

Mark Morris

Dance Group

Saturday, May 4, 2013 » 8pm

Byham Theater

Photo: Brian Snyder



ACCESSIBLE  
SERVICES  
AVAILABLE

# Mark Morris

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## Dance Group

CHELSEA LYNN ACREE SAM 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

KYLE ARMBRUST ZACH FINKELSTEIN COLIN FOWLER JOANNA FRANKEL  
ANDREW JANS S DANYA KATOK GEORGY VALTCHEV DOUGLAS WILLIAMS

### ARTISTIC DIRECTOR

MARK MORRIS

### EXECUTIVE DIRECTOR

NANCY UMANOFF

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

Major support for the Mark Morris Dance Group is provided by Bloomberg Philanthropies, 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.

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.

# PROGRAM

## 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

Danya Katok, *soprano*; Zach Finkelstein, *tenor*; Douglas Williams, *baritone*  
~~Joanna Frankel, violin~~ *Georgy Valtchev, 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*; Georgy Valtchev, *violin*; Kyle Armbrust, *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

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

Sam Black, Rita Donahue, Lauren Grant, Aaron Loux, Laurel Lynch, Dallas McMurray,  
Maile Okamura, ~~Spencer Ramirez~~, Billy Smith, Noah Vinson, Jenn Weddel, Michelle Yard  
~~Brian Lawson~~

## 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.

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## THE MUIR LIBRETTO

### YE SHEPHERDS OF THIS PLEASANT VALE (HAMILTON)

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.

### THE SWEETEST LAD WAS JAMIE (WILLIAM SMYTH)

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.

# THE MUIR LIBRETTO

(CONTINUED)

## CEASE YOUR FUNNING (ANONYMOUS)

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.

## SALLY IN OUR ALLEY (ANONYMOUS)

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.

## COULD THIS ILL WORLD HAVE BEEN CONTRIV'D (JAMES HOGG)

Could this ill world have been contriv'd to stand without that mischief, woman,  
how peaceful bodies wou'd have liv'd, releas'd frae a' the ills sae common!  
But since it is the waefu' case, that man must have this teasing crony,  
why such a sweet bewitching face? Oh! had they no been made sae bonny!

I saw the danger, fear'd the dart, the smile, the air, and a' sae taking,  
yet open laid my wareless heart, and got the wound that keeps me waking.  
My harp waves on the willow green, of wild witch notes it has nae ony,  
sinc' e'er I saw that pawky quean, sae sweet, sae wicked, and sae bonny.

## WHAT SHALL I DO TO SHEW HOW MUCH I LOVE HER? (ANONYMOUS)

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!

## SUNSET (WALTER SCOTT)

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?

# THE MUIR LIBRETTO

(CONTINUED)

## COME FILL, FILL, MY GOOD FELLOW (WILLIAM SMYTH)

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.

## THE LOVELY LASS OF INVERNESS (ROBERT BURNS)

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.

## COMPANY BIOGRAPHIES

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 companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created more than 140 works for the company. From 1988 to 1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Much in demand as a ballet choreographer, Morris has created eighteen ballets since 1986 and his work is in the repertory of companies worldwide. Noted for musicality, he has been described as “undeviating in his devotion to music” (*The New Yorker*). He began conducting performances for MMDG in 2006 and has since conducted at The International Festival of Arts and Ideas, Lincoln Center, and Brooklyn Academy of Music (BAM). Currently, he is serving as music director for the 2013 Ojai Music Festival. He also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera and The Royal Opera, Covent Garden, among others. In 1991, he was named a Fellow of the MacArthur Foundation and has received eleven honorary doctorates to date. He has taught at the University of Washington, Princeton University and Tanglewood Music Center. He is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has served as an Advisory Board Member for the Rolex Mentor & Protégé Arts Initiative. 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), the Benjamin Franklin Laureate Prize for Creativity (2012) and the Cal Performances Award of Distinction in the Performing Arts (2013). Morris opened the Mark Morris Dance Center in Brooklyn, New York in 2001 to provide a home for his 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 and abilities.

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 United States 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 Dance Group returned to the United States in 1991 as one of the world’s leading dance companies. Based in Brooklyn, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances in Berkeley, California, 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, Boston, Seattle and Fairfax, Virginia. The company 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 received two Laurence Olivier Awards and a Critics’ Circle Dance Award for Best Foreign Dance Company. Reflecting Morris’ commitment to live music, the Dance Group has featured live musicians in every performance since the MMDG Music Ensemble was formed in 1996. The Dance Group regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax and mezzo-soprano Stephanie Blythe, as well as leading orchestras and opera companies, such as The Metropolitan Opera, English National Opera, London Symphony Orchestra, among others. Moreover, MMDG frequently works with distinguished artists and designers, including painters Howard Hodgkin and Robert Rindt; set designers Adrienne Lobel and Allen Moyer; costume designers Martin Pakledinaz and Isaac Mizrahi, and many others. MMDG’s film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the U.K.’s *South Bank Show*, and PBS’ *Live From Lincoln Center*. While on tour the Dance Group partners with local cultural institutions and community organizations to present Access/MMDG, a program of arts and humanities-based activities for people of all ages and abilities. This summer, MMDG travels to Italy for the Spoleto Festival dei Due Mondi and The Ravenna Festival, and then returns to make its tenth appearance at Tanglewood Music Center. For more information, visit [mmdg.org](http://mmdg.org).

