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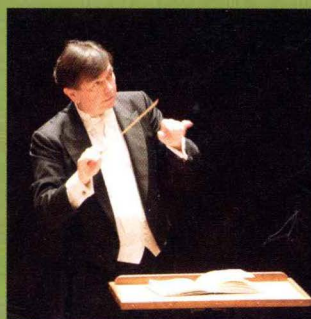
**STG** SEATTLE  
THEATRE  
GROUP

## MARK MORRIS DANCE GROUP



Photo by Ken Friedman

May 16-18, 2008 • *L'Allegro, il Penseroso ed il Moderato*



with Seattle Symphony  
conducted by Maestro Gerard Schwarz



T H E  
PARAMOUNT

THE MOORE

HISTORIC THEATRES | LEGENDARY PERFORMANCES



SEATTLE THEATRE GROUP PRESENTS

# MARK MORRIS DANCE GROUP AND SEATTLE SYMPHONY AT THE PARAMOUNT

FRIDAY, MAY 16, 2008, AT 8PM • SATURDAY, MAY 17, 2008, AT 8PM • SUNDAY, MAY 18, 2008, AT 2PM

the New York State Council on the Arts, a State Agency, and National Endowment for the Arts Dance Program.

**GEORGE FRIDERIC HANDEL**

## L'ALLEGRO, IL PENSEROSO ED IL MODERATO

Pastoral ode after poems by John Milton, rearranged by Charles Jennens

**Mark Morris**, Choreography

**Adrianne Lobel**, Set Design

**Christine Van Loon**, Costume Design

**James F. Ingalls**, Lighting Design

**Mark Morris Dance Group**

**Seattle Symphony and Chorale**

**Gerard Schwarz**, conductor

**Christine Brandes**, soprano

**Lisa Saffer**, soprano

**John McVeigh**, tenor

**James Maddalena**, baritone

### DANCERS

CRAIG BIESECKER	SAMUEL BLACK	JOE BOWIE	ELISA CLARK
KFIR DANIELI	AMBER DARRAGH	RITA DONAHUE	DOMINGO ESTRADA, JR.
LESLEY GARRISON	LAUREN GRANT	JOHN HEGINBOTHAM	BRIAN LAWSON*
DAVID LEVENTHAL	LAUREL LYNCH	CLAUDIA MACPHERSON*	BRADON McDONALD
DALLAS McMURRAY	MAILE OKAMURA	JUNE OMURA	KANJI SEGAWA
BILLY SMITH	UTAFUMI TAKEMURA	NOAH VINSON	JENN WEDDEL
ADAM WEINERT*	JULIE WORDEN	MICHELLE YARD	

\*understudy

Premiere: November 23, 1988 – Théâtre Royal de la Monnaie, Brussels

### Overture:

**G.F. Handel – Concerto Grosso in G Major, Opus 6, No. 1**

*A tempo giusto – Allegro*

**Part the First**

INTERMISSION

**Part the Second**

# MARK MORRIS DANCE GROUP



CRAIG BIESECKER	SAMUEL BLACK	JOE BOWIE	CHARLTON BOYD
ELISA CLARK	AMBER DARRAGH	RITA DONAHUE	LAUREN GRANT
JOHN HEGINBOTHAM	DAVID LEVENTHAL	LAUREL LYNCH	
BRADON MCDONALD	DALLAS MCMURRAY	MAILE OKAMURA	
JUNE OMURA	NOAH VINSON	JENN WEDDEL	
JULIE WORDEN	MICHELLE YARD		

KFIR DANIELI	DOMINGO ESTRADA, JR.	LESLEY GARRISON
KANJI SEGAWA	BILLY SMITH	UTAFUMI TAKEMURA

ARTISTIC DIRECTOR  
MARK MORRIS

EXECUTIVE DIRECTOR  
NANCY UMANOFF

Altria Group, Inc. is the Mark Morris Dance Group's Lead Sponsor.

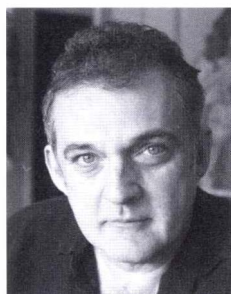
MetLife Foundation is the Mark Morris Dance Group's Official Tour Sponsor.

Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, JPMorganChase Foundation, The Howard Gilman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, and The Shubert Foundation.

The Mark Morris Dance Group New Works Fund is supported by The Andrew W. Mellon Foundation, Ellsworth Kelly Foundation, The Gladys Krieble Delmas Foundation, Shelby and Frederick Gans Fund, Meyer Sound/Helen and John Meyer, and Poss Family Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from the New York City Department of Cultural Affairs,

# WHO'S WHO



## MARK MORRIS

was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson.

In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988-1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created six works for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre, and the Boston Ballet, among others. His work is also in the repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. Morris is noted for his musicality and has been described as "undeviating in his devotion to music." He has worked extensively in opera, directing and choreographing productions for The Metropolitan Opera, New York City Opera, English National Opera, and The Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received eight honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography 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*. Morris is a member of the American Academy of Arts and Sciences. In 2007, he received the Samuel H. Scripps/American Dance Festival lifetime achievement award.

## The MARK MORRIS DANCE GROUP

was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the U.S. and in Europe, 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 company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals.

Based in Brooklyn, NY, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, CA, and its Midwest home, the Krannert Center for the Performing Arts in Urbana, IL. MMDG also appears regularly in New York City, NY; Boston, MA; Fairfax, VA; Seattle, WA; and at the Jacob's Pillow Dance Festival in Becket, MA. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards.

MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson and Yoko Nozaki for *Mozart Dances* (2006); and with the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006), among others. MMDG's film and television projects also include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the U.K.'s *South Bank Show*.

