

# NORTHROP

2019-20 SEASON | WINTER DANCE SERIES

A group of dancers from the Mark Morris Dance Group are captured in a dynamic, mid-air pose. They are wearing vibrant, retro-style suits in shades of yellow, purple, and black and white. The background is dark with some foliage at the bottom.

## MARK MORRIS

DANCE GROUP

Sat, Jan 25, 7:30 pm

*Pepperland with live music*

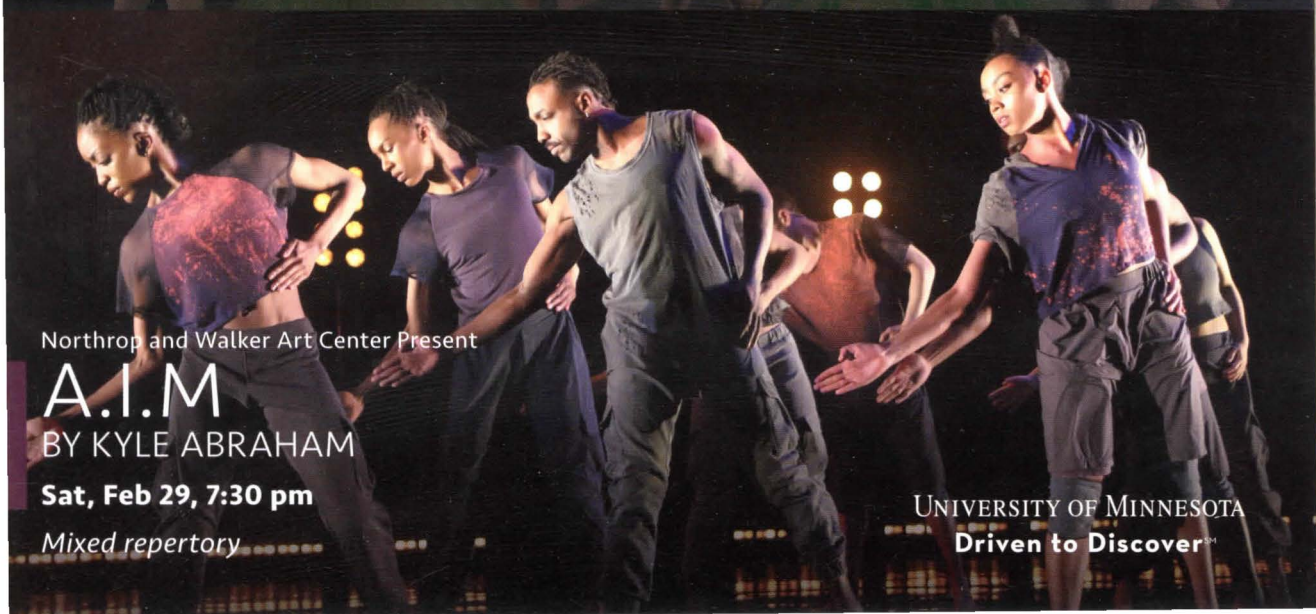
A group of Ballet West dancers are shown in a synchronized pose. They are wearing green and black costumes with gold accents. The background is dark.

## BALLET WEST

Sat, Feb 22, 7:30 pm &

Sun, Feb 23, 2:00 pm

*Jewels with live orchestra*

A group of dancers from A.I.M. are shown in a dynamic pose. They are wearing dark clothing, and the background is dark with some stage lights visible.

Northrop and Walker Art Center Present

## A.I.M.

BY KYLE ABRAHAM

Sat, Feb 29, 7:30 pm

*Mixed repertory*

UNIVERSITY OF MINNESOTA  
Driven to Discover™



Welcome to Northrop! I am so pleased that you are joining me for a very special time filled with dance, community, and fellowship. As we come together in anticipation of the extraordinary experience we are about to share, I encourage you to look around and connect with someone you have not yet met. You can be sure that you have at least one commonality! This Winter Dance Series brings together the old, the new, and the timeless—and is sure to delight, inspire, and move us. Let us share more than space and, instead, be open to exchanging thoughts, ideas, and perspectives. In doing so, I hope that we each come away with a deeper understanding of ourselves and those around us.

