

MARK MORRIS DANCE GROUP

May 2011



L'Allegro, il Penseroso ed il Moderato, photo by Elaine Mayman

GLORIA KAUFMAN PRESENTS
dance 
at the music center

performances
MAGAZINE

MARK MORRIS DANCE GROUP

DANCERS

Chelsea Lynn Acree • Samuel Black • Rita Donahue • Domingo Estrada, Jr.
Lesley Garrison • Lauren Grant • John Heginbotham • Aaron Loux • Laurel Lynch
Dallas McMurray • Amber Star Merkens • Maile Okamura • Spencer Ramirez • William Smith III
Noah Vinson • Jenn Weddel • Julie Worden • Michelle Yard

Brandon Courney • John Eirich • David Leventhal • Stacy Martorana • June Omura
Kanji Segawa • Utafumi Takemura • Nicholas Wagner • Prentice Whitlow

ARTISTIC DIRECTOR

Mark Morris

EXECUTIVE DIRECTOR

Nancy Umanoff

Support for this engagement is provided, in part, by the **Gloria Kaufman Dance Foundation**,
Center Dance Arts, Dorothy Buffum Chandler Program Fund, Elizabeth Katte Harris, Fraternity of Friends,
Music Center Dance Patrons and Dance Partners, Music Center Annual Fund and the Doolittle Fund.

MetLife Foundation is the Mark Morris Dance Group's Official 30th Anniversary Sponsor.

Please turn off all cell phones, PDAs, beepers and watch alarms. Latecomers will be seated at the discretion of the house management. Members of the audience who leave during the performance will not be shown back into the theater until the next intermission. The use of cameras and recording equipment is strictly prohibited. Your use of a ticket acknowledges your willingness to appear in photographs taken in public areas of the Music Center and releases the Music Center and its lessees and others from liability resulting from use of such photographs.



Director's Note

"*L'Allegro* (as it is affectionately and often called) is one of the most beautiful pieces I have ever witnessed and I can't wait to see it again" is a statement I have been hearing ever since we announced this current season. As a presenter, I cherish everything we have been able to bring to Los Angeles audiences and a true highlight will be presenting *L'Allegro, Il Penseroso ed Il Moderato* as a first-ever collaboration with the LA Opera.

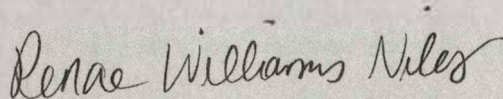
While the Music Center's dance series collaborates and partners with other institutions regularly, none have been this thoughtful, intricate and as significant for everyone involved. I am very appreciative of Stephen Rountree's leadership and the forward-thinking of Christopher Koelsch of the LA Opera. Christopher and I had talked for some time about a collaborative project and *L'Allegro* seemed to be the perfect fit for a grand scale production I had always hoped the Music Center would present one day. In working with the company, we quickly discovered just how extraordinary this undertaking would be.

Mark Morris choreographed *L'Allegro* early in his international career and it was considered an immediate triumph. Out of a challenging time while the company was in residence in Brussels, came this glorious work that endures. It is one of the grandest masterpieces of modern dance with each element adding to the the overall exuberance audiences can see and feel. In addition, *L'Allegro* illustrates Morris' keen wit and humor, and his ability to bring music to life in a distinctively clever and powerful way.

Our next offering is not only a major cultural happening but a political event with the Music Center's first presentation of Ballet Nacional de Cuba in their first U.S. tour since 2002. It is quite a triumph for us to be able to present this internationally renowned company and I do hope you will join us for this not-to-be-missed experience. Completing our 10-11 dance season will be American Ballet Theatre with *The Bright Stream*, a hilarious production choreographed by Alexei Ratmansky, who is praised the world-over for his incredible artistic sensibility.

Thank you to all of our dance subscribers, especially our founding subscribers whose commitment over the past eight seasons has been essential to our success and growth. I am also grateful for the significant gift given by Glorya Kaufman, the pivotal contribution of Center Dance Arts and ongoing support of Annual Fund and corporate donors.

Enjoy the performance.



