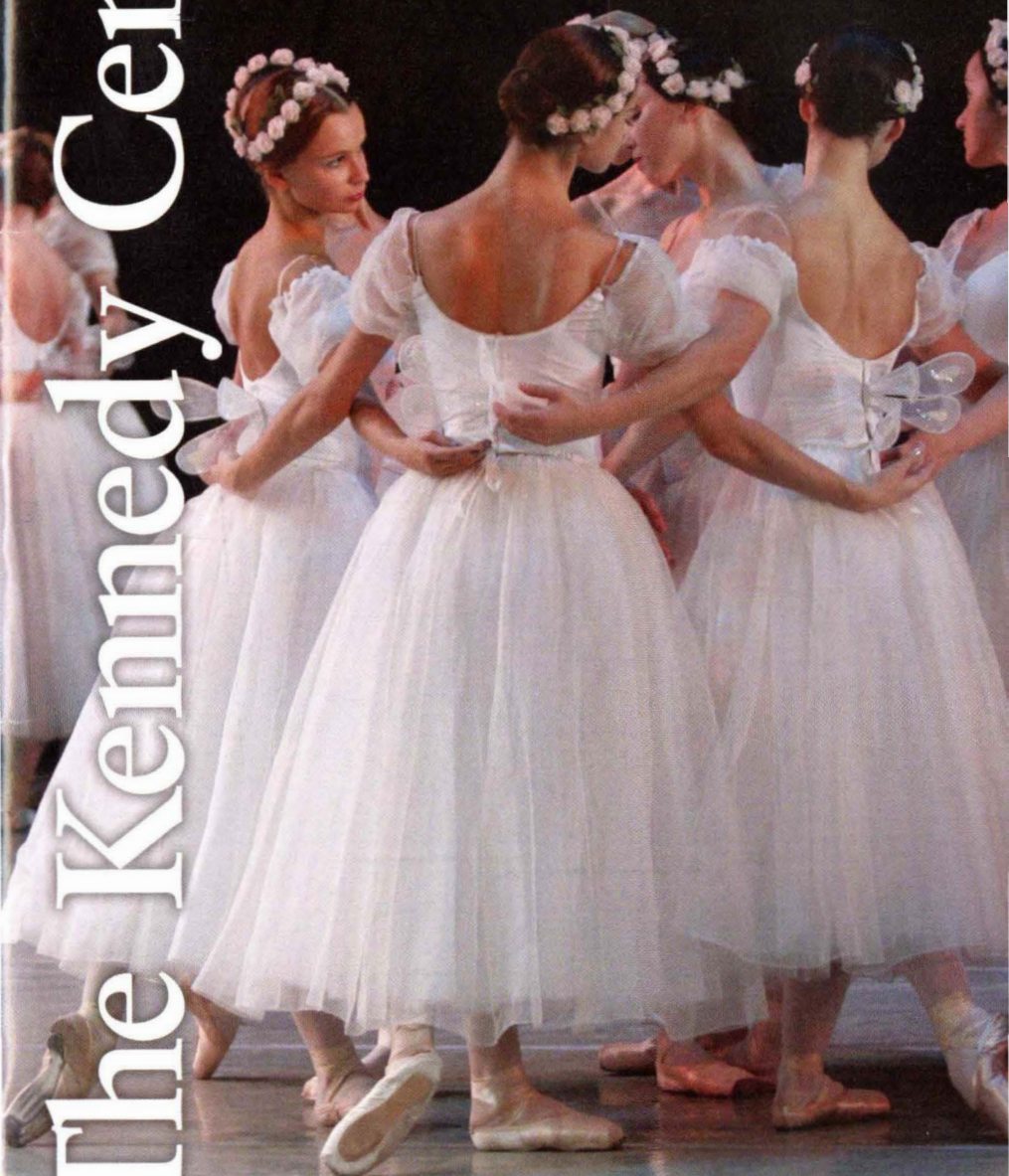


The Kennedy Center

PLAYBILL



JANUARY 2012

The John F. Kennedy Center for the Performing Arts

DAVID M. RUBENSTEIN, *Chairman*

MICHAEL M. KAISER, *President*

OPERA HOUSE

January 26-28, 2012

The John F. Kennedy Center for the Performing Arts

presents

MARK MORRIS DANCE GROUP

in

George Frideric Handel's

L'ALLEGRO, IL PENNEROSO ED IL MODERATO

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

Elisa Clark Brandon Cournay John Eirich
Claudia MacPherson Hanan Misko June Omura
Utafumi Takemura Nicholas Wagner

Artistic Director

Mark Morris

Executive Director

Nancy Umanoff

*Apprentice

†On leave

with

The Kennedy Center Opera House Orchestra

Phillipe Auguin, *Music Director*

and

The Washington Bach Consort Chorus

J. Reilly Lewis, *Artistic Director*

Jane Glover, *Conductor*

Christine Brandes, *Soprano*

Lisa Saffer, *Soprano*

John McVeigh, *Tenor*

Thomas Meglitoranza, *Baritone*

Patrons are requested to turn off pagers, cellular phones, and signal watches during performances.