The Winter Dance Series begins with Mark Morris' *Pepperland*, set to a score of innovative arrangements of the iconic songs from the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* album, performed by a live jazz ensemble. Originally commissioned by the city of Liverpool to celebrate the 50th anniversary of the groundbreaking album, this delightful, vividly colorful hour-long work demonstrates why this dancemaker is noted as "the most successful and influential choreographer alive, and indisputably the most musical" (*New York Times*).

In February, Ballet West performs George Balanchine's *Jewels*, accompanied by a live orchestra. Originally created for New York City Ballet, this three-act, full-length abstract ballet was the first of its kind and shows the breadth and diversity of Balanchine's creative inspirations. Ballet West expertly navigates the transitions from the French romanticism of *Emeralds* to the American athleticism of *Rubies* to the elegant Russian pageantry of *Diamonds*.

Finally, Kyle Abraham's company, A.I.M, makes its Northrop debut with an evening of mixed repertory that brings us work from Andrea Miller and Trisha Brown alongside pieces from Abraham himself, including his first major solo piece in nearly a decade. With A.I.M, Abraham has assembled a company of dancers from various disciplines and backgrounds and together they are taking the contemporary dance world by storm. During its residency at Northrop, the company will also perform for over 4,000 K-12 students during two school matinees and teach master classes in the Minneapolis public schools as part of the Cultural Experiences Program.

There are many more events happening at Northrop this winter including a lecture by Robin DiAngelo as part of the Power and Privilege series, three more Spotlight Series 2019-20 lectures that address environmental justice through the perspectives of philanthropy, policy, and higher education, and the continuation of the Northrop Film Series that is curated to complement the Dance Series events. I hope you will take a moment to check out the full list of upcoming events at [northrop.umn.edu](http://northrop.umn.edu).

Thank you again for joining us for our Winter Dance Series. And a special thanks to our subscribers and donors. Through your attendance and support you ensure that Northrop can continue bringing world-class artists and performances to the Twin Cities. Enjoy the performance!

Gratefully,

A stylized, handwritten signature in black ink.

Kari Schloner  
Director of Northrop



# MARK MORRIS

## DANCE GROUP

**Sat, Jan 25, 7:30 pm**

*Pepperland* with live music

MARK MORRIS DANCE GROUP

WINTER DANCE SERIES PROGRAM

2019-20 SEASON

3

Northrop Presents

# MARK MORRIS

## DANCE GROUP

### *Pepperland* with live music

#### MARK MORRIS DANCE GROUP

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

\*apprentice

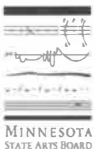
#### MMDG MUSIC ENSEMBLE

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

*Artistic Director*  
MARK MORRIS

*Executive Director*  
NANCY UMANOFF

The performance runs approximately 1 hour without an intermission.



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.

Official Tour Sponsor

**Bloomberg  
Philanthropies**



## 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

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

Mica Bernas, 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, Jammie Walker

Original music by The Beatles. All Rights Reserved.  
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## ABOUT THE COMPANY

Formed in 1980, Mark Morris' internationally-renowned **MARK MORRIS DANCE GROUP** (MMDG) has received "highest praise for their technical aplomb, their musicality, and their sheer human authenticity" (*Bloomberg News*). Live music and community engagement are vital components of the Dance Group. It has toured with its own musicians, the MMDG Music Ensemble, since 1996, and regularly collaborates with orchestras and opera companies around the world. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, the U.K.'s *South Bank Show*, and *Live from Lincoln Center*. In 2015, Morris' signature work *L'Allegro, il Penseroso ed il Moderato* premiered on PBS' *Great Performances*. The Mark Morris Dance Center was opened in 2001 to provide a home for the Dance Group, subsidized rental space for local artists, programs for local children and seniors, and dance classes for students 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*.