In the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, NY, housing rehearsal space for the dance community, outreach programs for local children, as well as a school offering dance classes to students of all ages. For more information, visit [www.mmdg.org](http://www.mmdg.org).

## MARK MORRIS DANCE GROUP STAFF

**Artistic Director** Mark Morris

**Executive Director** Nancy Umanoff

### PRODUCTION

**Technical Director** Johan Henckens

**Assistant to the Choreographer** Matthew Rose

**Lighting Supervisor** Leo Janks

**Wardrobe Supervisor**

Katherine M. Patterson

**Sound Supervisor** Jim Abdou

### ADMINISTRATION

**General Manager** Aaron Mattocks

**Company Manager** Adrienne Bryant

**Director of Finance** Elizabeth Fox

**Finance Associate** Victoria Gintautiene

### MARKETING/DEVELOPMENT

**Director of Marketing and Development**

Lauren Cherubini

**Special Projects Manager** Alexandro Pacheco

**Marketing Manager** Christy Bolingbroke

**Development Associate** Jane McCarthy

**Development Assistant** Moss Allen

**Office Assistant** Jay Selinger

### EDUCATION

**Director of Education** Eva Nichols

**School Administrator** Diane Ogunusi

**Administrative Assistant** Marc Castelli

### DANCE CENTER OPERATIONS

**Studio Manager** Karyn Treadwell

**Administrative Assistant** Monica Carter

**Production Manager** Matthew Eggleton

**Music Coordinator** Bruce Lazarus

**Facility Manager** Joseph Tsiaporin

**Maintenance** Ray Calderon, Gustavo Chaguay

**Booking Representation** Michael Mushalla  
(Double M Arts & Events)

**Media and General Consultation Services**

William Murray (Better Attitude, Inc)

**Legal Counsel** Mark Selinger (McDermott, Will & Emery)

**Accountant** Kathryn Lundquist, CPA

**Orthopaedist** David S. Weiss, M.D. (NYU-HJD  
Department of Orthopaedic Surgery)

**Hilot Therapist** Jeffrey Cohen

Thanks to Maxine Morris.

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

Additional funding has been received from The Capezio/Ballet Makers Dance Foundation; Dance Heritage Coalition; The Harkness Foundation for Dance; The Iovino Family Foundation; Leon Lowenstein Foundation; Materials for the Arts; McDermott, Will & Emery; The Untitled Foundation; USArtists International; and the Friends of the Mark Morris Dance Group.

**For more information contact:**

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[www.mmdg.org](http://www.mmdg.org)



# WHO'S WHO

## SEATTLE SYMPHONY

Seattle Symphony, now presenting its 105th season, has been under the artistic leadership of Music Director Gerard Schwarz since 1985. In 1998, the Orchestra began performing in the acoustically superb Benaroya Hall in downtown Seattle. The Symphony is internationally recognized for its adventurous programming of contemporary works, its devotion to the classics, and its extensive recording history. Seattle Symphony has made more than 100 recordings, garnered 11 Grammy nominations and, in 2007, received an Emmy Award. From September through July, the Symphony is heard live by more than 315,000 people. For more information on Seattle Symphony, visit [www.seattlesymphony.org](http://www.seattlesymphony.org).

### GERARD SCHWARZ, conductor



This season sees Music Director Gerard Schwarz's prestigious work with Seattle Symphony continue into its 23rd season. Maestro Schwarz's extensive discography of some 250 releases showcases his

collaborations with some of the world's most prestigious orchestras, including The Philadelphia and Juilliard orchestras; the Czech, Tokyo and Royal Liverpool philharmonics; the London Symphony Orchestra, Orchestra National de France and Berlin Radio Symphony; the Scottish, English and Los Angeles chamber orchestras; The Juilliard Orchestra; and the New York Chamber and Seattle symphonies. He recently worked with six living composers to create Starbucks' first-ever classical CD, *Echoes*.

Other recently released recordings include Shostakovich's Symphonies Five and Thirteen, his *Execution of Stepan Razin* and his Second Cello Concerto with Lynn Harrell; Howard Hanson's only opera, *Merry Mount*; two CDs of Strauss Tone Poems; numerous recordings for the Milken Archive of American Jewish Music and William Schuman's Symphonies Three, Four, Five, Seven, Nine and Ten. Soon to be released are Mahler's Symphonies Seven and Nine, a recording of the music of Arthur Foote, and the first complete recording Kurt Weill's *Eternal Road*.

Born to Viennese parents, Maestro Schwarz is a member of the National Council on the Arts. He has received 11 Grammy nominations, three ASCAP awards, and numerous *Stereo Review* and Ovation awards, as well as a nomination for a primetime Emmy for his *Live from Lincoln Center* performance of Mozart's *Requiem*. In June 2007, he received an Emmy for his performance with Seattle Symphony of Shostakovich's Eighth Symphony. Moreover, Maestro Schwarz won critical acclaim during the 2006–2007 Seattle Symphony season for his remarkable collaboration with Dale Chihuly to present Bartók's *Bluebeard's Castle*.

In addition, he is a recipient of the Ditson Conductor's award from Columbia University, and was the first American conductor to be named Conductor of the Year by *Musical America* (1994). He holds numerous honorary doctorates, including ones from The Juilliard School, Cornish College of the Arts, Seattle University and Fairleigh Dickinson University. Maestro Schwarz is Conductor Emeritus of New York's Mostly Mozart Festival, a position he held for 20 years, and is the Music Director of the Eastern Music Festival in North Carolina. He served as Music Director of the Royal Liverpool Philharmonic Orchestra (RLPO) from 2001 to 2006.

