

music theater  
dance

2015/16  
SEASON

# Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY



PLAYBILL®

## FROM THE EXECUTIVE AND ARTISTIC DIRECTOR



Dear Friends,

March at Cal Performances provides a far-ranging journey through the very best in the worlds of music and dance.

We begin the month with a continuation of **Yefim Bronfman's** profound performance cycle of Prokofiev's piano sonatas. Launched in January with a program of early works, Bronfman's interpretations have won ecstatic praise, Joshua Kosman in the *San Francisco Chronicle* saying that to hear these works "is to get a vivid mental image of Prokofiev's steely, explosive approach to the keyboard.... What sets Bronfman apart as an artist—and what made Sunday's recital ultimately so powerful—is his ability to switch modes at a moment's notice. With breathtaking suddenness, his playing can turn lyrical and warm, almost sentimental, and the effect is all the more eloquent for the depth of its contrasts."

I hope you will join us as Bronfman concludes this traversal of some of the most astonishing piano music you will ever hear, on March 4 and 6 in Hertz Hall. This is a rare opportunity to share a remarkable artist's insights into Prokofiev's monuments for the solo piano, and a potent reminder that this legendary composer was also, throughout his career, a powerful and virtuosic pianist.

On March 5, we welcome the return of world-renowned soprano **Renée Fleming** in a recital that ranges from Schumann to Rodgers and Hammerstein. The breadth and scope of Fleming's artistry continues to expand—she recently had a defining curatorial role in the creation of Bay Area composer Jimmy Lopez's (with a libretto by Nilo Cruz) operatic adaptation of *Bel Canto*, Ann Patchett's bestselling novel, at the Lyric Opera of Chicago. We are thrilled to welcome her back to the Zellerbach Hall stage in her first appearance here since 2009. Cal Performances extends its heartfelt thanks to Jan Shrem and Maria Manetti Shrem for their major support of this very special performance.

**Mark Morris Dance Group (MMDG)** and **Philharmonia Baroque Orchestra** have combined forces for a host of memorable performances at Cal Performances in the past, and surely the same can be expected during a return engagement (March 11-13, Zellerbach Hall) of Morris' unrivaled masterwork, *L'Allegro, il Penseroso ed il Moderato*. Regular residencies with the company over the past 29 years have been central to fulfilling Cal Performances' commitment to bring important dance works on a grand scale to Zellerbach Hall, with more than 200 MMDG performances since 1986 including nearly 60 different works by Mark Morris and many premieres and commissions. Adding special luster to these performances, we celebrate conductor **Nicholas McGegan's** 30th year directing Philharmonia Baroque.

Last year, the entire nation rejoiced at the airing of *L'Allegro* on PBS' *Great Performances* series, but trust me, this is a work—and a performance—you'll want to see *live*, whether for the first time or as a return viewer.

Among the many gifted artists and ensembles appearing this month is a Cal Performances' newcomer—the superb Parisian early music ensemble **L'Arpeggiata** (March 19, First Congregational Church), under its phenomenal music director Christina Pluhar. The group's *Mediterraneo* program, features works by (among others)

Matteis, Kapsberger, Falconiero, Kircher, and Vitale, as well as improvisations and traditional songs from 17th-century Italy. If you have not yet heard of L'Arpeggiata, I urge you to visit our website, which has a terrific video of them performing (and while you are there, pick up a few tickets for the concert!).

Spanish superstar **Buika**—with her unique fusion of flamenco, jazz, soul, and blues—joins us on March 19 in Zellerbach Hall as part of our World Stage series. And **Kent Nagano**, who for so many years brilliantly led the Berkeley Symphony, returns with the acclaimed **Montreal Symphony Orchestra** (March 26, Zellerbach Hall). The program features two works (Debussy's *Jeux* and Stravinsky's towering *The Rite of Spring*) composed within a year of each other for Sergei Diaghilev's Ballets Russes. And pianist **Daniil Trifonov** will scale the heights of Prokofiev's third piano concerto, a work he has performed to wide praise: "far more than mere virtuosity...Trifonov demonstrated an elegant touch and witty grace in more lighthearted moments and poetic insight in more introspective passages" (*The New York Times*).

Cal Performances' seasons would be incomplete without the annual residency of the **Alvin Ailey American Dance Theater**. Over seven performances (March 29 – April 3, Zellerbach Hall), the country's most cherished dance company will provide ample evidence of its continued vitality. Three separate programs present the Ailey's signature mix of choreography by familiar and emerging voices, including Alvin Ailey's masterpiece, *Revelations*; *Open Door*, Ronald K. Brown's sixth work for the company, which received its world premiere in New York last December; and *Awakening*, the first work created for the Ailey by Robert Battle in his role as artistic director. *Awakening* was co-commissioned by Cal Performances and is dedicated to Joan Weill, who joined the board of Alvin Ailey Dance Foundation in 1994 and served as its chairman from 2000 to 2014.

Finally, I would like to share with you some exciting news about Cal Performances' efforts to expand on our involvement with students at UC Berkeley. Through innovative new programs like *Front Row* and *WhimsiCAL*, as well as Berkeley instructors Alexandra Brostoff and Taylor Johnston's comparative literature course "The Art in Artifice," we are taking bold and creative steps aimed at developing future audiences and training arts professionals. The article beginning on page 8 of this program book describes these efforts; please take a moment to read it.

Busy times in Berkeley? No question about it!

No matter what your interests or tastes, I am confident you will find transformational experiences waiting for you here at Cal Performances. March marks a month of particularly thrilling activity, programming, and performances. I look forward to sharing it all with you!



Matías Tarnopolsky  
Executive and Artistic Director,  
Cal Performances

Friday, March 11, 2016, 8pm  
Saturday, March 12, 2016, 8pm  
Sunday, March 13, 2016, 3pm  
Zellerbach Hall

*L'Allegro, il Penseroso ed il Moderato*

**Mark Morris Dance Group**

Chelsea Acree Sam Black Durell R. Comedy Rita Donahue  
Domingo Estrada, Jr. Lesley Garrison Lauren Grant Brian Lawson  
Aaron Loux Laurel Lynch Stacy Martorana Dallas McMurray  
Brandon Randolph Nicole Sabella Billy Smith  
Noah Vinson Jenn Weddel Michelle Yard  
  
Janelle Barry Patrick Coker Brandon Cournay  
Derek Crescenti Amber Star Merkens Maile Okamura  
Wendy Joy Reinert Utafumi Takemura Nicholas Wagner

