

2012 Winter/Spring Season

March

BAMbill



Philip Taaffe, *Chorus*, 2011 (detail)

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BAM 2012 Winter/Spring

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presents

Mark Morris Dance Group

with the **MMDG Music Ensemble** and
Trinity Choir

BAM Howard Gilman Opera House
Mar 1—3, 2012 at 7:30pm

Approximate running time: one hour and 45 minutes,
including one intermission

Choreography by Mark Morris

Four Saints in Three Acts—Virgil Thomson

—intermission—

A Choral Fantasy—Ludwig van Beethoven

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Mark Morris Dance Group presentation

Additional support provided by the
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Mark Morris Dance Group

CHELSEA LYNN ACREE SAMUEL BLACK RITA DONAHUE
DOMINGO ESTRADA, JR. LESLEY GARRISON LAUREN GRANT†
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

*apprentice † on leave

Artistic Director
MARK MORRIS

Executive Director
NANCY UMANOFF

MMDG MUSIC ENSEMBLE
STEFAN ASBURY, Conductor

TRINITY CHOIR
JULIAN WACHNER, Director

with

YULIA VAN DOREN, Soprano; **CLARISSA LYONS**, Soprano;
DANYA KATOK, Soprano; **LAURA MERCADO-WRIGHT**, Mezzo-soprano;
ZACHARY FINKELSTEIN, Tenor; **JAMES KENNERLEY**, Tenor; **MICHAEL KELLY**, Baritone;
TIMOTHY MCDEVITT, Baritone; **DOUGLAS WILLIAMS**, Baritone

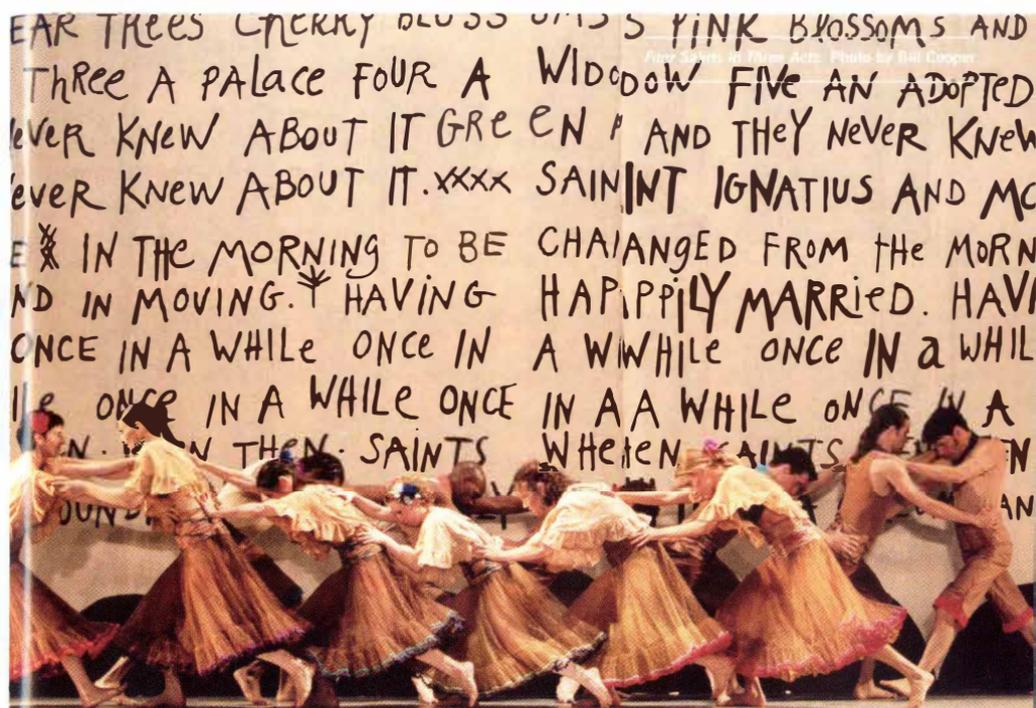
MetLife Foundation is the Official Tour Sponsor of the Mark Morris Dance Group.

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.

The Mark Morris Dance Group New Works Fund is supported by
The Gladys Krieble Delmas Foundation, Meyer Sound/Helen and John Meyer,
The PARC Foundation and Poss Family Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from
New York City Department of Cultural Affairs; New York State Council on the Arts,
a State Agency; and National Endowment for the Arts Dance Program.

Program



FOUR SAINTS IN THREE ACTS

Music by **Virgil Thomson** (1934)

Libretto by **Gertrude Stein**

Set design by **Maira Kalman**

Costume design by **Elizabeth Kurtzman**

Lighting design by **Michael Chybowski**

MMDG MUSIC ENSEMBLE

TRINITY CHOIR

Stefan Asbury, Conductor

Singers

St. Teresa I

St. Teresa II

St. Settlement

St. Ignatius

St. Chavez/St. Stephen

St. Plan

Commère

Compère

Yulia Van Doren

Laura Mercado-Wright

Clarissa Lyons

Michael Kelly

Zachary Finkelstein

Timothy McDevitt

Danya Katok

Douglas Williams

Program

Dancers

St. Teresa
St. Ignatius
Assorted Saints

Michelle Yard
Samuel Black
Chelsea Lynn Acree, Rita Donahue, Lesley Garrison, Brian Lawson, Aaron Loux, Laurel Lynch, Dallas McMurray, Amber Star Merkens, Maile Okamura, Spencer Ramirez, William Smith III, Noah Vinson

Four Saints in Three Acts was made possible, in part, with public funds from the National Endowment for the Arts. Additional support was provided by the Virgil Thomson Foundation.

Premiere: June 28, 2000 – London Coliseum, London, England

Virgil Thomson's *Four Saints in Three Acts* used by arrangement with G. Schirmer, Inc. publisher and copyright holder.

(Libretto for Four Saints in Three Acts follows in BAMbill.)

—INTERMISSION—

A CHORAL FANTASY (World Premiere)

Music by **Ludwig van Beethoven**, Fantasia in C Minor for Piano, Chorus and Orchestra, Op. 80
Costume design by **Isaac Mizrahi**
Lighting design by **Michael Chybowski**

Colin Fowler, piano

Yulia van Doren soprano; **Clarissa Lyons** soprano; **Laura Mercado-Wright** mezzo-soprano;
Zachary Finkelstein tenor; **James Kennerley** tenor; **Timothy McDevitt** baritone

MMDG MUSIC ENSEMBLE

TRINITY CHOIR

Stephan Asbury, Conductor

Chelsea Lynn Acree, Samuel Black, Rita Donahue, Lesley Garrison, Brian Lawson, Aaron Loux, Laurel Lynch, Dallas McMurray, Amber Star Merkens, Maile Okamura, Spencer Ramirez, William Smith III, Noah Vinson, Jenn Weddel, Michelle Yard

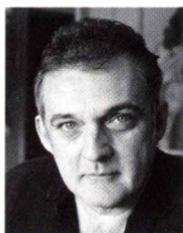
A Choral Fantasy was made possible by The New Works Fund with a leadership gift from Poss Family Foundation.

A Choral Fantasy production credits:

Associate costume designer Jennifer Bilbo
Costumes execution by John Kristiansen New York, Inc.
Research assistant Katy Dammers

(Libretto for A Choral Fantasy follows in BAMbill.)

Mark Morris Dance Group



Mark Morris



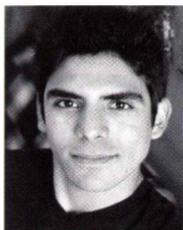
Chelsea Lynn Acree



Samuel Black



Rita Donahue



Domingo Estrada, Jr.



