

music theater
dance

2014/15
SEASON



Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

PLAYBILL®

Thursday, September 25, 2014, 8pm
Friday, September 26, 2014, 8pm
Saturday, September 27, 2014, 2pm & 8pm
Sunday, September 28, 2014, 3pm
Zellerbach Hall

Mark Morris Dance Group

Chelsea Acree Sam Black Max Cappelli-King* Rita Donahue Domingo Estrada, Jr.
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

Wolfram Koessel Todd Palmer Yegor Shevtsov Georgy Valtchev

Philharmonia Chorale

Angela Arnold Daniel Pickens-Jones Jonathan Smucker

with special guests

The Bad Plus

Reid Anderson Ethan Iverson David King

Mark Morris, *Artistic Director*

Nancy Umanoff, *Executive Director*

Major support for the Mark Morris Dance Group is provided by American Express, Suzy Kellems Dominik, The Booth Ferris Foundation, Judith R. and Alan H. Fishman, Shelby and Frederick Gans Fund, Ellsworth Kelly Foundation, Liz and Greg Lutz, The Andrew W. Mellon Foundation, Meyer Sound/Helen and John Meyer, PARC Foundation, Poss Family Foundation, The Billy Rose Foundation, Inc., The Fan Fox and Leslie R. Samuels Foundation, The SHS Foundation, The Shubert Foundation, Jane Stine and R. L. Stine, Robert F. Wallace, The White Cedar Fund, and Friends of MMDG.

The Mark Morris Dance group is supported in part by public funds from New York City Department of Cultural Affairs in partnership with New York State Council on the Arts with support of Governor Andrew Cuomo and the New York State Legislature, and National Endowment for the Arts.

These performances are made possible, in part, by Patron Sponsor Daniel W. Johnson.

Cal Performances' 2014–2015 season is sponsored by Wells Fargo.

Thursday, September 25, 2014, 8pm
Saturday, September 27, 2014, 8pm
Sunday, September 28, 2014, 3pm
Zellerbach Hall

PROGRAM A

The Muir

(Bay Area première)

Music Ludwig van Beethoven (1770–1827):
Irish and Scottish folksong arrangements:
“Ye shepherds of this pleasant vale,” WoO 156,
No. 4 (1818)
“The sweetest lad was Jamie,” Op. 108, No. 5
(1815)
“Cease your funning,” WoO 156, No. 5 (1817)
“Sally in our alley,” Op. 108, No. 25 (1817)
“Could this ill world have been contriv’d,”
Op. 108, No. 16 (1816)
“What shall I do to shew how much I love
her?,” WoO 152, No. 6 (1810)
“Sunset,” Op. 108, No. 2 (1818)
“Come fill, fill, my good fellow,” Op. 108,
No. 13 (1817)
“The lovely lass of Inverness,” Op. 108, No. 8
(1816)

Costume Design Elizabeth Kurtzman
Lighting Design Nicole Pearce

MUSICIANS

Members of Philharmonia Chorale: Angela Arnold, *soprano*;
Jonathan Smucker, *tenor*; Daniel Pickens-Jones, *baritone*

Georgy Valtchev, *violin*; Wolfram Koessel, *cello*; Yegor Shevtsov, *piano*

DANCERS

Rita Donahue, Laurel Lynch, Dallas McMurray, Billy Smith, Noah Vinson, Michelle Yard

Première: June 27, 2010, Seiji Ozawa Hall, Tanglewood Music Center, Lenox, Massachusetts

PAUSE

A Wooden Tree

(Bay Area première)

<i>Music and Words</i>	Ivor Cutler (1923–2006): “Here’s A Health For Simon” “Stick Out Your Chest” “The Market Place” “Rubber Toy” “Trouble, Trouble” “Little Black Buzzer” “I Got No Common Sense” “Deedle, Deedle, I Pass” “A Wooden Tree” “Phonic Poem” “I’m Going In A Field” “I Love You But I Don’t Know What I Mean” “Beautiful Cosmos” “Cockadoodledon’t”
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<i>Costume Design</i>	Elizabeth Kurtzman
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<i>Lighting Design</i>	Michael Chybowski
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DANCERS

Sam Black, Rita Donahue, Lesley Garrison, Aaron Loux, Dallas McMurray,
 Maile Okamura, Jenn Weddel, Michelle Yard

Première: October 4, 2012, Merrill Wright Mainstage Theater, On the Boards, Seattle, Washington

Music used by arrangement with the Estate of Ivor Cutler, publisher and copyright owner.

