

Lincoln Center presents

white light festival

October 24–November 23, 2013

SPECIAL EDITION

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Lincoln Center presents

white light festival

October 24–November 23, 2013

Thursday–Saturday Evenings, November 21–23, 2013, at 7:30

*Pre-performance discussion with Mark Morris and Ara Guzelimian on
Friday, November 22 at 6:15 in the David Rubenstein Atrium*

George Frideric Handel's

L'Allegro, il Penseroso ed il Moderato

Pastoral ode after poems by John Milton, adapted by Charles Jennens and James Harris

Mark Morris Dance Group

This performance is approximately two hours long, including intermission.

*Please join the artists in the David Rubenstein Atrium, on Columbus Avenue
between 62nd and 63rd Streets, immediately following the performance for a
White Light Lounge.*

(Program continued)

The White Light Festival is sponsored by Time Warner Inc.

These presentations of *L'Allegro, il Penseroso ed il Moderato* are made possible in part by
The Fan Fox and Leslie R. Samuels Foundation, Inc.

Endowment support provided by Blavatnik Family Foundation Fund for Dance.

These performances are made possible in part by the Josie Robertson Fund for Lincoln Center.

David H. Koch Theater

*Please make certain your cellular phone,
pager, or watch alarm is switched off.*

Additional support for the White Light Festival is provided by The Fan Fox and Leslie R. Samuels Foundation, Inc.

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Major support for the Mark Morris Dance Group is provided by American Express, Bloomberg Philanthropies, Ellsworth Kelly Foundation, The Booth Ferris Foundation, William Randolph Hearst Foundation, The Andrew W. Mellon Foundation, Meyer Sound/Helen and John Meyer, PARC Foundation, Poss Family Foundation, The Billy Rose Foundation, Inc., The Fan Fox and Leslie R. Samuels Foundation, Inc., The Shubert Foundation, and Jane Stine and R.L. Stine.

The Mark Morris Dance Group is supported in part by Friends of MMDG and public funds from New York City Department of Cultural Affairs, New York State Council on the Arts, and National Endowment for the Arts.

The world premiere of *L'Allegro, il Penseroso ed il Moderato* took place on November 23, 1988, at the Théâtre Royal de la Monnaie in Brussels, Belgium.

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

George Frideric Handel's
L'Allegro, il Penseroso ed il Moderato

Pastoral ode after poems by John Milton, adapted by Charles Jennens and James Harris

Mark Morris Dance Group
MMDG Music Ensemble
Nicholas McGegan, *Conductor*
Dominique Labelle, *Soprano*
Yulia Van Doren, *Soprano*
John McVeigh, *Tenor*
Douglas Williams, *Bass-baritone*
Riverside Choral Society Chamber Singers
Patrick Gardner, *Director*

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

Dancers

Chelsea Lynn Acree, Leah Barsky, Sam Black, Rita Donahue, John Eirich,
Zach Enquist*, Domingo Estrada Jr., Benjamin Freedman, Lesley Garrison,
Lauren Grant, Jennifer Jones, Brian Lawson, Aaron Loux, Laurel Lynch,
Stacy Martorana, Dallas McMurray, Maile Okamura, Spencer Ramirez,
Brandon Randolph, Nicole Sabella*, Billy Smith, Utafumi Takemura,
Noah Vinson, Nicholas Wagner, Jenn Weddel, Michelle Yard

*Understudy

GEORGE FRIDERIC HANDEL

Overture: Concerto Grosso in G major, Op. 6, No. 1 (1739)

A tempo giusto—Allegro

***L'Allegro, il Penseroso ed il Moderato* (1740)**

Vision of Light

by Joan Acocella

When Mark Morris came to prominence in the mid-1980s, it was as an *enfant terrible*. He made a solo for himself, *The Vacant Chair*, which he performed dressed only in his underpants, with a brown paper bag over his head. In another piece, *One Charming Night*, he played a vampire wooing a little girl. He also showed little respect for the difference between male and female. Insults to gender were common in modern dance of the early '80s, but Morris went further. His women didn't just lift men; they also dropped them, with an audible crunch, onto the floor.

It wasn't just Morris's dances that were unorthodox. He was too. He had long, shaggy hair and smoked clove cigarettes. At the same time, he loudly deplored New York's "hipster scene," and he dismissed with contempt the idea that he represented an avant-garde. The avant-garde, he said, "doesn't exist and hasn't since 1917." In his view he was just a serious, traditional choreographer. And he was right. All the leading characteristics of traditional modern dance—weightiness, naturalness, earnestness—are there in Morris's work. The dancers and their steps are forthright, sincere. They often address the "great themes": love, fellowship, loneliness, death. Morris is not creating anti-theater or meta-theater. He is creating theater.

Another traditional aspect of Morris's work is its grounding in music. For a modern dance choreographer, he had an unusual training, much of it in folk dance. It was at a flamenco concert, when he was eight, that he decided that he wanted to be a dancer, and he went on to study Spanish dance for ten years. He also spent three years performing with a Balkan folk dance group in his native Seattle. Both flamenco and Balkan dance are very sophisticated musically; by dint of learning them Morris developed a keen musical intelligence. He also studied music independently of dance. His father taught him to read music when he was a child, and thereafter he spent most of his afternoons at the family piano.

His devotion to music can be read in his work. His dances are not just performed to their music; they are a reading of the music. Morris is one of the few choreographers who works with the score in his hand, and you can tell. Fugue, canon, a melody played in parallel thirds, a melody played over a ground bass: if, in watching a piece by Mark Morris, you hear this in the music, you are probably seeing it in the dance at the same time. Morris loves clarity in dance, and he achieves it by making his dances mirror the structure of the music. He also chooses his music for its structural clarity. (This is one reason he has favored Baroque scores.) Since 1996 every performance—even in the smallest or remotest of venues—has included live music.

