

2011-2012
SEASON



music dance theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

calperformances.org

DEAR FRIENDS,

A warm welcome to Cal Performances' 2011–2012 season. I have often likened Cal Performances to both a museum and a laboratory: a museum where great works of art are beautifully presented in context and with the invisible guiding hand of a curator, and a laboratory where the foremost artists of our day create and cultivate adventurous, new artistic visions. As you will see, the dual nature of Cal Performances' presenting philosophy is in evidence throughout our programming for 2011–2012.

To complement these values of cultural preservation and innovation, Cal Performances focuses periodically on unexamined or unexpected aspects of a familiar artist or artwork. The season begins with a wonderful example, with the annual visit of the Mark Morris Dance Group at Zellerbach Hall.

We know Mark Morris as a consummate dancer and choreographer with a deep understanding of music, and we now discover his remarkable talent as a performing musician, when he makes his Bay Area conducting debut leading the Philharmonia Baroque Orchestra and Chorale in Henry Purcell's *Dido and Aeneas* (September 16–18).

The vocal cast of *Dido and Aeneas* is headed by the renowned mezzo-soprano Stephanie Blythe, making her Cal Performances debut, in the title role. (The period-perfect Philharmonia Baroque returns to Zellerbach Hall on December 10 for a joyous Handel's *Messiah*, under their engaging music director, Nicholas McGegan.) Mark Morris, Stephanie Blythe and *Dido and Aeneas* launch our 2011–2012 season auspiciously.

The following Wednesday we welcome back to Zellerbach Hall the remarkable pianist Herbie Hancock, fresh from his headlining appearance at the Monterey Jazz Festival. Mr. Hancock's all-star quartet includes Vinnie Colaiuta, a versatile drummer known for his work with Frank Zappa, Eric Clapton and Sting; bassist James Genus, one of the most trusted collaborators in jazz; and Lionel Loueke, a rising-star guitarist from Benin who was mentored by



Choreographer and conductor Mark Morris

Illustration by Tom Bachtell

Mr. Hancock at the Thelonious Monk Institute of Jazz in Los Angeles. Their playing represents modern jazz at its best, and their concert is not to be missed (September 21).

Cal Performances' 2011–2012 program books will be enhanced by new artwork. We have asked illustrator Tom Bachtell, whose incomparable drawings enliven *The New Yorker's* "Talk of the Town" section, to give us his take on some of the artists on our season. Look for Mr. Bachtell's sketches in future program books.

Finally, please join us on September 25 for the second, spectacular Fall Free for All, a full day of free performances of music, dance and theater at venues all across the UC Berkeley campus. Through the Fall Free for All, Cal Performances opens its doors to the community to launch the new season and to advance our mission to create, nurture and sustain a lifelong interest in the performing arts.

All best wishes, and I look forward to seeing you in our concert halls throughout the season.

Matias Tarnopolsky
Director, Cal Performances

Friday, September 16, 2011, 8pm
Saturday, September 17, 2011, 8pm
Sunday, September 18, 2011, 3pm
Zellerbach Hall

Mark Morris Dance Group

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

* apprentice

Mark Morris, *Artistic Director*

Nancy Umanoff, *Executive Director*

Philharmonia Baroque Orchestra and Chorale

with

Stephanie Blythe *mezzo-soprano*
Philip Cutlip *baritone*
Yulia Van Doren *soprano*
Céline Ricci *soprano*
Brian Thorsett *tenor*

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

These performances are made possible, in part, by the Centennial Campaign's Creative Venture Fund through a gift from the Bernard Osher Foundation, and by Patron Sponsors Shirley and Philip Schild, Markus and Barbara Trice, and Dr. Ross E. Armstrong.

Cal Performances' 2011–2012 season is sponsored by Wells Fargo.

Mark Morris Dance Group

PROGRAM

Dido and Aeneas

Music Henry Purcell (1689)
Libretto Nahum Tate

Choreography Mark Morris

Set Design Robert Bordo
Costume Design Christine Van Loon
Lighting Design James F. Ingalls

Philharmonia Baroque Orchestra and Chorale

Mark Morris, *Conductor*

	DANCERS	SINGERS
<i>Belinda</i>	Maile Okamura	Yulia Van Doren
<i>Dido</i>	Amber Star Merkens	Stephanie Blythe
<i>Second Woman</i>	Rita Donahue	Céline Ricci
<i>Aeneas</i>	Domingo Estrada, Jr.	Philip Cutlip
<i>Sorceress</i>	Amber Star Merkens	Stephanie Blythe
<i>First Witch</i>	Noah Vinson	Yulia Van Doren
<i>Second Witch</i>	Dallas McMurray	Céline Ricci
<i>Sailor</i>	Lauren Grant	Brian Thorsett

Courtiers, Witches, Spirits, Sailors and Conscience

Chelsea Lynn Acree, Samuel Black, Rita Donahue, Lauren Grant, Aaron Loux,
 Dallas McMurray, Maile Okamura, Noah Vinson, Jenn Weddel, Michelle Yard

Premiere

March 11, 1989, Théâtre Royal de la Monnaie, Théâtre Varia, Brussels, Belgium

This program is approximately 60 minutes in length and will be performed without intermission.

DIDO AND AENEAS



Costas

SCENE 1. THE PALACE

The Trojan War is over. Aeneas and his people have found themselves in Carthage after a treacherous sea voyage. His destiny, as decreed by the Gods, is to found Rome, but he has become obsessed with Dido, Queen of Carthage. Her sister and confidante, Belinda, and other optimistic courtiers urge her to enjoy her good fortune, but the young widow Dido is anxious. Aeneas arrives to ask the Queen, again, to give herself to him. Belinda notices, with relief that Dido seems to be capitulating. Dido and Aeneas leave together. Love triumphs.

SCENE 2. THE CAVE

The evil Sorceress summons her colleagues to make big trouble in Carthage. Dido must be destroyed before sunset. Knowing of Aeneas's destiny to sail to Italy, the Sorceress decides to send a Spirit disguised as Mercury to tell him he must depart immediately. Since Dido and Aeneas and the rest are out on a hunt, the witches plan to make a storm to spoil the lovers' fun and send everyone back home. The witches cast their spell.