## DESIGNERS

**ADRIANNE LOBEL** (set design) projects for Mark Morris: *King Arthur* (English National Opera), *Platée*, (Royal Opera, London, Edinburgh and New York City Opera); *L'Allegro, il Penseroso ed il Moderato* (La Monnaie-Brussels, BAM-NY); *The Hard Nut* (La Monnaie-Brussels, BAM-NY); *Le Nozze di Figaro* (Brussels); *Orfeo ed Euridice* (BAM-NY, US tour). Sets for Broadway: Developed, produced and designed the Tony nominated musical *A Year with Frog and Toad. On the Town*, directed by George C. Wolfe; Also *The Diary of Anne Frank*, Tony award-winning *Passion*, *Twelve Dreams* (Lincoln Center), all directed by James Lapine. Other credits include: *An American Tragedy* the new Tobias Picker opera (The Metropolitan Opera), *Lady in The Dark* (Royal National Theatre, London), *Street Scene* (Houston Grand Opera) all directed by Francesca Zambello. Projects for Peter Sellars: *Dr. Atomic* the

new John Adams opera for San Francisco Opera, *The Rake's Progress* (Chatelet, Paris); *Nixon in China* (BAM-NY, Bobigny-Paris, Amsterdam); *The Marriage of Figaro* (Pepsico Summerfare-NY, Bobigny-Paris); *Così fan tutte* (Pepsico Summerfare-NY); *The Magic Flute* (Glyndebourne Festival, England); *The Mikado* (Chicago Lyric Opera). For choreographer Christopher Wheeldon: *Swan Lake* (Pennsylvania Ballet) and *An American in Paris* (New York City Ballet). Honors: Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy and Jefferson Award and Drama Desk, Maharam, and Fanny nominations.

**CHRISTINE VAN LOON** (costume design) was born in Hoeilaart, Belgium, and has studied commercial art, costume, and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20<sup>th</sup> Century. Ms. Van Loon has designed the costumes for several Mark Morris productions, including *Dido and Aeneas*.

**JAMES F. INGALLS** (lighting designer) has designed for several Mark Morris works including *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, and *The Hard Nut* (Mark Morris Dance Group); *Ein Herz* (Paris Opera Ballet); and the initial White Oak Project tour. His work in Chicago includes *Salome* [Lyric Opera], *The Clean House*, *Dollhouse*, *House and Garden*, *The Misanthrope*, *Book of the Night* and *Martin Guerre* [Goodman Theatre] and *The Well-Appointed Room*, *The Pain and the Itch*, *The Violet Hour*, *Purple Heart*, *After the Quake* and *Valpairiso* [Steppenwolf Theatre]. Most recently he designed *A Flowering Tree* and *La Passion de Simone* (New Crowned Hope at the Barbican Centre, London) and *Dr. Atomic* (Holland Festival/De Nederlandse Opera and San Francisco Opera). He often collaborates with Saint Joseph Ballet in Santa Ana, California.

# WHO'S WHO

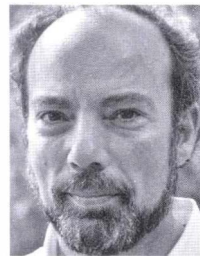
## SINGERS



### CHRISTINE BRANDES

(soprano) brings her crystalline voice and superb musicianship to repertoire ranging from the 17th century to

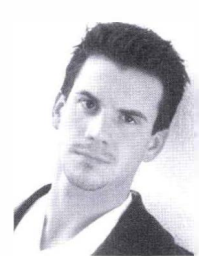
newly composed works. She performs regularly at many of the world's most distinguished festivals and concert series. In the 2007-08 season Ms. Brandes's operatic appearances include her Washington National Opera debut as Catherine in William Bolcom's *A View from the Bridge* and a return to Central City Opera as Maria Corona in Gian Carlo Menotti's *The Saint of Bleecker Street*. Her concert schedule includes performances of *Das Paradies und die Peri* with Sir Simon Rattle and The Philadelphia Orchestra (at the Kimmel Center and at Carnegie Hall), the Mozart Requiem with John Nelson and the Handel & Haydn Society, Handel's *L'Allegro* with the Mark Morris Dance Group and the Seattle Symphony, and Haydn's *Mass in the Time of War* with Bernard Labadie and the San Francisco Symphony. The American soprano has performed with many of the world's leading orchestras, including the Chicago Symphony Orchestra, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, Minnesota Orchestra, Detroit Symphony, Houston Symphony, National Symphony, New World Symphony, Milwaukee Symphony, and Toronto Symphony, under the batons of Pierre Boulez, Esa-Pekka Salonen, Sir Simon Rattle, Rafael Frühbeck de Burgos, Wolfgang Sawallisch, and Neeme Järvi, among others. Christine Brandes has recorded for EMI, BMG/Conifer Classics, Dorian, Harmonia Mundi USA, Virgin Classics, and Koch International.



### JAMES MADDALENA

(baritone) is known for his outstanding work in contemporary music. He created the notable characters

of Richard Nixon and The Captain in two operas by John Adams, the award-winning *Nixon in China* and *The Death of Klinghoffer*, respectively. He is closely associated with other composers such as John Harbison, Gunther Schuller, Eliot Goldenthal, Stewart Wallace, Domenic Argento, Marc Blitzstein, and Michael Tippett, among others, via performances with such companies as New York City Opera, Houston Grand Opera, the Washington Opera, San Francisco Opera, the Atlanta Opera, Opera Theatre of St. Louis, the Frankfurt Opera, Opera de la Monnaie in Brussels, Australia's Adelaide Festival, the Netherlands Opera, Glyndebourne Festival Opera and the Opera de Lyon as well as with the Chicago Symphony, the Los Angeles Philharmonic, the Boston Symphony, San Francisco Symphony, the Brooklyn Philharmonic, the Royal Scottish Orchestra, the Orchestra of the Accademia di Santa Cecilia in Rome and the London Symphony. Other notable events of Mr. Maddalena's career include Schubert's demanding song cycle *Die Winterreise* sung at the Brooklyn Academy of Music with Robert Spano as accompanist and the complete cycle of Bach cantatas with Boston's Emmanuel Music. He has recorded for Decca/London, BMG Classical Catalyst, Nonesuch, Teldec, Sony Classical, Harmonia Muni and EMI.



