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presents

Hop Co-Commission

Mark Morris Dance Group
Pepperland

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SHIFT

Post-performance discussion with the artists, Thursday and Saturday performances

Additional support provided by Claire Foerster and Daniel S. Bernstein '87.

Thu–Sat • June 28–30, 2018 • 8 pm

The Moore Theater • Dartmouth College

Pepperland

Pepperland is a Mark Morris Dance Group production in association with Hopkins Center for the Arts, Dartmouth College, Hanover, New Hampshire; American Dance Festival, Durham, North Carolina; BAM, Brooklyn, New York; Banff Centre for Arts and Creativity with the Sony Centre, Toronto, Canada; Cal Performances, UC Berkeley, California; Celebrity Series of Boston, Massachusetts; The City of Liverpool, England, UK; Dance Consortium UK International Festival of Arts & Ideas, New Haven, Connecticut; The John F. Kennedy Center for the Performing Arts, Washington, DC; Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign; La Jolla Music Society, La Jolla, California; Meyer Sound, Berkeley, California; Seattle Theatre Group, Seattle, Washington; Segerstrom Center for The Arts, Costa Mesa, California; UCSB Arts & Lectures, Santa Barbara, California and White Bird, Portland, Oregon.

Mark Morris Dance Group

Artistic Director.....Mark Morris
Executive Director..... Nancy Umanoff

Dancers.....Mica Bernas, Sam Black, Durell R. Comedy, Brandon Cournay*,
Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Sarah Haarmann,
Aaron Loux, Laurel Lynch, Dallas McMurray, Brandon Randolph,
Nicole Sabella, Christina Sahaida*, Billy Smith, Noah Vinson
*apprentice

MMDG Music Ensemble

Clinton Curtis, Colin Fowler, Jacob Garchik, Ethan Iverson, Sam Newsome, Rob Schwimmer, Vincent Sperrazza

Pepperland is supported in part by Friends of MMDG, the Howard Gilman Foundation, PARC Foundation, and New Music USA. Music commissioned by the Charles and Joan Gross Family Foundation. The premiere engagement was supported by funding from The Mid Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts, the Andrew W. Mellon Foundation, and the Howard Gilman Foundation.

For more information on *Pepperland*, visit pepperland.dance

For more information contact:
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Brooklyn, NY 11217-1415
(718) 624-8400; mmdg.org

Program

Music: Original songs by The Beatles, arr. by Ethan Iverson.*

Original compositions by Ethan Iverson†

Choreography.....	Mark Morris
Set Design.....	Johan Henckens
Costume Design.....	Elizabeth Kurtzman
Lighting Design.....	Nick Kolin
Assistant to Mark Morris.....	Aaron Loux

Sgt. Pepper's Lonely Hearts Club Band*

Magna Carta†

With a Little Help from My Friends*

Adagio†

When I'm Sixty-Four*

Allegro†

Within You Without You*

Scherzo†

Wilbur Scoville†

Penny Lane*

A Day in the Life*

Sgt. Pepper's Lonely Hearts Club Band*

Clinton Curtis, *vocals*; Sam Newsome, *soprano sax*; Jacob Garchik, *trombone*; Rob Schwimmer, *theremin*; Ethan Iverson, *piano*; Colin Fowler, *organ/harpsichord*; Vincent Sperrazza, *percussion*

Mica Bernas, Sam Black, Brandon Cournay, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Sarah Haarmann, Aaron Loux, Laurel Lynch, Dallas McMurray, Brandon Randolph, Nicole Sabella, Christina Sahaida, Billy Smith, Noah Vinson

This evening's program will be performed without an intermission.

