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FEBRUARY 2014

arts programs



MARK MORRIS DANCE GROUP

FEBRUARY 14 - 16

The Paramount Theatre



**JAZZ AT LINCOLN CENTER ORCHESTRA
WITH WYNTON MARSALIS**

March 2, 2014

The Paramount Theatre



TAO: Phoenix Rising

March 2, 2014

The Moore Theatre



New Love Song Waltzes; Photo by Rosalie O'Connor



Love Song Waltzes; Photo by Stephanie Berger

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

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 American Express, Bloomberg Philanthropies,
The Booth Ferris Foundation, William Randolph Hearst
Foundation, Ellsworth Kelly Foundation,
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, Inc.,
The Shubert Foundation, and Jane Stine and R.L. Stine.

The Mark Morris Dance Group is supported in part by
Friends of MMDG and public funds from New York City
Department of Cultural Affairs, New York State Council
on the Arts, and National Endowment for the Arts.

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

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*;
Yegor Shevstov, *piano*; Colin Fowler, *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

INTERMISSION

Socrates

MUSIC: Erik Satie – *Socrate* –
“Portrait de Socrate”; “Bords de L’Ilissus”;
“Mort de Socrate”

COSTUME DESIGN: Martin Pakledinaz
LIGHTING DESIGN AND DÉCOR:
Michael Chybowski

I. Portrait of Socrates
II. On the banks of the Ilissus
III. Death of Socrates

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

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

PREMIERE: February 23, 2010 –
Howard Gilman Opera House, Brooklyn
Academy of Music, Brooklyn, New York



Socrates; Photo by Gene Schiavone

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 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 (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 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). He 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 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 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.

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 1200 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

Mark Morris Dance Group

performed with the Dance Group at the Mostly Mozart and White Light Festivals at Lincoln Center, Sadler's Wells in London, the Sydney Festival in Australia, and accompanied MMDG on its first tour of China in 2012. It made its Ojai Music Festival debut in June 2013. At home in Brooklyn, members of the Ensemble participate in the Mark Morris Dance, Music & 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 Dance 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, 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.



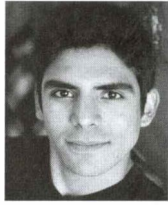
SAM BLACK is from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his B.F.A. in Dance from Purchase College and also studied at the Rotterdamse

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.



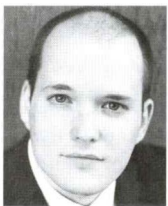
RITA DONAHUE was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated magna cum laude in 2002, receiving a B.A. in English and a B.F.A. in dance. Donahue danced

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.



ZACH FINKELSTEIN (tenor), in the short time since leaving his political consulting career, has performed as a soloist at Carnegie Hall, Lincoln Center, and BAM (Brooklyn Academy of Music), and

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. He debuted for New York City Opera in 2012 as Mambre in Rossini's *Mose in Egitto* and has previously appeared with MMDG in Satie's *Socrate* and Beethoven's *The Muir* in Pittsburgh, Cleveland, Purchase, Princeton and Fairfax, and looks forward to singing the role of Damon in the company's production of *Acis and Galatea* in 2014-2015. Additional 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 and Lincoln Center in New York singing *Messiah* and works of Steve Reich. An American-born Canadian, 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 (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 DANAKA Dance. He joined MMDG as an apprentice in January 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 *Jephthe*, the title role in Peter Winkler's *Fox Fables* (NY premiere at Symphony Space), *Acis (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.



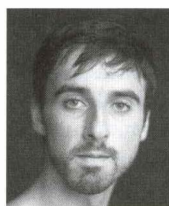
LESLEY GARRISON grew up in Swansea, Illinois, and received her early dance training at the Center of Creative Arts in St. Louis, Missouri, and Interlochen Arts Academy in Interlochen, Michigan.

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

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, Lyons 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 as an apprentice in January 2012 and became a company member in November of the same year.

Mark Morris Dance Group



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.



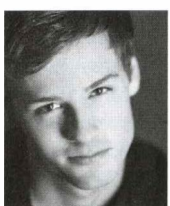
BRANDON RANDOLPH began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina

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 January 2013.



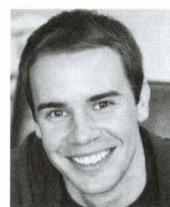
YEGOR SHEVTSOV (piano) is based in New York City. His solo and collaborative performances have been praised by the *New York Times*, *Miami Herald*, *Philadelphia Inquirer* and *Village Voice*.

Shevtsov's 2013-14 season collaborations include work with Red Light New Music, Dance Heginbotham, violinist Miranda Cuckson, baritone Mischa Bouvier, 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. Shevtsov teaches at the Manhattan School of Music, and studies flamenco with Soledad Barrio. 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 Curry 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, Vencil 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.