Mark Morris, *artistic director*

Nancy Umanoff, *executive director*

*with*

**Philharmonia Baroque Orchestra and Chorale**

Nicholas McGegan, *music director*

*and*

Sherezade Panthaki	<i>soprano</i>
Yulia Van Doren	<i>soprano</i>
Thomas Cooley	<i>tenor</i>
Douglas Williams	<i>baritone</i>

*This performance is made possible, in part, by Patron Sponsors  
Patricia and Anthony Theophilos.*

*Cal Performances' 2015–2016 season is sponsored by Wells Fargo.*

## *L'Allegro, il Penseroso ed il Moderato*

<i>Music</i>	George Frideric Handel (1685–1759)
<i>Libretto</i>	Pastoral ode after poems by John Milton, rearranged by Charles Jennens
<i>Conductor</i>	Nicholas McGegan
<i>Choreography</i>	Mark Morris
<i>Set Design</i>	Adrienne Lobel
<i>Costume Design</i>	Christine Van Loon
<i>Lighting Design</i>	James F. Ingalls

### SOLOISTS

Sherezade Panthaki	<i>soprano</i>
Yulia Van Doren	<i>soprano</i>
Thomas Cooley	<i>tenor</i>
Douglas Williams	<i>baritone</i>

Philharmonia Baroque Orchestra and Chorale

### DANCERS

Janelle Barry\*, Sam Black, Patrick Coker, Durell R. Comedy, Brandon Courney,  
Derek Crescenti\*, Rita Donahue, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant,  
Brian Lawson, Aaron Loux, Laurel Lynch, Stacy Martorana, Dallas McMurray,  
Amber Star Merkens, Maile Okamura, Brandon Randolph, Wendy Joy Reinert,  
Nicole Sabella, Billy Smith, Utafumi Takemura, Noah Vinson,  
Nicholas Wagner, Jenn Weddel, Michelle Yard

\* *understudy*

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

Overture: G.F. Handel, Concerto Grosso in G Major, Op. 6, No. 1, *A tempo giusto* – *Allegro*

*There will be one 20-minute intermission.*



*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, loathèd 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 chequer'd shade.

*Chorus*

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

**PART THE SECOND****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 arch'd walks of twilight groves,  
And shadows brown that Sylvan loves;  
There, in close covert, by some brook,  
Where no profaner eye may look.

*Air*

Hide me from day's garish eye,  
While the bee with honey'd thigh,



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

### **L'Allegro**

#### *Air*

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

#### *Air*

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

PHILHARMONIA BAROQUE ORCHESTRA

Nicholas McGegan, *music director*

*The Players and Their Instruments*

Philharmonia's musicians perform on historically accurate instruments. Below each player's name is information about his or her instrument's maker and origin.

**VIOLIN**

**Carla Moore**, *concertmaster*

*Johann Georg Thir, Vienna, 1754*

*Egon & Joan von Kaschnitz Concertmaster Chair*

**Elizabeth Blumenstock**

*Andrea Guarneri, Cremona, 1660;*

*on loan from Philharmonia Baroque Orchestra*

*Period Instrument Trust*

*Susan B. Levy Chair*

**Jolianne von Einem** †

*Rowland Ross, Guildford, England, 1979;*

*after Antonio Stradivari, Cremona*

**Lisa Grodin**

*Paulo Antonio Testore, Contrada,*

*Larga di Milano, 1736*

**Katherine Kyme**

*Carlo Antonio Testore, Milan, 1720*

**Anthony Martin**

*Thomas Oliver Croen, Walnut Creek,*

*California, 2005; after F. Gobetti, Venice, 1717*

**Tyler Lewis**

*Anonymous, Italy c. 1800*

**Maxine Nemerovski**

*Joseph Gaffino, Paris, 1769*

**Sandra Schwarz**

*Rowland Ross, Portsmouth, England, 1987;*

*after A. Stradivari*

**Noah Strick**

*Celia Bridges, Cologne, 1988*

**Lisa Weiss**

*Anonymous, London; after Testore*

**Gabrielle Wunsch**

*Lorenzo Carcassi, Florence, 1765*

**VIOLA**

**Ellie Nishi\***

*Anonymous, Germany, 18th Century*

**David Daniel Bowes**

*Richard Duke, London, c. 1780*

**Maria Ionia Caswell**

*Anonymous, Mittenwald, c. 1800*

**Aaron Westman**

*Francis Beaulieu, Montreal, 2012,*

*after Bros. Amati, Cremona, c. 1620*

**VIOLONCELLO**

**Paul Hale\***

*Joseph Grubaugh & Sigrun Seifert,*

*Petaluma, 1988; after A. Stradivari*

**Phoebe Carrai**

*Anonymous, Italy, c. 1690*

*Osher Cello Chair Endowment*

**Robert Howard**

*Anonymous, Venice, 1750*

**William Skeen**

*Anonymous, Northern Italy, c. 1680*

*Zheng Cao Memorial Cello Chair*

**DOUBLE BASS**

**Kristin Zoernig\***

*Joseph Wrent, Rotterdam, Holland, 1648*

**Timothy Spears**

*Anonymous, Germany*

## FLUTE

**Stephen Schultz\***

*Martin Wenner, Singen, Germany, 2012;  
after C. Palanca, c. 1750*

## OBOE

**Marc Schachman\***

*H. A. Vas Dias, Decatur, Georgia, 2001;  
after T. Stanesby, England, c. 1710  
Principal Oboe Chair In Memory of Clare  
Frieman Kivelson and Irene Valente Angstadt*

**Lani Spahr**

*Harry vas Dias, 2006;  
after Thomas Stanesby, London, c. 1720*

## BASSOON

**Andrew Schwartz\***

*Guntram Wolf, Kronach, Germany, 2008*

**Kate van Orden**

*Peter de Koningh, Hall, Holland, 1978;  
after Prudent, c. 1760*

## HORN

**R. J. Kelley\***

*Richard Seraphinoff, Bloomington, Indiana,  
2006; after J. C. Hofmaster, London, c. 1740*

## TRUMPET

**John Thiessen\***

*Rainer Egger, Basel, Switzerland, 2003;  
after Johann Leonhard Ehe III, Nuremberg, 1746*

**Fred Holmgren**

*Fred Holmgren, Massachusetts, 2005;  
after J. L. Ehe III*

## TIMPANI

**Kent Reed\***

*Pete Woods, Aldershot, England, 1996;  
after 18th-century continental, hand tuned*

## HARPSICHORD

**Hanneke van Proosdij\***

*John Phillips, Berkeley, 1986;  
after Albert Delin, Tournai, 1768;  
generously lent by Nicholas McGegan*

