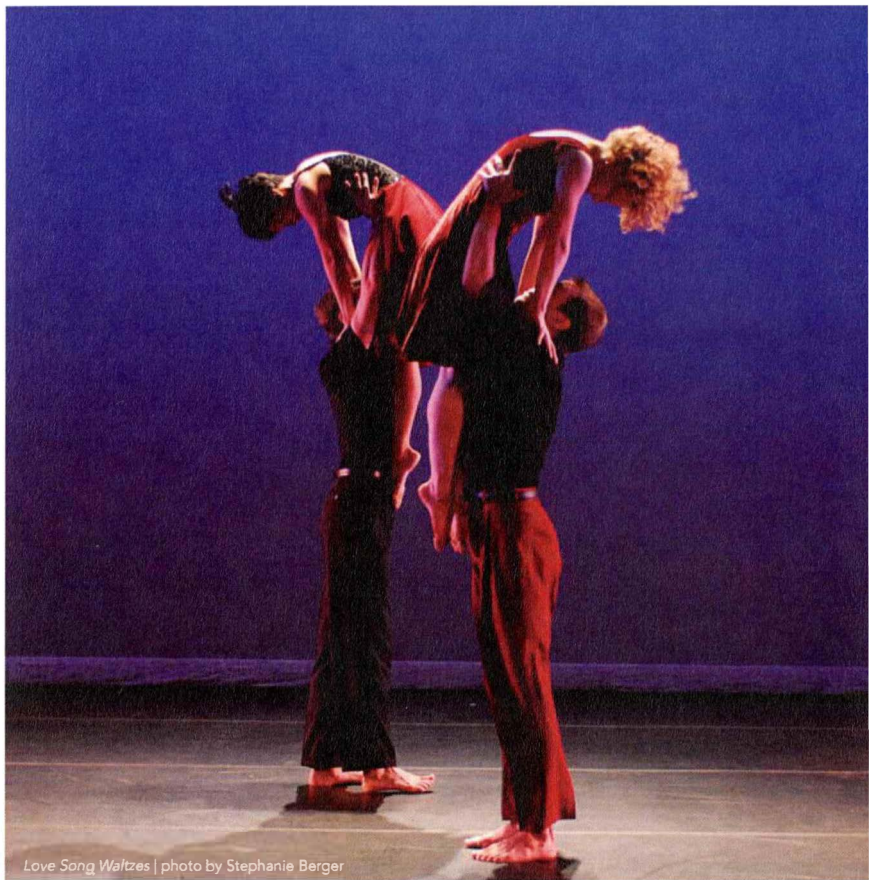


MARK MORRIS DANCE GROUP AND MUSIC ENSEMBLE



THE LOVE SONG WALTZES

MARCH 27, 2014 | 7:30PM

JAMES AND MARTHA DUFFY PERFORMANCE SPACE
MARK MORRIS DANCE CENTER

Mark Morris Dance Group

CHELSEA LYNN ACREE SAM BLACK RITA DONAHUE DOMINGO ESTRADA, JR.
BENJAMIN FREEDMAN* LESLEY GARRISON LAUREN GRANT BRIAN LAWSON
AARON LOUX LAUREL LYNCH STACY MARTORANA DALLAS McMURRAY
MAILE OKAMURA BRANDON RANDOLPH* BILLY SMITH NOAH VINSON
JENN WEDDEL MICHELLE YARD

*apprentice

MMDG Music Ensemble

COLIN FOWLER ANDREW FUCHS CLARISSA LYONS
SAMANTHA MALK THOMAS MEGLIORANZA YEGOR SHEVTSOV

Artistic Director

MARK MORRIS

Executive Director

NANCY UMANOFF

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MARK MORRIS
ELLEN OFFNER
JANE STINE
NANCY UMANOFF
JENNIFER GOODALE, *EX OFFICIO*

PROGRAM

New Love Song Waltzes

Music: Johannes Brahms
Neue Liebesliederwalzer, Opus 65

Lighting Design: James F. Ingalls

Clarissa Lyons, soprano; Samantha Malk, mezzo-soprano;
Andrew Fuchs, tenor; Thomas Meglioranza, baritone