MARK MORRIS DANCE GROUP STAFF

Artistic Director, Mark Morris
Executive Director, Nancy Umanoff

PRODUCTION

Technical Director, Johan Henckens
Rehearsal Director, Matthew Rose
Music Director, Colin Fowler
Lighting Supervisor, Phil Watson
Sound Supervisor, Ken Hypes
Costume Coordinator, Stephanie Sleeper
Wardrobe Supervisor, Elizabeth Sargent

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Finance Manager, Rebecca Hunt
Finance Associate, Jamie Posnak
General Manager, Huong Hoang
Company Manager, Sarah Horne
Executive Assistant, Jenna Nugent
Intern, Kristen Rizzuto

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Associate Director of Development,
Kelly Sheldon
Development Associate, Rebecca Cash
Intern, Katy Dammers

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Digital Content Manager, Moss Allen
Marketing Associate, Abby West
Interns Yesica Bello, Laurel Edge

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School Director, Sydnie Liggett
School Administrator, Colleen Pictor
Outreach Director, Eva Nichols
Dance for PD* Program Director,
David Leventhal
Dance for PD* Program Coordinator,
Maria Portman Kelly
Dance for PD* Intern, Satasia Hewitt

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Senior Operations Manager, Karyn Treadwell
Operations Manager, Elise Gaugert
Operations Associate, Charles Gushue
Maintenance, Jose Fuentes, Vincent Guerrero,
Orlando Rivera, Diana Velazquez

Booking Representation, Michael Mushalla
Media and General Consultation Services,
William Murray (Better Attitude, Inc.)
Legal Counsel, Mark Selinger
(McDermott, Will & Emery)
Accountant, O'Connor Davies Munns
& Dobbins, LLP
Orthopaedist, David S. Weiss, M.D.
(NYU Langone Medical Center)
Physical Therapist, Marshall Hagins, PT, PhD
Hilot Therapist, Jeffrey Cohen

Thanks to Maxine Morris.

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

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The Mark Morris Dance Group is a member of Dance/USA and the Downtown Brooklyn Arts Alliance.

Socrates costume execution by Tricorne, Inc., and costume painting by Mary Macy.
Socrates titles, Roger Nichols ©1985

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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!
- 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.
- 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.
- IV.
Ihr schwarzen Augen,
ihr dürft nur winken
Paläste fallen,
und Städte sinken.
- Wie sollte stehn
in solchem Strauss,
mein Herz, von Karten
das schwache Haus?
- 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.
- 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.
- 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.
- 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.
- Ebony eyes,
you only have to glimmer
and kings shiver,
continents wither.
- Come the coup
what will you do,
heart of mine, how resist
the unbeatable?
- 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.

- 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!
- 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?
- 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.
- 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 können die Wunden
ihr nicht, die Amor geschlagen;
aber Linderung kommt einzig,

ihr Guten, von euch.

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!

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.

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 dunkler Schacht ist Liebe,
ein gar zu gefährlicher Bronnen;
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 thränte 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.

SOCRATE

Text: Plato

Translation: Roger Nichols ©1985

Portrait de Socrate (The Portrait of Socrates), taken from Plato's Symposium

ALCIBIADES: So, my dear friends in order to praise Socrates I shall have to resort to comparisons: maybe he will think I'm trying to be whimsical, but I'm being utterly serious. First of all, I must say that he looks just like those busts of Silenus you see in sculptors' workshops, the ones usually shown with a flute or pan-pipes in their hands; they are made of two separate pieces, and when you open them up you find statues of gods inside. Secondly, I reckon he is very like the satyr Marsyas—you play the flute too, don't you? And indeed you are a more remarkable performer than Marsyas. He used to delight his listeners with the beautiful sounds he drew from his instruments, as does anyone today who repeats his melodies; in fact, the tunes Olympus used to play, I attribute them to Marsyas his teacher. The only difference, Socrates, between Marsyas and you is that without any instruments, just by talking, you produce the same effect.

For my part, my friends, if I wasn't afraid you would think me completely drunk I would dilate upon the extraordinary effect his words have had on me, and still do have.

When I listen to him I feel my heart beating faster than if excited by the wild frenzy of the Bacchic rites, his words make tears roll down my cheeks and I know many others who experience the same feelings.

That is the effect on me and many others of this satyr's flute.

SOCRATES: So much for your kind words about me. Now it is my turn to praise the companion on my right.

Bords de L'Illissus (The Banks of the Illissus), text taken from Plato's Phaedrus

SOCRATES: Let us turn off the road a little and, if you like, we'll walk along the banks of the Illissus and find a quiet place where we can sit down.

PHAEDRUS: Really, I'm glad I came out today without my sandals. I know it's the usual thing for you. Now we can go into the river itself and bathe our feet and walk along at the same time. That would be a real pleasure, especially in this weather and at this time of day.

SOCRATES: I agree. Lead on then, and look out for somewhere to sit down.

PHAEDRUS: Do you see that tall plane tree?

SOCRATES: Yes?

PHAEDRUS: There'll be some shade there and a light breeze and some grass. We can sit down or even lie down if we want to.