## ORGAN

**Hanneke van Proosdij**

*Gerrit C. Klop, Holland, 1990; generously  
lent by the UC Berkeley Music Department*

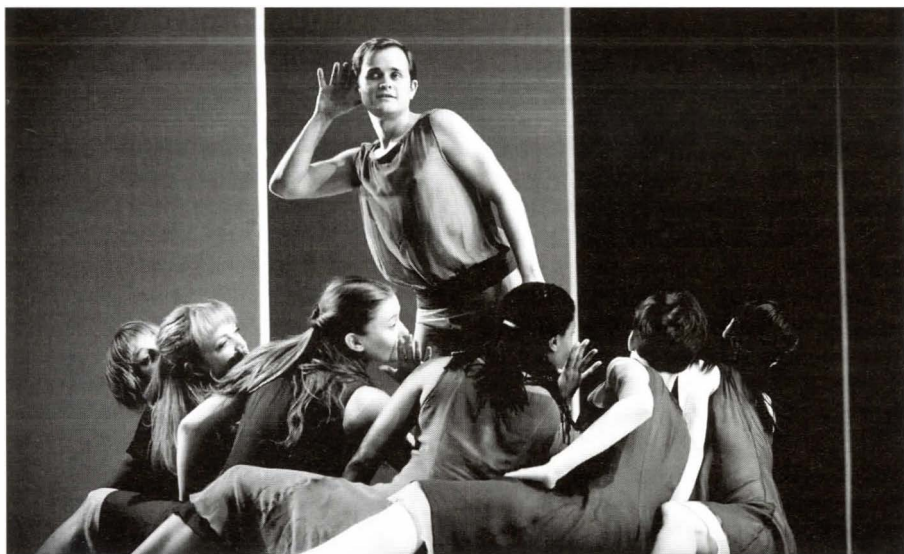
## KEYBOARD GLOCKENSPIEL

**Hanneke van Proosdij**

*Yamaha, Japan*

\* Principal

† Principal Second Violin



## CHORALE ROSTER

---

### PHILHARMONIA CHORALE

Bruce Lamott, *director*

#### SOPRANO

Tonia d'Amelio  
Angela Arnold  
Jennifer Ashworth  
Barbara Rowland  
Helene Zindersian  
Angelique Zuluaga

#### ALTO

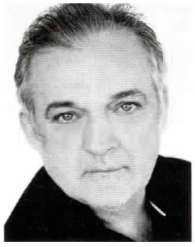
Daniel Cromeenes  
Katherine McKee  
Laurel Cameron Porter  
Heidi Waterman  
Jacque Wilson  
Celeste Winant

#### TENOR

Kevin Gibbs  
Corey Head  
Jimmy Kansau  
David Kurtenbach  
Mark Mueller  
Jonathan Smucker

#### BASS

Paul Boyce  
Jeffrey Fields  
Tom Hart  
James Monios  
Chad Runyon  
Ian Walker



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 close to 150 works for the company. From 1988 to 1991, he was director of dance at Brussels' Théâtre Royal de la Monnaie, 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 20 ballets since 1986 and his work has been performed by companies worldwide, including San Francisco Ballet, American Ballet Theatre, Ballet du Grand Théâtre de Genève, and the Royal New Zealand Ballet. Noted for his musicality, Morris has been described as "undeviating in his devotion to music" (*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 BAM (Brooklyn Academy of Music). He also served as music director for the 2013 Ojai Music Festival. Morris works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and the Royal Opera, Covent Garden, among others.

Morris was named a fellow of the MacArthur Foundation in 1991 and has received 12 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 has served as an advisory board member for the Rolex Mentor and Protégé Arts Initiative. Morris 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), the Cal Performances Award of Distinction in the Performing Arts (2013), and the Orchestra of St. Luke's Gift of Music Award (2014). In 2015, Mark Morris was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in Saratoga Springs, New York.

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 children and seniors, and a school offering dance classes to students of all ages and abilities.

The Mark Morris Dance Group (MMDG) was formed in 1980 and gave its first performance that year in New York City. The company's touring schedule steadily expanded to include cities in the United States and around the world, 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, where it 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, New York, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle, and Fairfax. 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'

## ABOUT THE ARTISTS

Francisco in recognition of his work with Philharmonia Baroque. In 2013, the San Francisco Conservatory of Music awarded him an honorary degree of Doctor of Music. For more information, please visit [www.nicholas-mcgegan.com](http://www.nicholas-mcgegan.com).



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

Founded by John Butt, a Baroque keyboardist and one of the world's leading Bach scholars, Philharmonia Chorale has been led by conductor and musicologist Bruce Lamott since 1997. In its first decade, the group's repertoire included nine Handel oratorios, Bach's *St. John Passion* and *Christmas Oratorio*, Mozart's Mass in C minor, and—in collaboration with other choral ensembles—Beethoven's Symphony No. 9. The group made its New York debut at the Brooklyn Academy of Music

in 1997, and has appeared with Philharmonia Baroque Orchestra at Walt Disney Concert Hall in Los Angeles, at New York City's Lincoln Center, and at the Renée and Henry Segerstrom Concert Hall in Orange County. Philharmonia Chorale appears on the orchestra's recordings of Arne's *Alfred*, Scarlatti's *Cecilian Vespers*, and Beethoven's Symphony No. 9.



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

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

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



James F. Ingalls (*lighting designer*) has designed several pieces for Mark Morris, including *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); *Mozart Dances*, *Romeo and Juliet: On Motifs of Shakespeare*, *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, and *The Hard Nut* (MMDG). His work includes *The Master Builder*, directed by Andrei Belgrader, *Split Sides* with Radiohead and Sigur Ros (Merce Cunningham Dance Company), and John Adams' *El Niño*, *The Death of Klinghoffer*, and *Nixon in China*, all directed by Peter Sellars. Recent designs for dance include *The Nutcracker* (Pacific Northwest Ballet/Seattle); Twyla Tharp's 50th anniversary tour (US and New York State Theater); *The Sleeping Beauty*, choreographed by Alexi Ratmansky (Teatro alla Scala Ballet and ABT); *Celts*, choreographed by Lila York (Boston Ballet); and *Sea Lark* and *Death and the Maiden* (Paul Taylor Dance Company). Recent theater work includes *Desdemona*, directed by Peter Sellars (UCLA/CAP, Melbourne, and Sydney festivals); and *Druid Shakespeare*, directed by Garry Hynes (Galway, Irish tour, and Lincoln Center Festival). He often collaborates with Melanie Rios Glaser and the Wooden Floor dancers in Santa Ana, California.