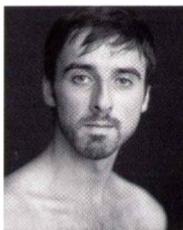
Lesley Garrison



Lauren Grant



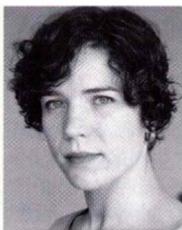
John Heginbotham



Brian Lawson



Aaron Loux



Laurel Lynch



Stacy Martorana



Dallas McMurray



Amber Star Merkens



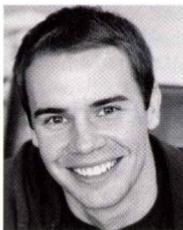
Maile Okamura



Spencer Ramirez



William Smith III



Noah Vinson



Jenn Weddel



Michelle Yard

Who's Who

MARK MORRIS was born on August 29, 1956, in Seattle, WA, 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 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 were three evening-length dances: *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; and *The Hard Nut*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also a ballet choreographer and has created eight works for the San Francisco Ballet since 1994 and received commissions from many others. His work is also in the repertoire of the Pacific Northwest Ballet, Boston Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and the Royal Ballet. Morris is noted for his musicality and has been described as "undeviating in his devotion to music." He has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, Gotham Chamber Opera, English National Opera, and the Royal Opera, Covent Garden. In 1991, he was named a fellow of the MacArthur Foundation. He has received 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 in the US and 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 US in 1991 as one of the world's leading dance companies, performing across the US and at major international festivals. Based in Brooklyn, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, CA, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois in Urbana-Champaign. MMDG also appears regularly in New York; Boston; Fairfax, VA; 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 on the Emmy Award-winning film *Falling Down Stairs* (1997); percussionist and composer Zakir Hussain, 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 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 UK's *South Bank Show*, and PBS' *Live From Lincoln Center*. In September 2001, the Mark Morris Dance Center opened in Brooklyn 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. This will mark MMDG's 24th engagement at BAM.

The **MMDG MUSIC ENSEMBLE**, formed in 1996, performs with the Dance Group throughout the season at home and on tour and has become integral to the company's creative life. The core group of accomplished musicians is supplemented by a large roster of regular guests, including cellist Yo-Yo Ma and pianist Emanuel

Who's Who

Ax. While in Brooklyn, members of the ensemble continue to participate in the Mark Morris Dance, Music and Literacy Project in the New York City public school system.

STEFAN ASBURY (conductor), renowned for his innovative programming, is in demand with many leading orchestras worldwide, encompassing the US, Europe, Asia, and Australia. Appointed chief conductor of the Noord Nederlands Orkest beginning in 2011–12, Asbury has been artist-in-association with the Tapiola Sinfonietta in Finland since 2007. He enjoys ongoing relationships with the Basel Sinfonietta and the NDR Sinfonieorchester Hamburg. In 2010–11 he returned to the Frankfurt Radio Symphony Orchestra, Seoul Philharmonic Orchestra, and the Royal Concertgebouw Orchestra. A Tanglewood Music Center faculty member since 1995, Asbury has held the Sana H. Sabbagh Master Teacher Chair since 2005. From 1995 to 2005 he was associate director of new music activities. He has given conducting master classes at such institutions as the Zürcher Hochschule der Künste, Venice Conservatory, and Tokyo Wonder Site, and his Tanglewood master classes are featured in the Boston Symphony Orchestra's Inside the TMC webcasts. Asbury has collaborated with the Mark Morris Dance Group on its production and tour of Prokofiev's *Romeo and Juliet*. He collaborates regularly with Ensemble Modern, Klangforum Wien, musikFabrik, and the London Sinfonietta. His notable recordings include works of Unsuk Chin and Jonathan Harvey with Ensemble intercontemporain and Gérard Grisey's *Les espaces acoustiques* with WDR Sinfonieorchester Köln.

TRINITY CHOIR is the premier ensemble of the music and arts program at Trinity Wall Street. Under the direction of Julian Wachner, the Choir leads the liturgical music at Trinity Church during Sunday services, performs in concerts throughout the year—highlighted by their renowned presentations of Handel's *Messiah* which annually tops critics' picks—and has made world-class recordings for NAXOS (*Haydn: The Complete Masses, Handel's Messiah*, and *Christmas from Trinity*) and Musica Omnia (*J.S. Bach: Complete Motets*, released September 2011). It is both a beloved church choir, singing favorite Anglican hymns and historic sacred music, and one of New York City's most acclaimed professional vocal ensembles. In March 2011, Trinity began

Bach at One, a weekly cantata series at Trinity's own St. Paul's Chapel. Bach at One has quickly become a favorite destination each Monday in the Financial District for New Yorkers and visitors alike. Particularly well-versed in major compositions of the Baroque and Classical periods, the Choir's repertoire also includes Baltic choral music as well as works by Britten, Brahms, Howells, Pärt, and other contemporary composers, including several recent premieres of new music in their weekly Compline services every Sunday evening. In addition to their liturgical and concert presentations at Trinity Church, the Choir has appeared at the Metropolitan Museum of Art, the Cloisters, and the Tribeca Film Festival, which invited the choir to perform Arvo Pärt's *Passio* in a mixed-media collaboration with Paolo Cherchi Usai's film of the same name. In March 2010, the choir traveled to Moscow to perform Purcell's *Dido and Aeneas* with the Mark Morris Dance Group. Recent successes include Handel's *Israel in Egypt* (Maestro Wachner's Trinity concert debut) and several moving performances as part of Trinity's shared observances of the 10th anniversary of the events of September 11, 2001, a week of events entitled "Remember to Love."

JULIAN WACHNER (Trinity Choir, director), born in Hollywood and raised in New York City, is one of North America's most exciting and versatile musicians, sought after as a conductor, composer, and keyboard artist. As director of music and the arts at Trinity Wall Street, Wachner is principal conductor of the Trinity Choir, Trinity Baroque Orchestra, and NOVUS NY. In addition, he oversees Trinity's numerous concert offerings, events, and outreach initiatives in lower Manhattan and Brooklyn. These duties aptly complement his role as music director of the Kennedy Center's Grammy Award-winning Washington Chorus and as principal conductor of Opera McGill, Montreal. Wachner inspires uncommon praise. *The Boston Globe* hailed him for "the kind of technical command, large-spiritedness, and fiery imagination that all but shout to the skies: 'Major Talent!'" Following his account of the *Messiah* with the Philadelphia Orchestra, the *Philadelphia Inquirer* observed: "Few conductors have drawn such focused, committed, and meticulous music-making." Wachner's original music has been variously described as "bold and atmospheric" (*The New York Times*), "jazzy, energetic, and ingenious" (*The Boston Globe*), and "a compendium of surprises" (*The Washing-*

Who's Who

ton Post). E. C. Schirmer publishes Wachner's complete catalogue of compositions, and his recordings are with the Chandos, Naxos, Atma Classique, Arsis, Dorian, Musica Omnia, and Titanic labels. julianwachner.com.

MICHAEL CHYBOWSKI (lighting design) has designed for *The Lieutenant of Inishmore* by Martin McDonagh, *Moby Dick and Other Stories* with Laurie Anderson, Andre Belgrader's production of *Endgame* (BAM Harvey Theater), *Cymbeline*, *Hair*, *Hamlet* (New York Shakespeare Festival, Delacorte Theatre), *The Heart Is a Lonely Hunter* (NYTW), and the original production of *Wit*. For the Mark Morris Dance Group, he has designed over 40 dances, including the recent *Festival Dance* and *Socrates*, as well as *Four Saints in Three Acts* for English National Opera and *Falling Down Stairs*, which toured internationally with cellist Yo-Yo Ma. Recent work includes Mark Morris' *Beaux* for San Francisco Ballet, Isaac Mizrahi's directorial debut with *A Little Night Music* at Opera Theatre of St. Louis and productions at the Public Theater and the Guthrie Theatre. He received an American Theatre Wing design award for his lighting of *Cymbeline* and *Wit*, a Lucille Lortel award for *The Grey Zone* by Tim Blake Nelson, and a 1999 Obie Award for Sustained Excellence.

MAIRA KALMAN (set design) was born in Tel Aviv. She has worked as a designer, author, illustrator, and artist. Her work is a narrative journal of her life and all its absurdities. She has written and illustrated 13 children's books, including *Ooh-la-la—Max in Love* and *What Pete Ate (from a-z)*. She is a frequent contributor to *The New Yorker*, and is well known for her collaboration with Rick Meyerowitz on the "NewYorkistan" cover in 2001. Recent projects include *The Elements of Style* (illustrated) and two year-long illustrated columns for *The New York Times*, *The Principles of Uncertainty* (2007), and *And The Pursuit of Happiness* (2009). Both are now in book form. She collaborated with Mark Morris in the Virgil Thomson/Gertrude Stein opera, *Four Saints in Three Acts* (2000). A retrospective of her work was shown at the Jewish Museum in New York in 2011. Most recently she illustrated Michael Pollan's *Food Rules*. She is represented by the Julie Saul Gallery in New York City.

