

**SEIJI OZAWA HALL**

JUNE 28-JULY 17, 2017



**Tanglewood**



# Tanglewood

## The Tanglewood Festival

On August 13, 15, and 16, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshire Hills of western Massachusetts; music director Serge Koussevitzky conducted. But those outdoor concerts, attended by a total of 15,000 people, did *not* take place at Tanglewood: the orchestra performed nearby under a large tent at Holmwood, a former Vanderbilt estate that later became The Center at Foxhollow.

In fact, the first Berkshire Symphonic Festival had taken place two summers earlier, at Interlaken, when, organized by a group of music-loving Berkshire summer residents, three outdoor concerts were given by members of the New York Philharmonic, under the direction of composer/conductor Henry Hadley. But after a second concert series in 1935, plans for 1936 proved difficult, for reasons including Hadley's health and aspects of the musical programming; so the organizing committee instead approached Koussevitzky and the BSO's Trustees, whose enthusiastic response led to the BSO's first concerts in the Berkshires.

In the winter of 1936, following the BSO's concerts that summer, Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, a two-weekend festival was planned for 1937, and on August 5 that year, the festival's largest crowd to date assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the *Siegfried Idyll*, music too gentle to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money was raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the festival's immediate needs, and also well beyond the \$100,000 budget. When his second, simplified plans were again deemed too expensive,



A banner advertising the 1939 Berkshire Symphonic Festival (BSO Archives)

he finally wrote that if the Trustees insisted on remaining within their budget, they would have “just a shed...which any builder could accomplish without the aid of an architect.” The Trustees then asked Stockbridge engineer Joseph Franz to simplify Saarinen’s plans further, and the “Shed” he erected—which remains, with modifications, to this day—was inaugurated on August 4, 1938, with the first concert of that year’s festival. It has resounded to the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers.



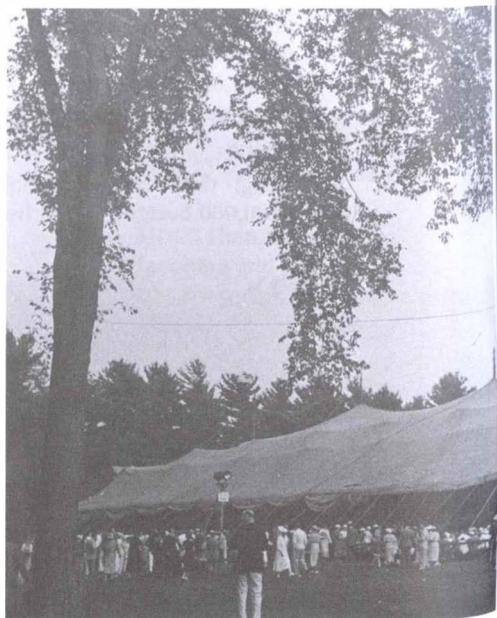
*After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (BSO Archives)*

In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed’s present world-famous acoustics. In 1988, on

the occasion of its fiftieth anniversary, the Shed was rededicated as “The Serge Koussevitzky Music Shed,” recognizing the far-reaching vision of the BSO’s legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and reputation for excellence that it drew nearly 100,000 visitors.

With the Boston Symphony Orchestra’s acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood’s public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which, with some modifications, has remained in use since 1941), and for improved Tanglewood Music Center facilities. Designed by the architectural firm William Rawn Associates of Boston, in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer’s Grove, Illinois, Seiji Ozawa Hall—the first new concert facility built at Tanglewood in more than a half-century—was inaugurated on July 7, 1994, providing a modern venue throughout the summer for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra and its guests. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center’s Leonard Bernstein



*The tent at Holmwood, where the BSO played its first Berkshire Symphonic Festival concerts in 1936 (BSO Archives)*

Campus. Also each summer, the Boston University Tanglewood Institute sponsors a variety of programs offering individual and ensemble instruction to talented younger students, mostly of high school age.

Today, Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there is a full schedule of chamber music and recital programs featuring prestigious guest artists in Ozawa Hall, Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the calendar also features concerts by a variety of jazz and other non-classical artists. The season offers not only a vast quantity of music, but also a vast range of musical forms and styles, all of it presented with a continuing regard for artistic excellence that maintains Tanglewood's status as one of the world's most significant music festivals.