Adrianne Lobel (*scenic designer*) began working with Mark Morris in 1986 on *Nixon in China*. In addition to *L'Allegro, il Penseroso ed il Moderato*, she has since designed *The Hard Nut*, *The Marriage of Figaro*, *Orfeo ed Euridice*, *Platée*, *King Arthur*, and *Acis and Galatea*. As a stage designer she has worked in opera, dance, on- and off- Broadway, in regional theater in America, and in Europe for more than 30 years. Some highlights (other than working with Morris) include *An American Tragedy* at the Met, *The Magic Flute* at Glyndebourne, *Passion* and *A Year with Frog and Toad* on Broadway, and *Così fan tutte* and *The Marriage of Figaro*, directed by Peter Sellars, at Pepsico Summerfare. She has been nominated for many awards

and has won the Obie, the Lucille Lortel, the Jefferson, and Long Wharf's prestigious Murphy awards. Lobel recently had a show of paintings at the Bowery Gallery in Chelsea. Both her theater and her painting work can be viewed at [www.adriannelobel.com](http://www.adriannelobel.com).

Christine van Loon (*costume designer*) was born in Hoeilaart, Belgium, and has studied commercial art, costume, and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Van Loon has designed costumes for several Mark Morris productions in addition to *L'Allegro, il Penseroso ed il Moderato*, including *Dido and Aeneas*, *Behemoth*, and *Going Away Party*.



**Sherezade Panthaki's** (*soprano*) international success has been fueled by superbly honed musicianship; "shimmering sensitivity" (*Cleveland Plain Dealer*); a "radiant" voice (*The Washington Post*); and vividly pas-

sionate interpretations, "mining deep emotion from the subtle shaping of the lines" (*The New York Times*). An acknowledged star in the early music field, Panthaki enjoys ongoing collaborations with leading early music interpreters including Nicholas McGegan, Simon Carrington, John Scott, Matthew Halls, and Masaaki Suzuki, with whom she made her New York Philharmonic debut. Highlights of her past and current seasons include *Messiah* with Bach Collegium Japan, the National Symphony Orchestra, Calgary Philharmonic, and the Nashville and San Antonio symphonies; *Saul* with the Tafelmusik Baroque Orchestra; Belinda in *Dido and Aeneas* and Galatea in *Acis and Galatea* with the Mark Morris Dance Group; *Solomon* with the Radio Kamer Filharmonie; Handel at Carnegie Hall with William Christie; *Christmas Oratorio* with the Orchestra of St. Luke's; Mozart's *Exsultate jubilate* and *Requiem*, with the Washington Bach

## ABOUT THE ARTISTS

Consort; and *St. John Passion*, *St. Matthew Passion*, and the Brahms *Requiem* with St. Thomas Fifth Avenue. Panthaki's repertoire extends well beyond the music of the Renaissance and Baroque to Orff's *Carmina Burana* with the Houston Symphony, Rachmaninoff's *Vocalise* and Strauss *Lieder* at the Bari International Music Festival, Britten's *War Requiem* with the Louisville Choral Arts Society, as well as solos in Stravinsky's *Les Noces* and Poulenc's *Stabat Mater* and *Gloria*. Panthaki holds an artist diploma from the Yale School of Music.



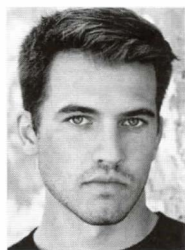
Yulia Van Doren (*soprano*) was recognized by *Opera* magazine as a "star-to-be" following her Lincoln Center debut, and the young Russian-American's first appearance with the Toronto Symphony Orchestra was acclaimed as a "revelation... a ravishing lyric voice and an ease with vocal ornamentation that turned her into an enchanted songbird" (*Toronto Star*). For her last-minute step-in with the Cleveland Orchestra, the *Cleveland Plain Dealer* praised Van Doren as an artist of "melting poignancy" and added, "to Van Doren, one could easily have listened for hours." A dedicated interpreter of repertoire off the beaten path, her career highlights include creating the lead female role in the world premiere of Shostakovich's *Orango* with the Los Angeles Philharmonic, directed by Peter Sellars and released on Deutsche Grammophon; two Grammy-nominated opera recordings with the Boston Early Music Festival; the modern revival of Monsigny's opera *Le roi et le fermier* at Opera de Versailles, Lincoln Center, and the Kennedy Center (recorded for Naxos); and a tour of Handel's *Orlando* with Philharmonia Baroque Orchestra to the Mostly Mozart, Ravinia, and Tanglewood festivals. Highlights of Van Doren's current season include appearances with the Cincinnati and Baltimore symphony orches-

tras, the Cleveland Orchestra, and tours with Mark Morris Dance Group including performances of Handel's *Acis and Galatea* and *L'Allegro, il Penseroso ed il Moderato* under conductor Nicholas McGegan.



Thomas Cooley (*tenor*) has established a reputation on both sides of the Atlantic—and beyond—as a singer of great versatility, expressiveness, and virtuosity. Recent and upcoming appearances of note include

Beethoven's Symphony No. 9 with the Baltimore Symphony Orchestra and the Milwaukee Symphony; Britten's *War Requiem* with the Indianapolis, Atlanta, and Oregon symphonies; Handel's *Messiah* with the Oregon, Houston, and Charlotte symphonies as well as the Calgary Philharmonic and National Symphony Orchestra; Peter Quint in Britten's *Turn of the Screw* with the St. Paul Chamber Orchestra; Bob Boles in Britten's *Peter Grimes* with the St. Louis Symphony in Carnegie Hall; the title role in Handel's *Samson* with the American Classical Orchestra at Alice Tully Hall (Nicholas McGegan conducting); the world premiere of Christopher Theofanidis' *Creation Oratorio* with the Atlanta Symphony; Tristan in Frank Martin's *Le vin herbé* with Bergen National Opera; Crown Prince in Kevin Puts' *Silent Night* with Cincinnati Opera; *Acis* in a new production of Handel's *Acis and Galatea* and *L'Allegro, il Penseroso ed il Moderato* with the Mark Morris Dance Group; Bach's *St. Matthew Passion* with the Seattle Symphony and the *St. John Passion* with Pacific Musicworks and the Pittsburgh Symphony; and performances at the Oregon and Carmel Bach festivals. As artist-in-residence with Chicago's Music of the Baroque, Cooley also performs Monteverdi's *Vespers*, Handel's *Judas Maccabaeus*, and a program of Bach Cantatas this season.



