



dance music theater

Performances

UNIVERSITY OF CALIFORNIA, BERKELEY



2008-2009 Season



dance music theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

2008–2009 Season

May 2009

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THIS PROGRAM BOOK marks the last time I will write to you, the audience, as Director of Cal Performances, the post I have enjoyed since 1986. While many in my position would take the opportunity to reflect on the past 23 years, what most interests me is the future. As I look at the final six weeks of the 2008–2009 season, I am struck that within our offerings is an international festival of dance and theater. Our May–June schedule also ties together several strands of long-term relationships that we have built over the years. In all regards, it is the best finale that someone in my position could hope for.

The three dance companies coming up are an appropriate representation of the finest the world has to offer in classical ballet, contemporary classical and modern dance. Maverick Russian choreographer Boris Eifman has become the preeminent storyteller of the ballet stage, marrying masterpieces of literature with newly choreographed dance, as we have seen here in Berkeley with his productions of *The Seagull* and *Anna Karenina* (2007). The Eifman Ballet of St. Petersburg will return with the West Coast premiere of a new work based on Alexander Pushkin's classic verse novel, *Eugene Onegin*, set to music by Pyotr Il'yich Tchaikovsky and art-rock composer Alexander Sitkovetsky (May 1–3).

For my final season at Cal Performances, I wanted to program one specific production that is as much as gift to myself as it will be for you. Mark Morris's *L'Allegro, il Penseroso ed il Moderato*, which we presented in its West Coast premiere in 1994, made a profound impression on me, the audience in Berkeley and around the world. *L'Allegro* is set to Handel's secular oratorio composed in 1740 to poems by John Milton and Charles Jennens, of which the *The Wall Street Journal* wrote: "Not simply a masterwork, but a masterwork on a scale hardly known in the U.S. outside the field of classical ballet." In Berkeley, the Mark Morris Dance Group will be joined by the extraordinary Philharmonia Baroque Orchestra under the baton of Jane Glover,

and by the UC Chamber Chorus, directed by Marika Kuzma (May 29–31).

Finally, the storied Bolshoi Ballet will return with Maurice Petipa's *La Bayadère*, a work seldom seen in this county (June 4–7). Given the authentic Russian staging by Yuri Grigorovich, *La Bayadère*, with its famous "Kingdom of the Shades" sequence, is historically important as the precursor to the famous classical ballets that followed—*The Sleeping Beauty* and *Swan Lake*, for example—as well as deeply pleasurable in its own right. It's particularly rewarding for me to have the wonderful musicians of the Berkeley Symphony Orchestra in the pit to support the dancers in Ludwig Minkus's iconic score.

June also brings the Canadian theater auteur Robert Lepage, considered one of the great writers, directors and actors of the modern theater. I first encountered his work in Vancouver when he was directing the Canadian National Opera productions of *Bluebeard's Castle* and *Erwartung*. Since then, Lepage has become one of the most sought-after opera directors in the world, and, notably, will direct the next *Ring* cycle at the Metropolitan Opera. It is Lepage's own original theater pieces that showcase his full genius, and for our season finale we present *The Blue Dragon*, written by and starring the artist himself (June 9–13).

Over these many years of bringing the performing arts to Berkeley, I have had the opportunity to express my passion for music, dance, theater and artistic forms from around the world. In doing so, my first thought has always been: Will our audience be entertained, elevated, inspired? I hope that this has been the case, and to all of you I extend my sincere appreciation for this opportunity. Although it may be the last time I will have the chance to talk with you in these pages about the many wonderful events at Cal Performances, I look forward to seeing you in the theater as an audience member as we enjoy the performances on these stages together in the years to come.

Robert W. Cole
Director, Cal Performances

Friday, May 29, 2009, 8pm
Saturday, May 30, 2009, 8pm
Sunday, May 31, 2009, 3pm
Zellerbach Hall

Mark Morris Dance Group

Craig Biesecker Samuel Black Joe Bowie Elisa Clark Amber Darragh†
Rita Donahue Domingo Estrada, Jr.‡ Lauren Grant John Heginbotham
David Leventhal Laurel Lynch Bradon McDonald Dallas McMurray
Maile Okamura June Omura Noah Vinson Jenn Weddel
Julie Worden Michelle Yard

Lesley Garrison Claudia MacPherson Kanji Segawa
Billy Smith Utafumi Takemura Prentice Whitlow

† on leave
‡ apprentice

Mark Morris, *Artistic Director*
Nancy Umanoff, *Executive Director*

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, JP Morgan Chase Foundation, The Howard Gilman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, and Jane Stine and R. L. Stine.

The Mark Morris Dance Group New Works Fund is supported by The Andrew W. Mellon Foundation, Ellsworth Kelly Foundation, The Gladys Krieble Delmas Foundation, The Untitled Foundation, The 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; the New York State Council on the Arts, a State Agency; and the National Endowment for the Arts Dance Program.

Cal Performances' presentation of L'Allegro, il Penseroso ed il Moderato is made possible by the National Endowment for the Arts' American Masterpieces: Dance Initiative, administered by the New England Foundation for the Arts, and by Bank of America.



New England
Foundation
for the Arts

Bank of America



These performances are also made possible, in part, by Patron Sponsors Kathryn and Scott Mercer.

Cal Performances' 2008–2009 season is sponsored by Wells Fargo Bank.

PROGRAM

George Frideric Handel's

L'Allegro, il Penseroso ed il Moderato

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

Mark Morris, *choreographer*
Adrianne Lobel, *set designer*
Christine Van Loon, *costume designer*
James F. Ingalls, *lighting designer*

Mark Morris Dance Group

Philharmonia Baroque Orchestra

Nicholas McGegan, *music director*

Jane Glover, *conductor*

Chamber Chorus of the University of California, Berkeley

Marika Kuzma, *director*

Christine Brandes, *soprano*

Lisa Saffer, *soprano*

Iain Paton, *tenor*

James Maddalena, *baritone*

Dancers

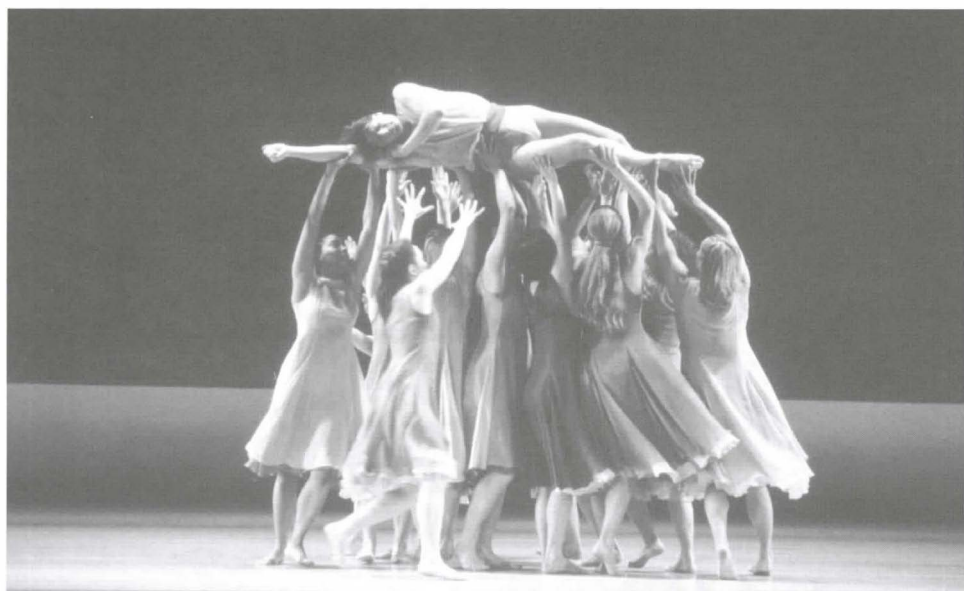
Craig Biesecker Samuel Black Joe Bowie Elisa Clark Rita Donahue Domingo Estrada, Jr.
Julie Fiorenza* Lesley Garrison Lauren Grant John Heginbotham Brian Lawson*
David Leventhal Laurel Lynch Claudia MacPherson Bradon McDonald Dallas McMurray
Maile Okamura June Omura Kanji Segawa Billy Smith Utafumi Takemura
Noah Vinson Jenn Weddel Prentice Whitlow Julie Worden Michelle Yard

* understudy

World Premiere November 23, 1988, Théâtre
Royal de la Monnaie, Brussels

Overture George Frideric Handel (1685–1759):
Concerto Grosso in G major, Op. 6, No. 1 (1739)
A tempo giusto — Allegro

There will be one 20-minute intermission.



