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Mark Morris Dance Group

Sgt. Pepper at 50: Pepperland

Thu, May 10 / 8 PM / Granada Theatre

Event Sponsor: G.A. Fowler Family Foundation

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 **Related Thematic Learning Initiative Event** (see page 8)

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

Mark Morris Dance Group

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

*apprentice

MMDG Music Ensemble

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

Mark Morris, Artistic Director

Nancy Umanoff, Executive Director

Major support for the Mark Morris Dance Group is provided by American Express, Anonymous, Beyer Blinder Belle Architects & Planners, LLP, Morley and Frederick Bland, Booth Ferris Foundation, Allan and Rhea Bufferd, Suzy Kellems Dominik, Doris Duke Charitable Foundation, Doris Duke Foundation for Islamic Art, Judith R. and Alan H. Fishman, Shelby and Frederick Gans Fund, Isaac Mizrahi & Arnold Germer, Howard Gilman Foundation, Hearst Foundation, Sandy Hill, Ellsworth Kelly Foundation, Elizabeth Liebman, 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, Stavros Niarchos Foundation, Ellen and Arnold Offner, Sarabeth Berman and Evan Osnos, PARC Foundation, Poss-Kapor Family Foundation, Diane Solway and David Resnicow, Resnicow + Associates, Jennifer P. Goodale and Mark Russell, 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 Stine and R.L. Stine, The White Cedar Fund and Friends of MMDG.

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 Mr. Morris: **Aaron Loux**

“Sgt. Pepper’s Lonely Hearts Club Band”*

“Magna Carta”†

“With a Little Help from My Friends”*

“Adagio”†

“When I’m Sixty-Four”*

“Allegro”†

“Within You Without You”*

“Scherzo”†

“Wilbur Scoville”†

“Penny Lane”*

“A Day in the Life”*

“Sgt. Pepper’s Lonely Hearts Club Band”*

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

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

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Pepperland is a Mark Morris Dance Group production in association with UCSB Arts & Lectures, Santa Barbara, Calif.; American Dance Festival, Durham, N.C.; BAM, Brooklyn, N.Y.; Banff Centre for Arts and Creativity with the Sony Centre, Toronto, Canada; Cal Performances, UC Berkeley, Calif.; Celebrity Series of Boston, Mass.; The City of Liverpool, England, U.K.; Dance Consortium UK; Hopkins Center for the Arts, Dartmouth College, Hanover, NH; International Festival of Arts & Ideas, New Haven, Conn.; 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, Calif.; Meyer Sound, Berkeley, Calif.; Seattle Theatre Group, Seattle, Wash.; Segerstrom Center for The Arts, Costa Mesa, Calif.; and White Bird, Portland, Ore.

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.

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. 50 years later, perhaps a similar chord is 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 six and four is five. 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’ 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 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, New York-based writer and editor

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 17 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 the Mark Morris Dance Group.

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

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

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.

About the Artists

Mark Morris (Artistic Director) was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created over 150 works for the company. From 1988 – 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 11 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, Mark 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, rehearsal space for the dance community, outreach programs for children and seniors and a school offering dance classes to students of all ages and abilities.

Mark Morris Dance Group (MMDG) 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 with leading orchestras and opera companies including the Metropolitan Opera, English National Opera and the London Symphony Orchestra. MMDG frequently works with distinguished artists and designers including painters Howard Hodgkin and Robert Bordo, set designers 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.

MMDG Music Ensemble, formed in 1996, is integral to the Dance Group. "With the dancers come the musicians... and what a difference it makes" (*Classical Voice of North Carolina*). The Ensemble's repertory ranges from 17th- and 18th-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison, Henry Cowell and Ethan Iverson. The musicians also participate in the Dance Group's educational and community programming at home and on tour. The Music Ensemble is led by Colin Fowler, who began to collaborate with MMDG in 2005 during the creation of *Mozart Dances*.

Ethan Iverson (composer, arranger, piano) was a founding member of The Bad Plus (TBP), a game-changing collective with Reid Anderson and David King. *The New York Times* called TBP "Better than anyone at melding the sensibilities of post-'60s jazz and indie rock." During his 17-year tenure, TBP performed in venues as diverse as the Village Vanguard, Carnegie Hall and Bonnaroo; collaborated with Joshua Redman, Bill Frisell and the Mark Morris Dance Group; and created a faithful arrangement of Stravinsky's *The Rite of Spring* and a radical reinvention of Ornette Coleman's *Science Fiction*. Iverson has also been in the critically-acclaimed Billy Hart Quartet for more than a decade, and he 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 he will be premiering an original piano concerto with the American Composers Orchestra and releasing a duo album with Mark Turner on ECM Records. 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!

Mark Morris Dance Group Staff

Artistic Director: **Mark Morris**

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Physical Therapist: **Marshall Hagins, PT, PhD**

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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.

Production Credits

Costumes built by **Eric Winterling, Inc.**

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

"Within You Without You" by **George Harrison**

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