So Morris, as he insisted, was not the wild man the press thought he was. He was a careful craftsman, building his dances out of the music and using them to speak about life. Some of the meanings that he found in life were darker than one expected from a traditional-minded choreographer. He had a vision of truth and beauty, yet he seemed to feel that they were hard to find, hard to hold on to. As a result, his dances habitually showed a divided tone, with competing emotions—pathos and dryness, nastiness and cheerfulness, satire and earnestness—banging up against each other. This was part of what made his traditionalism look so modern.

In 1984 Morris gave his first concert in a large, “mainstream” venue, the Brooklyn Academy of Music. By 1986 major ballet companies were commissioning works from him, and PBS was producing an hour-long program on him—extraordinary attention for an artist who was just turning 30. He was the most talked about young choreographer in the United States. Then his life underwent a change. Belgium’s national opera house, the Théâtre Royal de la Monnaie, invited the Mark Morris Dance Group for a three-year residency. The terms of the offer were almost irresistible: the company would have studios of its own, set and costume shops, and the services of a live orchestra and chorus—things they had never had in the United States. Morris could make big works, with big casts and big scores. He accepted, and in 1988 the Mark Morris Dance Group moved to Brussels.

Once there, Morris took enthusiastic advantage of La Monnaie’s resources, creating for his company a series of large-scale works that surpassed anything he had done before. The crown of those Belgian works is *L’Allegro, il Penseroso ed il Moderato*, from 1988. *L’Allegro* shows Morris in his most expansive mode. Everything about it is big, all-embracing. Set to Handel’s 1740 oratorio of the same name, which in turn takes its text from Milton’s famous pastoral poems “L’Allegro” and “Il Penseroso,” the piece unites poetry, music, and dance, and in doing so brings together the arts of the past four centuries.

Its subject matter is equally broad. Following Milton’s text, it seems to want to show us all the things in the world—the farms, the cities, the people, the animals, the gods—and tell us stories about them. (It is a good idea to read the text, inserted in this program, before seeing the show.) The stage blooms with patterns: squares, wedges, grids, rosettes. Most important of all is the circle, symbol of harmony. Part One ends in a full-company circle dance. This is the human family completing its daily round. Part Two’s finale culminates in an even more spectacular circle dance, with three concentric rings, spinning in opposite directions—not just the human family now, but the cosmos. Whatever Morris’s vision of darkness in others of his works, *L’Allegro* is his vision of light.

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Note on the Music

by Ruth Smith

Rejoicing in Nature and Art

Charles Jennens, librettist of Handel's *Saul*, wrote in December 1739 to his friend and fellow Handel enthusiast James Harris:

Having mention'd to Mr. Handel your schemes of Allegro & Penseroso, I have made him impatient to see it in due Form & to set it immediately. I beg therefore that you will execute your Plan without delay & send it up; or if you don't care to do that, send me your Instructions, & I will make the best use I am able of them; but by all means let me know your Intentions by the next Post; for He is so eager, that I am afraid, if his demands are not answer'd very soon, He will be diverted to some less agreeable Design. I have been preparing a Collection for him from Scripture, which is more to my own Tast & (by his own Confession) to his too; but I believe he will not set it this year, being desirous to please the Town with something of a gayer Turn.¹

The "Collection from Scripture" was *Messiah*.

Harris's admiration for Handel was matched by his veneration for Milton. It was generally held in the mid-18th century that Milton was England's greatest poet. Handel turned down at least two invitations to set Milton's *Paradise Lost*, but Harris struck gold with Milton's paired poems "L'Allegro" (The Cheerful Man) and "Il Penseroso" (The Pensive Man), recognizing how well they played to Handel's methods and strengths. His "scheme" was to interweave the poems, producing a balanced alternation of vignettes of opposite or complementary moods, from the rapt to the hilarious, to bring out their contrasts of temperament. In sending his proposed libretto to Jennens a fortnight later he pointed out that:

To give Mr. Handel a general idea of the whole piece, it would be proper to observe that there is not only one grand contrast which runs through the whole, of mirth to melancholy, but that these two have each their several species, which the great poet has elegantly contrived to set in opposition to each other. Mirth he has divided into rural mirth & city mirth. In rural mirth you have the singing of the lark, hunting, the scene of plowmen, milk-maids, mowers, shepherds &c. In city mirth, you have courts & assemblies, plays and fine music. Melancholy he has divided according to the seasons of the natural day; by night we have the nightingale; walking by moonshine, and the contemplation of great & enthusiastic subjects in some solitary tower. In day time we have soft repose in some deep and dark forest or the attendance upon solemn church music. It is proper also to observe that each part begins with an execration of its contrary, and then goes to describing the genealogy of its own subject.

This account is a good description of the finished work. Harris appreciated that one of Handel's main compositional methods was to build a sequence by juxtaposing contrasting movements. Handel's immediate response showed how well Harris had chosen: Jennens, reporting back on additions and amendments he had made to Harris's text, added that the composer appreciated the contrast principle and wanted to heighten it:

1. This and the following excerpt reprinted from *Music and Theatre in Handel's World*, ed. D. Burrows and R. Dunhill, Oxford University Press, 2002.

He seemed not perfectly satisfy'd with your Division, as having too much of the Penseroso together, which would consequently occasion too much grave Musick without intermission, & would tire the Audience. He said, he had already resolv'd upon a more minute division, which therefore I left him to make with the assistance of your plan.

