



Friday and Saturday, April 19–20, 2024, 8pm
Sunday, April 21, 2024, 3pm
Zellerbach Hall

Mark Morris Dance Group

Mica Bernas Elisa Clark Karlie Budge Sarah Hillmon Brian Lawson†
Courtney Lopes Taína Lyons Claudia McDonald† Griffin Massey*
Dallas McMurray Maile Okamura Brandon Randolph Nicole Sabella
Christina Sahaida Billy Smith Joslin Vezeau Noah Vinson

**apprentice*
†*understudy*

MMDG Music Ensemble

Colin Fowler Brian Giebler Parker Ramsay

Artistic Director

Mark Morris

Executive Director

Nancy Umanoff

Official Tour Sponsor
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These performances are made possible, in part, by Helen and John Meyer.

PROGRAM

Socrates

(2010)

Music: Erik Satie – *Socrate* – “Portrait de Socrate;” “Bords de L’Ilissus;” “Mort de Socrate”

Costume Design: Martin Pakledinaz

Lighting Design and Décor: Michael Chybowski

I. Portrait of Socrates

II. On the Banks of the Ilissus

III. Death of Socrates

Brian Giebler, *tenor*; Colin Fowler, *piano*

Mica Bernas, Karlie Budge, Elisa Clark, Sarah Hillmon, Courtney Lopes, Taina Lyons, Griffin Massey, Dallas McMurray, Maile Okamura, Brandon Randolph, Nicole Sabella, Christina Sahaida, Billy Smith, Joslin Vezeau, Noah Vinson

Premiere: February 23, 2010 – Brooklyn Academy of Music, Brooklyn, New York

Read the Socrates libretto on page 18b.

INTERMISSION

Via Dolorosa

(2024, World Premiere)

Music: Nico Muhly – *The Street (14 Meditations on the Stations of the Cross)*

Based on original texts by Alice Goodman

Scenic Design: Howard Hodgkin

Costume Design: Elizabeth Kurtzman

Lighting Design: Nicole Pearce

Parker Ramsay, *harp*

Mica Bernas, Karlie Budge, Sarah Hillmon, Dallas McMurray, Brandon Randolph, Nicole Sabella, Billy Smith, Joslin Vezeau, Noah Vinson

Premiere: April 19, 2024 – Cal Performances, Zellerbach Hall, Berkeley, California

Commissioned, in part, by Cal Performances, UC Berkeley

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Read the Alice Goodman texts that inspired Via Dolorosa on page 21.



Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980 and has since created over 150 works for the company. From 1988 to 1991, he was Director of Dance at Brussels' Théâtre Royal de la Monnaie, the national opera house of Belgium. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Much in demand as a ballet choreographer, Morris has created 22 ballets since 1986, and his work has been performed by companies worldwide, including San Francisco Ballet, American Ballet Theatre, Ballet 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 11 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 Philo-

sophical 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' Distinguished Artist Award, the Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke's Gift of Music Award, and the 2016 Doris Duke Artist Award. In 2015, Morris was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in Saratoga Springs, New York. In 2001, Morris opened the Mark Morris Dance Center in Brooklyn, New York, to provide a home for his company, subsidized rental space for local artists, community education programs for children and seniors, and a school offering dance classes to students of all ages and levels of experience, with and without disabilities. Morris' memoir, *Out Loud*, co-written with Wesley Stace, was published in paperback by Penguin Press in October 2021.

The **Mark Morris Dance Group** was formed in 1980 and gave its first performance that year in New York City. The company's touring schedule steadily expanded to include cities in the United States and around the world, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The Dance Group returned to the United States in 1991 as one of the world's leading dance companies. Based in Brooklyn, New York, MMDG maintains strong ties to presenters in several cities

around the world, most notably to its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. 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 pianist Ethan Iverson, 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 Isaac Mizrahi and the late Martin Pakledinaz, and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the UK'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.

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*.



Nico Muhly (*composer, Via Dolorosa*), born in 1981, is an American composer who writes orchestral music, works for the stage, music for film, choral music, chamber

music, and sacred music. He has received commissions from the Metropolitan Opera: *Two Boys* (2011) and *Marnie* (2018); Carnegie Hall; the Los Angeles Philharmonic; the Australian Chamber Orchestra; the New York Philharmonic; the Tallis Scholars; and King's College, and Sidney Sussex College, Cambridge, at which he is composer-in-residence. He is a collaborative partner at the San Francisco Symphony and has been featured at the Barbican and the Philharmonie de Paris as composer, performer, and curator. An avid collaborator, he has worked with choreographers Benjamin Millepied at the Paris Opera Ballet; Bobbi Jene Smith at the Juilliard School; Justin Peck and Kyle Abraham at New York City Ballet; and musicians Sufjan Stevens, The National, Teitur, Anohni, James Blake, and Paul Simon. His work for the screen includes scores for *The Reader* (2008), *Kill Your Darlings* (2013),

Howards End (2017), and *Pachinko* (2022). Recordings of his works have been released by Decca and Nonesuch, and he is part of the artist-run record label Bedroom Community, which released his first two albums, *Speaks Volumes* (2006) and *Mothertongue* (2008).



