

Friday and Saturday, May 9–10, 2025, 8pm
Sunday, May 11, 2025, 3pm
Zellerbach Hall

Mark Morris Dance Group

Mica Bernas Karlie Budge Kara Chan[†] Zack Gonder[†] Kyle Halford[†]
Colin Heininger[†] Sarah Hillmon Courtney Lopes Dallas McMurray
Alex Meeth* Sloan Pearson* Brandon Randolph Robert Rubama[†]
Christina Sahaida Joslin Vezeau Noah Vinson

**apprentice*

[†]guest artist

MMDG Music Ensemble

Clinton Curtis Jacob Garchik Ethan Iverson Chris McCarthy
Sam Newsome Rob Schwimmer Vinnie Sperrazza

Artistic Director

Mark Morris

Executive Director

Nancy Umanoff

Director of Technical Production

Johan Henckens

Rehearsal Director

Elisa Clark

Official Tour Sponsor

Bloomberg Philanthropies

Major support for the Mark Morris Dance Group is provided by members of the GRAND DUO CIRCLE with annual gifts of \$12,000 or more. HERO \$500,000+ Elizabeth Amy Liebman. LEADER \$125,000–\$249,999 The Beth and Ravenel Curry Foundation, Fidelity Charitable Foundation, Judith R. and Alan H. Fishman, Shelby and Frederick Gans, Howard Gilman Foundation. STAR COLLABORATOR \$50,000–\$124,999 Bloomberg Philanthropies, Dance/NYC's New York City Dance Rehearsal Space Subsidy Program, made possible by The Mellon Foundation, The Fan Fox & Leslie R. Samuels Foundation, Mrs. Candace and Dr. Vincent Gaudiani, Laurie M. Tisch Illumination Fund, Sully Bonnelly and Robert Littman, MacMillan Family Foundation, New York City Department of Cultural Affairs in Partnership with the City Council, The New York Community Trust, New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, Antony Peattie, The Shubert Foundation, Vanguard Charitable. STAR SPONSOR \$25,000–\$49,999 Anonymous (2), Billy Rose Foundation, Eliot Nolen and Timothy Bradley, The Breukelein Institute, DAFgiving360, Goldman Sachs Philanthropy Fund, Bernice Greene, John and Tommye Ireland (in memoriam), Suzy Kellems Dominik, Amanda Gluibizzi and Christian Kleinbub, Meyer Sound Laboratories, Inc., Mark Morris, The SHS Foundation, Jamie Gorelick and Richard Waldhorn. STAR SUPPORTER \$12,000–\$24,999 Anonymous, Lucy Bowen McCauley, Susan DeLong, Doris Duke Foundation, The Gladys Krieble Delmas Foundation, York-Chi and Stephen Harder, Jewish Communal Fund, Leatherwood Foundation, Susan Jacobson and David Moskowitz, National Endowment for the Arts, Sarabeth Berman and Evan Osnos, Jolie Curtsinger Schwartz and Gabriel Schwartz, David Resnicow and Diane Solway, Mary Ann Casavant and Scott Wilson, June and Jeffrey Wolf.

These performances are made possible in part

by Helen and John Meyer (May 9) and Beth DeAtley (May 11).

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Above: Mark Morris' *Pepperland*. Photo by Mat Hayward.

Below: Mark Morris' *Pepperland*. Photo by MarkGarvin.



PROGRAM

Pepperland (2017)

Music: Original songs by The Beatles, arr. by Ethan Iverson*
Original compositions by Ethan Iverson†

Choreography: Mark Morris

Set Design: Johan Henckens

Costume Design: Elizabeth Kurtzman

Lighting Design: Nick Kolin

Sgt. Pepper's Lonely Hearts Club Band*

Magna Carta†

With a Little Help from My Friends*

Adagio†

When I'm Sixty-Four*

Allegro†

Within You Without You*

Scherzo†

Wilbur Scoville†

Penny Lane*

A Day in the Life*

Sgt. Pepper's Lonely Hearts Club Band*

Clinton Curtis, *vocals*; Sam Newsome, *soprano saxophone*; Jacob Garchik, *trombone*;
Rob Schwimmer, *theremin*; Ethan Iverson, *piano*;
Chris McCarthy, *keyboard*; Vinnie Sperrazza, *percussion*