The correspondence gives us a further stage of this three-man collaboration. Handel felt that after all the juxtapositions a definite conclusion was needed to unite the work in "one Moral Design," and proposed that Jennens adapt Milton's poem "At a Solemn Musick," creating "Blest Pair of Sirens" (part of which was used at the end of Handel's next Milton setting, *Samson*). But, Jennens thought, "As it stands, it has no sort of connection with the other"; and instead, with Handel's encouragement, he wrote a more relevant conclusion himself, "Il Moderato," in which reason tempers extremes of feeling, and *L'Allegro* and *Il Penseroso* unite in a sublime duet (with words partly from Shakespeare's *Tempest*) to greet the light of "intellectual day."

Composed by a German, formed in Italy, and performed in London, *L'Allegro* reveals not only, once more, Handel's imaginative penetration of human psychology—the main subject of the poems—but also a spellbindingly vivid affinity with the natural world, and specifically the English countryside. Harris was England's leading philosopher of aesthetics, and in his writings on words and music he especially celebrated Handel's gift for vivid realization of images and actions (a controversial view—others belittled it as puerile literalism). He saw that the scenes of Milton's poems, with their clarity of detail and wealth of sights and sounds, were ideal prompts for Handel's particular kind of descriptive dramatization.

The poems' mass of specific images that could be imitated by a composer makes one admire Handel's judgment in choosing where to focus on verbal detail. Many opportunities are subordinated to an overall sweep of melody (for example, in the unforgettable "Let me wander"), the balance of literal imitation and broader evocation of mood being one secret of the work's irresistible charm. Admirable also is the freedom with which Handel sometimes opts to expand a few words of text into a major episode—such as "solitary" Saturn, the "whisp'ring winds" at the end of Part One, and, most obviously, the nightingale—while elsewhere deploying his inimitable economy in summoning up a mood: the 18-line *Penseroso* passage beginning "Come pensive nun" is in five different sections, of which none is longer than 24 bars.

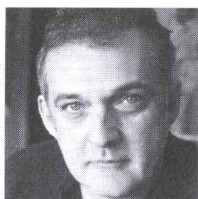
It might be thought that so rich a verbal text does not need music (let alone dance), but the collaborators clearly felt that the quantity of references not just to sound but to music itself demanded realization by a master illustrator: from the bravura evocations of bird-song (did Messiaen know *L'Allegro*?) through the mythic potency of the songs of the Muses, of Orpheus (archetypal musician), and of the genius of the wood, to the realism of a choral anthem, complete with "pealing organ," in a cathedral service. Like all the best art, *L'Allegro* is *about* art. Milton's poems themselves draw attention to the joys of united words and music, celebrating "soft Lydian airs/Married to immortal verse; the melting voice...Untwisting all the chains that tie the hidden soul of harmony." *L'Allegro* is radiant with good humor, which derives partly from sheer pleasure in compositional wit, in the sense of invention, aptness, and fun. The parodic openings, the dismembering of "holding" to produce the sound of laughter, the showy competitiveness of the soprano with the flute-nightingale, the buzz of conversation created by the repetition of "busy"—these are just a few examples that explode the notion that Handel had a limited understanding of the English language. The dazzling varieties of imitation convey a zestful

delight in communicating sensory impressions and moods through the art of composing, which Morris's rendition exactly captures.

Composed at white heat in 17 days during the coldest winter on record (the River Thames froze over), *L'Allegro* was warmly received. As with most of his theater works, Handel performed several different versions in subsequent seasons, latterly often omitting *Il Moderato*, to the extent that there is no definitive version. Splicing parts of *Il Moderato* into the *Allegro* and *Penseroso* sections, as Morris does, is a legitimate continuation of Handel's own practice of constantly renewed presentation.

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Meet the Artists



Mark Morris

Mark Morris (choreographer) 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, and Eliot Feld, as well as with 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's 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, Mr. Morris has created 18 ballets since 1986, and his work has been performed by companies including the San Francisco Ballet, American Ballet Theater, Ballet du Grand Théâtre de Genève, and the Royal New Zealand Ballet. He began conducting performances for MMDG in 2006 and has since conducted at the International Festival of Arts and Ideas, Lincoln Center, and Brooklyn Academy of Music. 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 House-Covent Garden, among others.

In 1991, Mr. Morris was named a fellow of the MacArthur Foundation, and he is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In recent years he has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award, the Benjamin Franklin Laureate Prize for Creativity, and the Cal Performances Award of Distinction in the Performing Arts.

Mr. Morris opened the Mark Morris Dance Center in Brooklyn 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.

Mark Morris Dance Group

The Mark Morris Dance Group (MMDG) was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities in the United States and around the world, 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 U.S. in 1991 as one of the world's leading dance companies. Based in Brooklyn, the company 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 in Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle, and Fairfax.

MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. From the company's many London seasons, it has garnered two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. The company has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. MMDG regularly collaborates with leading orchestras, opera companies, and musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, the Metropolitan Opera, the English National Opera, and the London Symphony Orchestra, among others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the UK's *South Bank Show*, and PBS's *Live From Lincoln Center*.

MMDG Music Ensemble

The MMDG Music Ensemble, formed in 1996, performs with the Mark Morris Dance Group at prestigious venues around the world and is integral to the company's creative life. The core group, supplemented by musicians from a large roster of regular guests, has helped the Dance Group present more than 1,200 performances with live music. The Ensemble frequently collaborates

with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, and mezzo-soprano Stephanie Blythe, as well as leading orchestras and choirs such as Philharmonia Baroque Orchestra, Trinity Choir, and Yale Choral Artists. Under the artistic direction of Mark Morris, the Ensemble's repertory ranges from 17th-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. The MMDG Music Ensemble has performed with the Dance Group at the Mostly Mozart Festival, Sadler's Wells in London, and the Sydney Festival in Australia, and it accompanied MMDG on its first tour of China in 2012. The Ensemble made its Ojai Music Festival debut in June 2013. At home in Brooklyn, members of the Ensemble participate in the Mark Morris Dance, Music & Literacy Project, a residency program in the New York City public school system, which uses Morris's masterwork *L'Allegro, il Penseroso ed il Moderato* to introduce school children to the performing and visual arts.



