

L U M I N A T O

F E S T I V A L

PARTNERS IN CREATIVITY

L'ORÉAL

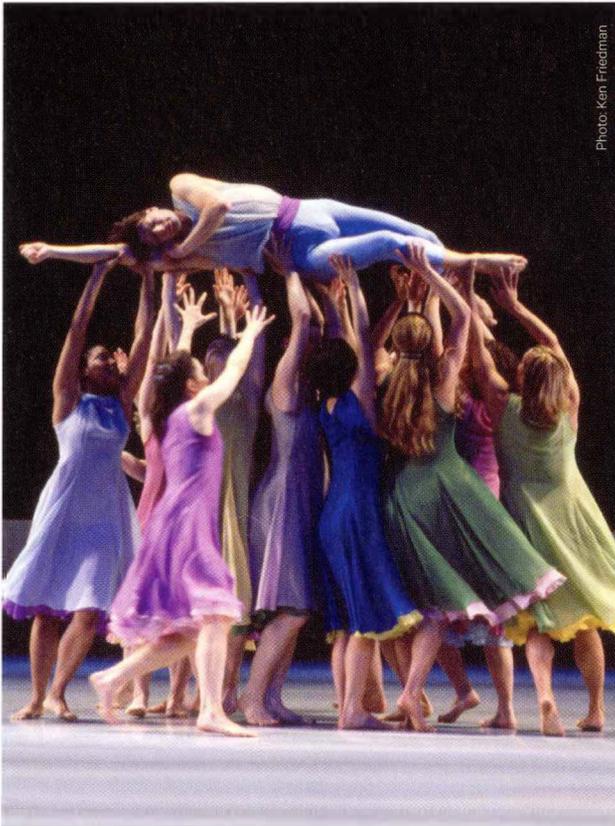
June 21-23, 2013

L'Allegro, il  
Penseroso ed  
il Moderato

Mark Morris Dance Group

Sony Centre for  
the Performing Arts

Photo: Ken Friedman



George Frideric Handel's

# L'Allegro, il Penseroso ed il Moderato

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

## 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

*L'Allegro, il Penseroso ed il Moderato* runs 2 hours.  
There will be one 20 minute intermission.

Artistic Director  
**Mark Morris**

Executive Director  
**Nancy Umanoff**

## Mark Morris Dance Group

**Mark Morris**, Choreographer  
**Adrienne Lobel**, Set Designer  
**Christine Van Loon**, Costume Designer  
**James F. Ingalls**, Lighting Designer

## Dancers

**Chelsea Lynn Acree**, **Sam Black**, **Brandon Courney**,  
**Rita Donahue**, **Domingo Estrada, Jr.**, **Julie Fiorenza\***,  
**Benjamin Freedman**, **Lesley Garrison**, **Lauren Grant**,  
**Brian Lawson**, **Aaron Loux**, **Laurel Lynch**,  
**Claudia MacPherson**, **Stacy Martorana**, **Dallas McMurray**,  
**Amber Star Merkens**, **Hanan Misko\***, **Maile Okamura**,  
**Spencer Ramirez**, **Brandon Randolph**, **Billy Smith**,  
**Utafumi Takemura**, **Noah Vinson**, **Nicholas Wagner**,  
**Jenn Weddel**, **Michelle Yard**

\*Understudy

with

## Tafelmusik Baroque Orchestra and Chamber Choir

**Jeanne Lamon**, Music Director  
**Ivars Taurins**, Director, Tafelmusik Chamber Choir  
**Karina Gauvin**, Soprano  
**Shannon Mercer**, Soprano  
**Thomas Cooley**, Tenor  
**Douglas Williams**, Baritone

**Jane Glover**, Conductor

Garment cleaning services for this presentation generously  
provided by Creeds Dry Cleaning.

Presenting Partner:



With Support From:

Mohammad and Najla Al Zaibak;  
Gretchen and Donald Ross

Major Media Partner:





# L'Allegro Movement Project

## Mark Morris Dance Group & Dancing with Parkinson's

Featuring the Tafelmusik Baroque Orchestra and Chamber Choir,  
Music Director Jeanne Lamon, Conducted by Jane Glover

June 19, 7PM, Daniels Spectrum, FREE

In the months leading up to the Luminato Festival, dancers and teachers from Mark Morris Dance Group's groundbreaking Dance for PD® program partnered with the Toronto Dancing with Parkinson's group and local elementary school students from Nelson Mandela Park PS and Winchester Junior PS to create *L'Allegro Movement Project*.



