Lesley Garrison, Lauren Grant, Aaron Loux,
Laurel Lynch, Stacy Martorana, Dallas McMurray, Maile Okamura, Spencer Ramirez,
Billy Smith, Noah Vinson, Jenn Weddel, Michelle Yard

Premiere: February 23, 2010 – Howard Gilman Opera House, Brooklyn Academy of Music, Brooklyn, NY

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Portrait de Socrate (The 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.

Bords de l'Illissus (The Banks of the Illissus), 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 Illissus 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 Illissus, according to the legend, that Boreas kidnapped the young Orithia?

Socrates: So we are told.

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

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

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

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

Phaedrus: That's the one.

Socrates: By Juno, what a delightful spot for a rest! This great tall plain tree, this bush with its wide branches making a deep shade, it's as if the air is swathed with the scent of flowers. What could be more exquisite than this stream running under the plain tree, so cool, as our feet tell us! This place could well be dedicated to some nymph and to the river Achelous, to judge by the paintings and statues on this altar. Breathe the air for a moment; is there anything more soothing and refreshing? The crickets' lively singing speaks of summer. Best of all I like this tufted grass where we can stretch out and lay our heads down gently on the slope of the bank. My dear Phaedrus, you couldn't have brought me to a nicer place.

Mort de Socrate (“Death of Socrates”), 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 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.

Translation: Roger Nichols © 1985

WHO'S WHO • The Company



MARK MORRIS was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the Koleda Balkan Dance Ensemble, and later with the dance companies of Lar Lubovitch, Hannah Kahn, Laura Dean, and Eliot Feld. He formed the Mark Morris Dance Group in 1980, and has since created more than 140 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 this time 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, The Royal Ballet, among others. 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" (*The New Yorker*). He has conducted performances for the Mark Morris Dance Group since 2006. He has worked extensively in opera... Gotham Chamber Opera, English National Opera, The Royal Opera, Covent Garden, among others. 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..., the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society (2010), the Benjamin Franklin Laureate Prize for Creativity (2012) and the Cal Performances Award of Distinction in the Performing Arts (2013).

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 maintains strong 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 at prestigious venues around the world and is integral to the company's creative life. "With the dancers come the musicians...and what a difference it makes" (*Classical Voice of North Carolina*). The core group, supplemented by musicians from a large roster of regular guests, has helped the Dance Group achieve an unprecedented streak of close to eight hundred performances with live music. The Ensemble frequently collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax and mezzo-soprano Stephanie Blythe, as well as leading orchestras and choirs, such as Philharmonia Baroque Orchestra, Trinity Choir and Yale Choral Artists. Under the artistic direction of Mark Morris, the Ensemble's repertoire ranges from 17th-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. With the Dance Group, the MMDG Music Ensemble has performed at the Mostly Mozart Festival, and in June 2013 it will make its debut at the Ojai Music Festival. At home 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) 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 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 MMDG in 2007 and joined the company in 2011.



CYRUS BERAUKHIM (violin), praised as the "crème de la crème" on National Public Radio's "Performance Today," has received international recognition as a soloist, recitalist and chamber musician. His recent performances of Bach and Vivaldi Concerti with the Academy of St. Martin in the Fields were described as "flawless and sensitive" by the *Zeitung im Espace Mittelland* (Switzerland). He has appeared at major venues worldwide including Novell Hall in Taipei, Theaterplatz and Paul Klee Zentrum in Bern, Lobero Theatre in Santa Barbara, Kravis center in Palm Beach, The Barns at Wolf Trap in Washington D.C., Qualcomm Hall in San Diego, Ravinia Festival in Chicago, and various halls throughout Germany, Switzerland, Japan and Israel. He received a Doctorate of Music from The Juilliard School in 2007 and shortly after joined the New York City Ballet Orchestra. He served as concertmaster of the New York Symphonic Ensemble for five years and has performed with the Orpheus Chamber Orchestra. Beraukhim currently teaches at Columbia University.



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.



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 bop's black sheep/dances by kraig patterson and joined MMDG in 2003.



ZACH FINKELSTEIN (tenor) 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 Mark Morris Dance Group 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 Liberator 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 Liberator. He has also been heard in Beethoven's *Choral Fantasia* with MMDG at the Brooklyn Academy of Music.



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 Juilliard School, where he studied organ with Gerre Han-

cock 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.



BENJAMIN FREEDMAN, from Tampa, Florida, began his dance training at Interlochen Arts Academy and North Carolina School of the Arts, where he performed in works by Martha Graham, Jerome Robbins, Jiří Kylián and Larry Keigwin. At University of South Florida he participated in the reconstruction of Bill T. Jones's *Serenade: the Proposition*. He was also a student at the Jacob's Pillow Contemporary Program, where he worked with Judith Jameson. In 2013, Freedman will graduate from New York University's Tisch School of the Arts with a B.F.A. in dance and an intensive minor in psychology. At Tisch, he has had the opportunity to learn and perform Mark Morris's *Pacific* as well as choreograph multiple works for the student company. In New York, he has worked with Korhan Basaran, Chihiro Shimizu and Artists and DANAKA dance. He joined MMDG as an apprentice in January 2013.



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.



LAUREN GRANT has danced with MMDG since 1996. Performing leading roles in *The Hard Nut* and *Mozart Dances*, Grant has appeared in over 40 of Mark Morris's works. She is on the faculty of The School at the Mark Morris Dance Center and frequently leads classes for the company before rehearsals and performances. Additionally, she teaches technique and repertory at schools and universities across the U.S. and abroad. Grant has been featured in *Time Out New York*, *Dance Magazine*, the book *Meet the Dancers*, and appeared in a documentary (*The South Bank Show*, UK), which followed the company in the making and premiere of *Four Saints in Three Acts*. She and her husband David Leventhal (former MMDG dancer) are proud parents of son Zev, born March 2012.



