



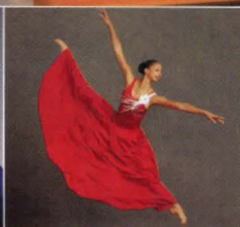
music dance theater

2013-2014
SEASON

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

ZELLERBACH HALL



calperformances.org

PLAYBILL®

FROM THE EXECUTIVE AND ARTISTIC DIRECTOR



Dear Friends,

At Cal Performances this month, we present two world premieres, two Bay Area premieres, two artist residencies, a symposium, the best in modern dance, innovative new music, and top-flight classical soloists—a remarkable few weeks of performances!

We are particularly proud of our two major co-commissions, Mark Morris' *Acis and Galatea*, based on the Handel Opera, and Kronos Quartet's collaboration with Aleksandra Vrebalov and Bill Morrison, *Beyond Zero: 1914–1918*. Making the investment to ensure that new landscapes can be discovered and new masterworks can emerge is an essential part of our commitment to our community as well as the future of live art.

The great American choreographer Alvin Ailey first brought his innovative dance troupe to Cal Performances in March 1968. Just months before the opening of Zellerbach Hall, the Ailey company's performance took place on the modest Wheeler Auditorium stage. In the 45 years since, Alvin Ailey American Dance Theater and Cal Performances have deepened and expanded this special artistic partnership. For decades now, the Ailey company has spent a week each spring in residence in Berkeley. Artistic Director Robert Battle carries on Alvin Ailey's artistic legacy and upholds the company's status as one of America's cultural treasures, while maintaining Ailey's spirit of perennial freshness, and excellence in dance. This season the company's performances include two Bay Area premieres: Ronald K. Brown's *Four Corners* to music by Carl Hancock Rux, Rahsaan Roland Kirk and Yacoub; and Aszure Barton's first creation for the Ailey company, *LIFT* to music by Curtis Macdonald. Three of Alvin Ailey's dances to Duke Ellington round out the programs, along with Bill T. Jones's Bessie Award-winning *D-Man in the Waters (Part 1)*. And, as always, each program closes with the beloved, iconic *Revelations*.

Our 2013-2014 dance series comes to a spectacular conclusion when we welcome the Mark Morris Dance Group back to its West Coast home for the world premiere of Mark Morris's new evening-length performance, *Acis and Galatea*, based on the opera by George Frideric Handel in its celebrated arrangement by Mozart (April 25–27). Joining Mr. Morris and his Dance Group for this long-awaited premiere are the Philharmonia Baroque Orchestra and Chorale, conductor Nicholas McGegan, and a stellar cast of soloists: soprano Sherezade Panthaki, tenors Thomas Cooley and Zach Finkelstein, and bass-baritone Douglas Williams. *Acis and Galatea* is a commission of Mark Morris Dance Group, Cal Performances and Celebrity Series of Boston, in association with Krannert Center, Harriman-Jewell Series, and Lincoln Center.

The Kronos Quartet is a Cal Performances' 2013–2014 Artist in Residence. On December 7, 2013, the group celebrated its 40th birthday in a stunning concert at Zellerbach Hall, a highlight of which was a performance of George Crumb's *Black Angels: Thirteen Images from the Dark Land* (1970), a groundbreaking work written in response to the Vietnam War and the piece that inspired the founding of Kronos. Even after four decades, the group remains on the cutting edge of innovative live art performance. It must also be noted that in addition to stellar performances, the Kronos Quartet has given us innumerable gifts as Artist in Residence. The generosity of the Quartet has touched many of our constituencies, from students to life-long learners. Across the board there has been a depth of investigation and access we've been so fortunate to enjoy. In recent years the Quartet has supplemented its Cal Performances concerts with workshops and colloquia for

FROM THE EXECUTIVE AND ARTISTIC DIRECTOR

students in the UC Berkeley Department of Music. In Hertz Hall on April 6, Kronos concludes its residency with the world premiere of a new multimedia work, *Beyond Zero: 1914–1918*, the Quartet's collaboration with composer Aleksandra Vrebalov and filmmaker by Bill Morrison, which is intended to continue the conversation about war—our understanding of it, our responses to it, and our collective responsibilities during and after conflict. Says Ms. Vrebalov, "Art and the creative spirit can keep us sane when everything around us is crumbling." Immediately preceding *Beyond Zero* is *Prelude to a Black Hole*, Kronos' exquisitely curated suite of compositions written during or around World War I. *Prelude to a Black Hole* transitions from Byzantine chant, to Stravinsky's *Three Pieces for String Quartet*, a blues piece by Geeshie Wiley, and a Turkish taksim by Cemil Bey, to Ravel's *Trois beaux oiseaux du Paradis*, Webern's *Six Bagatelles*, a patriotic song by Charles Ives, and an excerpt from Rachmaninoff's *All-Night Vigil*. Contributing further to our season-long exploration of the First World War is "A Meditation on War," our second symposium of this season, which takes place on April 4 at the Magnes Collection in Berkeley. Participants include David Harrison of Kronos, Ms. Vrebalov, Mr. Morrison, Drew Cameron of the Combat Paper Project, and noted author and UC Berkeley Professor of Journalism Mark Danner as moderator.