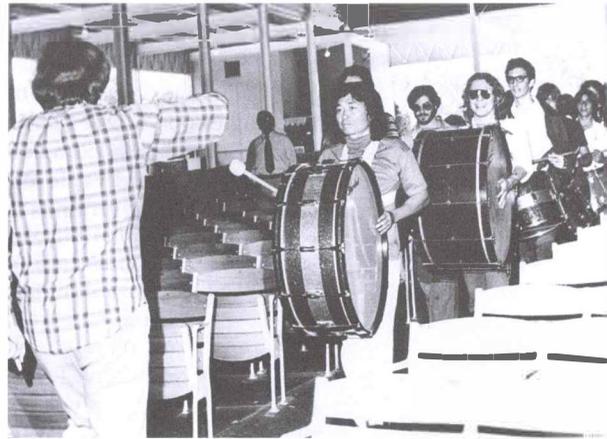
## The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center, which celebrated its 75th anniversary in 2015, has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the BSO's music director from 1924 to 1949, founded the Center with the intention of creating a first-class music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the

event began; but it made such an impression that it continues to be performed at each summer's opening ceremonies. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as BSO music director. Charles Munch, his successor, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO music director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher was the TMC's artistic director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC cen-



Then BSO music director Seiji Ozawa, with bass drum, leading a group of Music Center percussionists during a rehearsal for *Tanglewood on Parade* in 1976 (BSO Archives/photo by Heinz Weissenstein, Whitestone Photo)

tralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein became Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program encompassing chamber and orchestral music, opera, and art song, with a strong emphasis on music of the 20th and 21st centuries. All participants receive full fellowships that underwrite tuition, room, and board.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, Phyllis Curtin, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, Osvaldo Golijov, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Seiji Ozawa, Leontyne Price, Ned Rorem, Cheryl Studer, Sanford Sylvan, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future. Koussevitzky conceived of the TMC as a laboratory in which the future of the musical arts would be discovered and explored, and the institution remains one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

## Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Tanglewood Visitor Center on the first floor of the Manor House, open this summer from June 16 through September 3. Hours are from 10 a.m. to 5 p.m. Monday through Thursday; from 10 a.m. through intermission of the evening concert on Friday; from 9 a.m. through intermission of the evening concert on Saturday; and from noon until 5 p.m. on Sunday. There is no admission charge.



2017  
**Tanglewood**



Wednesday, June 28, 8pm  
Thursday, June 29, 8pm  
Florence Gould Auditorium, Seiji Ozawa Hall

**MARK MORRIS DANCE GROUP**

MICA BERNAS\* • SAM BLACK • DURELL R. COMEDY • RITA DONAHUE •  
DOMINGO ESTRADA, JR. • LESLEY GARRISON • LAUREN GRANT •  
SARAH HAARMANN\* • BRIAN LAWSON • AARON LOUX • LAUREL LYNCH •  
DALLAS MCMURRAY • BRANDON RANDOLPH • NICOLE SABELLA •  
BILLY SMITH • NOAH VINSON

\*apprentice

*Artistic Director*  
**MARK MORRIS**

*Executive Director*  
**NANCY UMANOFF**

with  
**FELLOWS OF THE TANGLEWOOD MUSIC CENTER**  
**THE NEW FROMM PLAYERS**  
ROBERT BELINIĆ, guitar

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



Steinway & Sons is the exclusive provider of pianos for Tanglewood.

Special thanks to Delta Air Lines and Commonwealth Worldwide Chauffeured Transportation.

In consideration of the performers and those around you, please turn off all electronic equipment during the performance, including tablets, cellular phones, pagers, watch alarms, messaging devices of any kind, anything that emits an audible signal, and anything that glows. Thank you for your cooperation.

Please note that the use of audio or video recording devices, or taking pictures of the artists, is prohibited during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall.

## LOU 100: IN HONOR OF THE DIVINE MR. HARRISON



### PACIFIC

*Music:* Lou Harrison (1917-2003)—Trio for violin, cello, and piano: 3rd and 4th movements

*Costume Design:* Martin Pakledinaz

*Lighting Design:* James F. Ingalls

*Premiere:* May 10, 1995—San Francisco Ballet, War Memorial Opera House, San Francisco, CA

*Company Premiere:* February 28, 2015—George Mason University's Center for the Arts, Fairfax, VA

RITA DONAHUE, DOMINGO ESTRADA, JR., LESLEY GARRISON,  
SARAH HAARMANN, AARON LOUX, LAUREL LYNCH, DALLAS MCMURRAY,  
NICOLE SABELLA, NOAH VINSON

### FELLOWS OF THE TANGLEWOOD MUSIC CENTER

Xiaofan Liu, violin (New Fromm Player)

Francesca McNeeley, cello (New Fromm Player)

Michael James Smith, piano

Music by arrangement with C.F. Peters Corporation. All rights reserved. Used by permission.



### NUMERATOR (world premiere)

*Music:* Lou Harrison—Varied Trio for violin, piano, and percussion

*Costume Design:* Elizabeth Kurtzman

*Lighting Design:* Nick Kolin

I. Gending

II. Bowl Bells

III. Elegy

IV. Rondeau, in honor of Fragonard

V. Dance

SAM BLACK, DOMINGO ESTRADA, JR., AARON LOUX,  
DALLAS MCMURRAY, BRANDON RANDOLPH, NOAH VINSON

### FELLOWS OF THE TANGLEWOOD MUSIC CENTER

Xiaofan Liu, violin (New Fromm Player)

Michael James Smith, piano

Nick Sakakeeny, percussion

Music by arrangement with Frog Peak, publisher.