Mark Morris Dance Group / Ken Friedman

George Frideric Handel (1685–1759)
L'Allegro, il Penseroso ed il Moderato (1740)

*Pastoral ode after poems by John Milton (1608–1674),
 rearranged by Charles Jennens (1700–1773)*

PART THE FIRST

L'Allegro

Accompagnato

Hence, loathèd Melancholy,
 Of Cerberus, and blackest midnight born
 In Stygian Cave forlorn
 'Mongst horrid shapes, and shrieks, and
 sights unholy
 Find out some uncouth cell,
 Where brooding Darkness spreads her
 jealous wings
 And the night-Raven sings;
 There under Ebon shades, and
 low-brow'd rocks,
 As ragged as thy Locks,
 In dark Cimmerian desert, ever dwell.

Il Penseroso

Accompagnato

Hence, vain deluding Joys,
 Dwell in some idle brain,
 And fancies fond with gaudy shapes possess,

As thick and numberless
 As the gay motes that people the Sun Beams,
 Or likest hov'ring dreams
 The fickle Pensioners of Morpheus' train.

L'Allegro

Air

Come, thou Goddess fair and free,
 In heav'n yclept Euphrosyne;
 And by men heart-easing Mirth,
 Whom lovely Venus, at a birth,
 With two sister-Graces more,
 To ivy-crowned Bacchus bore.

Il Penseroso

Air

Come rather, Goddess, sage and holy;
 Hail, divinest Melancholy,
 Whose saintly visage is too bright
 To hit the sense of human sight;
 Thee bright-hair'd Vesta long of yore,
 To solitary Saturn bore.

L'Allegro

Air

Haste thee nymph, and bring with thee
 Jest and youthful Jollity,
 Quips and cranks, and wanton wiles,
 Nods, and becks, and wreathèd smiles,

Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport, that wrinkled Care derides,
And Laughter, holding both his sides.

Chorus

Haste thee nymph, and bring with thee
Jest, and youthful Jollity;
Sport, that wrinkled Care derides,
And Laughter, holding both his sides.

L'Allegro

Air

Come, and trip it as you go,
On the light fantastic toe.

Chorus

Come, and trip it as you go,
On the light fantastic toe.

II Penseroso

Accompagnato

Come, pensive Nun, devout and pure,
Sober, steadfast and demure;
All in a robe of darkest grain,
Flowing with majestic train.

Arioso

Come, but keep thy wonted state,
With even step, and musing gait;
And looks commercing with the skies,
Thy rapt soul sitting in thine eyes.

Accompagnato

There held in holy passion still,
Forget thyself to marble, till
With a sad leaden downward cast
Thou fix them on the earth as fast.

Arioso

And join with thee calm, Peace and Quiet,
Spare Fast, that oft with gods doth diet,
And hears the Muses in a ring
Round about Jove's altar sing.

Chorus

Join with thee calm, Peace and Quiet,
Spare Fast, that oft with gods doth diet.

L'Allegro

Recitative

Hence, loathed Melancholy,
In dark Cimmerian desert ever dwell
But haste thee, Mirth, and bring with thee

The mountain nymph, sweet Liberty.
And if I give thee honour due,
Mirth, admit me of thy crew.

Air

Mirth, admit me of thy crew
To live with her, and live with thee,
In unprovoked pleasures free;
To hear the lark begin his flight,
And singing startle the dull night;
Then to come in spite of sorrow,
And at my window bid good morrow.
Mirth, admit me of thy crew.

II Penseroso

Accompagnato

First, and chief, on golden wing,
The cherub Contemplation bring;
And the mute Silence hist along,
'Less Philomel will deign a song,
In her sweetest, saddest plight,
Smoothing the rugged brow of Night.

Air

Sweet bird, that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among,
I woo to hear thy evensong.
Or, missing thee, I walk unseen,
On the dry smooth-shaven green,
To behold the wand'ring moon
Riding near her highest noon.
Sweet bird...

L'Allegro

Recitative

If I give thee honour due,
Mirth, admit me of thy crew!

Air

Mirth, admit me of thy crew!
To listen how the hounds and horn
Cheerly rouse the slumb'ring morn,
From the side of some hoar hill,
Through the high wood echoing shrill.

II Penseroso

Air

Oft, on a plat of rising ground,
Hear the far-off Curfew sound,
Over some wide-water'd shore,
Swinging slow, with sullen roar;
Of, if the air will not permit,
Some still remov'd place will fit,

Where the glowing embers, through the room,
Teach light to counterfeit a gloom.

Air

Far from all resort of Mirth,
Save the cricket on the hearth,
Or the bellman's drowsy charm,
To bless the doors from nightly harm.

L'Allegro

Recitative

If I give thee honour due,
Mirth, admit me of thy crew!

Air

Let me wander, not unseen
By the hedgerow elms, on hillocks green:
There the ploughman, near at hand,
Whistles over the furrow'd land,
And the milkmaid singeth blithe,
And the mower whets his scythe,
And every shepherd tells his tale
Under the hawthorn in the dale.

Il Moderato

Air

Each action will derive new grace
From order, measure, time and place;
Till Life the goodly structure rise
In due proportion to the skies.

L'Allegro

Accompagnato

Mountains, on whose barren breast
The lab'ring clouds do often rest;
Meadows trim with daisies pied,
Shallow brooks, and rivers wide
Tow'rs and battlements it sees,
Bosm'd high in tufted trees.

Air

Or let the merry bells ring round,
And the jocund rebecks sound
To many a youth, and many a maid,
Dancing in the chequer'd shade.

Chorus

And young and old come forth to play
On a sunshine holyday,
Till the livelong daylight fail,
Thus past the day, to bed they creep,
By whisp'ring winds soon lull'd asleep.

PART THE SECOND

Il Penseroso

Accompagnato

Hence, vain deluding Joys,
The brood of Folly without Father bred!
How little you bested,
Or fill the fixed mind with all your toys!
Oh! Let my lamp, at midnight hour,
Be seen in some high lonely tow'r,
Where I may oft out-watch the Bear
With thrice-great Hermes, or unsphere
The spirit of Plato to unfold
What worlds, or what vast regions hold
Th'immortal mind that hath forsook
Her mansion in this fleshly nook.

Air

Sometimes let gorgeous Tragedy
In sceptred pall come sweeping by,
Presenting Thebes, or Pelops' line,
Or the tale of Troy divine;
Or what, though rare, of later age
Ennobled hath the buskin'd stage.

Recitative

Thus, Night oft sees me in thy pale career,
Till unwelcome Morn appear.

L'Allegro

Solo

Populous cities please me then,
And the busy hum of men.

Chorus

Populous cities please us then,
And the busy hum of men.
Where throngs of knights and barons Bold,
In weeds of peace high triumphs hold;
With stores of ladies, whose bright eyes
Rain influence, and judge the prize
Of wit, or arms, while both contend
To win her grace, whom all commend.
Populous cities...

Air

There let Hymen oft appear
In saffron robe, with taper clear,
And pomp, and feast, and revelry,
With mask, and antique pageantry;
Such sights as youthful poets dream
On summer eves by haunted stream.

Il Penseroso*Accompagnato*

Me, when the sun begins to fling
 His flaring beams, me goddess bring
 To archèd walks of twilight groves,
 And shadows brown that Sylvan loves;
 There, in close covert, by some brook,
 Where no profaner eye may look.

Air

Hide me from day's garish eye,
 While the bee with honey'd thigh,
 Which at her flow'ry work doth sing,
 And the waters murmuring,
 With such consorts as they keep
 Entice the dewy-feather'd sleep:
 And let some strange mysterious dream
 Wave at his wings in airy stream
 Of lively portraiture display'd,
 Softly on my eyelids laid.
 Then as I wake, sweet music breathe,
 Above, about, or underneath,
 Sent by some spirit to mortals good,
 Or th'unseen genius of the wood.

L'Allegro*Air*

I'll to the well-trod stage anon,
 If Jonson's learned sock be on;
 Or sweetest Shakespeare, Fancy's child,
 Warble his native wood-notes wild.

Air

And ever against eating cares,
 Lap me in soft Lydian airs;
 Sooth me with immortal verse,
 Such as the meeting soul may pierce
 In notes, with many a winding bout
 Of linkèd sweetness long drawn out;
 With wanton heed, and giddy cunning,
 The melting voice through mazes running,
 Untwisting all the chains that tie
 The hidden soul of harmony.

