



PRESENTS

**MARK MORRIS DANCE GROUP
& MUSIC ENSEMBLE**

**Ted Shawn Theatre
July 17-21, 2019**

ARTISTIC DIRECTOR Mark Morris

EXECUTIVE DIRECTOR Nancy Umanoff

MARK MORRIS DANCE GROUP Mica Bernas
Karlie Budge**
Brandon Courney
Domingo Estrada, Jr.
Lesley Garrison*
Lauren Grant
Sarah Haarmann
Deepa Liegel**
Aaron Loux
Laurel Lynch*
Dallas McMurray
Minga Prather**
Brandon Randolph
Nicole Sabella
Christina Sahaida
Billy Smith
Noah Vinson

MMDG MUSIC ENSEMBLE Colin Fowler
Georgy Valtchev

*Alumni of The School at Jacob's Pillow

** MMDG Apprentice

PROGRAM

PRELUDE AND PRELUDE

MUSIC Henry Cowell, "Set of Two for Violin and Harpsichord"
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LIGHTING DESIGN Jeff Pickford

MUSICIANS Georgy Valtchev (violin)
Colin Fowler (piano)

DANCERS Karlie Budge
Domingo Estrada, Jr. 7/19 solo
Lesley Garrison 7/18 solo (matinee)
Lauren Grant 7/20 solo (evening)
Aaron Loux 7/18 solo (evening)
Laurel Lynch 7/26 solo
Dallas McMurray 7/17 solo
Minga Prather 7/20 solo (matinee)
Nicole Sabella 7/17 solo (dress)

Premiere, June 7, 1984 -- On the Boards, Washington Hall, Seattle

SPORT

MUSIC Erik Satie, "Sports et Divertissements"

COSTUME DESIGN Elizabeth Kurtzman

LIGHTING DESIGN Nick Kolin

MUSICIAN Colin Fowler (piano)

DANCERS Mica Bernas
Brandon Cournay
Domingo Estrada, Jr.
Lesley Garrison
Lauren Grant
Aaron Loux
Dallas McMurray
Brandon Randolph
Nicole Sabella
Christina Sahaida
Billy Smith
Noah Vinson

Premiere, July 10, 2019 -- Lincoln Center for the Performing Arts, Mostly Mozart Festival, Rose Theater, New York

Jacob's Pillow is committed to providing an environment that cultivates the celebration of the art of dance and its positive impact on community.

While in our theaters, please refrain from behavior that could disturb other patrons and performers during the performance. We ask that you: silence your cell phone; do not photograph or video record performances; keep your ticket with you at all times; observe that food and beverages are not allowed, with the exception of water; and please let a staff member know if you need help. Thank you for observing these House Rules so that everyone can have an enjoyable experience.

We are so glad you are here. Enjoy the show!

FUNDING AND SUPPORT

Mark Morris Dance Group & Music Ensemble's engagement at Jacob's Pillow is supported, in part, by a special contribution from Ellen & Arnold Offner.

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.

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Grand Duo ©1993 *Discalced, Inc.*

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PILLOWNOTES

by Seth Stewart Williams

The PillowNotes series comprises essays commissioned from our Scholars-in-Residence to provide audiences with a broader context for viewing dance.

Mark Morris' career to date has been bracketed by two phases in which he has brashly upended choreographic conventions. One was hard to miss, and the other easy to overlook. The first phase, when he burst onto the scene in the early 1980s, challenged a number of the dance world's pieties: Morris foregrounded his queerness during an era when many choreographers favored a glass closet, questioned when and whether gender matters, and made dances marked by a devotion to music that was at once brainy and deeply felt.

This musicality might have seemed something of a throwback if not for the fact that few choreographers—perhaps not even George Balanchine—have been so precisely and wittily attentive to the structural nuances of a musical score, and if not for the fact that Morris directed his musicality at any genre whatsoever, from un-championed gems of the baroque repertory, to the Carnatic traditions of India, to deep cuts from mavericks like Yoko Ono and Harry Partch. Morris' choreography does not, like that of many other choreographers praised for their musicality, merely reflect the rhythm and mood of its music. Instead, Morris uses dance to expose the hidden workings of a score—when a composer transforms a musical motif, for example, Morris subjects choreographic motifs to a related transformation. His hallmark as a choreographer is an uncanny ability to give musical ideas choreographic forms that are at once so logically right and yet so wholly surprising. And yet his eye for music rarely leads to a purely abstract product. His dances, sometimes subtle morality tales in movement, have offered audiences a wry take on everything from the erotics of vampirism (*One Charming Night*, 1985) and of striptease (*Mythologies*, 1986), to the dangers of American jingoism (*World Power*, 1995, and *Empire Garden*, 2009), to the high stakes that underlie even the most humdrum of workplaces (*The Office*, 1994).

