

Friday and Saturday, January 23–24, 2026, 8pm
Sunday, January 25, 2026, 3pm
Zellerbach Hall

Mark Morris Dance Group

Mica Bernas	Karlie Budge	Sarah Hillmon
Courtney Lopes	Dallas McMurray	Alex Meeth
Brandon Randolph	Christina Sahaida	Billy Smith
Joslin Vezeau	Noah Vinson	

MMDG Music Ensemble
Colin Fowler Michel Taddei

Artistic Director
Mark Morris

Executive Director
Nancy Umanoff

Director of Technical Production
Johan Henckens

Rehearsal Director
Elisa Clark

Music Director
Colin Fowler

Official Tour Sponsor
Bloomberg Philanthropies

*The January 23rd performance of the Mark Morris Dance Group
is made possible in part by Helen and John Meyer.*

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Mark Morris' *MOON*. Photos by Ximena Brunette © xmbphotography.



MOON

(West Coast Premiere; A Cal Performances Co-commission)

Music:

György Ligeti – *Musica ricercata* (1-10)

Marcel Dupré – *Vingt-Quatre Inventions*, Op. 50 (I, III, IV, VI, XVIII)

Claude Debussy – *Clair de lune*

“Dawn of A New Day” – Horace Heidt & His Musical Knights

“Roll Along, Prairie Moon” – Al Bowlly

“Blue Moon” – Al Bowlly

“Blue Moon of Kentucky” – Bill Monroe and His Blue Grass Boys

“Dark Moon” – Bonnie Guitar

“Honey-Coloured Moon” – Henry Hall & the BBC Dance Orchestra sung by Hildegard

Excerpts from NASA’s Golden Record

Projection Design: Wendall K. Harrington

Projection Programmer: Paul Vershbow

Projection Animator: Kristen Ferguson

Costume Design: Isaac Mizrahi

Lighting Design: Mike Faba

Colin Fowler, *keyboards*; Michel Taddei, *double bass*

Karlie Budge, Sarah Hillmon, Courtney Lopes,

Dallas McMurray, Alex Meeth, Brandon Randolph,

Billy Smith, Joslin Vezeau, Noah Vinson

This performance will last approximately 60 minutes

and be performed without intermission.

Musica ricercata – By arrangement with B&H Music Publishing Inc. d/b/a Boosey & Hawkes,
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Vingt Quatre Inventions, Op. 50 – Composed by Marcel Dupré.

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“Dawn Of A New Day” – Written by George Gershwin (ASCAP) and Ira Gershwin (GMR).

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Music. Presented under license by The Gershwin* Family.

Performed by Horace Heidt & His Musical Knights. Courtesy of Sony Music.

“Roll Along Prairie Moon” – Written by Ted Fio Rito, Harry Mac Pherson, Albert Von Tilzer.

Performed by Al Bowlly with Ray, Noble and Orchestra.

Published by Sony Music Publishing. Courtesy of Sony Music.

“Blue Moon of Kentucky” – Written by Bill Monroe.

Performed by Bill Monroe and His Blue Grass Boys.

Published by BMG Platinum Songs US (BMI) obo Bill Monroe Music, Inc. (BMI) and Peer Music.

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“Dark Moon” – Written by Ned Miller. Performed by Bonnie Guitar.

Published by Jamie Record Co. Courtesy of Universal Music.

“Blue Moon” – Written by Richard Rodgers and Lorenz Hart. Performed by Al Bowlly.

Published by Sony Music Publishing. Courtesy of Sony Music.

“Honey-Coloured Moon” – Written by Desmond Carter and Mabel Lane. WC Music Corp.
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MOOON is a dance and music show built on thoughts and studies of our Moon. The source of so much mystery, curiosity, ritual, superstition, art, and fascination, there is a lot to celebrate and to puzzle over. Our Earth and its Moon are a match made in heaven, with our Moon as a dazzling accessory to Earth's terrible beauty. The Moon is credited with time and tide, fertility, power, and romance.

