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OCTOBER 2016

ليلى و مجنون

LAYLA AND MAJNÜN

OCTOBER 6-8, 2016

MARK MORRIS DANCE GROUP
THE SILK ROAD ENSEMBLE



MEANY CENTER
FOR THE PERFORMING ARTS

UNIVERSITY of WASHINGTON

HEATH QUARTET / OCT 27

MARIZA / NOV 1

JOYCE YANG / NOV 3



2016-2017 SEASON



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LAYLA AND MAJNUN

Co-commissioned by Meany Center for the Performing Arts

October 6-8, 2016

MARK MORRIS DANCE GROUP

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Artistic Director

MARK MORRIS

Executive Director

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with

THE SILK ROAD ENSEMBLE

Shawn Conley, *bass*; Rauf Islamov, *kamancheh*; Wu Man, *pipa*;
Max Mandel, *viola*; Miralam Miralamov, *vocals*; Jessie Montgomery, *violin*;
Kamila Nabiyeva, *vocals*; Karen Ouzounian, *cello*; Shane Shanahan, *percussion*;
Zaki Valiyev, *tar*; Michi Wiancko, *violin*; Evan Ziporyn, *clarinet*

and

Alim Qasimov, *mugham vocals*

Fargana Qasimova, *mugham vocals*

presented by

Mark Morris Dance Group/Cal Performances, UC Berkeley, Berkeley, California in
association with Meany Center for the Performing Arts, Seattle, Washington; Harris
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Arts, Washington, D.C.; Krannert Center for the Performing Arts, Urbana-Champaign,
Illinois; Lincoln Center for the Performing Arts, New York, New York; Melbourne Festival,
Victoria, Australia; Sadler's Wells, London, England; and University Musical Society of the
University of Michigan, Ann Arbor

Layla and Majnun is made possible, in part, through the MMDG New Works Fund with support from the Friends of MMDG, Doris Duke Foundation for Islamic Art, the Howard Gilman Foundation, Ellsworth Kelly Foundation, Elizabeth Liebman, a special grant from The Henry Luce Foundation, PARC Foundation, Poss Family Foundation, the National Endowment for the Arts, and Trust for Mutual Understanding.

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PROGRAM

Layla and Majnun

Music:

Traditional Azerbaijani

Layla and Majnun by Uzeyir Hajibeyli (1885-1948),
arranged by Alim Qasimov, Johnny Gandelsman, Colin Jacobsen
Sung in Azerbaijani with English titles

Choreography and Direction: Mark Morris
Scenic and Costume Design: Howard Hodgkin
Lighting Design: James F. Ingalls
Set realized by: Johan Henckens
Costumes realized by: Maile Okamura

CAST

Majnun: Alim Qasimov
Layla: Fargana Qasimova

The Silk Road Ensemble

Dancers:

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 Michelle Yard

This program is approximately one hour with no intermission.

THE IDEALIZATION OF LOVE:

The Timeless Tale of Layla and Majnun

by Wali Ahmadi, Department of
Near Eastern Studies, University of
California, Berkeley

From my early youth I have been intrigued by the love story of Majnun and Layla (or Layli, in most Persian renderings), two young lovers from Bedouin Arabia. I remember very well that, during long, cold winter nights in Kabul, in the 1970s, my mother would tell us the remarkable story of these two lovers, their intense, splendid romance, and their endless plights leading to their heartrending deaths. It was then that I learned of an epic Indian movie based on the story that purportedly brought the audience to tears.

Years later, as a student of literature, I read the Persian romance of *Laili and Majnun* by Nezami Ganjawi (1140-1209 CE) and then came across several reworkings of this amazing romance. The story clearly draws from brief, disjointed oral anecdotes reported in earlier Arabic sources. It was Nezami who superbly worked through the scant materials at his possession, developed a more complex plot, intensified the characterization and composed a much more multilayered story, in the *masnawi* (rhyming couplet) form, to be incorporated, along with four other long narratives, into his monumental quintet (*Khamsa*).

In brief, Qays ibn al-Mulawwah of the Banu 'Amir tribe falls in love with his classmate Layla bint Sa'd. As the two grow older, the intensity of their

love increases. Although Layla, too, is truly smitten by love, it is Qays who publicly and unreservedly pronounces his obsessive passion in elegiac lyrics, thus earning the epithet Majnun, his astonishingly outrageous public conduct alarm Layla's parents. Concerned about their daughter's reputation as well as the honor and standing of the tribe, her parents ensure that the lovers are kept apart. When Qays' father asks for Layla's hand in marriage to his beloved (but universally seen as deranged) son, Layla's family flatly refuses the proposal, a response that seems harsh but, in the light of Majnun's scandalous conduct, not necessarily unreasonable. As Majnun continues wandering aimlessly through the desert, bonding with wild beasts, living an ascetic life and composing verses about his obsession with Layla, his father lures him into visiting the holiest of Muslim sites, the Ka'ba, in the hope of curing him of his obsessive love. There, Majnun pleads to Allah to make him "a hundred-fold" more "possessed" in his love for Layla.

In the meantime, Layla's father gives her in marriage, against her will, to an affluent, but shallow, man named Ibn Salam. The marriage never consummates as Layla insists on preserving her chastity. She remains faithful to her true love, Majnun, until Ibn Salam dies of rejection, disillusionment and grief.

A number of times, Majnun is offered the chance to visit his beloved, to speak with her in person. Towards the end of the story, when Layla, through the intermediation of a young, faithful devotee of Majnun, appears to him, he still refuses to have physical (or sexual) contact with her. Majnun strives to realize

"perfect love" in Layla, a love that transcends sensual contact with the beloved, a love that is free from selfish intentions, lust and earthly desires. Precisely for this reason, many commentators have interpreted Nezami's *Laili and Majnun* as a Sufi (Islamic mystical) allegorical narrative, where the lover seeks ultimate union with, as well as annihilation in, the Beloved (i.e. the Divine or the Truth). Majnun's harsh life in the desert, then, has been compared to the ascetic life of Muslim mystics who rejected earthly pleasures and renounced worldly affinities. Accordingly, his excessive devotion to Layla represents his unique and steadfast devotion to Ideal Love, the Divine—which explains why, in spite of his incessant yearning for his beloved Layla, he is incapable of physical intimacy with her. It is with the idealized image of the beloved—in the person of Layla—that Majnun is infatuated. When Layla falls mortally ill and passes away, Majnun, too, loses his one and only purpose in life, his sole means towards the realization of True Love. When he learns about the death of his beloved, he at once seeks her gravesite. Weeping and moaning, he presses himself against her gravestone and breaths his final gasps, and dies. The lovers ultimately unite, but only in death.

