



Mat Hayward

SGT. PEPPER AT 50

MARK MORRIS DANCE GROUP

PEPPERLAND

OCTOBER 21, 2021

7:30PM

STEVIE ELLER DANCE THEATRE

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MARK MORRIS DANCE GROUP

**MICA BERNAS KARLIE BUDGE BRANDON COUNAY DOMINGO ESTRADA, JR.
LESLEY GARRISON SARAH HAARMANN DEEPA LIEGEL* AARON LOUX
LAUREL LYNCH MATTHEW McLAUGHLIN DALLAS McMURRAY
BRANDON RANDOLPH NICOLE SABELLA CHRISTINA SAHAIDA BILLY SMITH
NOAH VINSON MALIK Q. WILLIAMS**

**understudy*

MMDG MUSIC ENSEMBLE

**CLINTON CURTIS COLIN FOWLER JACOB GARCHIK ETHAN IVERSON
SAM NEWSOME ROB SCHWIMMER VINNIE SPERRAZZA**

Artistic Director
MARK MORRIS

Executive Director
NANCY UMANOFF

Official Sponsor

**Bloomberg
Philanthropies**

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PEPPERLAND

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**

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 saxophone; **Jacob Garchik**, trombone; **Rob Schwimmer**, theremin; **Ethan Iverson**, piano; **Colin Fowler**, keyboard; **Vinnie Sperrazza**, percussion

Mica Bernas, Karlie Budge, Brandon Cournay, Domingo Estrada, Jr., Sarah Haarmann, Aaron Loux, Laurel Lynch, Matthew McLaughlin, Brandon Randolph, Nicole Sabella, Christina Sahaida, Billy Smith, Noah Vinson, Malik Q. Williams

Original music by **The Beatles**. All Rights Reserved. Used by permission from Sony Music Publishing.

Pepperland is a Mark Morris Dance Group production in association with 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, U.K.; Dance Consortium UK; Hopkins Center for the Arts, Dartmouth College, Hanover, New Hampshire; International Festival of Arts & Ideas, New Haven, Connecticut; The John F. Kennedy Center for the Performing Arts, Washington, D.C.; 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.

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.

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



Mark Morris & Ethan Iverson

NOTES ON THE SCORE

IT WAS FIFTY YEARS AGO TODAY

by Ethan Iverson

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 a 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 the 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

by Ryan Wenzel

It takes a long time to bring a work like Mark Morris's *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 Matías Tarnopolsky, former executive and artistic 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."

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 is a New York-based writer and editor.



Robbie Jack

BIOGRAPHIES



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, community education programs for children and seniors, and a school offering dance classes to students of all ages and levels of experience with and without disabilities. Morris's memoir, *Out Loud*, co-written with Wesley Stace, was published in paperback by Penguin Press in 2021.

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's commitment to live music, the Dance Group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe, and jazz trio The Bad Plus, as well as leading orchestras and opera companies, including the Metropolitan Opera, English National Opera, and the London Symphony Orchestra. MMDG frequently works with distinguished artists and designers, including painters 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'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' *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

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 Ethan 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, keyboard) 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 has led services at numerous houses of worship, including Trinity Wall Street, St. Thomas Church, Marble Collegiate Church, and Park Avenue Synagogue. 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*. Praised by the *New York Times* as "invaluable" and "central to Morris' music," he was appointed Music Director in 2013.



SAM BLACK (company 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. He was promoted to Company Director in 2021.



MICA BERNAS, originally from Manila, Philippines, received her training at the Cultural Center of the Philippines Dance School. She

later joined Ballet Philippines as a 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 a company member in 2017.



KARLIE BUDGE grew up in Knoxville, Tennessee, training and performing with the Tennessee Children's Dance Ensemble. She attended Case

Western Reserve University on a full scholarship from the department of dance, graduating magna cum laude with a B.A. in dance and a B.S. in statistics in 2016. Budge has performed with Graham 2, Merce Cunningham

Trust, and in her own solo and duet choreography. Budge joined MMDG as an apprentice in September 2018 and became a company member in November 2019.



BRANDON COUNRAY 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 as a company member in 2018.



CLINTON CURTIS (vocals) 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 frontman for

The Clinton Curtis Band he has toured internationally as a cultural ambassador with the U.S Department of State. He has released five original studio albums available at music.clintoncurtis.com.



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 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.



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 los 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, Angelique Kidjo, Laurie Anderson, Rhiannon Giddens, kd 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 Reilly, 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 Critics Poll*.



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

and the 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 is fully certified in mat and equipment Pilates through the Kane School of Core Integration. She teaches Pilates and modern dance at The School at the Mark Morris Dance Center and in masterclasses worldwide. Garrison has had the honor of being a teaching artist for the renowned Dance for PD® program since 2011.



SARAH HAARMANN 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(ce), Pat Catterson, Denisa Musilova, and Bill Young. She joined MMDG as a company member in 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-60's 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 premiered an original piano concerto with the American Composers Orchestra and released 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!

**DEEPA LIEGEL**

was born in Calcutta, India, and raised in Seattle, Washington. She grew up dancing with Cornish Preparatory

Dance, Leela Kathak Dance, and Seattle Theatre Group. She received her B.F.A. in dance performance with honors and a minor in arts management from Southern Methodist University. Professionally, she has danced with the Mark Morris Dance Group, Limón Dance Company, the Metropolitan Opera, BCEFA's Broadway Bares, Dance Lab NY, and Delta Rae. During the pandemic, she taught at Western Washington University, Cornish College of the Arts, and The Ballet Spot. Liegel is currently a member of the Limón Dance Company and a certified Pilates instructor through Power Pilates, NYC. Instagram: @deepaleaps. Rep: Jim Keith - Movement Talent Agency, NYC Division.