The taking of photographs and the use of recording equipment are not allowed in this auditorium.

The Program

Thursday Evening, January 26, 2012, at 7:30

Friday Evening, January 27, 2012, at 7:30

Saturday Evening, January 28, 2012, at 7:30

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

Choreography by Mark Morris

Set Design by Adrienne Lobel

Costume Design by Christine Van Loon

Lighting Design by James F. Ingalls

Chelsea Lynn Acree Samuel Black Elisa Clark Brandon Courmay
Rita Donahue John Eirich Domingo Estrada, Jr. Lesley Garrison
Lauren Grant John Heginbotham Brian Lawson Aaron Loux
Laurel Lynch Claudia MacPherson* Stacy Martorana
Dallas McMurray Amber Star Merkens Hanan Misko* Maile Okamura
June Omura Spencer Ramirez William Smith III Utafumi Takemura
Noah Vinson Nicholas Wagner Jenn Weddel Michelle Yard

*Understudy

with

The Kennedy Center Opera House Orchestra

Phillipe Auguin, *Music Director*

and

The Washington Bach Consort Chorus

J. Reilly Lewis, *Artistic Director*

Jane Glover, *Conductor*

Christine Brandes, *Soprano*

Lisa Saffer, *Soprano*

John McVeigh, *Tenor*

Thomas Meglioranza, *Baritone*

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

Overture:

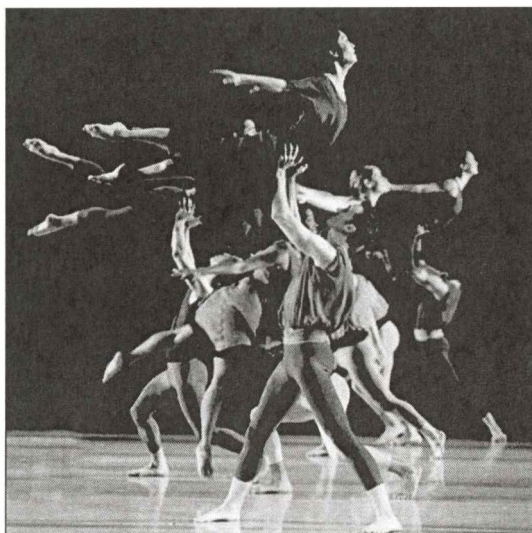
G.F. Handel – Concerto Grosso in G Major, Opus 6, no. 1

A tempo giusto – Allegro

THERE WILL BE ONE 20 MINUTE INTERMISSION

EXPLORE THE ARTS

Mark Morris Dance Group Post-Performance Discussion

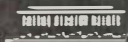


Please join **Mark Morris** for a free discussion
immediately following this evening's
performance.

*Explore the Arts, part of the Rubenstein Arts Access Program,
is generously funded by David and Alice Rubenstein.*

Additional support is provided by The Morris and Gwendolyn Cafritz Foundation.

The Kennedy Center



The Program

L'Allegro, il Penseroso ed il Moderato

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

PART THE FIRST

L'Allegro

Accompagnato

Hence, loathèd Melancholy,
Of Cerberus, and blackest midnight born
In Stygian Cave forlorn
'Mongst horrid shapes, and shrieks, and
sights unholy

Find out some uncouth cell,
Where brooding Darkness spreads her
jealous wings

And the night-Raven sings;
There under Ebon shades, and
low-brow'd rocks,

As ragged as thy Locks,
In dark Cimmerian desert, ever dwell.

Il Penseroso

Accompagnato

Hence, vain deluding Joys,
Dwell in some idle brain,
And fancies fond with gaudy shapes possess,
As thick and numberless
As the gay motes that people the Sun Beams,
Or liest hov'ring dreams
The fickle Pensioners of Morpheus' train.

L'Allegro

Air

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

Il Penseroso

Air

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

L'Allegro

Air

Haste thee nymph, and bring with thee
Jest and youthful Jollity,
Quips and cranks, and wanton wiles,
Nods, and becks, and wreathèd smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport, that wrinkled Care derides,
And Laughter, holding both his sides.

Chorus

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

L'Allegro

Air

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

Chorus

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

Il Penseroso

Accompagnato

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

Arioso

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

Accompagnato

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

Arioso

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

The Program

Chorus

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

L'Allegro

Recitative

Hence, loathed Melancholy,
In dark Cimmerian desert ever dwell
But 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 unproved 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 Penseroso

Accompagnato

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

Air

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

L'Allegro

Recitative

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

Air

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

Through the high wood echoing shrill.