Il Moderato*Duet*

As steals the morn upon the night,
 And melts the shades away:
 So truth does Fancy's charm dissolve,
 And rising reason puts to flight
 The fumes that did the mind involve,
 Restoring intellectual day.

Il Penseroso*Recitative*

But let my due feet never fail
 To walk the studious cloisters' pale,
 And love the high embowed roof,
 With antique pillars' massy proof,
 And story'd windows richly dight,
 Casting a dim religious light.

Chorus

There let the pealing organ blow
 To the full voic'd choir below,
 In service high and anthem clear!
 And let their sweetness, through mine ear,
 Dissolve me into ecstasies,
 And bring all Heav'n before mine eyes!

Air

May at last my weary age
 Find out the peaceful hermitage,
 The hairy gown, and mossy cell
 Where I may sit and rightly spell
 Of ev'ry star that Heav'n doth shew,
 And ev'ry herb that sips the dew;
 Till old experience do attain
 To something like prophetic strain.

Solo

These pleasures, Melancholy, give,
 And I with thee will choose to live.

Chorus

These pleasures, Melancholy, give,
 And we with thee will choose to live.

L'Allegro*Air*

Orpheus' self may heave his head,
 From golden slumbers on a bed
 Of heap'd Elysian flow'rs, and hear
 Such strains as would have won the ear
 Of Pluto, to have quite set free
 His half-regain'd Eurydice.

Air

These delights if thou canst give,
 Mirth, with thee I mean to live.

Chorus

These delights if thou canst give,
 Mirth, with thee we mean to live.

PHILHARMONIA BAROQUE ORCHESTRA

The Players and Their Instruments

Philharmonia's musicians perform on historically accurate instruments. Below each player's name is information about his or her instrument's maker and origin.

Violin

Carla Moore, *Concertmaster*

Johann Georg Thir, Vienna, 1754

Cynthia Freivogel†

Johann Paul Schorn, Salzburg, 1715

Jolianne von Einem

Rowland Ross, Guilford, England, 1979; after Antonio Stradivari, Cremona

Lisa Grodin

Paulo Antonio Testore, Contrada, Larga di Milano, 1736

Katherine Kyme

Johann Gottlob Pfretzchner, Mittenwald, Germany, 1791

Tyler Lewis

Anonymous, Brescia, c. 1580

Anthony Martin

Thomas Oliver Croen, Walnut Creek, California, 2005; after F. Gobetti, Venice, 1717

Maxine Nemerovski

Timothy Johnson, Bloomington, Indiana, 1999; after A. Stradivari

Sandra Schwarz

Rowland Ross, Portsmouth, England, 1987; after A. Stradivari

Sara Usher

Desiderio Quercetani, Parma, 2001; after A. Stradivari

Alicia Yang

Richard Duke, London, 1762

Viola

David Daniel Bowes†

Richard Duke, London, c. 1780

Maria Ionia Caswell

William Old, Falmouth, England, 1895

Ellie Nishi

Anonymous, Germany, 18th century

Aaron Westman

Dmitry Badiarov, Brussels, 2003; after A. Bagatella, Padua, c. 1750

Violoncello

William Skeen†

Anonymous, Italy, c. 1680

Paul Hale

Joseph Grubaugh & Sigrun Seifert, Petaluma, California, 1988; after A. Stradivari

Robert Howard

Anonymous, Italy, 1750

Farley Pearce

Antonio Garrias Rosius, Mendocino, California, 1988; after A. Stradivari

Double Bass

Kristin Zoernig†

Joseph Wrent, Rotterdam, the Netherlands, 1648

Michelle Burr

Matteo Goffriller, Venice, 1709

Flute

Stephen Schultz

Roderick Cameron, Mendocino, California, 2008; after P. Bressan, London, c. 1720

Oboe

Gonzalo Ruiz†

Levin & Robinson, New York, New York, 1989; after Saxon models, c. 1720

Michael DuPree

H. A. Vas Dias, Decatur, Georgia, 1982; after Thomas Stanesby, England, c. 1700

Bassoon

Dennis Godburn†

Paul Halperin, Zell i.W., Germany, 1998; after M. Deper, Vienna

Marilyn Boenau

Paul Halperin, Zell i.W., Germany, 1999; after M. Deper, c. 1720

UC BERKELEY CHAMBER CHORUS

Horn

R. J. Kelley
*Richard Seraphinoff, Bloomington, Indiana, 2006; after
 Hoffmaster, England, c. 1740*

Trumpet

John Thiessen†
*Rainer Egger, Basel, Switzerland, 2004; after J. L. Ebe III,
 Nuremburg, 1746*

Fred Holmgren
Fred Holmgren, Massachusetts, 2005; after J. L. Ebe III

Timpani

Todd Manley
*Pete Woods, Aldershot, England, 1996; after 18th-century
 continental, hand tuned*

Organ

Charles Sherman
Gerrit Klop, the Netherlands, 1990

Harpsichord

Charles Sherman
*Italian harpsichord by John Phillips, Berkeley, California,
 1984; after Giovanni Battista Giusti, Lucca, 1681*

*Special thanks to Professor Davitt Moroney for lending
 keyboard instruments from the collection of the UC Berkeley
 Department of Music.*

† *Principal*

‡ *Principal Second Violin*

Philharmonia Production Staff

Cynthia Hubbard, *Interim Executive Director*
 Jeffrey D. Phillips, *Artistic Administrator*
 David Daniel Bowes, *Music Librarian*
 Steve Renaker, *Keyboard Technician*

Soprano

Angela Arnold†
 Felicia Chen
 Michelle Corpuz
 Nalini Ghuman†
 Sarah Hiebert
 Alana Mailes
 Mara McMillan†
 Kendra Salois
 Amy Smith
 Josie Vertz
 Vanessa Yang

Alto

Deborah Benedict‡
 Penny Boys†
 Caitlin Emmanuel
 Samantha Emmanuel
 Paul Flight‡
 Chris Gold
 Nancy Hall
 Beth Helsley
 Gar Wai Lee
 Jen Wang
 Yumi Thomas†

Tenor

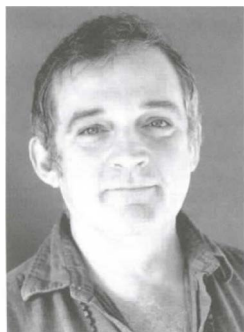
Kevin Baum‡
 Carl Boe‡
 Mickey Butts†
 Thomas Busse†
 Sean Dougall‡
 Joseph Espena
 Victor Gold
 Nicholas Kotar†
 Charlie Satterfield

Bass

Lawrence Chu
 David Hess‡
 Jeremiah Lee
 Carson Mah
 Sam Maurer
 Jeremy Park
 Maxime Rischard
 Jeffrey Sykes‡
 Gabriel Wong

† *Chamber Chorus alumna/alumnus*

‡ *Guest*



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

Amber Darragh

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 to 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 baller choreographer. He has created seven 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 repertoire of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet and the Royal Ballet, Covent Garden. Mr. Morris is noted for his musicality, and he 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. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received eight honorary doctorates to date. In 2006, Mr. Morris received the New York City Department of Cultural Affairs Mayor's Award for Arts and Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus and Giroux), and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Mr. Morris is a member

of the American Academy of Arts and Sciences and the American Philosophical Society. 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 performance that year in New York City. The company's touring schedule steadily expanded to include cities both in the United States 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 country and at major international festivals.

Based in Brooklyn, New York, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, California; and its Midwest home, the Krannert Center for the Performing Arts in Urbana, Illinois. MMDG also appears regularly in New York City; Boston; Fairfax, Virginia; Seattle; and at the Jacob's Pillow Dance Festival in Becket, Massachusetts. MMDG made its Mostly Mozart Festival debut in 2002 and its Tanglewood Music Festival debut 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 United Kingdom's *South Bank Show*.

In fall 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, 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.



Music Director of Chicago's Music of the Baroque since 2002 and recently named Artistic Director of Opera at London's Royal Academy of Music, **Jane Glover** (conductor) made her professional debut at the Wexford Festival

Jerry Bauer

in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was Music Director of the Glyndebourne Touring Opera from 1981 to 1985, and she was Artistic Director of the London Mozart Players from 1984 to 1991.