ELIZABETH KURTZMAN (costume design) a Manhattan native, began her career in the fash-

ion industry after attending the Parsons School of Design. She has designed textiles and accessories for numerous New York design houses. She has added costume design and book illustration to her list of vocations, designing numerous pieces for the Mark Morris Dance Group including *Dancing Honeymoon*, *Sang-Froid*, *The Argument*, *Greek to Me*, *Empire Garden*, *Visitation*, *The Muir*, and *Petrichor*, and for the Gotham Opera Company, under Mark Morris' direction, *L'Isola Disabitata*. Kurtzman is active in providing art and music programs for children with autism in New York City, where she lives and works.

ISAAC MIZRAHI (costume design), as the son of a children's clothing manufacturer and a fashion-obsessed mom, was always encouraged to express his artistic flair. After a youth spent staging puppet shows in his backyard, Mizrahi studied acting at New York's High School of Performing Arts and fashion design at Parsons. He has been awarded four CFDA awards, including one for the documentary *Unzipped*. Mizrahi's ready-to-wear and couture collections are available internationally and can be seen regularly on the red carpet. In September 2009, Mizrahi opened his first freestanding shop in New York City. In December 2009, Mizrahi launched the Isaac Mizrahi Live! collection on QVC. He has created costumes in collaboration with Mark Morris, Twyla Tharp, Mikhail Baryshnikov, the Metropolitan Opera, and the Roundabout Theatre Company, among others. In 2002, Mizrahi received the Drama Desk Award for his costume designs for *The Women*. In January 2012, Mizrahi began serving as the head judge on the television series *Project Runway: All Stars*.

MATTHEW ROSE (rehearsal director) began his dance training in Midland, MI, with Linda Z. Smith at the age of 17. After receiving his BFA 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 to 1996, and in 1997 began working with MMDG. After several years of performing full-time with the group, he began assisting Morris with the creation of new works. Rose has been the company's rehearsal director since 2006.

CHELSEA LYNN ACREE grew up in Baltimore, MD, where she began her dance training with Sharon Lerner, then continued at Carver Center for the Arts and Technology. Since receiving her

Who's Who

BFA in dance from SUNY Purchase in 2005 she has had the opportunity to work with a variety of artists including SYREN Modern Dance, Laura Peterson, Hilary Easton + Company, and Michael and the Go-Getters. Acree is on faculty at The School at the Mark Morris Dance Center teaching kids and adults how to move through space. She began working with Mark Morris Dance Group in 2007 and joined the company in 2011.

SAMUEL BLACK is from Berkeley, CA, where he began studying tap at the age of nine with Katie Maltzberger. He received his BFA in dance from SUNY Purchase and 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.

RITA DONAHUE was born and raised in Fairfax, VA, and attended George Mason University. She graduated with high distinction in 2002, receiving a BA in English and a BFA 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, TX, studied martial arts and earned his black belt in 1994. He danced Ballet Folklorico through his church for 11 years. Estrada earned his BFA 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 performed *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family, and all who support his passion.

ZACHARY FINKELSTEIN (tenor) in 2008 left work as a political consultant to become an opera singer. Three years later, he made his debut at the Lincoln Center's Mostly Mozart Festival and signed with Dean Artists Management, Canada's largest classical singing agency. At Lincoln Center, he performed Stravinsky's *Renard* with new choreography by Mark Morris, which premiered at Tanglewood in August 2011. In January 2012, Finkelstein made his debut at Carnegie Hall in the Weill Institute's workshop

with Marilyn Horne, Renée Fleming, and Graham Johnson, and was selected for Stephanie Blythe's new workshop at SUNY Potsdam in May. He will return to Tanglewood in 2012 in Stravinsky's *Les Noces*. Hailed by Opera Canada as "a lovely light tenor," he has performed on the CBC's *Saturday Afternoon at the Opera* and Toronto's Classical 96.3FM. Recent roles include Belmonte, Tamino, Gonzalve (Ravel's *L'heure Espagnole*), and Pasquin/Silvio/Dr. Miracle (Bizet's *Docteur Miracle*).

LESLEY GARRISON grew up in Swansea, IL and received her early dance training at the Center of Creative Arts in St. Louis, MO and Interlochen Arts Academy in Michigan. She studied at the Rotterdamse Dansacademie in The Netherlands and holds a BFA 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 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, born and raised in Highland Park, IL, has danced with MMDG since 1996. She has appeared in over 40 of Mark Morris' works, with leading roles in *The Hard Nut* and *Mozart Dances*. Grant has been featured 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 BFA 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 has danced with MMDG since 1993. Raised in Anchorage, AK, he is a graduate of the Juilliard School (BFA '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.

Who's Who

Heginbotham is a founding teacher of Dance for PD®, a program initiated by MMDG and the Brooklyn Parkinson Group. For more information, visit johnheginbotham.com.

DANYA KATOK (soprano) made her New York Opera debut in 2011 as Max in Oliver Knus-sen's *Where the Wild Things Are*, a role which was praised by *The New York Times* as "superb" and "appealing." She has appeared as a soloist with the Boston Pops under the baton of Keith Lockhard in *An Evening of Cole Porter* alongside Broadway legend Kelli O'Hara. Katok made her off-Broadway debut in *O Night Divine* and covered Anna in *The King & I* with Ash Lawn Opera Festival. Katok holds degrees from Penn State University and Peabody Conservatory and was a Tanglewood fellow in 2009 and 2010.

JAMES KENNERLEY (tenor) has performed as a soloist and chorus member with many of the major UK ensembles, in addition to singing with the choir of Trinity Church Wall Street, the Clarion Music Society, TENET, and Amor Artis in New York City. He has studied with Robert Rice, David Lowe, and Braeden Harris. He is currently the director of music and the organist at the Church of Saint Mary the Virgin, Times Square, where he has worked since 2008. As an organist and pianist, Kennerley has performed at many of the major venues in Europe and the US, both as a soloist and accompanist, and has been a prizewinner at several competitions. Until 2008, he was director of the Choir of Men and Boys at Christ Church in Greenwich, CT, and until 2011 was assistant director of the Greenwich Choral Society. Kennerley was born in the UK in 1984 and became a chorister of Chelmsford Cathedral. He was educated at Harrow School and Cambridge University, where he was organ scholar at Jesus College.

MICHAEL KELLY (baritone), last year's winner of the Joy In Singing Competition and recipient of the 2011 Debut Artist Recital, was recently featured in Satie's *Socrates* at the Mostly Mozart Festival with Mark Morris Dance Group, as Coridon in Boston Early Music Festival's *Acis and Galatea*, as Aeneas in Purcell's *Dido and Aeneas* in Mexico, and in recitals at New York's Merkin Hall, Hungarian Consulate, and Trinity Church. Upcoming engagements include David Del Treddi's *A Field Manual*, Monteverdi's *Combattimento* with Ars Lyrica, and *Carmina Burana*

with Kansas City Symphony. Kelly is a winner in 2010's Liederkrantz Foundation Song Competition. 2009 engagements included Purcell's *Ode on St. Cecilia's Day* with Sacred Music in a Sacred Space (New York), *Messiah* with Monmouth Civic Chorus, and *The Secret Agent* by Michael Dellaira with the Center for Contemporary Music. He has performed with Opernhaus Zurich, Chicago Opera Theatre, Gotham Chamber Opera, Festival d'Aix-en-Provence, Tanglewood Music Center, and has been presented in recitals in New York, Houston, Chicago, Switzerland, Germany, France, and Corsica. He is a recent co-founder of the group SongFusion (songfusion.org) and holds a master's degree from The Juilliard School.

BRIAN LAWSON 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 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 NØA Dance among others. He joined MMDG as an apprentice in 2011.

AARON LOUX grew up in Seattle, WA and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Preparatory Dance Program and received his BFA 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 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 Týnek 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.