Renae Williams Niles
Director, Dance Presentations

George Frideric Handel's L'Allegro, il Penseroso ed il Moderato

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

MARK MORRIS DANCE GROUP

Mark Morris, CHOREOGRAPHER
 Adrienne Lobel, SET DESIGNER
 Christine Van Loon, COSTUME DESIGNER
 James F. Ingalls, LIGHTING DESIGNER

LOS ANGELES OPERA ORCHESTRA AND CHORUS

Grant Gershon, CONDUCTOR
 Hei-Kyung Hong, SOPRANO
 Sarah Coburn, SOPRANO
 Barry Banks, TENOR
 John Relyea, BASS-BARITONE

DANCERS

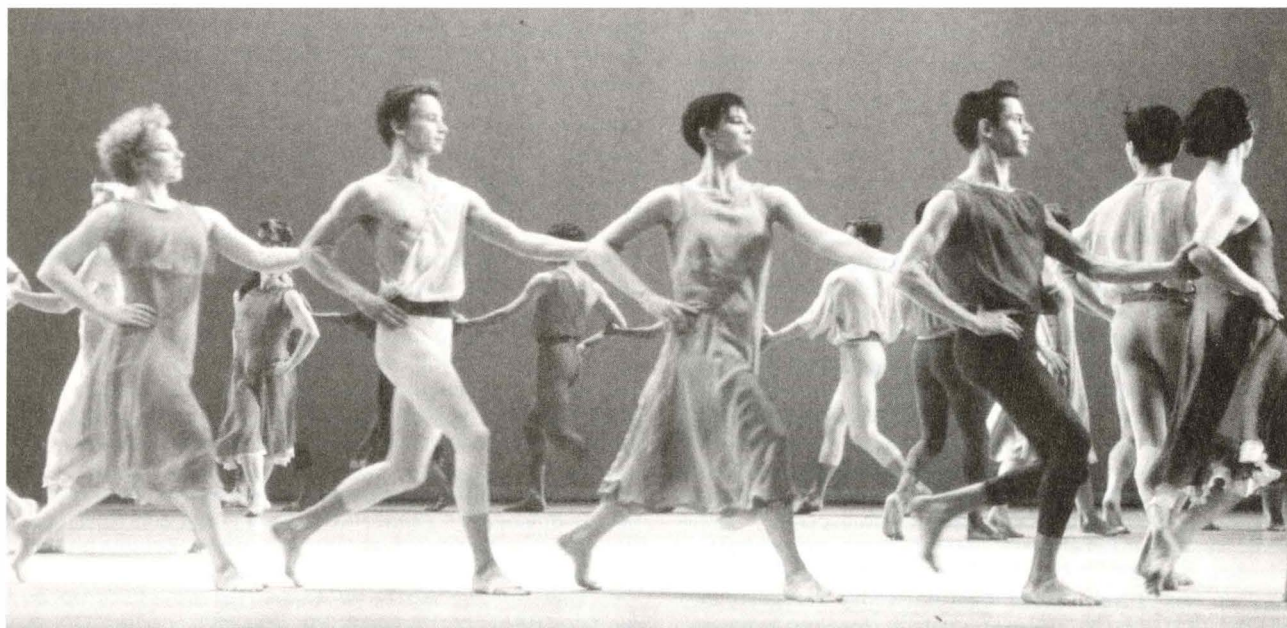
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 Kanji Segawa • William Smith III • Utafumi Takemura • Nicholas Wagner* • Jenn Weddel • Prentice Whitlow
 Julie Worden • Michelle Yard *Understudy

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

OVERTURE :

G.F. Handel - Concerto Grosso in G Major, Opus 6, no. 1
A tempo giusto - Allegro

THERE WILL BE ONE TWENTY MINUTE INTERMISSION



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 PENNEROSO

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 PENNEROSO

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.

IL PENNEROSO

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, loathèd Melancholy,
In dark Cimmerian desert ever dwell
But hast 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 unprovèd 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.

IL PENNEROSO

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.

IL PENNEROSO

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 removèd 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 rebeck 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 whispering 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.