**Douglas Williams** (*bass-baritone*) combines a “formidable stage presence” (*Seattle Times*) with “a bass voice of splendid solidity” (*Music Web International*), making him one of the most appealing singing actors

of his generation. He has collaborated with leading conductors including Nicholas McGegan, Helmut Rilling, Sir Neville Marriner, John Nelson, and Christoph Rousset, in such prestigious venues as Lincoln Center, the Kennedy Center, Stuttgart’s Mozart-Saal, and the Frankfurt Alte Oper. Williams was highly acclaimed as Polyphemus in the world premiere Mark Morris Dance Group production of Handel’s *Acis and Galatea*, and he performs the role this fall with Boston Early Music Festival. A recording with the group will be released in 2015. Other recent appearances include Laurence in Grétry’s *Le Magnifique* with Opera Lafayette (recorded for Naxos) and Aeneas in *Dido and Aeneas* with the Boston Early Music Festival. His recording of Charpentier’s *La Descente d’Orphée aux Enfers* with BEMF won the 2015 Grammy Award for Best Opera Recording. Williams’ “superb sense of drama” (*The New York Times*) is as apparent on the concert stage as it is in opera. Concert highlights include a performance at Carnegie Hall with James Levine and the MET Chamber Ensemble of Charles Wuorinen’s *It Happens Like This*; Handel’s *Messiah* with the symphony orchestras of Detroit and Houston; Beethoven’s *Missa Solemnis* with the Cathedral Choral Society; Elgar’s *Dream of Gerontius* with New Haven Symphony; and Bach’s *St. John Passion* with Les Talens Lyriques. His 2015-2016 season features performances and a new recording of Scarlatti’s *La Gloria di primavera* with conductor Nicholas McGegan and Philharmonia Baroque Orchestra and a reprisal of his role of Caronte in Monteverdi’s *Orfeo* with the dance company Sasha Waltz & Guests in Berlin, Bergen, and Baden-Baden, and Opera Lille in France.

## THE DANCE GROUP



**Matthew Rose** (*rehearsal director*) began his dance training in Midland, Michigan, 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 1993-1996, and in 1997 began working with MMDG. After several years of performing full-time with the Dance Group, he began assisting Morris with the creation of new works. He has been the company’s rehearsal director since 2006.



**Colin Fowler** (*music director, piano*) began his musical study at the age of five in Kansas City and went on to study at the prestigious Interlochen Arts Academy. He continued his education at The Juilliard

School, where he received his bachelor’s degree in music in 2003 and his master’s in 2005. While at Juilliard, he studied piano with Abbey Simon, organ with Gerre Hancock and Paul Jacobs, harpsichord with Lionel Party, and conducting with James dePriest and Judith Clurman. A versatile musician and conductor, Fowler works in many areas of the music scene in New York City. He is a veteran of numerous Broadway shows, most recently performing in the Tony Award-winning musical *Jersey Boys*. A seasoned church musician, Fowler is currently the organist at Marble Collegiate Church on Fifth Avenue and also leads services and concerts at Park Avenue Synagogue, where he has served as music director since 2012. As a classical soloist and collaborative artist, he has performed and recorded with many world-renowned musicians and ensembles, including Deborah Voigt and the Los Angeles Phil-

## ABOUT THE ARTISTS

harmonic. He began to collaborate with the Mark Morris Dance Group in 2005 and has since then performed over 40 pieces with the company on almost every keyboard instrument possible, including the harmonium and toy piano. He has also conducted performances of *Mozart Dances*, *Acis and Galatea*, and *The Hard Nut*. Hailed by *The New York Times* as “invaluable” and “central to Morris’ music,” he was appointed music director in 2013.



Chelsea Acree grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner, then continued at Carver Center for the Arts and Technology. Since receiving her BFA in dance from

Purchase College 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 the faculty at The School at the Mark Morris Dance Center, where she teaches children and adults how to move through space. She began working with MMDG in 2007 and joined the company in 2011.

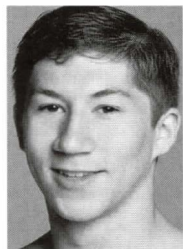


Janelle Barry is from Orange County, California, and earned her BFA in dance performance from Chapman University. Since moving to New York, she has performed with the Metropolitan Opera, Esse

Aficionado, I KADA Contemporary Dance Company, and the Czech-American Marionette Theatre. Barry currently teaches dance to all ages at the Mark Morris Dance Center as well as for the Dance for PD® program. She first performed with MMDG in *The Hard Nut* in 2015. She is grateful to her family, friends, and teachers for their love and support.



Sam Black is originally from Berkeley, where he began studying tap at the age of nine with Katie Maltsberger. He received his BFA in dance from SUNY Purchase, and currently teaches MMDG master classes and Dance for PD®. He first appeared with MMDG in 2005 and became a company member in 2007.



Patrick Coker grew up in Chester, Virginia. Most recently, he apprenticed with Cedar Lake Contemporary Ballet. In May 2014, he graduated *magna cum laude* from the Ailey/Fordham BFA program. Prior to mov-

ing to New York, he received his training from the Eastern Virginia School of the Performing Arts, Richmond Ballet, and Jessica Morgan's School of Dance. From 2008 to 2010, he was awarded American Ballet Theater's National Trainee Scholarship. Coker has attended intensives at Cedar Lake Contemporary Ballet, Hubbard Street Dance Chicago, and Jacob's Pillow. He has danced works by Alvin Ailey, Judith Jamison, Matthew Rushing, Hope Boykin, Earl Mosley, Sidi Larbi Cherkaoui, Ohad Naharin, and Hofesh Shechter.

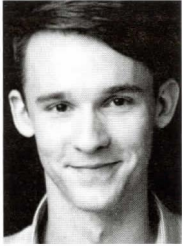


**Durell R. Comedy**, a native of Prince Georges County, Maryland, began dancing at the age of six with Spirit Wings Dance Company. He graduated from the Visual and Performing Arts program of Suitland High

School in 2004, and *magna cum laude* from George Mason University, receiving his BFA in dance performance in 2008. Since then, he has worked and performed with the Metropolitan Opera, Troy Powell, and Kyle Abraham, among others. Comedy was a member of the José



Limón Dance Company from 2009-2015, performing principal and soloist roles. He has also appeared as a soloist in the Baltimore Opera's *Aida*, and worked with Washington National Opera from 2013-2014 as a principal dancer and dance captain. He was a fellowship student at the Ailey School and a 2014 adjunct faculty member at George Mason University's School of Dance. Comedy began his apprenticeship with MMDG in November 2015.