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Program Notes

Notes on the score by Ethan Iverson

It was Fifty Years Ago Today

1. *Sgt. Pepper's Lonely Hearts Club Band*. The original album ended with an unprecedented effect, a very long chord. Fifty years later, perhaps a similar chord is good place to begin...
2. *Magna Carta*. A formal invocation of personalities from the LP cover.
3. *With a Little Help From my Friends*. When Ringo sang it, he was on top of the world. Our version is more vulnerable.
4. *Adagio*. In the age of Tinder, a Lonely Heart advertisement might seem hopelessly quaint. But everyone has always needed to find a match.
5. *When I'm Sixty Four*. In between 6 and 4 is 5. All three (counts to the bar) are heard beneath the music-hall scuffle.
6. *Allegro*. A single offhand line of trombone from "Sgt. Pepper" germinates into a full-fledged sonata form.
7. *Within You Without You*. George Harrison's sincere study of Indian music aligns easily with another Harrison interested in bringing the East to the West: the great composer Lou Harrison, one of Mark Morris's most significant collaborators. The hippie-era sentiment of the lyric remains startlingly fresh and relevant today.
8. *Scherzo*. Glenn Gould said he preferred Petula Clark to the Beatles. Apparently Gould, Clark and a chord progression from "Sgt. Pepper" all seem to have inspired this mod number.
9. *Wilbur Scoville*. The first thing we hear on the LP is a guitar blues lick, here transformed into a real blues for the horns to blow on. Wilbur Scoville invented the scale to measure heat in hot sauce: The original Sergeant Pepper?
10. *Cadenza*. After seeing Bach's "Brandenburg 2" on the telly, Paul McCartney came into the studio and told George Martin to add piccolo trumpet to "Penny Lane." Indeed, detailed references to European classical music are one reason so many Beatles songs still stump the average cover band.
11. *Penny Lane*. Not on *Sgt. Pepper*, but nonetheless originally planned to be, and of course especially relevant to the city of Liverpool.
12. *A Day In the Life*. Theremin nocturne, vocal descant, apotheosis.
13. *Sgt. Pepper's Lonely Hearts Club Band*. Another unprecedented effect on original LP was a reprise of the first theme, which is part of why it is called the first "concept album." Our later vantage point enables us to project into the next decade, the '70s, and conjure a disco ball. Thank you, Beatles! Thank you, *Sgt. Pepper*!

Investing in Dance: The Support That Makes *Pepperland* Possible

It takes a long time to bring a work like Mark Morris' *Pepperland* to the stage. The steps are many: composing and arranging the music, choreographing the movement, rehearsing the dancers and musicians, designing the decor, lighting, and sound. Seldom mentioned is the funding required to set it all in motion.

Dance companies often rely on support from foundations and individual donors to fund new works, and only after the premiere convince presenters to schedule performances. Mark Morris Dance Group, however, has developed a model that is unusual in the dance world, whereby multiple arts institutions join together to commission a piece—often years before it will reach their stages.

This approach began with *Mozart Dances* (2006), a three-way commission, and grew over time with *Romeo and Juliet* (2008), *Acis and Galatea* (2014), and *Layla and Majnun* (2016). It reaches unprecedented scale with *Pepperland*, which received advance funding from no fewer than seventeen institutions. They span the United States, Canada, and the United Kingdom; are based in towns, cities, and on university campuses; and include both non-profit and for-profit entities.

"The support provided by these institutions sustains us, and shows their unique understanding of the hidden costs involved with creating dance works of this size," says Nancy Umanoff, executive director of Mark Morris Dance Group.

This funding model serves the commissioning partners well, too, and is based largely on Morris's importance and the trust they have in his work. "Like all arts organizations, we need to be careful about how we marshal our resources. But the excellence that Mark represents is at the heart of what we do, so we support it wholeheartedly," says Matias Tarnopolsky, director of Cal Performances at the University of California, Berkeley, which has worked with Morris and his dancers for three decades.

Mike Ross, director of the Krannert Center for the Performing Arts of the University of Illinois at Urbana-Champaign, echoes Tarnopolsky and adds that the Dance Group's offstage outreach has also been crucial in furthering their close-knit relationship. "In addition to annual performances, they have brought workshops and other activities to our campus, and to the local population at large," says Ross. "Because they have become part of our community, it is easy for us to support them and their work on this level."

Program Notes continued

A separate community—one with a reputation for supporting superior new work—has coalesced around the commissioning organizations themselves, enticing others to join. *Pepperland* marks the Banff Centre's first commission of a Morris work, yet there are no plans for the piece to be performed on its stages in Alberta, Canada; it will instead, by arrangement with the Banff Centre, play at the Sony Centre in Toronto, more than 2,000 miles away. "We wanted to support Mark and his company, of course, but also for audiences to know

that we support work of this caliber alongside other great organizations," says Janice Price, the Banff Centre's president. "It is incredibly rewarding to be seen as part of the ecosystem that makes this happen."