Using thematic and structural elements from *L'Allegro, il Penseroso ed il Moderato* as the basis for the movement creation, participants explore the choreographic, poetic and musical elements of Mark Morris' signature work. Through this collaborative, intergenerational initiative, young students and participants with Parkinson's disease are empowered to explore and celebrate the expressive possibilities of movement through dance and music.

A select team of young filmmakers has documented *L'Allegro Movement Project*, highlighting the creative process. Video excerpts will be available on [luminatofestival.com](http://luminatofestival.com) and the completed short film will premiere as part of the Regent Park Film Festival in the fall of 2013.

Presenting Partner: 

With Support From: Mohammad and Najla Al Zalbak;  
Gretchen and Donald Ross



Photo: Ellis Cooper

## A Conversation with Mark Morris

June 19, 6PM, TIFF Bell Lightbox, Cinema 3, \$20

Mark Morris discusses his storied career as a dancer and choreographer with Gérard Mortier, general director of Teatro Real Madrid.

# About the Artists

## Mark Morris Dance Group

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 United States and around the world. 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 Dance Group returned to the United States in 1991 as one of the world's leading dance companies. Based in Brooklyn, MMDG maintains strong ties to presenters in several cities around the world, most notably to 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 at Urbana-Champaign. The company 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 received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. Reflecting Morris' commitment to live music, the Dance Group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the UK's *South Bank Show*, and PBS' *Live From Lincoln Center*. While on tour, the Dance Group partners with local cultural institutions and community organizations to present Access/MMDG, a program of arts and humanities-based activities for people of all ages and abilities.

## Tafelmusik

Hailed as "one of the world's top baroque orchestras" by *Gramophone Magazine*, Tafelmusik was founded in 1979 and has been under the inspired leadership of Music Director Jeanne Lamon since 1981. At the heart of Tafelmusik is a group of talented and dynamic permanent members, each of whom is a specialist in historical performance practice. The Tafelmusik Chamber Choir, directed by Ivars Taurins, was formed in 1981 as a complement to the Tafelmusik Orchestra.

Tafelmusik reaches millions through its national and international touring, and critically acclaimed recordings and broadcasts. At home in Toronto, Tafelmusik performs more than 50 concerts every year for a passionate and dedicated following.

Tafelmusik has released 80 CDs and has been awarded numerous international recording prizes, including nine Juno Awards. In 2012 Tafelmusik announced the creation of its own label, Tafelmusik Media, and to date has released 11 new and past recordings.