SCENE 3. THE GROVE

Dido and Aeneas make love. Another triumph for the hero. The royal party enters and tells a story for Aeneas's benefit. Dido senses the approaching storm. Belinda, ever practical, organizes the trip back to the palace. Aeneas is accosted by the false Mercury with this command: "Leave Carthage now." He accepts his orders, then wonders how to break the news to Dido. He is worried.

SCENE 4. THE SHIPS

Aeneas and the Trojans prepare for the journey. The Sorceress and her witches are quite pleased to see that their plot is working. Once Aeneas has sailed they will conjure an ocean storm. They are proud of themselves.

SCENE 5. THE PALACE

Dido sees the Trojans preparing their ships. Aeneas tries to explain his predicament and offers to break his vow in order to stay with her. Dido is appalled by his hypocrisy. She sends him away and contemplates the inevitability of death. "Remember me but forget my fate." Dido dies.

DIDO AND AENEAS

*Libretto by Nahum Tate**Overture*

SCENE I.

(The Palace. Enter Dido, Belinda and attendants.)

BELINDA

Shake the cloud from off your brow,
 Fate your wishes does allow;
 Empire growing, pleasures flowing,
 Fortune smiles and so should you.

CHORUS

Banish sorrow, banish care,
 Grief should ne'er approach the fair.

DIDO

Ah! Belinda, I am press'd
 With torment not to be confess'd.
 Peace and I are strangers grown.
 I languish till my grief is known,
 Yet would not have it guess'd.

BELINDA

Grief increases by concealing.

DIDO

Mine admits of no revealing.

BELINDA

Then let me speak; the Trojan guest
 Into your tender thoughts has press'd.

SECOND WOMAN

The greatest blessing Fate can give,
 Our Carthage to secure, and Troy revive.

CHORUS

When monarchs unite, how happy their state;
 They triumph at once o'er their foes and their fate.

DIDO

Whence could so much virtue spring?
 What storms, what battles did he sing?
 Anchises's valor mix'd with Venus's charms,
 How soft in peace, and yet how fierce in arms.

BELINDA

A tale so strong and full of woe
 Might melt the rocks, as well as you.

SECOND WOMAN

What stubborn heart unmov'd could see
 Such distress, such piety?

DIDO

Mine with storms of care oppress'd
 Is taught to pity the distress'd;
 Mean wretches' grief can touch
 So soft, so sensible my breast,
 But ah! I fear I pity his too much.

BELINDA AND SECOND WOMAN

Fear no danger to ensue,
 The hero loves as well as you.
 Ever gentle, ever smiling,
 And the cares of life beguiling
 Cupids strew your paths with flowers
 Gather'd from Elysian bowers.

CHORUS

Fear no danger to ensue
 The hero loves as well as you.
 Ever gentle, ever smiling,
 And the cares of life beguiling.
 Cupids strew your paths with flowers
 Gather'd from Elysian bowers.

*Dance**(Aeneas enters with his train.)*

BELINDA

See, your royal guest appears;
 How godlike is the form he bears!

AENEAS

When, royal fair, shall I be bless'd,
 With cares of love and state distress'd?

DIDO

Fate forbids what you pursue.

AENEAS

Aeneas has no fate but you!
 Let Dido smile, and I'll defy
 The feeble stroke of Destiny.

CHORUS

Cupid only throws the dart
 That's dreadful to a warrior's heart,
 And she that wounds can only cure the smart.

AENEAS

If not for mine, for empire's sake.
Some pity on your lover take;
Ah! make not in a hopeless fire
A hero fall, and Troy once more expire.

BELINDA

Pursue thy conquest, Love—her eyes
Confess the flame her tongue denies.

CHORUS

To the hills and the vales,
To the rocks and the mountains,
To the musical groves, and the cool shady fountains
Let the triumphs of love and of beauty be shown.
Go revel ye Cupids, the day is your own.

The Triumphant Dance

SCENE 2.

(The Cave. Enter Sorceress.)

Prelude for the Witches

SORCERESS

Wayward sisters, you that fright
The lonely traveler by night,
Who like dismal ravens crying
Beat the windows of the dying,
Appear at my call, and share in the fame.
Of a mischief shall make all Carthage flame.
Appear! Appear! Appear! Appear!

(Enter witches.)

FIRST WITCH

Say, Beldame, what's thy will?

CHORUS

Harm's our delight and mischief all our skill.

SORCERESS

The Queen of Carthage, whom we hate,
As we do all in prosp'rous state,
Ere sunset shall most wretched prove,
Depriv'd of fame, of life and love.

CHORUS

Ho, ho, ho, etc.

FIRST AND SECOND WITCHES

Ruin'd ere the set of sun?
Tell us, how shall this be done?

SORCERESS

The Trojan Prince you know is bound
By Fate to seek Italian ground;
The Queen and he are now in chase.

FIRST WITCH

Hark! Hark! The cry comes on apace!

SORCERESS

But when they've done, my trusty elf,
In form of Mercury himself,
As sent from Jove, shall chide his stay,
And charge him sail tonight with all his fleet away.

CHORUS

Ho, ho, ho, etc.

FIRST AND SECOND WITCHES

But ere we this perform
We'll conjure for a storm.
To mar their hunting sport,
And drive 'em back to court.

CHORUS

In our deep vaulted cell.
The charm we'll prepare,
Too dreadful a practice
for this open air.

Echo Dance of Furies

SCENE 3.

Ritornelle

(The Grove. Enter Aeneas, Dido, Belinda and their train.)

BELINDA

Thanks to these lonesome vales,
These desert hills and dales,
So fair the game, so rich the sport
Diana's self might to these woods resort.

CHORUS

Thanks to these lonesome vales,
These desert hills and dales,
So fair the game, so rich the sport
Diana's self might to these woods resort.

SECOND WOMAN

Oft she visits this lone mountain,
Oft she bathes her in this fountain.
Here, Actaeon met his fate,
Pursued by his own hounds;
And after mortal wounds,
Discover'd too late
Here Actaeon met his fate.

A dance to entertain Aeneas by Dido's women

AENEAS

Behold, upon my bending spear
A monster's head stands bleeding
With tusks [tusks] far exceeding
Those did Venus's huntsman tear.