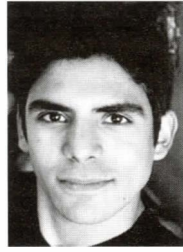
Brandon Cournay is originally from Detroit, Michigan, and received his BFA from The Juilliard School. He has performed with the Mark Morris Dance Group, Morphoses, Company XIV, New York Theatre

Ballet, Dance Heiginotham, The Metropolitan Opera Ballet, and in the *Radio City Christmas Spectacular*. Film/TV credits: *Musical Chairs* (HBO); commercials for Puma, *Sesame Street*, and Target; and PBS' *Great Performances: L'Allegro, il Penseroso ed il Moderato* with MMDG. He has been an associate choreographer for numerous creations in both concert dance and musical theater. Brandon is currently the rehearsal director and company manager of Keigwin + Company.



Rita Donahue was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated *magna cum laude* in 2002, receiving a BA in English and a BFA in dance. Donahue has danced with bopi's

black sheep/dances by kraigpatterson. She joined MMDG in 2003.



Domingo Estrada, Jr., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced *ballet folklórico* through his church for 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 had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family, and all who support his passion.



Lesley Garrison grew up in Swansea, Illinois, and received her early dance training at the Center of Creative Arts in St. Louis, Missouri, and Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotter-

damse Danscademie in the Netherlands and holds a BFA from Purchase College. Garrison first performed with MMDG in 2007 and became a company member in 2011. She teaches at The School at the Mark Morris Dance Center and for the Dance for PD\* program.



Lauren Grant has danced with MMDG since 1996, appearing in nearly 60 of Mark Morris' works. She is on the faculty at The School at the Mark Morris Dance Center, leads master classes around the globe, sets

Morris' work at universities, and frequently leads classes for the company. Grant received a 2015 New York Dance and Performance ("Bessie") Award for her sustained achievement in per-

## ABOUT THE ARTISTS

formance with Mark Morris and in recognition of her “invigorating spontaneity, expansive phrasing, and robust musicality.” Grant has been featured in *Time Out New York*, *Dance Magazine*; and the book *Meet the Dancers*; appeared in PBS’ *Great Performances*, *Live From Lincoln Center* and ITV’s *The South Bank Show*; and was a subject for the photographer Annie Leibovitz. Before joining MMDG, Grant moved to New York City from her hometown of Highland Park, Illinois, and earned a BFA from NYU’s Tisch School of the Arts. She and her husband David Leventhal (former MMDG dancer and current Dance for PD\* program director) are proud parents of son Zev, born March 2012.



**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 also granted the President’s Award for his contributions to the dance program. Lawson has had the pleasure of performing with Pam Tanowitz Dance, Dance Heginbotham, and Nelly van Bommel’s NØA Dance, among others. He joined MMDG as an apprentice in 2011 and became a company member in 2013.



**Aaron Loux** grew up in Seattle, Washington, and began dancing at the Creative Dance Center with 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.

PLAYBILL



**Laurelyn 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.



**Stacy Martorana** began her dance training in Baltimore, Maryland, at the Peabody Conservatory. In 2006, she graduated from the University of North Carolina School of the Arts with a BFA in contemporary dance. She

has danced with the Amy Marshall Dance Company, the Neta Dance Company, Helen Simoneau Danse, Kazuko Hirabayashi Dance Theater, Daniel Gwartzman Dance Company, and Rashaun Mitchell. From 2009-2011 she was a member of the Repertory Understudy Group for the Merce Cunningham Dance Company. She joined MMDG in 2012.



**Dallas McMurray**, from El Cerrito, California, began dancing at age 4, studying jazz, tap, and acrobatics with Katie Maltzberger and ballet with Yukiko Sakakura. He received a BFA in dance from the Cali-

fornia Institute of the Arts. McMurray performed with the Limón Dance Company in addition to works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. He performed with MMDG as an apprentice in 2006 and became a company member in 2007.

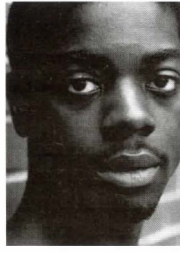




Amber Star Merkens, originally from Newport, Oregon, began her dance training with Nancy Mittleman. She received her BFA from The Juilliard School and danced with the Limón Dance Company before receiving the Princess Grace Award and joining MMDG in 2001. During her many years dancing with MMDG, she performed in featured and soloist roles, including *Dido/The Sorceress* in *Dido and Aeneas*. She has presented her own choreography both in New York and abroad, taught dance at the Mark Morris Dance Center, and worked as a freelance photographer for MMDG, the Silk Road Project, and Brooklyn Rider, among others. After the birth of her second child in 2013, Merkens transitioned into another passion, one of supporting new parents, and founded Mother to Mother Postpartum, LLC. She is now thrilled to be dancing again with MMDG as a guest artist. Merkens would like to thank her family for their continuous support.



Maile Okamura studied primarily with Lynda Yourth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. 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. Maile and her husband, Colin Jacobsen, are the proud parents of Mimi Hanako, born in 2015.



Brandon Randolph began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. Randolph received his BFA in dance from Purchase College in 2012. There, he had the opportunity to perform with Dance Heginbotham as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Randolph began working with MMDG in 2013 and became a company member in 2014.



Wendy Joy Reinert grew up in Saratoga Springs, New York, training in classical ballet before attending Idyllwild Arts Academy in Southern California and discovering modern dance. She graduated from NYU's Tisch School of the Arts in 2003, where she performed in works by Nacho Duato, Trisha Brown, and Robert Battle. Since graduating, she has worked with Kun Yang Lin/dancers, Cherylyn Lavagnino Dance, Peridance Ensemble, and Lorena Egan Dance, among others. She performs regularly with the Metropolitan Opera Ballet, and is also a professional aerial dancer and circus artist performing her own work throughout New York City.

## ABOUT THE ARTISTS



Nicole Sabella is originally from Clearwater, Florida, where she studied at the Academy of Ballet Arts and the Pinellas County Center for the Arts at Gibbs High School under Suzanne B. Pomerantzeff.

In 2009, she graduated from the University of the Arts in Philadelphia, earning her BFA in modern dance performance and the award for Outstanding Performance in Modern Dance. She was a performer with Zane Booker's Smoke, Lilies, and Jade Arts Initiative. Sabella first performed with MMDG in 2013 and became a company member in 2015.



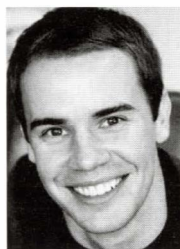
Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University on a full academic and dance talent scholarship. He graduated *magna cum laude* in 2007 and received achievement

awards in performance, choreography, and academic endeavors. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University and his original choreography for a production of *Bye Bye Birdie* won much critical praise. An actor as well, Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!*. Smith danced with Parsons Dance from 2007–2010. He joined MMDG as a company member in 2010.