Nezami's romance of Laili and Majnun is a multilayered, complex text, which makes it open to contrasting, and perhaps contradictory, readings.

While a Sufi (mystical) reading of it is plausible, one can justifiably read it as a conventional, yet immensely rich and enthralling, love-story. Despite the abundance of mystical motifs and metaphors, the profane dimensions of the poem cannot be overlooked.

Nezami's unparalleled narrative proved considerably influential during the subsequent centuries. While allusions and references to Layla and Majnun can be readily found in divans (collections) of poets before Nezami's time, his version led several noted poets, in a host of languages, to compose original texts modeled after Nezami's work. In Persian alone, one should mention Amir Khusraw Dehlawi's masterpiece *Majnun and Laili* (completed c. 1299) and 'Abd al-Rahman Jami's *Laili and Majnun* (composed c. 1485). Other notable renderings of the story are by Maktabi Shirazi, Hatefi, and, more notably, Fuzuli. The latter became considerably influential in Ottoman Turkey. The romance of Layla and Majnun has been made into several popular films and movies in Hindi, Turkish, Arabic and Persian.

Wali Ahmadi is an associate professor of Persian literature at the University of California, Berkeley. His publications include Modern Persian Literature in Afghanistan: Anomalous Visions of History and Form (2008) and Converging Zones: Persian Literary Tradition and the Writing of History (2012). He is currently working on the cultural politics of modern Persian poetics and aesthetics.



LAYLA AND MAJNUN: MUSIC NOTES

by Aida Huseynova

At the age of twenty-three, the composer Uzeyir Hajibeyli (1885–1948) put Azerbaijan — and himself — on the map of music history with his *Leyli and Majnun*. This opera was the first piece of composed music created in Azerbaijan, premiering in 1908 in Baku (then part of the Russian Empire, now the capital of the Republic of Azerbaijan). Azerbaijanis have revered their first national composer and his work ever since. For decades, every season at the Azerbaijan State Opera and Ballet Theater has opened with *Leyli and Majnun*. Each Azerbaijani singer appreciates the honor and responsibility of participating in these productions, and audiences throughout the country enjoy broadcasts of the performances.

Nearly a century after the Baku premiere, Hajibeyli's opera found a new life half a world away thanks to the Silk Road Ensemble under artistic direction of Yo-Yo Ma. In 2007, the group created a chamber arrangement of Hajibeyli's work that was entitled *Layla and Majnun*, following the pronunciation of the

heroine's name in Arabic culture, in which this ancient legend had originated. From 2007 to 2009, the arrangement was a highlight of the Ensemble's repertoire, delighting large audiences around the world.

The rich multicultural potential of Hajibeyli's opera perfectly resonates with Silkroad, the cultural organization Yo-Yo Ma founded to house the Silk Road Ensemble. Silkroad envisions music as a global phenomenon, with musical forms, genres and styles serving as bridges across time and between cultures. Azerbaijani opera offers many possibilities for such musical and cultural synthesis. In *Leyli and Majnun*, Hajibeyli combined Western opera with two artistic treasures of Central Asia and the Middle East: the story of Layla and Majnun and the genre of *mugham*.

The ill-fated lovers Layla and Majnun are often compared to Romeo and Juliet, although their story in oral tradition predates Shakespeare's play for more than a thousand years. Layla

and Majnun have been celebrated in tales by Turks, Arabs, Persians, Indians, Pakistanis and Afghans. Known in many poetic renditions, their story also has inspired works of visual art, literature, cinema and music. It is not accidental that Hajibeyli chose the poetic setting of the Azerbaijani poet and philosopher Muhammad Fuzuli (1483–1556). Written in the Azerbaijani language, Fuzuli's work is one of the most famous versions of this ancient legend.

Musical interpretations of the legend of Layla and Majnun appear in diverse genres and national traditions, attesting to the tale's enduring popularity. Hajibeyli's opera — the first piece of composed music to set this ancient story — was based on *mugham*, the quintessential genre of traditional Azerbaijani music. *Mugham* is a branch of the large *maqam* tradition cultivated in the Middle East and Central Asia. An improvised modal music, *mugham* historically has been performed by a *mugham* trio that consists of a singer playing *gaval* (frame drum) and two instrumentalists playing *tar* (lute) and *kamancheh* (spike fiddle). *Mugham* remains a precious part of the traditional music heritage of Azerbaijan. Since the early twentieth century, *mugham* also has become the main source of creative inspiration and experimentation for Azerbaijani composers. In 1977, Azerbaijani *mugham* was one of the twenty-seven musical selections put in Voyagers I and II. Sent beyond our solar system, these American spacecraft carried this music as a testament to the emotional life of human beings. In 2003, UNESCO recognized Azerbaijani *mugham* as a Masterpiece of the Oral and Intangible Heritage of Humanity.

Throughout its long history, the *mugham* genre has attracted many outstanding performers in Azerbaijan. Among them is Alim Qasimov, who occupies a unique and honorable place

in Azerbaijan's national music history. Qasimov is revered as a National Treasure of Azerbaijan, and he also has enjoyed substantial acclaim abroad. In 1999, Qasimov won the International IMC-UNESCO Music Prize — an highly respected award that previously had been bestowed on Dmitri Shostakovich, Leonard Bernstein, Olivier Messiaen, Daniel Barenboim, Munir Bashir and Ravi Shankar, among others. Qasimov possesses an in-depth knowledge of *mugham*. At the same time, he is renowned for his innovative approach to tradition and his openness to experimentation. This is why it is no surprise that Qasimov initiated the idea of a new embodiment of Hajibeyli's old "*mugham* opera."

Qasimov shared his vision with members of the Silk Road Ensemble and received a positive response. He was intimately familiar with Hajibeyli's *Leyli and Majnun*, as he had been involved in its productions in the Azerbaijan State Opera and Ballet Theater in the 1980s. For his Silkroad work, Qasimov selected the portions of Hajibeyli's score that focus on Majnun's solo and duet scenes with Layla, the heroine, whose role was performed by Fargana Qasimova, Qasimov's daughter and student, now a high-reputed *mugham* singer on her own. Qasimov also included choral and ensemble episodes, along with instrumental interludes. Based on these selections, Silk Road Ensemble members Johnny Gandelsman and Colin Jacobsen, both violinists, created a score.