Il Penseroso

Air

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

The Program

To many a youth, and many a maid,
Dancing in the chequer'd shade.

Chorus

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

PART THE SECOND

II 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.

II Penseroso

Accompagnato

Me, when the sun begins to fling
His flaring beams, me goddess bring
To arch'd 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 linked 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.

The Program

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.

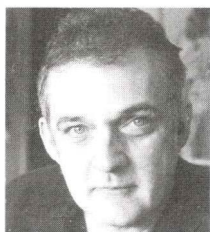
Air

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.

Meet the Artists



Mark Morris (*Artistic Director/Choreographer*)

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 later 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 1988–1991 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* and *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

Meet the Artists

Opera; and The Royal Opera, Covent Garden. In 1991 he was named a Fellow of the MacArthur Foundation. He has received 11 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.

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, New York, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois in Urbana-Champaign. MMDG also appears regularly in New York; 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 in *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, New York, 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.

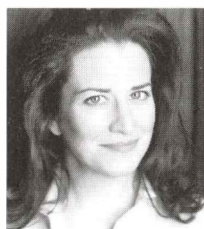
Matthew Rose (*Rehearsal Director*) began his dance training in Midland, Michigan, with Linda Z. Smith at the age of 17. After receiving his B.F.A. in dance from the University of Michigan in 1992, he moved to New York City. He was a soloist with the Martha Graham Dance Company from 1993–1996, and in 1997 began working with MMDG. After several years of performing full-time with the group, he began assisting Mr. Morris with the creation of new works. Mr. Rose has been the company's Rehearsal Director since 2006.



Jane Glover (*conductor*) is music director of Chicago's Music of the Baroque and artistic director of Opera at London's Royal Academy of Music. After graduating from St. Hugh's College, Oxford and completing her D. Phil, she made her professional debut at the Wexford Festival in 1975. From 1981 to 1985 she was music director of the Glyndebourne Touring Opera,

Meet the Artists

and artistic director of the London Mozart Players from 1984 to 1991. Ms. Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the U.S., the Far East, and Australia and is in demand on the international opera stage with regular appearances in London, Berlin, New York, and Chicago. Her recordings include discs with the London Philharmonic, London Mozart Players, the Royal Philharmonic, and the BBC Singers. Ms. Glover's book, *Mozart's Women*, was published to great critical acclaim in September 2005. It was nominated for the Samuel Johnson Prize for Non-Fiction and the Whitbread Prize. She was created a CBE in the 2003 New Year's Honors.



Highlights of Christine Brandes' (Soprano) 2011–12 season calendar include a return to Washington National Opera as Despina in *Così fan tutte* conducted by Philippe Auguin as well as a debut with

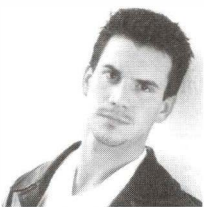
Arizona Opera as a title role in Gluck's *Orfeo ed Euridice* conducted by Joel Revzen. Symphonic appearances include Haydn's *The Creation* with the Oregon Symphony conducted by Carlos Kalmar, and *Messiah* at the United States Naval Academy in Annapolis, Maryland. Ms. Brandes' 2010–11 season included Vivaldi's *Gloria* with the Los Angeles Philharmonic at the Hollywood Bowl conducted by Grant Gershon, Handel's *L'Allegro* with the Orchestra of St. Luke's and Jane Glover at the Mostly Mozart Festival of Lincoln Center, and *Messiah* with Tafelmusik. On the opera stage, the artist returned to the Seattle Opera as Pamina in Mozart's *Die Zauberflöte* under the baton of Gary Thor Wedow in a new production directed by Chris Alexander. During recent seasons, Ms. Brandes was seen in her Washington National Opera debut as Catherine in William Bolcom's *A View from the Bridge*, at Portland Opera as Despina in *Così fan tutte*, as well as at Central City Opera as Maria Corona in Gian Carlo Menotti's *The Saint of Bleeker Street*. She also has bowed at the Lyric Opera of Kansas City as Cleopatra in *Giulio Cesare* and as The Governess in *The Turn of the Screw*. Ms. Brandes has recorded for EMI, BMG/Conifer

Classics, Dorian, Harmonia Mundi USA, Virgin Classics, and Koch International.