# THE PROGRAM

## NOTES ON THE SCORE BY ETHAN IVERSON IT WAS FIFTY YEARS AGO TODAY

**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...

**Magna Carta.** A formal invocation of personalities from the LP cover.

**With A Little Help From My Friends.** When Ringo sang it, he was on top of the world. Our version is more vulnerable.

**Adagio.** In the age of Tinder, a Lonely Heart advertisement might seem hopelessly quaint. But everyone has always needed to find a match.

**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.

**Allegro.** A single offhand line of trombone from *Sgt. Pepper* germinates into a full-fledged sonata form.

**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.

**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.

**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?

**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.

**Penny Lane.** Not on *Sgt. Pepper*, but nonetheless originally planned to be, and of course especially relevant to the city of Liverpool.

**A Day In The Life.** Theremin nocturne, vocal descant, apotheosis.

**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*!



# THE PROGRAM

## INVESTING IN DANCE: THE SUPPORT THAT MAKES *PEPPERLAND* POSSIBLE BY RYAN WENZEL

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 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."

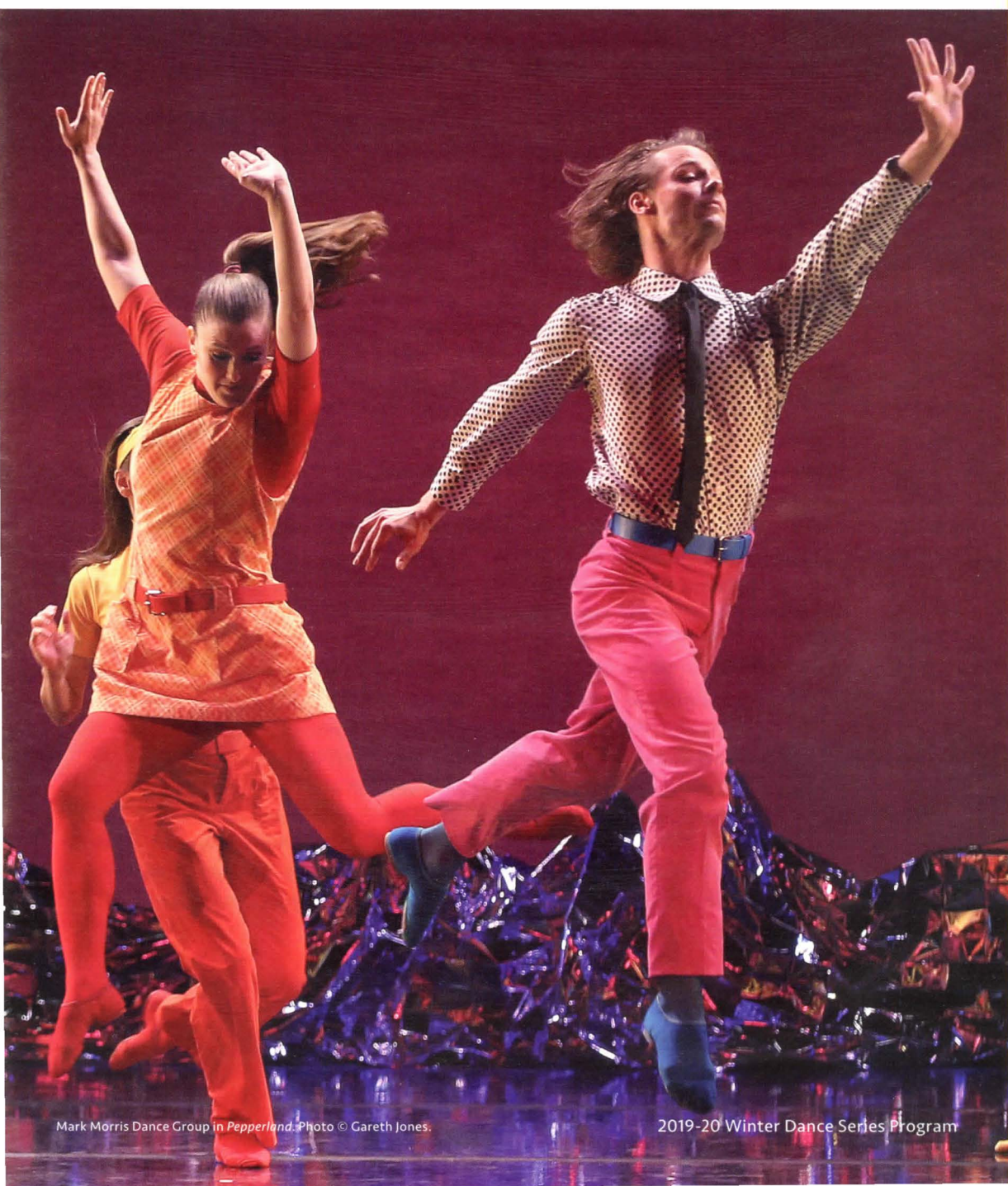
A separate community—one with a reputation for supporting superior new work—has coalesced around the commissioning organizations themselves, enticing others to join. *Pepperland* marks the Banff Centre's first commission of a Morris work, yet there are no plans for the piece to be performed on its stages 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."