In the interpretation of the Silk Road Ensemble, the story of Layla and Majnun is presented in a condensed version: the three-and-a-half-hour-long opera is compressed into an hour-long chamber piece. Hajibeyli's five acts are rearranged into six parts. These changes have resulted in a reordering and even an omission of many operatic episodes. Ultimately, the Silk Road Ensemble's

alterations highlight the story's time-honored messages. The legend of Layla and Majnun has a strong Sufi component, with the love between a man and a woman being seen as a reflection of love for God. The death resulting from separation from one's beloved is a supreme fulfillment, as it takes the individual into the divine. In Hajibeyli's opera, this idea was conveyed through the chorus "Night of Separation," which opens and concludes the work. These episodes can be compared to the chorus in Greek tragedies, which comments on events before they occur in the narrative. Reconstituting the Chorus as a cello solo, both at the beginning and at the end of the piece, is one of the new arrangement's most insightful interpretations: the lonely melody of the cello sounds as the voice of eternity.

The new arrangement of Hajibeyli's opera has created a different balance between Western and Eastern traits. In Hajibeyli's opera, these two components mostly are kept separate: the symphony orchestra plays all episodes of composed music and remains silent during the *mughams*. Only the *tar* and *kamancheh* accompany singers during *mugham* episodes. In the new version, however, the role of the ensemble — with *tar* and *kamancheh* included — is crucial throughout the entire piece, and both the improvised and written parts of the composition are firmly integrated.

Layla and Majnun is a constantly changing and developing project. Every performance is unique, and it is impossible to take a snapshot of this work. Yo-Yo Ma called this a "part of the thrill" and described the project as "perhaps the finest example of group intelligence at work" (*The New York Times*, March 1, 2009). A reviewer of a performance of the Silk Road Ensemble in North Bethesda noted, "*Layla and Majnun* was the apex of the program. Classical music making rarely achieves

this combination of spontaneity and superb craftsmanship" (*The Washington Post*, March 14, 2009).

Indeed, this composition is a result of collective effort and is imbued with the spirit of improvisation. Hajibeyli was aware of the large cultural span of his project, in terms of its musical and literary contents. However, Hajibeyli limited the cultural, aesthetic and stylistic scope of the opera to the context of his native culture. In so doing, he reflected the social and cultural expectations of early twentieth-century Azerbaijan as well as his own professional experience (or rather, its absence, as *Leyli and Majnun* was Hajibeyli's first work). The Silk Road Ensemble has expanded the cultural reach of Azerbaijani opera deep into the Middle East and Central Asia. No less importantly, they have increased the Western elements in Hajibeyli's score, creating a work of global East-West significance. The new musical arrangement of *Layla and Majnun* is a respectful and highly artistic transformation of Hajibeyli's "*mugham*" opera, now shaped by creative energies coming from diverse cultural, stylistic and temporal sources.

Aida Huseynova, Ph.D. in Musicology, teaches Music of the Silk Road and East-West Encounters in Music at the Indiana University Jacobs School of Music. Her publications include Music of Azerbaijan: From Mugham to Opera (Indiana University Press, 2016). Huseynova also serves as a research advisor for Silkroad under the artistic direction of Yo-Yo Ma. Her numerous awards include an Andrew W. Mellon Foundation grant (2016) and Fulbright scholarship (2007-2008).

LAYLA AND MAJNUN

LIBRETTO by Uzeyir Hajibeyli

(based on the poem by Muhammad Fuzuli)

Translation by Aida Huseynova and Isabelle Hunter

1. LOVE AND SEPARATION

Majnun:

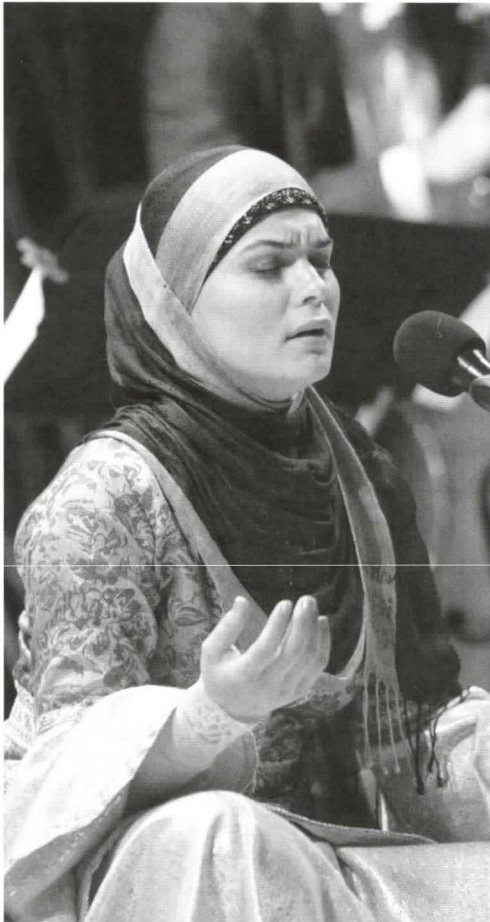
My soul is on fire because we are apart
I want to join my beloved
My heart is heavy because I am alone
I want to see my beloved
I feel like a nightingale that cries in pain,
trapped in a cage
I want a flower garden.

Layla:

My heart has been breaking since I was overcome by love
What kind of sorrow is this?
I do not have the strength to describe the sorrow in my heart
I cannot bear being apart from you

Majnun:

Seeing your face – as lovely as the sun – has made me weak
I cannot be still
My only wish is to perish in the world of love
I thank God that my wish is granted
I have no more desire



Layla:

My true love knows my heart is breaking
He knows what sadness lives in my heart
There is no need for me to explain my grief
He knows every sliver of sorrow in my heart

Majnun: Yes, I know

Layla: Yes, he knows

Majnun: Yes, I know

Layla and Majnun:

Your movements tantalize me
Your smile – like a flower – makes me weep
Your sweet scent renders me motionless
Your tousled hair drives me mad

2. THE PARENTS' DISAPPROVAL

Both:

You fell in love, desperately in love
And your love is mixed with sadness and grief

Majnun:

Father and Mother – my soul, my spirit
Father and Mother – my heart
How could I know that falling in love with Layla
would turn out this way?
What could I say, what could I do?
I cannot control this love
I'm powerless – I have no strength
I can only worship this one idol
until the very end of my life

Layla:

Mother, Father – it's not my fault that I went to school
I've never done anything to disobey you
I swear this was not my intention
I just wanted to be a carefree schoolgirl
Don't say any more
Have mercy and stop tormenting me

Majnun:

Father, Mother, my love will drive me mad.