INTERMISSION

Jenn and Spencer

(Bay Area première)

Music Henry Cowell (1897–1965):
Suite for Violin and Piano (1925):
Largo — Allegretto — Andante tranquillo —
Allegro marcato — Andante calmato —
Presto

Costume Design Stephanie Sleeper
Lighting Design Michael Chybowski

MUSICIANS

Georgy Valtchev, *violin*; Yegor Shevtsov, *piano*

DANCERS

Sam Black, Jenn Weddel

Première: April 3, 2013, James and Martha Duffy Performance Space, Mark Morris Dance Center, Brooklyn, New York

PAUSE

Festival Dance

(Bay Area première)

Music Johann Nepomuk Hummel (1778–1837),
Piano Trio No. 5 in E major, Op. 83 (1819)

Costume Design Martin Pakledinaz
Lighting Design Michael Chybowski

Allegro — Waltz
Andante — March
Rondo — Polka

MUSICIANS

Georgy Valtchev, *violin*; Wolfram Koessel, *cello*; Yegor Shevtsov, *piano*

DANCERS

Sam Black, Rita Donahue, Domingo Estrada, Jr., Lauren Grant, Brian Lawson, Aaron Loux,
Laurel Lynch, Dallas McMurray, Maile Okamura, Billy Smith, Jenn Weddel, Michelle Yard

Première: March 17, 2011, James and Martha Duffy Performance Space, Mark Morris Dance Center, Brooklyn, New York

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.

*The Muir***Ye shepherds of this pleasant vale***Text by William 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*Text by 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.

Cease your funning*Text by 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*Text by 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 out alley.

Could this ill world have been contriv'd*Text by 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?*Text by 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*Text by 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?

Come fill, fill, my good fellow*Text by 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*Text by 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.

Friday, September 26, 2014, 8pm
Saturday, September 27, 2014, 2pm
Zellerbach Hall

PROGRAM B

Excursions

(Bay Area première)

Music Samuel Barber (1910–1981):
Excursions, Op. 20: IV, III, II, I (1942–1944)

Costume Design Katherine M. Patterson
Lighting Design Nicole Pearce

MUSICIAN
Yegor Shevtsov, *piano*

DANCERS
Rita Donahue, Laurel Lynch, Dallas McMurray, Billy Smith, Noah Vinson, Michelle Yard

Première: June 26, 2008, Seiji Ozawa Hall, Tanglewood, Music Center, Lenox, Massachusetts

Excursions was commissioned, in part, by the Tanglewood Music Center of the Boston Symphony Orchestra.

Music by arrangement with G. Schirmer, Inc., publisher and copyright owner.

PAUSE

Crosswalk

(West Coast première)

Music Carl Maria von Weber (1786–1826):
Grand Duo Concertant, Op. 48 (1815–1816):
Allegro con fuoco — Andante con moto —
Rondo: Allegro

Costume Design Elizabeth Kurtzman

Lighting Design Michael Chybowski

MUSICIANS

Todd Palmer, *clarinet*; Yegor Shevtsov, *piano*

DANCERS

Chelsea Acree, Sam Black, Domingo Estrada, Jr., Brian Lawson, Aaron Loux, Laurel Lynch,
Stacy Martorana, Dallas McMurray, Brandon Randolph, Billy Smith, Noah Vinson

Première: April 3, 2013, James and Martha Duffy Performance Space, Mark Morris Dance Center, Brooklyn, New York

INTERMISSION

Spring, Spring, Spring

Music The Bad Plus:
On Sacred Ground: Stravinsky's Rite of Spring

Costume Design Elizabeth Kurtzman

Lighting Design Philip Watson

MUSICIANS

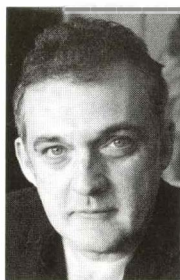
The Bad Plus: Ethan Iverson, *piano*; Reid Andersen, *bass*; David King, *percussion*

DANCERS

Sam Black, Rita Donahue, 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

Première: June 12, 2013, Hertz Hall, Cal Performances, Berkeley, California

Spring, Spring, Spring was made possible with major support from American Express.



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, Mr. Morris has created 18 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, Mr. 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 the Brooklyn Academy of Music. 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 the 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. Mr. 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), Cal Performances Award of Distinction in the Performing Arts (2013), and the Orchestra of St. Luke's Gift of Music Award (2014).