And if history is any indication, that ecosystem will only continue to strengthen and grow.

Ryan Wenzel

About the Artists

Mark Morris (artistic director) 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 over 150 works for the company. From 1988 to 1991, he was Director of Dance at Brussels's 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 22 ballets since 1986 and his work has been performed by companies worldwide, including San Francisco Ballet, American Ballet Theatre, Ballet du Grand Théâtre de Genève and the Royal New Zealand Ballet. Noted for his musicality, Morris has been described as "undeviating in his devotion to music" (*The New Yorker*). He began conducting performances for MMDG in 2006 and has since conducted at Tanglewood Music Center, 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, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Benjamin Franklin Laureate Prize for Creativity, the International Society for the Performing Arts' Distinguished Artist Award,

Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke's Gift of Music Award and the 2016 Doris Duke Artist Award. In 2015, Morris was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in Saratoga Springs, New York. 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.

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 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. In New York, the company has performed at New York City Center's Fall for Dance Festival, regularly performs at Lincoln Center for the Performing Arts' Mostly Mozart and White Light Festivals, and collaborates yearly with BAM on performances and master classes. 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'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.

About the Artists continued

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 the late painter Howard Hodgkin, painter Robert Bordo, set designers Adrienne Lobel and Allen Moyer, costume designers Martin Pakledinaz and Isaac Mizrahi, and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the UK's *South Bank Show* and PBS's *Live from Lincoln Center*. In 2015 Morris's signature work *L'Allegro, il Penseroso ed il Moderato* had its national television premiere on PBS's *Great Performances*. While on tour the Dance Group partners with local cultural institutions and community organizations to present arts and humanities-based activities for people of all ages and abilities.

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- and 18th-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison, Henry Cowell and Ethan Iverson. The musicians also participate in the Dance Group's educational and community programming at home and on tour. The Music Ensemble is led by Colin Fowler who began to collaborate with MMDG in 2005 during the creation of *Mozart Dances*.

Mica Bernas (dancer), originally from Manila, Philippines, received her training at the Cultural Center of the Philippines Dance School. She later joined Ballet Philippines as member of the corps de ballet, performing as a soloist from 2001–2006. Since moving to New York in 2006, Bernas has worked with Marta Renzi Dance, Armitage Gone Dance, Gallim Dance, Barkin/Selissen Project and Carolyn Dorfman Dance (2007–2013). She was a guest artist with the Limón Dance Company, performing at the 2013 Bienal Internacional de Danza de Cali in Bogotá, Colombia; Lincoln Center's David H. Koch Theater; and at The Joyce Theater for the company's 70th Anniversary in 2015. Bernas also teaches at the Limón Institute and has been on the faculty for BIMA at Brandeis University since 2011. She joined MMDG as an apprentice in January 2017 and became a full-time company member in August 2017.

Sam Black (dancer) is originally from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his BFA in dance from SUNY

Purchase, and currently teaches MMDG master classes and Dance for PD®. He first appeared with MMDG in 2005 and became a company member in 2007.

Brandon Cournay (dancer) is originally from Walled Lake, Michigan, and received his BFA from The Juilliard School. As a freelance artist, Cournay performed in the Radio City Christmas Spectacular, and with the Mark Morris Dance Group, Metropolitan Opera Ballet, New York Theatre Ballet, The Chase Brock Experience, Schoen Movement Company, Dance Heginbotham, and Morphoses. TV/Film/Industrial credits include PBS's *Great Performances*, *Musical Chairs* (HBO), *Puma*, *Sesame Street* and Target. He has been the Associate Choreographer for *My Fair Lady* (Bay Street), *The Wildness* (Off-Broadway), *Coriolanus* (Off-Broadway) and *I Am Anne Hutchinson/I Am Harvey Milk*. After dancing with the company for seven years, Cournay became Associate Artistic Director of Keigwin + Company. He joined MMDG as an apprentice in 2018.