3. SORROW AND DESPAIR

Majnun:

Dear God, let me be at peace with my troubles
Let me feel the despair of my love
Have mercy on me in my grief
Let me feel even more despair for my love

Layla:

Your eyes are closed, your heart is broken
Your mind tortured, and your legs are bound
You are burning from head to toe
And your heart smolders

Majnun:

I yearn to feel this sorrow as long as I live
I need this sorrow because this sorrow needs me
I will not surrender
I will not be called unfaithful

Layla:

I am as faithful as you are
Maybe even more so
You are on fire only at night
While I am on fire night and day

Both:

Like Fuzuli, I am inspired. Please, God, let me be.

4. LAYLA'S UNWANTED WEDDING

Majnun:

Why are you in the garden with a stranger
Enjoying yourself, bestowing favors on him?
How could you break your word?
Did you forget about our vows? How cruel!

Layla:

No, no, my soul mate, please listen to me
If this were up to me I would never want anyone but you
Fate has dealt me a cruel blow
I don't know how this happened

Majnun:

What did I do to make you turn away from me?
How could you choose a stranger to share your grief and happiness?
Is this what you call love?
You are cruel! You broke our vows!

Layla:

God, what torture! What agony!
I was burning with love for you. Now I know the torture of being apart.

Majnun:

So this is your loyalty, Layla?
Can someone who is unfaithful be loved?

5. THE LOVER'S DEMISE

Layla:

Being tormented by my beloved brings me joy
But do not call me unfaithful
I am lifeless without you
Only the hope of being with you keeps me alive
Don't leave me in this cradle of sadness
Oh, moon, heal me with your nectar.

Majnun:

True love means sacrificing one's life for his beloved
A soul that has not been given to a beloved is a wasted soul
Lovers want to be together
But separation brings them joy forever.

IN MEMORY OF



FERN MERYL ROGOW

On June 20th, 2016, Meany Center for the Performing Arts lost a dear friend when long-time subscriber and donor Fern Meryl Rogow passed away.

Fern was a faithful attendee at our World Dance Series. Her daughter, Rachel Gall, remembers that she "looked forward to every performance at Meany Hall and unfailingly declared that each one was 'the best performance I've ever seen!'" Flamenco dancing had been a passion of Fern's when she was younger, and she encouraged her daughters to dance as well, enrolling them in "everything from ballet to belly dance."

We will miss Fern's sense of humor, her generosity of spirit, her open embrace of dance in all its variety and her unalloyed enthusiasm more than we can say. In honor of one of the best people we've ever known, we dedicate the 2016-17 Season of our World Dance Series to her memory.

ABOUT MARK MORRIS DANCE GROUP & THE SILK ROAD ENSEMBLE



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 over 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 twenty 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 Tanglewood Music Center, Lincoln Center and BAM (Brooklyn Academy of Music). He 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 and The Royal Opera, Covent Garden, among others. He was named a Fellow of the MacArthur Foundation in 1991 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 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, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Benjamin Franklin Laureate Prize for Creativity, the International Society for the Performing Arts' Distinguished Artist Award, Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke's Gift of Music Award and the 2016 Doris Duke Artist Award. 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

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, 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, New York, 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. MMDG also appears regularly in New York, Boston, Seattle and Fairfax. In New York, the company has performed at New York City Center's Fall for Dance Festival, regularly performs at Lincoln Center for the Performing Arts' Mostly Mozart and White Light Festivals, and collaborates yearly with Brooklyn Academy of Music on performances and master classes. 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 regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe and jazz trio The Bad Plus, as well as leading orchestras and opera companies, including the Metropolitan Opera, English National Opera and the London Symphony Orchestra. MMDG frequently works with distinguished artists and designers, including painters Howard Hodgkin and Robert Bordo, set designers Adrienne Lobel and Allen Moyer, costume designers Martin Pakledinaz and Isaac Mizrahi, and many others. 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*. In 2015 Morris' signature work *L'Allegro, il Penseroso ed il Moderato* had its national television premiere on PBS' *Great Performances*. 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.

The Mark Morris Dance Group has enjoyed a long relationship with Meany Center for the Performing Arts. Since 1987, the Dance Group has returned 18 times to perform on the Meany Hall stage, which includes four world premieres.

THE SILK ROAD ENSEMBLE

Inspired by the exchange of ideas and traditions along the historical Silk Road, cellist Yo-Yo Ma established Silkroad in 1998 to explore how the arts can advance global understanding. Since 2000, the musicians of the Silk Road Ensemble have led Silkroad's work to connect the world through the arts, focusing in three areas: musical performances, learning programs and cultural entrepreneurship. Representing dozens of nationalities and musical traditions, the musicians of the Ensemble model new forms of cultural exchange through performances, workshops and residencies. *The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble*, a documentary by Academy Award-winning filmmaker Morgan Neville (*20 Feet From Stardom*), premiered at the Toronto Film Festival in September 2015 and was released in theaters June 2016. Learn more at silkroadproject.org.



HOWARD HODGKIN

(set and costume design) was born in London in 1932 and evacuated during the war to the United States, where he lived on Long Island from 1940 to 1943. He studied at the Camberwell School of Art and the Bath Academy of Art, Corsham. In 1984 he represented Britain at the Venice Biennale and won the Turner Prize the following year. He was knighted in 1992

and made a Companion of Honour in 2003. An exhibition of his *Paintings 1975-1995*, organized by the Modern Art Museum of Fort Worth, opened in 1995 at the Metropolitan Museum of Art in New York and toured to museums in Fort Worth and Düsseldorf, and to London's Hayward Gallery. A retrospective opened at the Irish Museum of Modern Art, Dublin, in Spring 2006. It traveled to London's Tate Britain and then to the Museo Nacional Centro de Arte Reina Sofía in Madrid. Hodgkin first worked in the theater in 1981, when he designed the set and costumes for Richard Alston's *Night Music* with the Ballet Rambert. They later collaborated on *Pulcinella*, which was filmed by the BBC and released on DVD. For the Mark Morris Dance Group, Hodgkin designed the sets for *Rhymes with Silver* (1997), *Kolam* (2002), and *Mozart Dances* (2006). He is represented by Gagosian Gallery and has shown with them in New York, Los Angeles, Paris, Rome and London. He has been passionate about India and Indian art for most of his life. Toronto's Aga Khan Museum exhibited Hodgkin's own paintings *Inspired by India* along with Indian miniatures from his collection in 2015. *After All*, an exhibition of his new prints, opens the new Alan Cristea Gallery in Pall Mall, London in October 2016. Future plans include new paintings at Gagosian Gallery, Hong Kong in January, and a retrospective of Hodgkin's portraits, 1949-2016 at the National Portrait Gallery, London in March 2017.