Alice Goodman (*librettist, Via Dolorosa*) was born in Minnesota in 1958 into a Reform Jewish family and was educated at Harvard and Cambridge universities. In

1985, she was approached by the director Peter Sellars to write the libretto for John Adams' opera *Nixon in China*, a work which is now recognized as one of the major operas of the 20th century. Another collaboration with Peter Sellars, John Adams, and choreographer Mark Morris produced *The Death of Klinghoffer*, which premiered in Brussels in 1991. This opera recounts the execution of the wheelchair-bound Jewish passenger Leon Klinghoffer by Palestinian terrorists on board the Italian cruise liner Achille Lauro in 1984. *Klinghoffer* drew, and continues to draw, acclaim—and vocal condemnation from some quarters—for its sympathetic and humane portrayal of both the victims and perpetrators of political violence. In 1991, Goodman also translated *The Magic Flute* for Sellars' production at Glyndebourne Festival Opera. More recently, Goodman has collaborated with the composer Tarik O'Regan on a cantata, *A Letter of Rights*, in 2015 for Salisbury Cathedral; with Peter Sellars and Benjamin Bagby on *Fauvel* at the Théâtre du Châtelet (March 2022); and with Nico Muhly on *The Street (14 Meditations on the Stations of the Cross)* for harp soloist, reader, and choir (April 2022). In 1990, Goodman was accepted into the Church. She studied theology at Boston University School of Theol-

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ogy and Ripon College Cuddesdon and was ordained in the Church of England in 2001. Since 2011, she has been Rector of three parishes in Cambridgeshire. Alice Goodman's libretti were published as a New York Review of Books Classic in May 2017, under the title *History is Our Mother*.



Howard Hodgkin (*scenic design, Via Dolorosa*) was born in London in 1932 and evacuated during the war to the United States, where he lived on Long Island from 1940 to 1943. He studied at the Camberwell School of Art and the Bath Academy of Art, Corsham. In 1984, he represented Britain at the Venice Biennale, winning the Turner Prize the following year. He was knighted in 1992 and made a Companion of Honour in

2003. An exhibition of his “Paintings 1975-1995,” organized by the Modern Art Museum of Fort Worth, opened in 1995 at the Metropolitan Museum of Art in New York and toured to museums in Fort Worth and Düsseldorf, and to London’s Hayward Gallery. A retrospective opened at the Irish Museum of Modern Art, Dublin, in 2006. It traveled to London’s Tate Britain and then to the Museo Nacional Centro de Arte Reina Sofia in Madrid. Hodgkin first worked in the theater in 1981, when he designed the set and costumes for Richard Alston’s *Night Music* with the Ballet Rambert. They later collaborated on *Pulcinella*, which was filmed by the BBC and released on DVD. For the Mark Morris Dance Group, Hodgkin designed the sets for *Rhymes with Silver* (1997), *Kolam* (2002), *Mozart Dances* (2006), and *Layla and Majnun* (2016). He is represented by Gagolian Gallery and has shown with them in New York, Los Angeles, Paris, Rome, and London. Hodgkin was passionate about India and Indian art for most of his life. Toronto’s Aga Khan Museum exhibited Hodgkin’s own paintings “Inspired by India” along with Indian miniatures from his collection in 2015. “After All,” an exhibition of prints, opened the Alan Cristea Gallery in Pall Mall, London in October 2016. Hodgkin died March 9, 2017 in London, England.



Colin Fowler (*music director, piano*) began his musical study at the age of five in Kansas City, went on to study at the Interlochen Arts Academy, and continued his education at the Juilliard School, where he received his Bachelor of Music degree 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 de-Priest 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 conductor and keyboardist of many Broadway shows, including *Jersey Boys*, *In the Heights*, *Wicked*, and the *Radio City Christmas Spectacular*. As a classical soloist and collaborative artist, he has performed and recorded with many world-renowned musicians and ensembles including Deborah Voigt, Renée Fleming, The Knights, and the Los Angeles Philharmonic. He has arranged and conducted for numerous television and film productions, including *Yellowstone* and Greta Gerwig’s *Little Women*. Fowler began to collaborate with the Mark Morris Dance Group in 2005 and has performed over 60 pieces with the company on almost every keyboard instrument possible, including the harmonium and toy piano. He has conducted performances of *Mozart Dances*, *Acis and Galatea*, *The Hard Nut*, and *L’Allegro, il Penseroso ed il Moderato*, and helped edit and create over 15 videodances with Mark Morris during the pandemic. Hailed by the *New York Times* as “invaluable” and “central to Morris’ music,” he was appointed Music Director in 2013.