Nicholas McGegan

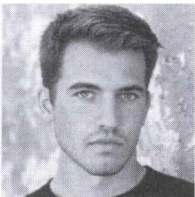
Nicholas McGegan (conductor), one of his generation's finest Baroque conductors, has been increasingly recognized for his probing and revelatory explorations of music of all periods. He has been music director of Philharmonia Baroque Orchestra for 27 years and was artistic director of the Göttingen International Handel Festival for 20 years. This season he becomes principal guest conductor of the Pasadena Symphony. His approach to period style—intelligent, infused with joy, and never dogmatic—has led to appearances with major orchestras, including the New York, Los Angeles, and Hong Kong philharmonics; the Chicago, Milwaukee, St. Louis, Toronto, and Sydney symphony orchestras; the Cleveland and Philadelphia

Berkeley's Cal Performances in performances of Schoenberg's String Quartet No. 2.



John McVeigh

John McVeigh (tenor) has garnered attention for his countless world-class performances at the most revered houses throughout the United States and all over the world. This season, he performs Pang in *Turandot* with the Hawaii Opera Theatre, covers the role of Bardolfo in *Falstaff* at the Metropolitan Opera, returns to Houston Grand Opera for its productions of *Carmen* and *Das Rheingold*, and joins Christoph Eschenbach and the National Symphony Orchestra for their concert performance of *Der Rosenkavalier*.



Douglas Williams

Douglas Williams (bass-baritone) has collaborated with leading conductors including Helmuth Rilling, Neville Marriner, John Nelson, and Christophe Rousset in venues such as Lincoln Center, the Kennedy Center, Stuttgart's Mozart-Saal, and Frankfurt's Alte Oper. Last season he made his European stage debut at the Nice Opera singing the role of Orcone in Scarlatti's *Tigrane*, reprised in New York a role he premiered as a Tanglewood Fellow in *It Happens Like This* by Charles Wuorinen, sang Compère in Virgil Thomson's *Four Saints in Three Acts* with MMDG at Brooklyn Academy of Music, and performed as Apollo in Handel's *Apollo e Dafne* for Pocket Opera. Highlights include Handel's *Messiah* with the Detroit Symphony Orchestra, Beethoven's *Missa*

solemnis with the Cathedral Choral Society, Bach's *St. Matthew Passion* for the Chicago Bach Project, and Bach's *St. John Passion* with Les Talens Lyriques.

Riverside Choral Society Chamber Singers

Under the baton of director Patrick Gardner, the Riverside Choral Society (RCS) has presented major works ranging from the Bach B-minor Mass to the Verdi Requiem; from Lou Harrison's *La Koro Sutro* for gamelan and chorus to Beethoven's *Missa solemnis*; from the Mozart Requiem to the Schnittke Requiem. RCS has performed with the London Symphony Orchestra and the Mariinsky Theater Orchestra under Valery Gergiev and has been featured in more than 20 performances with Lincoln Center's Mostly Mozart Festival. RCS has also accompanied MMDG in performances of its signature works, including *Four Saints in Three Acts* and *Dido and Aeneas* as part of the Dance Group's 25th anniversary celebration at Brooklyn Academy of Music.

Patrick Gardner

Patrick Gardner's (director) performances have been acclaimed by New York audiences, critics, and an international roster of composers whose works he has conducted. Active in premiering new music, he has won the praise of such notable composers as William Bolcom, John Harbison, Lou Harrison, Tarik O'Regan, Lewis Spratlan, and Lukas Foss. Now in his 24th season as director of the Riverside Choral Society (RCS), Mr. Gardner is also director of choral activities at Rutgers University, where he conducts the Rutgers University Kirkpatrick Choir and the Rutgers University Glee Club, and directs the doctoral program in choral conducting. Mr. Gardner has conducted nearly 100 major works with orchestra since his arrival in New York in 1990. He has conducted the RCS in its Lincoln Center performances and has prepared the group for their performances with Valery Gergiev and MMDG. He was chorus master for Robert Altman's production of Stravinsky's

The Rake's Progress at the Lille Opera in France. Mr. Gardner has recorded for the Naxos, Albany, Ethereal, and Folkways labels.

Adrianne Lobel

Adrianne Lobel's (set design) projects for Mark Morris include *King Arthur* (English National Opera and New York City Opera); *Platée* (Royal Opera House–Covent Garden, Edinburgh, and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, and *Le nozze di Figaro* (Brussels); and *Orfeo ed Euridice* (BAM, U.S. tour). For the Metropolitan Opera, she has worked on *An American Tragedy* (2005) and *Nixon in China* (2011). She has worked on such Broadway sets as *A Year with Frog and Toad* (produced and designed); *On the Town*, directed by George C. Wolfe; and *The Diary of Anne Frank*, *Passion*, and *Twelve Dreams*, all directed by James Lapine. Her projects for Peter Sellars include *Dr. Atomic* (San Francisco Opera); *The Rake's Progress* (Châtelet, Paris); *The Marriage of Figaro* (Pepsico Summerfare and Bobigny, Paris); *Così fan tutte* (Pepsico Summerfare); *The Magic Flute* (Glyndebourne); and *The Mikado* (Lyric Opera of Chicago). She has been honored with Lucille Lortel, Obie, Long Wharf's Murphy, Emmy, and Jefferson awards, as well as Drama Desk, Maharam, and Tony award nominations.

Christine Van Loon

Christine Van Loon (costume design) 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. Ms. Van Loon has designed costumes for several Mark Morris productions, including *Dido and Aeneas* and *L'Allegro, il Penseroso ed il Moderato*.