DIDO

The skies are clouded:
Hark! How thunder
Rends the mountain oaks asunder!

BELINDA

Haste to town! this open field
No shelter from the storm can yield
Haste to town!

CHORUS

Haste to town! This open field
No shelter from the storm can yield
Haste to town!

(The Spirit of the Sorceress descends to Aeneas in the likeness of Mercury.)

SPIRIT

Stay, Prince, and hear great Jove's command:
He summons thee this night away.

AENEAS

Tonight?

SPIRIT

Tonight thou must forsake this land;
The angry god will brook no longer stay.
Jove commands thee, waste no more
In love's delights those precious hours
Allow'd by th'almighty powers
To gain th'Hesperian shore
And ruin'd Troy restore.

AENEAS

Jove's commands shall be obey'd;
Tonight our anchors shall be weigh'd.

But ah! What language can I try,
My injur'd Queen to pacify?
No sooner she resigns her heart
But from her arms I'm forc'd to part.
How can so hard a fate be took?
One night enjoy'd, the next forsook.
Yours be the blame, ye gods! for I
Obey your will; but with more ease could die.

SCENE 4.

(The Ships.)

SAILOR

Come away, fellow sailors, your anchors be weighing,
Time and tide will admit no delaying;
Take a boozy short leave of your nymphs on the shore,
And silence their mourning
With vows of returning,
But never intending to visit them more.

CHORUS

Come away, fellow sailors, your anchors be weighing
Time and tide will admit no delaying;
Take a boozy short leave of your nymphs on the shore,
And silence their mourning
With vows of returning,
But never intending to visit them more.

The Sailor's Dance

(Enter Sorceress and Witches.)

SORCERESS

See, see the flags and streamers curling,
Anchors weighing, sails unfurling.

FIRST AND SECOND WITCHES

Phoebe's pale deluding beams
Gilding o'er deceitful streams.
Our plot has took,
The Queen's forsook!
Elissa's ruin'd, ho, ho, ho, etc.

SORCERESS

Our next motion
Must be to storm her lover on the ocean.
From the ruin of others our pleasures we borrow;
Elissa bleeds tonight, and Carthage flames tomorrow.

CHORUS

Destruction's our delight,
Delight our greatest sorrow;

Elissa dies tonight,
And Carthage flames tomorrow.
Ho, ho, ho, etc.

The Witches' Dance

(Jack of the Lanthorn leads the Sailors out of their way among the Witches.)

SCENE 5.

(The Palace. Enter Dido, Belinda and women.)

DIDO

Your counsel all is urg'd in vain,
To earth and heaven I will complain;
To earth and heaven why do I call?
Earth and heaven conspire my fall.
To Fate I sue, of other means bereft,
The only refuge for the wretched left.

BELINDA

See, madam, see where Prince appears!
Such sorrow in his look he bears
As would convince you still he's true.

AENEAS

What shall lost Aeneas do?
How, royal fair, shall I impart
The god's decree, and tell you we must part?

DIDO

Thus on fatal banks of the Nile
Weeps the deceitful crocodile;
Thus hypocrites that murder art
Make heav'n and gods the authors of the fact!

AENEAS

By all that's good—

DIDO

By all that's good, no more!
All that's good you have forswore.
To your promis'd empire fly,
And let forsaken Dido die.

AENEAS

In spite of Jove's commands I'll stay,
Offend the gods, and love obey.

DIDO

No, faithless man, thy course pursue;
I'm now resolv'd, as well as you.

No repentance shall reclaim
The injur'd Dido's slighted flame;
for 'tis enough, what e'er you now decree,
That you had once a thought of leaving me.

AENEAS

Let Jove say what he please, I'll stay!

DIDO

Away, away!

AENEAS

No, no, I'll stay and Love obey.

DIDO

No, no, away, away,
To Death I'll fly
If longer you delay.
Away, Away!

(Exit Aeneas.)

But Death alas! I cannot shun;
Death must come when he is gone.

CHORUS

Great minds against themselves conspire,
And shun the cure they most desire.

DIDO

Thy hand, Belinda; darkness shades me,
On thy bosom let me rest;
More I would but Death invades me;
Death is now a welcome guest.
When I am laid in earth, may my wrongs create
No trouble in thy breast,
Remember me! But ah! forget my fate.

(Cupids appear in the clouds o'er her tomb.)

CHORUS

With drooping wings ye Cupids come,
And scatter roses on her tomb.
Soft and gentle as her heart;
Keep here your watch, and never part.

Cupids' Dance

FINIS

PHILHARMONIA BAROQUE ORCHESTRA

Nicholas McGegan, *Music Director*

The Players and Their Instruments

Philharmonia Baroque'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

Elizabeth Blumenstock

Andrea Guarneri, Cremona, 1660; on loan from the Philharmonia Baroque Orchestra Period Instrument Trust