If Morris' taste in music was from the outset almost shockingly catholic, he was equally open-minded in his choice of dancers, whose diversity of bodies made them look less like a dance company and more like America. His embrace of such a heterogeneous ensemble had something to do with his own initial training as a boy in Seattle, which in addition to ballet involved serious study of Spanish and Balkan folk dances. In synthesizing such traditions he has repeatedly valorized the collective, not only as a choreographic unit but, implicitly, as a social unit. Even one of the century's great ballet soloists, Mikhail Baryshnikov, found that new forms of artistry were possible as one member among many in his performances with the Mark Morris Dance Group, and with the company he co-founded with Morris in 1990, the White Oak Dance Project. Across Morris' dances—from the early hit *Gloria* (1981), to the mid-career masterpiece *Grand Duo* (1993), to more recent achievements like *Socrates* (2010) and *The* (2015)—he has demonstrated an almost peerless facility in choreographing contrapuntal groups.

While Morris' arrival and early successes threw many audiences and critics back on their heels, the radicalism of his more recent phase has been all too easily misapprehended. This is in part because it's really an intensification—although a significant one—of the musical and group sensibilities that have distinguished him from the outset. The difference is that he has not only heightened the interdependence of dance and music in his choreography, but has extended this to an *institutional* interdependence between the making of music and the making of dance. Morris' use of live music has evolved from a preference to an imperative. His company has expanded to include not only superlative dancers, but an in-house collection of superlative musicians, all of whom now tour as the Mark Morris Dance Group and Music Ensemble. Morris has occasionally taken the helm of this ensemble himself as one of its conductors, making him perhaps the only major choreographer whose career has spanned both stage and orchestral pit. A live-music ethos also guides the broader mission of the entire Mark Morris Dance Center in Brooklyn: its classes feature accompaniment by everything from pianos to djembe drums, and its pioneering Dance for PD® (Parkinson's Disease) initiative stresses the cognitive, physical, and social benefits of doing accessible movement in response to live music.

Morris' work to integrate music and dance is on the one hand a reversion to Western traditions (especially of the seventeenth and eighteenth centuries, when choreographers were almost always also musicians). On the other hand, it follows from Morris' embrace of several global traditions that thrive on the unification of music and dance, the live interaction of which allows performers and spectators alike to engage in a nuanced exchange of aesthetic sensations. In particular, Morris has for decades made close study of how gesture and sound interact in classical Indian dance; while he rarely draws on odissi or bharata natyam directly, these and other forms have served as crucial models for his own innovations.

Few choreographers have thrived in as wide a range of venues as Morris, who has devised work for both grand proscenium stages and intimate black box theaters. Upon his appointment in 1988 to head the dance division of the Théâtre Royal de la Monnaie in Brussels, Morris developed large-scale productions of enduring importance: *L'Allegro, il Penseroso ed il Moderato* (1988), *Dido and Aeneas* (1989), and *The Hard Nut* (1991). He has choreographed seminal opera productions—from the premiere of *Nixon in China* (Houston Grand Opera, 1987) to landmark revivals of baroque operas like *Platée* (Royal Opera, 1997)—and enjoyed commissions from the world's foremost ballet companies. Morris is equally celebrated for the sweep of his more intimate chamber compositions, for which the Pillow has always been a special home. Not only has the MMDG appeared in over twenty seasons at the Pillow, but residencies here have contributed to the development of several dances, including celebrated works like *The Hard Nut*, *Grand Duo*, and *Falling Down Stairs*, a 1995 collaboration with the cellist Yo-Yo Ma that was filmed in the Doris Duke Theatre for broadcast on the PBS series "Inspired by Bach."

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Seth Stewart Williams, assistant professor at Barnard College of Columbia University, is a scholar of dance history and Renaissance literature. He first came to the Pillow as a student at The School, and returned as a performer in the Festival. After work with Seán Curran and Donald McKayle, and as a supplemental dancer to MMDG, he received his doctorate in English literature from Columbia.