Durell R. Comedy (dancer), a native of Prince Georges County, Maryland, began dancing at the age of six with Spirit Wings Dance Company. He graduated from the Visual & Performing Arts program of Suitland High School in 2004 and magna cum laude from George Mason University, receiving his BFA in dance performance in 2008. Since then, he's worked and performed with The Metropolitan Opera, Troy Powell and Kyle Abraham, among others. Comedy was a member of the Limón Dance Company from 2009–2015, performing principal and soloist roles. He's also appeared as a soloist dancer in Baltimore Opera Company's *Aida* and worked with Washington National Opera from 2013–2014 as a principal dancer and dance captain. He was a former fellowship student at the Ailey School and a 2014 adjunct faculty member at George Mason University's School of Dance. Comedy joined MMDG as an apprentice in 2015 and became a company member in 2016.

Clinton Curtis (baritone) is a multi-genre singer, musician and songwriter originally from Key West, Florida. As a choral singer he has worked with many of the world's luminary conductors and orchestras, most recently including engagements with the New York Philharmonic, Berlin Philharmonic and San Francisco Symphony. March 2016 marked his operatic debut in *Curlew River* for the Mark Morris Dance Group. As a popular songwriter and front man for The Clinton Curtis Band he has toured internationally as a cultural ambassador with the US Department of State. He has released five original studio albums available at music.clintoncurtis.com.

About the Artists continued

Domingo Estrada, (Jr. dancer), 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 BFA in ballet and modern dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family and all who support his passion.

Colin Fowler (music director, organ/harpsichord) began his musical study at the age of five in Kansas City and went on to study at the prestigious Interlachen Arts Academy. He continued his education at The Juilliard School, where he received his Bachelor of Music in 2003 and his Master of Music in 2005. While at Juilliard, he studied piano with Abbey Simon, organ with Gerre Hancock and Paul Jacobs, harpsichord with Lionel Party and conducting with James dePriest and Judith Clurman. A versatile musician and conductor, Fowler works in many areas of the music scene in New York City. He is a veteran of numerous Broadway shows, most recently performing in the Tony Award-winning musical *Jersey Boys*. A seasoned church musician, Fowler is currently the organist at Marble Collegiate Church on Fifth Avenue and also leads services and concerts at Park Avenue Synagogue, where he has served as Music Director since 2012. As a classical soloist and collaborative artist, he has performed and recorded with many world-renowned musicians and ensembles, including Deborah Voigt and the Los Angeles Philharmonic. He began to collaborate with the Mark Morris Dance Group in 2005 and has since then performed over 40 pieces with the company on almost every keyboard instrument possible, including the harmonium and toy piano, and has conducted performances of *Mozart Dances*, *Acis and Galatea* and *The Hard Nut*. Hailed by the *New York Times* as "invaluable" and "central to Morris's music," he was appointed music director in 2013.

Jacob Garchik (trombone) is a multi-instrumentalist and composer. Since moving to New York in 1994, he has been a vital part of the downtown and Brooklyn scene, playing trombone with the Lee Konitz Nonet, Ohad Talmor/Steve Swallow Sextet, Mary Halvorson Octet and the John Hollenbeck Large Ensemble. He has released four albums as a leader including *The Heavens: The Atheist Gospel Trombone Album*. He co-leads Brooklyn's premiere Mexican brass band, Banda de las Muertos. Since 2006 Garchik has contributed dozens of arrangements and transcriptions for Kronos Quartet of music from all over the world. His arrangements

were featured on *Floodplain*, *Rainbow* and *A Thousand Thoughts*. He composed the score for Kronos for the documentaries *The Campaign* and *Green Fog* directed by Guy Maddin. He has created arrangements for vocalists Anne Sofie von Otter, Angélique Kidjo, Laurie Anderson, Rhiannon Giddens, k.d. lang, Natalie Merchant, Tanya Tagaq and Alim Qasimov. As a trombonist, Garchik has worked with many luminaries of the avant-garde, including Henry Threadgill, Laurie Anderson, Anthony Braxton, Anthony Coleman, Joe Maneri, Frank London, James Tenney, Terry Riley and George Lewis. He has also played in ensembles led by emerging artists Mary Halvorson, Darcy James Argue, Dan Weiss, Miguel Zenon and Steve Lehman, and has been named a "Rising Star" in the *DownBeat Jazz Critic's* Poll.