JAMES F. INGALLS

(lighting design) 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*, and *Dido and Aeneas* (MMDG). Recent designs for dance include *The Nutcracker* (Pacific Northwest Ballet/Seattle), Twyla Tharp's 50th Anniversary Tour (US and NY State Theatre), *The Sleeping Beauty*, choreographed by Alexei Ratmansky (Teatro alla Scala Ballet and ABT), *Celts*, choreographed by Lila York (Boston Ballet), *Sea Lark* and *Death and the Maiden* (Paul Taylor Dance Company). Recent theatre work includes *Desdemona*, directed by Peter Sellars (UCLA/CAP, Melbourne and Sydney Festivals), *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.



MAILE OKAMURA

(costume realization) 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 performed 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. Okamura has also designed costumes for three Mark Morris works to date — *Words* and *A Forest* for MMDG and *The Letter V* for Houston Ballet. Maile and her husband, Colin Jacobsen, are the proud parents of Mimi Hanako, born in 2015.

JOHAN HENCKENS

(set realization) became the Technical Director of the Mark Morris Dance Group in 1989, during the company's three-year residency at the Koninklijke Muntscouwburg in Brussels, Belgium.



JOHNNY GANDELSMAN

(musical arrangement) is the son of a musical family from Moscow, by way of Israel, whose musical voice reflects the artistic

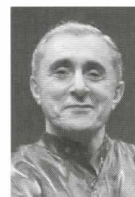
collaborations he has been a part of since moving to the United States in 1995. Through his work with such artists as Yo-Yo Ma, Bono, Osvaldo Golijov, David Byrne, Bela Fleck, Kayhan Kalhor, Suzanne Vega, James Levine, Mark Morris, Alim Qasimov and Fargana Qasimova, Nigel Kennedy and Martin Hayes, Gandelman has been able to integrate a wide range of creative sensibilities into his own point of view. Combining his Classical training with a desire to reach beyond the boundaries of the concert hall, and a voracious interest in the music of our times, Johnny developed a unique style amongst today's violinists, one that according to the *Boston Globe*, possesses "a balletic lightness of touch and a sense of whimsy and imagination." A passionate advocate for new music, Johnny has premiered dozens of works written for Brooklyn Rider and Silk Road Ensemble. In 2012-2013, he premiered works by Lev "Ljova" Zhurbin, Dmitri Yanov-Yanovsky, Vijay Iyer, Bela Fleck, Daniel Cords, Rubin Kodheli, Dana Lyn, Gabriel Kahane, Colin Jacobsen, Shara Worden, John Zorn, Christina Courtin, Ethan Iverson, Padma Newsome, Gregory Saunier, Evan Ziporyn, Bill Frisell and Nik Bartsch, as well as a violin concerto by Gonzalo Grau, commissioned for Johnny by Community Music Works.



COLIN JACOBSEN

(musical arrangement) is "one of the most interesting figures on the classical music scene." (*Washington Post*) A founding member of

two game-changing, audience-expanding ensembles — the string quartet Brooklyn Rider and orchestra The Knights — he is also a touring member of Yo-Yo Ma's venerated Silk Road Ensemble and an Avery Fisher Career Grant-winning violinist. Jacobsen's work as a composer developed as a natural outgrowth of his chamber and orchestral collaborations. Jointly inspired by encounters with leading exponents of non-western traditions and by his own classical heritage, his most recent compositions for Brooklyn Rider include *Three Miniatures* — "vivacious, deftly drawn sketches" (*The New York Times*) — which were written for the reopening of the Metropolitan Museum of Art's Islamic art galleries. Jacobsen collaborated with Iran's Siamak Aghaei to write a Persian folk-inflected composition, "Ascending Bird," which he performed as soloist with the YouTube Symphony Orchestra at the Sydney Opera House, in a concert that was streamed live by millions of viewers worldwide. His work for dance and theater includes *Chalk and Soot*, a collaboration with Dance Heginbotham, and music for Compagnia de' Colombari's theatrical production of Walt Whitman's *Song of Myself*.



ALIM QASIMOV

(*mugham* vocals) is a prominent *mugham* singer named a "Living National Treasure" of Azerbaijan. He has been passionate about *mugham* since his early childhood, but did not pursue a career in music until the age of nineteen, after various jobs as an agricultural worker and driver. Qasimov studied at the Asaf Zeynalli Music College (1978-1982) and the Azerbaijan University of Arts (1982-1989). His teacher was well-

known *mugham* singer Aghakhan Abdullayev. Qasimov perceives and presents *mugham* not only as an ancient art and a part of Azerbaijan's musical and cultural heritage but also as a constantly developing tradition. His performing style is unique, combining deep knowledge of centuries-old rules of *mugham* with challenging innovations, willingly juxtaposing *mugham* with other music styles, such as jazz and contemporary composition. Qasimov was awarded the International IMC-UNESCO Music Prize in 1999 in recognition of his musical contributions to world peace. Past winners of this prize include Yehudi Menuhin, Ravi Shankar, Olivier Messiaen and Daniel Barenboim. Qasimov's numerous awards also include the title of the People's Artist of Azerbaijan, the highest artistic rank in the country. On his 50th birthday in 2007, the President of Azerbaijan awarded Qasimov the Medal of Glory.



FARGANA QASIMOVA

(*mugham* vocals), Alim Qasimov's daughter and protégée, is an accomplished *mugham* singer. Her father has been the major influence in her life and career. Qasimova grew up with sounds of *mugham* and verses from the classical poetry of Azerbaijan and from the age of four, often performed along with her father at home and first joined him on tour at the age of sixteen. She studied *mugham* at the Azerbaijan National Conservatory (1996-2000) and performs frequently with Qasimov both in Azerbaijan and internationally and has earned recognition as a master of *mugham*. In 1999, *Love's Deep Ocean*, a CD featuring Qasimov and Qasimova, was released by Network Medien in Frankfurt, Germany. In 2002, at the Women's Voices Festival in Belgium, Qasimova made her first appearance as a soloist.

