



SGT. PEPPER AT 50

MARK MORRIS DANCE GROUP

# PEPPERLAND



**SONY CENTRE**  
FOR THE PERFORMING ARTS

Canadian Premiere  
**February 24, 2018**

# MARK MORRIS DANCE GROUP

MICA BERNAS SAM BLACK DURELL R. COMEDY BRANDON COURNA  
RITA DONAHUE 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

## MMDG MUSIC ENSEMBLE

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

*Artistic Director*  
MARK MORRIS

*Executive Director*  
NANCY UMANOFF

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# PROGRAM

## 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, organ/harpsichord; Vincent Sperrazza, percussion

Mica Bernas, Sam Black, Brandon Cournay, Durell R. Comedy, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Sarah Haarmann, 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 Banff Centre for Arts and Creativity with the Sony Centre, Toronto, Canada; American Dance Festival, Durham, North Carolina; BAM, Brooklyn, New York; 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.*

# NOTES ON THE SCORE BY ETHAN IVERSON

## IT WAS 50 YEARS AGO TODAY

1

**Sgt. Pepper's Lonely Hearts Club Band.** The original album ended with an unprecedented effect, a very long chord. Fifty years later, perhaps a similar chord is good place to begin...

2

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

3

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

4

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

5

**When I'm Sixty Four.** In between 6 and 4 is 5. All three (counts to the bar) are heard beneath the music-hall scuffle.

6

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

7

**Within You Without You.** George Harrison's sincere study of Indian music aligns easily with another Harrison interested in bringing the East to the West: the great composer Lou Harrison, one of Mark Morris's most significant collaborators. The hippie-era sentiment of the lyric remains startlingly fresh and relevant today.

8

**Scherzo.** Glenn Gould said he preferred Petula Clark to the Beatles. Apparently Gould, Clark, and a chord progression from *Sgt. Pepper* all seem to have inspired this mod number.

9

**Wilbur Scoville.** The first thing we hear on the LP is a guitar blues lick, here transformed into a real blues for the horns to blow on. Wilbur Scoville invented the scale to measure heat in hot sauce: The original Sergeant Pepper?

10

**Cadenza.** After seeing Bach's *Brandenburg 2* on the telly, Paul McCartney came into the studio and told George Martin to add piccolo trumpet to *Penny Lane*. Indeed, detailed references to European classical music are one reason so many Beatles songs still stump the average cover band.

11

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

12

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

13

**Sgt. Pepper's Lonely Hearts Club Band.** Another unprecedented effect on original LP was a reprise of the first theme, which is part of why it is called the first "concept album." Our later vantage point enables us to project into the next decade, the 70s, and conjure a disco ball. Thank you, Beatles! Thank you, *Sgt. Pepper*!

# INVESTING IN DANCE

## THE SUPPORT THAT MAKES PEPPERLAND POSSIBLE

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.



Mark Morris Dance Group company members rehearse *Pepperland*

© Beowulf Sheehan

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 thirteen institutions. Seven are longtime commissioners of Morris' work, and six are newcomers. 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' 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.

## BIOGRAPHIES



**MARK MORRIS** was born on August 29, 1956, in Seattle, Washington, where he studied with Vera 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, 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.

The **MARK MORRIS DANCE GROUP** was formed in 1980 and gave its first performance that year in New York City. The company's touring schedule steadily expanded to include cities in the United States and around the world, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The Dance Group returned to the United States in 1991 as one of the world's leading dance companies. Based in Brooklyn, New York, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle, and Fairfax. In New York, the company has performed at New York City Center's Fall for Dance Festival, regularly performs at Lincoln Center for the Performing Arts' Mostly Mozart and White Light Festivals, and collaborates yearly with BAM on performances and master classes. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. Reflecting Morris' commitment to live music, the Dance Group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie

Blythe, and jazz trio The Bad Plus, as well as leading orchestras and opera companies, including the Metropolitan Opera, English National Opera, and the London Symphony Orchestra. MMDG frequently works with distinguished artists and designers, including painters 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*.

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 17<sup>th</sup> and 18<sup>th</sup> 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.



**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 Biental Internacional de Danza de Cali in Bogotá, Colombia; Lincoln Center's David H. Koch Theater; and at the Joyce Theater for the company's 70th Anniversary in 2015. Bernas also teaches at the Limón Institute and has been on the faculty for BIMA at Brandeis University since 2011. She joined MMDG as an apprentice in January 2017 and became a full time company member in August 2017.



**SAM BLACK** is originally from Berkeley, California, where he began studying tap at the age of nine with Katie Malsberger. He received his B.F.A. in dance from SUNY Purchase, and currently teaches MMDG master

classes and Dance for PD®. He first appeared with MMDG in 2005 and became a company member in 2007.