In continual demand on the international opera stage, Ms. Glover has appeared with numerous companies including the Royal Opera House, Covent Garden, English National Opera, Glyndebourne, Berlin Staatsoper, Royal Danish Opera, Opéra National du Rhin in Strasbourg, Opéra National de Bordeaux, Glimmerglass Opera, New York City Opera, Opera Australia, Opera Theatre of St. Louis and the Teatro La Fenice in Venice. Known chiefly as a Mozart specialist, she has conducted all the Mozart operas regularly, all over the world, since her initial performances of them in Glyndebourne in the 1980s. (Highlights include the Da Ponte trilogy in Chicago, with the director Diane Paulus; *Die Entführung* at the Royal Opera, *Così fan tutte* in Berlin, etc.) But her core repertoire also includes Monteverdi (she and Paulus also performed his three operas in Chicago, in 2000, 2003 and 2006), Handel (many operas including *Giulio Cesare*, *Alcina*, *Agrippina*, *Tamerlano*, *Acis and Galatea*, *Ariodante* and *Theodora*), and Britten, who indeed personally influenced and guided Jane Glover when she was 16, and to whose music she constantly returns. Her operatic repertoire also regularly includes Purcell, Gluck, Beethoven,

Rossini, Donizetti, Humperdinck (she performed *Hansel und Gretel* at the BBC Proms) and Knussen. In addition, she collaborates closely with the Mark Morris Dance Group, for whom she has conducted major productions of Purcell (*King Arthur*), Handel (*L'Allegro*) and Mozart.

Ms. Glover's concert engagements similarly take her all over the world. She has performed with all the major symphony and chamber orchestras in Britain, repeatedly at the BBC Proms (another highlight was Britten's *War Requiem*), as well as with orchestras in Europe, the United States, the Far East and Australasia. In recent seasons, she has appeared with the San Francisco Symphony, the Houston Symphony, the Toronto Symphony, the St Louis Symphony, the Orchestra of St Luke's (Carnegie Hall), the Philharmonia Orchestra, the Academy of St Martin in the Fields, the London Mozart Players and the City of London Sinfonia, as well as the period orchestras Philharmonia Baroque Orchestra and the Handel & Haydn Society. She has appeared at the Mostly Mozart Festivals in both New York and London. She is also especially known for her experience in the choral repertoire, and was Music Director of both the London and the Huddersfield Choral Societies.

Jane Glover's many recordings feature a series of Mozart and Haydn symphonies for ASV, and arias with Felicity Lott, all with the London Mozart Players, plus other recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten and Walton with the London Philharmonic, the Royal Philharmonic and the BBC Singers. Her extensive broadcasting career includes the television series *Orchestra and Mozart*, and the radio series *Opera House* and *Musical Dynasties*, all for the BBC.

Her book, *Mozart's Women*, was published to great critical acclaim in September 2005. It was nominated for both the Samuel Johnson Prize and the Whitbread Prize for Non-Fiction. She is currently writing a book on Handel.

Highlights in the 2008–2009 season include the operas *The Turn of the Screw* (Bordeaux), *Semele* (Milwaukee), *La Clemenza di Tito* (Chicago) and *The Rape of Lucretia* (Aspen); concerts with Music of the Baroque (including Handel's *Hercules*), the London Mozart Players (including *The Creation*), the Orchestre Nationale de Bordeaux et Aquitaine,

and the Philharmonia Baroque Orchestra. She will be recording a series of Haydn Masses for Naxos in New York.

Jane Glover studied at the University of Oxford, where, after graduation, she did her D.Phil. on 17th-century Venetian opera. She holds honorary degrees from several other universities, and is a Fellow of the Royal College of Music. She was created a CBE in the 2003 New Year's Honours.

San Francisco's **Philharmonia Baroque Orchestra** has been dedicated to historically informed performance of Baroque, Classical and early-Romantic music on original instruments since its inception in 1981. Under Music Director Nicholas McGegan, Philharmonia was named *Musical America's* 2004 Ensemble of the Year, and, according to the *Los Angeles Times*, has become "an ensemble for early music as fine as any in the world today." Philharmonia performs an annual subscription season in four cities in the San Francisco Bay Area, and is regularly heard on tour in the United States and internationally. Philharmonia has its own professional chorus, the Philharmonia Choral, and also welcomes eminent guest conductors to its podium, including William Christie, Andrew Parrott, Jordi Savall, Gustav Leonhardt, Monica Huggett and Trevor Pinnock.

Under Mr. McGegan's direction, Philharmonia has made several U.S. tours, including appearances on the Great Performers Series at Lincoln Center, at the Ravinia Festival in Chicago, as part of the International Chamber Orchestra Festival in Minnesota, at Carnegie Hall in New York, at the Festival del Sole in California's Napa Valley and at Walt Disney Concert Hall in Los Angeles. In August 2005, Philharmonia made its debut at the BBC Proms in London, Snape Maltings (U.K.) and the Concertgebouw in Amsterdam. Philharmonia also appeared as the featured orchestra at the International Handel Festival in Göttingen, Germany, in 1999, 2001, 2002 and 2005.

Philharmonia has had numerous successful collaborations with celebrated musicians, composers and choreographers. In November 2006, to mark its 25th season and the 20th anniversary of Nicholas McGegan as Music Director, Philharmonia premiered its first commissioned

work, a one-act opera entitled *To Hell and Back*. Written specifically for Baroque instruments by Jake Heggie with a libretto by Gene Scheer, the commission included the unique combination of soprano (Isabel Bayrakdarian) and Broadway chanteuse (Patti LuPone). *To Hell and Back* received high critical praise during both its premiere performances in San Francisco and subsequent performances at the Ravinia Festival in June 2007.

With the Mark Morris Dance Group, Philharmonia gave the U.S. premiere of Mr. Morris's acclaimed production of Purcell's *King Arthur* in partnership with Cal Performances. This season, Philharmonia joins the Mark Morris Dance Group in a reprise performance of Handel's *L'Allegro, il Penseroso ed il Moderato*. Other collaborations with the Mark Morris Dance Group have occurred at New York's Lincoln Center, the Brooklyn Academy of Music, the Orange County Center for the Performing Arts and at Cal Performances, with productions of Purcell's *Dido and Aeneas*, Vivaldi's *Gloria*, Handel's *L'Allegro, il Penseroso ed il Moderato* and the American premiere of Mr. Morris's production of Rameau's ballet-opera, *Platée*, which was the *tour de force* of the 1998 Berkeley Festival & Exhibition.

Among the most recorded period-instrument orchestras in the United States or in Europe, Philharmonia has made 24 highly praised recordings for Harmonia Mundi, Reference Recordings and BMG, and also released a self-produced two-CD set of music of Alessandro Scarlatti on the Avie label. Philharmonia's live recording of Handel's oratorio *Susanna* received a Grammy Award nomination and a *Gramophone* Award for best Baroque vocal recording of 1991. Since 2005, Philharmonia has been issuing a series of live and archival recordings exclusively over the Internet in partnership with Magnatune.com, and in spring 2007 Philharmonia and Magnatune.com partnered with iTunes on Philharmonia's live recording of Beethoven's Symphony No. 9, now also available on compact disc.

Philharmonia was founded by harpsichordist and early music pioneer Laurette Goldberg, and is represented exclusively in North America by California Artists Management.

Marika Kuzma recently returned to Berkeley after a year in Montreal, where she was *chef de chœur* for the Montreal Symphony, preparing the symphony chorus in works by Bach, Bellini, Wagner, Debussy and Ravel. She has directed choirs at UC Berkeley since 1990, leading them in works ranging from the medieval *Carmina Burana* to premieres of new works. Her choirs here have often been invited to perform with professional ensembles such as the Berkeley Symphony, Midsummer Mozart Festival and Oakland East Bay Symphony, as well as the Philharmonia Baroque Orchestra. She has guest directed the Oakland Symphony Chorus, Berkeley Symphony, Composers Inc., the Handel Society of Dartmouth College, choirs at the University of Virginia and Oklahoma City University, and the St. Lawrence Choir in Montreal. In Early Music, Ms. Kuzma has directed the Collegium at the Amherst Early Music Festival and led a "chant-along" at Grace Cathedral. In contemporary music, she has conducted premieres of works by Karchin, Reich, Rockmaker, Rzewski and Takemitsu. Of Ukrainian descent, Ms. Kuzma has a special affinity for Eastern European choral music of various centuries and has published articles and given talks on the topic internationally.