The desire to touch the moon and know about it has always driven us, as has the compulsion to make contact with potential beings on other heavenly bodies. The famed, futile Golden Record, which was thrown into space as part of the 1977 Voyager missions, is a perfect example of our curiosity and enormous ego. I have used it and a variety of other materials—textual, visual, and musical—as sources of imagination in the construction of this piece. The space program, the moon landings, the 12 Earthlings who have walked thereon... so many passes have been made at and beyond

the Moon, but the occasional moon walk is not enough to satisfy our Earthly need to spread the news about ourselves and wait, no doubt forever, for a response. I hope to provide a possible way to observe and enjoy the Moon and outer space, without understanding a thing.

NASA's Golden Record is a time capsule carrying music, sounds, and greetings from Earth—an enduring message of peace, curiosity, and the richness of human culture, sent across the cosmos to tell the story of life on our planet. Led by Carl Sagan, the project sought to capture the essence of humanity and our place in the universe.

—Mark Morris

MOON is a production of Mark Morris Dance Group and the John F. Kennedy Center for the Performing Arts in association with Arizona Arts Live, University of Arizona; Cal Performances, UC Berkeley; and Krannert Center for the Performing Arts, University of Illinois Urbana-Champaign.

ABOUT THE ARTISTS



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 Kaleda 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, 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 (Düsseldorf), 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. 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 is the subject of a biography, *Mark Morris*, by Joan Acocella (Farrar, Straus & Giroux), and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Musicologist Stephanie Jordan's *Mark Morris: Musician-Choreographer* was released in 2015. Morris' memoir, *Out Loud*, co-written with Wesley Stace, was published in paperback by Penguin Press in October 2021. Morris 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.

Celebrating its 45th anniversary, the **Mark Morris Dance Group** (MMDG) stands as a beacon of artistic excellence and innovation in the world of dance. Founded in 1980, the company made its debut in New York City and quickly rose to prominence with a touring schedule that expanded across the US and around the globe. In 1986, MMDG captivated national audiences with its first television appearance on the PBS *Dance in America* program, and just two years later, it was named the national dance company of Belgium, enjoying a prestigious three-year residency at Brussels' Théâtre Royal de la Monnaie. Returning to the US in 1991, MMDG solidified its reputation as one of the world's leading dance companies.

MMDG has a long and celebrated history of performing at Lincoln Center's Mostly Mozart and White Light Festivals, as well as at the Brooklyn Academy of Music (BAM), where it continues to appear regularly. The company also maintains deep-rooted partnerships with major cultural institutions, including here at Cal Performances, its West Coast home, and at its Midwest home at the Krannert Center at the University of Illinois.

MMDG's international acclaim includes two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company, earned during its celebrated London seasons. True to founder Mark Morris' vision, the company has performed with live music at every show since the creation of the MMDG Music Ensemble in 1996. Collaborations with world-renowned artists such as Yo-Yo Ma, Emanuel Ax, Stephanie Blythe, and Ethan Iverson, as well as leading orchestras like the Metropolitan Opera and London Symphony Orchestra, have become hallmarks of the company's performances.

MMDG also boasts a rich history of interdisciplinary collaborations with visual artists and designers including Robert Bordo, Howard Hodgkin, Adrienne Lobel, Allen Moyer, Isaac Mizrahi, and Martin Pakledinaz. Its film and television work in-

cludes *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, and the PBS *Great Performances* broadcast of *L'Allegro, il Penseroso ed il Moderato*.

Beyond the stage, MMDG is deeply committed to community engagement, offering inclusive arts and humanities programs for people of all ages and abilities wherever it tours. As it marks 45 years of groundbreaking artistry, MMDG continues to inspire, innovate, and connect through the power of dance.

Integral to the Mark Morris Dance Group's identity, the **MMDG Music Ensemble** celebrates nearly three decades of musical excellence in 2025. Formed in 1996 to fulfill Morris' unwavering commitment to live music, the ensemble has accompanied every MMDG performance since its inception—an artistic choice that sets the company apart. As *Classical Voice of North Carolina* aptly put it: "With the dancers come the musicians... and what a difference it makes."