Mica Bernas, Karlie Budge, Zack Gonder, Kyle Halford, Colin Heininger,
Sarah Hillmon, Courtney Lopes, Dallas McMurray, Alex Meeth, Sloan Pearson,
Brandon Randolph, Robert Rubama, Christina Sahaida, Joslin Vezeau, Noah Vinson

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Pepperland is a Mark Morris Dance Group production in association with Cal Performances, UC Berkeley; American Dance Festival, Durham, North Carolina; BAM, Brooklyn, New York; Banff Centre for Arts and Creativity with the Sony Centre, Toronto, Canada; Celebrity Series of Boston, Massachusetts; The City of Liverpool, England, UK; Dance Consortium UK; Hopkins Center for the Arts, Dartmouth College, Hanover, New Hampshire; International Festival of Arts & Ideas, New Haven, Connecticut; The John F. Kennedy Center for the Performing Arts, Washington, DC; Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign; La Jolla Music Society, La Jolla, California; Meyer Sound, Berkeley, California; Seattle Theatre Group, Seattle, Washington; Segerstrom Center for the Arts, Costa Mesa, California; UCSB Arts & Lectures, Santa Barbara, California; and White Bird, Portland, Oregon.

Pepperland is supported in part by Friends of MMDG, the Howard Gilman Foundation, PARC Foundation, and New Music USA. Music commissioned by the Charles and Joan Gross Family Foundation. The premiere engagement was supported by funding from the Mid-Atlantic Arts Foundation through USArtists International in partnership with the National Endowment for the Arts, the Andrew W. Mellon Foundation, and the Howard Gilman Foundation.

This program will be performed without an intermission.



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 more than 150 works for the company. From 1988 to 1991, Morris 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). Morris 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. Morris has taught at the University of Washington, Princeton University, and Tanglewood Music Center. A Doris Duke Artist, he is a member of the American Academy of Arts

and Sciences and the American Philosophical Society, and has served as an Advisory Board Member for the Rolex Mentor and Protégé Arts Initiative. Morris has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Benjamin Franklin Laureate Prize for Creativity, the International Society for the Performing Arts' Distinguished Artist Award, 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. He opened the Mark Morris Dance Center in Brooklyn, New York, 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 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, where it 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, 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*.



Colin Fowler (*music director*) began his musical studies 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's 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 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 more than 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 more than 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 of MMDG in 2013.



Elisa Clark (*rehearsal director*) is an award-winning artist, educator, and administrator who trained at the Maryland Youth Ballet prior to receiving a BFA from the Juil-

liard School under the direction of Benjamin Harkavy, with guidance from Carolyn Adams. She first performed with Mark Morris Dance Group in 2005, remained a full-time company member through 2011, and frequently returned as a guest performer, company teacher, and stager through 2024, when she was appointed Rehearsal Director. In addition to MMDG, she has been a featured company member with Alvin Ailey American Dance Theater, Lar Lubovitch Dance Company, and Monica Bill Barnes & Co; and a guest artist for Buglisi Dance Theater; she has also performed with Nederlands Dans Theater and the Metropolitan Opera in works by Jiří Kylián and Crystal Pite respectively, among others. Clark was also a founding member and company manager for Robert Battle's Battleworks Dance Company and has served as

Battle's artistic assistant for more than two decades. As an educator and mentor, she has been on the faculty at the School at Jacob's Pillow, Princeton University, University of the Arts, American Dance Festival, Move NYC, Steps on Broadway, Marymount Manhattan College, and Bard College in partnership with Gibney Company, to name a few, and has taught company class for MMDG, Alvin Ailey American Dance Theater, Ailey II, Ballet Hispanico, Gibney Company, Hubbard Street Dance Chicago, and the Metropolitan Opera Ballet. She is currently on the ballet faculty at the Ailey School, Gibney, and the Mark Morris Dance Center. Clark is a répétiteur for both Battle and Morris' works, and is also a Princess Grace Award Winner and a Certified Life Coach.



Mica Bernas, originally from Manila, Philippines, received her training at the Cultural Center of the Philippines Dance School. She later joined Ballet Philippines as a member of the *corps de ballet* and rose up the ranks to Soloist. While at Ballet Philippines, she 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 José 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, and pre-professional and master classes. She has taught at the Limón Institute and formerly ran the dance program at BIMA at Brandeis University. Bernas 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, 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.