See a longer version of this essay, including analysis and footage of three Morris dances, at danceinteractive.jacobspillow.org

WORDS (excerpts)

MUSIC Felix Mendelssohn, "Songs Without Words"

COSTUME DESIGN Maile Okamura

LIGHTING DESIGN Nick Kolin

MUSICIANS Georgy Valtchev (violin)
Colin Fowler (piano)

DANCERS Mica Bernas
Karlie Budge
Brandon Cournay
Lauren Grant
Laurel Lynch
Minga Prather
Brandon Randolph
Christina Sahaida
Billy Smith
Noah Vinson

*Premiere, October 8, 2014, New York City Center, Fall for Dance Festival,
New York*

- INTERMISSION -

GRAND DUO

MUSIC Lou Harrison, "Grand Duo for Violin and Piano"

COSTUME DESIGN Susan Ruddle

LIGHTING DESIGN Michael Chybowski

Prelude
Stampede
A Round
Polka

MUSICIANS Georgy Valtchev (violin)
Colin Fowler (piano)

DANCERS Mica Bernas
Karlie Budge
Brandon Cournay
Domingo Estrada, Jr.
Lesley Garrison
Aaron Loux
Laurel Lynch
Dallas McMurray
Minga Prather
Brandon Randolph
Nicole Sabella
Christina Sahaida
Billy Smith
Noah Vinson

* After opening night the
show order changed to:
1. Sport
2. Prelude and Prelude
3. Words
4. Grand Duo

Premiere, February 16, 1993, Fine Arts Center, University of Massachusetts, Amherst

COMPANY

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 over 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 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. Morris opened the Mark Morris Dance Center in Brooklyn, New York, in 2001 to provide a home for his company, subsidized rental space for local artists, outreach programs for children and seniors, and a school offering dance classes to students of all ages and abilities. Morris' memoir, *Out Loud*, co-written by Wesley Stace, will be published by Penguin Press in October 2019.

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 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' 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 Robert Bordo and the late Howard Hodgkin, set designers Adrienne Lobel and Allen Moyer, costume designers Martin Pakledinaz and Isaac Mizrahi, and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the U.K.'s *South Bank Show*, and PBS' *Live from Lincoln Center*. In 2015, Morris' signature work *L'Allegro, il Penseroso ed il Moderato* had its national television premiere on PBS' *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.

THE MMDG MUSIC ENSEMBLE was formed in 1996 and 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 Ethan

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 B.F.A. 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 MMDG as an apprentice in July 2017 and became a company member in February 2019.

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 Gala at Ohio State University, and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!* Smith danced with Parsons Dance from 2007-10. He joined MMDG as a company member in 2010.

GEORGY VALTCHEV (Violin) has performed on some of the world's most prestigious stages as a soloist, with orchestras, in recitals, and as a chamber musician. In the United States, he has appeared at Lincoln Center's Alice Tully Hall, New York's Carnegie Hall, Kennedy Center in Washington, DC, the 92nd Street Y, and Chicago's Cultural Institute. In Europe, he has

appeared at venues such as Wigmore Hall and the Barbican Centre in London; La Cité de la Musique in Paris; Amsterdam's Royal Carré Theatre; and Bulgaria Hall in Sofia. He has toured Asia, Australia, and Israel, with performances in Beijing Cultural Arts Center, Guangzhou Opera House, Sydney Opera House, Tel Aviv Opera House, Taipei Cultural Center Taiwan, Hong Kong, and Suntory Hall in Tokyo. A dedicated collaborative musician, Valtchev enjoys frequent performances with distinguished international artists and ensembles in the United States and Europe. As a principal member of the MMDG Music Ensemble, he frequently travels around the world. Valtchev has been honored to lead, as guest concertmaster, several major symphony orchestras, most notably the London Philharmonic and the Royal Symphony Orchestra of Madrid. He is a founder and artistic director of the Unbeaten Path chamber music festival in Kovachevitsa, Bulgaria, and a founding member of the chamber music series Bulgarian Concert Evenings in New York.

NOAH VINSON (Dancer) is originally from Springfield, Illinois and received his B.A. 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 *The Letter V* for Houston Ballet. He began dancing with MMDG in 2002 and became a company member in 2004.

MARK MORRIS DANCE GROUP

MARK MORRIS

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Nancy Umanoff, *Executive Director*

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Connie Zhou, *Dance for PD® Intern*

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Ellen Offner

Jane Stine

Iverson, Lou Harrison, and Henry Cowell. 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*.

COLIN FOWLER (Music Director, Piano) began his musical study at the age of five in Kansas City and went on to study at the prestigious Interlochen 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' music," he was appointed music director in 2013.