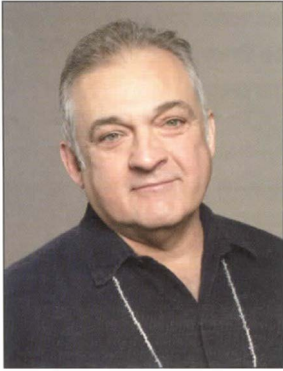
And if history is any indication, that ecosystem will only continue to strengthen and grow.

—Ryan Wenzel is a New York-based writer and editor.



## ARTISTIC LEADERSHIP

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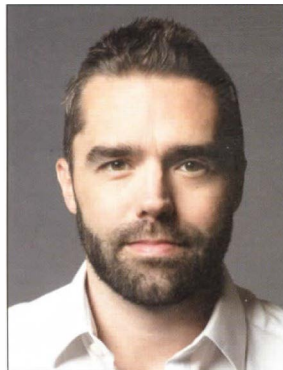
**Mark Morris** (*Artistic Director/Choreographer*) has been hailed as "the most successful and influential choreographer alive, and indisputably the most musical" (*New York Times*). In addition to creating over 150 works for the Mark Morris Dance Group, he conducts orchestras, directs opera, and choreographs for ballet companies worldwide. Morris' work is acclaimed for its ingenuity, musicality, wit, and humanity. Named a Fellow of the MacArthur Foundation in 1991, he has received eleven honorary doctorates to date, and a multitude of awards, including 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 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 National Museum of Dance in Saratoga Springs, New York. Morris' memoir, *Out Loud*, co-written with Wesley Stace, was published by Penguin Press in October 2019.



**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. 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.



**Colin Fowler** (*Music Director/Keyboard*) began his musical training at the age of five and went on to study at Interlochen Arts Academy. He attended The Juilliard School, receiving his B.M. in 2003 and his M.M. in 2005. Fowler is a Broadway veteran and has performed with numerous world-renowned musicians and ensembles, including Deborah Voigt and the Los Angeles Philharmonic. Hailed by the *New York Times* as "invaluable" and "central to Morris' music," he first collaborated with MMDG in 2005 and was appointed Music Director in 2013.



## THE PERFORMERS

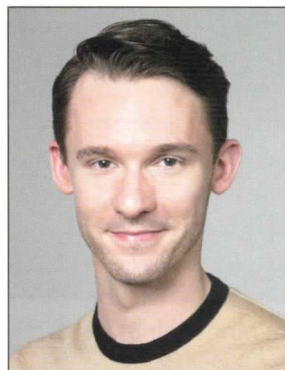


**Mica Bernas**, originally from Manila, Philippines, received her training at the Cultural Center of the Philippines Dance School. She later joined Ballet Philippines as a member of the corps de ballet, performing as a soloist from 2001-2006. Since moving to New York in 2006, Bernas has worked with 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.



