



PRESENTS

# MARK MORRIS DANCE GROUP

TED SHAWN THEATRE  
MCCAIN STAGE

JUNE 28-JULY 2, 2023

**ARTISTIC DIRECTOR** Mark Morris

**EXECUTIVE DIRECTOR** Nancy Umanoff

**MARK MORRIS DANCE GROUP**

- Mica Bernas
- Karlie Budge
- Brandon Cournay
- Domingo Estrada, Jr.
- Courtney Lopes
- Taína Lyons
- Matthew McLaughlin\*
- Dallas McMurray
- Brandon Randolph
- Nicole Sabella
- Christina Sahaida
- Billy Smith
- Noah Vinson
- Malik Q. Williams

**MMDG MUSIC ENSEMBLE**

- Clinton Curtis
- Jonathan Finlayson
- Colin Fowler
- Marcy Harriell
- Blaire Reinhard
- Vinnie Sperrazza
- Simón Willson



Scan the QR code to access the Festival Program Book and exclusive digital content.

The Pillow Pub is open after the performance for drinks and light fare. Please join us!

\* Alumni of The School at Jacob's Pillow

# PROGRAM

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## **THE LOOK OF LOVE**

**MUSIC** Burt Bacharach

**LYRICS** Hal David; "The Blob" by Mack David

**ARRANGED BY** Ethan Iverson

**CHOREOGRAPHY** Mark Morris

**COSTUME AND PRODUCTION DESIGN** Isaac Mizrahi

**MUSIC ENSEMBLE** Marcy Harriel, *lead vocals*; Colin Fowler, *piano*; Jonathan Finlayson, *trumpet*; Simón Willson, *bass*; Vinnie Sperrazza, *drums*; Clinton Curtis and Blaire Reinhard, *background vocals*.

**DANCERS** Mica Bernas, Karlie Budge, Domingo Estrada, Jr., Courtney Lopes, Dallas McMurray, Brandon Randolph, Nicole Sabella, Christina Sahaida, Billy Smith, Noah Vinson

Alfie  
What the World Needs Now  
I'll Never Fall in Love Again  
Message to Michael  
Raindrops Keep Falling on My Head  
Do You Know the Way to San Jose  
Anyone Who Had a Heart  
Walk on By  
Don't Make Me Over  
Are You There (With Another Girl)  
The Blob  
Always Something There to Remind Me  
The Look of Love  
I Say a Little Prayer

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*The Look of Love* is a production of the Mark Morris Dance Group; BAM; BroadStage, Santa Monica; Cal Performances, UC Berkeley; The Jay and Susie Gogue Performing Arts Center at Auburn University; Hopkins Center for the Arts at Dartmouth; and Krannert Center for the Performing Arts, University of Illinois Urbana-Champaign in association with Arizona Arts Live, University of Arizona; Harriman-Jewell Series; The John F. Kennedy Center for the Performing Arts; Modlin Center for the Arts at University of Richmond; Moss Arts Center at Virginia Tech; Tennessee Performing Arts Center; UC Santa Barbara Arts & Lectures; and Virginia Arts Festival.

# BIOGRAPHIES

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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, the Mark Morris Dance Group (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, NY, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances in Berkeley, CA, 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's Mostly Mozart and White Light Festivals, and collaborates yearly with BAM on performances and master classes. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company.

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

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

**MARK MORRIS** (choreographer, artistic director) was born on August 29, 1956, in Seattle, WA, 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 in 1980 and has since created over 150 works for the company.

From 1988 to 1991, he was Director of Dance at Brussels's 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 am Rhein, Dusseldorf, 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.

A Doris Duke Artist, Morris 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. He 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's Distinguished Artist Award, Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke's Gift of Music Award, and the 2016 Doris Duke Artist Award. In 2015, Morris was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in Saratoga Springs, New York.

Morris opened the Mark Morris Dance Center in Brooklyn, NY, in 2001 to provide a home for his company, subsidized rental space for local artists, community education programs for children and seniors, and a school offering dance classes to students of all ages and levels of experience with and without

## BIOGRAPHIES CONTINUED...

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disabilities. Morris's memoir, *Out Loud*, co-written with Wesley Stace, was published in paperback by Penguin Press in October 2021.

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*.