CLARISSA LYONS (soprano), a California native holds degrees from the University of California

Who's Who

Berkeley, the Manhattan School of Music, and Bard College, where she studied under the tutelage of Dawn Upshaw and Patricia Misslin. She is the recipient of the Marc & Eva Stern fellowship at SongFest, the Thelma Fisher Memorial Fellowship at Tanglewood, and the 2011 Henry & Maria Holt Scholarship. Performance highlights include recitals with Dawn Upshaw, Stephanie Blythe, Martin Katz, and Graham Johnson, as well as with Susan Graham and the Boston Symphony and Rod Gilfry as Elijah with the San Francisco Choral Society. She will return to Tanglewood for the 2012 season.

STACY MARTORANA began her dance training in Baltimore, MD at the Peabody Conservatory. In 2006 she graduated from the University of North Carolina School of the Arts, with a BFA in contemporary dance. Since then, she has danced for the Amy Marshall Dance Company, the Neta Dance Company, Helen Simoneau Dance, Daniel Gwirtzman Dance Company, and Rashaun Mitchell. She was a member of the Repertory Understudy Group for the Merce Cunningham Dance Company from 2009 through 2011. She joined MMDG as an apprentice in January 2012.

TIMOTHY MCDEVITT (baritone) has recently gained recognition as a 2011 semi-finalist in the Competizione Dell'Opera at Moscow's Bolshoi Opera, a 2011 Atelier Lyrique Finalist at the Paris Opera, a 2010—11 New York District Winner of the Metropolitan Opera National Council, and the 2010 Lys Symonette Prize Winner of the Kurt Weill Foundation's Lotte Lenya Competition. This season includes *Les Enfants Terribles* (Paul), with North Carolina Opera/Carolina Ballet, *Four Saints in Three Acts* (St. Plan) with the Mark Morris Dance Group at BAM, *Manning the Cannon* with the New York Festival of Song, recitals in Atlanta and Stamford, and various appearances in New York, including the Lotus Club, the Swiss Ball, and the Bisazza Gallery. An active recitalist, his schedule has included programs at the major New York halls: Alice Tully, Carnegie (Weill), Merkin, and the Society of Ethical Culture. He holds master's (2011) and bachelor's (2009) degrees from The Juilliard School and continues his work with Dr. Robert C. White.

DALLAS McMURRAY is from El Cerrito, CA, and began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a BFA

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, originally from Newport, OR, began her dance training with Nancy Mittleman. She received her BFA 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 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.

MAILE OKAMURA studied primarily with Lynda Yourth at the American Ballet School in San Diego, CA. 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.

SPENCER RAMIREZ began his training in Springfield, VA, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. From there, he continued training at the Maryland Youth Ballet with faculty such as Michelle Lees, Christopher Doyle, and Harriet Williams. In 2008, he entered The Juilliard School under the direction of Lawrence Rhodes and had the opportunity to perform works by José Limón, Jerome Robbins, Sidra Bell, and Fabien Privoille. Ramirez joined MMDG as an apprentice in July 2010 and became a company member in 2011.

WILLIAM SMITH III grew up in Fredericksburg, VA, and attended George Mason University under a full academic and dance talent scholarship. Smith graduated magna cum laude in 2007 and received achievement awards in performance, choreography, and academic endeavors. 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,

Who's Who

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 theater credits include Tulsa in *Gypsy*, Mistof-flees in *CATS*, and Dream Curly in *Oklahoma!*. Previously he danced with Parsons Dance from 2007 to 2010. He became an MMDG company member in 2010.

YULIA VAN DOREN (soprano) completed her graduate studies at Bard College as a member of the inaugural class of soprano Dawn Upshaw's innovative graduate program. Beginning her professional career while still an undergraduate at the New England Conservatory, recent and upcoming performance highlights include debuts with the LA Philharmonic, the Toronto, Cincinnati, Houston, Minnesota, Nashville, Colorado/Phoenix, Pacific, and Pasadena Symphonies; the Mostly Mozart, Ravinia, and Tanglewood Festivals; Netherlands Radio Philharmonic Orchestra; Hungarian Radio Symphony Orchestra; Carnegie Hall; Kennedy Center; Lincoln Center; Opera Royal de Versailles; Opera de Nice; Macau and Cartagena International Music Festivals; as well as debuts with the majority of the North American early music festivals and orchestras. The only singer to win top prizes in all four North American Bach vocal competitions, Van Doren is an Astral Artist and a Paul and Daisy Soros Fellow and is currently pursuing a course of private study/career development in Paris as a Frank Huntington Beebe Fellow.

NOAH VINSON received his BA in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He began working with MMDG in 2002 and became a company member in 2004.

JENN WEDDEL received her early training from Boulder Ballet Company in Longmont, CO. She holds a BFA from Southern Methodist University and 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, Vencil Dance Trio, Rocha Dance Theater, and 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.

DOUGLAS WILLIAMS (bass-baritone) has a "superb sense of drama" (*The New York Times*) and "a formidable stage presence" (*Seattle Times*) and has gained recognition for his work on the opera stage in addition to a career as a concert artist. In the 2010—11 season he made his debuts at the Kennedy Center, Lincoln Center, the National Cathedral, and the Frankfurt Alte Oper, in concerts and opera ranging from Monteverdi to Beethoven. This season will bring debuts with the Detroit Symphony Orchestra, Alabama Symphony, and Opera de Nice, among others. He has collaborated with conductors Sir Neville Marriner, John Nelson, Helmut Rilling, Christophe Rousset, Stephen Stubbs, Christopher Warren-Greene, Bruno Weil, and Sir David Willcocks, and on numerous operas and concerts with the Boston Early Music Festival. He studied at the Yale School of Music and Tanglewood Music Center.

LAURA MERCADO-WRIGHT (mezzo-soprano) was recently described by *The New York Times* as "superb" and "dramatically astute" for her world-premiere performance in Charles Wuorinen's cantata *It Happens Like This*. Mercado-Wright made her Boston Pops debut in 2010 in *An Evening of Cole Porter*, conducted by Keith Lockhart. She has performed with the Tanglewood Music Festival, Fort Worth Opera, Santa Fe Concert Association, Fort Worth Symphony, Plano Symphony, Voices of Change, the Chamber Music Society of Fort Worth, *Cliburn at the Modern*, and Utah Festival Opera. Upcoming engagements include the New York City premiere of *It Happens Like This* with Works and Process at the Guggenheim and the world premiere of Shawn Allison's chamber opera, *Riki-tiki-tavi*, to be performed with eighth blackbird and the Pacifica Quartet.

MICHELLE YARD was born in Brooklyn. 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 BFA from New York University's Tisch School of the Arts. She teaches Pilates as well as master classes for MMDG's residency programs. Yard joined MMDG in 1997. Mom, thank you.

MMDG Music Ensemble

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Anna Elashvili
Michi Wiancko
Tai Murray
Maxim Moston
Emily Bruskin

DOUBLE BASS

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OBOE/ENGLISH HORN

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Colin Fowler

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Philip Kramp
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Todd Low

CLARINET

Todd Palmer
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Four Saints in Three Acts only †
A Choral Fantasy only *

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principal
Alexander Scheierle
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BASSOON

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ALTO

Melissa Attebury
Luthien Brackett
Robert Isaacs
Tami Petty

TENOR

James Bassi (3/3
performance)
Eric Dudley (3/1 & 3/2
performances)
Matthew Hensrud
Timothy Hodges
James Kennerley
Oliver Mercer
Geoffrey Silver

BASS

Adam Alexander
Kelvin Chan
Dominic Infrerra
Tim Krol
Daniel Neer
Jonathan Woody

SOPRANO

Jennifer Bates
Martha Cluver
Christine Cornell

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Executive Director **Nancy Umanoff**

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

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Four Saints—Libretto

PROLOGUE

CHORUS I: To know to know to love her so.
Four saints prepare for saints.
It makes it well fish.
Four saints it makes it well fish.
Four saints prepare for saints it makes it well
well fish it makes it well fish prepare for saints.

SAINT STEPHEN: In narrative prepare for saints.

SAINT SETTLEMENT: Prepare for saints.

SAINT PLAN: Two saints.

SAINT SARAH: Four saints.

SAINT SETTLEMENT: Two saints prepare for
saints it two saints prepare for saints in prepare
for saints.

SAINT STEPHEN: A narrative of prepare for
saints in narrative prepare for saints.