Jolianne von Einem

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

Lisa Grodin†

Paolo Antonio Testore, Contrada, Larga di Milano, 1736

Katherine Kyme

Carlo Antonio Testore, Milan, 1720

Anthony Martin

Thomas Oliver Croen, Walnut Creek, 2005; after Francesco Gobetti, Venice, 1717

Maxine Nemerovski

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

Sandra Schwarz

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

Laurie Young Stevens

Anonymous, Paris, c. 1720

Lisa Weiss

Anonymous, London; after Testore

VIOLA

David Daniel Bowes*

Richard Duke, London, c. 1780

Maria Ionia Caswell

William Old, Falmouth, England, 1895

Ellie Nishi

Anonymous, Germany, 18th century

VIOLONCELLO

Phoebe Carrai*

Anonymous, Italy, c. 1690

Farley Pearce

Antonio Garcias Rosius, Mendocino, 1988; after A. Stradivari

William Skeen

Anonymous, Italy, c. 1685

BASS

Kristin Zoernig*

Joseph Wrent, Rotterdam, Netherlands, 1648

THEORBO

David Tayler*

Andreas von Holst, Munich, 2004; after Magno Tieffenbrucker, Venice, 1610

HARPSICHORD

Hanneke van Proosdij*

Johannes Klinkhamer, Amsterdam, 2000; after B. Cristofori, 1725

* *Principal*

† *Principal Second Violin*

PHILHARMONIA BAROQUE TOUR STAFF

Peter Pastreich, *Executive Director*

Michael Costa, *General Manager*

Jeffrey Phillips, *Artistic Administrator*

Alexander Kort, *Stage Manager*

PHILHARMONIA CHORALE

Bruce Lamott, *Director*

SOPRANO

Tonia d'Amelio
Phoebe Jevtovic
Elliot Moody
Helene Zindarsian

TENOR

Trey Costerisan
Kevin Gibbs
Mark Mueller
Brian Thorsett

ALTO

Terry Alvord
Lynda Higson
Linda Liebschutz
Celeste Winant

BASS

John Bischoff
Paul Boyce
Jeff Fields
Chad Runyon



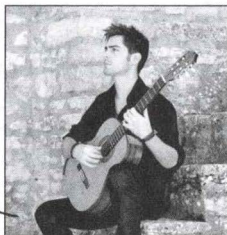
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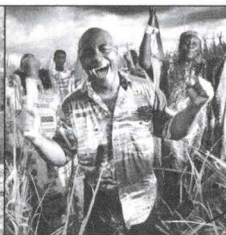
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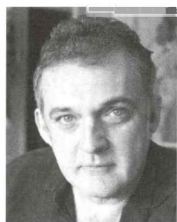
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Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the Koleda Balkan Dance Ensemble and

Amber Star Merken

the dance companies of Lar Lubovitch, Hannah Kahn, Laura Dean and Eliot Feld. He formed the Mark Morris Dance Group in 1980, and has since created more than 130 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 time there are 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.

Mr. Morris is also a ballet choreographer, having created seven works for San Francisco Ballet since 1994 and received commissions from many others. His work is 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. He 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, Mr. Morris was named a Fellow of the MacArthur Foundation. He has received eleven honorary doctorates to date. In 2006, he 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*.

Mark 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.

These performances mark Mr. Morris's Bay Area debut as a conductor.

The Mark Morris Dance Group (MMDG) 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 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 United States 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, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. MMDG also appears regularly in New York City; Boston; Fairfax, Virginia; and Seattle. 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 in 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 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 UK's *South Bank Show* and PBS's *Live from Lincoln Center*.

In September 2001, the Mark Morris Dance Center opened in Brooklyn, New York, to provide a home for the company, rehearsal space for the dance community, outreach programs for local children and seniors, and a school offering dance classes to students of all ages. For more information, visit www.mmdg.org.

The Mark Morris Dance Group last danced at Cal Performances in October 2010. MMDG made its Cal Performances debut in 1987.

Robert Bordo (*scenic design*) was born in Montreal and has lived in New York since 1972. His first New York solo show was held at Brooke Alexander in 1987. His most recent solo show, *Robert Bordo: Another Day*, was held in September and October 2005 at Alexander and Bonin, New York. His collaborations with Mark Morris include sets for *Dido and Aeneas*, *Paukenschlag*, *Stabat Mater* and *The Death of Socrates*.

James F. Ingalls (*lighting design*) 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 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. He often collaborates with Melanie

Rios Glaser and the Wooden Floor dancers in Santa Ana, California.

Christine Van Loon (*costume design*) 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* and *L'Allegro, il Penseroso ed il Moderato*.



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 Baroque has been named Ensemble of the Year by *Musical America*.

The Orchestra performs an annual subscription series in the San Francisco Bay Area, and is regularly heard on tour in the United States and internationally. The Orchestra recently completed an acclaimed tour of U.S. summer music festivals, performing Handel's *Orlando* at the Ravinia, Mostly Mozart and Tanglewood festivals in August 2011. The Orchestra has its own professional chorus, the Philharmonia Chorale, directed by Bruce Lamott, and welcomes such talented guest artists as mezzo-soprano Susan Graham, countertenor David Daniels, conductor Jordi Savall, violinist Monica Huggett, recorder player Marion Verbruggen and soprano Isabel Bayrakdarian.

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

The Orchestra has had numerous successful collaborations with celebrated musicians, composers and choreographers. Philharmonia Baroque premiered its first commissioned work, a one-act opera by Jake Heggie entitled *To Hell and Back*, in November 2006. In collaboration with the Mark Morris Dance Group, Philharmonia Baroque gave the U.S. premieres of Mr. Morris's highly acclaimed productions of Henry Purcell's *King Arthur* and Jean-Philippe Rameau's ballet-opera *Platée*.

Among the most-recorded period-instrument orchestras in the United States and Europe, Philharmonia Baroque has made 32 highly praised recordings—including its *Gramophone* Award-winning recording of Handel's *Susanna*—for Harmonia Mundi, Reference Recordings and BMG. In 2011, the orchestra launched its own label, Philharmonia Baroque Productions, with an acclaimed recording of Berlioz's *Les Nuits d'été* and Handel arias featuring mezzo-soprano Lorraine Hunt Lieberson. Subsequent releases include a collection of three Haydn symphonies, and a disc of Vivaldi violin concertos featuring *The Four Seasons*.

Philharmonia Baroque Orchestra was founded by harpsichordist and early music pioneer Laurette Goldberg. Additional information is available at www.philharmonia.org.



The Philharmonia Chorale was formed in 1995 to provide a vocal complement whose fluency in the stylistic language of the baroque period matched that of Philharmonia Baroque Orchestra. The 24 members of the Chorale are professional singers with distinguished solo and ensemble experience. Chorale members appear regularly with organizations such as the San Francisco Symphony, Carmel Bach Festival and American Bach Soloists, are guest soloists with most of the area's symphonic and choral organizations, appear in roles with regional opera companies, and have been members and founders of some of the country's premier vocal ensembles, including Chanticleer, the Dale Warland Singers and Theatre of Voices.

Founded by John Butt, a baroque keyboardist and one of the world's leading Bach scholars, the Chorale has been led by conductor and musicologist Bruce Lamott since 1997. In its first decade, the Chorale's repertoire included nine Handel oratorios, Bach's *St. John Passion* and Christmas Oratorio, Mozart's C minor Mass and—in collaboration with other choral ensembles—Beethoven's Symphony No. 9. The Chorale made its New York debut at the Brooklyn Academy of Music in 1998 and appeared with Philharmonia Baroque at the new Renée and Henry Segerstrom Concert Hall in Orange County. The Chorale appears on the Orchestra's recordings of Arne's *Alfred*, Scarlatti's *Cecilian Vespers* and Beethoven's Symphony No. 9.