## Program Note

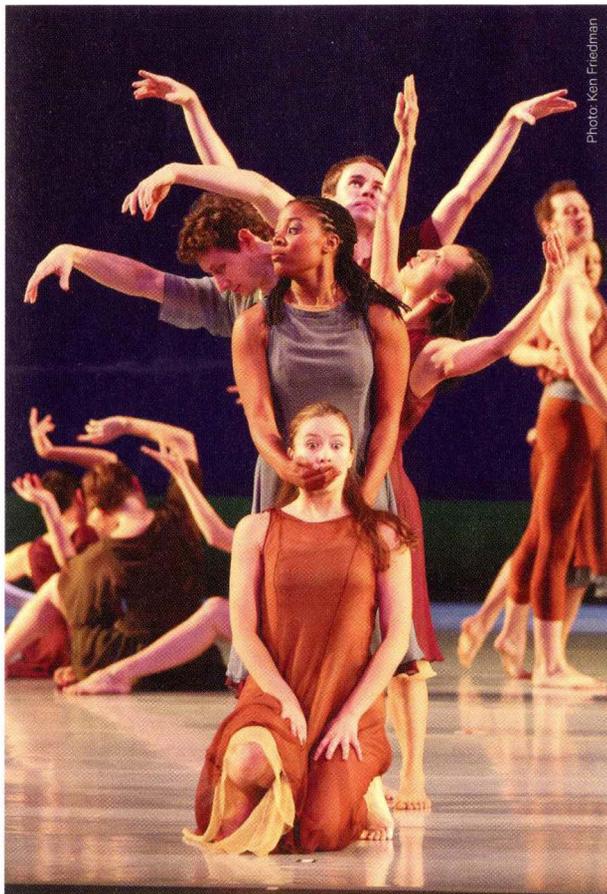


Photo: Ken Friedman

Since its world premiere in Brussels, Belgium on November 23, 1988, Mark Morris' *L'Allegro, il Penseroso ed il Moderato* has been praised as a work of "utopian grandeur," "a masterpiece of craft, invention, and feeling," and "among the happiest and most endearing works American dance has seen." Morris' evening-length dance has been ecstatically received by audiences in the United States, France, England, Scotland, Israel, Australia, New Zealand, and Hong Kong, and it remains one of the crowning achievements by one of America's most acclaimed choreographers.

Morris' dance represents the culmination of a "collaborative" creative enterprise that spans 350 years and encompasses the work of three other artists: John Milton, George Frideric Handel, and William Blake. Morris' *L'Allegro, il Penseroso ed il Moderato* is set to a musical oratorio of the same name, composed by Handel in 1740. Handel set his music to a libretto constructed largely from Milton's poems, "L'Allegro" and "Il Penseroso," written in 1631. These paired poems depict opposing but complementary states of mind – "L'Allegro" is the active or cheerful mind, "Il Penseroso" is the contemplative mind. Handel and his librettist Charles Jennens adapted these poems to create a dialogue between them and added a third part, "Il Moderato," representing the way of moderation and reason. Nearly 65 years later, Blake painted 12 watercolors that illustrate Milton's two poems. Finally, 185 years later, Mark Morris, inspired by and drawing upon each of his predecessors, created *L'Allegro* for 24 dancers – the most ambitious piece he has yet made and the first work he created upon his arrival in Brussels, where for three years he was the director of dance at the Théâtre Royal de la Monnaie, Belgium's state opera house.

Reprinted from *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*, edited by Jeffrey Escoffier and Matthew Lore, published by Marlowe & Co, 2001.

# L'Allegro, il Penseroso ed il Moderato

## Mark Morris Dance Group

Featuring the Tafelmusik Baroque Orchestra and Chamber Choir,  
Music Director Jeanne Lamon, Conducted by Jane Glover

LUMINATO  
FESTIVAL  
PARTNERS IN CREATIVITY L'ORÉAL

### ***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 likest hov'ring dreams  
The fickle Pensioners of Morpheus' train.

### **L'Allegro**

*Air*

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

### **Il Penseroso**

*Air*

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

### **L'Allegro**

*Air*

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

*Chorus*

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

### **L'Allegro**

*Air*

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

*Chorus*

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

### **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.

*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 unreprovèd 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 slumbering 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 removèd place will fit,  
Where the glowing embers, through the room,  
Teach light to counterfeit a gloom.

*Air*

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

### **L'Allegro**

*Recitative*

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

*Air*

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

### **Il Moderato**

*Air*

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

### **L'Allegro**

*Accompagnato*

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

*Air*

Or let the merry bells ring round,  
And the jocund rebeck sound

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

*Chorus*

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

## **Part the Second**

### **Il Penseroso**

*Accompagnato*

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

*Air*

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

*Recitative*

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

### **L'Allegro**

*Solo*

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

*Chorus*

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

*Air*

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

**Il Penseroso**

*Accompagnato*

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

*Air*

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

**L'Allegro**

*Air*

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

*Air*

And ever against eating cares,  
Lap me in soft Lydian airs;  
Sooth me with immortal verse,  
Such as the meeting soul may pierce  
In notes, with many a winding bout  
Of 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.