Mr. 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 performance 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, 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 début 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 Mr. Morris's 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 Adrianne 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 United Kingdom's *South Bank Show*, PBS's *Live from Lincoln Center*, and *L'Allegro, il*

Penseroso, ed *il Moderato*, to be released in spring 2015. 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 MMDG's 2014–2015 season include *Excursions 2014*, a unique multicontinent tour that will split the dance group in two from October through November. This multifaceted tour will feature *Words*, a new work by Mark Morris, and extensive cross-cultural community and educational programming through Access/ MMDG and the U.S. State Department's DanceMotion USASM program.

Cal Performances and MMDG's relationship over the last 27 years has played a major part in fulfilling Cal Performances' commitment to bring important dance works on a grand scale to Zellerbach Hall. MMDG first performed two mixed repertory programs at Zellerbach Hall in 1987. Since then, Cal Performances has presented regular performances of the holiday classic, *The Hard Nut*, and 57 different works by Mark Morris, 13 of which were premières and 9 of which were commissions. The world première of *Acis and Galatea* in April 2014 marked the 200th MMDG performance at Zellerbach Hall.

The MMDG Music Ensemble, formed in 1996, is integral to the Dance Group. "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 educational and community programming at home and on the road.



The Bad Plus—bassist Reid Anderson, pianist Ethan Iverson, and drummer David King—have a well-earned reputation for pushing the limits on

what is expected of a piano-bass-drums trio. The past 14 years have seen the genre-smashing band create a distinctive and original repertoire of inventive and exciting original music, along with iconoclastic covers of artists as divergent as Nirvana and Neil Young, Aphex Twin and Ornette Coleman. *Rolling Stone* called their amalgam of jazz, pop, rock, and avant-garde "about as badass as highbrow gets," while *The New York Times* said the band is "better than anyone at mixing the sensibilities of post-'60s jazz and indie rock." Few jazz groups in recent memory have amassed such acclaim, and few have generated as much controversy while audaciously bucking musical trends. The Bad Plus's belief in a band ethos and "avant-garde populism" has placed it at the forefront of a new instrumental music movement, resulting in ever growing audiences throughout the world.

The threesome has been exchanging musical ideas since their teenage years. In the late 1980s, Mr. Anderson and Mr. King were two Minnesota high school students playing in fledgling rock bands and digging records by Coltrane and the Police. Mr. Anderson met Mr. Iverson in 1989. All three played together on one occasion a year later before going their separate ways for ten years. They reconvened for a gig in Minneapolis in 2000. Sparks flew, studio sessions for an indie release ensued, and suddenly *The New York Times* was calling their maiden voyage one of the best releases of 2001. The band signed with Columbia, where they released *These Are the Vistas* (2003), followed quickly by *Give* (2004), and *Suspicious Activity?* (2005). In 2007 they released *Prog*, an album that balanced originals with covers of Bowie, Bacharach, Tears for Fears, and Rush. *For All I Care*, an intriguing juxtaposition of rock and classical sensibilities, appeared in 2009, and followed by two albums composed primarily of original compositions, *Never Stop* in (2010) and *Made Possible* (2012).

This year, The Bad Plus has released two recordings: In March Sony Masterworks issued the trio's arrangement of one of the most influential works of the 20th century, Stravinsky's *The Rite of Spring*, and last month the band released its tenth studio recording, *Inevitable Western*, composed entirely of originals. *Inevitable Western* sees the group exploring the same set of aesthetic principles that fired its inception: an exploration of myriad musical forms born of jazz and advanced using any sonic source that forwards music that is uniquely The Bad Plus. Pop,

ABOUT THE ARTISTS

blues, and folk meld with classic melodies and rhythmic innovation into that rarest of hybrids: intelligent music for the masses.

Critically acclaimed for its brilliant sound, robust energy, and sensitive delivery of the text, the **Philharmonia Chorale** was formed in 1995 to provide a vocal complement whose fluency in the stylistic language of the baroque period matched that of Philharmonia Baroque Orchestra. The 24 members of the Chorale are professional singers with distinguished solo and ensemble experience. Chorale members appear regularly with organizations such as the San Francisco Symphony, Carmel Bach Festival, and American Bach Soloists, are guest soloists with most of the area's symphonic and choral organizations, appear in roles with regional opera companies, and have been members and founders of some of the country's premier vocal ensembles, including Chanticleer, the Dale Warland Singers, and Theatre of Voices.