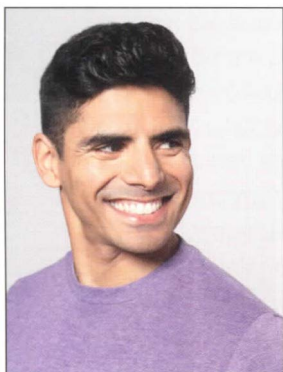
**Karlle Budge** grew up in Knoxville, TN, training and performing with the Tennessee Children's Dance Ensemble. She attended Case Western Reserve University on a full scholarship from the department of dance, graduating magna cum laude with a B.A. in dance and a B.S. in statistics in 2016. Budge has 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 Cournay** is originally from Walled Lake, MI, 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.

## THE PERFORMERS



**Domingo Estrada, Jr.**, a native of Victoria, TX, studied martial arts and earned his black belt in 1994. He danced ballet folklórico through his church for 11 years. Estrada earned his B.F.A. in ballet and modern dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family, and all who support his passion.



**Lesley Garrison** grew up in Swansea, IL, and received her early dance training at the Center of Creative Arts in St. Louis, MO, and Interlochen Arts Academy in Interlochen, MI. 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.

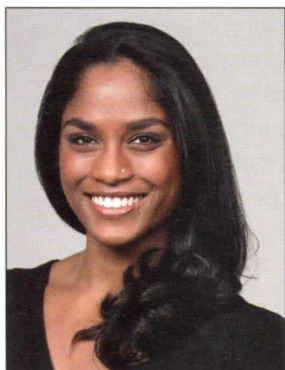


**Lauren Grant**, honored with a New York Dance and Performance Bessie award for her career with the Mark Morris Dance Group, has danced with MMDG since 1996, appearing in nearly 70 of Morris' works. Grant stages Morris' repertory and teaches ballet and modern technique across the globe. As a faculty member at Montclair State University and Marymount Manhattan College, she teaches technique and general education courses, choreographs, serves on M.F.A. thesis committees, and acts as Dance Appreciation course coordinator. Her writing has been published in *Dance Education in Practice*, *Ballet Review*, *Dance Enthusiast*, *Dance Magazine*, and *InfiniteBody*. Since 2017, she has served on panels 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, IL, she lives in Brooklyn, NY with her husband David Leventhal (former MMDG dancer and current Dance for PD® Program Director) and their son, born in 2012.

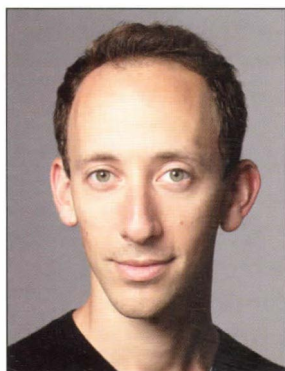




**Sarah Haarmann** grew up in Macungie, PA, and received training at the Lehigh Valley Charter High School for the Performing Arts under the direction of Kimberly Maniscalco. She graduated magna cum laude with a B.F.A. in dance from Marymount Manhattan College in 2012. Haarmann has had the pleasure of 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.



**Deepa Liegel** grew up dancing with Cornish Preparatory Dance, Leela Kathak Dance, and Seattle Theater Group in Seattle, WA. 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** grew up in Seattle, WA, 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.

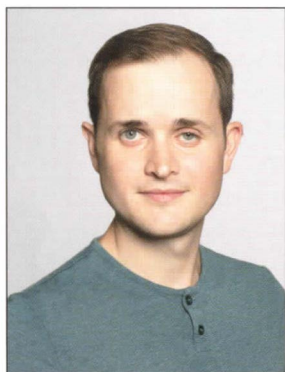


**Laurel Lynch** began her dance training at Petaluma School of Ballet in California. She moved to New York to attend The Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. After graduation Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard 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.

## THE PERFORMERS



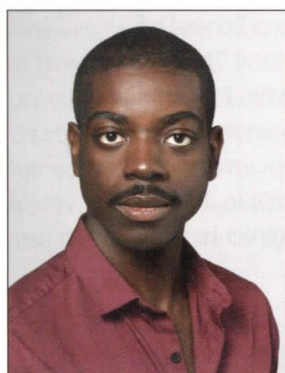
**Matthew McLaughlin** discovered movement at age one and danced hula in Hawaii until age four. As a child with parents in the military, he moved and traveled frequently and explored many different sports and art forms. He graduated from SUNY Purchase with a B.F.A. in dance. During this time, he performed 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. McLaughlin would like to thank his family for their love and inspiration. He joined MMDG as an apprentice in September 2019.