James F. Ingalls

James F. Ingalls's (lighting design) designs for Mark Morris include *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*,

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

Matthew Rose

Matthew Rose (rehearsal director) began his dance training in Midland, Michigan, with Linda Z. Smith at the age of 17. After receiving his bachelor of fine arts degree 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 1993–96 and in 1997 began working with MMDG. After several years of performing full-time with the group, he began assisting Morris with the creation of new works. He has been the company's rehearsal director since 2006.

Chelsea Lynn Acree

Chelsea Lynn Acree (dancer) grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner and continued training at Carver Center for the Arts and Technology. Since receiving her bachelor of fine arts degree in dance from Purchase College–SUNY in 2005, she has had the opportunity to work with a variety of artists and companies, including SYREN

Modern Dance, Laura Peterson, Hilary Easton + Company, and Michael and the Go-Getters. Ms. Acree is on the faculty at The School at the Mark Morris Dance Center, where she teaches kids and adults how to move through space. She began working with MMDG in 2007 and joined the company in 2011.

Leah Barsky

Leah Barsky (dancer) was born in Freiburg, Germany. Dancing since the age of five, Ms. Barsky received her early training from Coupé Theatre Studio in Nanuet, New York. Further training included The Juilliard School, New York State Summer School of the Arts, American Dance Festival, and California Institute of the Arts. Ms. Barsky is proficient in classical ballet, modern and jazz dance, and Argentine tango. She has performed throughout the U.S. and Asia with the Nai-Ni Chen Dance Company, and throughout Quebec, Europe, and the U.S. with the Romulo Larrea Tango Ensemble. Ms. Barsky is a featured dancer with the Lyric Opera of Chicago and the Metropolitan Opera. She is currently one of the dancers of Tango House in the East Village.

Sam Black

Sam Black (dancer) is from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his bachelor of fine arts degree in dance from Purchase College-SUNY and also studied at the Rotterdamse Dansacademie in the Netherlands. He has performed with David Parker, Takehiro Ueyama, and Nelly van Bommel, and currently teaches MMDG master classes and Dance for PD® (Parkinson's Disease). He first appeared with MMDG in 2005 and became a company member in 2007.

Rita Donahue

Rita Donahue (dancer) was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated magna cum laude in 2002, receiving a bachelor of arts degree in English and a bachelor of

fine arts degree in dance. Ms. Donahue previously danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.

John Eirich

John Eirich (dancer) was raised in Orlando, Florida, where he studied ballet and jazz at Southern Ballet Theatre. He earned his bachelor of fine arts degree in dance from New World School of Arts in 2005, was a student at Jacob's Pillow Contemporary Traditions Program, and performed with the Miami Contemporary Dance Company and the Florida Grand Opera. He has worked with the Amy Marshall Dance Company, was a member of Taylor 2 from 2006–10, and has been a member of TAKE Dance since 2007. Mr. Eirich joined Dušan Týnek Dance Theatre in 2010 and is currently a member of Dance Heginbotham. He has performed *Missa brevis* with the Limón Dance Company, and *L'Allegro, il Penseroso ed il Moderato* and *The Hard Nut* with MMDG.

Zach Enquist

Zach Enquist (dancer) is a native of Minnesota, where he began his dance training at Summit Dance Shoppe. Mr. Enquist is a senior at Purchase College-SUNY and will graduate with a bachelor of fine arts degree in spring 2014. At Purchase, he has performed works by Lar Lubovitch, Stephen Petronio, Merce Cunningham, Bill T. Jones, and Twyla Tharp. Other training has included a semester abroad at the Rotterdamse Dansacademie in the Netherlands, as well as two summers at Springboard Danse Montréal, where he performed repertory by William Forsythe and Stijn Celis.

Domingo Estrada Jr.

Domingo Estrada Jr. (dancer), 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. Mr. Estrada earned his bachelor of fine arts degree in ballet and modern dance from Texas Christian University and worked

in the Netherlands and graduated *summa cum laude* in 2010 from Purchase College-SUNY, where he was also granted the President's Award for his contributions to the dance program. Mr. Lawson has performed 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 January 2013.

Aaron Loux

Aaron Loux (dancer) grew up in Seattle and began dancing at the Creative Dance Center as a member of Kaleidoscope, a modern dance company for youth. He began his classical training at the Cornish College Preparatory Dance Program and received his bachelor of fine arts degree from The Juilliard School in 2009. He danced at the Metropolitan Opera and with ARC Dance Company before joining MMDG in 2010.

Laurel Lynch

Laurel Lynch (dancer) 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, Ms. Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Ms. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007.

Stacy Martorana

Stacy Martorana (dancer) began her dance training in Baltimore at the Peabody Conservatory. In 2006, she graduated from the University of North Carolina School of the Arts with a bachelor of fine arts degree in contemporary dance. She has danced with the Amy Marshall Dance Company, Neta Dance Company, Helen Simoneau Danse, Kazuko Hirabayashi Dance Theater, Daniel Gwirtzman Dance Company, and Rashaun Mitchell. From 2009–11, she was a member of the Repertory Understudy

Group for the Merce Cunningham Dance Company. Ms. Martorana joined MMDG as an apprentice in January 2012 and became a company member in November of the same year.

Dallas McMurray

Dallas McMurray (dancer), 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 bachelor of fine arts degree in dance from the California Institute of the Arts. Mr. McMurray has performed with the Limón Dance Company, in addition to works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. Mr. McMurray began performing with MMDG as an apprentice in 2006 and became a company member in 2007.

Maile Okamura

Maile Okamura (dancer) 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. Ms. Okamura has been dancing with MMDG since 1998. She has also worked with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.

Spencer Ramirez

Spencer Ramirez (dancer) began his training in Springfield, Virginia, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. From there, he continued training at the Maryland Youth Ballet with faculty such as Michelle Lees, Christopher Doyle, and Harriet Williams. In 2008, he entered The Juilliard School under the direction of Lawrence Rhodes and performed works by José Limón, Jerome Robbins, Sidra Bell, and Fabien Prioville. Mr. Ramirez joined MMDG as an apprentice in 2010 and became a company member in 2011.