Sam Black (*company director*) is originally from Berkeley, California, and received his BFA in dance from SUNY Purchase. He first appeared with MMDG in 2005 and danced with the company until 2019, when he became Rehearsal Director. He was promoted to Company Director in 2021.



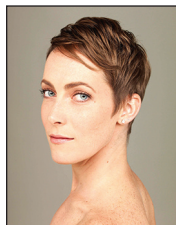
Mica Bernas, originally from Manila, Philippines, received her training at the Cultural Center of the Philippines Dance School. She later joined Ballet Philip-

pines as a member of the *corps de ballet*, ultimately rising in the ranks to Soloist. While at Ballet Philippines, she also studied at De La Salle University, graduating with a bachelor's degree in organizational communication in 2006. Upon graduating, she moved to New York and joined Carolyn Dorfman Dance. Bernas 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 grew up in Knoxville, Tennessee, training and performing with the Tennessee Children's Dance Ensemble. She attended Case Western Reserve University

on a full scholarship from the department of dance, graduating *magna cum laude* with a BA in dance and a BS in statistics in 2016. Budge has performed with Graham 2, the Merce Cunningham Trust, and in her own solo and duet choreography. She joined MMDG as an apprentice in September 2018 and became a company member in November 2019.



Elisa Clark is an award-winning artist, educator, and administrator who trained at the Maryland Youth Ballet prior to receiving a BFA from the Juilliard School under

the direction of Benjamin Harkarvy and with guidance from Carolyn Adams. As a company member, she has been a featured dancer with Alvin Ailey American Dance Theater, Lar Lubovitch Dance Company, Mark Morris Dance Group, and Monica Bill Barnes & Co, and has performed with Netherlands Dans Theater and the Metropolitan Opera in works by Jiří Kylián and Crystal Pite respectively, among others. She was also a founding member and company manager for Robert Battle's Battleworks Dance Company and has served as Battle's artistic assistant for over two decades. As an educator and mentor, she has been on faculty at the School at Jacob's Pillow, Princeton University, University of the Arts, American Dance Festival, Move NYC, Marymount Manhattan College, and at Bard College in partnership with Gibney Company, to name a few. She is currently on the ballet faculty at the Ailey School, Gibney, the Mark Morris Dance Center, and Steps on Broadway. She teaches company class for the Mark Morris Dance Group, Alvin Ailey American Dance Theater, Ailey II, Gibney Company, and the Metropolitan Opera Ballet. She is a répétiteur for both Battle and Morris' works and Guest Rehearsal Director for Gibney Company. Clark is also a Princess Grace Award Winner and a Certified Life Coach.



Praised for his “lovely tone and deep expressivity” by the *New York Times*, Grammy-nominated **Brian Giebler** (*tenor*) radiates “shine and clarity” (*Opera News*) in every phrase using “his high-placed tenor with great skill” (*Opera Magazine*). His debut solo album *a lad’s love* garnered high praise from *Gramophone*, *Opera News*, and *San Francisco Classical Voice*, and earned him his first Grammy Award nomination, for Best Classical Solo Vocal Album. “The sweetness of Giebler’s impressive high tenor” and his “expressive and elegant phrasing” (*Cleveland Classical*) have been heard as Apollo in Handel’s *Semele* with the English Concert under Harry Bicket; Stravinsky with the Cleveland Orchestra; Adam in *REV 23* at the Prototype Festival; Arnalta in Monteverdi’s *Poppea* with Boston Baroque; Evangelist in Bach’s *St. Matthew Passion* with Trinity Wall Street; Bach Cantatas with the Grand Rapids Symphony and Handel & Haydn Society; Handel’s *Messiah* with Music of the Baroque (available on recording), Seoul Metropolitan Chorus, and the Charlotte, Rhode Island, Memphis, and Virginia symphony orchestras; Aeneas in Purcell’s *Dido and Aeneas* with Atlanta Baroque Orchestra; Haydn’s *Creation* with Santa Fe Pro Musica; Orff’s *Carmina Burana* with the Virginia Symphony Orchestra; and on stage with Boston Modern Orchestra Project and the Boston Early Music Festival. Other highlights include a tour of the Ravinia and Caramoor festivals with Apollo’s Fire and Handel’s *L’Allegro, il Penseroso ed il Moderato* with Mark Morris Dance Group (BAM). www.briangiebler.com.



Sarah Hillmon was born and raised in Rochester, New York. There she trained with Garth Fagan and Timothy M. Draper and was a member of the Rochester City Ballet. She graduated with a BFA in dance from New York University’s Tisch School of the Arts, where she had the privilege of performing works by talented artists including Sidra Bell, Lucinda Childs, Gus Solomons Jr., and Charles Weidman. After college, she became a member of Lucinda Childs Dance Company, where she toured the world performing classic works. While in New York City, she has also had the honor to perform with artists such as Solange Knowles as well as a number of dance companies including Robert Mark Dance, Suzanne Beahrs Dance, BodyStories: Teresa Fellion Dance, Dance-Boissiere, and the Daniel Gwartzman Dance Company. She joined MMDG as an apprentice in 2023 and became a company member in 2024.