Lisa Saffer (Soprano), known for her interpretations of both period and contemporary repertoire, has established herself internationally as "one of those special singers whose technique and

blooming sound always serves sense and emotion." Recent and upcoming appearances include Haydn's *Die Schöpfung* (Berkshire Choral Festival); Handel's *L'Allegro, il Penseroso ed il Moderato* (Lincoln Center's Mostly Mozart Festival); Weill's *Royal Palace* (Bard Summer Music Festival); Bach's *Christmas Oratorio* (Music of the Baroque); *Messiah* (The Philadelphia Orchestra); Hindemith's *Die Serenaden* (Boston Chamber Music Society); and La Princesse the West Coast premiere of Philip Glass' *Orphée* (Portland Opera). Ms. Saffer has appeared at the world's great opera houses, including The Met, New York City Opera, Santa Fe, Glimmerglass, San Diego, the International Handel Festival in Göttingen, and Barcelona's Gran Teatre del Liceu. She won the Royal Philharmonic Music Society's award for best vocal performance for Berg's *Lulu* at English National Opera, and was nominated for an Olivier Award. Ms. Saffer teaches voice at her alma mater, the New England Conservatory of Music.

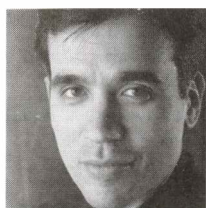


John McVeigh (Tenor) sings *Acis and Galatea* (Macau International Music Festival), Bach's *St. Matthew Passion* (Dallas Symphony) and Handel's *Messiah* (Philadelphia Orchestra, Charlotte Symphony), and returns to

Winston-Salem Symphony for Bach's *St. John Passion* and to Memphis Symphony for Orff's *Carmina Burana* this season. He has sung *Billy Budd* (Chicago, Los Angeles; Washington, D.C.; Genoa, Houston); *A Midsummer Night's Dream* (Barcelona, Central City, Utah); *Paul Bunyan* (Central City); *Susannah* (Metropolitan Opera) and *Cold Sassy Tree* (Houston, Atlanta, Austin,

Meet the Artists

Kansas City, Omaha, San Diego, North Carolina). Other performances include *Falstaff*; *Pang/ Turandot* (Metropolitan Opera); *Zemire et Azor* (Arizona); *Claudio* (Austin); *Falstaff*, *Idomeneo* (Santa Fe); *L'abore di Diana* (Barcelona, Madrid); *Betulia Liberata* (Les Talens Lyrique); and *A Little Night Music* (Ravinia Festival). Concert performances include Britten's *Nocturne* and Handel's *Samson* (Music of the Baroque); Britten's *Serenade for Tenor, Horn, and Strings* (Portland, Maine); Bernstein's *Mass* (Utah, Virginia Arts Festival); Handel's *Israel in Egypt* (Saint Paul); Mendelssohn's *Elijah* (Calgary); Glass' *Symphony No. 5* (Leipzig); Vaughan Williams' *On Wenlock Edge* (Arizona Music Festival); and Handel's *Messiah* (Seattle, Houston, Minnesota).



Thomas Meglioranza (*Baritone*) sings an unusually wide range of repertoire. Recent engagements include Copland's *Old American Songs* at the Kennedy Center with

Murry Sidlin and the National Symphony Orchestra, *Eight Songs for a Mad King* with the LA Philharmonic, John Harbison's *Fifth Symphony* with the Boston Symphony, and Bach cantatas with Les Violons du Roy. An acclaimed song recitalist, his program of WWI-era songs was one of the *Philadelphia Inquirer's* "Ten Best Classical Performances of 2009" and he regularly appears on the cabaret series at the Café Sabarsky in New York City. His opera roles include Prior Walter in *Angels in America*, Chou En-Lai in *Nixon in China*, and the title role in Gordon Chin's *Black Bearded Bible Man*. He was a winner of the 2005 Naumburg Competition. Recent recordings include Schubert songs, songs of Virgil Thomson, and a newly reconstructed Bach cantata with Andrew Parrott and the Taverner Consort. He is a graduate of Grinnell College and the Eastman School of Music and is currently a Visiting Artist at the Longy School of Music.

Founded in 1977 by J. Reilly Lewis, the **Washington Bach Consort** is a professional chorus and orchestra noted for its performance of 18th-century music on period

instruments. Its mission is to perform to the highest artistic standards the music of J.S. Bach and his Baroque contemporaries. As one of the nation's critically acclaimed and widely recognized performing arts institutions, it has appeared at numerous festivals and has made three European tours. Recordings include Bach's complete motets, both J.S. and C.P.E. Bach's *Magnificats*, the first American recording of the *F Major* and *G Minor Masses*, and three solo soprano cantatas featuring opera superstar Elizabeth Futral. In 2006, after sixteen seasons, the Washington Bach Consort completed the entire cycle of 215 cantatas at the *Noontime Cantata* series and has subsequently begun the cycle again to new audiences. The archival recordings and programs from the series were welcomed into the Library of Congress's permanent collection the following year. Among its many honors, the Washington Bach Consort was selected as the winner of the American Prize in Choral Performance for 2011 in the professional chorus division. The Washington Bach Consort is pleased to collaborate once more with the Mark Morris Dance Group at the Kennedy Center.