Utafumi Takemura received her BFA with honors in dance from SUNY Purchase and her MFA from New York University's Tisch School of the Arts, where she was a recipient of the Siedman Award for

Dance. She has performed and taught nationally and internationally with numerous choreographers. In 2010, she received the New York Dance and Performance ("Bessie") Award with Pam Tanowitz Dance. She has performed with Mark Morris Dance Group in *The Hard Nut* since 1993 and in *L'Allegro, il Penseroso ed il Moderato* since 2002. For the last five years, she has been dancing and teaching with Dance for PD\*.



Noah Vinson is originally from Springfield, Illinois, and received his bachelor's degree in dance from Columbia College Chicago. He was named a *Dance Magazine* "Dancer on the Rise" in 2009 and as-

sisted Mark Morris in the creation of his most recent work for Houston Ballet, *The Letter V*, which premiered in May 2015. He began dancing with MMDG in 2002 and became a company member in 2004.



Nicholas Wagner was born and raised in Baltimore, Maryland, and began dance and theater training at the age of four. He graduated from the University of Illinois at Urbana-Champaign in 2009, where he first

worked with Mark Morris Dance Group. Wagner became one of the first students in the Shadow Program, followed by supplemental dancing in *The Hard Nut* and *L'Allegro, il Penseroso ed il Moderato* after he moved to New York City. He currently lives in Brooklyn and teaches full-time at Soulcycle.



Michelle Yard was born in Brooklyn, New York. She began her professional dance training at the NYC High School of the Performing Arts and continued her studies as a scholarship student at Alvin Ailey American

Dance Theater. She graduated with a BFA from NYU's Tisch School of the Arts. Yard teaches Pilates as well as master classes for the Access/MMDG program. She joined MMDG in 1997. Mom, thank you.



Jenn Weddel received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a BFA from Southern Methodist University and also studied at Boston Con-

servatory, 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, Venci Dance Trio, Rocha Dance Theater, TEA Dance Company, and with choreographers including Alan Danielson and Ella Ben-Aharon. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.

## ABOUT THE ARTISTS

---

### **Mark Morris Dance Group Staff**

*Artistic Director* Mark Morris  
*Executive Director* Nancy Umanoff

### **Production**

*Technical Director* Johan Henckens  
*Rehearsal Director* Matthew Rose  
*Music Director* Colin Fowler  
*Lighting Supervisor* Nick Kolin  
*Sound Supervisor* Rory Murphy  
*Costume Coordinator* Stephanie Sleeper

### **Administration**

*Chief Financial Officer* Elizabeth Fox  
*Finance Manager* Rebecca Hunt  
*Finance Associate* Rosalind Gaskill  
*General Manager* Huong Hoang  
*Company Manager* Jen De Santo  
*Administrative Assistant* Marianny Loveras  
*Interns* Diamond Croney, Marlie Delisfort, Julia Weber

### **Development**

*Director of Development* Michelle Amador  
*Development Associates* Tyler Mercer, Sophie Mintz  
*Development Assistant* Kristen Gajdica  
*Intern* Kris Marx

### **Marketing**

*Director of Marketing* Karyn LeSuer  
*Marketing & Digital Media Manager* Courtney Cleveland  
*Marketing Assistant* Myriam Varjacques

### **Education**

*Director of Education* Sarah Marcus  
*School Director* Sydnée Liggett  
*Education Programs Coordinator* Jennifer Dayton  
*School Administrator* Rachel Merry  
*Outreach Director* Eva Nichols  
*Dance for PD Program Director* David Leventhal  
*Dance for PD Program Coordinator* Maria Portman Kelly  
*Dance for PD Interns* Amy Motson, Ginny Mottla, Pia Vinson  
*Education Interns* Naomi Johnson, Joanna Kitenge, Jessica Pearson, Julia Weber

### **Dance Center Operations**

*Operations Manager* Elise Gaugert  
*Facilities Manager* Mark Sacks  
*Rentals and Office Manager* Erica Marnell  
*Retail Store Manager* Janice Gerlach  
*Front Desk Assistants* Tyrone Bevans, Alyssa Filoramo  
Jillian Greenberg, Laura Merkel  
*Maintenance* Jose Fuentes, Andy Rivera, Jean Rosa, Arturo 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, PhD  
*Hilot Therapist* Jeffrey Cohen

Thanks to Maxine Morris.

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

Major support for the Mark Morris Dance Group is provided by American Express, Anonymous, Sarabeth Berman and Evan Osnos, Morley and Frederick Bland, Allan and Rhea Bufferd, Cohen and Mark Selinger, Suzy Kellems Dominik, Doris Duke Charitable Foundation, Judith R. and Alan H. Fishman, Shelby and Frederick Gans Fund, The Howard Gilman Foundation, Sandy Hill, Ellsworth Kelly Foundation, The Pierre and Tana Matisse Foundation, Suzanne Berman and Timothy J. McClimon, The Andrew W. Mellon Foundation, Mertz Gilmore Foundation, Meyer Sound/Helen and John Meyer, Isaac Mizrahi & Arnold Germer, New England Foundation for the Arts, Stavros Niarchos Foundation, Ellen and Arnold Offner, PARC Foundation, Poss Family Foundation, The Fan Fox and Leslie R. Samuels Foundation, The SHS Foundation, The Shubert Foundation, Diane Solway and David Resnicow, Jane Stine and R.L. Stine, The White Cedar Fund, and Friends of MMDG.

The Mark Morris Dance Group is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, Council Member Helen Rosenthal, Brooklyn Borough President Eric L. Adams, the New York City Department for the Aging, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the Nationalber of Dance/USA and the Downtown Brooklyn Arts Alliance.

*L'Allegro, il Penseroso ed il Moderato* ©1988 Discaled, Inc.