Founded by John Butt, a baroque keyboardist and one of the world's leading Bach scholars, the Chorale has been led by conductor and musicologist Bruce Lamott since 1997. In its first decade, the Chorale's repertoire included nine Handel oratorios, Bach's *St. John Passion* and *Christmas Oratorio*, Mozart's C-minor Mass, and—in collaboration with other choral ensembles—Beethoven's Symphony No. 9. The Chorale made its New York debut at the Brooklyn Academy of Music in 1998, and appeared with the Philharmonia Baroque Orchestra and Mark Morris Dance Group at Lincoln Center last month in performances of *Acis and Galatea*. The Chorale appears on the Orchestra's recordings of Arne's *Alfred*, Scarlatti's *Cecilian Vespers*, Handel's *Atalanta*, and Beethoven's Symphony No. 9.



Matthew Rose (*rehearsal director*) began his dance training in Midland, Michigan, with Linda Z. Smith at age 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 to 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.



Colin Fowler (*music director*) 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, Mr. 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.



Chelsea 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. Ms. 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.



Angela Arnold (*soprano*) has enjoyed a variety of engagements with esteemed organizations and houses of worship throughout the Bay Area, in her hometown of Chicago, and beyond. A core member of the renowned Philharmonia Baroque Chorale, she sang in triumphant August

2014 performances of the Mark Morris Dance Group's *Acis and Galatea* at Lincoln Center,

following April's world première at Cal Performances. This summer, she sang and danced as a chorister in the wildly successful run of *Show Boat* at San Francisco Opera. Ms. Arnold was honored as the 2010 winner of the San Francisco Opera/KDFC Radio "Star-Spangled Sing-Off," to open that year's Opera at the Ballpark event at AT&T Park. She has appeared as a soloist with San Francisco City Chorus (Brahms's *Ein deutsches Requiem*, Orff's *Carmina Burana*, Weber's *Jubel-Messe*, Bruckner's Mass No. 3), Lamplighters Music Theatre, San Francisco Renaissance Voices, Open Opera, and the former Voices of Musica Sacra. At UC Berkeley's Hertz Hall, Ms. Arnold has given two Noon Concert recitals and been a featured guest soloist with the UC Berkeley Symphony Orchestra, Chamber Chorus, and Gospel Chorus.



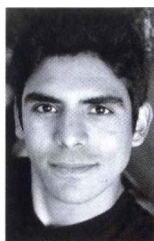
Sam Black is from Berkeley, California, where he began studying tap at age 9 with Katie Maltsberger. He received his B.F.A. in Dance from Purchase College and also studied at the Rotterdamse Dansacademie in the Netherlands. He has performed with David Parker, Takehiro Ueyama, and Nelly van Bommel, and currently teaches MMDG master classes and dance for PD*. He first appeared with MMDG in 2005 and became a company member in 2007.



Max Cappelli-King was born in Chicago and raised in Madison, Wisconsin. His formal training began at Interlochen Arts Academy in northern Michigan, where he attended high school. Mr. Cappelli-King earned his B.F.A. from the Juilliard School in 2013. He is currently a member of the Alyson Laury Dance Company and an associate of Jonah Bokaer's choreography. He has also performed with Limón Dance Company, Pam Tanowitz Dance, and the Peridance Contemporary Dance Company. He joined MMDG as an apprentice in 2014.



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. Ms. 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. Mr. 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. Mr. Estrada would like to thank God, his family, and all who support his passion.



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 NOA Dance, Rocha Dance Theater, and Sidra Bell Dance New York. She first performed with MMDG in 2007 and became a company member in 2011. Ms. Garrison teaches at The School at the Mark Morris Dance Center and for the Dance for PD* program.



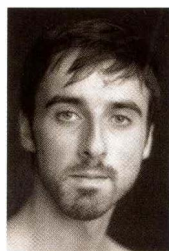
Lauren Grant has danced with MMDG since 1996. Performing leading roles in *The Hard Nut* and *Mozart Dances*, Ms. Grant has appeared in over 40 of Mr. Morris's works. She is on the faculty at The School at the Mark Morris Dance Center and frequently leads

classes for the company. She also teaches technique and repertory at schools and universities across the United States and abroad. Ms. Grant has been featured in *Time Out New York*, *Dance Magazine*, and the book *Meet the Dancers*, and appeared on the United Kingdom's *The South Bank Show*, in a documentary which followed the company in the making and première of *Four Saints in Three Acts*. Before joining MMDG, Ms. 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 a son, Zev, born in March 2012.