ABOUT THE COMPANY

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 at the University of Illinois in Urbana-Champaign. MMDG also appears regularly in New York, NY; Boston, MA; Fairfax, VA; and Seattle, WA. 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. From the company's many London seasons, it has also garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma including the Emmy Award-winning film *Falling Down Stairs* (1997); percussionist and 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*, two documentaries for the U.K.'s *South Bank Show*, and PBS' *Live From Lincoln Center*. In September of 2001, the Mark Morris Dance Center opened in Brooklyn, NY, to provide a home for the company, rehearsal space for the dance community, outreach programs for local children, and a school offering dance classes to students of all ages. For more information, visit www.mmdg.org.



MARK MORRIS was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the dance companies of 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 time there were three evening-length dances: *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; and *The Hard Nut*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also a ballet choreographer and has created seven works for the San Francisco Ballet since 1994 and received commissions from many others. His work is also in the repertory of the Pacific Northwest Ballet, Boston 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, Gotham Chamber Opera, English National Opera, and The Royal Opera, Covent Garden. In 1991, he was named a Fellow of the MacArthur Foundation. He has received ten 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 "for being an American ambassador for classical music at home and abroad." He is the subject of a biography, *Mark Morris*, by Joan Acocella (Farrar, Straus & Giroux) and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. 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. In 2010, he received the prestigious Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society.



GRANT GERSHON CONDUCTOR made his acclaimed LA Opera conducting debut leading *La Traviata* in 2009, having joined the Company in 2007 as Associate Conductor / Chorus Master, and he began the current season conducting LA Opera's world premiere of Daniel Catán's *Il Postino*. This past summer at the Hollywood Bowl he led the opening concert of the LA Philharmonic's Classical Series, and he is now celebrating his 10th season as Music Director of the Los Angeles Master Chorale, where he has led over 90 performances at Walt Disney Concert Hall, including virtually all of the major choral works. In 2007, he conducted the Minnesota Opera's world premiere of Ricky Ian Gordon's *The Grapes of Wrath*, recorded for PS Classics. His discography includes two Grammy-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical), as well as four CDs with the Chorale: *Glass-Salonen* (RCM), *You Are* (Variations) (Nonesuch), *Daniel Variations* (Nonesuch) and *A Good Understanding* (Decca). He is currently a member of the Board of Advisors for the Thornton School and the Board of Directors of Chorus America. He will make his Santa Fe Opera debut this summer conducting a new production of Vivaldi's *Griselda*.

JAMES F. INGALLS LIGHTING DESIGNER designs for Mark Morris include *Romeo and Juliet*; *On Motifs of Shakespeare*; *Mozart Dances*; *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; and *The Hard Nut* (Mark Morris Dance Group); *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Joyride*, *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden and New York City Opera); *Ein Herz* (Paris Opera Ballet); and the initial White Oak Dance Project tour. His other work in dance includes *Split Sides* and *Fluid Canvas* for the Merce Cunningham Dance Company, *Brief Encounters* for the Paul Taylor Dance Company, and *Bitter Suite* for Jorma Elo at Hubbard Street Dance Company.

ADRIANNE LOBEL SET DESIGNER projects for Mark Morris include *King Arthur* (English National Opera and New York City Opera); *Platée* (Royal Opera, London, Edinburgh and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*; *The Hard Nut*; *Le Nozze di Figaro* (Brussels); *Orfeo ed Euridice* (BAM-NY, US tour). For The Metropolitan Opera, NY: *An American Tragedy* (2005) and *Nixon in China* (2011).

WHO'S WHO

Sets for Broadway: *A Year with Frog and Toad* (produced and designed); *On the Town*, directed by George C. Wolfe; and *The Diary of Anne Frank*, *Passion*, and *Twelve Dreams*, all directed by James Lapine. Projects for Peter Sellars: *Dr. Atomic* (San Francisco Opera); *The Rake's Progress* (Châtelet, Paris); *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). Honors: Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy and Jefferson Award and Drama Desk, Maharam, and Tony nominations.

CHRISTINE VAN LOON COSTUME DESIGNER 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 20th Century. Van Loon has designed the costumes for several Mark Morris productions, including *Dido and Aeneas* and *L'Allegro, il Penseroso ed il Moderato*.