# Mark Morris

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## Dance Group



MARK MORRIS  
ARTISTIC DIRECTOR



MATTHEW ROSE  
REHEARSAL DIRECTOR



CHELSEA  
LYNN ACREE



SAM  
BLACK



RITA  
DONAHUE



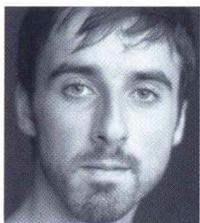
BENJAMIN  
FREEDMAN



LESLEY  
GARRISON



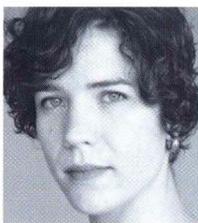
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GRANT



BRIAN  
LAWSON



AARON  
LOUX



LAUREL  
LYNCH



STACY  
MARTORANA



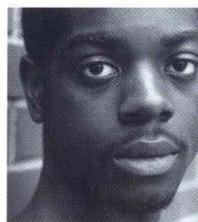
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MCMURRAY



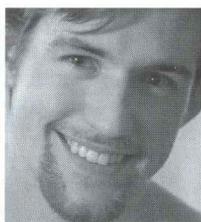
AMBER  
STAR MERKENS



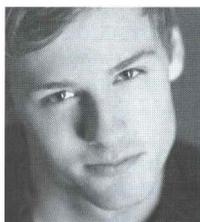
MAILE  
OKAMURA



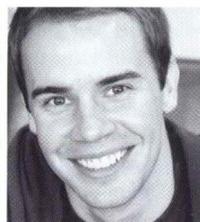
BRANDON  
RANDOLPH



SPENCER  
RAMIREZ



BILLY  
SMITH



NOAH  
VINSON



NICHOLAS  
WAGNER



JENN  
WEDDEL



MICHELLE  
YARD

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 present more than 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 repertory ranges from 17th-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. The MMDG Music Ensemble has performed with the Dance Group at the Mostly Mozart Festival at Lincoln Center, Sadler's Wells in London, the Sydney Festival in Australia, and recently accompanied MMDG on its first tour of China. It will make its debut at the Ojai Music Festival this June. At home in Brooklyn, members of the Ensemble participate in the Mark Morris Dance, Music and Literacy Project, a residency program in the New York City public school system, which uses Morris' masterwork *L'Allegro, il Penseroso ed il Moderato* to introduce school children to the performing and visual arts.

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 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.

KYLE ARMBRUST (viola) started playing the viola at age three. Since giving his New York solo debut with Kurt Masur and the Juilliard Orchestra in Avery Fisher Hall, he has created a multi-dimensional career performing and recording a wide range of music. The New York Times has described him as "assured, brilliant, and stylish," and the New York Post called him "musically mature, technically sound." As soloist, Armbrust has performed in Switzerland with The Academy of St. Martin in the Fields, and in Russia with the St. Petersburg Philharmonic. He is a founding member of the Knights Chamber Orchestra, principal violist of the Westchester Philharmonic, and performs regularly with the International Contemporary Ensemble, Mahler Chamber Orchestra, and Philadelphia Orchestra. He has worked with artists from Itzhak Perlman to Lauryn Hill, appeared on the TV show 30 Rock, and recorded for the Anacalagon, Cedille, Interscope, Naxos, Ondine, and Sony labels. He plays a Carlo Antonio Testore viola made in Milan in 1752.

SAM 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 magna cum laude 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.

## COMPANY BIOGRAPHIES

ZACH FINKELSTEIN (tenor), an American-born Canadian, debuts for New York City Opera this season as Mambre in Rossini's *Mose in Egitto*. In the short time since he left his political consulting career, he has performed as a soloist at Carnegie Hall, Lincoln Center, and Brooklyn Academy of Music, and has premiered a new work for tenor and orchestra by Prix de Rome winner Jesse Jones. A Vocal Fellow for two summers at Tanglewood, he was singled out as a 'remarkable tenor' for his performances in Knussen's *HIGGLETY PIGGLETY POP!* at the Festival of Contemporary Music. This season he appears with MMDG in Satie's *Socrate* and Beethoven's *The Muir* in Pittsburgh, Cleveland, Purchase, Princeton and Fairfax, and looks forward to the singing the role of Damon in the company's production of *Acis and Galatea* in 2014-2015. Previous MMDG engagements include productions of Stravinsky's *Renard* and Thomson's *Four Saints in Three Acts*. Of particular note were his recent appearances at Trinity Wall Street in New York singing *Messiah* (also at Lincoln Center) and works of Steve Reich. Finkelstein holds an Artist Diploma (Voice) from the Royal Conservatory of Music's Glenn Gould School in Toronto and a Bachelor of Arts (Honors) in Political Science from McGill University, in Montreal.