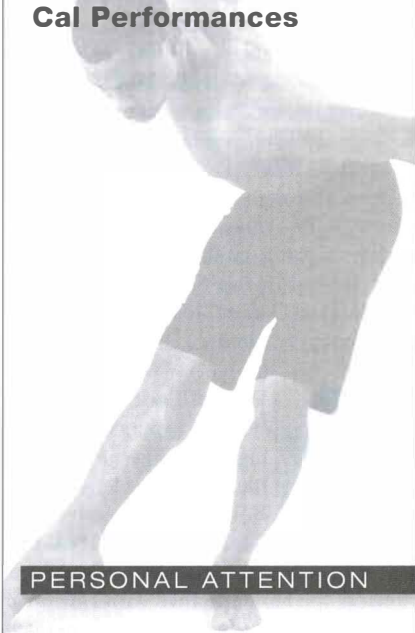
Bruce Lamott has been director of the Philharmonia Chorale for more than a decade. He first performed with Philharmonia Baroque Orchestra in 1989, as continuo harpsichordist for Handel's *Giustino*.

Mr. Lamott was previously the Director of Chorus and Conductor of the Mission Candlelight Concerts at the Carmel Bach Festival, where his 30-year tenure also included performing as a harpsichordist and presenting as a lecturer and education director. In eight seasons as Choral Director and Assistant Conductor of the Sacramento Symphony, he conducted annual choral concerts of major works, including both Bach *Passion* settings and Haydn's *The Seasons*, as well as preparing the chorus for most of the standard symphonic choral repertoire.

Mr. Lamott received a bachelor's degree from Lewis and Clark College and an M.A. and Ph.D. in musicology from Stanford University, where he researched the keyboard improvisation practices of the baroque period. Mr. Lamott then joined the musicology faculty at UC Davis, where he directed the Early Music Ensemble. He currently resides in San Francisco, where he teaches choral music and music history at San Francisco University High School, and is part-time professor of music history at the San Francisco Conservatory of Music. Among his other music-related activities, Mr. Lamott also teaches continuo realization in the Merola Program of San Francisco Opera and lectures for the San Francisco Opera Guild.

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THE COMPANY



Chelsea Lynn Acree grew up in Baltimore, Maryland, 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. Ms. Acree is on faculty at The School at the Mark Morris Dance Center teaching children and adults how to move through space. She began working with Mark Morris Dance Group in 2007 and joined the company in 2011.



Samuel Black is originally from Berkeley, where he began studying tap at age nine with Katie Maltsberger. He received his B.F.A. in dance from SUNY Purchase and also studied at the Rotterdamse Dansacademie in Holland. He has performed with David Parker, Takehiro Ueyama and Nelly van Bommel and currently teaches MMDG master classes and Dance for PD. He first appeared with MMDG in 2005 and became a company member in 2007.



Mezzo-soprano **Stephanie Blythe** is one of the most respected artists of her generation. Ms. Blythe has sung in many of the renowned opera houses in the United States and Europe, including the Metropolitan Opera, San Francisco Opera, Seattle Opera, the Royal Opera House, Covent Garden, and Opéra National de Paris. Her many roles include the title roles in *Carmen*, *Samson et Dalila*, *Orfeo ed Euridice*, *La Grande Duchesse*, *Tancredi*, *Mignon* and *Giulio Cesare*; Frugola, Principessa and Zita in *Il Trittico*; Fricka in both

Das Rheingold and *Die Walküre*; Waltraute in *Götterdämmerung*; Azucena in *Il Trovatore*; Ulrica in *Un Ballo in Maschera*; Baba the Turk in *The Rake's Progress*; Jezibaba in *Rusalka*; Jocasta in *Oedipus Rex*; Mere Marie in *Dialogues des Carmélites*; Isabella in *L'Italiana in Algeri*; Mistress Quickly in *Falstaff*; Ino/Juno in *Semele*; and Orlofsky in *Die Fledermaus*.

Ms. Blythe has appeared with many of the world's finest orchestras, including the New York Philharmonic, Boston Symphony, Chicago Symphony, Los Angeles Philharmonic, San Francisco Symphony, Philadelphia Orchestra, Opera Orchestra of New York, Minnesota Orchestra, Hallé Orchestra, Orchestra of the Age of Enlightenment and the Ensemble Orchestral de Paris. She has also appeared at the Tangelwood and Ravinia festivals and at the BBC Proms. Conductors with whom she has worked include Harry Bicket, James Conlon, Charles Dutoit, Mark Elder, Christoph Eschenbach, James Levine, Nicola Luisotti, Sir Charles Mackerras, John Nelson, Antonio Pappano, Mstislav Rostropovitch, Robert Spano, Patrick Summers and Michael Tilson Thomas.

A frequent recitalist, Ms. Blythe has been presented in recital in New York by Zankel Hall, Lincoln Center's Great Performers Series at Alice Tully Hall and its American Songbook Series at the Allen Room, the 92nd Street Y, Town Hall, and the Metropolitan Museum of Art. She has also been presented by the Vocal Arts Society and at the Supreme Court at the invitation of Supreme Court Justice Ruth Bader Ginsberg in Washington, D.C.

A champion of American song, she recently premiered *Twelve Poems of Emily Dickinson* by the late James Legg in Town Hall. She also premiered *Vignettes: Ellis Island*, a song cycle written especially for her by Alan Smith which was featured in a special television program entitled *Vignettes: An Evening with Stephanie Blythe and Warren Jones*. Her most recent collaboration with Mr. Smith was *Covered Wagon Woman*, a piece commissioned for Ms. Blythe's residency with the Chamber Music Society of Lincoln Center and recorded with the ensemble on its own label, CMS Studio Recordings.