**BURT BACHARACH** (1928-2023) was one of the world's most acclaimed, award-winning composer/songwriters. His music is as diverse as his audiences, spanning generations and continents, as he is celebrated both as a pop culture icon and one of the world's greatest contemporary composers. Bacharach's credits read like the world's favorite radio stations' playlist: "Alfie," "Arthur's Theme," "Close To You," "Do You Know The Way To San Jose," "I Say A Little Prayer," "I'll Never Fall In Love Again," "This Guy's In Love With You," "Walk On By," "What The World Needs Now Is Love," and "Wishin' And Hopin'" are among just the 48 top ten hits and nine #1 songs.

Bacharach and Hal David were the recipients of the 2012 Library of Congress Gershwin Prize for Popular Song. The prize is awarded to musicians whose lifetime contributions in the field of popular song exemplify the standard of excellence associated with the Gershwins. Bacharach and David received the Library's Gershwin Medal in May 2012 at an all-star

tribute in Washington, D.C.

Bacharach's memoir, *Anyone Who Had a Heart*, was released in May 2013. For the first time in his long and astonishing career, Bacharach told his story of love, heartbreak, success, failure, and unbridled ambition in *Anyone Who Had a Heart*, which is named after one of many songs Bacharach and David wrote for Dionne Warwick. The memoir was published by HarperCollins.

Bacharach composed his first film score in 16 years for John Asher's autism-based drama film *Po*. The film was released in April 2016. *Po* tells the story of a recently widowed father struggling to raise his ten-year-old son who has autism. Bacharach and Daniel Tashian released two new songs called "Moon Over Wichita" and "Heartbreak Storms" via Big Yellow Dog Music in April 2022. The songs are a continuation of their Grammy nominated *Blue Umbrella EP*, released in 2020, and *Blue Umbrella (The Complete Recordings)*, which was released in 2021 and featured four never-before-heard songs. Bacharach and Steven Sater's *Some Lovers*, featuring vocal performances from some of Broadway's most beloved co-stars, was released in November 2021. The album was nominated for a Grammy Award for Best Musical Theater Album.

**HAL DAVID** (1921-2012) is known for his award-winning lyrics that have been featured in films, Broadway shows, and music charts throughout his career. Being honored through numerous Grammys, the NARM Presidential Award, and more, he is most known for his collaborations with composer Burt Bacharach, whom he met in 1957. The two wrote their first hit, "The Story of My Life," and then continued to write iconic American pop songs throughout the 1960s and 70s. In 2012, David and Burt Bacharach received the Gershwin Prize for Popular Song. But

the duo was not just known for the pop songs they created. They also wrote for movies, with four of their songs being nominated for Academy Awards: "What's New, Pussycat?," "Alfie," "The Look of Love," and "Raindrops Keep Falling on My Head." "Raindrops Keep Falling on My Head" also won an Oscar in 1970. Lincoln College bestowed a Doctor of Music degree on David for his contribution to American music. In October of 2007, David received an Honorary Degree from the Five Towns College in Long Island, and, in addition, they named their new Music Library building The Hal David Music Library. David is a member of the Nashville Songwriters Hall of Fame and was the first non-British person to receive the Ivor Novello Award from the British Performing Rights Society.

Pianist, composer, and writer **ETHAN IVERSON** (arranger) first came to international prominence as 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-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 Igor Stravinsky's *The Rite of Spring* and a radical reinvention of Ornette Coleman's *Science Fiction*.

Since leaving TBP, Iverson has kept busy. In 2017, he co-curated a major centennial celebration of Thelonious Monk at Duke University and premiered the evening-length *Pepperland* with the Mark Morris Dance Group. In 2018, he premiered an original piano concerto with the American Composers Orchestra and released a duo album of new compositions with Mark Turner on ECM. In 2019, he released *Common*

## BIOGRAPHIES CONTINUED...

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Practice with Tom Harrell on ECM, standards tracked live at the Village Vanguard. In 2021, he released the big band work *Bud Powell in the 21st Century* and was featured on the March cover of *DownBeat*. In 2022, he released *Every Note is True* on Blue Note records, an album of original music with Larry Grenadier and Jack DeJohnette.

Iverson has also been in the critically-acclaimed Billy Hart Quartet for well over a decade and occasionally performs with elder statesmen like Albert "Tootie" Heath or Ron Carter or collaborates with noted classical musicians like Miranda Cuckson and Mark Padmore. For almost 20 years, Iverson's website 'Do the Math' has been a repository of musician-to-musician interviews and analysis. *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." Iverson has also published articles about music in *The New Yorker*, *NPR*, *The Nation*, and *JazzTimes*.