Lesley Garrison (dancer) 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 BFA from Purchase College. 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 MMDG's Dance for PD® program.

Lauren Grant (dancer), honored with a New York Dance and Performance "Bessie" award for her career with the Mark Morris Dance Group, has danced with MMDG since 1996, appearing in over 60 of Morris's works. In addition to staging Morris's repertory on his company and at universities, Grant teaches ballet and modern technique for numerous professional dance companies and schools around the globe and is an adjunct faculty member at Montclair State University. Her writing has been published in the journal *Dance Education in Practice*, *Ballet Review*, *Dance Magazine* and *InfiniteBody*. She also serves as a panelist for the New York State Council on the Arts. Grant earned her MFA in dance from Montclair State University (where she was a member of the Alpha Epsilon Lambda Honor Society) and her BFA in dance from New York University's Tisch School of the Arts. She is a recipient of the prestigious American Association of University Women Career Development Grant, the Sono Osato Scholarship for Graduate Studies and the Caroline Newhouse Grant—all in support of her scholarly pursuits. Originally from Highland Park, Illinois, she lives in Brooklyn, New York, with her husband David Leventhal (former MMDG dancer and current Dance for PD® Program Director) and their son, born in 2012.

Sarah Haarmann (dancer) grew up in Macungie, Pennsylvania, and received training at the Lehigh Valley

About the Artists continued

Charter High School for the Performing Arts under the direction of Kimberly Maniscalco. She graduated magna cum laude with a BFA in dance from Marymount Manhattan College in 2012. Haarmann has had the pleasure of performing with Pam Tanowitz Dance, Jessica Lang Dance, Dylan Crossman Dans(ce), Pat Catterson, Denisa Musilova and Bill Young. She joined MMDG as an apprentice in January 2017 and became a full-time company member in August 2017.

Ethan Iverson (composer, arranger, piano) was a founding member of *The Bad Plus*, a game-changing collective with Reid Anderson and David King. The *New York Times* called TBP "better than anyone at melding the sensibilities of post-'60s jazz and indie rock." During his 17-year tenure TBP performed in venues as diverse as the Village Vanguard, Carnegie Hall and Bonnaroo; collaborated with Joshua Redman, Bill Frisell and the Mark Morris Dance Group; and created a faithful arrangement of Stravinsky's *The Rite of Spring* and a radical reinvention of Ornette Coleman's *Science Fiction*. Iverson also has been in the critically acclaimed Billy Hart Quartet for well over a decade and occasionally performs with an elder statesman like Albert "Tootie" Heath or Ron Carter. For almost 15 years Iverson's blog *Do the Math* has been a repository of musician-to-musician interviews and analysis, surely one reason *Time Out New York* selected Iverson as one of 25 essential New York jazz icons: "Perhaps NYC's most thoughtful and passionate student of jazz tradition—the most admirable sort of artist-scholar." More recently Iverson has been writing about jazz for *The New Yorker*. In 2017 Iverson co-curated a major centennial celebration of Thelonious Monk at Duke University, and in 2018 Iverson will be premiering an original piano concerto with the American Composers Orchestra and releasing a duo album with Mark Turner on ECM. Many years ago Iverson was the Mark Morris Dance Group's musical director and is thrilled to be back in the pit for MMDG again.

Nick Kalin (lighting design) has designed *Whelm*, *Words, A Forest Numerator*, *Pure Dance Items* and *Little Britten* for the Mark Morris Dance Group and tours with the Dance Group as lighting supervisor. Recent dance projects include new works for Philadanco!, *Art of Fugue* with Syren Modern Dance, many collaborations with the Joffrey Ballet School, and serving as lighting supervisor for Daniil Simkin's *Intensio*, Wendy Whelan's *Restless Creature*, the Apollo Theatre's *Get on the Good Foot*, Dance Heginbotham, Lincoln Center Festival and NY City Center's Fall for Dance Festival. Other projects include productions with the Cincinnati Ballet, Gotham Chamber Opera, Asolo Repertory Theater, Castillo Theater and Signature Theatre. Kalin is an adjunct faculty member at

Hunter College, where he is the resident lighting designer for the MFA playwriting program. He holds an MFA from New York University Tisch School of the Arts.