Kara Chan is a New York City-based freelance dance artist and dance educator, originally from Vancouver, Canada. She recently made her Broadway debut in the original cast of

Tony Award-winning production of *Illinoise*, choreographed by Justin Peck. Chan has had the privilege of dancing lead roles with Twyla Tharp Dance in both repertory works and new creations. In 2019, she assisted Tharp as a repertiteur in the staging of *Deuce Coupe* on American Ballet Theatre, which received a 2019 Outstanding Revival "Bessie" Award nomination. Other performance credits include Pam Tanowitz Dance, Lar Lubovitch Dance Company (*Artemis in Athens*), Mark Morris Dance Group (*The Hard Nut*), Janis Brenner & Dancers, Dance Heginbotham, Isaac Mizrahi's *Peter & The Wolf*, Gleich Dances, Barkin/Selissen Project, MorDance, Kathryn Posin Dance Company, and Trainor Dance. A BFA graduate from the Juilliard School, she was an inaugural recipient of Juilliard's Career Advancement Fellowship. Chan was named

one of *Dance Magazine's* "25 to Watch" for 2020 and is an alumna of Youth America Grand Prix, The School at Jacob's Pillow, and Springboard Danse Montreal. www.karachandance.com.



Clinton Curtis (*vocals*) is a multi-genre singer, musician, and songwriter originally from Key West, Florida. As a choral singer, he has worked with many of the world's finest con-

ductors and orchestras, most recently in 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 US Department of State. Curtis has released five original studio albums available at music.clintoncurtis.com.



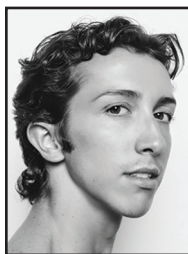
Jacob Garchik (*trombone*), multi-instrumentalist and composer, was born in San Francisco and has lived in New York since 1994. At home in a wide variety of styles and musical roles, he is a vital part of the downtown New York City and Brooklyn music scene, playing trombone in groups ranging from jazz to contemporary classical to Balkan brass bands. He has released six albums as a leader, including *The Heavens: the Atheist Gospel Trombone Album*. Since 2006, Garchik has contributed more than 120 arrangements and transcriptions for Kronos Quartet of music from all over the world. In

2017, he composed the score for *The Green Fog*, a found-footage remake of *Vertigo*, directed by Guy Maddin, Evan Johnson, and Galen Johnson and featuring Kronos. As a trombonist, Garchik has worked with many luminaries of jazz and the avant-garde, including Lee Konitz, Henry Threadgill, Steve Swallow, Laurie Anderson, Anthony Braxton, John Hollenbeck, and George Lewis. He has also played in ensembles led by emerging artists Mary Halvorson, Dafnis Prieto, Anna Webber, Ethan Iverson, Darcy James Argue, and Miguel Zenon. In 2018, Garchik won the “Rising Star – Trombone” category in the *Downbeat* Jazz Critic’s Poll.



Zack Gonder grew up near Chicago and trained at the Chicago Academy for the Arts, under the tutelage of Randy Duncan. He graduated from the Juilliard School in 2018,

where he performed works by Austin McCormick, Aszure Barton, Pam Tanowitz, Richard Alston, Gustavo Ramirez Sansano, and Crystal Pite. In 2024, he was in the Broadway show *Illinoise*, choreographed by Justin Peck, at the St. James Theater, as well as its Off Broadway runs at the Park Avenue Armory and the Chicago Shakespeare Theater. He has performed with Pam Tanowitz Dance, Brian Brooks Moving Company, PARA.MAR Dance, and Zvi Dance. Most recently, he toured with Twyla Tharp Dance for her Diamond Jubilee, dancing here at Zellerbach Hall in February 2025.



Kyle Halford is a 2021 BFA graduate from the University of Arizona and received the Undergraduate Creative Achievement Award during his time there. Upon graduation, he began

dancing as a company member with Eisenhower Dance Detroit, where he performed featured roles in new works by Maleek Washington, Hope Boykin, Tamisha Guy, and many others. After two seasons, Halford decided to move to New York City to begin freelancing and he has been working with Twyla Tharp Dance ever since. Aside from his work with Tharp, Halford has taken part in many other projects, including a full-length work by Alexander Anderson, film projects by Chelsea Thedinga and Dylan Pearce, and a new solo creation by Igal Perry. He is also a company member of Skylia Schreter Dance.