**ISAAC MIZRAHI** (costume and production design) has worked extensively in the entertainment industry as a performer, host, writer, designer, and producer for over 30 years. He has an annual residency at Café Carlyle in New York City and has performed at various venues across the country such as Joe's Pub, The Regency Ballroom, and several City Winery locations nationwide. *The New York Times* noted, "he qualifies as a founding father of a genre that fuses performance art, music, and stand-up comedy."

He is the subject and co-creator of *Unzipped*, a documentary following the making of his fall 1994 collection which received an award at the Sundance Film Festival. He hosted his own television talk show *The Isaac Mizrahi Show* for seven years, has

written three books, and has made countless appearances in movies and on television. He served as a judge on *Project Runway: All-Stars* for the series's entire seven-season run. Mizrahi has directed productions of *A Little Night Music* and *The Magic Flute* for the Opera Theatre of St. Louis. Annually, he directs and narrates his production of the children's classic *Peter and the Wolf* at the Guggenheim Museum in New York. Mizrahi has his own production company, Isaac Mizrahi Entertainment, under which he has several projects in development in television, theatre, and literature. His *New York Times* bestselling memoir, *I.M.*, was published in February 2019.

**NICOLE PEARCE** (lighting design) is a multidisciplinary artist living in Queens, New York. Her work has been seen across the United States, Cuba, England, Germany, Japan, Korea, Italy, New Zealand, and Russia. *The New York Times* has stated: "The glow of Nicole Pearce's lighting on center stage creates a feeling of magic, as if the dancers are circling an unseen grail".

Selected dance credits include work with Alvin Ailey American Dance Theater, American Ballet Theater, Atlanta Ballet, Dance Heginbotham, Dance Theater of Harlem, Gallim, Houston Ballet, Hubbard Street, Joffrey Ballet, Malpaso, Mark Morris Dance Group, Nederlands Dance Theater, and New York City Ballet. Selected theater and opera credits includes work with Arena Stage, Arizona Opera, Hartford Stage, Long Wharf Theater, McCarter Theater, Minnesota Opera, The Play Company, The Playwrights Realm, Philadelphia Theater Company, Opera Montreal, and Pittsburgh Public Theater. Her installation of 1,000 paintings entitled *Tiny Paintings for Big Hearts* is open to doctors, nurses, staff, and patients of Elmhurst Hospital in Elmhurst, NY. (@nicolepearceart /

nicolepearcedesign.com)

**COLIN FOWLER** (music director, piano) began his musical study at the age of five in Kansas City and went on to study at the prestigious Interlochen Arts Academy. He continued his education at The Juilliard School, where he received his Bachelor of Music in 2003 and his Master of Music in 2005. While at Juilliard, he studied piano with Abbey Simon, organ with Gerre Hancock and Paul Jacobs, harpsichord with Lionel Party, and conducting with James dePriest and Judith Clurman.

A versatile musician and conductor, Fowler works in many areas of the music scene in New York City. He is a veteran of numerous Broadway shows, most recently performing in the Tony Award winning musical *Jersey Boys*. A seasoned church musician, Fowler has led services at numerous houses of worship, including Trinity Wall Street, St. Thomas Church, Marble Collegiate Church, and Park Avenue Synagogue. As a classical soloist and collaborative artist, he has performed and recorded with many world-renowned musicians and ensembles, including Deborah Voigt and the Los Angeles Philharmonic.

He began to collaborate with the Mark Morris Dance Group in 2005 and has since then performed over 40 pieces with the company on almost every keyboard instrument possible, including the harmonium and toy piano, and has conducted performances of *Mozart Dances*, *Acis and Galatea*, *The Hard Nut* and *L'Allegro, il Penseroso ed il Moderato*. Praised by *The New York Times* as "invaluable" and "central to Morris' music," he was appointed Music Director in 2013.

**SAM BLACK** (company director) is originally from Berkeley, CA, and received his B.F.A. in dance from SUNY Purchase. He first appeared with MMDG in 2005 and danced

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with the company until 2019, when he became the Rehearsal Director. He was promoted to Company Director in 2021.

