

LUMINATO FESTIVAL

PARTNERS IN CREATIVITY L'ORÉAL

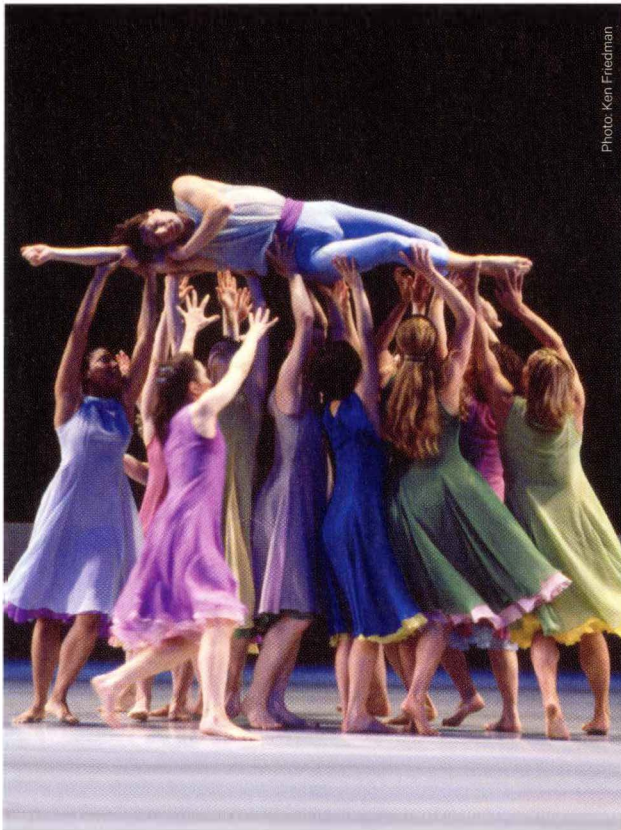
June 21-23, 2013

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

Adrianne Lobel, Set Designer

Christine Van Loon, Costume Designer

James F. Ingalls, Lighting Designer

Dancers

Chelsea Lynn Acree, **Sam Black**, **Brandon Cournay**,
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 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 U.K.'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

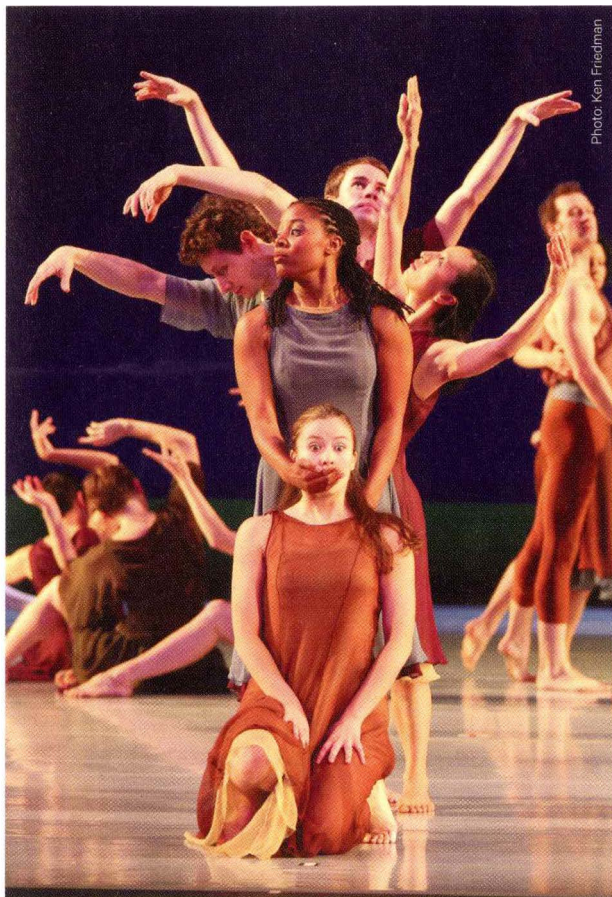


Photo: Ken Friedman

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 "utoptian 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



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 unreprieved pleasures free,
To hear the lark begin his flight,

And singing startle the dull night;
Then to come in spite of sorrow,
And at my window bid good morrow,
Mirth, admit me of thy crew.