Colin Fowler, piano; Yegor Shevstov, piano

Sam Black, Rita Donahue, Lauren Grant, Aaron Loux,
Laurel Lynch, Dallas McMurray, Maile Okamura,
Billy Smith, Noah Vinson, Michelle Yard

*Premiere: November 4, 1982—Bessie Schönberg Theatre,
Dance Theater Workshop, New York, New York*

New Love Song Waltzes ©1982 Discalced, Inc

-- Pause --

Love Song Waltzes

Music: Johannes Brahms
Liebesliederwalzer, Opus 52

Lighting Design: James F. Ingalls

Clarissa Lyons, soprano; Samantha Malk, mezzo-soprano;
Andrew Fuchs, tenor; Thomas Meglioranza, baritone

Colin Fowler, piano; Yegor Shevstov, piano

Chelsea Lynn Acree, Sam Black, Rita Donahue,
Lesley Garrison, Lauren Grant, Brian Lawson, Aaron Loux,
Stacy Martorana, Dallas McMurray, Billy Smith,
Noah Vinson, Jenn Weddel

*Premiere: November 4, 1989—Théâtre Royal de la Monnaie,
Brussels, Belgium*

Love Song Waltzes ©1989 Discalced, Inc

Join us downstairs in the lobby after the show
for food and drinks with the performers.

NEW LOVE SONG WALTZES

Neue Liebeslieder Walzer, Op. 65

Johannes Brahms

Text from Polydora by G.F. Daumer

Translation by Linda France

I.

Verzicht, o Herz, auf Rettung,
dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
zertrümmert am Gestad umher!

Listen: nothing will save you
if you go sailing on the sea of love.
It's caulked with countless wrecks;
their cargoes so much flotsam.

II.

Finstere Schatten der Nacht,
Wogen und Wirbelgefahr!
Sind wohl, die da gelind
rasten auf sicherem Lande,
Euch zu begreifen im Stande?
Das ist der nur allein,
welcher auf wilder See
stürmischer Öde treibt,
Meilen entfernt vom Strande.

Who, sitting at home,
snug in his favorite armchair,
dreams the terror
of shifting shadows
and boiling seas?
But the wanderer,
lost on the open sea,
far from home,
he thinks of armchairs.

III.

An jeder Hand die Finger
hatt' ich bedeckt mit Ringen,
die mir geschenkt mein Bruder
in seinem Liebessinn.
Und einen nach dem andern
gab ich dem schönen,
aber unwürdigen Jüngling hin.

I used to flash a fistful of rings,
presents from my favorite brother.
Dammit! I gave every single one
to that two-timing stud I loved.

IV.

Ihr schwarzen Augen,
ihr dürft nur winken
Paläste fallen,
und Städte sinken.

Ebony eyes,
you only have to glimmer
and kings shiver,
continents wither.

Wie sollte stehn
in solchem Strauss,
mein Herz, von Karten
das schwache Haus?

Come the coup
what will you do,
heart of mine, how resist
the unbeatable?

V.

Wahre, wahre deinen Sohn,
Nachbrin, vor Wehe,
weil ich ihn mit schwarzem Aug'
zu bezaubern gehe.

O wie brennt das Auge emir,
das zu zünden fordert!
Flammet ihm die Seele nicht,
deine Hütte lodert.

VI.

Rosen steckt mir an die Mutter,
weil ich gar so trübe bin.
Sie hat Recht, die Rose sinket,
so wie ich entblättert hin.

VII.

Vom Gebirge Well' auf Well'
kommen Regengüsse,
und ich gäbe dir so gern
hunderttausend Küsse.

VIII.

Weiche Gräser im Revier,
schöne stille Plätzchen!
O wie linde ruht es hier
Sich mit einem Schätzchen!

IX.

Nagen am Herzen
fühl ich ein Gift mir;
kann sich ein Mädchen
ohne zu fröhnen zärtlichen Hang,
fassen ein ganzes
wonne beraubtes Lebenentlang?

X.

Ich kose süß, mit der und der,
und werde still und kranke;
denn ewig, ewig kehrt zu dir,
o Nonna, mein Gedanke!