For more information contact:

**Mark Morris Dance Group**

3 Lafayette Avenue  
Brooklyn, NY 11217-1415  
(718) 624-8400

[www.mmdg.org](http://www.mmdg.org)

Facebook: [markmorrisdancegroup](https://www.facebook.com/markmorrisdancegroup)

Twitter: [markmorrisdance](https://twitter.com/markmorrisdance)

Instagram: [markmorrisdance](https://www.instagram.com/markmorrisdance)

Tumblr: [mmdgontheroad](https://www.tumblr.com/mmdgontheroad)

YouTube: Mark Morris Dance Group

---

**Philharmonia Baroque Orchestra Touring Staff**

<i>Executive Director</i>	Courtney Beck
<i>Stage Manager</i>	Paolo Brooks
<i>Stage Equipment Coordinator</i>	E. J. Chavez
<i>Production Manager</i>	Myles K. Glancy
<i>Keyboard Technician</i>	Thomas Malone
<i>Artistic Administrator</i>	Jeff Phillips
<i>General Manager</i>	Elizabeth Shribman
<i>Music Librarian</i>	William Skeen

# SOUND | BOARD

Ben Finane, Editor-in-Chief of *Listen: Life with Music & Culture*, shares excerpts from *Listen* magazine's interviews with distinguished artists. Visit [ListenMusicMag.com](http://ListenMusicMag.com).



Harald Hofman / DG

*Ever since her international debut at the Lucerne Festival in 1976, violinist Anne-Sophie Mutter has sustained an exceptional career in classical music. In 2008 the violinist established the Anne-Sophie Mutter Foundation to support promising young musicians worldwide.*

**Ben Finane:** I was enjoying your Stravinsky Concerto en ré [Philharmonia Orchestra, Deutsche Grammophon] in the office earlier today — from '88. It was very fresh, and reminded me that sometimes players can get stuck playing Stravinsky 'like Stravinsky' or 'Mozartean' Mozart, 'fiery Vivaldi,' 'pitiless Bach,' et cetera. Then these ostensibly 'authentic' interpretations not only become cliché but can also be a trap.

**Anne-Sophie Mutter:** I think once you think you have found a formula, then you are actually in a very fatal position; because it will almost, unavoidably so, numb your senses for reinvention, for reevaluation. I don't think there is such a thing as an 'authentic' interpretation because there are too many layers of importance in a musical piece. That you could possibly bring all of them to life at a given single moment or performance! I've learned quite a bit through talking and living with living composers, especially ones who are performers themselves, that they are astonishingly open-minded toward different viewpoints, different tempi. According to the musicians they are working with, the different skills of orchestras, there are particular characteristics of bringing out the narrative qualities of music or the more technical oriented skills, depending on acoustics in the hall.... So what I'm saying is the moment you think, 'This has worked yesterday, it has worked ten years ago, why shouldn't I repeat it from now on? This is my recipe,' it's deadly. It's too dogmatic. Music can only be an essay of reinvention and reassessing what you have done — why you have done it and why you want to have a different look at it.

**BF:** You have been focusing on the younger generation of strings soloists with the Anne-Sophie Mutter Foundation [which seeks to provide players with teachers, mentors and instruments].

**ASM:** What I try to encourage in the young generation is an idealistic thought process and the patience to think of a long life in music. Although our goal is to help the upcoming soloists, sometimes we have musicians who I happily have to reeducate in their understanding of the role of a musician. I would like to see a generation of soloists who see themselves as musicians. 'He is a soloist, ergo he is a great musician; and he is a chamber player, ergo he is second-rate' — that is a tragedy; it's such a false conception that will breed generations of unhappy violinists. We just have to fill the role that is given to us and make the best out of it.





**YEFIM BRONFMAN/PROKOFIEV PIANO  
SONATA CYCLE**

**Pre-Performance Presentation,  
*Prokofiev the Pianist***

**Fri, Mar 4, 6:30-7:30pm, 125 Morrison Hall**  
Free

Students in Nicholas Mathew and James Davies' "Pianism" course give a presentation on the piano music of Sergei Prokofiev.

**Symposium: *Why Prokofiev, Why Now?***

**Sun, Mar 6, 12:30-2:30pm, 125 Morrison Hall**  
Free

A discussion of the interest in Sergei Prokofiev's life and music for creative artists today with Richard Taruskin of UC Berkeley's Department of Music, his former graduate students Bill Quillen (Berkeley Symphony) and Anna Nisnevich (Pittsburgh University), and composer Ketty Nez (Boston University), who is writing an opera based on *Lina and Serge: The Love and Wars of Lina Prokofiev*, by Prokofiev biographer Simon Morrison.

**MARK MORRIS DANCE GROUP &  
PHILHARMONIA BAROQUE ORCHESTRA**

**Community Dance Class: Dance with MMDG**  
**Sat, Mar 12, 11am-12:30pm, Bancroft Studio**

Free. Pre-registration is required.

Two dancers from Mark Morris Dance Group lead a community class that will include technique and choreographic phrases from *L'Allegro, il Penseroso ed il Moderato*. For all ages and abilities.

**Handel Listening Party**

**Sat, Mar 12, 3-5pm, Zelllerbach Hall**

A lively discussion concerning the music of George Frideric Handel with choreographer Mark Morris and Philharmonia Baroque Orchestra music director Nicholas McGegan, with a focus on *L'Allegro, il Penseroso ed il Moderato* and other large vocal works.

**ALVIN AILEY AMERICAN DANCE THEATER**

**SchoolTime Performance**

**Thu, Mar 31, 11am-12pm, Zellerbach Hall**

\$8. Pre-registration is required.

An hour-long performance for school children.

**Berkeley Dances *Revelations***

**Fri, Apr 1, 10am-12pm, Hearst Gym and Bancroft Studio, and 12:30-1pm, location to be determined**

Members of the Alvin Ailey American Dance Theater teach choreography from Ailey's masterpiece *Revelations*, to be performed flash-mob style at a UC Berkeley location. Details to be announced. Please visit [calperformances.org](http://calperformances.org) for more information.

**Community Dance Class**

**Sun, Apr 3, 11am-12:30pm, Bancroft Studio**

Free. Pre-registration is required.

A dancer from Alvin Ailey American Dance Theater leads a community class including technique and choreographic phrases from the current company repertoire. For all ages and abilities.

“City National helps keep  
my financial life in tune.”

So much of my life is always shifting; a different city, a different piece of music, a different ensemble. I need people who I can count on to help keep my financial life on course so I can focus on creating and sharing the “adventures” of classical music. City National shares my passion and is instrumental in helping me bring classical music to audiences all over the world. They enjoy being a part of what I do and love. That is the essence of a successful relationship.

City National is *The way up*® for me.

**Michael Tilson Thomas**

*Conductor, Educator and Composer*

### Find your way up.™

To learn more about how we can help you keep your financial life in tune, visit [Findyourwayup.com/Tuned2NoCA](http://Findyourwayup.com/Tuned2NoCA) or call (415) 651-4239 to speak with a personal banker.

**CITY NATIONAL BANK**   
The way up.®

©2015 City National Bank

City National Personal Banking

CNB MEMBER FDIC