**MATTHEW ROSE**

(rehearsal director) began his dance training in Midland, Michigan, with Linda Z. Smith at the age of 17. After receiving his B.F.A. in dance

from the University of Michigan in 1992, he moved to New York City. He was a soloist with the Martha Graham Dance Company from 1993-1996, and in 1997 began working with MMDG. After several years of performing full-time with the 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) 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 of Music in 2003 and his Master of Music 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 Philharmonic. 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, and has 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.

**SAM BLACK**

is originally from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his B.F.A. 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

**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 & Performing Arts program of Suitland High School in 2004 and magna cum laude from George Mason University, receiving his B.F.A. degree in Dance Performance in 2008. Since then, he's worked and performed with The Metropolitan Opera, Troy Powell and Kyle Abraham, among others. Comedy was a member of the Limón Dance Company from 2009-2015, performing principal and soloist roles. He's also appeared as a soloist dancer in Baltimore Opera Company's *Aida* and worked with Washington National Opera from 2013-2014 as a principal dancer and dance captain. He was a former fellowship student at the Ailey School and a 2014 adjunct faculty member at George Mason University's School of Dance. Comedy began working as an apprentice with MMDG in 2015 and became a company member in 2016.

**SHAWN CONLEY**

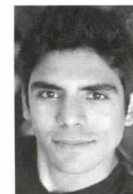
(bass) was born in Honolulu and won a position with the Honolulu Symphony while in high school and went on to earn degrees in Music

Performance from Rice University. Conley won the 2009 International Society of Bassists Jazz Competition, was a semi-finalist in the Thelonious Monk Jazz Competition and received a Wagoner Fellowship. He has performed with Sting, Peter Gabriel, Yo-Yo Ma and Emanuel Ax, among many others. He teaches at the Hawaii Contrabass Festival and regularly performs with The Hot Club of Detroit, The NOW Ensemble and The Knights.

**RITA DONAHUE**

was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated magna cum laude in 2002,

receiving a B.A. in English and a B.F.A. in dance. Donahue danced with bopi's black sheep/dances by kraig patterson and 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 B.F.A. in ballet and modern dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. 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 Rotterdamse Dansacademie in The Netherlands and holds a B.F.A. from Purchase College. She first performed with MMDG in 2007 and became a company member in 2011. Garrison 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 Mr. Morris' work at universities and frequently leads classes for the company. Grant received a 2015 New York Dance and Performance Award ("Bessie") for her sustained achievement in performance 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*, the book *Meet the Dancers*, appeared in PBS's *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 B.F.A. from NYU's Tisch School of the Arts. She is currently pursuing her M.F.A. at Montclair State University. She and her husband David Leventhal (former MMDG dancer and current Dance for PD® Program Director) are proud parents of son Zev, born in 2012.

**RAUF ISLAMOV**

(*kamancheh*) was born in Baku, Azerbaijan and studied *kemancheh* at the Asaf Zeynalli Music College, the Azerbaijan National

Conservatory, and received his master's from the Azerbaijan State Art University. He has toured widely with the Alim Qasimov Ensemble.

**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 as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Preparatory Dance Program and received his B.F.A. from The Juilliard School in 2009. He danced at The Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.



LAUREL LYNCH began her dance training at Petaluma School of Ballet in California. She moved to New York to attend The Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón

and Ohad Naharin. After graduation Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks and Pat Catterson. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.

**WU MAN**

(*pipa*), the world's premier *pipa* virtuoso and composer, is an ambassador of Chinese music, creating a new role for her lute-like instrument

in both traditional and contemporary music. Brought up in the Pudong school of *pipa* playing, Wu Man became the first person to receive a master's degree in *pipa* performance from the Central Conservatory of Music in Beijing. She is a frequent collaborator with the Kronos Quartet and Shanghai Quartet, and has performed in recital and as soloist with major orchestras around the world, regularly premiering new works. Wu Man has recorded more than 40 albums, five of which have been nominated for Grammy Awards. She was named Musical America's 2013 Instrumentalist of the Year, but the best measure of her achievement is that her instrument, which dates back 2000 years, is no longer an exotic curiosity.



MAX MANDEL (viola) is one of the most acclaimed and active chamber musicians of his generation. Comfortable in many styles and genres, the Canadian violist's

current group affiliations in addition to the Silk Road Ensemble include the FLUX Quartet, The Knights, Metropolitan Museum Artists in Concert, Jupiter Symphony Chamber Players, Smithsonian Chamber Players, Caramoor Virtuosi, Blarvuster, ClassNotes and I Furiosi Baroque Ensemble. Early formative experiences include founding the Metro String Quartet, forging his dedication to chamber music through collaboration with his colleagues and teachers, such as

Lorand Fenyves at the Royal Conservatory of Music in Toronto, and the Banff Center for the Arts. Mandel has been Guest Principal of The Chamber Orchestra of Europe, Camerata Bern (Switzerland), Camerata Nordica (Sweden) and The Canadian Opera Company Orchestra. He is also a frequent guest of Tafelmusik Baroque Orchestra.



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 B.F.A. in contemporary dance. She has danced with the Amy Marshall Dance Company, the Neta Dance Company, Helen Simoneau Danse, Kazuko Hirabayashi Dance Theater, Daniel Gwirtzman 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 four, studying jazz, tap and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California 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. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.



MIRALAM MIRALAMOV

(mugham vocals, understudy)



JESSIE MONTGOMERY

(violin) is a New York native violinist, composer and music educator, performing regularly among New York's classical and new music scenes. She is currently a member of the highly acclaimed Catalyst Quartet, raved by *The New York Times* as "invariably energetic and finely burnished...playing with earthly vigor." She was a co-founding member of PUBLIQuartet, an ensemble made up of composers and arrangers, featuring their own music as well as that of emerging and established composers. She was also a member of the Providence String Quartet from 2004-2009, quartet in residence of Community MusicWorks. Ensemble experiences have led to collaborations with The Orion String Quartet, The Miro String Quartet and The Knights. Montgomery has also collaborated with several avant-garde artists such as clarinetist Don Byron, Butch Morris and William Parker.