James F. Ingalls (*Lighting Designer*) designs for Mark Morris include *Romeo and Juliet*, *ou 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*, *Mackström*, 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.

Adrienne Lobel (*Set Designer*). Projects for Mark Morris: *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, U.S.

Meet the Artists

tour). For The Metropolitan Opera, NY: *An American Tragedy* (2005) and *Nixon in China* (2011). 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* (Chatelet, 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. Ms. Van Loon has designed the costumes for several Mark Morris productions, including *Dido and Aeneas* and *L'Allegro, il Penseroso ed il Moderato*.

CHELSEA LYNN ACREE (*Dancer*) 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. Acree is on faculty at The School at the Mark Morris Dance Center teaching adults and children how to move through space. She began working with MMDG in 2007 and joined the company in 2011.

SAMUEL BLACK (*Dancer*) is from Berkeley, California, where he began studying tap at the age of nine with Katie Maltzberger. He received his B.F.A. in dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in The Netherlands. 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.

ELISA CLARK (*Dancer*), from the Washington, D.C. area, received her early training from the Maryland Youth Ballet and went on to earn her B.F.A. from The Juilliard School, under the direction of Benjamin Harkavy. She was a founding member of Battleworks Dance Company, where she also acted as company manager and rehearsal assistant to Robert Battle. She has set Battle's work on numerous companies and schools, including the Alvin Ailey American Dance Theater. Clark has performed with the Nederlands Dans Theater and at The Metropolitan Opera, in addition to working closely with Carolyn Adams and ADLI, Adam Hougland, and Igal Perry. She is on faculty at NYSSSA School of Dance, the American Dance Festival, Perry-Mansfield, and the New Jersey Dance Theater Ensemble, as well as a current member of Lar Lubovitch Dance Company. She has performed with the Mark Morris Dance Group since 2005, during which time she won a Princess Grace Award.

BRANDON COUNAY (*Dancer*) is originally from Detroit, Michigan. Since receiving his B.F.A. from The Juilliard School, he has had an exciting journey performing in both commercial and concert dance. He has performed in the Radio City Christmas Spectacular and can be seen in commercials/industrials for Puma, Sesame Street, and Target. He is featured in the upcoming film, *Musical Chairs*. In addition to his work with the Mark Morris Dance Group, he has performed with the New York Theatre Ballet and Morphoses. He is currently dancing for KEIGWIN + COMPANY.

RITA DONAHUE (*Dancer*) was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated with high distinction in 2002, receiving 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.

JOHN EIRICH (*Dancer*) was raised in Orlando, Florida, where he studied ballet and jazz at Southern Ballet Theatre. He

Meet the Artists

earned his B.F.A. in dance from New World School of the Arts and was a student at Jacob's Pillow Contemporary Traditions Program in 2005. Eirich has performed with the Freddie 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 2006–2010. Eirich has been a member of TAKE Dance since 2007, and joined Dušan Týnec Dance Theatre in 2010.

DOMINGO ESTRADA, JR. (Dancer), a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced Ballet Folklórico through his church for 11 years. Estrada earned his B.F.A. in ballet and modern dance from 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.

LESLEY GARRISON (Dancer) 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 Michigan. She studied at the Rotterdamse Dansacademie in The Netherlands and holds a B.F.A. from the State University of New York at 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 NOA Dance, Rocha Dance Theater, and Sidra Bell Dance New York. She has also performed in Morris' production of *Orfeo ed Euridice* with The Metropolitan Opera. 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. She first performed with MMDG in *L'Allegro il Penseroso ed il Moderato* in 2007 and joined the company in 2011.

LAUREN GRANT (Dancer), born and raised in Highland Park, Illinois, 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 (Dancer) has danced with MMDG since 1993. Raised in Anchorage, Alaska, he is a graduate of The Juilliard School (B.F.A. '93) and has performed in the companies of Susan Marshall, John Jasperse, Ben Munisteri, and Pilobolus Dance Theater (guest artist). He recently completed a choreographic residency at the Baryshnikov Arts Center, where he was the recipient of a 2010 Jerome Robbins Foundation New Essential Works (NEW) Fellowship Grant. Heginbotham is a founding teacher of Dance for PD, a program initiated by MMDG and the Brooklyn Parkinson Group. For more information, please visit www.johnheginbotham.com.

BRIAN LAWSON (Dancer) began his dance training in Toronto at Canadian Children's Dance Theatre. There he worked with choreographers such as David Earle, Carol Anderson, and Michael Trent. 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. Lawson has had the pleasure of performing with Pam Tanowitz Dance, John Heginbotham, and Nelly van Bommel's NOA Dance, among others. He joined MMDG as an apprentice in 2011.