Neighbor, protect your son
from a broken heart.
See me spin my magic
all night long.

If warm smiles and hot looks
don't ignite him,
Know I'm an expert at arson.

I'm white as a shroud, mother,
but I wear red roses;
because the rose, like me,
will bleed its leaves when it dies.

Water streams down the hills
and the rain doesn't stop;
I wish I could shower you
with a hundred thousand kisses.

In our secret place in the shade,
down among the rustling grass,
we're out of this world and dreaming
and times ticks away too fast.

A poisoned arrow
infects the target of my heart;
how can a beauty like her
turn down a chance like me,
pleasure spiced with pain?

I'll whisper like this
to lots of girls while I'm feeling bad;
all the better to let you know,
Nonna, it's you who's making me sad.

XI.

Alles, alles in den Wind
sagst du mir, du Schmeichler!
Alle sammt verloren sing
deine Müh'n, du Heuchler!

Einem andern fang' zu lieb
stelle deine Falle!
Denn du bist ein loser Dieb,
denn du buhlst um alle!

XII.

Schwarzer Wald,
dein Schatten ist so duster!
Armes Herz,
dein Leden ist so drückend!
Was dir einzig werth,
es steht vor Augen?
Ewig untersagt
ist Huldvereinung.

XIII.

Nein, Geliebter, setze dich
mir so nahe nicht!
Starre nicht so brünstiglich
mir in's Angesicht!

Wie es auch im Busen brennt,
dämpfe deinen Trieb,
dass es nicht die Welt erkennt,
wie wir uns so lieb.

XIV.

Flammernauge, dunkles Haar,
Knabe wonnig und verwogen,
Kummer ist durch dich hinein,
in mein armes Herz gezogen!

Kann in Eis der Sonne Brand,
sich in Nacht der Tag verkehren?
kann die heisse Menschenbrust
athmen ohne Glutbegehren?

I won't hear another word about love;
you'll only let me down.
You'll never stop playing around.
Leave me alone, you sweet-talking clown.

If you must set traps,
go hunt innocent prey.
A wounded bird's bound to beware
so-called trust, snares.

So many trees, pitch-black,
shadows playing tricks...
my heart is full of rocks.
Will we never be together?
Must I always go about
sighing like this?

Sweetheart, don't sit
quite so near to me.
Don't gaze at me
quite so wistfully.

Even though you're on fire,
stay cool and keep your distance
in case everyone finds out
how much I love you, love.

Sparkling eyes, glossy hair,
tender words, true feeling –
enough to send me reeling,
set on the one I love.

Can sunbeams splinter into snow?
Can morning sleep under a canopy of stars?
Can passion say no
to love sweet manacles?

Ist die Flur so voller Licht,
dass die Blum' im Dunkel stehe?
Ist die Welt so voller Lust,
dass das Herz in Qual vergehe?