Colin Heininger is a dancer, choreographer, and teacher based in New York City. He has recently danced for Twyla Tharp, ZviDance, Luna Luna, and Peridance Contemporary

Dance Company, where he also served as company coordinator and rehearsal director. Originally from Hollidaysburg, PA, Heininger graduated as an Honors Scholar with a BFA in dance and a minor in musical theater from the University of the Arts, where he was named the valedictorian of the School of Dance and received a full tuition scholarship. As a dancer, Heininger has performed works by Twyla Tharp, Sharon Eyal, Ohad Naharin, Johannes Wieland, Mark Morris, Netta Yerushalmy, Andrea Miller, Helen Simoneau, Sidra Bell, Norbert

de la Cruz III, Adam Barruch, Yue Yin, Alice Klock, Jae Man Joo, and Igal Perry. In addition, they attended the Jacob's Pillow Contemporary program and Springboard Danse Montréal. Over the past few of years as a choreographer, Heininger has set work on Peridance Contemporary Dance Company, was selected as a recipient of the Simons Foundation & Gibney Open Interval Residency, was a choreographer for Dance Lab New York's fall 2024 cycle, and created a new work on the BFA freshman students at Ailey/Fordham.



Sarah Hillmon was born and raised in Rochester, New York, where 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, Hillmon 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 dance companies including Robert Mark Dance, Suzanne Beahrs Dance, BodyStories: Teresa Fellion Dance, DanceBoisiere, and the Daniel Gwirtzman Dance Company. Hillmon joined MMDG as an apprentice in 2023 and became a company member in 2024.



Pianist, composer, and writer **Ethan Iverson** (*composer, arranger, piano*) first came to international prominence as a founding member of The Bad Plus, a game-changing collective with

Reid Anderson and David King. The *New York Times* called TBP "Better than anyone at melding the sensibilities of post-'60s jazz and indie rock." During his 17-year tenure with the group, 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 full-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 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*.



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 more than 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, Lopes 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.



Chris McCarthy (*keyboard*) is known for his “high skill and sensitivity” (*The New York Times*) and is one of the most in-demand pianists in New York City. He has developed a reputation as “one of the most imaginative and

impressive voices on the New York jazz scene” (*Hot House Jazz*). McCarthy grew up in the thriving local music scene of Seattle. Early accolades included the 2012 Gerald Wilson Award for big band composition at the Monterey Jazz Festival. After playing with Jerry Bergonzi and Jason Palmer’s working bands in Boston for several years, he moved to New York in 2016 and has been collaborating there with artists from around the globe ever since. McCarthy released his debut for Ropeadope Records, *Still Time to Quit*, in 2020, featuring Takuya Kuroda on trumpet, Michael Blake on sax, Sam Minaie on bass, and JK Kim on drums. The album received widespread critical praise, including the number three slot in Paul Rauch’s “Best Local Jazz Albums of 2020” for the *Seattle Times*. McCarthy is known for his sensitive accompanying of vocalists, working with many of New York’s finest: Vanisha Gould, Lucy Yeghizarian, Aubrey Johnson, and Sami Stevens, to name a few. He is also active in the world music scene, touring with Carnatic vocalist Roopa Mahadevan and Gnawa musician Samir Langus. His playing is featured on albums by rising stars such as vibraphonist Sasha Berliner (*Azalea*, 2019) and saxophonist Eden Bareket (*Day Dream*, 2021). In 2021, McCarthy’s playing was featured on BBC Radio 1 and drummer Questlove’s social media. He also collaborates with R&B duo Lion Babe and is featured on their album *Cosmic Wind*. In January 2023, McCarthy was a featured artist in legendary pianist

Johnny O'Neal's show *Tribute to the Crooners* at Jazz at Lincoln Center. He currently plays in legendary tap dancer Dormeshia's new show *Rhythm is Life*, a *New York Times* "Critic's Pick." May 2023 brought the release of *Priorities* (Fresh Sound Records), McCarthy's new album of originals in the piano trio tradition featuring Chris Tordini on bass and Steven Crammer on drums. The international jazz scene will continue to hear from McCarthy for years to come.