{ I n t e r m i s s i o n }



## SERENADE

*Music:* Lou Harrison—Serenade for Guitar

*Costume Design:* Isaac Mizrahi

*Lighting Design:* Michael Chybowski

*Premiere:* March 8, 2003—George Mason University's Center for the Arts, Fairfax, VA

I. Round

II. Air

III. Infinite Canon

IV. Usul

V. Sonata

## LESLEY GARRISON

ROBERT BELINIĆ, guitar (guest musician)

MARCELINA SUCHOCKA, percussion (TMC Fellow)

Music by arrangement with Peer International Corp., publisher and copyright owner.



## GRAND DUO

*Music:* Lou Harrison—Grand Duo for Violin and Piano

*Costume Design:* Susan Ruddle

*Lighting Design:* Michael Chybowski

*Premiere:* February 16, 1993—Fine Arts Center, University of Massachusetts, Amherst, MA

I. Prelude

II. Stampede

III. A Round

IV. Polka

MICA BERNAS, SAM BLACK, DURELL R. COMEDY, RITA DONAHUE,  
DOMINGO ESTRADA, JR., LESLEY GARRISON, SARAH HAARMANN,  
BRIAN LAWSON, AARON LOUX, LAUREL LYNCH, DALLAS MCMURRAY,  
BRANDON RANDOLPH, NICOLE SABELLA, BILLY SMITH

## FELLOWS OF THE TANGLEWOOD MUSIC CENTER

Samantha Bennett, violin (New Fromm Player)

Nathan Ben-Yehuda, piano

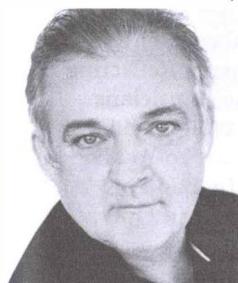
Andrew Jennings and Meng-Chieh Liu, TMC coaches





## Guest Artists

**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." He began conducting performances for MMDG in 2006 and has since conducted at the 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 the 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, spending 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 BAM on performances and master classes. This year marks the Dance Group's twelfth season at Tanglewood after debuting in 2003. The Dance Group, which has returned almost every year since, has premiered eight works on the stage of Seiji Ozawa Hall; *Numerator* is the ninth. In addition to performances, the Dance Group spends a week engaging with the community in conjunction with the Tanglewood Music Fellows.

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's 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 UK'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.



Guitarist **ROBERT BELINIĆ** is the only guitarist ever to have been chosen for the YCA (Young Concert Artists) roster. He has performed extensively in Europe and in the United States. His American performances include engagements at Carnegie's Weill Recital Hall, the 92nd Street Y, Merkin Concert Hall, Morgan Library, Lincoln Center's Alice Tully Hall, Spivey Hall, the John F. Kennedy Center, and the Isabella Stewart Gardner Museum. Belinić holds graduate degrees from the Leopold Mozart Hochschule für Musik in Augsburg, Germany, where he studied with Franz Halász, and from the Manhattan School of Music, where he worked with David Starobin. Mr. Belinić was the winner of MSM's Concerto Competition, and was recipient of the school's coveted Andrés Segovia/Rose Augustine Award.



**MICA BERNAS**, originally from Manila, Philippines, received her training at the Cultural Center of the Philippines Dance School. She later joined Ballet Philippines as member of the corps de ballet, performing as a soloist from 2001-2006. Since moving to New York in 2006, Bernas has worked with Marta Renzi Dance, Armitage Gone Dance, Gallim Dance, Barkin/Selissen Project, and Carolyn Dorfman Dance (2007-2013). She was a guest artist with the Limón Dance Company, performing at the 2013 Bienal Internacional de Danza de Cali in Bogotá, Colombia; Lincoln Center's David H. Koch Theater; and at The Joyce Theater for the company's 70th Anniversary in 2015. Bernas also teaches at the Limón Institute and has been on the faculty for BIMA at Brandeis University since 2011. She joined MMDG as an apprentice January 2017.



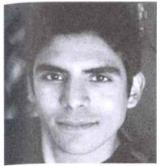
**SAM BLACK** is originally from Berkeley, California, where he began studying tap at the age of nine with Katie Maltzberger. He received his B.F.A. in dance from SUNY Purchase, and currently teaches MMDG master classes and Dance for PD®. He first appeared with MMDG in 2005 and became a company member 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. in dance performance in 2008. Since then, he has worked and performed with the Metropolitan Opera, Troy Powell, and Kyle Abraham, among others. Comedy was a member of the Limón Dance Company from 2009 to 2015, performing principal and soloist roles. He has also appeared as a soloist dancer in Baltimore Opera Company's *Aida* and worked with Washington National Opera from 2013 to 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 joined MMDG as an apprentice in 2015 and became a company member in 2016.