Brian Lawson is a dance performer and educator who began dancing in Toronto, Canada. He earned his BFA in dance at SUNY Purchase and while studying performed with Douglas Dunn and Dancers and the Mark Morris Dance Group. He graduated *summa cum laude* in 2010 and went on to work with Pam Tanowitz Dance and Dance Heginbotham before joining the Mark Morris Dance Group from 2011–18. He left MMDG to earn his MFA from the University of Washington, where he graduated in 2020. Currently, he is a visiting assistant professor at Skidmore College and a member of Pam Tanowitz Dance. He has served on the faculty at Cornish College of

the Arts and has given master classes at Purchase College, New York University Tisch School of the Arts, and the American Dance Festival, among others.



Courtney Lopes 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 BFA 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 is a San Pedro, California, native who began her dance training at the San Pedro Ballet School at the age of four. Her professional dance training began at the Debbie Allen Dance Academy, with Lyons eventually being mentored by Debbie Allen herself. She graduated from New York University's Tisch School of the Arts in 2020 with a BFA in dance and a minor in Spanish. 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.



Griffin Massey was born in Tulsa, Oklahoma. After training in Oklahoma and Texas, he moved to New York City, where he earned his BFA in dance in 2023 from the Juilliard School under Alicia Graf Mack, Dean and Director of the Dance Division, and Mario Alberto Zambrano, Associate Director. While at Juilliard, he had the opportunity to perform works by Sonya Tayeh, Donald McKayle, Ohad Naharin, Azure Barton, Spencer Theberge, Jermaine Spivey, and Hofesh Shechter. He has also studied at Springboard Danse Montréal under the direction of Alexandra Wells. Massey joined MMDG as an apprentice in August 2023.



Claudia McDonald holds a BFA in dance from Fordham University/The Ailey School. She was a member of Jessica Lang Dance, both as dancer and rehearsal director. She has restaged Lang's work, including her choreography in Seattle Opera's production of *Aida*, and continues to assist her with projects. She has performed with the Mark Morris Dance Group in *The Hard Nut*, *Romeo & Juliet: On Motifs of Shakespeare*,

and *L'Allegro, il Penseroso ed il Moderato*, as well as in Morris' production of *Orfeo ed Euridice* at the Metropolitan Opera.



Dallas McMurray, from El Cerrito, California, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltzberger and ballet with Yukiko Saka-

kura. He received a BFA in dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to in 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.



Maile Okamura, from San Diego, California, studied ballet with Lynda Yourth and at San Francisco Ballet School. She was a member of Boston Ballet II and Ballet

Arizona and has danced with MMDG since 1998. She also dances with Pam Tanowitz Dance.



Parker Ramsay (*harp*) has forged a career defying easy categorization. Equally at home on modern and period harps, he pursues his passions by tackling new and under-

performed works and bringing his instrument to new audiences. Recent and upcoming performances include solo ap-

pearances at Alice Tully Hall; the Miller Theatre at Columbia University; the Phillips Collection; Cal Performances; Shriver Hall; IRCAM; King's College, Cambridge; the Spoleto Festival USA; and the Center for the Art of Performing at UCLA. His recording of Bach's *Goldberg Variations* was praised as "remarkably special" (*Gramophone*), "nuanced and insightful" (*BBC Music Magazine*), "relentlessly beautiful" (WQXR), and "marked by a keen musical intelligence" (*Wall Street Journal*). His most recent album, released in October 2022, features *The Street*, a new concert-length work for solo harp and text by Nico Muhly and Alice Goodman. He has also collaborated with composers such as Marcos Balter, Saad Haddad, Josh Levine, Jared Miller, and Sarah Kirkland Snider. Alongside gambist Arnie Tanimoto, Ramsay is co-director of A Golden Wire, a period-instrument ensemble based in New York. As an organist, he has performed at Washington National Cathedral, Verizon Hall at the Kimmel Center, Saint Thomas Fifth Avenue, and the Concertgebouw in Amsterdam. He has presented talks, performances, and lectures on period instruments at the Smithsonian Collection and the Metropolitan Museum of Art. He has been published in *VAN Magazine*, *Early Music America Magazine*, the *Washington Post*, and the *New York Times*. Raised in Tennessee, Ramsay began harp studies with his mother, Carol McClure. He served as organ scholar at King's College, Cambridge before pursuing graduate studies at Oberlin and Juilliard. In 2014, he was awarded First Prize at the Sweelinck International Organ Competition. He lives in Paris.