Dallas McMurray, from El Cerrito, California, began dancing at age four, and studied jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a

BFA in dance from the California Institute of the Arts. McMurray has performed with the José Limón Dance Company in addition to works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. He performed with MMDG as an apprentice in 2006 and became a company member in 2007.



Alex Meeth grew up in Dousman, Wisconsin, and began his dance training with Eddy Bray at the age of 13. After graduating from the Kettle Moraine School for Arts and Performance,

he was accepted on scholarship to the Boston Conservatory at Berklee, graduating with a BFA in contemporary dance performance (emphasis in choreography) in 2022. Post-college, he became a company member with Hedwig Dances, and he has

recently performed with the Lyric Opera of Chicago, Metropolitan Opera, Boston Early Music Festival, and Dance Heginbotham. Meeth first performed with MMDG in 2022 and became an apprentice in 2024.



Sam Newsome (*saxophone*) works primarily in the medium of solo saxophone, an approach through which he gained world-wide critical acclaim with the release of his

2009 recording *Blue Soliloquy: Solo Works for Soprano Saxophone*, which received a five-star review in *Downbeat* magazine. Newsome sees himself more along the lines of a visual artist who paints with notes and sounds rather than shapes and colors. "My music," he says, "is a type of improvisatory art music in which jazz functions more as a resource than a musical genre to be interpreted with stylistic specificity." Even though Newsome's approach is unorthodox, it has proven to be very fruitful—musically and critically. His creative efforts have earned him such recognition as a 2016 NYFA Artist's Fellowship for the Music/Sound category; a nomination for Soprano Saxophonist of the Year by the 2016 Jazz Journalist Association; and Fourth Place in the soprano saxophone category in the 64th Annual *Downbeat* Jazz Critics Poll.



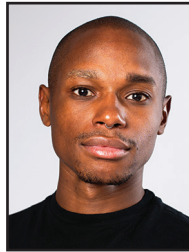
Sloan Pearson is a multifaceted artist based in New York City. Originally from Charlotte, she began studying at Charlotte Ballet under the direction of ballet luminaries Jean-Pierre

Bonnefoux and Patricia McBride. She received her BFA with a modern dance emphasis from the Point Park University Conservatory of Performing Arts. While there, Pearson was offered an apprenticeship with the August Wilson Dance Ensemble. She has danced with Dayton Contemporary Dance Company, Kybele Dance Theater, and Debbie Allen as a dancer in Allen's dance ensemble—later to be featured in a Netflix documentary. Pearson was honored to dance with the Paul Taylor 2 Dance Company, where she was Taylor's last chosen dancer. During her four seasons there, she worked with Ronald K. Brown, Larry Keigwen, and Peter Chu, before joining Chu's company *chuthis*. Pearson has since worked with Tommie Waheed-Evans as a Princess Grace Award recipient, both dancing and remounting his works; Holly Blakey for Puma New York Fashion Week; Yin Yue Dance Company; the Metropolitan Opera in *Carmen*, choreographed by Ann Ye and directed by Carrie Cracknell; and, most recently, with Mark Morris Dance Group in Gluck's *Orfeo ed Euridice*. Pearson first performed with MMDG in 2024 and became an apprentice in 2025.



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.



Robert Rubama is a graduate of George Mason University with a BFA in dance. They have worked with the Metropolitan Opera, Haus of Bambi, Groundworks Dance Theater, Carolyn Dorfman Dance, LaneCo Arts, Peridance Contemporary Dance Company, and Alejandro Cerrudo. Rubama was an artist in residence at the National Building Museum, The Floor on Atlantic, and the Homeport Art House. They currently work with Orange Grove Dance, Flockworks Dance, and Yin Yue Dance Company. Rubama is an independent choreographer, and their work has been performed by Company E Dance, Spark Movement Collective, Bucknell University, Cleveland Dance Project, Jane Franklin Dance, Luna Dance Company, and Terre Dance Collective. They are an animal lover, a daydreamer, and they love the color black.



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. Sahaida has worked with Ballet Quad Cities, Texture Contemporary Ballet, and, most recently, the Big Muddy Dance Company in St. Louis, Missouri. She joined MMDG as an apprentice in 2017 and became a company member in 2019.