Brandon Randolph

Brandon Randolph (dancer) began his training at the School of Carolina Ballet Theatre 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 Robert Barnett. Mr. Randolph received his bachelor of fine arts degree in dance from Purchase College–SUNY in May 2012. There, he performed with Dance Heginbotham, as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Mr. Randolph began his apprenticeship with MMDG in January 2013.

Nicole Sabella

Nicole Sabella (dancer) 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, Ms. Sabella graduated from the University of the Arts in Philadelphia, earning her bachelor of fine arts degree 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, based in Philadelphia, from 2006–11. She has performed works by Teresa Fillion Dance, Louis Johnson, Martha Graham, Peter Kalivas, and Brian Sanders, among others. Ms. Sabella teaches at the Brooklyn Music School and in public schools through New York City Ballet's Ballet Tales outreach program.

Billy Smith

Billy Smith (dancer) 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. Mr.

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, Mr. Smith's regional theater credits include Tulsa in *Gypsy*, Mr. Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!*. Mr. Smith danced with Parsons Dance from 2007–10. He became an MMDG company member in 2010.

Utafumi Takemura

Utafumi Takemura (dancer) received her bachelor of fine arts degree with honors in dance from Purchase College–SUNY and her master of fine arts degree from NYU's Tisch School of the Arts, where she was a recipient of the J.S. Seidman Award for Dance. She has performed and taught nationally and internationally with numerous companies and choreographers and currently works with EyeKnee Coordination. In 2010, she received a Bessie, the New York Dance and Performance Award, with Pam Tanowitz Dance. Ms. Takemura has performed with MMDG in *The Hard Nut* since 1993, and in *L'Allegro, il Penseroso ed il Moderato* since 2002.

Noah Vinson

Noah Vinson (dancer) received his bachelor of arts degree in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jefferey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. Mr. Vinson began working with MMDG in 2002 and became a company member in 2004.

Nicholas Wagner

Nicholas Wagner (dancer) was born and raised in Baltimore. He began his training at the age of four at the Mid-Atlantic Center for the Performing Arts and continued on to train at the Carver Center for Arts and Technology. He graduated with a bachelor of fine arts degree from the University of Illinois at Urbana-Champaign and moved to

New York in 2009. While in college, he was one of the first participants in the MMDG/Krannert Center Shadow Program, in which students take classes with MMDG company members in Urbana and New York. Mr. Wagner has danced with Yung-Li Dance, Paige Cunningham Caldarella, Kate Corby, Camille A. Brown, Sean Curran, and Dušan Týnek Dance Theatre.

Jenn Weddel

Jenn Weddel (dancer) received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a bachelor of fine arts degree from Southern Methodist University and also studied at Boston Conservatory, Colorado University, and the Laban Centre in London. Since moving to New York in 2001, Ms. Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venci Dance Trio, Rocha Dance Theater, TEA Dance Company, and with various choreographers, including Alan Danielson and Ella Ben-Aharon. Ms. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.

Michelle Yard

Michelle Yard (dancer) was born in Brooklyn. She began her professional dance training at the New York City High School of the Performing Arts and continued her studies as a scholarship student at Alvin Ailey American Dance Theater. She graduated with a bachelor of fine arts degree from NYU's Tisch School of the Arts. Ms. Yard teaches Pilates as well as master classes for Access/MMDG programs. She joined MMDG in 1997.

White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener.

—Arvo Pärt. International in scope, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. Now in its fourth year, the multidisciplinary Festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors complemented by conversations with artists and scholars and post-performance White Light Lounges.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

Mark Morris Dance Group



Chelsea Lynn
Acree



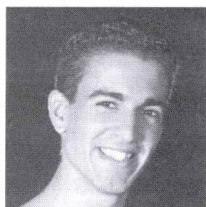
Leah Barsky



Sam Black



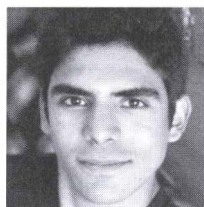
Rita Donahue



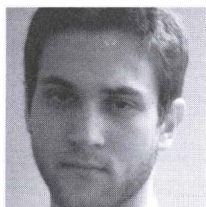
John Eirich



Zach Enquist



Domingo
Estrada Jr.



Benjamin
Freedman



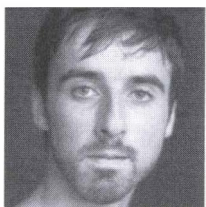
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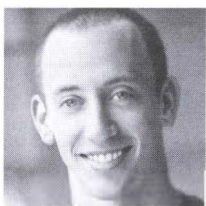
Lauren Grant