**MICA BERNAS** (dancer), 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 and rose up the ranks to Soloist. While at Ballet Philippines, she also studied at De La Salle University and graduated with a bachelor's degree in organizational communication in 2006. Upon graduating, she moved to New York and joined Carolyn Dorfman Dance. She was a guest artist with the Limón Dance Company and worked with Karole Armitage, Gallim Dance, Marta Renzi, and Connecticut Ballet. As an educator, she has taught all levels of dance, including after school programs, pre-professional, and master classes. She has taught at the Limón Institute and formerly ran the dance program at BIMA at Brandeis University. She joined MMDG as a company member in 2017.

**KARLIE BUDGE** (dancer) 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** (dancer) 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's *Great Performances*, *Musical Chairs* (HBO), *Sesame Street*, Puma, and Target. As an educator and répétiteur, he has worked with The Pennsylvania Ballet, Whim W'Him, The Juilliard School/Nord Anglia Education, and universities nationwide. Offstage, he has worked with companies in multiple capacities from artistic direction to administrative management. For many years, he was the Rehearsal Director and Associate Artistic Director of KEIGWIN + COMPANY. In addition, he has assisted numerous choreographers on creative projects in theatre, film, and dance. He joined MMDG as a company member in 2018.

**CLINTON CURTIS** (background 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).

**DOMINGO ESTRADA, JR.** (dancer), a native of Victoria, TX, studied martial arts and earned his black belt in 1994. He danced ballet folklorico through his church for eleven years. Estrada earned his B.F.A. in ballet and modern dance from Texas Christian University and had the honor of working

with the late Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family, and all who support his passion.

**JONATHAN FINLAYSON** (trumpet) is an accomplished trumpeter, composer, and band leader. Named a rising star by *DownBeat* magazine, Finlayson has been an integral part of the creative music scene in New York since relocating in 2000. He is widely admired for his ability to negotiate cutting-edge material while bringing a strong sense of individuality and verve. Finlayson has garnered critical acclaim and recognition for his three recordings as a leader with his group Sicilian Defense. He has also received much recognition for his contributions as a sideman with cutting-edge artists such as Steve Coleman, Henry Threadgill, Steve Lehman, and Mary Halvorson.

**MARCY HARRIELL** (lead vocals) is a singer, actress, and designer. Music was as mandatory as air for the daughter of a truck-driving trumpeter and a gardening artist. In her childhood home, she delighted in drilling arias while jazz greats played in the background. Her ability to passionately embrace diverse vocal styles has made her a standout in New York theatre. Jumping lithely amongst opera, rock, jazz, and R&B, *The New York Times* recently hailed her as a vocalist who "demolishes the furious torch song" with a "rafter rattling intensity." Broadway star turns include Tony Award-winning musicals *In the Heights*, *Rent*, and her nightly showstopping performance in *Lennon*, where the *New York Post* declared this "wildcat kitten" a "star in the making." Throughout

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her career, she has had the honor to work with numerous industry legends: Stephen Sondheim, who guided her performance of Marta in *Company* at Lincoln Center and the Kennedy Center; Athol Fugard, who directed her in the world premiere of his play *Sorrows & Rejoicings*; Jerome Robbins and Arthur Laurents, under whose masterful supervision Harriell deepened the role of Maria in *West Side Story*. "Superfriend" Lin-Manuel Miranda recruited her to record early demos for Disney's *Moana*, tapping Harriell's emotional interpretations for the soundtrack. Enamored by another interpretation, Quentin Tarantino wrote the role of "Marcy" for her in his film *Death Proof*.

On the small screen, Harriell has been a series regular on NBC's *Ed*; HBO's *Nurse Jackie*; CBS's *Queens Supreme*; and has guest starred in numerous episodics, including *Manifest*, *NCIS*, *Law & Order*, and *Search Party*. When she's not onstage, onscreen, or in-studio, Harriell takes a happy audience on a colorful ride alongside her husband Rob in the hit YouTube series @TheHandmadeHarriells, creating couture garments for everyday life. In fact, she'll be wearing one of her creations tonight. (@marcyharriell/thehandmadeharriells.com)

**COURTNEY LOPES** (dancer) is originally from Bermuda and attended the University of North Carolina School of the Arts for her high school education. She graduated magna cum laude with a B.F.A. in dance from SUNY Purchase in 2012 and studied in Taiwan at the Taipei National University of the Arts. As a student, she performed works by Paul Taylor, Jessica Lang, Lar Lubovitch, and Huang Yi of Cloud Gate Dance Theater. In addition to performing with Dance Heginbotham for over nine years, she has worked as a freelance artist with Megan Williams, Sameena Mitta, Kathryn Alter, Sue Bernhard, and Robert Mark Burke. As

an educator and répétiteur, she has worked with the Mason Gross School of the Arts at Rutgers University, Ballet Tech, 92Y Harkness Dance Center, Dance for PD®, and the José Limón Institute. She first performed with MMDG in 2018 and became a company member in 2023.