SOCRATES: On you go. I'll follow.

PHAEDRUS: Tell me, Socrates, wasn't it somewhere here on the banks of the Illissus, according to the legend, that Boreas kidnapped the young Oritheia?

SOCRATES: So we are told.

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

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

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

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

PHAEDRUS: That's the one.

SOCRATES: By Juno, what a delightful spot for a rest! This great tall plane tree, this bush with its wide branches making a deep shade, it's as if the air is swathed with the scent of flowers. What could be more exquisite than this stream running under the plain tree, so cool, as our feet tell us! This place could well be dedicated to some nymph and to the river Achelous, to judge by the paintings and statues on this altar. Breathe the air for a moment; is there anything

more soothing and refreshing? The crickets' lively singing speaks of summer. Best of all I like this tufted grass where we can stretch out and lay our heads down gently on the slope of the bank. My dear Phaedrus, you couldn't have brought me to a nicer place.

Mort de Socrate (Death of Socrates), text taken from Plato's *Phaedo*

PHAEDO: After Socrates was found guilty, we went to see him every day without fail. The open-air court where the sentence was passed was just next to the prison, so we would meet there in the morning and wait together for the prison to open—which it never did very early. The gaoler who normally let us in came out and told us to wait and not come in before he told us to personally. A few moments later he came back and admitted us. Once inside, we found that Socrates had just been freed from his chains and Xanthippe—you know her—was near him, holding one of their children in her arms.

Well, Socrates sat on his stool, flexed the leg which had just been unchained, rubbed it with his hand and said: "What an odd thing it is, my friends, this feeling people call 'pleasure.' It has extraordinary links with pain, which everyone claims is the opposite.

Surely it is through enjoyment and suffering that the body dominates and binds the soul? I would have a job persuading anyone else that I do not regard my present state as in any sense a misfortune, since even you are proof against persuasion. It seems you certainly consider me inferior to the swans in the matter of forecasting and divination. Swans, when they know they are about to die, sing better than they have ever done, from joy at going to join they serve."

Although I have often admired Socrates, I never did so as much as at that moment. I was sitting on his right, on a little seat by the bed, and he was sitting above me. He put his hand on my head and took hold of my hair, which reached down to my shoulders: "Tomorrow, Phaedo," he said, "you will have this beautiful hair cut, won't you?"

He got up and went into a nearby room to have his bath. Crito followed him and Socrates asked us to wait for him. We came back and sat on the bed, but didn't have time to say anything much to us because the slave of the Eleven (magistrates) came in almost at once and went over to him. "Socrates," he said. "I hope I shan't have to make the same complaint about you as the others. As soon as I come to tell them, by order of the magistrates, that they must drink the poison, they rage and swear at me. But you,

I have always found you the bravest, kindest and best of all those who have been in this prison. At this moment I'm sure I can rely on you not to be angry with me but rather with those who are behind your misfortune—you know who I mean. Now, you can guess what I'm about to say. Farewell! Try to bear the inevitable and accept it." At once he turned away from Socrates and bursting into tears left the cell.

Socrates looked after him and said: "Farewell to you also; I will do as you say." Turning to us he said: "There goes an honest man. All the time I have been here he has often come to me and talked with me. He was one of the best of men and now you see how his kind heart weeps for me. Well then, Crito, let us obey him with a good grace. Bring me the poison, if it's prepared; if not, let preparations be made!" Crito made a sign to the slave standing nearby. The slave went out and after being away some time returned with the man who was going to administer the poison, which he was carrying already mixed in a cup.

As soon as Socrates saw him he said: "Excellent, my friend, now what do I have to do? It's your job to teach me." "Nothing," said the man, "except walk about when you have drunk it, until you feel your legs getting heavy. Then lie down on your bed, the poison will work on its own." So saying he handed him the cup. Socrates lifted the cup to his lips and drank from it with amazing composure. Until then nearly all of us had summoned enough strength to restrain our tears, but seeing him drink, and after he had drunk, we could no longer control ourselves. As for me, in spite of all my efforts, the tears flowed from me so freely that I wrapped myself in my cloak to keep my weeping to myself. It was not Socrates' unhappiness that I wept for but mine, thinking what a friend I was about to lose.

However, Socrates, who was walking about, said that he felt his legs getting heavier and lay down on his back as the man had told him. At the same time the man who had given him the poison came to him and, after examining his feet and legs for some time, pressed his foot hard and asked him whether he could feel it. He said he couldn't. Then he pressed his calves and let them go again to show us that his body was going cold and still. He touched him and said that when the cold reached the heart then Socrates would leave us. Uncovering his face, Socrates said: "Crito, we owe a cock to Aesculapius. Don't forget to pay that debt." Shortly afterwards he made sudden movement and the man uncovered him altogether. His eyes were unmoving. Crito saw this and closed his mouth and eyes. Such, Echecrates, was the ending of our friend...the wisest and most honest of all men.

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