AARON LOUX (Dancer) 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

Meet the Artists

School in 2009. He danced at The Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.

LAUREL LYNCH (*Dancer*) began her dance training at Petaluma School of Ballet in 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. After graduation Lynch danced for Dušan Týnec Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.

CLAUDIA MacPHERSON (*Dancer*) was born in Wisconsin but calls Kentucky home. She received her B.F.A. in dance from The Ailey School/Fordham University. Since graduating she has worked with Eva Dean Dance, the Kevin Wynn Collection, Tattooed Ballerinas, and SuriCo. MacPherson has enjoyed collaborating with soprano Noemi Lugo for concerts in Kentucky, Vermont, and Brazil. She has performed with the Mark Morris Dance Group in *The Hard Nut*; *Romeo & Juliet*, on *Motifs of Shakespeare*; and *L'Allegro, il Penseroso ed il Moderato*, and in Mr. Morris' production of *Orfeo ed Euridice* at The Metropolitan Opera. MacPherson is currently a member of Jessica Lang Dance.

STACY MARTORANA (*Dancer*) began her dance training in Baltimore, Maryland, at the Peabody Conservatory. In 2006 she graduated from the University of the North Carolina School of the Arts, with a B.F.A. in contemporary dance. Since then, she has danced for the Amy Marshall Dance Company, the Neta Dance Company, Helen Simoneau Danse, Daniel Gwirtzman Dance Company, and Rashaun Mitchell. She was a member of the Repertory Understudy Group for the Merce Cunningham Dance Company from June 2009 through December 2011. She became an apprentice for MMDG in January 2012.

DALLAS McMURRAY (*Dancer*), from El Cerrito, California, began dancing at age four, studying jazz, tap, and aerobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. He

performed with the Limón Dance Company in addition to works by Jiri Kylian, 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 (*Dancer*), originally from Newport, Oregon, 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 School at the Mark Morris Dance Center, and worked as a freelance photographer for MMDG, the Silk Road Project, and Brooklyn Rider, among others. Merkens would like to thank her family for their continuous support.

HANAN MISKO (*Dancer*) was born in Cheyenne, Wyoming, and began his dance training at Jo Noth's White Oak Dance Academy and The Kansas City Ballet School. In 2010 he earned his B.F.A. from The Juilliard School under the directorship of Lawrence Rhodes. He has performed the works of Adam Houghland, Paul Taylor, Azsüre Barton, Ohad Naharin, Johannes Wieland, and José Limón and has danced with Ballet Hispanico and the Martha Graham Dance Company.

MAILE OKAMURA (*Dancer*) 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. 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.

JUNE OMURA (*Dancer*) was born in New York, grew up in Birmingham, Alabama, and graduated from Barnard College with honors in dance and English. She first studied with Mark Morris in 1986 and joined MMDG in 1988. In 2005 she received a New York Dance and Performance "Bessie" Award for her career

Meet the Artists

with the company. June and her husband are the proud parents of three beautiful children. She is grateful to her family, Mark Morris, and MMDG for their love and support.

SPENCER RAMIREZ (*Dancer*) 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 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 and became a company member in 2011.

WILLIAM SMITH III (*Dancer*) grew up in Fredericksburg, Virginia, 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. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Smith's regional theatre credits include Tulsa in *Gypsy*, Mistofelees in *CATS* and Dream Curly in *Oklahoma!*. Previously he danced with Parsons Dance from 2007–2010. He became an MMDG company member in 2010.

UTAFUMI TAKEMURA (*Dancer*) received her B.F.A. with honors in dance from 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 Siedman Award for Dance. She has performed and taught with numerous companies and choreographers in New York City. In 2010 she received the New York Dance and Performance "Bessie" Award with Pam Tanowitz Dance. She has been happily performing with the Mark Morris Dance Group in *The Hard Nut* since 1993 and *L'Allegro, il Penseroso and il Moderato* since 2002.

NOAH VINSON (*Dancer*) 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.

NICHOLAS WAGNER (*Dancer*) is from Baltimore, Maryland, where he studied dance and theater from the age of four. He received his B.F.A. in dance from the University of Illinois at Urbana-Champaign in 2009, where he performed works by Merce Cunningham and Bill T. Jones alongside many faculty members and alumni. In 2009 he was the recipient of University's Carey Erickson Beverly Blossom Alumni Award and was asked to return to perform. Since moving to New York City in 2009 he has worked with Yung-Li Dance, i-danse, and became a member of Dušan Týnec Dance Theatre in 2010. He was one of the first participants in the Mark Morris Dance Group Shadow Program in 2006 and first performed with MMDG in *L'Allegro, il Penseroso and il Moderato* in 2011.