Wolfram Koessel (*cello*) has established himself as a much sought-after chamber musician, soloist, recording artist, and contractor in the New York music scene. He has performed with MMDG since 1999 and was music director from 2004 to 2008. In 2006

Mr. Koessel joined the world renowned American String Quartet, with which he performs in the foremost concert halls throughout the world, collaborating frequently with today's leading artists. Mr. Koessel appears with a wide range of ensembles and groups, most notably and frequently with the Orpheus Chamber Orchestra. He has supervised and performed music for Warner Brothers, American Express, and many independent film companies, and organized hundreds of classical orchestra and chamber music concerts during the last decade in New York City. He is on the faculty of the Manhattan School of Music and the Aspen Music Festival. He resides with his wife, pianist and writer J. Mae Barizo, in Manhattan.



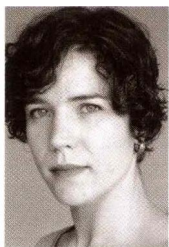
Brian Lawson began his dance training in Toronto at Canadian Children's Dance Theatre. There he worked with such choreographers as David Earle, Carol Anderson, and Michael Trent. Mr. Lawson spent a year studying at the Rotterdamse Dans-academie in the Netherlands

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. Mr. 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, Ms. Lynch danced for Dušan Týnek

Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Ms. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.



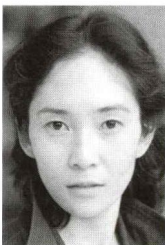
Stacy Martorana began her dance training in Baltimore, Maryland, at the Peabody Conservatory. In 2006, she graduated from the University of North Carolina School of the Arts with a B.F.A. in contemporary dance. She has danced with

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 to 2011, she was a member of the Repertory Understudy Group for the Merce Cunningham Dance Company. She joined MMDG in 2012.



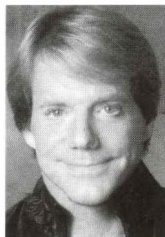
Dallas McMurray, from El Cerrito, California, began dancing at age 4, studying jazz, tap, and acrobatics with Katie Maltzberger and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. Mr. McMurray performed with the Limón Dance

Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. He performed with MMDG as an apprentice in 2006 and became a company member in 2007.



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.



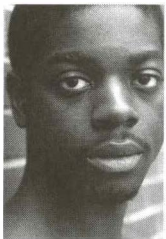
Todd Palmer (*clarinet*) has appeared around the world as soloist, recitalist, chamber music collaborator, educator, arranger, and presenter. A three-time Grammy Award-nominated artist, he was a winner of the Young Concert Artist International Auditions

and grand prize winner in the Ima Hogg Young Artist Auditions. He has made solo appearances with the Atlanta, Houston, and BBC Scottish symphony orchestras; and the St. Paul, Cincinnati, Montréal, and Metamorphosen chamber orchestras. His recital performances include Weill Hall and 92nd Street Y in New York, the Kennedy Center, and Suntory Hall in Tokyo. He has collaborated with some of the world's finest string ensembles, such as the St. Lawrence, Brentano, Borromeo and Pacifica quartets, as well as sopranos Kathleen Battle, Renée Fleming, Elizabeth Futral, Heidi Grant Murphy and Dawn Upshaw. Mr. Palmer has championed Osvaldo Golijov's klezmer clarinet quintet *The Dreams and Prayers of Isaac the Blind*; premièred David Bruce's *Gumboots* at Carnegie Hall with the St. Lawrence Quartet; and commissioned Ricky Ian Gordon's theater work *Orpheus and Euridice*. He was awarded the Leonard Bernstein Fellowship by the Tanglewood Institute. He appeared in Lincoln Center's revival of *South Pacific* and was also soloist in Robert LePage's staging of Stravinsky's *The Nightingale and Other Fables* at BAM, dressed as a Cossack. Mr. Palmer has recorded for DG, EMI, Koch, Naxos, and Ghostlight.



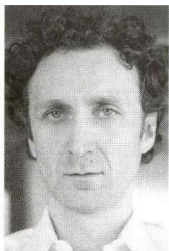
Daniel Pickens-Jones (*baritone*) is known to Bay Area audiences from his appearances with the American Bach Choir, Philharmonia Baroque Chorale, Clerestory, and other premier vocal ensembles. A Californian native, Mr. Pickens-Jones began his musical career as a boy chorister and lay clerk

at Grace Cathedral, San Francisco, before going on to study at Macalester College and the Eastman School of Music. He now divides his time between the music and tech worlds.