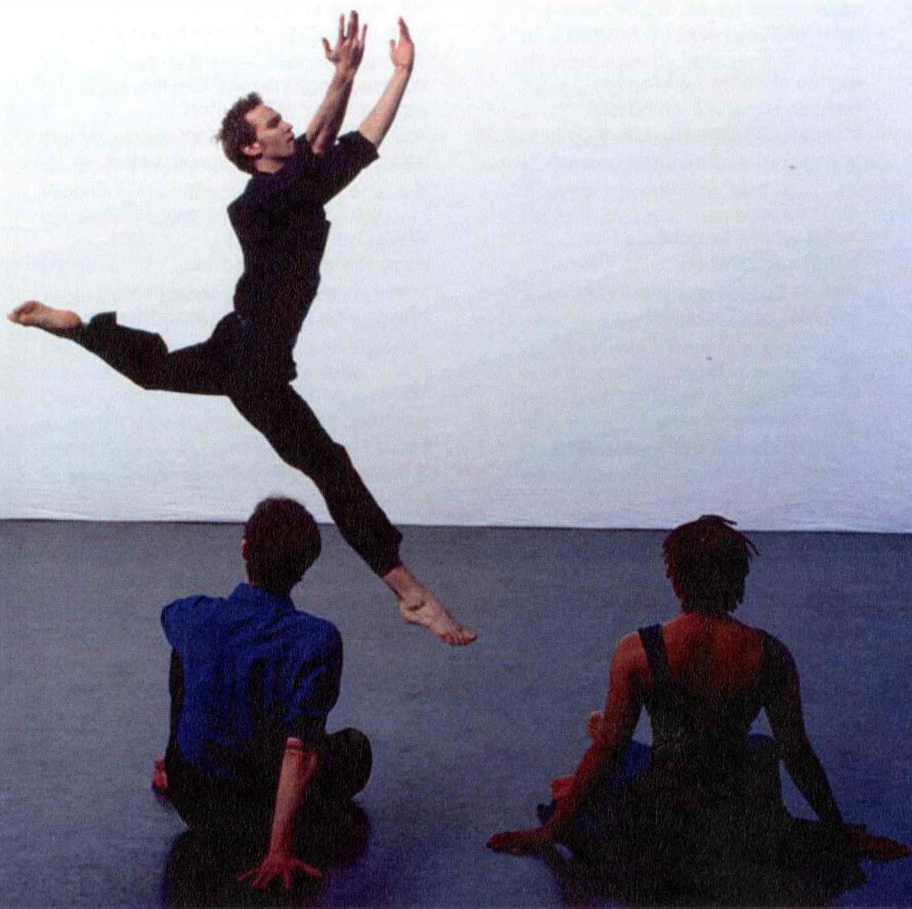
ZUM SCHLUSS

Nun, ihr Musen, genug!
Vergebens strebt ihr zu schildern,
wie sich Jammer und Glück
wechseln in liebender Brust.
Heilen könntet die Wunden
ihr nicht, die Amor geschlagen;
aber Linderung kommt einzig,
ihr Guten, von euch.

Do the fields bask in sunlight
so that flowers might shrivel in darkness?
Do youth and love go hand in hand
so that I end up alone and pining?

CONCLUSION

Now listen to me, you Muses...
It doesn't really work,
does it? You trying to summarize
the good and bad that comprise
a lover's smitten heart.
You can't heal the bloody holes
arrows leave. All you can do is soothe.
Be kind.



LOVE SONG WALTZES

Liebeslieder Walzer, Op. 52

Johannes Brahms

Text from Polydora by G.F. Daumer

Translation by Linda France

I.

Rede, Mädchen, allzu liebes,
das mir in die Brust, die Kühle,
hat geschleudert mit dem Blicke
diese wilden Glutgefühle!

Willst du nicht dein Herz erweichen?
Willst du, eine überfromme,
rasten ohne traute Wonne,
oder willst du, dass ich komme?

Rasten ohne traute Wonne
nicht so bitter will ich büssen.
Komme nur, du schwarzes Auge,
komme wenn die Sterne grüssen.

II.

Am Gesteine rauscht die Flut,
heftig angetrieben.
Wer da nicht zu seufsen weiss,
lernt es unter'm Lieben.

III.

O die Frauen, o die Frauen,
wie sie Wonne thauen!
Wäre lang ein Mönch geworden,
wären nicht die Frauen!

IV.

Wie des Abends schöne Röthe
möcht' ich arme Dirne glüh'n,
Einem, Einem zu gefallen
sonder Ende Wonne sprüh'n.

V.

Die grüne Hopfenranke
Sie schlängelt auf der Erde hin.
Die junge schöne Dirne,
so traurig ist ihr Sinn!

Speak to me, you
with the beautiful smile
that slices me in two.
Tell me how you feel.

Will you lock yourself up
and throw away the key?
How many times do I have to say
when, when can we meet?

Why sentence yourself to a life
without love? Why suffer?
You and me and your dark eyes,
let's dance by the light of the stars.

Waves batter the rocks,
spray the sky like madness.
Love will teach you its secrets:
how to sigh and drown in sadness.

You're a goddess. You're divine.
I worship your every move.
I could live like a monk
if it weren't for women like you.

I could burn with the beauty
of a crimson sunset.
I would consider it my duty
if I just heard her say yes.

Why does this evergreen ivy
always creep so dark and low?
Why does such a gorgeous girl
look like she's got nowhere to go?

Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?

Wie höbe sich die Ranke,
der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
wenn ihr der Liebste weit?

VI.

Ein kleiner, hübscher Vogel nahm den Flug
zum Garten hin, da gab es Obst geung.
Wenn ich ein hübscher, kleiner Vogel wär',
ich säumte nicht, ich täte so wie der.

Leimruten-Arglist laudert an dem Ort;
der arme Vogel knoote nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel wär',
ich säumte doch, ich täte nicht wie der.

Der Vogel kam, in eine schöne Hand,
da tat es ihm, dem Glücklichen, nicht an.
Wenn ich ein hübscher, kleiner Vogel wär',
ich säumte nicht, ich täte so wie der.

VII.

Wohl schön bewandt war es vorehe
mit meinem Leben, mit meiner Liebe.
Durch eine Wand, ja durch zehn Wände
erkannte mich des Freundes Sehe.
Doch jetso, wehe,
wenn ich dem Kalten auch noch so dicht
vor'm Auge stehe,
es merkt's sein Auge, sein Herze nicht!

VIII.

Wenn so lind dein Auge mir,
und so lieblich schauet,
jede letzte Trübe flieht,
welche mich umgrauet.

Dieser Liebe schöne Glut,
lass sie nicht verstieben!
Nimmer wird, wie ich, so treu,
dich ein Andrer lieben!

Why doesn't ivy climb
right up to the skies?
Why should a girl
like her be all tears and sighs?

Ivy can't reach the heavens
without some sturdy support.
A girl can't enjoy herself
when she and her beau are apart.

One day a pretty little bird flew
into a garden brimming with ripe fruit.
If I were a pretty little bird
I'd fly there too.

It got tangled in a knot of branches
and couldn't fly anywhere anymore.
If I were a pretty little bird
I'd stay home.

A beautiful lady cradled the bird
in her hand and stroked it softly, softly.
If I were a pretty little bird
I'd fly there now.

Every day was wonderful
when we were still in love.
My door was always open
and he made himself at home.
Now it's a different story:
when I look at him
he turns away, his eyes
as cold as his heart.

When you look at me
with your loving eyes,
I forget all my worries.
You're the sun in my sky.

Let it shine forever,
this summer love of ours.
I couldn't burn as hot
in anyone else's eyes.

IX.

Am Donaustrande,
da steht ein Haus,
da schaut ein rosiges
Mädchen aus.

I know a rosy-cheeked girl
who lives in a house
deep in the woods.

Das Mädchen es ist,
wohl gut gehegt,
zehn eiserne Riegel
sind vor die Thüre gelegt.

She's locked away
behind a door
secured with ten iron bars.

Zehn eiserne Riegel,
das ist ein Spass,
die spreng' ich als wären
sie nur von Glas!

Iron bars are nothing
to me. I'll smash them
one by one like glass.

X.

O wie sanft, die Quelle sich
durch die Wiese windet!
O wie schön, wenn Liebe sich
zu der Liebe findet!

How clear the stream flows, winding
its way through the meadow.
How happy you feel, finding
love, waiting where you left it.

XI.

Nein, es ist nicht auszukommen
mit den Leuten;
Alles wissen sie so giftig
auszudeuten!

I'm sorry, I've had enough
of the neighbors;
they go out of their way
to make up gossip.

Bin ich heiter, hegen soll ich
lose Triebe;
bin ich still, so hesst's ich wäre
irr' ause Liebe.

If I'm happy, they say,
I'm terribly bad.
If I'm sad, they say
I'm in love, stark raving mad.

XII.

Schlösser auf!
und mache Schlösser
ohne Zahl!
Denn die bösen Mäuler
will ich schliessen
allzumal!

I will employ a locksmith
to fit a hundred padlocks
of every shape and size
to shut those lips forever
that open and spill lies.

XIII.

Vögelein durchrauscht die Luft,
sucht nach einem Aste.
Und das Herz, ein Herz begehrt's
Wo es selig raste.

A bird will fly for miles
to find the right somewhere to nest.
We must do the same
to find the someone we love best.

XIV.