**DURELL R. COMEDY**, a native of Prince Georges County, Maryland, began dancing at the age of 6 with Spirit Wings Dance Company. He graduated from the Visual & Performing Arts program of Suitland High School in 2004 and magna cum laude from George Mason University, receiving his B.F.A. in dance performance in 2008. Since then, he's worked and performed with The Metropolitan Opera, Troy Powell, and Kyle Abraham, among others. Comedy was a member of the Limón Dance Company from 2009-2015, performing principal and soloist roles. He's also appeared as a soloist dancer in Baltimore Opera Company's *Aida* and worked with Washington National Opera from 2013-2014 as a principal dancer and dance captain. He was a former fellowship student at the Ailey School and a 2014 adjunct faculty member at George Mason University's School of Dance. Comedy joined MMDG as an apprentice in 2015 and became a company member in 2016.



**BRANDON COURNAY** is originally from Walled Lake, Minnesota and received his B.F.A. in Dance from The Juilliard School. As a freelance artist, Cournay has performed in the Radio City Christmas Spectacular and with the Mark Morris Dance Group, The Metropolitan Opera Ballet, New York Theatre Ballet, The Chase Brock Experience, Company XIV, Schoen Movement Company and Morphoses. TV/Film/industrial credits include PBS' *Great Performances*, *Musical Chairs* (HBO), *Puma*, *Sesame Street*, and Target. He has been the Associate Choreographer/Movement Director for *My Fair Lady* (Bay Street), *The Wildness* (Off-Broadway), *Coriolanus* (Off-Broadway) and *I Am Anne Hutchinson/I Am Harvey Milk*, starring Andrew Lipka and Kristin Chenoweth. After dancing with the company for seven years, Cournay is now the Associate Artistic Director of KEIGWIN + COMPANY.



**CLINTON CURTIS** (baritone) is a multi-genre singer, musician, and songwriter originally from Key West, Florida. As a choral singer he has worked with many of the world's luminary conductors and orchestras, most recently including engagements with the New York Philharmonic, Berlin Philharmonic, and

San Francisco Symphony. March 2016 marked his operatic debut in *Curlew River* for the Mark Morris Dance Group. As a popular songwriter and frontman for The Clinton Curtis Band he has toured internationally as a cultural ambassador with the U.S Department of State.



**RITA DONAHUE** was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated magna cum laude in 2002, receiving a B.A. in English and a B.F.A. in dance. Donahue danced with bopi's black sheep/dances by Craig Patterson and joined MMDG in 2003.



**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 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.



**COLIN FOWLER** (music director, organ/harpsichord) began his musical study at the age of 5 in Kansas City and went on to study at the prestigious Interlochen Arts Academy. He continued his education at The Juilliard School, where he received his Bachelor of Music in 2003 and his Master of Music in 2005. While at Juilliard, he studied piano with Abbey Simon, organ with Gerre Hancock and Paul Jacobs, harpsichord with Lionel Party, and conducting with James dePriest and Judith Clurman. A versatile musician and conductor, Fowler works in many areas of the music scene in New York City. He is a veteran of numerous Broadway shows, most recently performing in the Tony Award winning musical *Jersey Boys*. A seasoned church musician, Fowler is currently the organist at Marble Collegiate Church on Fifth Avenue and also leads services and concerts at Park Avenue Synagogue, where he has served as Music Director since 2012. As a classical soloist and collaborative artist, he has performed and recorded with many world-renowned musicians and ensembles, including Deborah Voigt and the

Los Angeles Philharmonic. He began to collaborate with the Mark Morris Dance Group in 2005 and has since then performed over 40 pieces with the company on almost every keyboard instrument possible, including the harmonium and toy piano, and has conducted performances of *Mozart Dances*, *Acis and Galatea*, and *The Hard Nut*. Hailed by the *New York Times* as 'invaluable' and 'central to Morris' music', he was appointed music director in 2013.



**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 4 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, Angélique 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 Critic's* 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 Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdamse Dansacademie in The Netherlands and holds a B.F.A. from Purchase College. She first performed with MMDG in 2007 and became a company member in 2011. Garrison teaches at The School at the Mark Morris Dance Center and for MMDG's Dance for PD® program.





**LAUREN GRANT**, honored with a New York Dance and Performance “Bessie” award for her career with the Mark Morris Dance Group, has danced with MMDG since 1996, appearing in over 60 of Morris’ works. She stages Morris’ repertory on his company, at universities and conservatories, and teaches ballet and modern technique for the Dance Group, The School at the Mark Morris Dance Center, Jessica Lang Dance Company, Liz Gerring Dance Company, Ballet Preljocaj, and at schools and universities around the globe. Her writing has been published in the journals *Dance Education in Practice* and *Ballet Review*, and in *Dance Magazine* and *InfiniteBody*. She also serves as a panelist for the New York State Council on the Arts. Grant holds a BFA in dance from NYU’s Tisch School of the Arts and is currently pursuing her M.F.A. in dance at Montclair State University where she is also an adjunct professor and a member of the National Honor Society for graduate and professional students. 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 academic pursuits. Originally from Highland Park, Illinois, she lives in Brooklyn, New York with her husband David Leventhal (former MMDG dancer and current Dance for PD® Program Director) and their son, born in 2012.