**Dallas McMurray**, from El Cerrito, CA, 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.



**Minga Prather**, a Dallas, TX native, 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 September 2018.



**Brandon Randolph** began his training with the School of Carolina Ballet Theater in Greenville, SC, 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, FL, 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, PA, 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, PA, 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, MO. Sahaida joined the Mark Morris Dance Group as an apprentice in July 2017 and became a company member in February 2019.

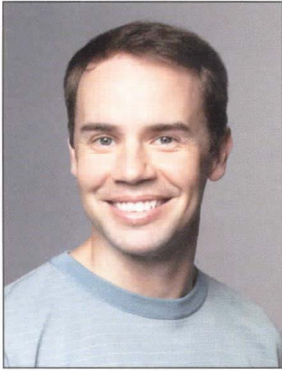


**Billy Smith** grew up in Fredericksburg, VA, and attended George Mason University under a full academic and dance talent scholarship. He graduated magna cum laude in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason he performed the works 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 2007-2010. He joined MMDG as a company member in 2010.

## THE PERFORMERS

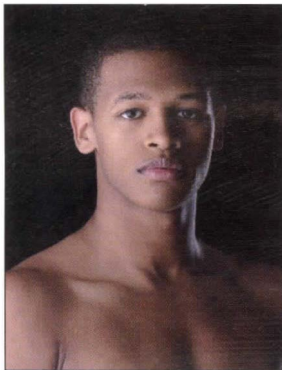
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**Noah Vinson** is originally from Springfield, IL and received his B.A. in dance from Columbia College Chicago. He was named a *Dance Magazine* "Dancer on the Rise" in 2009 and assisted Mark Morris in the creation of *The Letter V* for Houston Ballet. He began dancing with MMDG in 2002 and became a company member in 2004.



**Jammie Walker** began his dance training at Western Arkansas Ballet under the direction of Melissa Schoenfeld. He earned his B.F.A. from the University of Oklahoma School of Dance under the direction of Mary Margaret Holt. He performed with the Dayton Ballet for three seasons and toured throughout the United States and internationally with Jessica Lang Dance for four seasons. He has appeared as a guest artist with Dance Grand Moultrie and Clawson Dances. He joined MMDG as an apprentice in September 2019.



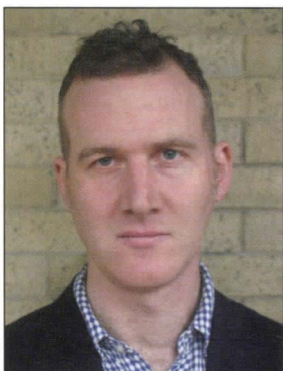
**Malik Q. Williams** is a native of Pittsburgh, PA, and was awarded the Lynn Swann Scholarship to attend the Pittsburgh Ballet Theatre during the 2006-2007 season. He graduated from the Alexander W. Dreyfoos School of the Arts in West Palm Beach, FL, as a dance major in 2013, where he worked with Troy 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 January 2020.





**Clinton Curtis (Vocals)** is a multi-genre singer, musician, and songwriter originally from Key West, FL. 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](http://music.clintoncurtis.com).



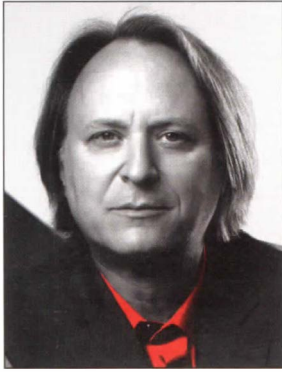
**Jacob Garchik (Trombone)** is a multi-instrumentalist and composer. Since moving to New York in 1994, he has been a vital part of the Downtown and Brooklyn scene, playing trombone with the Lee Konitz Nonet, Ohad Talmor/Steve Swallow Sextet, Mary Halvorson Octet, and the John Hollenbeck Large Ensemble. 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.