JENN WEDDEL (*Dancer*) received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. 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, Venel 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.

MICHELLE YARD (*Dancer*) was born in Brooklyn, New York. She began her professional dance training at the NYC High School of the Performing Arts and at the same time was a scholarship student at the Alvin Ailey American Dance Center. She graduated with a B.F.A. from New York University's Tisch School of the Arts. Yard teaches Pilates as well as master classes for MMDG's residency programs. She joined the Dance Group in 1997. Mom, thank you.

MARK MORRIS



DANCE GROUP



Chelsea Lynn Acree



Samuel Black



Elisa Clark



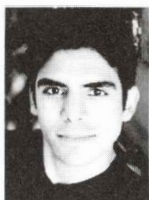
Brandon Caurnay



Rita Donahue



John Eirich



Dominga Estrada Jr.



Lesley Garrison



Lauren Grant



John Heginbotham



Brian Lawson



Aaron Loux



Laurel Lynch



Stacy Martorana



Dallas McMurray



Amber Star Merkens



Maile Okamura



June Omura



Spencer Ramirez



William Smith III



Utafumi Takemura



Noah Vinson



Nicholas Wagner



Jenn Weddel



Michelle Yard

The Kennedy Center Opera House Orchestra

Philippe Auguin, *Music Director*

Heinz Fricke, *Music Director Emeritus*

Violin I	Oleg Rylatko, <i>Concertmaster</i> Eric Lee, <i>Associate Concertmaster</i> Zinoviy Bogachev+ Joan Cataldo Michelle Kim Karen Lowry-Tucker Susan Mickill Margaret Thomas	English Horn	Carole Libelo
		Clarinet	David Jones, <i>Principal</i> Lora Ferguson, <i>Assistant Principal</i> Ashley Booher
		E♭ Clarinet	Lora Ferguson
		Bass Clarinet	Ashley Booher
Violin II	Julia Cox, <i>Principal</i> Najin Kim, <i>Assistant Principal</i> Richard Chang+ Xi Chen Jessica Fan Martha Kaufman Timothy Macek Victoria Noyes	Bassoon	Donald Shore, <i>Principal</i> Christopher Jewell, <i>Assistant Principal</i>
		Horn	Gregory Drone, <i>Principal</i> John Peiffer, <i>Assistant Principal</i> Peter de Boor Robert Odmark Geoffrey Pilkington
Viola	Shelley Cross, <i>Principal</i> Leon Neal, <i>Acting Assistant Principal</i> Philippe Chao + Leon Neal Elizabeth Pulju-Owen Uri Wassenzug	Trumpet	Timothy White, <i>Principal</i> Christopher Tranchitella, <i>Assistant Principal</i> Michael Rossi
		Trombone	Lee Rogers, <i>Principal</i> Stephen Dunkel
Cello	Amy Frost Baumgarten, <i>Principal</i> Elizabeth Davis, <i>Assistant Principal</i> Ignacio Alcover+ Timothy H. Butler Igor Zubkovsky	Bass Trombone	Stephen Dunkel
		Tuba	Michael Bunn, <i>Principal</i>
Bass	Robert D'Imperio, <i>Principal</i> Frank Carnovale, <i>Assistant Principal</i> John Ricketts*	Timpani	Jonathan Rance, <i>Principal</i> Gregory Akagi, <i>Assistant Principal</i> John Spirtas
		Percussion	John Spirtas, <i>Principal</i> Gregory Akagi
Flute	Adria Sternstein Foster, <i>Principal</i> Stephan Stang-Ferry, <i>Assistant Principal</i> John Lagerquist	Harp	Susan Robinson, <i>Principal</i>
Piccolo	John Lagerquist	Organ/Celeste	Joe Gascho*
Oboe	Igor Leschishin, <i>Principal</i> Carole Libelo, <i>Assistant Principal</i> Kathleen Golding	Harpichord	Adam Pearl*

Administration

Kristy L. Dolbear Susan Kelly
Orchestra Manager *Orchestra Librarian*

+Begins the alphabetical listing of musicians who participate in a system of revolving seating within the string section

*Guest Musician

*Denotes Leave of Absence

The Washington Bach Consort Chorus

J. Reilly Lewis, *Director*

Soprano

Joellen Brassfield
Kate Vetter Cain
Rachel Carlson
Sara MacKimmie
Rebecca Kellerman
Petretta
Robin Smith
Laura Choi Stuart

Alto

Kristen Dubenion-Smith
Chris Dudley
Charles Humphries
Joanna Koslowsky
Rachel Sarraeco

Tenor

Luke Freels
Gary Glick
Gerald Kavinski
Jason Rylander
John Wiggins
Alexander Wolniak