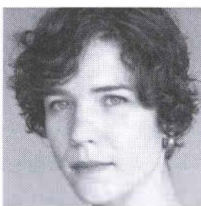
Jennifer Jones



Brian Lawson



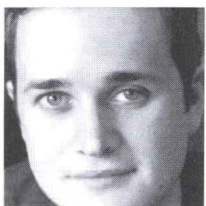
Aaron Loux



Laurel Lynch



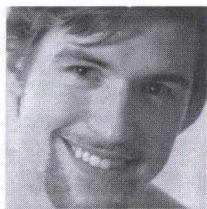
Stacy
Martorana



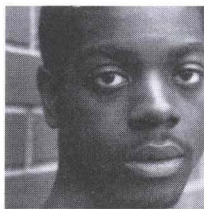
Dallas
McMurray



Maile
Okamura



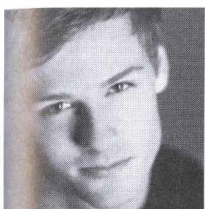
Spencer
Ramirez



Brandon
Randolph



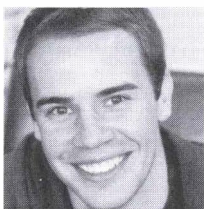
Nicole Sabella



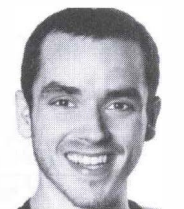
Billy Smith



Utafumi
Takemura



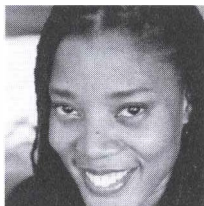
Noah Vinson



Nicholas
Wagner



Jenn Weddel



Michelle Yard

Orchestras; and the Royal Northern Sinfonia and Scottish Chamber Orchestra, where his programs often mingle Baroque with later works. He is also at home in opera houses, having conducted companies including London's Royal Opera, San Francisco Opera, Santa Fe Opera, and Washington National Opera.

Born in England, Mr. McGegan was educated at Cambridge and Oxford. He was made an Officer of the Most Excellent Order of the British Empire (OBE) for services to music overseas. Other awards include the Halle Handel Prize, the Order of Merit of the State of Lower Saxony (Germany), the Medal of Honor of the City of Göttingen, and a declaration of Nicholas McGegan Day by the mayor of San Francisco, in recognition of his work with Philharmonia Baroque. His extensive discography includes five recent releases on Philharmonia Baroque's label, Philharmonia Baroque Productions (PBP), including Brahms's *Serenades*; Berlioz's *Les nuits d'été* and Handel arias with Lorraine Hunt Lieberson; Haydn's Symphonies Nos. 88, 101, and 104 (nominated for a Grammy Award); Vivaldi's *Four Seasons* and concertos with violinist Elizabeth Blumenstock; and Handel's *Atalanta* featuring soprano Dominique Labelle.



LINO ALVAREZ

Dominique Labelle

Dominique Labelle (soprano) has fearlessly plumbed the technical and emotional depths of music. Recent and upcoming engagements include Fauré's Requiem and J.S. Bach's *Christmas Oratorio* with Carmel Bach Festival and Paul Goodwin, Benda and Zelenka arias with Nicholas McGegan and the Budapest Festival Orchestra, and Handel's *Messiah* with the Detroit and Houston Symphony Orchestras. Another

favorite collaborator is Iván Fischer, with whom she sang the role of Countess Almaviva in Mozart's *Le nozze di Figaro* at Teatro Pérez Galdós in Las Palmas, Bach's B-minor Mass in Washington, D.C., Bach's *St. Matthew Passion* with the Royal Concertgebouw Orchestra in Amsterdam, and Mozart's Requiem with the Orchestra of St. Luke's at Carnegie Hall. Ms. Labelle also works regularly with conductor Jean-Marie Zeitouni, who has brought her to Columbus, Ohio, for works by Beethoven, Barber, Brahms, Mahler, and Verdi. Ms. Labelle's 20th-century music credits include Shostakovich's *Seven Verses on Poems by Alexander Blok*, Britten's *Les illuminations*, and John Harbison's *The Rewaking*, which she recorded for Musica Omnia.



ANDREW SCHAFER

Yulia Van Doren

Young Russian-American soprano Yulia Van Doren, acclaimed in the press for her recent debut with the Toronto Symphony Orchestra, is a frequent collaborator of choreographer Mark Morris. Recent projects include performances as Belinda in *Dido and Aeneas* and St. Teresa in *Four Saints in Three Acts*, and as featured soprano at the 2013 Ojai Music Festival (curated by Morris). In addition to debuts in Toronto and with the Milwaukee Symphony Orchestra, this past season witnessed Mendelssohn's *Elijah* with the Nashville Symphony and Mahler's Symphony No. 4 with the Pasadena Symphony. Ms. Van Doren's current season comprises two different programs with the Philharmonia Baroque Orchestra; her debuts with the Philadelphia Orchestra (Handel), the Columbus Symphony (Mozart), and the Oregon Bach Festival (Bach and Monteverdi); and her return to Toronto for a program of arias and duets. Additionally, she joins the Calder Quartet at

with the late Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival, where he performed *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009.

Benjamin Freedman

Benjamin Freedman (dancer), from Tampa, Florida, began his dance training at Interlochen Arts Academy and North Carolina School of the Arts, where he performed in works by Martha Graham, Jerome Robbins, and Jiri Kylián. At the University of South Florida, he participated in the reconstruction of Bill T. Jones's *Serenade/The Proposition*. Mr. Freedman went on to study at New York University's Tisch School of the Arts, where he graduated with a bachelor of fine arts degree in dance and an intensive minor in psychology. At Tisch, he performed in Mark Morris's *Pacific* and also choreographed multiple works for the student company. He has worked with Korhan Basaran, Chihiro Shimizu, and Danaka Dance. He joined MMDG as an apprentice in January 2013.

Lesley Garrison

Lesley Garrison (dancer) grew up in Swansea, Illinois, and received her early dance training at the Center of Creative Arts in St. Louis and at Interlochen Arts Academy in Michigan. She studied at the Rotterdamse Dansacademie in the Netherlands and holds a bachelor of fine arts degree from Purchase College-SUNY, where she received the Modern Dance Faculty Award. She has performed with Erica Essner, Dance Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly van Bommel's NØA Dance, Rocha Dance Theater, and Sidra Bell Dance New York. She first performed with MMDG in 2007 and became a company member in 2011. Ms. Garrison teaches at The School at the Mark Morris Dance Center and for the Dance for PD® program.