SAINT SETTLEMENT AND SAINT SARAH:
Remain to narrate to prepare two saints for
saints.

SAINT PLAN: At least.

SAINT STEPHEN: In finally.

SAINT PLAN: Very well if not to have and miner.

SAINT STEPHEN: A saint is one to be for two
when three and you make five and two and
cover.

CHORUS I: A at most.
Saint saint a saint.
Forgotten saint. What happened today, a narrative.

COMMÈRE: Saint Teresa Saint Martyr Saint
Settlement Saint Thomasine Saint Electra Saint
Wilhelmina Saint Evelyn Saint Pilar Saint Hillaire
Saint Bernadine.

COMPÈRE: Saint Ignatius Saint Paul Saint Wil-
liam Saint Gilbert Saint Settle Saint Arthur Saint
Selmer Saint Paul Seize Saint Cardinal Saint Plan
Saint Giuseppe.

CHORUS I: Any one to tease a saint seriously.

ACT I

COMMÈRE: Saint Teresa in a storm at Avila there
can be rain and warm snow and warm that is
the water is warm the river is not warm the sun
is not warm and if to stay to cry.

CHORUS II: If to stay to if to stay if having to
stay to if having to stay if to cry to stay if to cry
stay to cry to stay.

CHORUS I: Saint Teresa half in and half out of
doors.

COMMÈRE: Saint Ignatius not there. Saint
Ignatius staying where. Never heard them speak
speak of it.

CHORUS I: Saint Ignatius silent motive not
hidden.

COMMÈRE: Saint Teresa silent.

CHORUS II: They were never beset.

CHORUS I: Come one come one.

COMMÈRE: No saint to remember to remember.

CHORUS II: No saint to remember.

CHORUS I: Saint Teresa knowing young and
told.

SAINT SETTLEMENT: If it were possible to kill
five thousand chinamen by pressing a button
would it be done.

COMMÈRE: Saint Teresa not interested.

COMPÈRE: Repeat First Act.

COMMÈRE: A pleasure April fool's day a plea-
sure. Saint Teresa seated.

SAINT TERESA I: Not April fool's day a pleasure.

CHORUS I: Saint Teresa seated.

SAINT TERESA I: Not April fool's day a pleasure.

CHORUS I: Saint Teresa seated.

SAINT TERESA I: April fool's day April fool's

Four Saints—Libretto

day as not as pleasure as April fool's day not a pleasure.

CHORUS I: Saint Teresa seated and not surrounded. There are a great many persons and places near together. Saint Teresa not seated.

SAINT TERESA I: There are a great many persons and places near together.

COMPÈRE: Saint Teresa not seated at once.

SAINT TERESA I: There are a great many places and persons near together.

COMPÈRE: Saint Teresa once seated.

SAINT TERESA I: There are a great many places and persons near together.

COMPÈRE: Saint Teresa seated and not surrounded.

SAINT TERESA I: There are a great many persons and places near together.

CHORUS I: Saint Teresa visited by very many as well as the others really visited before she was seated.

SAINT TERESA I: There are a great many persons and places close together.

CHORUS I: Saint Teresa not young and younger but visited like the others by some, who are frequently going there.

COMPÈRE: Saint Teresa very nearly half inside and half outside outside the house and not surrounded.

SAINT TERESA I and II: How do you do. Very well I thank you. And when do you go. I am staying on quite continuously. When is it planned. Not more than as often.

SAINT STEPHEN: The garden inside and outside of the wall.

CHORUS I: Saint Teresa about to be.

SAINT STEPHEN: The garden inside and outside outside and inside of the wall.

COMPÈRE: Nobody visits more than they do visits them.

COMMÈRE: Saint Teresa.

SAINT TERESA I: Nobody visits more than they do visits them Saint Teresa.

CHORUS I: As loud as that as allowed as that.

SAINT TERESA I: Nobody visits more than they do visits them.

COMPÈRE: Who settles a private life.

ALL: Saint Teresa.

CHORUS I, II: Who settles a private life.

COMPÈRE: Saint Teresa

CHORUS I, II: Who settles a private life.

COMPÈRE: Saint Teresa

CHORUS I: Saint Teresa seated and if he could be standing and standing and saying and saying left to be.

COMPÈRE: Introducing Saint Ignatius

SAINT IGNATIUS: Left to be.

COMMÈRE: She can have no one no one can have any one any one can have not any one can have not any one can have can have to say so.

CHORUS I and II: Saint Teresa seated and not standing half and half of it and not half and half of it seated and not standing surrounded and not seated and not seated and not standing and not surrounded not not surrounded and not not not seated not seated not seated not surrounded not seated and Saint Ignatius standing standing not seated Saint Teresa not standing not standing and Saint Ignatius not standing standing surrounded as if in once yesterday. In place of situations.

CHORUS I: Saint Teresa could be photographed having been dressed like a lady and then they taking out her head changed it to a nun and a nun a saint and a saint so.

Four Saints—Libretto

COMMÈRE: Saint Teresa seated and not surrounded might be very well inclined to be settled.

SAINT TERESA I: Made to be coming here. How many saints can sit around. A great many saints can sit around with one standing.

COMPÈRE AND COMMÈRE: A saint is easily resisted. Saint Teresa. Let it as land Saint Teresa. As land beside a house. Saint Teresa. As land beside a house and at one time Saint Teresa.

SAINT TERESA II: As land beside a house to be to this this which theirs beneath Saint Teresa.

CHORUS I, II: Saint Teresa saints make sugar with a flavor. In different ways when it is practicable.

SAINT TERESA I: Could she know that that he was not not to be to be very to be dead not dead.

CHORUS I, II and SAINT TERESA I: Saint Teresa must be must be chain left chain right chain chain is it. No one chain is it not chain is it, chained to not to life chained to not to snow chained to chained to go and and gone.

CHORUS II: Not this not in this not with this.

COMPÈRE: Saint Teresa as a young girl being widowed.

COMMÈRE: Can she sing.

SAINT TERESA I: Leave later gaily the troubadour plays his guitar.

SAINT STEPHEN: Saint Teresa might it be Martha. Saint Louise and Saint Celestine and Saint Louis Paul and Saint Settlement Fernande and Ignatius.

SAINT TERESA I: Can women have wishes.

COMPÈRE: Scene Two.

CHORUS I: Scene three.
Could all four saints not only be in brief.

COMMÈRE: Contumely.

COMPÈRE: Saint Teresa advancing.

SAINT TERESA I: In this way as movement. In having been in.

CHORUS I: Does she want to be neglectful of hyacinths and find violets.

SAINT TERESA I: Saint Teresa can never change herbs for pansies and dry them.

CHORUS II: They think there that it is their share.

CHORUS I: And please.

COMPÈRE: Saint Teresa makes as in this to be stems.

CHORUS I: And while.

COMPÈRE: Saint Teresa settled and some come.

SAINT STEPHEN: Some come to be near not near her but the same.

CHORUS II: Sound them with the thirds and that.

SAINT TERESA I: How many are there halving.

CHORUS I: Scene Three.

SAINT SETTLEMENT: Saint Teresa having known that no snow in vain as snow is not vain.

COMMÈRE: Saint Teresa needed it as she was.

COMPÈRE: Saint Teresa made it be third.

CHORUS II: Snow third high third there third.

COMPÈRE: Saint Teresa in allowance.

SAINT TERESA I: How many saints can remember a house which was built before they can remember.

CHORUS I: Ten saints can. How many saints can be and land be and sand be and on a high plateau there is no sand there is snow and there is made to be so and very much can be what there is to see when there is a wind to have it dry and be what they can understand to undertake to let it be to send it well as much as none to be to be behind. None to be behind.

Four Saints—Libretto

COMPÈRE: Enclosure.

SAINT TERESA I: None to be behind.

COMMÈRE: Enclosure.

CHORUS I: Did wish did want did at most agree that it was not when they had met that they were separated longitudinally.

COMPÈRE: While it escapes it adds to it just as it did when it has and does with it in that to intend to intensity and sound.

COMMÈRE: Is there a difference between a sound a hiss a kiss a as well.

CHORUS I: Could they grow and tell it so if it was left to be to go to go to see to see to saw to saw to build to place to come to rest to hand to beam to couple to name to rectify to do.