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 BFA 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 BFA 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 BFA 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 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 Curl* in *Oklahoma!* Smith danced with Parsons Dance from 2007–10. He joined MMDG as a company member in 2010.



Joslin Vezeau is from St. Louis, Missouri, where she trained at the Center of Creative Arts (COCA). She graduated *magna cum laude* from the Ailey/Fordham BFA program in dance performance in 2018 and while there received the Denise Jefferson Memorial Scholarship. She joined Peridance Contemporary Dance Company in New York during her senior year in college, and danced with that company for six seasons. When not dancing, she is a personal trainer and loves rock climbing, volunteering at Brooklyn farmers markets, and taking care of dogs. She joined MMDG as an apprentice in 2023 and became a company member in 2024.



Noah Vinson is originally from Springfield, Illinois, and received his BA 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.

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Nancy Umanoff, Executive Director

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SOCRATE ("Socrates")

Libretto

Text: Plato

Translation: Roger Nichols © 1985

Portrait de Socrate ("The Portrait of Socrates")

Text taken from Plato's *Symposium*

Alcibiades: So, my dear friends, in order to praise Socrates I shall have to resort to comparisons: maybe he will think I'm trying to be whimsical, but I'm being utterly serious. First of all, I must say that he looks just like those busts of Silenus you see in sculptors' workshops, the ones usually shown with a flute or pan-pipes in their hands; they are made of two separate pieces, and when you open them up you find statues of gods inside. Secondly, I reckon he is very like the satyr Marsyas—you play the flute, too, don't you? And indeed you are a more remarkable performer than Marsyas. He used to delight his listeners with the beautiful sounds he drew from his instruments, as does anyone today who repeats his melodies; in fact, the tunes Olympus used to play, I attribute them to Marsyas his teacher. The only difference, Socrates, between Marsyas and you is that without any instruments, just by talking, you produce the same effect.

For my part, my friends, if I wasn't afraid you would think me completely drunk, I would dilate upon the extraordinary effect his words have had on me, and still do have.

When I listen to him I feel my heart beating faster than if excited by the wild frenzy of the Bacchic rites, his words make tears roll down my cheeks and I know many others who experience the same feelings.

That is the effect on me and many others of this satyr's flute.

Socrates: So much for your kind words about me. Now it is my turn to praise the companion on my right.

--

Bords de l'Ilissus ("The Banks of the Ilissus")

Text taken from Plato's *Phaedrus*

Socrates: Let us turn off the road a little and, if you like, we'll walk along the banks of the Ilissus and find a quiet place where we can sit down.

Phaedrus: Really, I'm glad I came out today without my sandals. I know it's the usual thing for you. Now we can go into the river itself and bathe our feet and walk along at the same time. That would be a real pleasure, especially in this weather and at this time of day.

Socrates: I agree. Lead on then, and look out for somewhere to sit down.

Phaedrus: Do you see that tall plain tree?

Socrates: Yes?

Phaedrus: There'll be some shade there and a light breeze and some grass. We can sit down or even lie down if we want to.

Socrates: On you go. I'll follow.

Phaedrus: Tell me, Socrates, wasn't it somewhere here on the banks of the Ilissus, according to the legend, that Boreas kidnapped the young Orithia?

Socrates: So we are told.

Phaedrus: Wouldn't it have been just here? The water is so beautiful and clear, it's the ideal place for girls to amuse themselves.

Socrates: Even so, it wasn't here but some way further downstream where you can cross the river. You can even see an altar dedicated to Boreas.

Phaedrus: I don't think I remember it. Tell me though, if you would, do you believe the story?

Socrates: Even if I wasn't sure, like the "experts," I wouldn't be too worried. I could give the legend a clever interpretation and say that the North wind blew her off a nearby rock while she was playing with Pharmaces, and that this manner of dying led to the belief that she had been taken off by Boreas. Or could I say she fell from the rock on the Areopagus, as several versions claim that's where it happened. Now then, isn't that the tree you've been heading for?

Phaedrus: That's the one.

Socrates: By Juno, what a delightful spot for a rest! This great tall plain tree, this bush with its wide branches making a deep shade, it's as if the air is swathed with the scent of flowers. What could be more exquisite than this stream running under the plain tree, so cool, as our feet tell us! This place could well be dedicated to some nymph and to the river Achelous, to judge by the paintings and statues on this altar. Breathe the air for a moment; is there anything more soothing and refreshing? The crickets' lively singing speaks of summer. Best of all I like this tufted grass where we can stretch out and lay our heads down gently on the slope of the bank. My dear Phaedrus, you couldn't have brought me to a nicer place.

Mort de Socrate (“Death of Socrates”)

Text taken from Plato’s *Phaedo*

After Socrates was found guilty, we went to see him every day without fail. The open-air court where the sentence was passed was just next to the prison, so we would meet there in the morning and wait together for the prison to open—which it never did very early. The gaoler who normally let us in came out and told us to wait and not come in before he told us to personally. A few moments later he came back and admitted us. Once inside, we found that Socrates had just been freed from his chains and Xanthippe—you know her—was near him, holding one of their children in her arms.