Lauren Grant

Lauren Grant (dancer) has danced with MMDG since 1996. Performing leading roles in *The Hard Nut* and *Mozart Dances*, Ms. Grant has appeared in over 40 of Mark Morris's works. She is on the faculty at The School at the Mark Morris Dance Center and frequently leads classes for the company. She also teaches technique and repertory at schools and universities across the U.S. and abroad. Ms. Grant has been featured in *Time Out New York*, *Dance Magazine*, and the book *Meet the Dancers*, and she appeared in the UK's *South Bank Show*, which followed the company in the making and premiere of *Four Saints in Three Acts*. Before joining MMDG, Ms. Grant moved to New York City from her hometown of Highland Park, Illinois, and earned a bachelor of fine arts degree from NYU's Tisch School of the Arts.

Jennifer Jones

Jennifer Jones (dancer) holds a master of fine arts degree in dance performance and choreography from New York University and a bachelor of fine arts degree with a focus in ballet performance from the University of South Florida (USF). Her choreography has been selected as representative of USF at the American College Dance Festival, chosen for the Celebrazione Festival in Milan, and showcased in the DANCENOW raw studio showings in New York. She has appeared in various productions at the Metropolitan Opera and with MMDG. From 2008–11, she was a member of the Carolyn Dorfman Dance Company; she is now a personal trainer under the Tracy Anderson Method and is a founding member of the modern dance group sky-better and associates.

Brian Lawson

Brian Lawson (dancer) began his dance training in Toronto at Canadian Children's Dance Theatre, where he worked with choreographers such as David Earle, Carol Anderson, and Michael Trent. Mr. Lawson spent a year studying at the Rotterdamse Dansacademie

Lincoln Center presents

white light festival

Friday Evening, November 22, 2013, at 7:30

Soprano **DOMINIQUE LABELLE** will not perform this evening due to illness. We are grateful to soprano **JENNIFER AYLMER** for replacing her on short notice.

Soprano **JENNIFER AYLMER** has a reputation for her beautiful voice, compelling stage portrayals, and sensitive musicianship. This season brings her Dallas Opera debut in *Il barbiere di Siviglia* and an appearance at Avery Fisher Hall in Handel's *Messiah*. Most recently Ms. Aylmer returned to Portland Opera as Susanna in *Le nozze di Figaro*, appeared in *The Filthy Habit* with UrbanArias, and sang Despina in *Così fan tutte* with Opera Theatre of St. Louis. Other recent highlights include Monica in *The Medium* for the Spoleto Festival USA, and her return to the Metropolitan Opera as Berta in *Il barbiere di Siviglia* and Mme. Podtochina's Daughter in *The Nose*. In concert she performed *An American Songbook* with Lyric Fest and Mozart's Requiem with the Alabama Symphony Orchestra. She has performed the title role in *Semele* with Florentine Opera, Kathie in *The Student Prince* with Nashville Opera, Mařenka in *The Bartered Bride* with Opera Boston, and Susanna in *Le nozze di Figaro* at the Green Mountain Festival.

NICOLE SABELLA will dance in this evening's performance.

MMDG Music Ensemble

Violin I

Jesse Mills,
Concertmaster
Tessa Lark
Maxim Moston
Nicholas Tavani
Keats Dieffenbach
Elissa Cassini

Violin II

Michi Wiancko, *Principal*
Georgy Valtchev
Kristi Helberg
J. Mae Barizo
Theresa Salomon

Viola

Jessica Troy, *Principal*
Greg Luce
Todd Low
Irena Momchilova

Cello

James Wilson, *Principal*
Alexander Scheirle
Andrew Janss

Bass

Tony Flynt, *Principal*
Logan Coale

Flute

Lance Suzuki

Oboe

James Austin Smith,
Principal
Alexandra Knoll

Bassoon

Seth Baer

Horn

Michael Atkinson

Trumpet

Sycil Mathai, *Principal*
Joshua Frank

Timpani

Matthew Gold

Harpisichord/Organ/ Celesta

Colin Fowler

Riverside Choral Society Chamber Singers

Patrick Gardner, *Director*

Soprano

Rachel Bazaz
Constance Chase
Lianne Coble
Cathy Fischer
Barbara E. Morgan
Erin Smith

Alto

Sharon Byrne
Emily Eyre
Elise Gaugert
Karyn Gerhard
Diana Hill
Carrie Radna

Tenor

Colin Britt
Jeremy Cohen
Marc Day
Chris Georgetti
James Kennerly
Jonathan Wind
Dennis Young

Bass

Adam Alexander
Shane Brown
Peter Hoogenboom
Greg Jackson
Chuck Keeton
Richard Lippold
Daniel Spratlan

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Josh Benghiat, *Lighting Design Associate*

For L'Allegro, il Penseroso ed il Moderato

Andrew Hill, *Production Electrician*

Mark Morris Dance Group

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Nancy Umanoff, *Executive Director*

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Matthew Rose, *Rehearsal Director*

Colin Fowler, *Music Director*

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Ken Hypes, *Sound Supervisor*

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Marshall Hagins, PT, PhD, *Physical Therapist*

Jeffrey Cohen, *Hilot Therapist*

Thanks to Maxine Morris.

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

Additional support has been received from Altman Foundation; The Amphion Foundation, Inc.; Lily Auchincloss Foundation, Inc.; Beyer Blinder Belle Architects & Planners LLP; Capezio Ballet Makers Dance Foundation, Inc.; The Aaron Copland Fund for Music, Inc.; Joseph and Joan Cullman Foundation for the Arts, Inc.; The Gladys Krieble Delmas Foundation; The Harkness Foundation for Dance; Kinder Morgan Foundation; Leon Lowenstein Foundation; Materials for the Arts NYC; McDermott, Will & Emery; Mid Atlantic Arts Foundation; Jerome Robbins Foundation; and SingerXenos Wealth Management.

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

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David H. Koch Theater at Lincoln Center

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