**SARAH HAARMANN** 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 an apprentice in January 2017 and became a full time company member in August 2017.



**ETHAN IVERSON** (composer, arranger, piano) was a founding member of The Bad Plus, a game-changing collective with Reid Anderson and David King. *The New York Times* called TBP “...Better than anyone at melding the sensibilities of post-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 Iverson will be premiering an original piano concerto with the American Composers Orchestra and releasing a duo album with Mark Turner on ECM. Many years ago Iverson was the Mark Morris Dance Group’s musical director and is thrilled to be back in the pit for MMDG again!



**NICK KOLIN** (lighting design) has designed *Whelm*, *Words*, *A Forest*, and *Numerator* 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 Tisch School of the Arts.



**ELIZABETH KURTZMAN** (costume design) began her career in the fashion industry after attending the Parsons School of Design. She has designed textiles and accessories for numerous New York design houses. She has added costume design and book illustration to her list of vocations, designing numerous pieces for the Mark Morris Dance Group including *Dancing Honeymoon*, *Sang-Froid*, *The Argument*, *Greek to Me*, *Four Saints*

in *Three Acts*, *Empire Garden*, *Visitation*, *The Muir*, *Crosswalk*, *Petrichor*, and *Pure Dance Items*. She also designed *L'Isola Disabitata* for the Gotham Opera Company, under Mark Morris' direction. Kurtzman is currently active in providing art and music programs for children with autism in New York City, where she lives and works.



**BRIAN LAWSON** began his dance training in Toronto at Canadian Children's Dance Theatre. There he worked with choreographers such as David Earle, Carol Anderson, and Michael Trent. Lawson spent a year studying at the Rotterdamse Dansacademie in The Netherlands and graduated summa cum laude in 2010 from Purchase College, where he was also granted the President's Award for his contributions to the dance program. Lawson has had the pleasure of performing with Pam Tanowitz Dance, Dance Heginbotham, and Nelly van Bommel's NØA Dance, among others. He joined MMDG as an apprentice in 2011 and became a company member in 2013.



**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.



**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 #4 in the Soprano Saxophone category in the 64th Annual *Downbeat* 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 the Mark Morris Dance Group as an apprentice in July 2017.



**ROB SCHWIMMER** (theremin) is a composer-pianist/keyboardist, thereminist, and Haken Continuumist. He has worked with Simon and 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 Klezomatics, 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, Rob has been featured on CBS Sunday Morning, *The New York Times*, and the *Wall Street Journal*. A founding member and co-director of The New York Theremin Society, his credits as theremin soloist include The Boston Pops, The Orchestra of St. Luke's (which included Rob's theremin arrangement of Bernard Herrmann's "Scene d'Amour" from *Vertigo*), Bobby McFerrin at Carnegie Hall, Gotye's Ondioline Orchestra and Simon & Garfunkel's world tours. In addition to his CD *Theremin Noir* (with Uri Caine and Mark Feldman,) 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 Curly in *Oklahoma!* Smith danced with Parsons Dance from 2007-2010. He joined MMDG as a company member in 2010.



**VINCENT SPERRAZZA** (percussion) is a Brooklyn-based jazz drummer. His first album as a bandleader and composer, *Apocryphal*, was released by Loyal Label in 2014. Originally from a small town south of Utica, New York, Sperrazza moved to NYC right after college, and he's lived in Brooklyn almost long enough to say he's from Brooklyn. He's performed with many amazing musicians, but feels self-conscious about dropping names, so he's not going to do it, save mentioning the late, great pianist Mr. James Williams, with whom Sperrazza played many memorable concerts. He plays in several bands, spent a recent summer at the Oregon Shakespeare Festival as an actor (he played a drummer- not much of a stretch), is on some cool records that have just come out (Dana Lyn/Vincent D'Onofrio *Slim Bone Head Volt*, Sperrazza/Sacks/Kamaguchi *Play Tadd Dameron*, Jacob Garchik *Ye Olde*), and as of this writing, is listening to rough mixes of three new projects: *Apocryphal II* (with the returning cast of Loren Stillman, Brandon Seabrook, Eivind Opsvik, produced by Geoff Kraly), a quartet date with Chris Speed, Bruce Barth, and Peter Brendler, and an album of music by Lee Morgan for Fresh Sound Records, all for 2017 release.



**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 his most recent work for Houston Ballet, *The Letter V*, which premiered in May 2015. He began dancing with MMDG in 2002 and became a company member in 2004.

# MARK MORRIS DANCE GROUP STAFF

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**Nick Kolin**  
SOUND SUPERVISOR  
**Rory Murphy**  
COSTUME COORDINATOR  
**Stephanie Sleeper**

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RENTAL PROGRAMS  
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OPERATIONS  
COORDINATOR  
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**Tamika Daniels**

FRONT DESK SUPERVISOR  
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**Tiffany McCue**  
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HILOT THERAPIST  
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MARK MORRIS DANCE GROUP  
3 Lafayette Avenue, Brooklyn, NY  
(718) 624-8400 | [www.mmdg.org](http://www.mmdg.org)

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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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