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 with 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.



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 and became a company member in January 2013.



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. She has danced with the Amy Marshall Dance Company, the Neta Dance Company, Helen Simoneau Danse, Kazuko Hirabayashi Dance Theater, Daniel Gwirtzman Dance Company and Rashaun Mitchell. From 2009-2011 she was a member of the Repertory

Understudy Group for the Merce Cunningham Dance Company. She joined MMDG as an apprentice in January 2012 and became a company member in November 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.

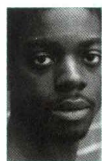


MAILE OKAMURA studied primarily with Lynda Yourth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. Okamura has been dancing with MMDG since 1998. She has also had the pleasure of working with 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 2010 and became a company member in 2011.



BRANDON RANDOLPH began his training with the School of Carolina Ballet Theater in Greenville, South Carolina under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. Randolph received his B.F.A. in dance from Purchase College in May 2012. There he had the opportunity to perform with Dance Heginbotham as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor and George Balanchine. Randolph began his apprenticeship with MMDG in January 2013.



BILLY SMITH grew up in Fredericksburg, Virginia and attended George Mason University under a full academic and dance talent scholarship. He 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.



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.



NICHOLAS WAGNER was born and raised in Baltimore, Maryland and has been dancing and performing since the age of 4. He graduated with a B.F.A. from the University of Illinois at Urbana-Champaign and moved to New York in 2009. While in college, he was privileged to be one of the first participants in the MMDG/Krannert Center shadow program, in which students spend time and take classes with MMDG company members in Urbana and New York City. In NYC Wagner danced for Yung-Li Dance and was a member of Dusan Tynek Dance Theatre from 2010-2012. He began his apprenticeship with MMDG in January 2013.



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, Venci 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.

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Friday, May 10 Ohio Dance Theatre Studio
Intermediate/advanced Level Ages 15-21 **4:30-6pm**

Saturday, May 11 Verb Ballet Studio
Intermediate/advanced Level ages 10-14
10am-11:30am

Intermediate/advanced Level ages 15-21
12-1:30pm

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Executive Director Nancy Umanoff

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Rehearsal Director Matthew Rose
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Sound Supervisor Ken Hypes
Costume Coordinator Stephanie Sleeper
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Hilot Therapist Jeffrey Cohen

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Socrates costume execution by Tricorne, Inc., and
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From a church basement to the glittering lights of the renovated theatres of PlayhouseSquare, few organizations have a history as rich as DANCECleveland.

In April 1955, Gertrude Schurr, a dancer from the trailblazing Martha Graham Dance Company, was brought to Cleveland to teach a master class. The class was organized by Marian Holmes, a physical education and recreation instructor and was open to anyone with an interest in dance. Thirty participants, dancers from all areas of Northeast Ohio, attended. Many were unacquainted with each other, but they all had a keen interest in the fledgling art form of modern dance. Hungry for communication and further class opportunities, two of the dancers, Lillian Weisberg and Joy Kane, contacted the other class members and proposed the establishment of an association to stimulate interest in modern dance as an art form in Cleveland.

Nine women from the class, Lillian Weisberg, Joy Kane, Marian Holmes, Miriam McCollom, AND Iris Kleinman Feuer were joined by four other interested women, Thelma Brock, Patricia Jewitt, Vivienne Krupkin and Dorothy Mozen to explore forming an organization. It was decided to hold an open meeting in January to organize the Cleveland Modern Dance Association (CMDA) in January 1956. Of the many attendees who became active members, Miriam Glazer, twice president, is still on the Board of Trustees. Beginning with classes in a tiny church undercroft, these local pioneers sought to bring to Cleveland the radical ideas and techniques that were quickly reshaping the way the world perceived dance. Master classes and lectures were also given by visiting artists from

around the country who were invited by the Association to come to Cleveland. Six weeks after being formed, the new Association co-sponsored with the Cleveland Institute of Music and Karamu House, a workshop by modern dance choreographer Jose Limon, and within a year, they would present their first dance company the Frankel-Ryder Dance Company of New York, in concert.

The triumph of this organization has been resounding. With presented performances by more than 200 national or international dance companies, over 1,000 workshops and master classes and seven commissioned new works, CMDA/DANCECleveland has served both northeast Ohio and the field of modern and contemporary dance through its perseverance and unwavering dedication.

By the end of the 20th century, DANCECleveland's influence could be felt nationwide. Graduates of its workshops and class programs had created their own radical breakthroughs from their positions on the faculties of major universities as well as the ranks of the world's great modern dance companies.

Today, as one of only a handful of stand-alone-dance-only presenters in the United States, DANCECleveland continues to curate a dance series that brings world-renowned dance companies to northeast Ohio for performances, master classes, educational residencies and lectures. Programs have included such greats as The Paul Taylor Dance Company, Murray Louis & Nikolais Dance, Pilobolus, Elizabeth Streb Ringside, The Martha Graham Dance Company, Urban Bush Women, Doug Elkins, Sean Curran, Rennie Harris Puremovement and Alvin Ailey American Dance Theater, among a host of other dance luminaries.

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When you volunteer you aren't giving yourself away, you are just giving.

- Dorothy O. Jackson, Akron Civic Leader & Volunteer, on successful aging



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