Well, Socrates sat on his stool, flexed the leg which had just been unchained, rubbed it with his hand and said: “What an odd thing it is, my friends, this feeling people call “pleasure.” It has extraordinary links with pain, which everyone claims is the opposite. Surely it is through enjoyment and suffering that the body dominates and binds the soul? I would have a job persuading anyone else that I do not regard my present state as in any sense a misfortune, since even you are proof against persuasion. It seems you certainly consider me inferior to the swans in the matter of forecasting and divination. Swans, when they know they are about to die, sing better than they have ever done, from joy at going to join they serve.”

Although I have often admired Socrates, I never did so as much as at that moment. I was sitting on his right, on a little seat by the bed, and he was sitting above me. He put his hand on my head and took hold of my hair, which reached down to my shoulders: “Tomorrow, Phaedo,” he said, “you will have this beautiful hair cut, won’t you?”

He got up and went into a nearby room to have his bath. Crito followed him and So-

crates asked us to wait for him. We came back and sat on the bed, but didn’t have time to say anything much to us because the slave of the Eleven (magistrates) came in almost at once and went over to him. “Socrates,” he said. “I hope I shan’t have to make the same complaint about you as the others. As soon as I come to tell them, by order of the magistrates, that they must drink the poison, they rage and swear at me. But you, I have always found you the bravest, kindest and best of all those who have been in this prison. At this moment I’m sure I can rely on you not to be angry with me but rather with those who are behind your misfortune—you know who I mean. Now, you can guess what I’m about to say. Farewell! Try to bear the inevitable and accept it.” At once he turned away from Socrates and bursting into tears left the cell.

Socrates looked after him and said: “Farewell to you also; I will do as you say.” Turning to us he said: “There goes as honest man. All the time I have been here he has often come to me and talked with me. He was one of the best of men and now you see how his kind heart weeps for me. Well then, Crito, let us obey him with a good grace. Bring me the poison, if it’s prepared; if not, let preparations be made!” Crito made a sign to the slave standing nearby. The slave went out and after being away some time returned with the man who was going to administer the poison, which he was carrying already mixed in a cup.

As soon as Socrates saw him he said: “Excellent, my friend, now what do I have to do? It’s your job to teach me.” “Nothing,” said the man, “except walk about when you have drunk it, until you feel your legs getting heavy. Then lie down on your bed, the poison will work on its own.” So saying, he

handed him the cup. Socrates lifted the cup to his lips and drank from it with amazing composure. Until then nearly all of us had summoned enough strength to restrain our tears, but seeing him drink, and after he had drunk, we could no longer control ourselves. As for me, in spite of all my efforts, the tears flowed from me so freely that I wrapped myself in my cloak to keep my weeping to myself. It was not Socrates' unhappiness that I wept for but mine, thinking what a friend I was about to lose.

However, Socrates, who was walking about, said that he felt his legs getting heavier and lay down on his back as the man had told him. At the same time, the man who had given him the poison came to

him and, after examining his feet and legs for some time, pressed his foot hard and asked him whether he could feel it. He said he couldn't. Then he pressed his calves and let them go again to show us that his body was going cold and still. He touched him and said that when the cold reached the heart then Socrates would leave us. Uncovering his face, Socrates said: "Crito, we owe a cock to Aesculapius. Don't forget to pay that debt." Shortly afterwards he made sudden movement and the man uncovered him altogether. His eyes were unmoving. Crito saw this and closed his mouth and eyes. Such, Echecrates, was the ending of our friend...the wisest and most honest of all men.



Metropolitan Museum of Art, from Wikimedia Commons, the free media repository

The Death of Socrates. Jacques Louis David. French. 1787.



Via Dolorosa

Mark Morris' *Via Dolorosa* (2024) is set to Nico Muhly's *The Street*, a collection of meditations on the 14 stations of the cross, scored for solo harp. Each movement is based on texts by the poet and librettist Alice Goodman that, in some performances, are read aloud and paired with plainchant chosen to augment and in some cases provide counterpoint to the traditional narrative of Good Friday. Morris' *Via Dolorosa* is set to the version for solo harp and does not include recitation or singing. Below are the original Goodman texts that inspired *The Street*.

The Street

Text by Alice Goodman

I. Jesus is Condemned to Death

Did you expect it to go any other way? It makes a difference though to hear the words clattering out into the waiting room. The weight of the apprehensive moment. Yes, but he could have died at any time. He could have been stillborn, or slaughtered with the Innocents. He could have died on the road, or of sickness, or by accident. He was always going to die. Conceived as our mortal flesh, he bore our infirmities. Yes, and we killed him deliberately. We put on the black cap and pronounced his death. 'Take him out and crucify him.' There's the Doppler effect in the crowd below, shouting: 'CRUCIFY HIM! CRUCIFY HIM! CRUCIFY HIM!' the pitch dropping as it passes where you stand.