### JOHN McVEIGH

(tenor) returned to the role of Will Tweedy in *Cold Sassy Tree* with Atlanta Opera earlier this season and will join Cincinnati Opera

for Arthur in *Lucie de Lammermoor* and PORT Opera for Tybalt in *Roméo et Juliette*. He has joined the Metropolitan Opera for Little Bat in *Cold Sassy Tree*, Pang in *Turandot*, and Bardolfo in *Falstaff*. He has also appeared with the Houston Grand Opera, Austin Lyric Opera, Lyric Opera of Kansas City, Opera Omaha, San Diego Opera, Opera Carolina, Lyric Opera of Chicago, Los Angeles Opera, Washington National Opera, the Teatro Carlo Felice in Genoa, Central City Opera, Santa Fe Opera, New York City Opera, and Glimmerglass Opera. McVeigh made his European debut as Teseo in Traetta's *Ippolito ed Aricia* with Opéra de Montpellier and for Adraastro in *Antigona* by the same composer and sang subsequent performances at the Théâtre du Châtelet. His performances on the concert stage include Beethoven's *Missa Solemnis* and Handel's *Messiah* with the Minnesota Orchestra; Bach cantatas and Handel arias, Mozart's *Mass in C minor*, and Handel's *Israel in Egypt* with the Saint Paul Chamber Orchestra; and Phillip Glass' *Symphony No. 5* in with the Gewandhaus Orchester in Leipzig, Brooklyn Philharmonic, and Danish National Radio Orchestra. He previously performed with the Mark Morris Dance Group for Handel's *L'Allegro* at the Ravinia Festival.



# WHO'S WHO



## LISA SAFFER

(soprano) has graced opera and concert stages worldwide with her versatility, intelligence, and musicality in a range of repertoire. Whether it be with the English

National Opera at London's Coliseum in the title role in Berg's *Lulu*, Handel's *Messiah* with the Philadelphia Orchestra, or Mendelssohn's *A Midsummer Night's Dream* with the New York Philharmonic, Lisa Saffer is "one of those special singers whose technique and blooming sound always serves sense and emotion." She first came to prominence for her performances of baroque operas in Stephen Wadsworth's Monteverdi cycle. Soon she began appearing on CD in a landmark series of Handel recordings with conductor Nicholas McGegan on Harmonia Mundi USA. Ms. Saffer is now much in demand for Handel roles at venues including Santa Fe Opera, Glimmerglass, New York City Opera, San Diego, the International Handel Festival in Göttingen, Germany, and Barcelona's Gran Teatre del Liceu. In addition she appears with leading orchestras in baroque repertoire, including the orchestras of Detroit, Indianapolis, Minnesota, and Philadelphia, the National Symphony in Washington, DC, the Orchestra of St. Luke's, and Philharmonia Baroque Orchestra, with whom she appeared on tour at Disney Hall in Los Angeles and Carnegie's Zankel Hall in New York City. Ms. Saffer's many recordings appear on HMU USA, Virgin Classics, New World Records, DGG, Chandos, and Telarc. Her most recent release is Chandos' 3-disc set of Alban Berg's opera *Lulu*.

## DANCERS



## CRAIG BIESECKER,

from Waynesboro, PA, received a B.S. in Music Education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied

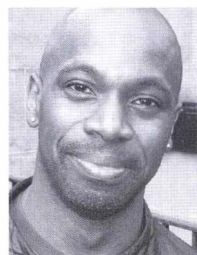
ballet with John White, Margarita de Saa, and Bryan Koulman and worked with choreographers Tim and Lina Early. In New York City he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. Craig joined MMDG in 2003.



## SAMUEL BLACK is

originally from Berkeley, CA, where he began studying tap at the age of 9 with Katie Matlsberger. He received his B.F.A. in Dance from SUNY Purchase,

and also studied at the Rotterdamse Dansacademie in Holland. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Sam first appeared with MMDG in 2005, and became a company member in 2007.



## JOE BOWIE was

born in Lansing, MI, and began dancing while attending Brown University where he graduated with honors in English and American Literature. In New

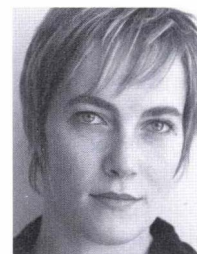
York he has performed in the works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.



## CHARLTON BOYD

was born in New Jersey, where he studied and performed with the Inner City Ensemble Theater and Dance Company. He graduated from The

Juilliard School. He went on to dance with the Limón Dance Company and appears in *Jose Limón Technique Video, Volume 1*, among other music videos. He first appeared with MMDG in 1989 and became a company member in 1994.



## ELISA CLARK

received her early training from the Maryland Youth Ballet, and her B.F.A. from The Juilliard School, under the direction of Benjamin Harkavy. She has

danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, the Peridance Ensemble, and Battleworks Dance Company. Ms. Clark has staged works by Robert Battle, David Parsons, Igal Perry and Adam Houghland at various schools and Companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival, and currently works closely with Carolyn Adams and the American Dance Legacy Institute, as well as serves on an advisory panel for Capezio. She first appeared with MMDG in *L'Allegro* in August 2005.