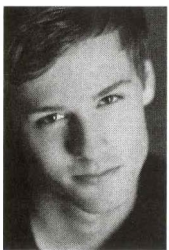
Brandon Randolph began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School for the Arts and Humanities,

where he studied with Stanislav Issaev and Bobby Barnett. Mr. 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. Mr. Randolph began his apprenticeship with MMDG in 2013.



Yegor Shevtsov (piano) is based in New York City. His solo and collaborative performances have been praised by *The New York Times*, *The Miami Herald*, *The Philadelphia Inquirer*, and the *Village Voice*. Mr. Shevtsov's 2013–2014 season collaborations included work with Red

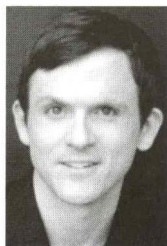
Light New Music, John Heginbotham Dance Group, violinist Miranda Cuckson, baritone Mischa Bouvier, the Mark Morris Dance Group, and Present Music. His recent recording of the piano music of Claude Debussy and Pierre Boulez was selected by rhapsody.com as one of the top 25 classical albums of 2013. Mr. Shevtsov teaches at the Manhattan School of Music, and studies flamenco with Soledad Barrio. More information is available at 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

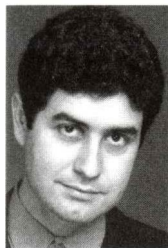
Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University, and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. As an actor, Mr. Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!* Mr. Smith danced with Parsons Dance from 2007 to 2010. He joined MMDG as a company member in 2010.



Jonathan Smucker (tenor)'s repertoire spans more than 40 roles, ranging from baroque to contemporary and encompassing opera, oratorio, operetta, and musical theater. Recent credits include Evangelist in Bach's *St. John Passion*, Acis in *Acis and Galatea*, Don Ottavio in *Don*

Giovanni, Belmonte in *The Abduction from the Seraglio*, and Orphée in *Orphée et Eurydice*. A member of the Philharmonia Baroque Choral, he has appeared as soloist with the Philharmonia Baroque Orchestra in Purcell's *Dioclesian* and Handel's *Teseo*, making his Tanglewood and Lincoln Center debuts in the latter this past summer. In demand throughout the Bay Area and the United States, he has sung roles with companies including Aspen Opera Theater Center, San Francisco Opera Guild, Festival Opera, Opera San Jose, Opera Parallèle, Opera San Luis Obispo, Townsend Opera, Livermore Valley Opera, Ash Lawn Opera Festival, and in preview concerts for Opera Santa Barbara. Upcoming engagements include Mendelssohn's *Lobgesang* with the Stanford Symphony Orchestra, *Messiah* with the Fresno Master Chorale, *Pulcinella* with the Santa Rosa Symphony, and *Dead Man Walking* in San Francisco and at the Broad Stage, Santa Monica with Opera Parallèle.

An Ohio native, Mr. Smucker earned bachelor's, master's, and postgraduate degrees in voice at the San Francisco Conservatory of Music, receiving special honors for excellence in operatic and baroque performance. He is a member of the Vinaccesi Ensemble, and is featured on their just-released Centaur Records CD, *Benedetto Vinaccesi: The Solo Cantatas*.



Georgy Valtchev (*violin*) has appeared as soloist, recitalist, and chamber musician throughout the United States, Europe, and Asia. Originally from Plovdiv, Bulgaria, he 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, Mr. Valtchev has been a Guest Concertmaster of the London Philharmonic Orchestra. As a chamber musician, he has appeared at Carnegie Hall, Alice Tully Hall, and the 92nd Street Y in New York, the Kennedy Center in Washington, D.C., Chicago's Cultural Center, the Royal Carre Theater in Amsterdam, the Barbican Centre in London, and the Guangzhou Opera House in China. He has been featured in such international music festivals as Mostly Mozart at Lincoln Center, the Beethoven Festival at Bard College, Sofia Music Weeks, Varna Summer and Appolonia in Bulgaria, and Bastad Chamber Music Festival in Sweden. Mr. 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.



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, Ms. Weddel has created and performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencil Dance Trio, Rocha Dance Theater, TEA Dance Company, and with various choreographers, including Alan Danielson and Ella Ben-Aharon. Ms. 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 New York City 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. Ms. Yard teaches Pilates as well as master classes for Access/MMDG programs. She joined MMDG in 1997. Mom, thank you.

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Thanks to Maxine Morris.


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

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