Robie van Reensburg

Last season, Ms. Blythe appeared as Fricka in the Metropolitan Opera's new productions of *Das Rheingold* and *Die Walküre* and made her debut at the Lyric Opera of Chicago in *Un Ballo in Maschera* and *The Mikado*. She also appeared in concert at the Concertgebouw and with the Collegiate Chorale in Carnegie Hall. This summer, she appeared in concerts at the Cincinnati May Festival and the Tanglewood Festival, and this season she returns to the Metropolitan Opera for *Rodelinda*, *Aida* and the complete *Ring* cycle, and appears with the New York Philharmonic and with the Philharmonia Baroque Orchestra at Cal Performances.

Ms. Blythe was named *Musical America's* Vocalist of the Year for 2009. Her other awards include the 2007 *Opera News* Award and the 1999 Richard Tucker Award.



Baritone Philip Cutlip has garnered consistent critical acclaim for his performances across North America and Europe. Established on both concert and opera stages, he has performed with a distinguished list of conductors that includes Nicholas McGegan, Yves Abel, Miguel Harth-Bedoya, Gerard Schwarz and Donald Runnicles.

In 2011–2012, Mr. Cutlip sings Guglielmo in Mozart's *Così fan tutte* at New York City Opera, as a soloist in Handel's *Alexander's Feast* with Philharmonia Baroque Orchestra under Nicholas McGegan; in *Messiah* in a staged presentation with the Pittsburgh Symphony, Manfred Honeck conducting; Brahms's Requiem with the Spokane Symphony; *Carmina Burana* with Memphis Symphony; and in Haydn's *The Seasons* with St. Paul Chamber Orchestra, also under Nicholas McGegan. Last season, he sang Joseph de Rocher in Heggie's *Dead Man Walking* with Houston Grand Opera and returned to Seattle Opera to sing both Enrico in *Lucia di Lammermoor* and Papageno in *Die Zauberflöte*. He also appeared as a soloist in Haydn's *The Creation* with both Philharmonia Baroque and the Charlotte Symphony; sang de Falla's *Suite from Atlantida: El amor brujo* (in

Catalán) with Boston Symphony; and returned to the Minnesota Orchestra as soloist in *Messiah*, in Beethoven's Symphony No. 9 and Vaughn Williams's *Serenade to Music*, under conductor Osmo Vänskä.

Among Mr. Cutlip's successes on the operatic stage are his critically acclaimed Glimmerglass Opera debut as the title role in Glass's *Orphée*; Marcello in *La Bohème* and Maurice Bendix in *The End of the Affair*, both with Seattle Opera; and his return to the Gran Teatre del Liceu in Barcelona to sing Mattieux in *Andrea Chénier*. He made his debut with Houston Grand Opera as Donald in *Billy Budd*. Throughout his career, Mr. Cutlip has portrayed many of opera's most well-known baritone roles, including Papageno in *Die Zauberflöte* with New York City Opera and Opera Theatre of Saint Louis, Harlequin in *Ariadne auf Naxos* with Seattle Opera, the title roles in both *Don Giovanni* and *Il barbiere di Siviglia* with Opera Birmingham, Malatesta in *Don Pasquale* with Fort Worth Opera, and Guglielmo in *Così fan tutte* with Arizona Opera.

A distinctive element in Mr. Cutlip's career is his ongoing collaboration with well-established dance companies and avant-garde ensembles alike, starting with his first appearance with the New York City Ballet to perform songs by Charles Ives. He has toured internationally with the Hamburg Ballet singing Bernstein's *Dances*, and has appeared on European and American tours of Philip Glass's *Les Enfants terribles*, including the world premiere in Zug, Switzerland. His recording of *Les Enfants terribles* was released on Glass's Orange Mountain label. Mr. Cutlip has appeared with the Mark Morris Dance Group in performances of Mr. Morris's fully staged dance production of Handel's *L'Allegro, il Penseroso ed il Moderato* at Lincoln Center, the Ravinia Festival and Cal Performances.

Frequently heard in performances with New York Festival of Song, Mr. Cutlip gave the world premiere of *American Love Songs*—a set of ten commissioned pieces for vocal quartet—at the Tisch Center for the Arts and at the 92nd Street Y and toured with festival to Louisville for Rorem's *Evidence of Things Not Seen*.



Rita Donahue was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated with high distinction in 2002, earning a B.A. in English and a B.F.A. in dance. She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.



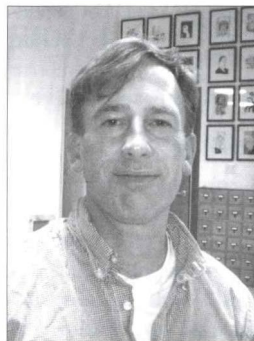
Domingo Estrada, Jr., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced Ballet Folklórico through his church for eleven years. Mr. Estrada earned his B.F.A. in ballet and modern dance at Texas Christian University and

had the honor of working with the late Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival, where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Mr. Estrada would like to thank God, his family and all who support his passion.



Lauren Grant, born and raised in Highland Park, Illinois, has danced with the Mark Morris Dance Group since 1996. Appearing in over 40 of Mark Morris's works, she performs leading roles in *The Hard Nut* and *Mozart Dances*. Ms. Grant has been featured

YOU MAY NOTICE A FAMILIAR PRESENCE in our program books this year. We've asked illustrator Tom Bachtell to lend his impressions of some of the artists featured on our stages. His singular style is instantly recognizable from his 20 years of regular contributions to *The New Yorker* magazine's "Talk of the Town" section and to other periodicals, including *Entertainment Weekly*, *Newsweek*, *The New York Times*, *The Wall Street Journal* and *Bon Appetit*.



A self-taught artist, Mr. Bachtell trained as a pianist at the Cleveland Institute of Music and is an avid swing dancer. We think his performance sensibility adds a dimension to his artwork that is just the ticket for Cal Performances' programming!



Look for Tom Bachtell's distinctive drawings in this publication's Letter from the Director and in future Cal Performances program books.

Valery Gergiev and the Mariinsky Orchestra play the complete symphonies of Pyotr Il'yich Tchaikovsky (*left*), October 14–16, 2011, in Zellerbach Hall.

Illustration by Tom Bachtell.

in *Time Out New York*, *Dance Magazine* and the book *Meet the Dancers*, and is the subject of a photograph by Annie Leibovitz. She graduated with a B.F.A. from N.Y.U.'s Tisch School of the Arts. Ms. Grant is on faculty at MMDG's school and also teaches dance internationally.