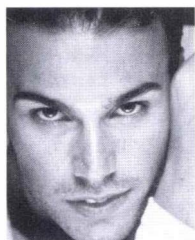


## AMBER DARRAGH

is originally from Newport, OR, where she began her dance training with Nancy Mittleman. She received her B.F.A. from The Juilliard School in 1999 and

then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Amber joined MMDG in 2001.

# WHO'S WHO



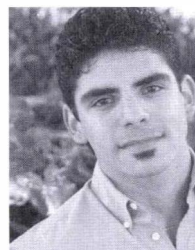
**KFIR DANIELI** was born and raised in Israel. A former principal with the Alabama Ballet, he has appeared as a guest artist with various companies and is currently a dancer for

the Metropolitan Opera House 2007-2008 season. This is his debut performance with the Mark Morris Dance Group.



**RITA DONAHUE** was born and raised in Fairfax, VA, and attended George Mason University, where she graduated with honors in Dance and English in 2002.

She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.



**DOMINGO ESTRADA, JR.**, a native of Victoria, TX, has recently acquired a B.F.A. in Ballet and Modern Dance at Texas Christian University. Currently, he also

works with choreographers Leslie Scott, BODYart Dance; Mary Seidman, Mary Seidman & Dancers; and Christian von Howard, Von Howard Project. He made his debut with the Mark Morris Dance Group during this season's *The Hard Nut* at Cal Performances, Berkeley. Domingo would like to thank God, his family and all who support his passion!



**LESLEY GARRISON** grew up in Swansea, IL, and received much of her early training at the Center of Creative Arts (COCA) in St. Louis. She is a 2007 graduate of

the Conservatory of Dance at the State University of New York at Purchase. She has also studied at Interlochen Arts Academy, Rotterdamse Dansacademie, Jacob's Pillow and The Professional Project. She has performed with The Kevin

Wynn Collection, Nelly van Bommel's NØA Dance and Sidra Bell Dance New York. She is a part of Mark Morris' *Romeo & Juliet*, *On Motifs of Shakespeare* and will perform in the Metropolitan Opera's upcoming production of *Orfeo ed Euridice*. Lesley is thrilled to be performing with the Mark Morris Dance Group for the first time.



**LAUREN GRANT**, raised in Highland Park, IL, has danced with MMDG since 1996. Before graduating with a B.F.A. from New York University's Tisch School of the Arts,

Lauren studied ballet from the age of 3. Later, she also trained in character dance, acting, and singing. She teaches master classes in ballet and modern technique at schools and universities around the world, at MMDG's school in Brooklyn, and for the company as well. Lauren is married to fellow dancer David Leventhal.



**JOHN HEGINBOTHAM**

is from Anchorage, AK. He is a graduate of The Juilliard School (BFA '93) and has danced in the companies of Susan Marshall,

Pilobolus Dance Theater (guest artist), John Jasperse, and Ben Munisteri. His choreography is featured in the work of recording artists Fischerspooner, and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, John works regularly with members of the Brooklyn Parkinson Group. He joined the Mark Morris Dance Group in 1998.



**DAVID LEVENTHAL**,

raised in Newton, MA, has danced with MMDG since 1997. He studied at Boston Ballet School and has danced with José Mateo's Ballet

Theatre and the companies of Marcus Schulkind, Richard Colton/Amy Spencer, Zvi Gotheiner, Neta Pulvermacher,

and Ben Munisteri. He graduated with honors in English Literature from Brown University in 1995. He teaches master classes in technique and repertory at schools and colleges around the country. He gives classes regularly at MMDG's school, including one for people with Parkinson's disease. He is married to fellow dancer Lauren Grant.



**LAUREL LYNCH** began her dance training in Petaluma, CA. After a few too many Nutcrackers she moved to New York to attend The Juilliard School

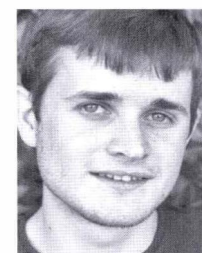
where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. Since graduation in May 2003, Laurel has danced for Duan Tnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and T.E.A. (Transpersonal Education and Art). She performed at the Festival Oltre Passo in Lecce, Italy and appeared as a guest artist with Petaluma City Ballet. Laurel performed with MMDG as an apprentice in 2006 and became a company member in 2007.



**BRADON McDONALD**

received his B.F.A. from The Juilliard School in 1997. He danced with the Limón Dance Company for three

years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. Bradon joined MMDG in 2000.



**DALLAS McMURRAY**, from El Cerrito, CA, began dancing at age 4, studying jazz, tap, and acrobatics with Katie Maltzberger, and ballet with



# WHO'S WHO

Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. Dallas performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Dallas joined MMDG performed with MMDG as an apprentice in 2006 and became a company member in 2007.



## MAILE OKAMURA

is originally from San Diego, CA. She was a member of Boston Ballet II in 1992-93 and Ballet Arizona in 1993-96. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. Maile began working with MMDG in 1998 and became a company member in 2001.



## JUNE OMURA

was born in New York, grew up in Birmingham, AL, and graduated from Barnard College with honors in Dance and English. She first studied with Mark

Morris in 1986, joined MMDG in 1988. In 2005, she received a New York Dance and Performance Award ("Bessie") for her career with the company. June and her husband are the proud parents of twin girls, born in 2003, and a new baby boy, born in September 2006. She is grateful to her family, Mark Morris, and MMDG for their love and support.