Bass

Scott Auby
Steven Combs
Karl Hempel
Benjamin Park
Thomas Stork
Doug Yocum

Mark Morris Dance Group Staff

Artistic Director Mark Morris
Executive Director Nancy Umanoff

PRODUCTION

Technical Director Johan Henckens
Rehearsal Director Matthew Rose
Lighting Supervisor Michael Chybowski
Costume Coordinator Stephanie Sleeper
Wardrobe Supervisor Jennifer Perry
Sound Supervisor Ken Hypes

ADMINISTRATION

Chief Financial Officer Elizabeth Fox
Finance Associate Marea Chavaco
Finance Assistant Diana Acevedo
General Manager Huong Hoang
Company Manager Sarah Horne

MARKETING/DEVELOPMENT

Director of Development and External Relations
Lauren Cherubini
Associate Director of Development Kelly Sheldon
Special Projects Manager Alexandro Pacheco
Development Assistant Moss Allen

EDUCATION

Outreach Director Eva Nichols
School Director Sarah Marcus
Dance for PD Program Manager David Leventhal
School Administrator Elise Marafioti

DANCE CENTER OPERATIONS

Studio Manager Karyn Treadwell
Production and Facilities Manager Matthew Eggleton
Front Desk Manager Jackie Busch
Assistant Front Desk Managers Elise Gaugert, Abby West
Music Coordinator Bruce Lazarus
Maintenance Jose Fuentes, Alex Ortiz, Orlando Rivera

Booking Representation Michael Mushalla
(Double M Arts & Events)
Media and General Consultation Services William Murray
(Better Attitude, Inc.)
Legal Counsel Mark Selinger (McDermott, Will & Emery)
Accountant O'Connor Davies Munns & Dobbins, LLP
Orthopaedist David S. Weiss, M.D. (NYU-HJJD
Department of Orthopaedic Surgery)
Physical Therapist Marshall Hagins, PT, PhD
Hilot Therapist Jeffrey Cohen

Thanks to Maxine Morris.

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

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

Major support for the Mark Morris Dance Group is provided by Bloomberg Philanthropies, Fund for the City
of New York, The Andrew W. Mellon Foundation, The Fan Fox and Leslie R. Samuels Foundation, The
Shubert Foundation, and Jane Stine and R.L. Stine.

L'Allegro, il Penseroso ed il Moderato by Mark Morris was made possible by the National Endowment for the
Arts American Masterpieces: Dance initiative, administered by
the New England Foundation for the Arts.

The Mark Morris Dance Group is a member of Dance USA and Downtown Brooklyn Arts Alliance.

For more information contact:
MARK MORRIS DANCE GROUP
3 Lafayette Avenue
Brooklyn, NY 11217-1415
Tel: (718) 624-8400 Fax: (718) 624-8900
info@mmdg.org www.mmdg.org

STAFF FOR THE OPERA HOUSE

*Richard W. Kidwell.....Theater Manager
Jane A. Smith.....Box Office Treasurer
Lizzy Massey, Scott J. Bally.....Head Ushers
Howard L. Sacks.....Head Carpenter
Frank M. Page.....Assistant Carpenter
Richard D. Page.....Assistant Carpenter-Flies
Mark M. Colice.....Head Electrician
Eric W. King.....Assistant Electrician
Craig C. Jensen.....Head Sound
Charles H. Vaughan IV.....Head Properties
David N. Mairs.....Assistant, Properties
John W. Kerig.....Swing Assistant
Elizabeth Humphrey.....Head Wardrobe

The technicians at the
Kennedy Center are
represented by Local #22
I.A.T.S.E., AFL-CIO, CLC,
the professional union of
theatrical technicians.



Steinway Piano Gallery is the exclusive area representative
of Steinway & Sons and Boston pianos, the official pianos
of the Kennedy Center.

ATPAM *Represented by ATPAM, the Association of
Theatrical Press Agents and Managers

CUNARD



THE MOST FAMOUS OCEAN LINERS IN THE WORLD®



Ships' registry: Bermuda ©CUNARD 2012.

QUEEN MARY 2,[®] Atlantic Ocean two days from Southampton – After a standing ovation for the Cunard Royal Singers and Dancers, it was off to the Queen's Room for a night of ballroom dancing.

Enjoy your own grand celebration – visit FeelFamousCunard.com/pb to request a complimentary brochure or DVD, and explore Cunard's QUEEN MARY 2,[®] QUEEN VICTORIA[®] and QUEEN ELIZABETH.[®] For information, contact your Travel Agent or call Cunard at (800) 728-6273. FEEL FAMOUS. SAIL CUNARD.

Legendary voyages since 1840: Transatlantic Crossings - Americas - Mediterranean - Northern Europe - World Voyages