Sieh', wie ist die Welle klar,
blickt der Mond hernieder!
Die du meine Liebe bist,
liebe du mich wieder!

The moon shines full and bright
on the clear blue sea.
Tell me you love me tonight.
You're the only one for me.

XV.

Nachtigall, sie singt so schön,
wenn die Sterne funkeln.
Liebe mich, geliebtes Herz,
küsse mich im Dunkeln!

The nightingale sings so fine
when the stars start to shine.
Kiss me, sweetheart, while it's dark.
Tell me you'll always be mine.

XVI.

Ein dunkeler Schacht ist Liebe,
ein gar zu gefährlicher Brunnen;
da fiel ich hinein, ich Armer,
kann weder hören noch seh'n;
nur denken an meine Wonnen,
nur stöhnen in meinen Weh'n.

Love is a bottomless pit
of suffering. And I fell in.
I lost everything I was.
Although I dream of better times,
all I seem to do is whine.

XVII.

Nicht wandle, mein Licht, dort aussen
im Flurgereich!
Die Füße würden dir, die zarten,
zu nass, zu weich.

Darling, wait, don't go
wandering in the countryside.
It's far too wet underfoot.

All überströmt sind dort die Wege,
die Stege dir;
so überreichlich thrännte dorten
das Auge mir.

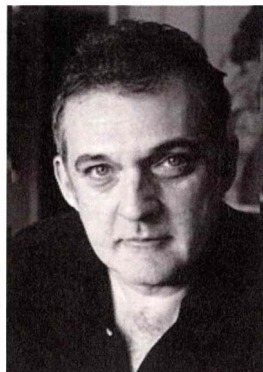
I admit; I was there
this morning and the paths
are still damp from my tears.

XVIII.

Es bebet das Gesträuche,
gestreift hat es im Fluge
ein Vögelein.
In seiner Art erbebet
die Seele mir, erschüttert,
von Liebe, Lust, und Leide,
gedenkt sie dein!

I can see the branches trembling
in the wake of a bird in flight.
That's how my heart feels – tight
and busy with beating, remembering
you – our love, our lust, and our loathing.

ABOUT MMDG



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 close to 150 works for the company. From 1988 to 1991, he was Director of Dance at Brussels' Théâtre Royal de la Monnaie, 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 has been performed by companies worldwide,

including San Francisco Ballet, American Ballet Theatre, Ballet du Grand Théâtre de Genève, and the Royal New Zealand Ballet. Noted for his musicality, Morris 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 BAM. He served 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. He was named a Fellow of the MacArthur Foundation in 1991 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 and Protégé Arts Initiative. Morris 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 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 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, New York, 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. 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 formation of the MMDG Music Ensemble in 1996. MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe, and jazz trio The Bad Plus, as well as leading orchestras and opera companies, including the Metropolitan Opera, English National Opera, and the London Symphony Orchestra. MMDG frequently works with distinguished artists and designers, including painters Howard Hodgkin and Robert Bordo, 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.

Highlights of 2014-15 include the premiere of Handel's *Acis and Galatea* (arr. Mozart) and a unique multi-continent tour that will split the dance group in two. *MMDG Excursions* aims to promote cultural exchange and bring diverse communities together around the globe through dance and music. In addition to performances, this multifaceted tour will feature extensive cross-cultural community and educational programming through Access/MMDG and the U.S. State Department's DanceMotion USASM program.

The MMDG MUSIC ENSEMBLE, formed in 1996, is integral to the dance group, and tours with the company around the world. "With the dancers come the musicians...and what a difference it makes" (Classical Voice of North Carolina). 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 musicians also participate in Access/MMDG, the dance group's integrated community programming at home and on the road.

DANCERS & MUSICIANS



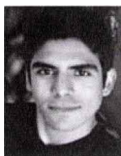
CHELSEA LYNN ACREE grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner, then continued at Carver Center for the Arts and Technology. Since receiving her B.F.A. in dance from Purchase College in 2005 she has had the opportunity to work with a variety of artists including 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.



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. Donahue danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.



DOMINGO ESTRADA, JR., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced ballet folklórico through his church for 11 years. Estrada earned his B.F.A. in ballet and modern dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family and all who support his passion.