COLIN FOWLER (piano) is a graduate of the Interlochen Arts Academy and holds bachelor's and master's degrees from The Juilliard School. He has performed and recorded throughout the world with numerous soloists and ensembles including Deborah Voigt, the American Brass Quintet, James Galway, and the Los Angeles Philharmonic. In addition to performing and conducting numerous Broadway shows, he has been a professor at NYU and Nyack College and is currently the organist and assistant music director at both Calvary Church and Park Avenue Synagogue in New York City. He began collaborating with MMDG in 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, she 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.

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 and Jiří Kylián. He had the opportunity to participate in the reconstruction of Bill T. Jones's *Serenade: the Proposition* at the University of South Florida. Freedman studied at New York University's Tisch School of the Arts where he graduated with a B.F.A. in dance and an intensive minor in psychology. At Tisch, he performed in Mark Morris's *Pacific* and also choreographed multiple works for the student company. He has worked with Korhan Basaran, Chihiro Shimizu 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 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 Bomme!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*. Before joining MMDG, Grant moved to New York City from her hometown of Highland Park, Illinois, and earned a B.F.A. from NYU's Tisch School of the Arts. 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. He now serves as a director of the Omega Ensemble, a 43 year old chamber music series in the Greater New York area.

DANYA KATOK (soprano) made her New York Opera debut in 2011 as Max in Oliver Knussen's *Where the Wild Things Are*, a role for which she was praised by The New York Times as being "superb" and "appealing." She has also appeared as a soloist with The Boston Pops under the baton of Keith Lockhard in "An Evening of Cole Porter" alongside Broadway legend Kelli O'Hara. Katok made her off-Broadway debut in *O Night Divine*, and covered Anna in *The King & I* with Ash Lawn Opera Festival. Katok holds degrees from Penn State University and Peabody Conservatory and was a Tanglewood Fellow in 2009 and 2010.

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.

## COMPANY BIOGRAPHIES

STACY MARTORANA began her dance training at the Peabody Conservatory in Baltimore, Maryland. 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 Gwartzman 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 Jiří Kylián, Alonzo King, Robert Moses and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.

AMBER STAR MERKENS, originally from Newport, Oregon, began her dance training with Nancy Mittleman. She received her 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 Privoille. 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 Curl* in *Oklahoma!* Smith danced with Parsons Dance from 2007-2010. He joined MMDG as a company member in 2010.

GEORGY VALTCHEV (violin) 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 a 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 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. He began his training at the age of 4 at the Mid-Atlantic Center for the Performing Arts and continued on to train at Carver Center for Arts and Technology. 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. Wagner has danced with Yung-Li Dance, Paige Cunningham, Kate Corby, Camille A. Brown, Sean Curran, and Dušan Tynek Dance Theatre. 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.

DOUGLAS WILLIAMS (baritone) made his European opera debut last season in Alessandro Scarlatti's *Tigrane* at the Opéra de Nice. He is often recognized for his theatrical abilities in music. The New York Times has called him a "powerful singer" with "a superb sense of drama." He has worked with the conductors Sir Neville Marriner, John Nelson, Helmut Rilling, Stephen Stubbs, Sir David Willcocks, and Christopher Warren-Green, and with the stage directors Guillaume Bernardi, Gilbert Blin, William Kentridge, and Mark Morris. In concert Williams has appeared with the Houston Symphony, the Detroit Symphony, and the baroque orchestras Tafelmusik and Les Talens Lyriques in venues such as the Paris Salle Pleyel, the Frankfurt Alte Oper, the Kennedy Center, Lincoln Center, and the Washington National Cathedral. He has collaborated with the Pulitzer Prize-winning composer Charles Wuorinen on the 2011 premiere of his work *It Happens Like This* at Tanglewood and the Guggenheim Museum. Williams made his musical debut with MMDG in the 2012 revival of *Four Saints in Three Acts* at Brooklyn Academy of Music. He will join the company onstage next season in a new production of Handel's *Acis and Galatea* in Berkeley and Boston.

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 Philip Watson  
Sound Supervisor Ken Hypes  
Costume Coordinator Stephanie Sleeper  
Wardrobe Supervisor Elizabeth Sargent

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Finance Assistant Jamie Posnak  
General Manager Huong Hoang  
Company Manager Sarah Horne  
Executive Assistant Jenna Nugent  
Interns Marianny Loveras, Elena Santiago

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Associate Director of Development Kelly Sheldon  
Development Assistant Rebecca Cash  
Intern Jessica Augustin

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School Administrator Sydney Liggett  
Outreach Director Eva Nichols  
Dance for PD<sup>x</sup> Program Manager  
David Leventhal  
Dance for PD<sup>3</sup> Program Assistant  
Maria Portman Kelly  
Dance for PD<sup>\*</sup> Program Interns  
April Dayok, Becca Shulman

### DANCE CENTER OPERATIONS

Facility and Production Manager 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  
Front Desk Assistant Lucy Wilson  
Maintenance Jose Fuentes, Jamel Moore,  
Orlando Rivera, Diana Velazquez  
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(NYU Langone Medical Center)  
Physical Therapist Marshall Hagins, PT, Ph.D.  
Hilot Therapist Jeffrey Cohen

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