Elizabeth Kurtzman (costume design) began her career in the fashion industry after attending the Parsons School of Design. She has designed textiles and accessories for numerous New York design houses. She has added costume design and book illustration to her list of vocations, designing numerous pieces for the Mark Morris Dance Group including *Dancing Honeymoon*, *Sang-Froid*, *The Argument*, *Greek to Me*, *Four Saints in Three Acts*, *Empire Garden*, *Visitation*, *The Muir*, *Crosswalk*, *Petrichor* and *Pure Dance Items*. She also designed *L'Isola Disabitata* for the Gotham Opera Company, under Mark Morris's direction. Kurtzman is currently active in providing art and music programs for children with autism in New York City, where she lives and works.

Aaron Loux (dancer) 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 BFA from The Juilliard School in 2009. He danced at The Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.

Laurel Lynch (dancer) began her dance training at Petaluma School of Ballet in California. She moved to New York to attend The Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón and Ohad Naharin. After graduation Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks and Pat Catterson. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.

Dallas McMurray (dancer), 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 BFA in dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to works by Jiri Kylián, Alonzo King, Robert Moses and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.

Sam Newsome (soprano saxophone) works primarily in the medium of solo saxophone, an approach through which he gained world-wide critical acclaim with the release of his 2009 recording *Blue Soliloquy: Solo Works for Soprano Saxophone*, which received a five-star review in *DownBeat* magazine. Newsome sees himself more along the lines of a visual artist who paints with notes and sounds rather than

About the Artists continued

shapes and colors. "My music," says Newsome, "is a type of improvisatory art music in which jazz functions more as a resource than a musical genre to be interpreted with stylistic specificity." Even though Newsome's approach is unorthodox, it has proven to be very fruitful—musically and critically. Newsome's creative efforts have earned him such recognition as receiving the 2016 NYFA Artist's Fellowship for the Music/Sound category; being selected as a nominee for Soprano Saxophonist of the Year by the 2016 Jazz Journalist Association (JJA); and placing #4 in the Soprano Saxophone category in the 64th Annual DownBeat Critics Poll.

Brandon Randolph (dancer) 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 BFA 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 working with MMDG in 2013 and became a company member in 2014.

Nicole Sabella (dancer) is originally from Clearwater, Florida, where she studied at the Academy of Ballet Arts and the Pinellas County Center for the Arts at Gibbs High School under Suzanne B. Pomerantz. In 2009, she graduated from the University of the Arts in Philadelphia, Pennsylvania, earning her BFA in modern dance performance and the "Outstanding Performance in Modern Dance" award. She was a performer with Zane Booker's Smoke, Lilies and Jade Arts Initiative. Sabella first performed with MMDG in 2013 and became a company member in 2015.

Christina Sahaida (dancer) grew up in Pittsburgh, Pennsylvania, and began her early dance training at the Pittsburgh Ballet Theatre School. In 2012, she graduated with honors from Butler University, receiving a BFA in dance performance. She has worked with Ballet Quad Cities, Texture Contemporary Ballet and most recently the Big Muddy Dance Company in St. Louis, Missouri. Sahaida joined the Mark Morris Dance Group as an apprentice in July 2017.