COMMÈRE: Saint Ignatius Saint Settlement Saint Paul Seize Saint Anselmo made it be not only obligatory but very much as they did in little patches.

SAINT SETTLEMENT: Saint Teresa and Saint Teresa and Saint Teresa Seize and Saint Teresa might be very much as she would if she very much as she would if she were to be wary.

CHORUS I: They might be that much that far that with that widen never having seen and press, it was a land in one when altitude by this to be endowed. Might it be in claim.

COMPÈRE: Saint Teresa and conversation.

SAINT TERESA II: In one.

COMPÈRE: Saint Teresa in conversation.

SAINT TERESA II: And one.

SAINT SETTLEMENT: Ah!

CHORUS I: Saint Teresa in and in and one and in and one.

COMMÈRE: Saint Teresa left in complete.

COMPÈRE: Saint Teresa and better bowed.

COMMÈRE: Saint Teresa did she and leave bright.

CHORUS II: Snow in snow sun in sun one in one out.

SAINT IGNATIUS: A scene and withers. Scene Three and Scene Two. How can a sister see Saint Teresa suitably. Pear trees cherry blossoms pink blossoms and late apples and surrounded by Spain and lain. Why when in lean fairly rejoice place dismiss calls.

COMPÈRE: Whether weather soil.

COMMÈRE: Saint Teresa refuses to bestow.

COMPÈRE: Saint Teresa with account.

COMMÈRE: Saint Teresa having felt it with it.

SAINT TERESA I: There can be no peace on earth with calm with calm. There can be no peace on earth with calm with calm. There can be no peace on earth with calm with calm and with whom whose with calm and with whom whose when they well they well they call it there made message especial and come.

CHORUS I: This amounts to Saint Teresa.

CHORUS II: Saint Teresa has been and has been. All saints make Sunday Monday Sunday Monday Sunday Monday set.

CHORUS I, II: One two three Saints.

COMPÈRE: Scene Three.

COMMÈRE: Saint Teresa has been prepared for there being summer.

CHORUS I: Saint Teresa has been prepared for there being summer.

COMPÈRE: Scene Four.

CHORUS I: To prepare.

COMMÈRE: One a window.

COMPÈRE: Two a shutter.

COMMÈRE: Three a palace.

Four Saints—Libretto

COMPÈRE: Four a widow.

COMMÈRE: Five an adopted son.

COMPÈRE: Six a parlor.

COMMÈRE: Seven a shawl.

COMPÈRE: Eight an arbor.

COMMÈRE: Nine a seat.

COMPÈRE: Ten a retirement.

CHORUS I: Saint Teresa has been with him. Saint Teresa has been with him they show they show that summer summer makes a child hap-pening at all to throw a ball too often to please.

CHORUS I: This is a scene where this is seen. Saint Teresa has been a queen not as you might say royalty not as you might say worn not as you might say.

COMPÈRE: Saint Teresa preparing in as you might say.

CHORUS I: Act One.

CHORUS I, II: Saint Teresa can know the differ-ence between singing and women. Saint Teresa can know the difference between snow and thirds. Saint Teresa can know the difference be-tween when there is a day to-day today. To-day. Saint Teresa with the land and laid. Not observ-ing. Saint Teresa coming to go.

SAINT TERESA I: Saint Teresa coming and lots of which it is not as soon as if when it can left to change change theirs in glass and yellowish at most most of this can be when is it that it is very necessary not to plant it green.

SAINT IGNATIUS: Planting it green means that it is protected from the wind and they never knew about it.

SAINT TERESA I, II AND SAINT IGNATIUS: They never knew about it green and they never knew about it she never knew about it they never knew about it they never knew about it she never knew about it.

SAINT IGNATIUS: Planting it green means that it

is protected from the sun and from the wind and the sun and

SAINT TERESA I, II AND SAINT IGNATIUS: They never knew about it and she never knew about it and she never knew about it and they never knew about it.

CHORUS I: Scene once seen once seen once seen.

COMMÈRE: Scene Seven.

CHORUS I, II: One two three four five six seven all good children go to heaven some are good and some are bad one two three four five six seven. Saint Teresa when she had been left to come was left to come was left to right was right to left and there. There and not there by left and right.

COMPÈRE: Saint Teresa once and once.

CHORUS I, II: No one surrounded trees as there were none. This makes Saint Ignatius Act Two.

ACT II

COMPÈRE: Act Two.

CHORUS I, II: Saint Ignatius was very well known.

COMPÈRE: Scene Two.

CHORUS I, II: Would it do if there was a Scene Two.

COMPÈRE: Scene Three and Four.

CHORUS I, II: Saint Ignatius and more. Saint Ignatius with as well. Saint Ignatius needs not be feared.

COMMÈRE: Saint Ignatius might be very well adapted to plans and a distance.

COMPÈRE: Barcelona in the distance.

COMMÈRE: Was Saint Ignatius able to tell the difference between palms and Eucalyptus trees.

CHORUS I: Saint Ignatius finally.

Four Saints—Libretto

CHORUS II: Saint Ignatius well bound.

CHORUS I: Saint Ignatius with it just.

CHORUS II: Saint Ignatius might be read.

CHORUS I: Saint Ignatius with it Tuesday.

COMMÈRE: Saint Teresa has very well added it.

COMPÈRE: Scene Four.

COMMÈRE: Usefully.

COMPÈRE: Scene Four.

SAINT IGNATIUS: How many nails are there in it. Hard shoe nails and silver nails and silver does not sound valuable.

CHORUS I, II: To be interested in Saint Teresa fortunately.

SAINT TERESA II: To be interested in Saint Teresa fortunately.

CHORUS I, II: Saint Ignatius to be interested fortunately.

SAINT IGNATIUS: Fortunately to be interested in Saint Teresa. To be interested fortunately in Saint Teresa. Interested fortunately in Saint Teresa Saint Ignatius and saints who have been changed from the evening to the morning.

SAINT TERESA I: In the morning to be changed from the morning to the morning in the morning.

COMMÈRE: A scene of changing from the morning to the morning.

COMPÈRE: Scene Five.

COMMÈRE: There are many saints.

COMPÈRE: Scene Five.

COMMÈRE: They can be left to many saints.

COMPÈRE: Scene Five.

COMMÈRE: Many saints.

COMPÈRE: Scene Five.

CHORUS I: Many many saints can be left to many many saints Scene Five left to many many saints.

COMPÈRE: Scene Five.

SAINT TERESA I: Scene Five left to many saints.

COMPÈRE: Scene Five.

CHORUS II: They are left to many saints and those saints these saints these saints.

CHORUS I: Saints four saints.

COMMÈRE: They are left to many saints.

COMPÈRE: Scene Five.

CHORUS I: Saint Ignatius might be Five.

SAINT IGNATIUS: When three were together one woman sitting and seeing one man leading and choosing one young man saying and selling.

CHORUS I: This is just as if it was a tribe.

COMPÈRE: Scene Five.

COMMÈRE: Scene Six

CHORUS I: Away away away away a day it took three days and that day.

COMMÈRE: Saint Teresa was very well parted and apart apart from that.

CHORUS I: Harry marry saints in place saints and sainted distributed grace.

COMMÈRE: Saint Teresa in place.

CHORUS I: Saint Teresa in place of Saint Teresa in place.

SAINT TERESA I, II: Can any one feel any one moving and in moving can any one feel any one and in moving.

SAINT TERESA II: To be belied.

SAINT TERESA I: Having happily married.

SAINT TERESA II: Having happily beside.

Four Saints—Libretto

SAINT TERESA I: Having happily had with it a spoon.

SAINT TERESA II: Having happily relied upon noon.

COMPÈRE: Saint Teresa with Saint Teresa.

SAINT TERESA I, II: In place.

COMPÈRE: Saint Teresa and Saint Teresa.

CHORUS I: Saint Teresa to trace. Saint Teresa and place.

Saint Teresa beside. Saint Teresa added ride. Saint Teresa with tied.

COMMÈRE: Saint Teresa and might.
Saint Teresa I
Might with widow.

SAINT TERESA II: Might.

SAINT SETTLEMENT: Saint Teresa very made her in.

CHORUS I: Saint Teresa Saint Teresa.

SAINT SETTLEMENT: Saint Teresa in in in Lynn.

COMPÈRE: Scene Seven.