The **Chamber Chorus of the University of California, Berkeley**, is the university's premiere vocal ensemble. A select group of 30 singers, the ensemble is particularly acclaimed for its readings of both early and contemporary music. The chorus has frequently performed with the Philharmonia Baroque Orchestra and the Mark Morris Dance Group, joining them in the U.S. premieres of *Platée* and *King Arthur*. It has also premiered and recorded works by noted American composers Elinor Armer, Richard Felciano, Morton Feldman, Lou Harrison, Jorge Liderman and John Thow. Their concerts have been featured on Voice of America, Public Radio International and Austrian Radio broadcasts. Concert engagements have included appearances locally in Hertz Hall, St. Mark's Church, Zellerbach Hall, Oakland's Paramount Theater, Grace Cathedral, Davies Symphony Hall and throughout California, as well as concert tours to Canada, England, Germany (Görthingen Festival), Austria, Ukraine and the Czech Republic.

In 2006, the Chamber Chorus was invited to Brazil to sing J. S. Bach's *St. Matthew Passion* with the Youth Orchestra of the Americas under Kent Nagano. Last season, it performed Steve Reich's challenging *Desert Music*.

Among Chamber Chorus recordings, its Handel's *Susannah* on Harmonia Mundi and Liderman's *Song of Songs* received Grammy Award nominations, and its *Icons of Slavic Music* is known in Eastern Europe as well as America. The chorus is competitively selected from singer-musicians in the greater campus community: undergraduates, graduate students, faculty and staff.

DESIGNERS

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, Covent Garden, and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas* and *The Hard Nut* (MMDG); *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 *Valparaiso* (Steppenwolf Theater). Most recently, he designed *A Flowering Tree* and *La Passion de Simone* (New Crowned Hope, 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.

Adrianne Lobel's (*set designer*) projects for Mark Morris include *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, Brooklyn); *The Hard Nut* (La Monnaie; BAM); *Le nozze di Figaro* (Brussels); *Orfeo ed Euridice* (BAM; U.S. tour). On Broadway, she developed,

produced and designed sets for the Tony Award-nominated musical *A Year with Frog and Toad, On the Town* (directed by George C. Wolfe), *The Diary of Anne Frank*, the Tony-winning *Passion* and *Twelve Dreams* (Lincoln Center), all directed by James Lapine. Other credits include *An American Tragedy*, the new Tobias Picker opera (Metropolitan Opera), *Lady in the Dark* (Royal National Theatre, London) and *Street Scene* (Houston Grand Opera), all directed by Francesca Zambello. Her projects for Peter Sellars include *Dr. Atomic*, the new John Adams opera (San Francisco Opera); *The Rake's Progress* (Théâtre du Châtelet, Paris); *Nixon in China* (BAM; Bobigny, Paris; Amsterdam); *Le nozze di Figaro* (Pepsico Summerfare, New York; Bobigny); *Così fan tutte* (Pepsico Summerfare, New York); *The Magic Flute* (Glyndebourne Festival, England); *The Mikado* (Chicago Lyric Opera). For choreographer Christopher Wheeldon, she designed *Swan Lake* (Pennsylvania Ballet) and *An American in Paris* (New York City Ballet). Her honors include Lucille Lortel, Obie, Long Wharf's Murphy, Emmy and Jefferson awards and Drama Desk, Maharam and Fanny award nominations.

Christine Van Loon (*costume designer*) was born in Hoeilaart, Belgium, and has studied commercial art and 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 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions, including *Dido and Aeneas*.

SINGERS



Noted for her radiant, crystalline voice and superb musicianship, soprano **Christine Brandes** brings her committed artistry to repertoire ranging from the 17th century to newly composed works and enjoys an active career in North America and

abroad, performing at many of the world's most distinguished festivals and concert series in programs spanning from recitals and chamber music to oratorio and opera.

In the 2008–2009 season, Ms. Brandes's operatic appearances include return engagements with the Lyric Opera of Kansas City as Cleopatra in *Giulio Cesare* and with the Seattle Opera as Susanna in *Le nozze di Figaro*. She also covers the role of Ginevra in *Ariodante* at San Francisco Opera. Concert performances see her with the National Symphony Orchestra in *Messiah* and with the Philharmonia Baroque Orchestra in Handel's *L'Allegro, il Penseroso ed il Moderato*.

During the past season, Ms. Brandes made her Washington National Opera debut as Catherine in William Bolcom's *A View from the Bridge* and returned to the Central City Opera as Maria Corona in Gian Carlo Menotti's *The Saint of Bleecker Street*. Her concert schedule included performances of Schumann's *Das Paradies und die Peri* with Sir Simon Rattle and the Philadelphia Orchestra; the Mozart Requiem with John Nelson and the Handel & Haydn Society; Bach's *St. Matthew Passion* with Jane Glover and the Music of the Baroque; 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.

Recent symphonic appearances have included concerts with the Chicago Symphony under the batons of both Pierre Boulez and Esa-Pekka Salonen; performances of John Adams's *El Niño* with the Tokyo Symphony; Bach's *St. John Passion* with Robert Spano and the Atlanta Symphony; *L'Enfant et les sortilèges* with Sir Simon Rattle and the Los Angeles Philharmonic; Mozart's Requiem with the Cleveland Orchestra and John Nelson; Mahler's Symphony No. 2 with Rafael Frühbeck de Burgos and Beethoven's *Egmont* with Wolfgang Sawallisch and the Philadelphia Orchestra; Mozart opera arias and Strauss orchestral songs with the National Symphony and Heinz Fricke; Bach Cantatas with the New World Symphony; Handel's *Messiah* with the Toronto Symphony, the New York Philharmonic and the Minnesota Orchestra; *Carmina Burana* with the Houston Symphony; Pergolesi's *Stabat Mater* with Neeme

Järvi and the Detroit Symphony; and Barber's *Knoxville: Summer of 1915* and Mahler's Symphony No. 4 with Andreas Delfs and the Milwaukee Symphony. She has also bowed at Lincoln Center's Mostly Mozart Festival and at the Ravinia Festival with the Philharmonia Baroque Orchestra, as well as with the Orpheus Chamber Orchestra, Ensemble Orchestral de Paris, Chamber Music Society of Lincoln Center and the Freiburger Barockorchester, among others.

Ms. Brandes's operatic career has been highlighted by engagements at Houston Grand Opera in *Ariodante* with Christopher Hogwood and in *Falstaff* with Patrick Summers; at Seattle Opera in *Giulio Cesare*; and at Los Angeles Opera in *L'Incoronazione di Poppea* with Harry Bicket and in *Hänsel und Gretel* with Alan Gilbert. Additional performances of the artist's distinguished career have brought her to San Diego Opera in *Ariodante*; Lyric Opera of Kansas City in *The Turn of the Screw*; Central City Opera in *L'Incoronazione di Poppea*; Lisbon's Gulbenkian Foundation in *Così fan tutte*; Opera Theatre of St. Louis in Cimarosa's *The Secret Marriage*, Glimmerglass Opera both in Handel's *Orlando* and *Acis and Galatea*, San Francisco Opera in *Semele* under the baton of Sir Charles Mackerras; the Opéra de Nancy in *Alcina*; New York City Opera in *Acis and Galatea* and *Platée*; and to the Opera Company of Philadelphia in *Die Zauberflöte*, *L'Elisir d'amore* and *Don Giovanni*. Additionally, Ms. Brandes has performed *Le nozze di Figaro* with New York City Opera, Opera Pacific and with the opera companies of Minnesota, Montréal, Philadelphia and Québec.

Christine Brandes has recorded for EMI, BMG/Conifer Classics, Dorian, Harmonia Mundi USA, Virgin Classics and Koch International.



The renowned baritone **James Maddalena** commands a large and varied repertoire ranging from Monteverdi to contemporary opera. He first gained international recognition for his portrayal of the title role in the world premiere of John Adams's *Nixon in*

Karin Tabou

China, directed by Peter Sellars at Houston Grand Opera, followed by performances at Netherlands Opera, the Edinburgh Festival, Brooklyn Academy of Music, Washington Opera, Frankfurt Opera, Australia's Adelaide Festival and Théâtre du Châtelet in Paris.

His association with John Adams continued in two more recent roles: the Captain in Adams's *The Death of Klinghoffer*, which premiered at the Théâtre de la Monnaie in Brussels and received performances at the Opera de Lyon, the Brooklyn Academy of Music, San Francisco Opera and at the Vienna Festival prior to being recorded by Nonesuch under Kent Nagano; and Jack Hubbard in *Doctor Atomic* for San Francisco Opera.