**TAÍNA LYONS** (dancer) is a San Pedro, CA, native who began her dance training at the San Pedro Ballet School at the age of four. Her professional dance training started at the Debbie Allen Dance Academy, eventually being mentored by Debbie Allen herself. She graduated from New York University's Tisch School of the Arts with a B.F.A. in dance and a minor in Spanish in 2020. There she performed in guest works by Ronald K. Brown, Wayne McGregor, and Lar Lubovitch. In the spring of 2019, she also had the pleasure of studying abroad at the Academy of Performing Arts in Prague, Czech Republic. Since graduating, she has had the honor of being a founding member of the Limón Dance Company's Limón2 (L2) company, an apprentice with Ronald K. Brown's Evidence, as well as performing and touring with Kyle Marshall Choreography. She joined MMDG as a company member in 2022.

**MATTHEW McLAUGHLIN** (dancer) discovered movement at age one and danced hula in Hawaii until age four. As a child with parents in the military, he moved and traveled frequently and explored many different sports and art forms. He graduated from SUNY Purchase with a B.F.A. in dance. During this time, he performed works by Aszure Barton, Kevin Wynn, Kyle Abraham, George Balanchine, and Doug Varone. In 2018, he had the opportunity to perform in the Lar Lubovitch Dance Company's 50th anniversary celebration. He joined MMDG as an apprentice in 2019 and became a company member in 2021. McLaughlin would like to thank his

family for their love and inspiration.

**DALLAS McMURRAY** (dancer), 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.

**BRANDON RANDOLPH** (dancer) 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.

**BLAIRE REINHARD** (background vocals) is thrilled to be joining the MMDG Music Ensemble in *The Look of Love*. Her voice and original compositions have been featured in hundreds of TV shows, films, radio spots, and commercials, with credits including *Feel the Beat*, *So You Think You Can Dance*, *The Friend*, *Inside Amy Schumer*, *Dance Moms*, *The Young and the Restless*, *One Life to Live*, *Lincoln Heights*, *The Voice*, *Silver Bells*, *High School Musical*, *The Namesake*, *Cow Belles*, and *The Merry Gentleman*. She has also worked as music supervisor on series including *Younger* and *Chappelle's Show*. For over a decade, she has managed and directed the Blaire

## BIOGRAPHIES CONTINUED...

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Reinhard Band, performing as lead vocalist and keyboardist at events around the greater New York City area. (blaireband.com)

**NICOLE SABELLA** (dancer) 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, 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** (dancer) 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, Missouri. Sahaida joined MMDG as an apprentice in 2017 and became a company member in 2019.

**BILLY SMITH** (dancer) 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.

**VINNIE SPERRAZZA** (drums) is a Brooklyn-based jazz drummer. He has made a mark on the New York jazz community with his swinging, enthusiastic playing and his commitment to original projects. He has released three full-length albums of his original compositions for Loyal Label and Positone Records. In 2023, he will release a trio album with pianist Ethan Iverson and bassist Michael Formanek, and a new suite of music composed for a group with guitarist Brandon Seabrook and saxophonist Loren Stillman. Additionally, he has played on over 80 albums as a sideman. Notable recent touring has been with saxophonist and composer Ohad Talmor’s *Subway Lines*; *Stew* and Heidi Rodewald in *Stew* and *The Negro Problem*; the Mark Morris Dance Group’s *Pepperland*, composed and led by Ethan Iverson; the Michael Formanek Drome Trio, featuring new extended compositions by Michael Formanek; and the jazz collective *Ember*, featuring saxophonist Caleb Curtis and bassist Noah Garabedian. He is a member of the Hank Roberts Sextet and Hank Roberts Trio, and tours and records with the groups *Landline*, the *Choir Invisible*, *Ember* featuring Orrin Evans, Matt Bauder’s *Hearing Things*, *Vinnie Sperrazza-Jacob Sacks-Masa Kamaguchi PLAY*, and *trioTrio meets Shelia Jordan*.

**NOAH VINSON** (dancer) 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.

**MALIK Q. WILLIAMS** (dancer) 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 2020 and became a company member in 2021.