**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 paterson 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 eleven 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 Rotterdams 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 MMDG's Dance for PD® program.



**LAUREN GRANT** has danced with the Mark Morris Dance Group since 1996, appearing in sixty of Morris's works. She teaches technique around the globe, including classes for the company and The School at The Mark Morris Dance Center, sets Morris's work at universities, and is currently Morris's rehearsal assistant on his newest creation. 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." She has been featured in *Time Out New York*, *Dance Magazine*, and 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, where she is also an adjunct professor. She and her husband David Leventhal (former MMDG dancer and current Dance for PD® Program Director) are parents of a son born in 2012.



**SARAH HAARMANN** grew up in Macungie, Pennsylvania, and received training at the Lehigh Valley Charter High School for the Performing Arts under the direction of Kimberly Maniscalco. She graduated *magna cum laude* with a B.F.A in dance from Marymount Manhattan College in 2012. Haarmann has had the pleasure of performing with Pam Tanowitz Dance, Jessica Lang Dance, Dylan Crossman Dans(ce), Pat Catterson, DenisaMusilova, and Bill Young. She joined MMDG as an apprentice in January 2017.



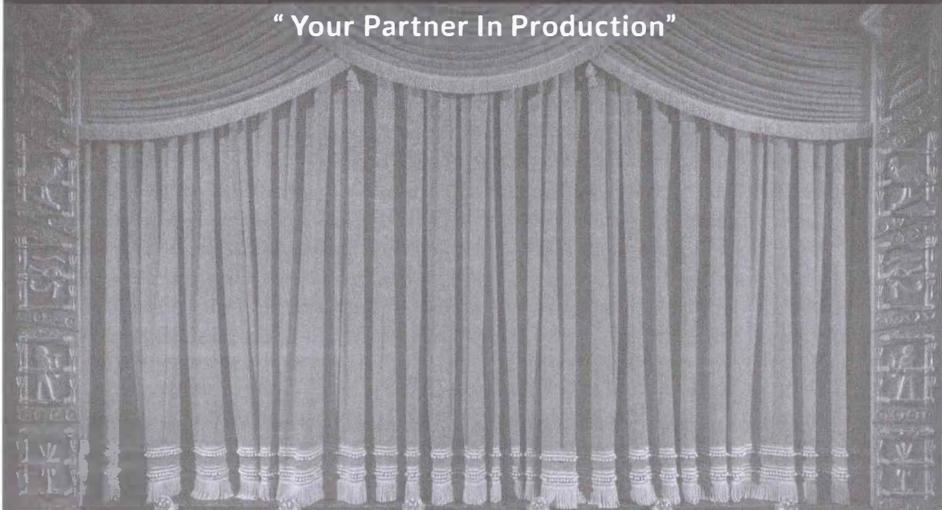
**BRIAN LAWSON** began his dance training in Toronto at Canadian Children's Dance Theatre. There he worked with choreographers such as David Earle, Carol Anderson, and Michael Trent. Lawson spent a year studying at the Rotterdamse Dansacademie in The Netherlands and graduated *summa cum laude* in 2010 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.

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**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 DušanTýnek 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.



**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.



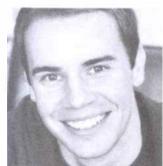
**BRANDON RANDOLPH** began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age fourteen he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied with Stanislav Issaev and Bobby 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, LarLubovitch, 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.



**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 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. Smith is also an actor whose regional theater credits include Tulsa in *Cypsy*, Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!*. Smith danced with Parsons Dance from 2007 to 2010. He joined MMDG as a company member in 2010.



**NOAH VINSON** is originally from Springfield, Illinois, and received his B.A. in dance from Columbia College Chicago. He was named a *Dance Magazine* "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.

## MARK MORRIS DANCE GROUP STAFF

*Artistic Director* Mark Morris

*Executive Director* Nancy Umanoff

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*Technical Director* Johan Henckens • *Music Director* Colin Fowler • *Lighting Supervisor* Nick Kolin • *Sound Supervisor* Rory Murphy • *Costume Coordinator* Stephanie Sleeper • *Wardrobe Supervisor* Maria Garcia

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*Orthopaedist* David S. Weiss, M.D. (NYU Langone Medical Center)

*Physical Therapist* Marshall Hagins, PT, PhD

*Hilot Therapist* Jeffrey Cohen

Thanks to Maxine Morris.

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

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Walter H. Scott



# LINO TAGLIAPIETRA



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Lino Tagliapietra, *Clodia*, 2016, blown glass, 30 x 11 x 6.25"