Lesley Garrison grew up in Swansea, Illinois, and received her early dance training at the Center of Creative Arts in St. Louis, Missouri, and Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdamse Dansacademie in the Netherlands and holds a B.F.A. from SUNY Purchase, receiving the Modern Dance Faculty Award. 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 Theatre and Sidra Bell Dance New York. She first performed with MMDG in *L'Allegro, il Penseroso ed il Moderato* in 2007 and joined the company as an apprentice in 2011. She has also performed in Mr. Morris's production of *Orfeo ed Euridice* with the Metropolitan Opera. Ms. Garrison has taught creative movement and modern dance at The School at the Mark Morris Dance Center and assists in the Dance for PD program.



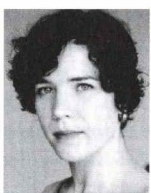
John Heginbotham has danced with MMDG since 1993. Raised in Anchorage, Alaska, he is a graduate of the Juilliard School (B.F.A. 1993) and has performed in the companies of Susan Marshall, John Jasperse, Ben Munisteri and Pilobolus Dance Theater (guest artist). Mr. Heginbotham recently completed a choreographic residency at the Baryshnikov Arts Center, where he was the recipient of a 2010 Jerome Robbins Foundation New Essential Works Fellowship Grant. Mr. Heginbotham is a founding teacher of Dance for PD, a program initiated by MMDG and the Brooklyn Parkinson Group.



Brian Lawson began his dance training in Toronto at Canadian Children's Dance Theatre, where he worked with such choreographers as David Earle, Carol Anderson and Michael Trent. Mr. Lawson spent a year studying at the Rotterdamse Dansacademie in the Netherlands and graduated *summa cum laude* in 2010 from Purchase College, where he was also granted the President's Award for his contributions to the dance program. Mr. Lawson has had the pleasure of performing with Pam Tanowitz Dance, John Heginbotham and Nelly van Bommel's NØA Dance among others. He joined MMDG as an apprentice in 2011.



Aaron Loux grew up in Seattle, Washington, 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 in 2010.



Laurel Lynch began her dance training in Petaluma, California. 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, Ms. Lynch has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks and Pat Catterson. Ms. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.



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



Amber Star Merkens is originally from Newport, Oregon, where she began her dance training with Nancy Mittleman. She received her B.F.A. from the Juilliard School and went on to dance with the Limón Dance Company. In 2001, she received the Princess Grace Award and joined MMDG. She has presented her own choreography both in New York and abroad, taught at the Mark Morris Dance Center, and worked as a freelance photographer for MMDG, the Silk Road Project and Brooklyn Rider String Quartet, among others. Ms. Merkens would like to thank her family for their continuous support.



Maile Okamura studied primarily with Lynda Yourth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. Ms. Okamura has been dancing with MMDG since 1998. She has also had the pleasure of working with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.



Spencer Ramirez began his training in Springfield, Virginia, studying under Melissa Dobbs, Nancy Gross, Kellie Payne and Marilyn York. From there, he continued training at the Maryland Youth Ballet under Michelle Lees, Christopher Doyle and Harriet Williams. In 2008, he entered the Juilliard School under the direction of Lawrence Rhodes, where he had the opportunity to perform works by José Limón, Jerome Robbins, Sidra Bell and Fabien Prioville. Mr. Ramirez joined MMDG in 2010 and became a full company member in 2011.



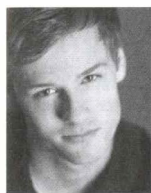
Born in Florence of Italian and French parents, soprano **Céline Ricci** studied in Paris with Ana Maria Miranda and continued her post-graduate studies at the Guildhall School of Music and Drama in London. Selected by conductor William Christie for his first academy, Les Jardin des Voix, Ms. Ricci was named one of opera's promising new talents in 2005 by *Opernwelt*. She has made numerous appearances with Les Arts Florissants and continues to perform with the ensemble.

Ms. Ricci boasts a discography that includes several audio recordings and two DVDs. Her first solo CD, *Cirque*, was released in February 2011 on the Sono Luminus label and includes works by Poulenc, Milhaud and Auric. A second CD of French *mélodies* will be released in early 2012, with animals as the prevailing subject.

Early music continues to be a major component of Ms. Ricci's performances. Recent operas include Angelica in Handel's *Orlando* (Sacramento Opera), Clitia in Handel's *Teseo* (Göttingen-Handel Festival), Handel's *Athalia* (Philharmonia Baroque Orchestra) and Purcell's *Dido and Aeneas* (numerous companies).

Collaborating conductors include Nicholas McGegan, Hugo Reyne, Friedmann Layer, Patrick Cohen-Akenine, Enrique Mazzola, Jean-Christophe Spinosi, Martin Haselböck, Martin Gester and Timm Rolek. Touring has

taken her to Berlin, London, Brussels, Israel, Barcelona, Paris, Vienna, Amsterdam, Moscow and St. Petersburg.



William Smith III 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 achieve-

ment awards in performance, choreography and academic endeavors. While at George Mason, he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall and Susan Shields. 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. An actor as well, Mr. Smith's regional theater credits include Tulsa in *Gypsy*, Mr. Mistoffelees in *Cats*, and Dream Curly in *Oklahoma!* He also danced with Parsons Dance from 2007 to 2010. Mr. Smith became an MMDG company member in 2010.



Since taking to the operatic stage in 2001, tenor **Brian Thorsett** has been seen and heard in over 80 diverse operatic roles, ranging from Monteverdi to Britten to works composed especially for his talents.

Highlights from the 2011–2013 seasons include the Sailor and Spirit in *Dido and Aeneas* with Philharmonia Baroque and the Mark Morris Dance Group, Britten's Captain Vere in scenes from *Billy Budd*, the title character in Rameau's *Pygmalion* and the concert version of Mozart's *Die Zauberflöte*.