COLIN FOWLER (music director, 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 a number of Broadway shows, Fowler has been a professor at NYU and Nyack College. He 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 and was named music director in 2013.



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. At the University of South Florida, he had the opportunity to participate in the reconstruction of Bill T. Jones' *Serenade: the Proposition*. Freedman went on to study at NYU'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' *Pacific* and also choreographed multiple works for the student company. He has worked with Korhan Basaran, Chihiro Shimizu, and DANA K Dance. He joined MMDG as an apprentice in 2013.



ANDREW FUCHS (tenor), a native of Kansas City, Missouri, recently made his Lincoln Center debut at Alice Tully Hall in Bach's *Magnificat* with the American Classical Orchestra. Other notable concert performances include the Evangelist in Bach's *St. John Passion* and *St. Matthew Passion*, Uriel in Haydn's *The Creation*, Britten's *Saint Nicolas*, Brahms's *Liebeslieder Waltzes* with Diamond Opera Theater, and Mendelssohn's *Elijah* with the Stony Brook Symphony Orchestra. Fuchs spent the last two summers as a Vocal Fellow at the Tanglewood Music Center. He has also been a Young Artist at Seagle Music Colony, a Stern Fellow at SongFest, and was one of six singers selected to participate in the Fall Island Vocal Arts Seminar, led by Stephanie Blythe. Highlights from his operatic credits include Belmonte, Ferrando, the title role in Carissimi's *Jephte*, the title role in Peter Winkler's *Fox Fables* (NY premiere at Symphony Space), *Acis and Galatea*, Tom Rakewell in abridged performances of *The Rake's Progress*, *Zotico* (Cavalli's *Eliogabalo*), Lorenzo (*I Capuleti e i Montecchi*), and Tonio in scenes from *La fille du régiment*. Upcoming performances include Handel's *Messiah* with the Saint Andrew Chorale, and the Evangelist in Bach's *St. Matthew Passion* with the Canticum Novum Singers.



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' works. She is on the faculty at The School at the Mark Morris Dance Center and frequently leads classes for the company. She also 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 UK documentary, *The South Bank Show*, 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.



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, Dance Heginbotham, and Nelly van Bommel's NØA Dance, among others. He joined MMDG as an apprentice in 2011 and became a company member in 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.



CLARISSA LYONS (soprano), a native of California, has performed extensively throughout the United States. Most recently, she was hailed by The Los Angeles Times for her "standout" performance and "large luxurious soprano" in performances of Bernstein's Songfest and the premiere Libby Larsen's *The Magdalene*. In 2012, she made her Mostly Mozart Festival debut in Mark Morris Dance Group's *Dido and Aeneas*. As a fellow at the Tanglewood Music Center in both 2011 and 2012, Lyons performed with Stephanie Blythe and Susan Graham and studied under Dawn Upshaw, Phyllis Curtin, and Martin Katz. She debuted at Carnegie Hall in 2010 through a workshop led by Dawn Upshaw and appeared at Davies Symphony Hall in 2011 alongside Rod Gilfry in Mendelssohn's *Elijah* with the San Francisco Choral Society. On the operatic stage she has portrayed Mimi in *La Bohème*, Rosalinde in *Die Fledermaus*, and premiered operas by both John Musto and David Little. She holds degrees from University of California Berkeley, Manhattan School of Music, and Bard College Conservatory. Lyons has been awarded prizes for her performances from the Carmel Music Society, University of California Berkeley, Henry Holt Scholarship Competition, and Pacific Musical Society.



SAMANTHA MALK (mezzo-soprano) is devoted to the love of her craft. Originally from South Africa, Malk performed with MMDG in the title role of Dido/Sorceress in Purcell's *Dido and Aeneas* at Tanglewood Music Center in 2013. In January of 2013, she participated in the The Song Continues Workshop with Marilyn Horne, Jessye Norman and Dalton Baldwin. That same year she was a finalist for the Joy in Singing Competition in New York City. Malk is an alumna young artist for the Tanglewood Music Center, Steans Institute at Ravinia Music Festival, Academie Musicale de Villecroze and Britten Pears Young Artist Programme at Aldeburgh Music Festival. She earned her Bachelor of Music at Indiana University and her Master of Music at Manhattan School of Music. She currently resides and works in New York City.