KAMILA NABIYEVA

(mugham vocals, understudy)



KAREN OUZOUNIAN (cello),

described as "radiant" and "expressive" (*The New York Times*) and "nothing less than gorgeous" (*Memphis' Commercial Appeal*), approaches music-making with a deeply communicative and passionate spirit. She is a founding member of the Aizuri Quartet, currently the string quartet-in-residence at the Curtis Institute of Music, Caramoor Center for Music and the Arts, and the Barnes Foundation in Philadelphia. Her commitment to adventurous repertoire and the collaborative process has led to her membership in the Grammy-nominated, self-conducted chamber orchestra A Far Cry, and the critically-acclaimed new music

collective counter)induction. Additionally, she has performed with such ensembles as The Knights, Trio Cavatina, IRIS Orchestra, and as guest principal of the St. Paul Chamber Orchestra and Chamber Orchestra of Philadelphia.



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 B.F.A. 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.



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, PA earning her B.F.A. in Modern Dance Performance and the "Outstanding Performance in Modern Dance" award. 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.



SHANE SHANAHAN

(percussion), percussionist, composer and arranger has combined his studies of drumming traditions from around the world with his background in jazz, rock and Western art music to create a very unique, highly sought after style. In addition to being an

original member of the Silk Road Ensemble, he has performed with Bobby McFerrin, James Taylor, Aretha Franklin, Philip Glass, Alison Krauss, Chaka Khan and Deep Purple, among others, and has appeared multiple times at the White House playing for President and First Lady Obama. He frequently hosts workshops and clinics at the world's leading universities and museums and serves as one of Silkroad's Education Ensemble Advisors to help design and implement residencies, workshops and education programs. Shane also collaborates actively with the dance, theater and yoga communities in the New York area, including several stints on Broadway.



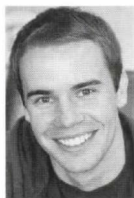
BILLY SMITH

grew up in Fredericksburg, Virginia, and attended George Mason University under 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* garnered much critical praise. An actor as well, Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *CATS* and Dream Curry in *Oklahoma!*. Smith danced with Parsons Dance from 2007-2010. He joined MMDG as a company member in 2010.



ZAKI VALIYEV (tar) was born in Ganja, Azerbaijan. He studied at the Ganja Music College and received a bachelor's degree at the Azerbaijan National

Conservatory. He is a member of the Alim Qasimov Ensemble, with whom he has toured extensively.



NOAH VINSON

is originally from Springfield, Illinois, and received his B.A. in dance from Columbia College Chicago. He was named one of *Dance Magazine's* "Dancer on the Rise" in 2009 and assisted 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.



JENN WEDDEL

received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a B.F.A. from Southern Methodist University and also studied at Boston Conservatory, Colorado University and The Laban Center, London. Since moving to New York in 2001, Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Vend Dance Trio, Rocha Dance Theater, TEA Dance Company and with various choreographers including Alan Danielson and Ella Ben-Aharon. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.



MICHI WIANCKO (violin) has forged a one-of-a-kind musical career, equally at home as a composer, arranger, singer, songwriter, international concert violinist

and recording artist. She has been described in *Gramophone* magazine as an "alluring soloist with heightened expressive and violinistic gifts." A busy collaborator and chamber musician, Wiancko has performed with Musicians from Marlboro, the Mark Morris Dance Group, The Knights, Alarm Will Sound, Newspeak, The Yehudim,

International Contemporary Ensemble (ICE), Yo-Yo Ma and the Silk Road Ensemble, The Saint Paul Chamber Orchestra, Vijay Iyer, and with a group she co-founded, the East Coast Chamber Orchestra (ECCO).



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 B.F.A. from NYU's Tisch School of the Arts. Yard teaches Pilates as well as master classes for Access/MMDG programs. She joined MMDG in 1997. Mom, thank you.



EVAN ZIPORYN

(clarinet) has composed for the Silk Road Ensemble, the American Composers Orchestra, Brooklyn Rider, So Percussion, Maya Beiser, Wu Man, Sentieri Selvaggi and Bang on a Can. He studied at Eastman, Yale and UC Berkeley with Joseph Schwantner, Martin Bresnick and Gerard Grisey. He is Inaugural Director of MIT's new Center for Art, Science and Technology, where he has taught since 1990. His work is informed by his 30 plus year involvement with traditional gamelan. He received a Fulbright in 1987, founded Gamelan Galak Tika in 1993, and has composed a series of groundbreaking compositions for gamelan and western instruments. Awards include a USA Artist Fellowship, the Goddard Lieberman Prize from the American Academy, Massachusetts Cultural Council Fellowship, the MIT Gyorgy Kepes Prize, and commissions from Carnegie Hall, Kronos Quartet, Rockefeller Multi-Arts Program and Meet the Composer. He co-founded the Bang on a Can All-Stars in 1992, performing with the group for 20 years. He has also recorded with Paul Simon, Steve Reich Ensemble (sharing in their 1998 Grammy), and Matthew Shipp, and he currently performs with Iva Bittova and Gyan Riley as the Eviyan Trio.

LAYLA AND MAJNUN PRODUCTION CREDITS

Consultant Aida Huseynova
Assistant to Howard Hodgkin Andy Barker
Production Assistant Bunny Hourt
Backdrop painted by Scenic Arts Studios.
Special thanks to Joe Forbes, Susan Jackson, and Richard Prouse. Stools built by Matthew Eggleton. Costumes built by Eric Winterling, Inc. Costume fabrics digitally printed by Dyanamix, Inc.

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Artistic Director Mark Morris
Executive Director Nancy Umanoff

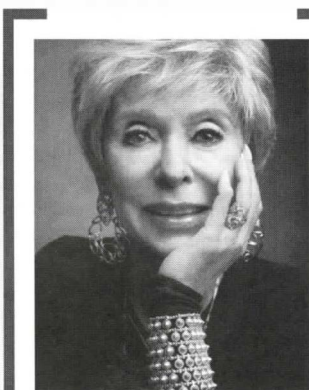
PRODUCTION

Technical Director Johan Henckens
Rehearsal Director Matthew Rose
Music Director Colin Fowler
Lighting Supervisor Nick Kolin
Audio Supervisor Rory Murphy
Costume Coordinator Stephanie Sleeper
Wardrobe Supervisor Maria Garcia

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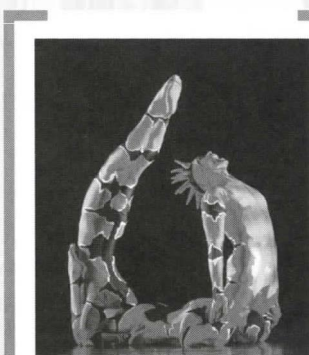