New music remains in focus on April 12 in Hertz Hall, when we present the second concert this season by UC Berkeley's own new music group, the eco ensemble, directed by David Milnes. On program are two works by young women composers, Mei-Fang Lin and Erin Gee. Ms. Lin is represented by her solo percussion work *Multiplication Virtuelle* (2004). Ms. Gee's *Mouthpiece Segment of the 3rd Letter* (2007), part of her extraordinary "Mouthpiece" series of compositions that explore the expressive potential of phonemes, is scored for female voice, bass flute, viola, double bass, and percussion, with the composer herself performing the vocal part. The late British composer Jonathan Harvey's *Bird Concerto with Pianosong* (2001) concludes the program. Harvey's *Bird Concerto*, written during his five years living and teaching in the Bay Area, is a beautiful work for large chamber ensemble and piano soloist that incorporates electronic sound samples of digitized birdsongs.

It is not often that one has the opportunity to hear two outstanding soloists perform a chamber recital together, but on April 8 we welcome two of classical music's brightest stars—violinist and violist Pinchas Zukerman and pianist Yefim Bronfman—to First Congregational Church for a very special concert of classical masterworks. Mr. Zukerman last appeared at Cal Performances in 2011 with his youthful ensemble, the Zukerman Chamber Players. Mr. Bronfman has long been a Cal Performances favorite, having given recitals in 2004, 2005, 2006, and, most recently, in 2012. The illustrious duo's program includes Schubert's engaging Sonatina in A minor, No. 2; early Beethoven in the form of his Violin Sonata No. 7 in C minor, Op. 30, No. 2; and, continuing this season's focus on Brahms, his Viola Sonata in F minor, Op. 120, No. 1, written late in the composer's life.

On April 29, Cal Performances announces our 2014–2015 season. Next season abounds with the most important performing artists in classical, new, and early music, jazz and world stage, dance and theater—and features many unique performances that can be experienced nowhere else but here.

I look forward to welcoming you throughout the rest of this season, and into next.



Executive and Artistic Director

Friday, April 25, 2014, 8pm
Saturday, April 26, 2014, 8pm
Sunday, April 27, 2014, 3pm
Zellerbach Hall

*Cal Performances; Celebrity Series of Boston; Mark Morris Dance Group,
in association with Harriman-Jewell Series, Kansas City; Krannert Center for the Performing Arts,
University of Illinois at Urbana-Champaign; and Lincoln Center for the Performing Arts*

present

Acis and Galatea

World Premiere

Mark Morris Dance Group

Chelsea Lynn Acree Sam Black Rita Donahue Domingo Estrada, Jr.
Benjamin Freedman* Lesley Garrison Lauren Grant Brian Lawson
Aaron Loux Laurel Lynch Stacy Martorana Dallas McMurray
Maile Okamura Brandon Randolph* Billy Smith Noah Vinson
Jenn Weddel Michelle Yard

** apprentice*

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

with

Philharmonia Baroque Orchestra and Chorale

Nicholas McGegan, *Music Director*

and

Sherezade Panthaki	<i>soprano</i>
Thomas Cooley	<i>tenor</i>
Zach Finkelstein	<i>tenor</i>
Douglas Williams	<i>bass-baritone</i>

*Major support for these performances is provided by The Goatie Foundation
and by Patron Sponsor Dr. Ross E. Armstrong.*

Cal Performances' 2013–2014 season is sponsored by Wells Fargo.