**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 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.

## MUSICIANS

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**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*.



**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. In 2020, Sperrazza will tour extensively with *Pepperland* and release 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.



## DESIGNERS

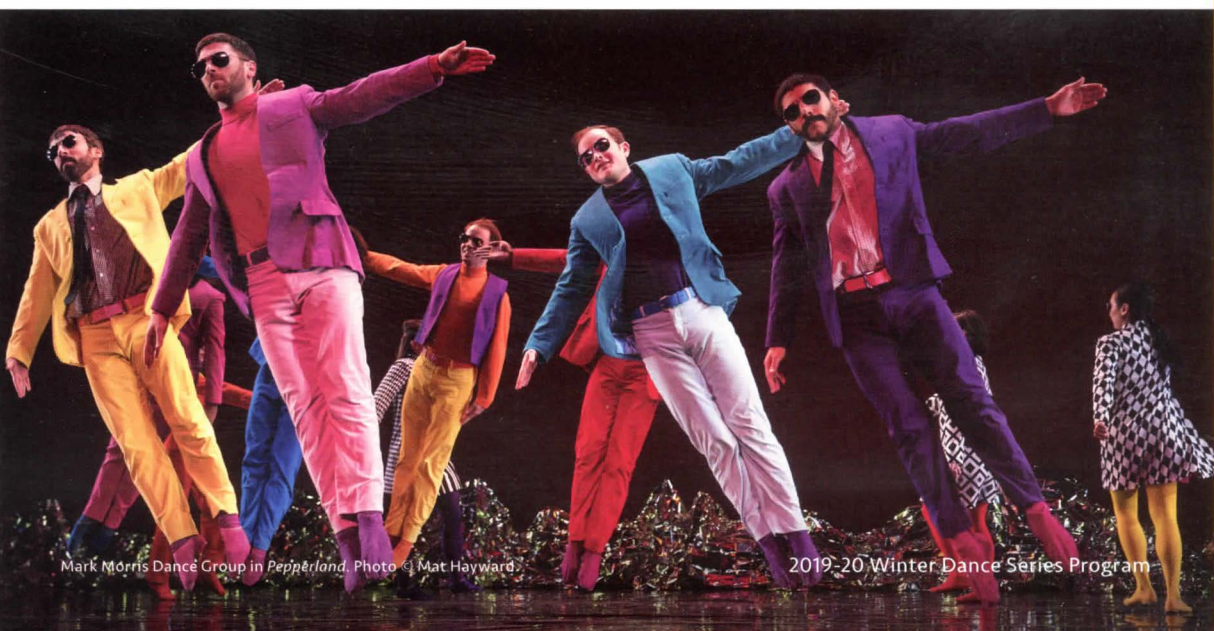
**Johan Henckens** (*Set Design*) became the Director of Technical Production of the Mark Morris Dance Group in 1989, during the company's three-year residency at the Koninklijke Muntscouwburg in Brussels, Belgium.



**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' direction. Kurtzman is currently active in providing art and music programs for children with autism in New York City, where she lives and works.



**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.



Mark Morris Dance Group in *Pepperland*, Photo © Mat Hayward

2019-20 Winter Dance Series Program

## MARK MORRIS CREDITS

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**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.

### STAFF

Artistic Director Mark Morris  
Executive Director Nancy Umanoff

### PRODUCTION

Director of Technical Production Johan Henckens  
Lighting Supervisor Nick Kolin  
Audio Supervisor Rory Murphy  
Costume Coordinator Stephanie Sleeper  
Wardrobe Supervisor Amy Page

### COMPANY

Company Manager Jen Rossi  
Assistant Company Manager Julia Weber  
Music Director Colin Fowler  
Rehearsal Director Sam Black

Thanks to Maxine Morris.