Rob Schwimmer (*theremin*) is a composer-pianist/keyboardist, thereminist, and Haken Continuumist. He has worked with Simon & Garfunkel, Wayne Shorter, Antônio Carlos Jobim,

Bobby McFerrin, Willie Nelson, Paul Simon, Gotye, The Boston Pops, Chaka Khan, Laurie Anderson, Arif Mardin, Stevie Wonder, Adam Guettel, Paul Bley, T-Bone Walker, Sam Rivers, Christian Marclay, Matthew Barney, Ang Lee, Maria Schneider, The Klezmatics, Bernie Worrell, Annette Peacock, Gwyneth Paltrow, Mabou Mines, Geoffrey Holder, John Cale, Steve Buscemi, Iva Bitova, Theo Bleckmann, John Stubblefield, The Roches, JACK Quartet, Teo Macero, Hal Willner, Vernon Reid, The Everly Brothers, Kurt Vonnegut, Odetta, Joseph Jarman, Alwin Nikolai/Murray Louis Dance Company, Marc Ribot, Frank London, and Sammy Davis Jr. As a world-class thereminist, Schwimmer has been featured on *CBS Sun-*

day Morning and in the *New York Times* and the *Wall Street Journal*. A founding member and former co-director of the New York Theremin Society, his credits as theremin soloist include the Boston Pops, the Orchestra of St. Luke's (which included his theremin arrangement of Bernard Herrmann's "Scene d'Amour" from *Vertigo*), Bobby McFerrin at Carnegie Hall, Gotye's Ondioline Orchestra, and Simon & Garfunkel's world tours. In addition to his CD *Theremin Noir* (with Uri Caine and Mark Feldman), Rob played on Trey Anastasio's CD *Traveler*, Matthew Barney's epic movie *Cremaster 3*, and A&E's *Breakfast with the Arts*.



Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He graduated *magna cum laude* in

2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason, he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University, and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Smith's regional theater credits include *Tulsa* in *Gypsy*, Mistoffelees in *Cats*, and Dream Curly in *Oklahoma!* Smith danced with Parsons Dance from 2007–10. He joined MMDG as a company member in 2010.



Vinnie Sperrazza (*percussion*) 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. Sperrazza has released three full-length albums of his original compositions for Loyal Label and Positone Records. In 2023, he released 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 more than 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. Sperrazza 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 trio *Trio meets Shelia Jordan*.



Joslin Vezeau is from St. Louis, Missouri, where she trained at the Center of Creative Arts. 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, going on to dance with that company for six seasons. When not dancing, Vezeau 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.

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, going on to dance with that company for six seasons. When not dancing, Vezeau 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.

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



Nick Kolin (*lighting design*) has designed *Whelm, Words, A Forest, Numerator, Pure Dance Items, Little Britten, The Trout*, and *Sport* for the Mark Morris Dance Group and

tours with the Dance Group as lighting supervisor. Recent dance projects include new works for Philadanco!, *Art of Fugue* with Syren Modern Dance, many collaborations with the Joffrey Ballet School, and lighting supervisor for Daniil Simkin's *Intensio*, Wendy Whelan's *Restless Creature*, the Apollo Theatre's *Get on the Good Foot*, Dance Heginbotham, Lincoln Center Festival, and New York City Center's Fall for Dance Festival. Other projects include productions with the Cincinnati Ballet, Gotham Chamber Opera, Asolo Repertory Theater, Castillo Theater, and Signature Theatre. Kolin is an adjunct faculty member at Hunter College, where he is the resident lighting designer for the MFA playwriting program. He holds an MFA from New York University's Tisch School of the Arts.



Elizabeth Kurtzman (*costume design*) began her career in the fashion industry after attending the Parsons School of Design. She has designed textiles and accessories for numerous New York

design houses. Kurtzman has added costume design and book illustration to her list of vocations, designing numerous pieces for the Mark Morris Dance Group, including *Dancing Honeymoon, Sang-Froid, The Argument, Greek to Me, Four Saints in Three Acts, Empire Garden, Visitation, The Muir, Crosswalk, Petrichor, Pure Dance Items*, and *Sport*. She also designed *L'Isola Disabitata* for the

Gotham Opera Company, under Mark Morris' direction. Kurtzman is currently active in providing art and music programs for children with autism in New York City, where she lives and works.

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

"Within You Without You" by George Harrison

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