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 in 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. McMurray 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.



THOMAS MEGLIORANZA (baritone) was born in New York City and graduated from Grinnell College and the Eastman School of Music. He was a winner of the Walter W. Naumburg, Concert Artists Guild, and Franz Schubert/Music of Modernity, and Joy in Singing competitions. He has sung Eight Songs for a Mad King with the LA Philharmonic, Bach cantatas with Les Violons du Roy and the Orpheus Chamber Orchestra, and Copland's Old American Songs with the National Symphony. He made his Wigmore Hall debut in 2008 singing modern American songs, and his WWI-themed recital was named one of the "Ten Best Classical Performances of the Year" by the Philadelphia Inquirer. His operatic roles include Chou En-Lai in *Nixon in China* and Prior Walter in Peter Eötvös' *Angels in America*. His festival appearances include Tanglewood, Aspen, Ravinia, Grant Park, Marlboro, and the Australian Festival of Chamber Music. His discography includes Bach cantatas with the Taverner Consort, orchestral songs of Virgil Thomson with the Boston Modern Orchestra Project, as well as two acclaimed albums of Schubert songs and a period instrument recording of French mélodies with pianist Reiko Uchida.



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.



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 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 2013.



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 Dance Group, he began assisting Morris with the creation of new works. He has been the company's rehearsal director since 2006.



YEGOR SHEVTSOV (piano) is based in New York City. His solo and chamber music performances have been noted by the *New York Times*, *Miami Herald*, and *Village Voice*, among others. Shevtsov's recent notable engagements include performances of concertos by Beethoven, Mozart, Britten and Ligeti. His solo recitals have included music spanning several centuries, from Rameau to many composers of Shevtsov's generation. In the current season, is an artist-in-residence at EMPAC in Troy, NY, where he is recording *Etudes* by Debussy and two recent compositions by Boulez. In the 2013-14 season, he conducted acclaimed runs of *3weeks* and *Sphinx*, contemporary indie operas by Yoav Gal. He is also a core member of Red Light New Music, a performer-composer collective founded in 2005. Shevtsov was born in Lviv, Ukraine, where he began to play piano at an early age. Prior to his coming to the United States, he was a George Soros scholar in economics and a competitive ballroom dancer. He currently studies flamenco in the studio of Soledad Barrio and is on faculty at the Manhattan School of Music. More information on yegorshevtsov.com.



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 theater 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.



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.

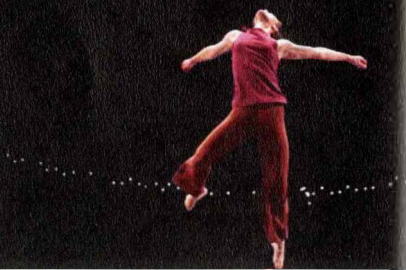


MICHELLE YARD was born in Brooklyn, New York. She began her professional dance training at the NYC High School of the Performing Arts and continued her studies as a scholarship student at Alvin Ailey American Dance Theater. She graduated with a B.F.A. from NYU's Tisch School of the Arts. Yard teaches Pilates as well as master classes for Access/MMDG programs. She joined MMDG in 1997. Mom, thank you.

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Executive Director Nancy Umanoff

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Music Director Colin Fowler
Lighting Supervisor Sean Nicholl
Sound Supervisor Ken Hypes
Costume Coordinator
Stephanie Sleeper

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Thank you for joining us for The Love Song Waltzes.

Proceeds from tonight's event will benefit MMDG's New Works Fund and community engagement programs.

Thanks to Maxine Morris.

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

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

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Costume sketches by Isaac Mizrahi

Acis and Galatea

Premiering April 25, 2014

Music

George Frideric Handel

arr. Wolfgang Amadeus Mozart

Direction and Choreography

Mark Morris

Scenic Design

Adrianne Lobel

Costume Design

Isaac Mizrahi

Lighting Design

Michael Chybowski

For more information on this opera production, visit:
acisandgalatea.org

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