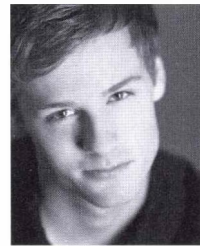


## KANJI SEGAWA

began his training with his mother, Erika Akoh, and studied ballet with Kan Horiuchi in Tokyo, Japan. In 1997, he came to the U.S. to study at The Ailey

School under the Japanese Government Fellowship. Mr. Segawa has been a member of Battleworks Dance Company, Jennifer Muller/The Works and Ailey II. He first performed with MMDG in *The Hard Nut* in London in 2004 and has since appeared in Mr. Morris' productions of *L'Allegro*, *il*

*Penseroso ed il Moderato*, *King Arthur* with the English National Opera, and *Orfeo ed Euridice* with The Metropolitan Opera.



## BILLY SMITH

Billy Smith grew up in Fredericksburg, VA and attended George Mason University under a full academic and dance talent scholarship. Billy graduated Magna

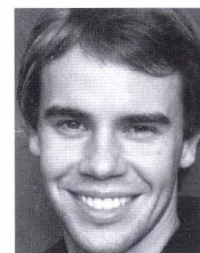
Cum Laude in 2007 and received achievement awards in Performance, Choreography, and Academic Endeavors. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall and Susan Shields. Billy's own piece, *3-Way Stop*, 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, Billy's regional theatre credits include *Tulsa in Gypsy*, *Mr. Mistoffelees in CATS* and *Dream Curly in Oklahoma!*. Since May of 2007 he has spent his time traveling the world as a member of Parsons Dance.



## UTAFUMI TAKEMURA

received her B.F.A. in Dance from SUNY-Purchase and her M.F.A. from Tisch School of the Arts at New York University where she was a

recipient of the Siedman Award for Dance. She has performed with FREEFALL, Ltd., AmyCox, XIPOLYTOS Dance Theatre, Mark Jarecke, JoAnna Mendl Shaw, Carol Fonda, Maja Lorkovic, KDNY/Kathleen Dyer, and WIL SWANSON/ DANCEWORKS among others. She currently works with Rebecca Katz-Harwood, Pam Tanowitz Dance, Paz Tanjuaquio, and Andrea Haenggi/AMDaT.



## NOAH VINSON

received his B.A. in Dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In

New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He began working with MMDG in 2002 and became a company member in 2004.



## JENN WEDDEL

grew up in Longmont, CO, and received her early training from Boulder Ballet Company. She holds a B.F.A. from Southern Methodist University and also

studied at The Boston Conservatory, Colorado University and the Laban Center, London. Since moving to New York in 2001, Jenn has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencil Dance Trio, Rocha Dance Theatre and with various choreographers including Alan Danielson and Connie Procopio. She has presented her own work in Manhattan and continues to collaborate with TEA Dance Company under the direction of Ella Ben-Aharon and Sahar Javedani. Jenn performed with MMDG as an apprentice in 2006 and became a company member in 2007.



## JULIE WORDEN

graduated from the North Carolina School of the Arts and joined MMDG in 1994.



## MICHELLE YARD

was born in Brooklyn, NY, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she

received the Helen Tamiris and B'nai Brith awards. For three years she was a scholarship student at the Alvin Ailey Dance Center, and attended New York University's Tisch School of the Arts, where she graduated with a B.F.A. Michelle joined MMDG in 1997. Mom, thank you.

# SEATTLE SYMPHONY

## Gerard Schwarz

The Harriet Overton Stimson Music Director

## Carolyn Kuan

The Douglas F. King Associate Conductor

## Joseph Crnko

Associate Conductor for Choral Activities

## Samuel Jones

Composer in Residence

## FIRST VIOLIN

Frank Almond  
Emmanuelle Boisvert  
Ani Kavafian  
Maria Larionoff  
The David & Amy Fulton Concertmasters  
John Weller\*\*  
The Clowes Family Associate  
Concertmaster  
Simon James  
Second Assistant Concertmaster  
Jennifer Bai  
Mariel Bailey  
Cecilia Poellein Buss +  
Jun Liang Du  
Ayako Gamo\*\*  
Timothy Garland\*\*  
Peter Kaman  
Leonid Keylin\*\*  
Mikhail Shmidt\*\*  
Clark Story  
Jeannie Wells Yablonsky  
Arthur Zadinsky\*\*

## SECOND VIOLIN

Elisa Barston  
Principal  
Michael Miropolsky  
The John & Carmen Delo Assistant  
Principal Second Violin  
Kathleen Stern  
Gennady Filimonov  
Stephen Bryant\*\*  
Linda Cole  
Xiao-po Fei  
Sande Gillette\*\*  
Artur Girskey  
Virginia Hunt Luce  
Eric Scott\*\*  
Andrew Yeung  
Kelly Farris\*\*  
Rachael Pearson\*\*

## VIOLA

Susan Gulkis Assadi\*\*  
The PONCHO Principal Viola  
Arie Schachter\*\*  
Assistant Principal  
Timothy Hale  
Vincent Comer  
Penelope Crane\*\*  
Wesley Anderson Dyring  
Mara Gearman  
Sayaka Kokubo\*\*  
Rachel Swerdlow

## CELLO

Joshua Roman\*\*  
The Dr. & Mrs. Richard Fuller  
Principal Cello  
Susan Williams  
Associate Principal  
Theresa Benshoof  
Assistant Principal

Amos Yang+  
Bruce Bailey  
Roberta Hansen Downey  
Walter Gray  
Vivian Gu\*\*  
Charles Jacot\*  
David Sabee\*\*

## BASS

Jordan Anderson  
The Mr. & Mrs. Harold H. Heath Principal  
String Bass  
Joseph Kaufman\*\*  
Assistant Principal Bass  
Jonathan Burnstein  
Jennifer Godfrey  
Jonathan Green  
Nancy Page Griffin  
Ronald Simon