II. Jesus Takes Up His Cross

Remember the carpenter's work; the smell of the cut wood. Cedar, cypress, pine, or oak. Light coming through the door. Or an overcast day, with the sawdust trodden down. Remember learning the names of trees: cedar; cypress; pine. He knows how to bend to lift this beam and how to straighten his back. He's done it before. This is sound wood, and it will bear him. This is the oak of Mamre under whose shade Abraham sat until the three angels appeared. This is the cedar from the forests of Lebanon, the very image of majesty. This is green wood. He bends and lifts it. And all the trees of the field shall know that I am the Lord; I bring low the high tree, and make high the low tree, dry up the green tree, and make the dry tree flourish. I am the Lord; I have spoken, and I will do it.

III. Jesus Falls for the First Time

'My strength is made perfect in weakness.' It's one thing to say it, another to witness. The sheer weight of the cross was unexpected, as was the mass of human depravity, ignorance, cruelty, apathy; the sediment built up since before the Flood. A man fell among thieves, who stripped him and left him bleeding. He never said a mumbling word. These are the street sounds of Jerusalem, layers of them, all the various accents and dialects of those come up for the Passover; throat-clearing, street vendors, laughter, excuses, curses. The sound of a slap and a child's wail. The cattle are lowing, and the sheep and goats bleat together in

one herd. Hobnailed sandals scrape the stone. The man falling makes almost no sound.

IV. Jesus Meets His Mother

Nothing can be said to console her. No one is more painfully aware. A sword will pierce your own soul too. Her son is perfect. He has held her finger in the grip of his hand, she has kissed the soles of his feet. She remembers the day of his circumcision: a bridegroom of blood you are to me. First blood shed since the cord was cut. 'Who is my mother?' he asked 'Who are my brothers and my sisters?' For three years she stepped aside, now she has come up to Jerusalem. She takes her place by the side of the road of sorrows to see him and be seen in that first long look between mother and child. 'I now see bone of my bone, flesh of my flesh, my self before me.' 'Woman, behold your son.' She sees the place under his rib where the sword will go. 'Behold your mother.'

V. Simon of Cyrene Helps Jesus Carry the Cross

He didn't choose to help. He was compelled. With half an eye they could see he was up to the job; he was a big guy up from the south. O Simon from Cyrene, father of Rufus and Alexander, you were the first to take up your cross and follow. Your cross is the cross of forced labour: your yoke chafes and your burden is as much as you can bear. Jesus is walking in front of you, you are hard on his heels. What brought you to Jerusalem? Were you here for the Passover? Going up to the Temple to make the sacrifice and eat the lamb? Pharaoh enslaved us and laid burdens upon us, and look, here we are. Blessed are you, O Lord our God, who brought us out of the land of Egypt, out of the house of bondage. You shall not oppress a stranger, for you were strangers in the land of Egypt. You shall not oppress a stranger, for I, the Lord your God

am holy. Even here, even in occupied Jerusalem. Your children will praise your name.

VI. Veronica Wipes the Face of Jesus

What became of that woman who stepped into the line of traffic and wiped his face with her veil? She will keep this cloth forever because it smells like his sweat, and because it absorbed a little of his blood, and, it may be, tears and phlegm. She covered her hair modestly before she went out; she covered her face so no stranger would see it; she never told her name. She touched him, not with the hem of her garment, but with the whole cloth. Consider what this means, and whether you'd have dared do it. Without asking, she unveiled herself to wipe his thorn-crowned face. He is printed in molecules of blood and sweat. 'Thy face, Lord, will I seek,' we say, and through her came to see his face and live.

VII. Jesus Falls for the Second Time

Does his foot hit a stumbling-stone? Maybe one of the *Stolpersteine* standing proud of the road on the way to Golgotha? Or does he fall beneath the burden of our sins? Not ours. Mine. He falls the second time because of me. My fault. I put out my foot and tripped him. What can I say? I couldn't resist the temptation. The work of an instant. He was looking so pathetic, I couldn't bear it. The whole crowd needed a patfall to relieve the tension. For my sins, I couldn't bear his sorrow. So he fell for my sins? That's about it. In the sweat of thy brow shalt thou eat bread by the roadside, watching him fall and be hauled back onto his feet. Remember, thou art dust and to dust shalt thou return.

VIII. Jesus Meets the Women of Jerusalem

The daughters of Jerusalem are crying, genuinely crying. They are office cleaners, night shift nurses, shopping cart women,

security guards on the Métro, clerks in bodegas, nail artists, students, policewomen, sex workers, all their wet faces turned up; a river of faces. Do not be afraid. When you are living in a world of lies, hearing the hard truth is a comfort. Well, you don't need to be afraid any more. It's good to see the truth and know it for certain, that Love, unimaginably vast and powerful, eternal, magnificent, working wonders; is infinitely vulnerable to rough handling.