SAM BLACK (Rehearsal Director) is originally from Berkeley, California, and received his B.F.A. in Dance from SUNY Purchase. He first

appeared with MMDG in 2005 and danced with the company until 2019, when he became the rehearsal director.

MICA BERNAS (Dancer) is originally from Manila, Philippines, and 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 2001-06. 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 (2007-13). 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 in August 2017.

KARLIE BUDGE (Dancer) grew up in Knoxville, Tennessee, dancing with the Tennessee Children's Dance Ensemble (TCDE). She graduated magna cum laude with a B.A. in Dance and B.S. in Statistics in 2016 from Case Western Reserve University and danced with Graham 2 dance company. Budge has performed works by Mark Morris, Pascal Rioult, Larry Keigwin, Martha Graham, Ted Shawn, Bertram Ross, Virginie Mecene, Adam Barruch, Michael Mao, and Randy Duncan. She has presented her choreography throughout New York City in Playscape2016, NEXT@Graham, NYC10, SoloDuo Festival, and four Martha Graham School showings. She received the Pearl Lang Award for Excellence in Choreography in 2017. Budge joined MMDG as an apprentice in September 2018.

BRANDON COUNAY (Dancer) is originally from Walled Lake, Michigan, and received his B.F.A. from The Juilliard School.

As a freelance artist, he has performed with the Radio City Christmas Spectacular, the Mark Morris Dance Group, Morphoses, The Metropolitan Opera, New York Theatre Ballet, The Chase Brock Experience, Schoen Movement Company, Dance Heginbotham, and KEIGWIN + COMPANY. TV/film/industrial credits include PBS' *Great Performances*, *Musical Chairs* (HBO), Puma, *Sesame Street*, and Target. As an educator and répétiteur, he has worked with The Pennsylvania Ballet, Whim W'Him, The Juilliard School/Nord Anglia Education, and universities nationwide. Offstage, he has worked with companies in multiple capacities from artistic direction to administrative management. For many years, he was the Rehearsal Director and Associate Artistic Director of KEIGWIN + COMPANY. In addition, he has assisted numerous choreographers on creative projects in theatre, film, and dance. He joined MMDG in October 2018.

DOMINGO ESTRADA, JR. (Dancer) is a native of Victoria, Texas, studied martial arts, and earned his black belt in 1994. He danced ballet folklórico through his church for eleven 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.

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 B.F.A. 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' works. In addition to staging Morris' 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 journals *Dance Education in Practice*, *Ballet Review*, *Dance Enthusiast*, *Dance Magazine*, and *InfiniteBody*. She also serves as a panelist for the New York State Council on the Arts. Grant earned her M.F.A. in Dance from Montclair State University (where she was a member of the Alpha Epsilon Lambda Honor Society) and her B.F.A. 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 HAARMAN (Dancer) grew up in Macungie, Pennsylvania, and received training at the Lehigh Valley Charter High School for the Performing Arts under the direction of Kimberly Maniscalco. She graduated magna cum laude with a B.F.A. 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(c)e, Pat Catterson, Denisa Musilova,

and Bill Young. Haarmann joined MMDG in August 2017.

DEEPA LIEGEL (Dancer) grew up dancing with Cornish Preparatory Dance, Leela Kathak Dance, and Seattle Theater Group in Seattle, Washington. She received her B.F.A. in Dance Performance with honors and a minor in Arts Management from Southern Methodist University in 2017. Since moving to New York, she has performed with Barkha Dance Company, Broadway Bares, and Monica Kapoor, and apprenticed with the Limón Dance Company. She joined MMDG as an apprentice in September 2018.

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 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 (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 in 2007. Many thanks to Gene and Becky.

DALLAS McMURRAY (Dancer) is from El Cerrito, California, and 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 joined MMDG in 2007.

MINGA PRATHER (Dancer) is a Dallas, Texas native, and received her training from Booker T. Washington High School for the Performing and Visual Arts, and later graduated with honors in Dance from the Ailey/Fordham B.F.A. program. Prather has had the pleasure of performing with Hubbard Street Dance Chicago, Alvin Ailey American Dance Theater, and Nimbus Dance Works performing works by Alvin Ailey, Alejandro Cerrudo, William Forsythe, Ohad Naharin, Crystal Pite, and Twyla Tharp. She received an award from the National Young Arts Foundation for Modern Dance in 2014. Prather joined MMDG as an apprentice in September 2018.

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 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 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. Pomerantzeff. In 2009, she graduated from the University of the Arts in Philadelphia, Pennsylvania, earning her B.F.A. 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.