Il Penseroso

Accompagnato

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

Air

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

L'Allegro

Recitative

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

Air

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

Il Penseroso

Air

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

Some still 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

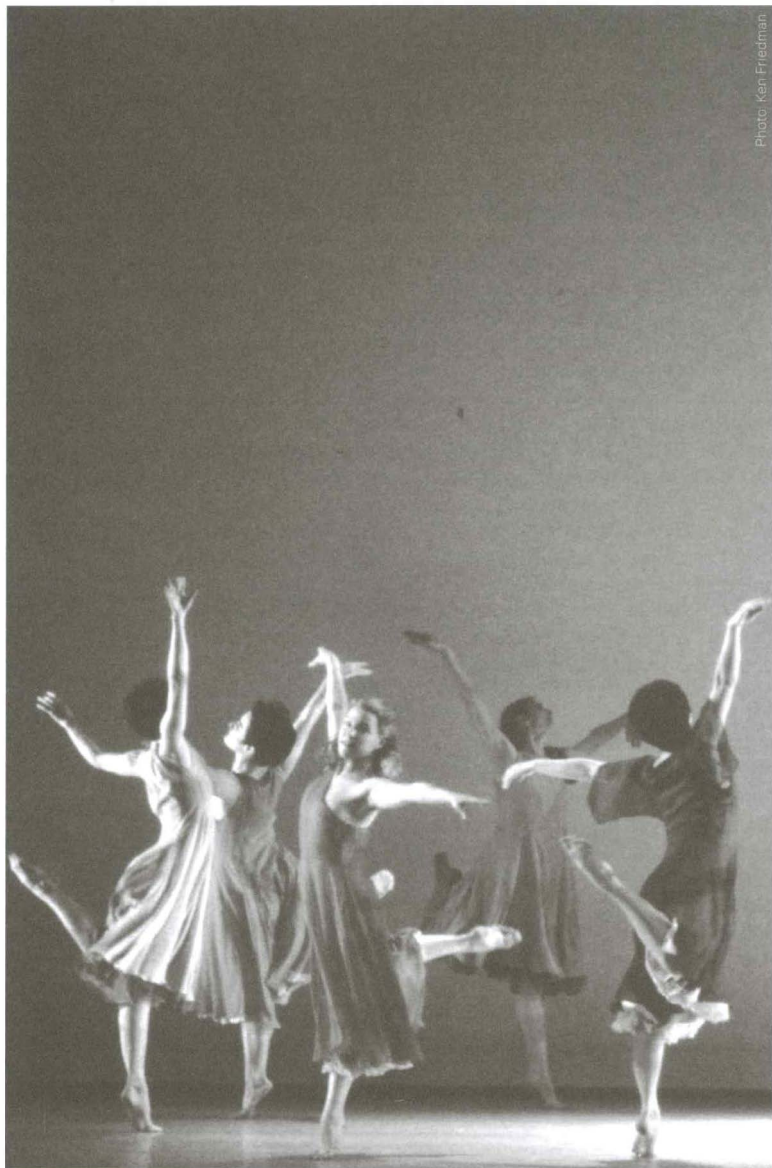


Photo: Ken Friedman

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'été* 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*, *Amadamar* 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.

Adrianne Lobel, Set Designer

Adrianne 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 20th 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



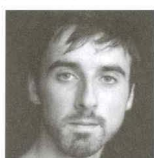
Amber Star
Merkens



Noah
Vinson



Brandon
Cournay



Brian
Lawson



Hanan
Misko



Nicholas
Wagner



Rita
Donahue



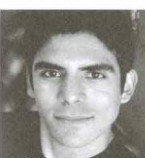
Aaron
Loux



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

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Executive Director Nancy Umanoff

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Technical Director Johan Henckens

Rehearsal Director Matthew Rose

Lighting Supervisor Nick Kolin

Sound Supervisor Ken Hypes

Costume Coordinator Stephanie Sleeper

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Dance for PD® Program Interns April Dayok, Rebecca Shulman

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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

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(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
Aisslinn 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 Kalljoka
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

Harpsichord/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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