IX. Jesus Falls for the Third Time

O felix culpa! Happy fall! Don't you see? Jesus falls because he comes down to us, and always has, and we are there on the ground looking up. He came down to be among us. He lowered himself to the ground with becoming gravity, gravity which he himself had created. Willingly accepting the accidents of our nature, humbling himself, going into exile. This falling is a blessing: he touches the earth and blesses it. Jesus, there he is, on hands and knees among the broken vessels. He gathers grace. What he made he can mend, even what we have marred. Holy Jesus, full of grace, you emptied yourself for our sake to fall broken by the stones of your own city. However low I fall, let me not fall far from you.

X. Jesus is Stripped of His Garments

They part my garments among them and cast lots upon my vesture.

His mother wrapped him in swaddling clothes and laid him in a manger, and from that moment to this Jesus has never been seen naked. Do you see him now? Or are you distracted by the soldiers gambling? Or wondering about the seamless garment?

None of you shall approach to any that is near of kin to him to uncover their nakedness: I am the LORD.

We have stripped our Lord naked as the day he was born. Jesus is shivering. His knees are skinned like a child's; his back cross-hatched with blood, like a slave's. Are you ashamed that your eyes are drawn irresistibly to the centre of the picture? You want to see, see for yourself, despite yourself. You want to see the organs of generation, the sign of full humanity, vulnerability, and covenant. You want to see Jesus naked as Adam in Paradise, naked, but woefully battered by the Fall.

XI. Jesus is Nailed to the Cross

Except I shall see in his hand the print of the nails, and put my finger into the print of the nails, and thrust my hand into his side, I will not believe.

So much happens so fast once you get outside the city limits. Three men to be crucified and raised up to view. The crowd stands back, nervous to the point of laughter. Where are the friends that followed him? There's one. And there are the muffled women. The nail sinks into flesh, descends through tendon, bone, wood. And another. And another, and the rich, ferrous smell of blood. The man knows what he's doing. This will hold. 'If you are the Messiah, get down from your cross,' cry the priests and the officials. 'If you're the Messiah, save yourself and us,' Gestas says out of the corner of his mouth.

XII. Jesus Dies on the Cross

He humbled himself, and became obedient unto death, even the death of the cross.

'I sin every day without repenting, the fear of death disturbs me. Lord, remember me when you come into your kingdom.' Jesus replies somehow, turns his head, makes the connection. 'This is the truth. Today you shall be with me in Paradise.' Then, after a few more words, the last breath rattles out,

and his face changes. Later they said that that the sun was eclipsed, the veil of the Temple torn, the dead rose from their tombs. Maybe so. Isn't it enough though that he died? He shrank somehow into himself. The eyes became jelly, the mouth hung open a little, the skin of his face went yellow and grey. Jesus of Nazareth. King of the Jews. One soldier, the one not occupied breaking legs, pushes up with his lance, an iron willow leaf fixed on a pole. The leaves of the tree are for the healing of the nations. Thick blood and thin water splash over his feet onto the ground. I can see it all.

XIII. Jesus is Taken Down From the Cross
Pilate gave permission. Why not? He had nothing against the Nazarene, who was in any case, dead. And Joseph of Arimathea knew how to ask such a favour. Joseph was hauled out of the pit by his brethren. Jesus is taken down from the cross by Joseph; by Joseph, by bald-headed Peter, by Nicodemus, who's stopped being worried about appearances. Two men on ladders, one with the pincers to pull out the nails. Gently. Not that gentleness matters to him now, but not a bone shall be broken. This is not the kind of work we're used to. Let's get it done before it's too dark to see. Gently now, before rigor mortis sets in.

XIV. Jesus is Laid in the Tomb

Before sunset and the appearance of the first star in the sky, just before the beginning of the sabbath, two men enshroud a body. Never have they done this work before. Though well-versed in the laws and traditions involved in the task, their hands lack skill. Wash the body. Lay it out. Fetch the clean linen cloths. Fold the shroud like this, and the other cloth over the face. In every fold, pour spices. Spices and more spices; myrrh and aloes. Thou wilt not give thy holy one to see corruption. Jesus never hesitated to touch the dead—the widow's son being carried out of Nain for burial, Jairus' little girl laid on the bed while the mourners wailed outside. Every touch tells them: Jesus is dead, as dead as earth. They know when one is dead and when one lives. While still inside the tomb they pray: 'Blessed and praised, glorified and exalted, extolled and honoured, adored and lauded be the name of the Holy One, blessed be He, beyond all the blessings, and hymns, praises and consolations that are ever uttered in the world; and let all say, Amen.'