COMMÈRE and COMPÈRE: Scene Eight. To wait. Scene One. And begun.
Scene Two. To and to.
Scene Three. Happily be.
Scene Four. Attached or.
Scene Five. Sent to derive.
Scene Six. Let it mix.
Scene Seven. Attached eleven.
Scene Eight. To wait.

SAINT TERESA I and II: Might be there. To be sure. With them and. And hand. And alight. With them then. Nestle.

COMPÈRE: With them and a measure.

COMMÈRE: It is easy to measure a settlement.

COMPÈRE: Scene Nine.

SAINT TERESA I: To be asked how much of it is finished. To be asked Saint Teresa Saint Teresa to

be asked how much of it is finished. To be asked Saint Teresa to be asked Saint Teresa to be asked ask Saint Teresa ask Saint Teresa how much of it is finished.

SAINT PLAN: Ask Saint Teresa how much of it is finished.

SAINT SETTLEMENT, SAINT TERESA II, SAINT CHAVEZ, SAINT PLAN: How much of it is finished.

SAINT TERESA II: Ask how much of it is finished.

SAINT CHAVEZ: Ask how much of it is finished.

SAINT TERESA II: Ask how much of it is finished.

COMPÈRE: Saint Teresa Saint Paul Saint Plan Saint Anne Saint Cecilia Saint Plan.

SAINT CHAVEZ: Once in a while.

SAINT TERESA I: Once in a while.

SAINT PLAN: Once in a while.

SAINT CHAVEZ: Once in a while.

SAINT SETTLEMENT: Once in a while.

SAINT TERESA II: Once in a while.

SAINT CHAVEZ: Once in a while.

SAINT CECILIA: Once in a while.

SAINT GENEVIEVE: Once in a while.

SAINT ANNE: Once in a while.

SAINT SETTLEMENT: Once in a while.

SAINT TERESA I: Once in a while. Once in a while.

SAINT IGNATIUS: Once in a while. Once in a while. Once in a while.

SAINT SETTLEMENT: Once in a while.

SAINT TERESA II: Once in a while. Once in a while.

Four Saints—Libretto

SAINT IGNATIUS: Once in a while. Once in a while.

ALL THE SAINTS: When. Then. When. Then. Then. Men. When Ten. Then. When. Ten. When then. Then. Then. Ten. Then. Ten. When then. Saints when. Saints when ten. Ten. Ten. Ten. Ten. Ten. Ten. Ten. Ten. Ten.

COMPÈRE: Scene Eleven

SAINT CHAVEZ: In consideration of everything and that it is done by them as it must be left to them with this as an arrangement. Night and day cannot be different.

SAINT TERESA I: Completely forgetting.

SAINT TERESA II: I will try.

SAINT TERESA I: Theirs and by and by.

SAINT CHAVEZ: With noon.

ACT III

SAINT IGNATIUS: With withdrawn.

SAINT CHAVEZ: At that time.

SAINT IGNATIUS: And all.

SAINT CHAVEZ: Then and not.

SAINT IGNATIUS: Might it so. Do and doubling with it at once left and right.

SAINT CHAVEZ: Left left left right left with what is known. In time.

SAINT TERESA I: Scene Two.

SAINT IGNATIUS: Within it within it within it as a wedding for them in half of the time. Particularly. Call it a day. With a wide water with within with withdrawn. As if a fourth class.

COMPÈRE: Scene Two.

SAINT IGNATIUS: Pigeons on the grass alas.

CHORUS I, II: Pigeons on the grass alas.

SAINT IGNATIUS: Short longer grass short

longer longer shorter yellow grass. Pigeons large pigeons on the shorter longer yellow grass alas pigeons on the grass.

CHORUS I, II: If they were not pigeons what were they.

SAINT IGNATIUS: If they were not pigeons on the grass alas what were they.

COMPÈRE: He had heard of a third and he asked about it.

CHORUS I, II: It was a magpie in the sky.

SAINT IGNATIUS: If a magpie in the sky on the sky can not cry if the pigeon on the grass alas can alas and to pass the pigeon on the grass alas and the magpie in the sky on the sky and to try and to try alas on the grass alas the pigeon on the grass the pigeon on the grass and alas.

CHORUS I, II: They might be very well very well very well they might be they might be very well they might be very well very well they might be. Let Lucy Lily Lily Lucy Lucy let Lucy Lucy Lily Lily Lily Lily let Lily Lucy Lucy let Lily: Let Lucy Lily.

COMPÈRE: Scene One.

CHORUS I, II: Saint Ignatius and please please please please.

COMPÈRE: Scene One.

SAINT PLAN: One and one.

COMPÈRE: Scene One.

CHORUS I, II: Might they be with they be with them might they be with them.

SAINT CHAVEZ: Never to return to distinctions.

CHORUS I, II: Might they be with them with they be with they be with them.

SAINT IGNATIUS: In line and in in line please say it first in line. When it is ordinarily thoughtful and making it be what they were wishing at one time insatiably and with renounced where where ware and wear wear with them with them and where where will it be as long as long as they

Four Saints—Libretto

might with it with it individually removing left to it when it very well way well and crossed crossed in articulately minding what you do. Might be admired for himself alone.

SAINT CHAVEZ: Saint Ignatius might be admired for himself alone and because of that it might be as much as any one could desire. Because of that because it might be as much as any one could desire. It might be that it could be done as easily as because it might very much as if precisely why they were carried.

SAINT IGNATIUS: Left when there was precious little to be asked by the ones who were overwhelmingly particular about what they were adding to themselves by means of their arrangements which might be why they went away and came again.

COMPÈRE: It is every once in a while very much what they pleased.

COMMÈRE: In a minute.

SAINT IGNATIUS: In a minute by the time that it is graciously gratification and might be with them to be with them to be with them to be to be windowed.

COMPÈRE: As seen as seen. Saint Ignatius surrounded by them. Saint Ignatius and one of two.

SAINT STEPHEN: Saint Chavez might be with them at that time.

COMPÈRE: All of them.

CHORUS: Might be with them at that time. All of them might be with them all of them at that time. Might be with them at that time all of them might be with them at that time.

COMPÈRE: Scene Two. It is very easy to love alone.

SAINT STEPHEN: Too much too much.

SAINT CHAVEZ: There are very sweetly very sweetly Henry very sweetly René very sweetly many very sweetly.

SAINT IGNATIUS: There are very sweetly many very sweetly René very sweetly there are many very sweetly.

Foundationally marvellously aboundingly illimitably with it as a circumstance. Fundamentally and saints fundamentally and saints and fundamentally and saints.

Once in a while and where and where around around is as sound and around is a sound and around is a sound and around. Around is a sound around is a sound around is a sound and around. Around differing from anointed now. Now differing from anointed now. Now differing differing. Now differing from anointed now. Now when there is left and with it integrally with it integrally withstood within without with drawn as much as could be withstanding what in might might be so.

COMMÈRE and COMPÈRE: Letting pin in letting let in let in in in in in let in let in wet in wed in dead in dead wed led in led wed dead in dead in led in wed in said in said led wed dead wed dead said led led said wed dead wed dead led in led in wed in wed in said in wed in led in said in dead in dead wed said led led said wed dead in.

CHORUS I, II: That makes they have might kind find fined when this arbitrarily makes it be what is it might they can it fairly well to be added to in this at the time that they can candied leaving as with with it by the the left of it with with in in the funniest in union.

COMPÈRE: Across across a cross coupled across crept across crept crept crept crept across. They crept across.

COMMÈRE: If they are between thirty and thirty five and alive who made them see Saturday.

CHORUS I, II: Between thirty five and forty five between forty five and three five as then when they were forty five and thirty five when they were forty five and thirty five when they were then forty five and thirty five and thirty two and to achieve leave relieve and receive their astonishment. Were they to be left to do to do as well as they do mean I mean I mean. Left to their in their to their to be their to be there all their to be there all there all their time to be there to be there all their to be all their time there.

COMMÈRE and COMPÈRE: With wed led said with led dead said with dead led said with said dead led wed said wed dead led dead led said wed.

ALL: With be there all their all their time there be

Four Saints—Libretto

there vine there be vine time there be there time
there all their time there.