**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

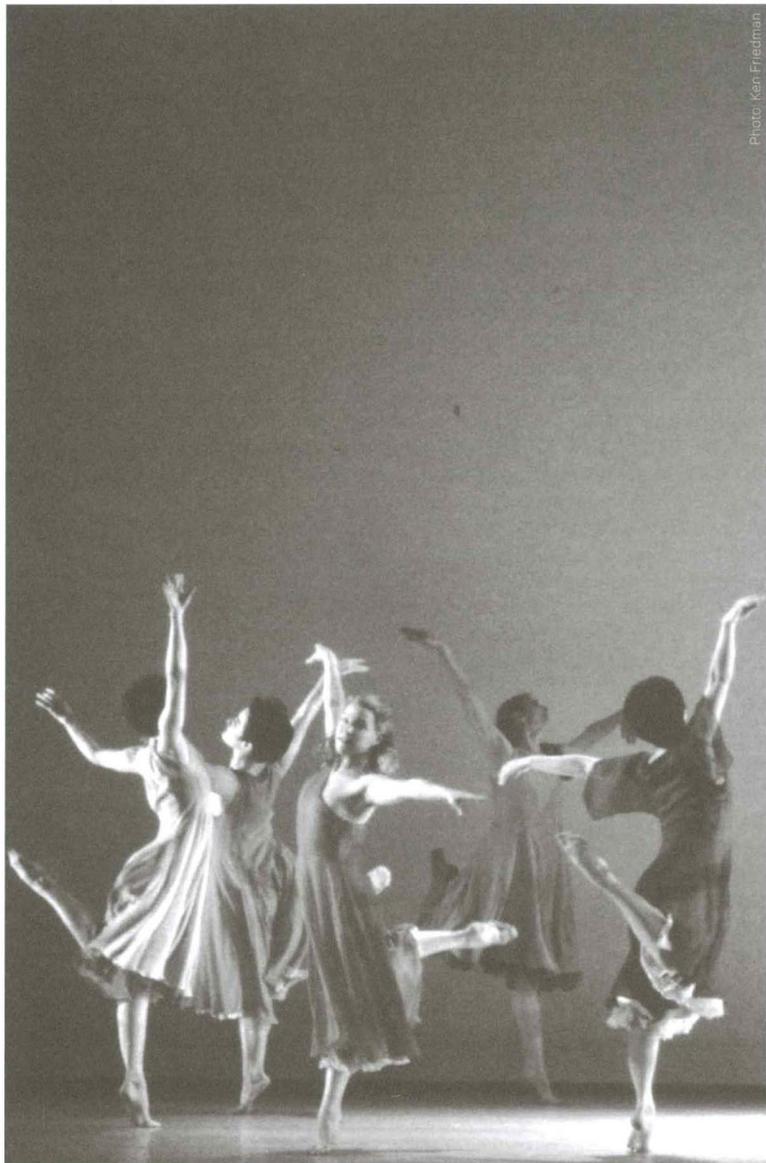


Photo: Ken Friedman

## Biographies

### **Mark Morris, Choreographer**

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created more than 140 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. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Much in demand as a ballet choreographer, Morris has created 18 ballets since 1986 and his work is in the repertory of companies worldwide. Noted for musicality, he has been described as "undeviating in his devotion to music" by *The New Yorker*. He began conducting performances for MMDG in 2006 and has since conducted at The International Festival of Arts and Ideas, Lincoln Center and Brooklyn Academy of Music (BAM). He recently served as music director for the 2013 Ojai Music Festival. He also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, The Royal Opera and Covent Garden, among others. In 1991, he was named a Fellow of the MacArthur Foundation and has received eleven honorary doctorates to date. He has taught at the University of Washington, Princeton University and Tanglewood Music Center. He is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and served on the advisory board for the Rolex Mentor & Protégé Arts Initiative. In recent years, he has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement (2007), the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society (2010), the Benjamin Franklin Laureate Prize for Creativity (2012), and the Cal Performances Award of Distinction in the Performing Arts (2013). Morris opened the Mark Morris Dance Center in Brooklyn, New York in 2001 to provide a home for his company, rehearsal space for the dance community, outreach programs for local children and seniors, and a school offering dance classes to students of all ages and abilities.

### **Jane Glover, Conductor**

Jane Glover is music director of Chicago's Music of the Baroque and artistic director of Opera at London's Royal Academy of Music. She has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, the Far East and Australia, and is in demand on the international opera stage with regular appearances in London, Berlin, New York and Chicago. She makes her Cleveland Orchestra debut next season as well as her Metropolitan Opera debut leading a production of *Magic Flute*. 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, and artistic director of the London Mozart Players from 1984 to 1991. She was created a Commander of the Order of the British Empire in the 2003 New Year's Honours.