Led by Music Director Colin Fowler, who began collaborating with MMDG in 2005 during the creation of *Mozart Dances*, the ensemble's repertoire spans centuries—from the Baroque elegance of Henry Purcell to the contemporary rhythms of Ethan Iverson, Lou Harrison, and Henry Cowell. The musicians are not only performers but also participate in MMDG's community and educational initiatives both at home and on tour. As MMDG celebrates its 45th anniversary, the Music Ensemble continues to be a vital force, enriching every performance.



Wendall K. Harrington (projection design) has an extensive career in projection design across Broadway, opera, dance, and concert productions. Her Broadway credits include *The*

Who's Tommy, *Driving Miss Daisy*, *Grey Gardens*, *The Capeman*, *Ragtime*, *The Will Rogers Follies*, *The Good Body*, *Putting It Together*, *Company*, *Freak, My One and Only*, *The Heidi Chronicles*, and *They're Playing Our Song*. Off-Broadway, her work includes *Angels in America*, *Hapgood*, *As Thousands Cheer*, and *The Investigation*. In opera, her designs have been featured in *Werther* at the Metropolitan Opera, *Lucia di Lammermoor* at LA Opera, and productions of *Rusalka*, *La Fanciulla del West*, *The Grapes of Wrath*, *The Turn of the Screw*, *Nixon in China*, and *A View From the Bridge*. In the dance world, she has designed *Cinderella*, *Pictures at an Exhibition*, *Wartime Elegy*, *The Firebird*, and *Anna Karenina* for Alexei Ratmansky; *Ballet Mécanique* for Doug Varone; *Othello* for Lar Lubovitch; *Don Quixote* for The Joffrey Ballet; and *Firebird*, *A Midsummer Night's Dream*, and *The Nutcracker* for Miami City Ballet. Her concert work includes designs for Chris Rock, Simon and Garfunkel, John Fogerty, The Talking Heads, and William Bolcom (*Songs of Innocence and Experience*). In addition to her design work, she lectures widely on projection design and leads the Projection Design concentration at the Yale School of Drama.





Isaac Mizrahi (*costume design*) has worked extensively in the entertainment industry as a performer, host, writer, designer, and producer for more than 30 years. He has an annual

residency at Café Carlyle in New York City and has performed across the country at venues such as Joe's Pub, the Regency Ballroom, and several City Winery locations nationwide. The *New York Times* noted, "he qualifies as a founding father of a genre that fuses performance art, music, and stand-up comedy." Mizrahi is the subject and co-creator of *Unzipped*, a documentary following the making of his fall 1994 collection, which received an award at the Sundance Film Festival. He hosted his own television talk show, *The Isaac Mizrahi Show*, for seven years, has written three books, and has made countless appearances in movies and on television. Mizrahi served as a judge on *Project Runway: All-Stars* for the series' entire seven-season run. He has directed productions of *A Little Night Music* and *The Magic Flute* for the Opera Theatre of St. Louis. Annually, he directs and narrates his production of the children's classic *Peter and the Wolf* at the Guggenheim Museum in New York. Mizrahi has his own production company, Isaac Mizrahi Entertainment, under which he has several projects in development in television, theater, and literature. His *New York Times* best-selling memoir, *I.M.*, was published in February 2019.



Mike Faba (*lighting design*) is a lighting designer for dance, theater, and events. Design credits include *What Belongs to You* (Alarm Will Sound, David T. Little, Mark Morris) at