**AARON LOUX**

grew up in Seattle, Washington, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern

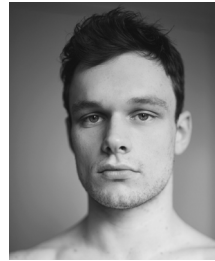
dance company. He began his classical training at the Cornish College Preparatory Dance Program and received his B.F.A. from The Juilliard School in 2009. He danced at the Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.

**LAUREL LYNCH**

began her dance training at Petaluma School of Ballet in California. She moved to New York to attend The Juilliard School where she

performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. After graduation Lynch

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

**MATTHEW McLAUGHLIN**

discovered movement at age one and danced hula in Hawaii until age four. As a child with parents in the military, he

moved and traveled frequently and explored many different sports and art forms. He graduated from SUNY Purchase with a B.F.A. in dance. During this time, he performed works by Aszure Barton, Kevin Wynn, Kyle Abraham, George Balanchine, and Doug Varone. In 2018, he had the opportunity to perform in the Lar Lubovitch Dance Company's 50th anniversary celebration. He joined MMDG as an apprentice in 2019 and became a company member in 2021. McLaughlin would like to thank his family for their love and inspiration.

**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.

**SAM NEWSOME**

(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 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 fourth in the Soprano Saxophone category in the 64th Annual *Downbeat* Jazz Critics Poll.

**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 working with MMDG in 2013 and became a company member in 2014.



NICOLE SABELLA 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.



CHRISTINA SAHAIDA 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 2017 and became a company member in 2019.



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 Macero, Hal Willner, Vernon Reid, The Everly Brothers, Kurt Vonnegut, Odetta, Joseph Jarman, 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 former co-director of the NY Theremin Society, his credits as theremin soloist include The Boston Pops, The Orchestra of St. Luke's (which included his 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), Rob played on Trey Anastasio's CD *Traveler*, Matthew Barney's epic movie *Cremaster 3*, and A&E's *Breakfast with the Arts*.



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.



VINNIE SPERRAZZA (percussion) is an active member of the Brooklyn jazz and creative music community. He leads several bands (including

Apocryphal, Haunted, and Pilot House Overhead), writes music, and is a featured collaborator in a number of bands (including Landline, Hearing Things, and many others). In 2017, he released two widely-praised albums of his original compositions: *Juxtaposition* (Posi-Tone Records) and *Hide Ye Idols* (Loyal Label). In 2018, he toured the United States as a member of the MMDG Music Ensemble and did a brief tour of Spain with PLAY, featuring Jacob Sacks and bassist Masa Kamaguchi. Recently, Sperrazza toured extensively with *Pepperland* and released three collaborative albums with The Choir Invisible (with Charlotte Greve and Chris Tordini), Trio Trio (featuring Dave Scott and Rich Perry), and Caleb Curtis/Noah Garabedian/Vinnie Sperrazza.



NOAH VINSON 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.



MALIK Q. WILLIAMS is a native of Pittsburgh, Pennsylvania, and was awarded the Lynn Swann Scholarship to attend the

Pittsburgh Ballet Theatre during the 2006-2007 season. He graduated from the Alexander W. Dreyfoos School of the Arts in West Palm Beach, Florida, as a dance major in 2013, where he worked with Troy Powell, Christopher L. Huggins, Billy Bell, and Margo Sappington. He then went on to The Juilliard School, where he graduated with a B.F.A. in 2017 under the direction of Lawrence Rhodes. At Juilliard, he worked with the choreographers Takehiro Ueyama, Loni Landon, Zvi Gotheiner, Matthew Neenan, and Gentian Doda. He has performed works by Martha Graham, Paul Taylor, and Nacho Duato. Since graduating, Williams has danced with the Limón Dance Company, National Dance Company of Wales, and Lydia Johnson Dance. During this time, he has performed works by José Limón, Caroline Finn, Yin Yue, Caitlin Javech, and Lydia Johnson, among many others. He joined MMDG as an apprentice in 2020 and became a company member in 2021.

JOHAN HENCKENS (set designer) became the Director of Technical Production of the Mark Morris Dance Group in 1989, during the company's three-year residency at the Koninklijke Muntscouwburg in Brussels, Belgium.



NICK KOLIN (lighting design) has designed *Whelm, Words, A Forest, Numerator, Pure Dance Items, Little Britten, The Trout, and Sport* 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 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 New York 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. Kolin is an adjunct faculty member at Hunter College, where he is the resident lighting designer for the M.F.A.

playwriting program. He holds an M.F.A. from New York University's 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, Pure Dance Items, and Sport*. 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.



Robbie Jack

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"As a past board member and continuing supporter of many years, it has given me tremendous satisfaction and pride to have watched the Mark Morris Dance Group flourish and grow. I have named MMDG as a beneficiary of my estate to honor Mark's phenomenal artistry and ensure his programs are experienced for decades to come." - Sandy Hill

Individuals who name the Mark Morris Dance Group in estate plans through bequests, gift annuities, charitable trusts, and beneficiary designations ensure a strong future for the organization. MMDG gratefully acknowledges bequest gifts received in the past year from Christie H. Campbell.

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