### **Jeanne Lamon, Music Director Tafelmusik Baroque Orchestra**

Music Director of Tafelmusik since 1981, Jeanne Lamon has been praised by critics in Europe and North America for her strong musical leadership. She has won numerous awards, including honorary Doctorates of Letters from York and Mount Saint Vincent Universities, and the prestigious Molson Prize from the Canada Council for the Arts. In 2000, she was appointed a Member of the Order of Canada. Lamon is in demand as guest director of symphony orchestras in North America and abroad. She is passionate about teaching young professionals, which she does at the University of Toronto and at the Glenn Gould Professional School.

### **Ivars Taurins, Director Tafelmusik Chamber Choir**

Founding director of the Tafelmusik Chamber Choir, Ivars Taurins was also violist of the Tafelmusik Orchestra for its first 23 years. Principal Baroque Conductor of the Calgary Philharmonic Orchestra from 2001-2011, Ivars Taurins also appears as guest director with symphony orchestras and choirs across Canada, from Victoria to Halifax. He was director of the 2012 National Youth Choir, and has directed the Ontario and Nova Scotia Youth Choirs as well as numerous youth orchestras. A passionate lecturer and teacher, Ivars Taurins teaches orchestral conducting and directs early music ensembles at the University of Toronto, and has been a guest teacher/conductor at universities across Canada.

### **Thomas Cooley, Tenor**

Thomas Cooley is quickly establishing a reputation on both sides of the Atlantic — and beyond — as a singer of great versatility, expressiveness, and virtuosity. Highlights of the 2012-2013 season include Bach's *Mass in B Minor* at the Atlanta Symphony/ Spano; Mendelssohn's *Elijah* with Nashville Symphony Orchestra/ McGegan; Bach's *Lutheran Mass* with Les Violons du Roy; and Bach's *Christmas Oratorio* at Baldwin-Wallace Bach Festival. Recent seasons also included Berlioz's *Requiem* at Carnegie Hall/ Spano; Beethoven's *Missa Solemnis* with the Atlanta Symphony/ Runnicles; Handel's *Alexander's Feast* at Carmel Bach Festival; Beethoven's *Symphony No. 9* at the Oregon Bach Festival/ Rilling, with the Kansas City Symphony/Stern and with Eiji Oue in Osaka, Japan; Haydn's *Creation* with the Indianapolis Symphony/Boyd and Philharmonia Baroque Orchestra/McGegan; Berlioz's *Le Nuits d'ete* and *L'Enfance du Christ* with the St. Paul Chamber Orchestra, concerts with the International Bach-Academie Stuttgart, as well as Handel's *Tamerlano* "Bajazet" at the International Handel Festival Gottingen, and Mozart's *Kronungsmesse*, Honneger's *Le Roi David* and Mozart's *Requiem* in Amsterdam.

### **Karina Gauvin, Soprano**

Canadian soprano and two time Grammy nominee Karina Gauvin has impressed audiences and critics the world over from La Scala in Milan to Amsterdam's Concertgebouw and Carnegie Hall in New York with her luscious timbre, profound musicality and wide vocal range. *Opera News*, calling her "a queen of Baroque opera," declared: "Gauvin knows how to rivet an audience in opera and concert." Singing a wide range of repertoire, she has sung with the world's leading orchestras including the San Francisco, Chicago, Montreal and Toronto Symphonies, The Philadelphia Orchestra, Los Angeles Philharmonic, Orchestra St. Paul, Venice Baroque Orchestra, Tafelmusik, Les Violons du Roy, Musica Antiqua Köln, Accademia Bizantina, Il Complesso Barocco, working with conductors as diverse as Semyon Bychkov, Michael Tilson Thomas, Alan Curtis, Charles Dutoit, Christopher Hogwood, Andrea Marcon, Bernard Labadie, Kent Nagano, Roger Norrington, Helmuth Rilling and Christophe Rousset. Also active as a recitalist, Gauvin has collaborated with pianists Marc-André Hamelin, Michael McMahon and Roger Vignoles. In April 2013, Ms Gauvin's CD *Prima Donna* won best classical vocal CD at the Canadian Juno Awards ceremony.