Mr. Maddalena has appeared with many other leading opera companies in the United States and abroad, including New York City Opera, San Francisco Opera, Atlanta Opera, Opera Theatre of St. Louis, Opera Boston, Frankfurt Opera, and Glyndebourne Festival Opera, as well as with the Chicago Symphony, Los Angeles Philharmonic, Boston Symphony, San Francisco Symphony, Brooklyn Philharmonic, the Royal Scottish Orchestra, Orchestra of the Accademia di Santa Cecilia in Rome and the London Symphony Orchestra. He is a frequent collaborator with director Peter Sellars and sang major roles in Sellars's stagings of the Mozart/Da Ponte operas (the Count in *Le nozze di Figaro* and Guglielmo in *Così fan tutte*), as well as his productions of operas by Haydn, Handel and Adams.

Besides Adams, Mr. Maddalena has collaborated with many contemporary composers, including John Harbison, Gunther Schuller, Elliot Goldenthal, Robert Moran, Domenico Argento, Marc Blitzstein and Michael Tippett. He sang the world premiere of Stewart Wallace's *Harvey Milk* with Houston Grand Opera, and later at San Francisco Opera in a production that was recorded by Teldec under Donald Runnicles. In St. Louis, Mr. Maddalena sang Hobson in the premiere of David Carlson's *The Midnight Angel*. In 2001, he sang the role of Gideon March in Mark Adamo's *Little Women* at Houston Grand Opera. He sang the premiere of Elliot Goldenthal's Vietnam oratorio *Fire Water Paper* with the Pacific Symphony Orchestra, which was subsequently recorded for

Sony Classical and performed with the Boston Symphony under Seiji Ozawa at Carnegie Hall and the Kennedy Center. He also gave the world premiere of Harbison's *Four Psalms* with the Chicago Symphony Orchestra.

In March 2008, Mr. Maddalena sang the title role in the premiere of Kirke Mechem's *John Brown* at the Lyric Opera of Kansas City. In fall 2008, he created the role of Art Kamen in the acclaimed premiere of Wallace's *The Bonesetter's Daughter* at San Francisco Opera. In July 2009, Mr. Maddalena will perform in the premiere of Paul Moravec's *The Letter* with Santa Fe Opera. In fall 2009, he will sing the premiere of Tod Machover's *Death and the Powers* in Monaco. He has been invited to make his Metropolitan Opera debut in 2011 as Nixon in *Nixon in China*.

An active concert artist, Mr. Maddalena can be heard in repertoire ranging from Bach to Hindemith. He has performed *The Messiah* with Boston's Handel & Haydn Society; Hindemith's *Requiem* with Wolfgang Sawallisch and the Orchestra of the Accademia di Santi Cecilia in Rome; Bach's *St. John Passion* in Turin; Harbison's *Words from Paterson* with the San Francisco Symphony; and *Carmina Burana* in Seville, Spain, and Palermo, Italy. He sang Schubert's *Winterreise* at the Brooklyn Academy of Music with Robert Spano as accompanist, and the complete cycle of Bach cantatas with Boston's Emmanuel Music.

James Maddalena has recorded for Decca/London, BMG Classical Catalyst, Nonesuch, Teldec, Sony Classical, Harmonia Mundi and EMI. He can be heard on the Grammy-winning recording of *Nixon in China* on Nonesuch and the Emmy-winning PBS telecast, now on DVD.



Tenor **Iain Paton's** dramatic flair and technical superiority continue to sustain an impressive career. Currently singing the role Filippo in Haydn's *L'Infedeltà delusa* (conducted by Jeremie Rohrer) for Aix en Provence, his most recent successes include Arbace in *Idomeneo* with

City of Birmingham Opera directed by Graham Vick, and rehearsing and covering the role of Licco in Cavalli's *Ercole Amante* for the Nederlandse Opera Amsterdam. Future appearances include a return to the Royal Opera, Covent Garden, in Adès's *Powder Her Face* in 2010.

Born in Scotland, Mr. Paton first rose to international fame when replacing Plácido Domingo as tenor soloist in Lloyd Webber's *Requiem* in Australia, New Zealand and Norway. He followed this in 1997 as Pedrillo in *Die Entführung aus dem Serail* for Opéra National du Rhin, conducted by William Christie, with whom he also recorded the opera for Erato. He performed Tamino in *The Magic Flute* and Shepherd in *Tristan und Isolde* for Scottish Opera, as well as recording the role of Eurimachos in Dallapiccola's *Ulisse* with the BBC Symphony, conducted by Sir Andrew Davis. He sang a critically acclaimed Ferrando in a new production of *Così fan tutte* with De Vlaamse Opera; the title role in *The Rake's Progress* in Berlin; Lensky in *Eugene Onegin* for Opera North; *Acis and Galatea* with the Philharmonia Baroque Orchestra in San Francisco; and Britten's *Gloriana* with Opera North in Barcelona.

More recent successes have included Albert Herring for Opera North; Oronte in *Alcina* conducted by Nicholas McGegan at the Göttingen Festival; and Beppe in *I Pagliacci* at the Royal Albert Hall. In 2006, he sang Almaviva in Dijon; Belfiore in *La Finta Giardiniera* at the Zürich Opera; Publio in *Il Sogno di Scipione* in Klagenfurt; Beethoven's Symphony No. 9 in San Francisco; Astromonte in *Der Stein der Weisen* for Garsington Opera; and last year made his Salzburg Festival debut as Publio.

Mr. Paton's vast concert experience has included *Messiah* with the Rias Kammerchor and Freiburger Baroque Orchestra in Montreux and Paris; *Il Primo Omicidio* conducted by René Jacobs at the Innsbruck Festival; Britten's *War Requiem* in Istanbul; and Haydn's *The Seasons* with the Philharmonia Baroque Orchestra in San Francisco. Most recent projects include Handel's *L'Allegro* conducted by Nicholas McGegan at the Mostly Mozart Festival in New York; Albert Herring in Tokyo in 2007; and this year Flute in *A Midsummer Night's Dream* for Opéra National de Lyon.



Lyric soprano **Lisa Saffer** has graced opera and concert stages worldwide with her versatility, intelligence and musicality in a range of repertoire, whether it be with English National Opera 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.

For her London performance as *Lulu*, Ms. Saffer received the Royal Philharmonic Society Award for best vocal performance, and she was nominated for an Olivier Award for outstanding achievement in opera, London's equivalent of Broadway's Tony Award. She is as much at home singing Susanna in Mozart's *Le nozze di Figaro* as she is his C minor Mass, and has delighted and astonished audiences with performances in Britten's opera, *The Rape of Lucretia*, conducted by Oliver Knussen, and his *Spring Serenade*, written for orchestra and conducted by Robert Spano.

Ms. Saffer first came to prominence for her performances of Baroque operas in Stephen Wadsworth's Monteverdi cycle. She soon 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, the International Handel Festival in Göttingen, Germany, and Barcelona's Gran Teatre del Liceu. She also appears with leading orchestras in Baroque repertoire, including the Detroit and Indianapolis symphonies, the Minnesota and Philadelphia orchestras, 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.

Ms. Saffer is sought after as a Mozart interpreter, acclaimed for her performances as Sandrina (*La finta giardiniera*), Despina (*Così fan tutte*), Servilia (*La clemenza di Tito*), Aminta (*Il re pastore*) and Susanna (*Le nozze di Figaro*) and for concert arias,

Exsultate, jubilate and his Masses. She takes particular joy in performance of *bel canto* roles, especially Adina in Donizetti's *L'Elisir d'Amore* and Norina in *Don Pasquale*.

Ms. Saffer is also widely recognized for her skill as an interpreter of contemporary scores and is identified with the works of Oliver Knussen, several of which she has recorded for Deutsche Grammophon. With the Chicago Symphony, she has performed James Primrosch's *From a Book of Hours/Rilke* (conducted by Christoph Eschenbach) and John Harbison's *Four Psalms* (conducted by Antonio Pappano); Ravel's *L'enfant et les Sortilèges* with the Cleveland Orchestra and Pierre Boulez at Carnegie Hall; David del Tredici's *Ecstatic Alice* with the Atlanta Symphony and Robert Spano; and numerous works with Amsterdam's Schoenberg Ensemble. In addition to *Lulu*, on the opera stage she has been acclaimed for performances in Harrison Birtwhistle's *Punch and Judy* and Morton Feldman's *Neither* for Netherlands Opera; Hans Werner Henze's *Elegy for Young Lovers* at the Concertgebouw in Amsterdam and at the Tanglewood Festival; Janáček's *Cunning Little Vixen* for Houston Grand Opera; and as Marie in Zimmermann's *Die Soldaten*, which she has performed at English National Opera, Opera Bastille and New York City Opera.