**SIMÓN WILLSON** (bass) is a Chilean-born, New York City-based bassist, composer, and improviser. As an eclectic and in-demand sideman, he has toured with a host of different artists in Europe, the United States, Canada, and South America. His wide-ranging interest in different realms of jazz and improvised music has led him to work with a diverse pool of established artists such as Dave Douglas, Ethan Iverson, Steve Cardenas, George Garzone, Jason Palmer, Rodney Green, Michael Blake, Pablo Held, Jim Black, Tim Miller, and Frank Carlberg, among many others. He also plays in bands of contemporaries such as Kevin Sun, Max Light, and Jacob Shulman. In addition to his sideman work, he co-leads the bands *Great on Paper*, *Family Plan*, and *Earprint*. The latter won the “best debut album” category of the NPR Music Jazz Critics Poll in



## BIOGRAPHIES CONTINUED...

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2016, and Family Plan released their debut album in September 2021, due to receiving a generous grant from the Chilean government. Willson can be heard on over twenty-five records for labels such as Tzadik, Steeplechase, Newvelle, and Endectomorph, in addition to a number of self-releases.

### MARK MORRIS DANCE GROUP STAFF

Artistic Director  
— Mark Morris  
Executive Director  
— Nancy Umanoff

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Sincerest thanks to all the dancers for their dedication, commitment, and incalculable contribution to the work. Follow and tag us on Facebook, Twitter, and Instagram @markmorrisdance

To learn more about our work and programs, please visit [mmdg.org](http://mmdg.org)

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"Alfie" – From the Paramount Pictures Film *Alfie*. Music by Burt Bacharach. Lyrics by Hal David. Published by Famous Music, LLC, Sony/ATV Harmony.

"What the World Needs Now", "Are You There (With Another Girl)", "Do You Know the Way to San Jose", "I'll Never Fall in Love Again", "Don't Make Me Over", "Always Something There to Remind Me", "Anyone Who Had a Heart", "Walk on By", "Message to Martha", "I Say a Little Prayer" – Written by Burt F. Bacharach and Hal David. Published by New Hidden Valley Music (ASCAP) and BMG Gold Songs (ASCAP) obo itself and Songs of Fujimusic (ASCAP).

"The Look of Love" – From the feature film *Casino Royale*. Written by Burt Bacharach and Hal David. Published by Colgems-EMI Music Inc.

"The Blob" - From the Paramount Pictures film *The Blob*. Written by Burt Bacharach and Mack David. Published by Famous Music, LLC, Sony/ATV Harmony, Jobe Music, Brad Reinis Music and Debbie Grillo Music. By arrangement with Soroka Music Ltd.

"Raindrops Keep Falling on My Head" - Written by Burt F. Bacharach and Hal David. Published by New Hidden Valley Music (ASCAP), BMG Gold Songs (ASCAP) obo itself and Songs of Fujimusic (ASCAP), and Warner Chappell Music, INC.

Costume Associate to Mr. Mizrahi: Marla Wonboy.

*The Look of Love* © 2022 Discaled, Inc.

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# PILLOWNOTES

by Seth Stewart Williams

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

Mark Morris's career to date has been bracketed by two phases in which he has bravely upended choreographic conventions. One was hard to miss, and the other easy to overlook. The first phase, when he burst onto the scene in the early 1980s, challenged a number of the dance world's pieties: during an era when many choreographers favored a glass closet, Morris foregrounded his queerness; at a time when experimental dance often rejected the direct integration of movement and music, Morris experimented with new ways in which dance and music might enter into states of mutual devotion.

This musicality might have seemed something of a throwback if not for the fact that few choreographers—perhaps not even George Balanchine—have been so precisely and wittily attentive to the structural nuances of a musical score, and if not for the fact that Morris directed his musicality at any genre whatsoever, from un-championed gems of the baroque repertory, to the Carnatic traditions of India, to deep cuts from mavericks like Yoko Ono and Harry Partch. Morris's choreography does not, like that of many other choreographers praised for their musicality, merely reflect the rhythm and mood of its music. Instead, Morris uses dance to expose the hidden workings of a score—when a composer transforms a musical motif, for example, Morris subjects choreographic motifs to a related transformation. And yet his eye for music rarely leads to a purely abstract product: his dances are often subtle morality tales in movement, albeit ones that eschew pat conclusions. He has offered audiences his own wry take on everything from the erotics of vampirism (*One Charming Night*, 1985) and of striptease (*Mythologies*, 1986), to the dangers of American jingoism (*World Power*, 1995, and *Empire Garden*, 2009), to the disturbing tensions that underlie even the most humdrum of workplaces (*The Office*, 1994, and *Lonely Tango*, 2020).