### **James F. Ingalls, Lighting Designer**

James F. Ingalls' designs for Mark Morris include *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom* and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, and *The Hard Nut* (Mark Morris Dance Group); *Ein Herz* (Paris Opera Ballet); and the initial White Oak Project tour. His work for Lincoln Center includes *Zaide*, *Anadamar* and *Bach Cantatas*, all directed by Peter Sellars, and *Renaissance Muse*, directed by Mark Lamos. At the Metropolitan Opera, Ingalls has also designed *An American Tragedy*, *Salome*, *Benvenuto Cellini*, *The Gambler*, *War and Peace* and *Wozzeck*. Most recently, he designed *A Flowering Tree* and *La Passion de Simone* (New Crowned Hope at the Barbican Centre, London), *Dr. Atomic* (Holland Festival/De Nederlandse Opera and San Francisco Opera), and *The Cherry Orchard* at Oregon Shakespeare Festival. He often collaborates with Saint Joseph Ballet in Santa Ana, California.

### **Adrienne Lobel, Set Designer**

Adrienne Lobel's projects for Mark Morris include: *King Arthur* (English National Opera and New York City Opera); *Platée* (Royal Opera, London; Edinburgh and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, *Le Nozze di Figaro* (Brussels); *Orfeo ed Euridice* (BAM-NY, U.S. 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). Honours: Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy and Jefferson Award and Drama Desk, Maharam and Tony nominations.

### **Christine Van Loon, Costume Designer**

Christine Van Loon 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 20<sup>th</sup> Century. Van Loon has designed costumes for several Mark Morris productions, including *Dido and Aeneas* and *L'Allegro, il Penseroso ed il Moderato*.

### **Shannon Mercer, Soprano**

Her voice has been described as luminous and her acting feisty, Shannon Mercer is an artist of uncommon musical artistry who enthusiastically embraces repertoire ranging from early to contemporary music. She performs throughout North America and Europe while also sustaining an active recording presence, capturing some rarely performed works. Upcoming appearances feature concerts in Vancouver, Ottawa, Seattle, Portland, Kansas, Edmonton and Montreal, among others. Shannon's discography includes two new recordings of Bach's *St. John Passion*, the Juno Award-winning *Gloria: Vivaldi's Angels, Vivaldi — The Return of the Angels, Salsa Baroque, O Viva Rosa, Bach and the Liturgical Year, Wales ~ The Land of Song*, and others. She also appears on DVD in Alexina Louie's comic opera *Burnt Toast* and *Not The Messiah* with Monty Python's Eric Idle.

### **Douglas Williams, Baritone**

Bass-baritone Douglas Williams has collaborated with leading conductors including Helmut Rilling, Sir Neville Marriner, John Nelson and Christoph Rousset in such prestigious venues as the Lincoln Center, the Kennedy Center, Stuttgart's Mozart-Saal and the Alte Oper Frankfurt. Last season, he made his European stage debut at Opéra de Nice singing the role of Orcone in Scarlatti's *Tigrane*; reprised in New York a role he premiered as a Tanglewood Fellow in *It Happens Like This*, by Charles Wuorinen; and sang Compère in Virgil Thomson's *Four Saints in Three Acts* with the Mark Morris Dance Group at the Brooklyn Academy of Music and Apollo in Purcell's *Apollo e Dafne* for Pocket Opera. Douglas's "superb sense of drama" (*The New York Times*) is as apparent on the concert stage as it is in opera. Highlights include Handel's *Messiah* with the Detroit Symphony; Beethoven's *Missa Solemnis* with the Cathedral Choral Society; Bach's *St. Matthew Passion* for the Chicago Bach Project; and Bach's *St. John Passion* with Les Talens Lyriques.

## Dancers



Benjamin  
Freedman



Stacy  
Martorana



Billy  
Smith



Chelsea  
Lynn Acree



Lesley  
Garrison



Dallas  
McMurray



Utafumi  
Takemura



Sam  
Black



Lauren  
Grant



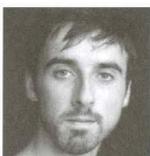
Amber Star  
Merkens



Noah  
Vinson



Brandon  
Cournay



Brian  
Lawson



Hanan  
Misko



Nicholas  
Wagner



Rita  
Donahue



Aaron  
Loux



Maile  
Okamura



Jenn  
Weddel



Domingo  
Estrada,  
Jr.