BARRY BANKS TENOR is known for his outstanding facility in roles by Bellini, Donizetti and Rossini, which has brought him to the attention of the world's leading opera houses. With the Metropolitan Opera he has performed the leading tenor roles in *The Daughter of the Regiment*, *La Sonnambula*, *Don Pasquale*, *L'Elisir d'Amore* and *L'Italiana in Algeri*. During his long association with English National Opera he has appeared most notably as Tamino in *The Magic Flute*, Tom Rakewell in *The Rake's Progress*, and a highly-praised portrayal of Edgardo, sung with "fiery elegance and wonderful ease" (*The Times*, 2008), in *Lucia di Lammermoor*. His most recent appearances include a new production of Rossini's *Armida* and Count Almaviva in *The Barber of Seville* at the Metropolitan Opera, his debut at Munich's Bavarian State Opera as Don Narciso in *The Turk in Italy* and a return to English National Opera as Edgardo in *Lucia di Lammermoor*. Other roles have included Don Ramiro in *La Cenerentola* for his debut at the Gran Teatre del Liceu in Barcelona and Oreste in *Ermione* for his debut at the Santa Fe Opera. He has performed the role of Tamino in *The Magic Flute* in Salzburg, Leipzig and Brussels.



SARAH COBURN SOPRANO returned to LA Opera earlier this season as Gilda in *Rigoletto*, after previous LA Opera appearances as both Asteria in *Tamerlano* and Rosina in *The Barber of Seville* during the 2008/09 season. This season's engagements include Gilda in *Rigoletto* with L'Opéra de Montréal and Cincinnati Opera, Amina in *La Sonnambula* with the Vienna State Opera, and Rosina in *The Barber of Seville* with Seattle Opera. Last season's appearances included Rosina with Florida Grand Opera, *Lucia di Lammermoor* in Tulsa and Gilda with Welsh National Opera. Recent highlights include Asteria in Washington, *Lakmé* with Tulsa Opera and Princess Yue-yang in *The First Emperor* at the Metropolitan Opera and Kitty in the world premiere of *Anna Karenina* at Florida Grand Opera and Opera Theater of St. Louis. She has sung Elvira in *I Puritani* and Amenaide in *Tancredi* with Washington Concert Opera; *Lucie de Lammermoor*, Olympia in *The Tales of Hoffmann* and Oscar in *Un Ballo in Maschera* in Cincinnati; *Lucie de*

Lammermoor and Giulietta in *I Capuleti e i Montecchi* with Glimmerglass Opera; *Linda di Chamounix* with the Caramoor Festival; Norina in *Don Pasquale* and Oscar with Florida Grand Opera; and Adele with Seattle Opera.



HEI-KYUNG HONG SOPRANO is at the height of a career that has taken her to many of the world's operatic capitals in an enormous variety of roles. Following her 1984 Metropolitan Opera debut as Servilia in *La Clemenza di Tito*, she has gone on to sing nearly 350 performances of more than 20 roles at the Met, including both the Countess and Susanna in *The Marriage of Figaro*, Cleopatra in *Giulio Cesare*, Mimi in *La Bohème*, and Liù in *Turandot*. This season, she returned to the Metropolitan Opera as Micaëla in *Carmen* and as Juliette in *Roméo et Juliette*. Last season, she celebrated her 25th year at the Met, reviving her portrayal of Violetta in *La Traviata* in honor of this milestone. She has sung in all of the most renowned theaters in North America. She made her 2002 LA Opera debut as Liu, her Lyric Opera of Chicago debut as Musetta in *La Bohème*, and her San Francisco Opera debut as Gilda. Her debut at La Scala as Musetta, followed by Liù in *Turandot*, resulted in an offer to open the 2004 season in the newly renovated house as Mimi. Her debuts at Covent Garden and in Rome were as Liù. Paris has heard her as Micaëla, the Countess and Liù; in Vienna, she has been heard as Mimi.