Ms. Saffer frequently performs chamber music under the auspices of such organizations as the Los Angeles Philharmonic New Music Group, Chamber Music Society of Lincoln Center, New York Festival of Song, Santa Fe Chamber Music Festival, and recitals in Lincoln Center's "Art of the Song" series and at the Kennedy Center for the Vocal Arts Society.

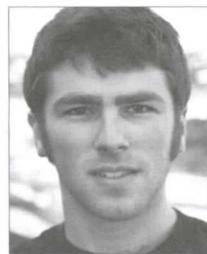
Ms. Saffer's many recordings appear on Harmonia Mundi USA, Virgin Classics, New World Records, Deutsche Grammophon, Chandos and Telarc. Her most recent release is Chandos's three-disc set of *Lulu*.

A native of Ann Arbor, Michigan, Lisa Saffer now makes her home in Portland, Maine. She is a voracious reader who also enjoys hiking and yoga. She also loves to cook, exploring her Greek and Italian culinary heritage.

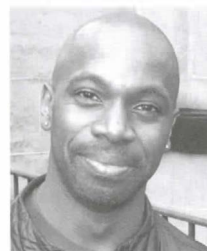
DANCERS



Craig Biesecker, from Waynesboro, Pennsylvania, 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 Riout, Carolyn Dorfman, New York Theater Ballet, Mark Dendy and Gerald Casel. Mr. Biesecker joined MMDG in 2003.



Samuel Black is originally from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his B.F.A. in dance from SUNY Purchase, where he performed works by Mark Morris, Paul Taylor, Zvi Gotheiner, Sean Curran and Kevin Wynn. During a semester at the Rotterdamse Dansacademie in Holland, Mr. Black had the opportunity to dance in several Dutch cities and in Germany. He has performed in New York with David Parker, Takehiro Ueyama and Nelly van Bommel. Mr. Black first worked with MMDG in 2005 and became a company member in 2007.



Joe Bowie was born in Lansing, Michigan, and began dancing while attending Brown University, from which 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 in 1989 to work with Mark Morris.



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, Nederlands Dans Theater and Battleworks Dance Company before joining MMDG in 2006. Ms. Clark has also worked with the Alvin Ailey American Dance Theater, as assistant to Robert Battle. She has been on the faculty of the American Dance Festival and teaches for MMDG. Ms. Clark is a 2008–2009 Princess Grace Modern Dance Honorarium Award Winner.



Amber Darragh is originally from Newport, Oregon, 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. Ms. Darragh joined MMDG in 2001.



Rita Donahue was born and raised in Fairfax, Virginia, 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 before joining MMDG in 2003.



Domingo Estrada, Jr., a native of Victoria, Texas, recently acquired a B.F.A. in ballet and modern dance at Texas Christian University. He currently works with choreographers Leslie Scott, BODYart Dance; Mary Seidman, Mary Seidman & Dancers; and Christian von Howard, Von Howard Project. He made his MMDG debut during last season's *The Hard Nut* at Cal Performances. Mr. Estrada would like to thank God, his family and all who support his passion!



Lesley Garrison grew up in Swansea, Illinois, and received much of her early training at the Center of Creative Arts 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, Rotterdams 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 first performed with MMDG last season in the Seattle performances of *L'Allegro, il Penseroso ed il Moderato* and toured with Mark Morris's *Romeo & Juliet, On Motifs of Shakespeare* this season.



Lauren Grant, born and raised in Highland Park, Illinois, has danced with the Mark Morris Dance Group since 1996. She has appeared in 40 of Mr. Morris's works and performs leading roles in *The Hard Nut* and *Mozart*

Dances. Ms. Grant has been featured in *Time Out New York, Dance Magazine* and a recently published book, *Meet the Dancers*, as well as the subject of a photograph by Annie Leibovitz. She holds a B.F.A. from New York University's Tisch

School of the Arts and teaches dance internationally. Ms. Grant is married to fellow dancer David Leventhal.



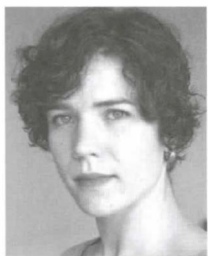
John Heginbotham is from Anchorage, Alaska. He is a graduate of The Juilliard School (B.F.A., 1993) and has danced in the companies of Susan Marshall, Pilobolus Dance Theater (guest artist), John Jasperse and Ben Munisteri.

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, Mr. Heginbotham works regularly with members of the Brooklyn Parkinson Group. He joined the Mark Morris Dance Group in 1998.



David Leventhal has danced with MMDG since 1997. He performs principal roles in *The Hard Nut, L'Allegro, il Penseroso ed il Moderato* and *Romeo and Juliet, on Motifs of Shakespeare*. He is a faculty member of the Mark Morris

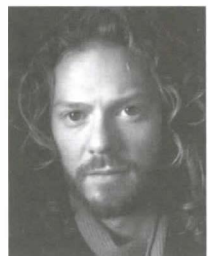
Dance Center in Brooklyn, and teaches technique and repertory at schools and universities. He is one of the founding teachers of MMDG's "Dance for Parkinson's" program, and leads classes around the world for people with Parkinson's disease. Raised in Newton, Massachusetts, he received his early training from Boston Ballet School and graduated from Brown University with honors in English literature. He is married to fellow dancer Lauren Grant.



Laurel Lynch began her dance training in Petaluma, California. 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, Ms. Lynch has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz and T.E.A. (Transpersonal Education and Art). She has performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Ms. Lynch performed with MMDG as an apprentice in 2006 and became a company member in 2007.



Claudia MacPherson was born in Wisconsin, but she calls Kentucky home. She received her B.F.A. in dance from Alvin Ailey/Fordham University, where she worked with Nathan Trice, Jennifer Muller and Ron Brown, among others, and performed at City Center in Alvin Ailey's *Memoria*. She has also worked with Eva Dean Dance, the Kevin Wynn Collection, SuriCo and the Tattooed Ballerinas. She first appeared with MMDG in *The Hard Nut* last season and toured with Mark Morris's *Romeo & Juliet*, *On Motifs of Shakespeare* this season.



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. Mr. McDonald joined MMDG in 2000.



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 B.F.A. in dance from the California Institute of the Arts. Mr. McMurray has performed with the Limón Dance Company as well as in works by Jiri Kylián, Alonzo King, Robert Moses and Colin Connor. Mr. McMurray joined MMDG as an apprentice in 2006 and became a company member in 2007.



Maile Okamura is originally from San Diego, California. She was a member of Boston Ballet II from 1992 to 1993 and Ballet Arizona from 1993 to 1996. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner and Gerald Casel, among others. Ms. Okamura began working with MMDG in 1998 and became a company member in 2001.

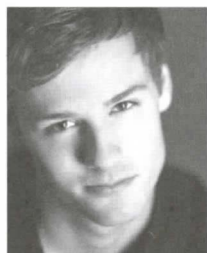


June Omura was born in New York, grew up in Birmingham, Alabama, and graduated from Barnard College with honors in dance and English. She first studied with Mark Morris in 1986 and joined MMDG in 1988. In 2005, she received a New York Dance and Performance Award ("Bessie") for her career with the company. Ms. Omura and her husband are the proud parents of twin girls and a boy. 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 United States to study at the Ailey School on a 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's productions of *L'Allegro, il Penseroso ed il Moderato*, *King Arthur* with English National Opera and *Orfeo ed Euridice* with the Metropolitan Opera.



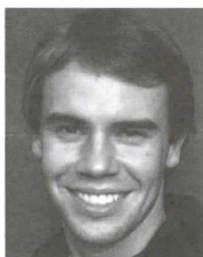
Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He graduated *magna cum laude* in 2007 and received achievement awards in performance,

choreography and academic endeavors. While at George Mason, Mr. Smith performed the works by Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall and Susan Shields. Mr. 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. As an actor, Mr. Smith's regional theatre credits include Tulsa in *Gypsy*, Mr. Mistoffelees in *CATS* and Dream Curly in *Oklahoma!*. Since May 2007, he has spent his time traveling the world as a member of Parsons Dance.