SAINT STEPHEN AND SAINT SETTLEMENT:

Let it be why if they were adding adding comes
cunningly to be additionally cunningly in the
sense of attracting attracting in the sense of
adding adding in the sense of windowing and
windowing and panes and pigeons and ordinary
trees and while while away.

ACT IV

COMMÈRE, COMPÈRE: Act Four.

CHORUS I, II: One at a time regularly regularly
by the time that they are in and and in one at a
time.

SAINT CHAVEZ: The envelopes are on all the
fruit of the fruit trees.

COMPÈRE: Scene Two.

SAINT CHAVEZ: Remembered as knew.

SAINT IGNATIUS: Meant to send, and meant to
send and meant meant to differ between send
and went and end and mend and very nearly
one to two.

SAINT SETTLEMENT: With this and now.

SAINT PLAN: Made it with with in with with-
drawn.

COMPÈRE: Scene Three.

COMMÈRE: Let all act as if they went away.

COMPÈRE: Scene Four.

SAINT PHILIP: With them and still.

SAINT SETTLEMENT: They will they will.

SAINT TERESA I: Begin to trace begin to race
begin to place begin and in in that that is why
this is what is left as may may follows June and
June follows moon and moon follows soon and it
is very nearly ended with bread.

SAINT CHAVEZ: Who can think that they can
leave it here to me.

CHORUS I, II: When this you see remember me.
They have to be. They have to be. They have to
be to see. To see to say. Laterally they may.

COMPÈRE: Scene Five.

COMMÈRE: Who makes who makes it do.

CHORUS I, II: Saint Teresa and Saint Teresa too.

COMMÈRE: Who does and who does care.

CHORUS I, II: Saint Chavez to care.

COMPÈRE: Saint Chavez to care.

COMMÈRE: Who may be what is it when it is
instead.

SAINT TERESA I AND SAINT IGNATIUS:
Saint Plan Saint Plan to may to say to say two
may and inclined.

COMMÈRE: Who makes it be what they had as
porcelain.

COMPÈRE: Saint Ignatius and left and right later-
ally be lined.

ALL: All Saints.

COMMÈRE: To Saints.

ALL: Four Saints.

COMMÈRE: And Saints.

ALL: Five Saints.

COMMÈRE: To Saints.

COMPÈRE: Last Act.

ALL: Which is a fact.

A Choral Fantasy—Libretto

Libretto translation

With grace, charm and sweet sounds
The harmonies of our life,
And the sense of beauty engenders
The flowers which eternally bloom.
Peace and joy advancing in perfect accord,
Like the alternating play of the waves;
All harsh and hostile elements
Render to a sublime sentiment.
When the magic sounds reign
And the sacred word is spoken,
That strongly engender the wonderful,
The night and the tempest divert light,
Calm without, profound joy within,
Awaiting the great hour.
Meanwhile, the spring sun and art
Bathe in the light.
Something great, into the heart
Blooms anew when in all its beauty,
Which spirit taken flight,
And all a choir of spirits resounds in
response.
Accept then, oh you beautiful spirits
Joyously of the gifts of art.
When love and strength are united,
The favour of God rewards Man.

© Amy Lynn Herman



Four Saints in Three Acts
Photos by Katsuyoshi Tanaka

Mark Morris Dance Group

The Mark Morris Dance Group (MMDG) performs the ever-expanding and inspired repertory of choreographer and director Mark Morris each year in the world's most prestigious dance and music venues. In 1996, MMDG made a commitment to perform only to live music and formed the MMDG Music Ensemble to tour with the company. Morris' visionary leadership in addition to collaborations with renowned orchestras and opera companies has earned MMDG its reputation as the leading dance company of our time.

Mark Morris Dance Center—Celebrating its 10th anniversary this year, the Mark Morris Dance Center has become a cultural resource for the community. It is the company's first permanent home. The Center also provides rehearsal space for the dance community, outreach programs for local children, and a school offering dance classes to students of all ages.

The School at the Mark Morris Dance Center—The centerpiece of MMDG's education programming, The School serves over 1,300 local children and teens through high-quality, low-cost dance instruction accompanied by live music. The School also offers a variety of dance classes for adult students from beginning to professional levels.

Mark Morris Dance, Music & Literacy Project—A free arts education program conducted in Brooklyn public schools that introduces modern dance, classical music and poetry to students in grades 1-4 through a 10-week, in-school residency based on Mark Morris' *L'Allegro, il Penseroso ed il Moderato*. The residency concludes with an interactive performance with the Mark Morris Dance Group at the Dance Center.

Dance for PD®—MMDG partners with the Brooklyn Parkinson Group to offer dance classes for people with Parkinson's disease at the Mark Morris Dance Center in Brooklyn, The Juilliard School in Manhattan, and through our network of associates, in more than 40 other communities around the world.

New York City Housing Authority Partnership—Through the MMDG/NYCHA Partnership, MMDG provides free dance classes for youth and seniors at Brooklyn public housing community centers.

The Subsidized Studio Rental Program—As a service to the performing arts community, MMDG rents its seven dance studios at deeply discounted rates to dance companies and solo artists.

Friends of the Mark Morris Dance Group

Join today to support MMDG's artistic, education and community endeavors. Your generous donation can be designated to support any of the following funds:

NEW WORKS FUND

As one of the most prolific choreographers working today, Mark Morris adds an average of two new works a year to his canon of over 150. This fund supports the creation of new works by Morris and the revival of dances from MMDG's diverse repertory.

LIVE MUSIC FUND

MMDG is committed to the use of live music, a feature of every performance since 1996. This fund enables the MMDG Music Ensemble, as well as guest musicians, to perform with the Dance Group at home and on tour.

MAXINE MORRIS MEMORIAL FUND

This fund was established in 2008 to support dance and music education for young people in The School at the Mark Morris Dance Center.

COMMUNITY ARTS EDUCATION FUND

MMDG brings free dance and music education to public school students through the Mark Morris Dance Music & Literacy Project and to residents of public housing in partnership with the New York City Housing Authority.

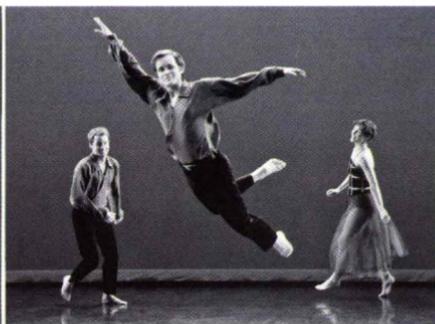
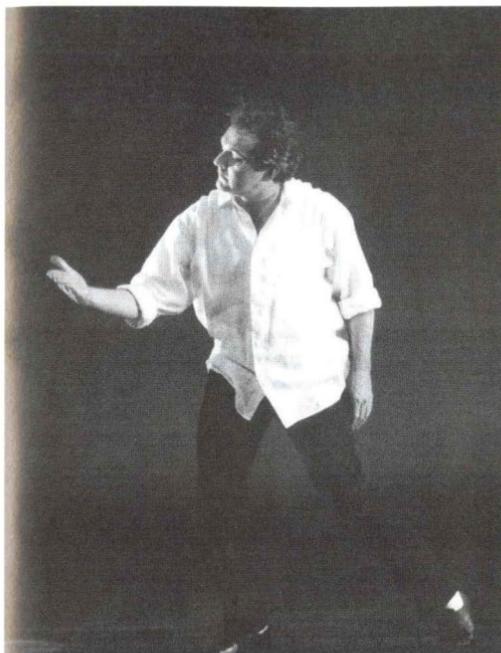
DANCE FOR PD® FUND

In partnership with the Brooklyn Parkinson Group, Dance for PD® provides free dance workshops for people with Parkinson's disease and their caregivers at the Dance Center and in four cities. Contributions help to support the program in Brooklyn and its expansion and replication in cities around the world.

FACILITIES FUND

This fund was established to support the day-to-day operations and maintenance of the Dance Center to ensure MMDG's long-term viability and sustain the artistic legacy of Mark Morris.

To learn more about our programs, please visit mmdg.org or call Lauren Cherubini, Director of Development at 718.624.8400.



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MARCH 1 -
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WHITNEY
BIENNIAL
2012

Wu Tsang (b. 1982). Production still from WILDMESS, 2002. (High-definition video; color; sound) © Wu Tsang; courtesy the artist

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