## FLUTE

Scott Goff\*\*  
Principal  
Judy Kriewall  
Zartouhi Dombourian-Eby

## PICCOLO

Zartouhi Dombourian-Eby  
The Robert & Clodagh Ash Piccolo

## OBOE

Ben Hausmann  
Acting Principal  
Stefan Farkas  
Shannon Spicciati\*\*  
Dan Williams\*\*

## ENGLISH HORN

Stefan Farkas

## CLARINET

Christopher Sereque  
The Mr. & Mrs. Paul R. Smith Principal  
Clarinet  
Laura DeLuca  
Larey McDaniel

## E-FLAT CLARINET

Laura DeLuca

## BASS CLARINET

Larey McDaniel

## BASSOON

Seth Krimsky  
Principal  
Paul Rafanelli\*\*  
Mike Gamburg\*\*

## CONTRABASSOON

Mike Gamburg

## HORN

John Cerminaro\*\*  
The Charles Simonyi Principal Horn  
Mark Robbins  
Associate Principal  
Jeffrey Fair  
Assistant Principal  
Adam Iascone  
Susan Carroll  
Scott Wilson

## TRUMPET

David Gordon  
The Boeing Company Principal Trumpet  
Richard Pressley\*\*  
Associate Principal  
Geoffrey Bergler  
Brian Chin\*\*

## TROMBONE

Ko-ichiro Yamamoto  
Principal  
David Lawrence Ritt

## BASS TROMBONE

Stephen Fissel

## TUBA

Christopher Olka  
Principal

## TIMPANI

Michael Crusoe\*\*  
Principal

## PERCUSSION

Michael Clark  
Ron Johnson

## HARP

Valerie Muzzolini  
Principal

## KEYBOARD

Kimberly Russ++  
Piano  
Joseph Adam+\*\*\*  
Organ

## PERSONNEL MANAGER

Keith Higgins

## ASSISTANT PERSONNEL MANAGER

Scott Wilson

## LIBRARIANS

Patricia Takahashi-Blayney  
Principal  
Robert Olivia

## ASSISTANT LIBRARIANS

Ron Johnson  
Mike Gamburg  
Rachel Swerdlow

## PRODUCTION MANAGER

Joseph E. Cook

## ASSOCIATE CONDUCTOR FOR CHORAL ACTIVITIES EMERITUS

George Fiore

## CONCERTMASTER EMERITUS

Ilkka Talvi

## HONORARY MEMBER

Cyril M. Harris

+ on leave

++ resident musician

\* temporary musician, 2007–2008 season

\*\* performing at this concert



# SEATTLE SYMPHONY CHORALE

**THE SEATTLE SYMPHONY CHORALE**, official chorus of Seattle Symphony, was founded as the Seattle Chorale in 1953 by Leonard Moore. The Chorale began its formal affiliation as the Symphony's official chorus in 1976 and now consists of approximately 150 members who volunteer more than 33,000 hours each year.

The singers are chosen by audition and perform throughout the season with Seattle Symphony. The Chorale also produces an annual series of "Summer Sings" choral readings.

Joseph Crnko, Associate Conductor for Choral Activities

Kimberly Russ, Rehearsal Pianist

Anna Brodie, Chorale Coordinator

## **SOPRANO**

Laura Ash

Emma Crew

Lori Knoebel

Lillian Lahiri

Helen Odom

Genevieve Perreault

Karen George Prince

Ana Ryker

## **ALTO**

Heidi Wyllis Blythe

Roxana Chen

Paula Corbett Cullinane

Lisa De Luca

Cynthia Beckett

Janell Gilmore

Marguerite Haskin

Inger Kirkman

Kathryn Tewson

## **TENOR**

Owen Braun

Roger Longbotham

David P. Hoffman

Greg Tiffany

Matthew A. Goldberg

Matthew D. Dubin

Jeff Braun

Kevin Kralman

## **BASS**

John Atcheson

Dewayne Christenson

James Cunningham

Darrel Ede

Ronald Knoebel

Thomas C. Loomis

Ken Rice

## **PROGRAM NOTES** by Jill Becker

In January 1740, a year and a half before penning his now perennial *Messiah*, George Frideric Handel devoted three weeks to the swift composition of a pastoral ode: *L'Allegro, il Penseroso ed il Moderato*. The ode, scored for orchestra, keyboard, chorus and vocal soloists, presents a series of arias, recitatives and choruses that, in their careful word painting and delicate solos, comprise some of the composer's most evocative music.


For his text, Handel selected John Milton's *L'Allegro* and *Il Penseroso*, a pair of allegorical poems written in 1631 while Milton was still a student at Christ's College in Cambridge. Milton's poems present two opposing aspects of a single mind: *L'Allegro* the cheerful mind, sometimes referred to as "Mirth," and *Il Penseroso*, the contemplative mind, also called "Melancholy." The pair is among Milton's most accessible works, due in part to their celebration of life's simple pleasures and stunning descriptions of the English countryside: *L'Allegro* and *Il Penseroso*, in their opposing viewpoints, chronicle the peace of bucolic life and bustle of the city; contemplate poetry, music and philosophy; enjoy dancing, the theater and church; and experience the pleasures of love.

Handel engaged Charles Jennens, his frequent librettist (in fact, the same man who would later arrange the libretto for the *Messiah*), to arrange the text. Jennens cleverly interwove Milton's poems, creating a more obvious dialogue between the two viewpoints and adding a heightened sense of dramatic tension. Handel and Jennens also sought to create a balance between the opposing *l'Allegro* and *il Penseroso* perspectives, and thus conceived of a third point of view, *il Moderato*, which could reconcile the emotional extremes of the original "characters" through the enlightened reason of the 18th century.