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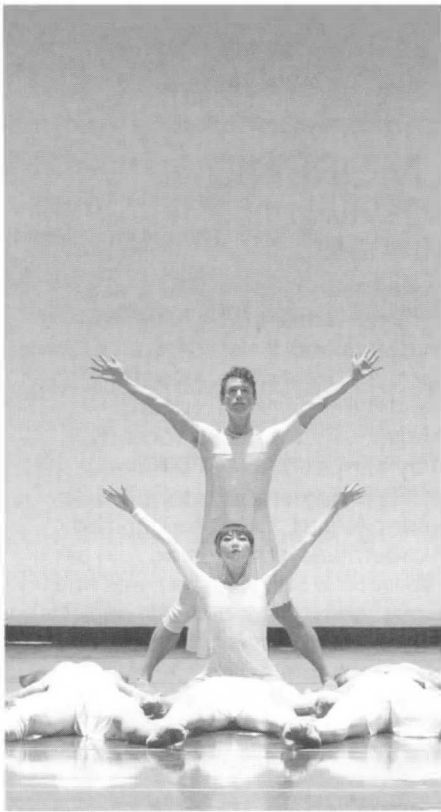
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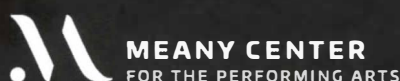


JESSICA LANG DANCE

NOVEMBER 10-12, 8PM

Hailed as "a master of visual composition" by *Dance Magazine*, Jessica Lang, the recipient of a 2014 Bessie Award, seamlessly incorporates striking design elements and transforms classical ballet language into artfully crafted, emotionally engaging contemporary works. Among the pieces performed will be *Tesseract of Time*, created in collaboration with internationally recognized architect, Washington native and UW alumnus Steven Holl. Also on the program for Veteran's Day weekend is *Thousand Yard Stare*, set to Beethoven's late String Quartet No. 15, Op. 132, honoring wounded veterans and those affected by war.

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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.

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

Layla and Majnun ©2016 Discaled, Inc.

Layla and Majnun titles, Aida Huseynova ©2016

The Silk Road Ensemble arrangement of *Layla and Majnun* was made possible in part by the generous support of the Qatar Museums Authority, with additional support from the Academie Musicale de Villecroze and the National Endowment for the Arts.

For more information on *Layla and Majnun*, visit LaylaandMajnun.org

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IMANI WINDS WITH FABIO BIDINI, PIANO

NOVEMBER 15, 7:30PM

**Coleman: Red Clay and
Mississippi Delta**

**Rimsky-Korsakov: Selections from
Scheherazade**

Piazzolla: Contrabajissimo

D'Rivera: A Farewell Mambo

**Mozart: Quintet in E-flat Major for
Winds and Piano, K.542**

Shaheen: Dance Mediterranea

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MEANY CENTER
FOR THE PERFORMING ARTS

PROGRAM

MEDLEY OF AZERBAIJANI MUSIC: SHUSHTAR

Kamila Nabiyeva, *mugham* vocals
Miralam Miralamov, *mugham* vocals
Rauf Islamov, *kamancheh*
Zaki Valiyev, *tar*



LAYLA AND MAJNUN

(World Premiere)

Music by Uzeyir Hajibeyli (1885-1948),
arranged by Alim Qasimov, Johnny Gandelman, Colin Jacobsen

Layla: Fargana Qasimova, *mugham* vocals
Majnun: Alim Qasimov, *mugham* vocals

Zaki Valiyev, *tar*; Rauf Islamov, *kamancheh*; Evan Ziporyn, *clarinet*; Wu Man, *pipa*;
Shane Shanahan, *percussion*; Michi Wiancko, *violin*; Jessie Montgomery, *violin*;
Max Mandel, *viola*; Karen Ouzounian, *cello*; Shawn Conley, *bass*

ACT I LOVE AND SEPARATION

Layla: Stacy Martorana Majnun: Dallas McMurray

Sam Black, Rita Donahue, Lesley Garrison, Lauren Grant, Brian Lawson,
Aaron Loux, Laurel Lynch, Billy Smith, Noah Vinson, Michelle Yard

ACT II THE PARENTS' DISAPPROVAL

Layla: Nicole Sabella Majnun: Domingo Estrada Jr.

Layla's Parents: Lauren Grant, Noah Vinson
Majnun's Parents: Michelle Yard, Billy Smith

Sam Black, Lesley Garrison, Brian Lawson,
Stacy Martorana, Dallas McMurray, Brandon Randolph

ACT III SORROW AND DESPAIR

Layla: Laurel Lynch Majnun: Aaron Loux

Rita Donahue, Domingo Estrada Jr., Lauren Grant,
Brian Lawson, Stacy Martorana, Dallas McMurray,
Nicole Sabella, Billy Smith, Noah Vinson, Michelle Yard

ACT IV LAYLA'S UNWANTED WEDDING

Layla: Lesley Garrison Majnun: Sam Black

The Husband: Durell R. Comedy
Layla's Parents: Lauren Grant, Noah Vinson

Rita Donahue, Domingo Estrada Jr., Aaron Loux,
Nicole Sabella, Billy Smith, Michelle Yard

ACT V THE LOVERS' DEMISE

Layla: Stacy Martorana, Nicole Sabella, Laurel Lynch, Lesley Garrison
Majnun: Dallas McMurray, Domingo Estrada Jr., Aaron Loux, Sam Black

Layla's Parents: Lauren Grant, Noah Vinson
Majnun's Parents: Michelle Yard, Billy Smith

THURSDAY-SATURDAY,
OCTOBER 6-8, 8PM

SATURDAY,
OCTOBER 8, 2PM

MEANY HALL

MEDLEY OF AZERBAIJANI MUSIC: SHUSHTAR

All pieces in this medley are based on the melodic patterns of *Shushtar*, which is one of the major *mughams* of Azerbaijani music. The composition proceeds from the melancholic and sad to the upbeat and playful; such development is highly typical for Azerbaijani traditional music. The medley opens with a famous folk song, "Loneliness is painful," which is about the love and longing for the beloved. This second part of this composition features the actual *mugham Shushtar*, where both singers and instrumentalists demonstrate their ability to improvise. *Mugham Shushtar* is followed by a traditional song known as *tasnif*. A *tasnif* is a romance-like lyrical song that is usually performed within *mugham* composition. *Tasnif* "Come to me, my deer" is a joyful and humorous expression of love. The title and the lyrics of this last piece feature a common metaphor of Azerbaijani poetry, a comparison of a beautiful girl to a deer. This medley therefore features three vocal genres typical for the traditional and folk music of Azerbaijan—*mugham*, *tasnif* and folk song.