JOHN RELYEA BASS-BARITONE has appeared in many of the world's most celebrated opera houses including the Metropolitan Opera, San Francisco Opera (where he is an alumnus of the Merola Opera Program and a former Adler Fellow), Lyric Opera of Chicago, Seattle Opera, Royal Opera House Covent Garden, Paris Opera, Bayerische Staatsoper, Vienna State Opera, and the Mariinsky Theater. This season he returned to the Metropolitan Opera as Escamillo in *Carmen*, the Seattle Opera as the title role in *Don Quixote*, and the Bavarian State Opera in Munich as Don Alfonso in *Lucrezia Borgia*. He also made appearances with the National Symphony Orchestra, and the Toronto Symphony. Upcoming engagements include a European tour with the NDR Symphony, Colline in *La Bohème* on tour with Metropolitan Opera in Japan, and *Iolanta* at the Salzburg Festival. Next season he returns to the both the Seattle Opera and the Washington Concert Opera as the title role in *Attila*, the Metropolitan Opera as Leporello in *Don Giovanni*, and the Bavarian State Opera as the Four Villains in *The Tales of Hoffmann*, roles which he will also perform for his debut at the Canadian Opera Company. He is the winner of the 2009 Beverly Sills Award and the 2003 Richard Tucker award.



CHELSEA LYNN ACREE grew up in Baltimore, MD, where she began her dance training with Sharon Lerner, then continued at Carver Center for the Arts and Technology. Since receiving her B.F.A. in dance from SUNY Purchase in 2005 she has had the opportunity to work with a variety of artists including SYREN Modern Dance, Laura Peterson, Hilary Easton + Company, and Michael and the Go-Getters. Acree is on faculty at The School at the Mark Morris Dance Center teaching kids and adults how to move through space. She began working with Mark Morris Dance Group in 2007 and joined the company in 2011.

WHO'S WHO



SAMUEL BLACK is originally from Berkeley, CA, where he began studying tap at the age of 9 with Katie Maltzberger. 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. Black first appeared with MMDG in 2005, and became a company member in 2007.



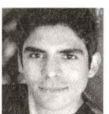
BRANDON COURNAY is originally from Detroit, MI. He is a graduate of The Juilliard School (B.F.A. '09) and has performed the repertoire of Twyla Tharp, Ohad Naharin, Lar Lubovitch, and Nacho Duato. Cournay has also performed in the Radio City Christmas Spectacular and has appeared in commercials for Puma and Target.



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.



JOHN EIRICH was raised in Orlando, Florida where he studied ballet and jazz at Southern Ballet Theatre. He earned his B.F.A. in Dance from New World School of the Arts where he performed works by Donald McKayle, José Limón, Michael Uthoff, and was a student at Jacob's Pillow Contemporary Traditions Program in 2005. Eirich has performed with the Freddick Bratcher Company, Miami Contemporary Dance Company and the Florida Grand Opera. He has also worked with the Amy Marshall Dance Company and was a member of Taylor 2 from 2006-10. Eirich has been a member of TAKE Dance since 2007, and joined Dušan Týnek Dance Theatre in 2010.



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 became a company member in 2009.



LESLEY GARRISON grew up in Swansea, IL and studied at the Rotterdamse Dansacademie in Rotterdam, Nederland and holds a B.F.A. from the State University of New York at Purchase, receiving the Modern Dance Faculty Award. Garrison also teaches at The Mark Morris Dance Center and assists in the Dance for PD program. She has performed with the Erica Essner Performance Co-op, John Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly Van Bommel's NØA Dance, Rocha Dance Theater and Sidra Bell Dance New York. She joined the company as an apprentice in 2011.



LAUREN GRANT, born and raised in Highland Park, IL, has danced with MMDG since 1996. Appearing in over 40 of Mark Morris' works, she performs leading roles in *The Hard Nut* and *Mozart Dances*. Grant has been featured in *Time Out New York*, *Dance Magazine*, the book *Meet the Dancers*, and is the subject of a photograph by Annie Leibovitz. She graduated

with a B.F.A. from New York University's Tisch School of the Arts. Grant is on faculty at MMDG's school and also teaches dance internationally.



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, Heginbotham works regularly with members of the Brooklyn Parkinson Group. He joined MMDG in 1998.



DAVID LEVENTHAL has danced with MMDG since 1997. He is a faculty member of the Mark Morris Dance Center in Brooklyn, and is one of the founding teachers of MMDG's Dance for PD program, leading classes around the world for people with Parkinson's disease. Raised in Newton, MA., 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.



AARON LOUX grew up in Seattle, WA and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Preparatory Dance Program and received his B.F.A. from The Juilliard School in 2009. He danced at The Metropolitan Opera and with Arc Dance Company before joining MMDG as an apprentice in 2010. He became a company member in 2011.