Utafumi Takemura received her B.F.A. with honors in dance from SUNY Purchase and her M.F.A. from New York University's Tisch School of the Arts, where she was a recipient of the Siedman Award for Dance. She has performed

with numerous companies and choreographers in New York City and currently dances with Pam Tanowitz Dance, Freefall and Paz Tanjuaquiu. She has happily performed in *The Hard Nut* since 1993 and *L'Allegro, il Penseroso and il Moderato* since 2002.



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, Colorado, 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. In New York, since 2001 she has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencel 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. Ms. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.



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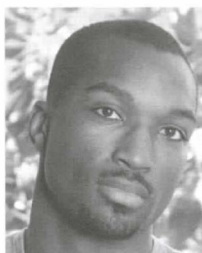
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Prentice Whitlow has studied at the Richmond Ballet and recently received a B.F.A. in dance from George Mason University, where he performed the works of Mark Morris, Paul Taylor, Patrick Corbin, Kate Skarpetowska and

Daniel Ezralow. He is currently a member of Ririe-Woodbury Dance Company and has also performed with The Slaughter Project, Karen Reedy Dance and Dissonance Dance Theater. This is his first engagement with MMDG.



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



Michelle Yard was born in Brooklyn, New York, 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 B'rith awards. For three

years, she was a scholarship student at the Alvin Ailey Dance Center. She also attended New York University's Tisch School of the Arts, from which she graduated with a B.F.A. Ms. Yard joined MMDG in 1997. Mom, thank you.

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Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication,
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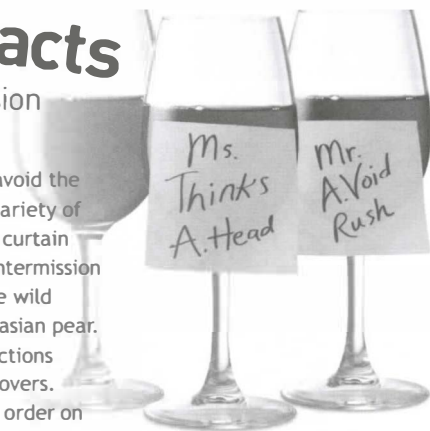
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Hidden Soul of Harmony:

Mark Morris's *L'Allegro, il Penseroso ed il Moderato*

A Photography Exhibition featuring the works of Stephanie Berger and Susana Millman

Presented at Cal Performances April 21–May 31, 2009

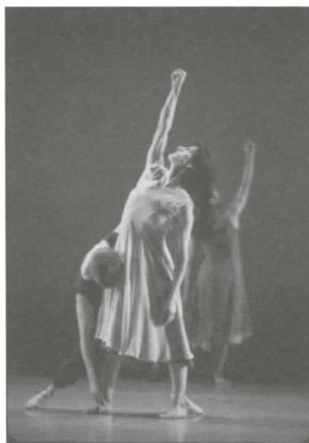
L'ALLEGRO, IL PENSEROSO ED IL MODERATO

marks its 20th anniversary with performances at Cal Performances May 29–31, 2009.

STEPHANIE BERGER has been photographing music, dance, opera, cultural events and festivals for over 20 years at institutions including Lincoln Center for the Performing Arts, the Brooklyn Academy of Music, Carnegie Hall, the Museum of Modern Art and the Metropolitan Opera. She has photographed international productions in China, France, Spain, Canada and Holland. Ms. Berger has been the staff photographer for Lincoln Center Festival since its inception in 1996. She is a frequent contributor to many publications, including *The New York Times*, *ArtNews* and *Film Comment*. Her work has been commissioned by contemporary dance companies such as the Mark Morris Dance Group, Merce Cunningham Dance Company and Shen Wei Dance Arts, as well as theater directors and companies like Robert Wilson, Meredith Monk and Bang on a Can. Her photographs have been exhibited in many galleries and public art spaces, including a 10-year retrospective of the Lincoln Center Festival at the New York State Theater,

the NYC Department of Cultural Affairs and the Museum of the City of New York. Ms. Berger graduated from the UMass Amherst in 1983 and studied photography at Hampshire College. She worked as a photographer for the City of New York's Department of Transportation in the 1980s documenting bridges and public works.

SUSANA MILLMAN's work as a photographer of the arts came as a midlife succession to an academic career in social psychology. Her work as a photographer is that quintessentially human experience, the transcendent moment in the arts. After undergraduate studies at Cornell and a Ph.D. at Columbia, she pursued an interest in esoteric botany in South America, and eventually took up the camera. Her first subject was that most American—and transcendent—of bands, the Grateful Dead. She has since added travel to her photographic repertoire—it was always one of her personal comfort zones, her psychologist's understanding of the human condition allowed her to find subjects as varied as people or monumental architecture; it is the preceding understanding that allows her to find the exquisite beauty of a camel driver in Gujarat or the hands of tabla master Zakir Hussain. [Visit www.mamarazi.com.] All of which has prepared her for her favorite subject—seeking to stop time itself by shooting dance. It is her epiphany and her joy.



Melancholy Octet by Stephanie Berger



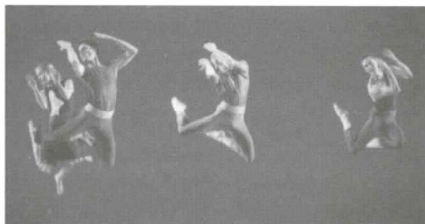
Sweet Bird by Susana Millman



The Hunt by Stephanie Berger



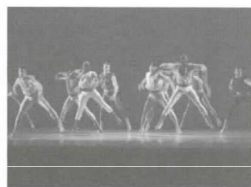
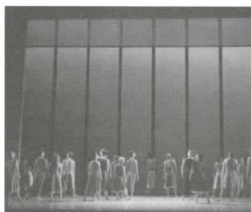
Hidden Soul of Harmony by Stephanie Berger



Haste Thee Nymph by Stephanie Berger



Clockwise: *Fireplace*,
Fireplace and *Basilica*
by Stephanie Berger



Clockwise: *Sweet Bird, Finale*,
The Stupid Men's Dance and *Day's*
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JOHAN AND HELEN MEYER have been donors to and patrons of Cal Performances for more than a decade. In 2006, Meyer Sound helped The Centennial Campaign for Cal Performances achieve an important goal with the gift of the Constellation System to enhance the Zellerbach Auditorium environment for the presentation of orchestral and chamber music, recitals and opera.



Helen and John Meyer

supporting Cal Performances because it adds such richness and variety to our local arts scene and, as a part of UC Berkeley, it's easy for everyone from students to seniors to enjoy the arts."

Over the years, John and Helen have been prominent sponsors of many local and nationally renowned performing arts presenters and arts groups, both at the corporate and individual level, including Berkeley Youth Radio, ACT, Freight & Salvage, Berkeley Symphony, San Francisco Opera, California Shakespeare Theatre, the Berkeley Repertory Theatre, Mark Morris Dance Group and sound sculptor Bill Fontana.

John and Helen met in 1967, and from the start sound was center stage. John assembled a custom system for the Steve Miller Band for its appearance at the 1967 Monterey Pop Festival. Soon thereafter, John created the Glyph loudspeaker. It wasn't long before such bands as the Grateful Dead and Creedence Clearwater Revival were using Meyer's speakers.

Following John's stints at McCune Sound in San Francisco and the Institute for Advanced Musical Studies in Switzerland, the Meyers returned to Berkeley to found Meyer Sound in 1979. Adhering to John's vision to faithfully reproduce any kind of music, Meyer Sound developed a line of professional sound systems that have changed the face of sound reproduction, especially in the area of live sound and live performance, and have been awarded 38 patents along the way.

The Meyers have not only worked closely with exceptional artists and productions such as Cirque du Soleil® and Broadway and West End shows, but also with prestigious venues and events ranging from Carnegie Hall to the Montreux Jazz Festival. Always on the forefront of sound technology, Meyer Sound recently launched its Cinema Experience Series, a complete, integrated cinema sound line designed for post-production suites, dubbing stages to exhibition and high-end private theatres.

John and Helen live in Berkeley and are the parents of two children, Perrin and Tara, and have three grandchildren, Milo, Elodie and Dmitri.

Since the founding of Meyer Sound 30 years ago, the Meyers have remained personally involved with the performing arts. "For us, it's just as important to stay connected to—and support—our local arts community as it is to build great products," says Helen. "Not only does it help us better understand what artists need and want, but it enables us to give back by providing the products for their creative work to be heard as clearly and faithfully as possible. We particularly love supporting



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