As a concert singer Mr. Thorsett fosters a stylistically diversified repertoire of over 100 works, which has taken him to concert halls across the United States and Europe. Future engagements include Evangelist and soloist in Bach's *St. Matthew Passion*, Magnificat, Mass

in B minor and Cantatas BWV 10, 21, 82a and 106; Handel's *Look Down Harmonious Saint, Ode for St. Cecilia's Day*, Chandos Anthems and *Messiah*; Orff's *Carmina Burana*; Beethoven's Symphony No. 9 and Mass in C; Mendelssohn's *Elijah* and Symphony No. 2; Mozart's Requiem, *Coronation Mass*, Mass in C minor and *Litaniae de venerabili altaris Sacramento*; Berlioz's *L'enfance du Christ* and *Les Nuits d'été*; Finzi's *Dies Natalis*; Dvořák's *Stabat Mater*; Britten's *Spring Symphony*, *Now Sleeps the Crimson Petal* and *Serenade for Tenor, Horn and Strings*; the Requiems of Verdi and Schumann; and as Ishmael in the first U.S. performance of Bernard Hermann's *Moby Dick* since its New York Philharmonic premiere.

An avid recitalist, Mr. Thorsett is a graduate of San Francisco Opera's Merola Program, Glimmerglass Opera's Young American Artist program and the Britten-Pears Young Artist Programme at Aldeburgh, England, and he spent two summers at the Music Academy of the West. In addition to his performing credits, Mr. Thorsett was recently named Adjunct Lecturer in Voice and Opera Workshop at his *alma mater*, Santa Clara University.



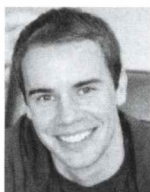
The young Russian-American soprano **Yulia Van Doren** is a rising star of the new generation of baroque specialists. The only singer to win top prizes in all four North American Bach vocal competitions, she has been invited to make her debut solo recording with the American Bach Soloists this season, which will feature an eclectic program of Bach, Harbison and Britten.

Ms. Van Doren's upcoming debuts include a tour to the Mostly Mozart, Ravinia and Tanglewood festivals with the Philharmonia Baroque Orchestra as Dorinda in Handel's *Orlando*, Galatea in Handel's *Acis and Galatea* at China's Macau International Music Festival with the Akademie für alte Musik Berlin, Mereo in Scarlatti's *Tigrane* with Opéra de Nice, Betsy in the modern revival of Monsigny's *Le Roi et le Fermier* with Opera Lafayette (a production that

tours to the Kennedy Center, Lincoln Center, Opéra Royal de Versailles and will be recorded for Naxos), St. Theresa in Thomson's *Four Saints in Three Acts* with the Mark Morris Dance Group at the Brooklyn Academy of Music, *Messiah* with both the Houston Symphony and the Vancouver Chamber Choir, chamber music concerts with Folger Consort, Nielsen's Symphony No. 3 with the American Symphony, Bach's B minor Mass with Music of the Baroque under Jane Glover and Mendelssohn's *Elijah* with the Nashville Symphony. She is a winner of Astral Artists' 2009 National Auditions.

Beginning her professional career while an undergraduate at New England Conservatory, Ms. Van Doren has appeared as a soloist with the majority of the North American baroque festivals and orchestras, and is featured on several Grammy Award-nominated opera recordings with the Boston Early Music Festival. She appears regularly as Belinda in MMDG's production of *Dido and Aeneas*, including recent performances in Moscow's Golden Mask Festival. Ms. Van Doren was a featured artist of the 2011 Cartagena International Music Festival, performing Bach's "Coffee" Cantata with the Brentano String Quartet and nationally televised performances of Bach's B minor Mass with soprano Dawn Upshaw and the City of London Sinfonia. Ms. Van Doren was invited by Ms. Upshaw to be a member of the inaugural class of Ms. Upshaw's graduate program at Bard College, from which she received her master's degree in 2008.

Born in Moscow and raised in the United States, Ms. Van Doren has been a fellow at the Tanglewood Music Festival, Villicroze Académie (France) and Britten-Pears Young Artist Programme (UK). She has been the recipient of numerous academic scholarships, including the Soros Fellowship for New Americans. As the recipient of a Frank Huntington Beebe Grant for Advanced European Study, she will be based in Paris for the 2011–2012 season, pursuing a course of private study and European career development.



Kevin Wynn 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



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



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, and she 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, commitment, and incalculable contribution to the work.

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UNIVERSITY OF CALIFORNIA, BERKELEY



Lang Lang, piano

Wed, Nov 2, 8 pm
Zellerbach Hall

Works by Bach, Schubert, and Chopin

"The hottest artist on the classical music planet may well be the Chinese pianist Lang Lang." —*The New York Times*

The heralded 28-year-old pianist has played to sold-out concerts in every major city in the world and was seen by over five billion people in Beijing's opening ceremony for the Games of the XXIX Olympiad. An artist of uncommon depth and maturity, he returns to Cal Performances for the first time in more than six years with a program tailor-made to display his remarkable musicianship.

Program: Bach: Partita No. 1 in B-flat major · Schubert: Sonata in B-flat major, D. 960 · Chopin: 12 Etudes, Op. 25



Gate Theatre of Dublin Samuel Beckett's *Endgame &*

Watt (Texts from the novel selected by Barry McGovern)

Starring Barry McGovern

Thu, Nov 17, 7 pm; Fri, Nov 18, 8 pm

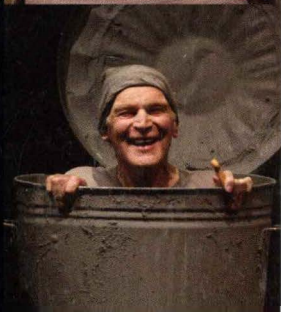
Sat, Nov 19, 2 pm & 8 pm; Sun, Nov 20, 3 pm & 8 pm
Zellerbach Playhouse

Celebrate the extraordinary theatrical genius of Samuel Beckett with one of the world's preeminent theater companies. Ireland's renowned Gate Theatre returns with two productions, both starring acclaimed Beckett interpreter Barry McGovern. *Watt* tells the captivating tale of an itinerant character and his bizarre struggle to make sense of the world. In *Endgame* Beckett gives us a tragi-comical story about the aged and blind Hamm and his servant Clov.

Nov 17: *Watt/Endgame*

Nov 18, Nov 19 eve, Nov 20 mat: *Endgame*

Nov 19 mat, Nov 20 eve: *Watt*



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