Rob Schwimmer (theremin) is a composer-pianist/keyboardist, thereminist and Haken Continuumist. He has worked with Simon & Garfunkel, Wayne Shorter, Antônio Carlos Jobim, Bobby McFerrin, Willie Nelson, Paul Simon, Gotye, The Boston Pops, Chaka Khan, Laurie Anderson, Arif Mardin, Stevie Wonder, Adam Guettel, Paul Bley, T-Bone Walker, Sam Rivers, Christian Marclay, Matthew Barney, Ang

Lee, Maria Schneider, The Klezmatics, Bernie Worrell, Annette Peacock, Gwyneth Paltrow, Mabou Mines, Geoffrey Holder, John Cale, Steve Buscemi, Iva Bittova, Theo Bleckmann, John Stubblefield, The Roches, Jack Quartet, Teo Macera, Hal Willner, Vernon Reid, The Everly Brothers, Kurt Vonnegut, Odetta, Joseph Jarmon, Alwin Nikolai/ Murray Louis Dance Company, Marc Ribot, Frank London and Sammy Davis Jr. As a world-class thereminist, Schwimmer has been featured on *CBS Sunday Morning*, *The New York Times*, and the *Wall Street Journal*. A founding member and co-director of the NY Theremin Society, his credits as theremin soloist include The Boston Pops, The Orchestra of St. Luke's (which included Schwimmer's theremin arrangement of Bernard Herrmann's "Scene d'Amour" from *Vertigo*), Bobby McFerrin at Carnegie Hall, Gotye's Ondioline Orchestra and Simon & Garfunkel's world tours. In addition to his CD *Theremin Noir* (with Uri Caine and Mark Feldman), Schwimmer played on Trey Anastasia's CD *Traveler*, Matthew Barney's epic movie *Cremaster 3* and A&E's *Breakfast with the Arts*.

Billy Smith (dancer) 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 at Ohio State University and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *CATS* and Dream Curly in *Oklahoma!* Smith danced with Parsons Dance from 2007–2010. He joined MMDG as a company member in 2010.

Vincent Sperrazza (percussion) is a Brooklyn-based jazz drummer. His first album as a bandleader and composer, *Apocryphal*, was released by Loyal Label in 2014. Originally from a small town south of Utica, New York, Sperrazza moved to New York City right after college and he's lived in Brooklyn almost long enough to say he's from Brooklyn. He's performed with many amazing musicians, but feels self-conscious about dropping names, so he's not going to do it, save mentioning the late, great pianist Mr. James Williams, with whom Sperrazza played many memorable concerts. He plays in several bands, spent a recent summer at the Oregon Shakespeare Festival as an actor (he played a drummer—not much of a stretch), is on some cool records that have just come out (Dana Lyn/Vincent D'Onofrio *Slim Bone Head Volt*,

About the Artists continued

Sperrazza/Sacks/Kamaguchi Play Tadd Dameron, Jacob Garchik *Ye Olde*), and contributed to three recent projects: *Apocryphal II* (with the returning cast of Loren Stillman, Brandon Seabrook, Eivind Opsvik, produced by Geoff Kraly); a quartet date with Chris Speed, Bruce Barth and Peter Brendler; and an album of music by Lee Morgan for Fresh Sound Records.

Noah Vinson (dancer) is originally from Springfield, Illinois, and received his BA in dance from Columbia College Chicago. He was named a *Dance Magazine* "Dancer on the Rise" in 2009 and assisted Mark Morris in the creation of his most recent work for Houston Ballet, *The Letter V*, which premiered in May 2015. He began dancing with MMDG in 2002 and became a company member in 2004.

For dancer and musicians photos, visit pepperland.dance

Credits

Mark Morris Dance Group

Artistic Director	Mark Morris
Executive Director	Nancy Umanoff
Director of Technical Production	Johan Henckens
Music Director	Colin Fowler
Lighting Supervisor	Nick Kolin
Sound Supervisor	Rory Murphy
Costume Coordinator	Stephanie Sleeper

For full list of Mark Morris Dance Group staff visit mmdg.org/bios

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

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Credits continued

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

Production Credits

Costumes built by Eric Winterling, Inc.

A Day in the Life, Penny Lane, Sgt. Pepper's Lonely Hearts Club Band, When I'm Sixty-Four, With a Little Help from My Friends by John Lennon and Paul McCartney

Within You Without You by George Harrison

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Connecting with the Community

While at Dartmouth, Pepperland composer Ethan Iverson offers a pre-show artist talk, Mark Morris Dance Group offers a dance master class as well as a specialized Dance for PD® class to community members with Parkinson's and their care partners, and the artists participate in post-performance discussions. In addition, Professor Randall Balmer offers a public talk about the 1960s. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/online/outreach.