LAUREL LYNCH began her dance training in Petaluma, CA, and later 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, Lynch has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and T.E.A. (Transpersonal Education and Art). Lynch performed with MMDG as an apprentice in 2006 and became a company member in 2007.



DALLAS McMURRAY, from El Cerrito, CA, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltzberger, and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.



AMBER STAR MERKENS 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. Merkens joined MMDG in 2001.

WHO'S WHO



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. Okamura began working with MMDG in 1998 and became a company member in 2001.



JUNE OMURA spent her first six years in New York City, then grew up in Birmingham, AL. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English, and has been dancing for Mark Morris since 1988. She is the proud mother of twin girls, born in July 2003, and is indebted to her husband, her family and MMDG for their love and support.



SPENCER RAMIREZ began his training in Springfield, VA, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. From there, he continued training at the Maryland Youth Ballet with faculty such as Michelle Lees, Christopher Doyle, and Harriet Williams. In 2008, he entered The Juilliard School under the direction of Lawrence Rhodes and had the opportunity to perform works by José Limón, Jerome Robbins, Sidra Bell, and Fabien Prioville. Ramirez joined MMDG as an apprentice in July 2010.



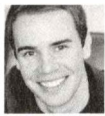
KANJI SEGAWA began his training with his mother, Erika Akoh, and studied ballet with Kan Horiuchi in Tokyo, Japan. In 1997 he came to the U.S. to study at the Ailey School under a Japanese Government Fellowship. Segawa has been a member of Battleworks Dance Company, Jennifer Muller/The Works, and Ailey II. He has also performed with Aszure and Artists and Morphoses for choreographer Jessica Lang. He first performed with MMDG in *The Hard Nut* in London in 2004 and has since appeared in Morris' productions of *L'Allegro, il Penseroso ed il Moderato*, *Romeo & Juliet*, *On Motifs of Shakespeare*, *King Arthur* with the English National Opera, and *Orfeo ed Euridice* with the Metropolitan Opera. He also performed "Cease Your Funning," a world premiere piece by Morris, touring in the production *Off Kilter* in Scotland, UK.



WILLIAM SMITH III grew up in Fredericksburg, VA, and attended George Mason University under a full academic and dance talent scholarship. Smith graduated Magna Cum Laude in 2007 and received achievement awards in Performance, Choreography, and Academic Endeavors. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University. Previously he danced with Parsons Dance from 2007-2010. He joined MMDG in 2010.



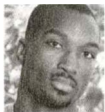
UTAFUMI TAKEMURA received her B.F.A. from the State University of New York at Purchase and her M.F.A. from New York University's Tisch School of the Arts where she was a recipient of the Seidman Award for Dance. She has performed with various choreographers in New York City and has taught in Spain, France and Portugal. She currently dances with Wil Swanson/DanceWorks.



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 received her early training from Boulder Ballet Company near where she grew up in Longmont, CO. She holds a B.F.A. from Southern Methodist University and also studied at Boston Conservatory, Colorado University and The Laban Center, London. Since moving to New York in 2001, Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venci Dance Trio, Rocha Dance Theater, TEA Dance Company and with various choreographers including Alan Danielson and Ella Ben-Aharon. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.



PRENTICE WHITLOW graduated in 2009 with a B.F.A. in Dance from George Mason University after subsequent training at the Richmond Ballet. He has performed with the Alwin Nikolais Dance Theater and Ririe-Woodbury Dance Company where he performed and originated roles in the works of Charlotte Boye-Christensen, Karole Armitage, John Jasperse and Carolyn Carlson. He has also performed with Dissonance Dance Theater, Karen Reedy Dance, Dance Iquail and Elisa Monte Dance.



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. Yard joined MMDG in 1997.

ABOUT LA OPERA CHORUS AND ORCHESTRA

The **LOS ANGELES OPERA CHORUS**, led by Chorus Master Grant Gershon, plays an integral part in the artistic excellence for which Los Angeles Opera is known, receiving acclaim from critics and audiences alike. The chorus is composed of up to 90 singers each season, depending on the requirements of each production. Experienced and talented, Los Angeles Opera Chorus includes many members who have sung in more than 25 Los Angeles Opera productions, and several who have performed in more than 100 productions.

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Thanks to Maxine Morris.

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