Laurel  
Lynch



Spencer  
Ramirez



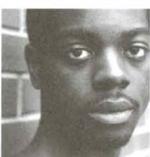
Michelle  
Yard



Julie  
Fiorenza



Claudia  
MacPherson



Brandon  
Randolph

## Credits

### Mark Morris Dance Group

#### Mark Morris Dance Group Staff

**Artistic Director** Mark Morris

**Executive Director** Nancy Umanoff

#### Production

**Technical Director** Johan Henckens

**Rehearsal Director** Matthew Rose

**Lighting Supervisor** Nick Kolin

**Sound Supervisor** Ken Hypes

**Costume Coordinator** Stephanie Sleeper

#### Administration

**Chief Financial Officer** Elizabeth Fox

**Finance Associate** Rebecca Hunt

**Finance Assistant** Jamie Posnak

**General Manager** Huong Hoang

**Company Manager** Sarah Horne

**Executive Assistant** Jenna Nugent

#### Development

**Director of Development** Michelle Amador

**Associate Director of Development** Kelly Sheldon

**Development Assistant** Rebecca Cash

#### Marketing

**Director of Marketing** Karyn Borscheid

**Digital Content Manager** Moss Allen

**Marketing Assistant** Abby West

#### Education

**School Director** Sarah Marcus

**School Administrator** Sydnie Liggett

**Outreach Director** Eva Nichols

**Dance for PD® Program Manager** David Leventhal

**Dance for PD® Program Assistant** Maria Portman Kelly

**Dance for PD® Program Interns** April Dayok, Rebecca Shulman

#### Dance Center Operations

**Facility and Production Manager** Peter Gorneault

**Studio Manager** Karyn Treadwell

**Operations Coordinator & Community Liaison** Jackie Busch

**Front Desk Manager** Elise Gaugert

**Assistant Front Desk Managers** Charles Gushue, Abby West

**Front Desk Assistant** Lucy Wilson

**Maintenance** Jose Fuentes, Jamel Moore,

Orlando Rivera, Diana Velazquez

**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 Langone Medical Center)

**Physical Therapist** Marshall Hagins, PT, Ph.D.

**Hilot Therapist** Jeffrey Cohen

Thanks to Maxine Morris.

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

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

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## **Tafelmusik Baroque Orchestra**

**Jeanne Lamon, Music Director**

### **Violin 1**

Jeanne Lamon  
Patricia Ahern  
Thomas Georgi  
Geneviève Gilardeau  
Edwin Huizinga  
Aislinn Nosky  
Julia Wedman

### **Violin 2**

Christopher Verrette  
Emily Eng  
Joe Lanza  
Elizabeth Loewen-Andrews  
Stephen Marvin  
Cristina Zacharias

### **Viola**

Patrick G. Jordan  
Brandon Chui  
Kathleen Kajioka  
Karina Schmitz

### **Double Bass**

Alison Mackay  
Sue Yelanjian

### **Flute**

Claire Guimond

### **Oboe**

John Abberger  
Marco Cera

### **Bassoon**

Dominic Teresi  
Keith Collins

### **Horn**

Derek Conrod

### **Trumpet**

John Thiessen  
Norman Engel

### **Timpani**

Ed Reifel

### **Violoncello**

Christina Mahler  
Margaret Gay  
Allen Whear

### **Lute**

Lucas Harris

### **Harpichord/Organ/Celeste**

Charlotte Nediger  
Olivier Fortin

## **Tafelmusik Chamber Choir** **Ivars Taurins, Director**

### **Soprano**

Michele DeBoer  
Brenda Enns  
Francine Labelle  
Carrie Loring  
Natalie Mahon  
Meghan Moore  
Tannis Sprott  
Susan Suchard

### **Alto**

Kate Helsen  
Simon Honeyman  
Valeria Kondrashov  
Peter Mahon  
Christina Stelmacovich  
Richard Whittall

### **Tenor**

Bill Carr  
Charles Davidson  
Paul Jeffrey  
Will Johnson  
Robert Kinar  
Paul Ziadé

### **Bass**

Craig Morash  
Paul Oros  
John Pepper  
David Roth  
Dennis Zimmer



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