In 1803, William Blake found a similar muse in Milton's poems, and painted 12 ethereal watercolors that depict Mirth, Melancholy and the vivid surroundings conjured by Milton's words. Nearly 200 years later, Blake's creations, alongside the music and poetry of Handel and Milton, were inspiration to American choreographer Mark Morris, who, in 1988, added a fourth dimension to the continuing saga of *L'Allegro, il Penseroso ed il Moderato*. In 32 sections divided into two acts, Mark Morris united 350 years of creative energy — a 17th-century text, 18th-century score, 19th-century vision and 20th-century dance — into an evening-long celebration of the human experience.

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# UPCOMING AT THE PARAMOUNT AND THE MOORE THEATRES

 The Paramount Theatre  
 The Moore Theatre

2007/08 SEASON PARTNERS

## MAY 2008

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1 <b>MY FAIR LADY</b> 7:30pm	2 <b>MY FAIR LADY</b> 8:00pm	3 Free Public Tour 10:00am <b>MY FAIR LADY</b> 2:00pm & 8:00pm
4 <b>MY FAIR LADY</b> 1:00pm & 6:30pm <i>Joe Jackson</i> 7:00pm	5	6	7	8 <b>NW Women's Law Center Gala Dinner</b> 6:00pm	9 More Music The Moore 7:30pm	10 <b>Margaret Cho</b> 7:00pm & 10:00pm Free Public Tour 10:00am <b>KT Tunstall</b> 8:00pm
11 <b>Cake</b> 7:00pm	12	13	14	15	16 <b>Mark Morris Dance Group and Seattle Symphony</b> 8:00pm	17 <b>Mark Morris Dance Group and Seattle Symphony</b> 8:00pm <b>Dance for a Cure</b> 7:00pm
18 <b>Mark Morris Dance Group and Seattle Symphony</b> 8:00pm	19	20 <b>DISNEY'S HIGH SCHOOL MUSICAL ON TOUR</b> 7:30pm	21 <b>DISNEY'S HIGH SCHOOL MUSICAL ON TOUR</b> 7:30pm	22 <b>DISNEY'S HIGH SCHOOL MUSICAL ON TOUR</b> 7:30pm	23 <b>DISNEY'S HIGH SCHOOL MUSICAL ON TOUR</b> 7:30pm	24 <b>DISNEY'S HIGH SCHOOL MUSICAL ON TOUR</b> 2:00 p.m. & 7:30pm
25 <b>DISNEY'S HIGH SCHOOL MUSICAL ON TOUR</b> 1:00pm & 6:30pm	26	27	28	29 <b>Aventura</b> 8:00pm	30 <b>Tom Jones</b> 7:30pm <i>B.J. Novak</i> 8:00pm	31 <b>Karmapa in America</b> 10:00am & 2:00pm

## JUNE 2008

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1 <b>Karmapa in America</b> 10:00am & 2:00pm	2 Silent Movie Mondays: <b>Douglas Fairbanks Festival</b> 7:00pm	3	4 <b>United Way of King County Breakfast</b> 7:30am	5	6 <b>Billy Bragg</b> 8:00pm <b>Marty Riemer's :20 Funny Festival</b> 7:30pm	7 Free Public Tour 10:00am <b>Honda Civic Tour Presents Panic At The Disco</b> 7:00pm <i>Anthony Bourdain</i> No Reservations 8:00pm
8 <b>Return To Forever</b> 7:30pm	9	10 <b>AVENUE Q</b> 7:30pm <i>In The Land of The Head Hunters</i> 8:00pm	11 <b>AVENUE Q</b> 7:30pm	12 <b>AVENUE Q</b> 7:30pm	13 <b>AVENUE Q</b> 8:00pm	14 <b>AVENUE Q</b> 2:00pm & 8:00pm Free Public Tour 10:00am
15 <b>AVENUE Q</b> 1:00pm & 6:30pm	16 Silent Movie Mondays: <b>Douglas Fairbanks Festival</b> 7:00pm	17 <b>AVENUE Q</b> 7:30pm	18 <b>AVENUE Q</b> 7:30pm	19 <b>AVENUE Q</b> 7:30pm	20 <b>AVENUE Q</b> 8:00pm <i>Gabriel Iglesias</i> 8:00pm	21 <b>AVENUE Q</b> 2:00pm & 8:00pm
22 <b>AVENUE Q</b> 1:00pm & 6:30pm	23 Silent Movie Mondays: <b>Douglas Fairbanks Festival</b> 7:00pm	24 <b>Wine &amp; Spirits Magazine Hot Picks</b> 6:30pm	25	26 <b>Wait Wait... Don't Tell Me</b> 7:30pm	27	28 <b>Seun Kuti &amp; Egypt 80</b> 8:00pm
29	30 Silent Movie Mondays: <b>Douglas Fairbanks Festival</b> 7:00pm					



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## IT STARTED WITH "HELP OUR CHILD." AND BECAME "HELP ALL CHILDREN."

Born prematurely, their son William was diagnosed with hydrocephalus, "water on the brain," and needed surgery. A shunt was implanted, ending the immediate danger. But what did the future hold?

Lori Poliski and her husband Paul Gross wanted to help shape it, for William and every other child like him. They made a donation and started a guild to fund hydrocephalus research at Seattle Children's. The research, conducted by neurosurgeon Dr. Avellino, compares proteins from hydrocephalus patients, which could lead to new treatments.

A guild is just one way donors fund Children's research. To learn more, and give to *The Campaign For Children's*, visit [seattlechildrens.org/Campaign](http://seattlechildrens.org/Campaign). Or call 206-987-2153.

**Children's**  
Hospital & Regional Medical Center  
Seattle, Washington



**Dr. Anthony Avellino**

Dr. Anthony Avellino of Seattle Children's is heading up pioneering research into cerebrospinal fluid proteins, the first step towards developing more effective hydrocephalus treatments.