If Morris's taste in music was from the outset almost shockingly catholic, he was equally open-minded in his choice of dancers, whose diversity of bodies made them look less like a dance company and more like America—he ran, as critics and audiences noted, not a dance “company” but a dance “group.” His embrace of such a heterogeneous ensemble had something to do with his own initial training as a boy in Seattle, which in addition to ballet involved serious study of Spanish and Balkan folk dances. In synthesizing such traditions he has repeatedly valorized the collective, not only as a choreographic unit but, implicitly, as a social unit. Across Morris's dances—from the early hit *Gloria* (1981), to the mid-career masterpiece *Grand Duo* (1993), to more recent achievements like *Crosswalk* (2013) and *Water* (2021)—he has demonstrated an almost peerless facility in choreographing contrapuntal groups.

Morris's choreographic ambition reoriented to a new set of possibilities upon his appointment in 1988 to head the dance division at one of Europe's most prominent arts institutions, the Théâtre Royal de la Monnaie in Brussels. There, Morris developed several large-scale productions of enduring importance. *L'Allegro, il Penseroso ed il Moderato* (1988) presents a dazzlingly rich, universalizing vision of the moods of mirth and melancholy that course through human life. *Dido and Aeneas* (1989) queries the relationship between desire and mortality in ways that make distant mythology resonate with the AIDS crisis. *The Hard Nut* (1991), a reinvention of *The Nutcracker* set in a 1970s American household, is at once tender-hearted and flat-out creepy. In addition to work centered

on his own company, Morris has choreographed for some of the world's foremost ballet companies, including American Ballet Theatre and San Francisco Ballet, and choreographed seminal productions of opera, not least *Nixon in China* (1987).

While Morris's arrival and early successes threw many audiences and critics back on their heels, the radicalism of his more recent phase has been all too easily misapprehended. This is in part because it's really an intensification—although a significant one—of the musical and group sensibilities that have distinguished him from the outset. The difference is that he has extended them to nurture an *institutional* interdependence between the making of music and the making of dance. Morris's use of live music has evolved from a preference to an imperative; his company often relies on an in-house collection of superlative musicians, all of whom often tour as the Mark Morris Dance Group and Music Ensemble, an ensemble that Morris himself sometimes conducts; and he has worked with composers and arrangers in an increasingly interactive mode.

*The Look of Love* (2022) exemplifies the values that underlie this recent phase: it helps us to see the music of Burt Bacharach anew in part because its choreography was developed in tandem with new arrangements by the composer and jazz pianist Ethan Iverson, a longtime Morris collaborator. This places *The Look of Love* in a genealogy of Morris's recent work that has taken on sacred cows of the musical canon and lovingly but methodically wrestled them to the ground. Two of those were also Iverson collaborations. *One, Spring, Spring, Spring* (2013), to a novel arrangement of Stravinsky's *Rite of Spring*, dispensed entirely with the primitivist plot to which most adaptations have in some form tethered themselves, and offered instead something audaciously disquieting because of its near minimalism. Another, *Pepperland* (2017), a Beatles tribute, transformed and extended some of the century's seminal pop songs such that we might ask what was actually garish and endearing about the 1960s instead of relying on sentimental encomia for which the Beatles had become the soundtrack.

If a cover of a song can disclose elements of songcraft that get obscured through our habituation to familiar recordings, *The Look of Love* does this for the Bacharach catalogue, but it does something more. Layers of gesture pry open alternate readings of lyrics, and swirls of subtly complex movement, to Iverson's extended riffs on a melodic or rhythmic idea, allow us to relish musical moments that we had barely noticed before. *The Look of Love's* vignettes seem to shift with little warning from worlds internal to these songs—the people for whom prayers are said or whom we walk on by—to those external to them: the moments in our lives for which Bacharach hits have supplied the score, from karaoke with friends, to navigating grocery store aisles, to mundane domestic moments, quiet but for what's playing on the stereo.

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To learn more about Morris's long association with the Pillow, including analysis and footage of three Morris dances, see [danceinteractive.jacobspillow.org](http://danceinteractive.jacobspillow.org)

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