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

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Major support for the Mark Morris Dance Group is provided by American Express, Anonymous, Beyer Blinder Belle Architects & Planners, LLP, Frederick and Morley Bland, Allan and Rhea Bufferd Education Fund, Dance/NYC, James H. Duffy Estate, Doris Duke Charitable Foundation, Gale Epstein, Judith R. and Alan H. Fishman, Shelby and Frederick Gans, General Catalyst, Isaac Mizrahi and Arnold Germer, Howard Gilman Foundation, York-Chi and Stephen Harder, John and Tommye Ireland (in memoriam), Marc James, Elizabeth Amy Liebman, Nicholas Ma and William Lopez, The Pierre and Tana Matisse Foundation, Suzanne Berman and Timothy J. McClimon, McDermott, Will & Emery, The Andrew W. Mellon Foundation, Meyer Sound/Helen and John Meyer, Mark Morris, Harris A. Berman & Ruth Nemzoff Family Foundation, Ellen and Arnold Offner, Sarabeth Berman and Evan Osnos, PARC Foundation, Poss Family Foundation, Drs. Jocelyne and Perry Rainey, Diane E. Solway and David Resnicow, Resnicow + Associates, Margaret Conklin and David Sabel, The Fan Fox and Leslie R. Samuels Foundation, Iris Cohen and Mark Selinger, The SHS Foundation, The Shubert Foundation, Jane and R.L. Stine, Laurie M. Tisch Illumination Fund, Nancy Umanoff, Jamie Gorelick and Richard Waldhorn, The White Cedar Fund, and Friends of MMDG.



## MARK MORRIS CREDITS

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Mark Morris Dance Group thanks members of its community who have given through these matching gift programs: American Express Charitable Fund, Exxon Mobil, Google Matching Gift Program, JP Morgan Chase Matching Gift Program, Pfizer Matching Gift Program, Premera, Roosevelt & Cross Inc., and Viad Corp.

The Mark Morris Dance Group is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, Mayor Bill de Blasio, Brooklyn Borough President Eric L. Adams, New York City Council Members Laurie Cumbo and Helen Rosenthal, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the National Endowment for the Arts.

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

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

*Pepperland* © 2017 Disclaled, Inc.

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MARK MORRIS DANCE GROUP 3 Lafayette Avenue, Brooklyn, NY 11217-1415 (718) 624-8400



## NORTHROP 2019-20 SEASON

# DANCE AND FILM SERIES

### Mark Morris Dance Group

*Pepperland* with live music

Sat, Jan 25, 7:30 pm

#### FILM SCREENING

*Sgt. Pepper's Lonely  
Hearts Club Band*

Thu, Jan 16, 7:00 pm & 9:30 pm

\*Screenings at Trylon Cinema

### Ballet West

*Jewels* with live orchestra

Sat, Feb 22, 7:30 pm &

Sun, Feb 23, 2:00 pm

#### FILM SCREENING

*George Balanchine Forever*

Wed, Feb 12, 6:30 pm

Northrop and Walker Art Center Present

**A.I.M by Kyle Abraham**

*Mixed repertory*

Sat, Feb 29, 7:30 pm

#### FILM SCREENING

*The Hate U Give*

Wed, Feb 19, 6:30 pm

### Paul Taylor Dance Company

*The Celebration Tour*

Sat, Mar 21, 7:30 pm

#### FILM SCREENING

*The Wrecker's Ball:  
Three Dances By Paul Taylor*

Wed, Mar 11, 6:30 pm

### Martha Graham Dance Company

*The EVE Project*

Sat, Apr 4, 7:30 pm

#### FILM SCREENING

*Iron Jawed Angels*

Wed, Mar 25, 6:30 pm

### The State Ballet of Georgia

Nina Ananiashvili,

Artistic Director

*Mixed repertory*

Wed, Apr 29, 7:30 pm

#### FILM SCREENING

*The Dazzling Light Of Sunset*

Wed, Apr 22, 6:30 pm

The films listed here complement the Dance Series performances. All screenings are in the 4<sup>th</sup>-floor Best Buy Theater and are FREE and open to the public. More information and tickets at [northrop.umn.edu](http://northrop.umn.edu).



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Mark Morris Dance Group in *Pepperland*. Photo © Mat Hayward.



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