Modlin Center for the Arts; *Jinkx Monsoon Live in Concert* at Carnegie Hall; *The Jinkx and DeLa Holiday Show* international tour; the *All I Want For Christmas is Attention* international tour (BenDeLaCreme and Jinkx Monsoon); *Pool/Poo* (Mythili Prakesh); *Americana To Me and Beyond Ballet* at Jacob's Pillow; *No. 1* (Wang Ramirez and Sara Mearns) at New York City Center; the Joffrey Concert Group at Alvin Ailey; *Spectral Preludes* (Tom Gold Dance) at Florence Gould Hall; *Wednesday Morning, 11:45* (Pilobolus) at Skirball; *Marksmen* (Kate Weare) at the Joyce and the Guggenheim; and *Unstruck* (Kate Weare) at BAM Fisher. Event design work includes the Life Is Beautiful Festival, as well as PatBO and MONSE for NYFW (Studio RRD). Lighting supervisor credits include Jacob's Pillow Dance Festival, Mark Morris Dance Group, Paul Taylor American Modern Dance, Camille A. Brown & Dancers, Wang Ramirez, Pilobolus, Martha Clarke, and Radiolab Live: In The Dark. Faba is also the production manager and assistant for Kurt Perschke's *Red-Ball Project*, the world's longest-running public art piece.





Colin Fowler (*music director and keyboards*) 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's degree in music in 2003 and his master's in music in 2005. While at Juilliard, he studied piano with Abbey Simon, organ with Gerre Hancock and Paul Jacobs, harpsichord with Lionel Party, and conducting with James dePriest and Judith Clurman. A versatile musician and conductor, Fowler works in many areas of the music scene in New York City. He is a veteran 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 world-renowned musicians and ensembles including Deborah Voigt, Renée Fleming, The Knights, and the Los Angeles Philharmonic. Fowler has arranged and conducted for numerous television and film productions, including *Yellowstone* and Greta Gerwig's *Little Women*. He 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. Fowler 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 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 Juilliard School under the direction of Benjamin Harkarvy, with guidance from Carolyn Adams. She first performed with Mark Morris Dance Group in 2005, remained a fulltime 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 the Alvin Ailey American Dance Theater, Lar Lubovitch Dance Company, and Monica Bill Barnes & Co; a guest artist for Buglisi Dance Theater; and has 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 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, Steps on Broadway, Marymount Manhattan College, and at Bard College in partnership with Gibney Company, 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.

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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 also studied at De La Salle University and graduated with a bachelor's degree in organizational communication in 2006. Upon graduating, she moved to New York and joined Carolyn Dorfman Dance. She was a guest artist with the 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, 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.



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 the Lucinda Childs Dance Company, where she toured the world performing classic works. 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, Dance-Boissiere, and the Daniel Gwartzman Dance Company. Hillmon joined MMDG as an apprentice in 2023 and became a company member in 2024.



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 Morris' *MOON*. Photos by Ximena Brunette © xmbphotography.



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.



Dallas McMurray, from El Cerrito, California, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a BFA in dance from the California Institute of the Arts. McMurray has performed with the José Limón Dance Company as well as in 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, Meeth became a company member with Hedwig Dances. 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 a company member 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 in 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.



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 scholarship. He graduated *magna cum laude* in 2007 and re-

ceived 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.



Michel Taddei (*double bass*) is a founding member of the Left Coast Chamber Ensemble, is Principal Bass of the San Francisco Chamber Orchestra, the Mendocino Music Festi-

val, the Berkeley Symphony, and the Pacific Chamber Orchestra; Assistant Principal of the California Symphony; and has performed with the San Francisco Symphony, San Francisco Opera Orchestra, and New

Century Chamber Orchestra, among others. At the invitation of Kent Nagano, he was Principal Bass for the Orchestre de l'Opéra National de Lyon for seven seasons, and he has performed with Ensemble Mik Nawooj, Earplay, the Saint Lawrence String Quartet; at the Habana Clásica, Moab, and Valley of the Moon festivals; and with cellist Yo-Yo Ma and the Silk Road Ensemble in the US and Central Asia. Taddei will perform with the Beo Quartet on the Music at Kohl Mansion series this season. No stranger to the MMDG, he has performed on numerous occasions in *The Hard Nut*, *Four Saints in Three Acts*, and other programs. He is also a prolific recording artist, with releases on labels including Philips, EMI, and Erato, as well as substantial film and video game scoring work. Taddei is an affiliate artist at Saint Mary's College.



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 was awarded 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. Vinson 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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Thanks to Maxine Morris.

Sincerest thanks to all the dancers for
their dedication, commitment, and
incalculable contribution to the work.

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