Mark Morris Dance Group

PROGRAM

Acis and Galatea

(World Premiere)

Music George Frideric Handel (1685–1759)
arr. by Wolfgang Amadeus Mozart (1756–1791)

Libretto John Gay, with Alexander Pope and
John Hughes

Conductor Nicholas McGegan

Direction and Choreography Mark Morris

Scenic Design Adrienne Lobel
Costume Design Isaac Mizrahi
Lighting Design Michael Chybowski

CAST

Galatea Sherezade Panthaki, *soprano*
Acis Thomas Cooley, *tenor*
Damon Zach Finkelstein, *tenor*
Polyphemus Douglas Williams, *bass-baritone*

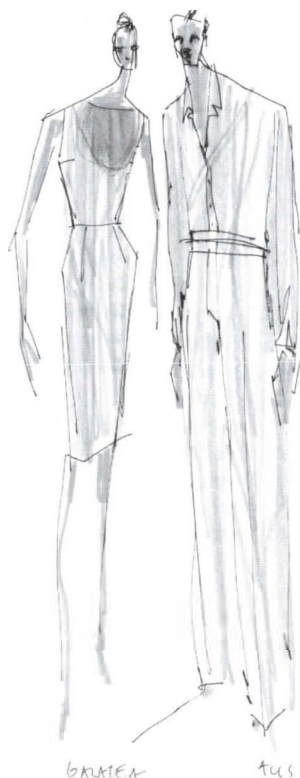
Philharmonia Baroque Orchestra and Chorale

DANCERS

Chelsea Lynn Acree, Sam Black, Rita Donahue, Benjamin Freedman, Lesley Garrison,
Lauren Grant, Brian Lawson, Aaron Loux, Laurel Lynch, Dallas McMurray, Maile Okamura,
Brandon Randolph, Billy Smith, Noah Vinson, Jenn Weddel, Michelle Yard

This program will run for approximately 110 minutes including one intermission.

The edition of *Acis and Galatea* used in these performances is published by
Edwin F. Kalmus, LC, and edited by Berthold Tours.



SYNOPSIS

Acis is in love with Galatea.

The monster, Polyphemus, also loves her.

In a jealous rage, and spurned by Galatea,

Polyphemus hurls a boulder at Acis and mortally wounds him.

Galatea uses her magic powers to change her dead lover

into a stream that will flow eternally.

Mark Morris

Illustration by Isaac Mizrahi

ACIS AND GALATEA

Libretto by John Gay, with Alexander Pope and John Hughes

Act I

Sinfonia

Chorus

O the pleasure of the plains!
 Happy nymphs and happy swains,
 Harmless, merry, free and gay,
 Dance and sport the hours away.
 For us the zephyr blows,
 For us distills the dew,
 For us unfolds the rose,
 And flow'rs display their hue.
 For us the winters rain,
 For us the summers shine,
 Spring swells for us the grain,
 And autumn bleeds the vine.
 O the pleasure...

Recitative

Galatea

Ye verdant plains and woody mountains,
 Purling streams and bubbling fountains,
 Ye painted glories of the field,
 Vain are the pleasures which we yield;
 Too thin the shadow of the grove,
 Too faint the gales, too cool my love.

Air

Galatea

Hush, ye pretty warbling choir!
 Your thrilling strains
 Awake my pains,
 And kindle fierce desire.
 Cease your song, and take your flight,
 Bring back my Acis to my sight!
 Hush, ye pretty...

Air

Acis

Where shall I seek the charming fair?
 Direct the way, kind genius of the mountains!
 O tell me, if you saw my dear,
 Seeks she the groves, or bathes in crystal fountains?
 Where shall I seek...

Recitative

Damon

Stay, shepherd, stay!

See, how thy flocks in yonder valley stray!
 What means this melancholy air?
 No more thy tuneful pipe we hear.

Air

Damon

Shepherd, what art thou pursuing?
 Heedless running to thy ruin;
 Share our joy, our pleasure share!
 Leave thy passion till tomorrow,
 Let the day be free from sorrow,
 Free from love, and free from care!
 Shepherd...

Recitative

Acis

Lo! hear my love! Turn Galatea, hither turn thine eyes;
 See, at thy feet the longing Acis lies!

Air

Acis

Love in her eyes sits playing,
 And sheds delicious death;
 Love on her lips is straying
 And warbling in her breath!
 Love on her breast sits panting,
 And swells with soft desire;
 No grace no charm is wanting,
 To set the heart on fire.
 Love in her eyes...

Recitative

Galatea

Oh! didst thou know the pains of absent love,
 Acis would ne'er from Galatea rove.

Air

Galatea

As when the dove
 Laments her love,
 All on the naked spray;
 When he returns,
 No more she mourns,
 But love the live-long day.
 Billing, cooing,
 Panting, wooing,
 Melting murmurs fill the grove,
 Melting murmurs, lasting love.
 As when...

Duet**Galatea and Acis**

Happy we!

What joys I feel!

What charms I see!

Of all youth, thou dearest boy!

Of all nymphs, thou brightest fair!

Thou all my bliss, thou all my joy!

Chorus

Happy we!

What joys I feel!

What charms I see!

Act II**Introduction****Chorus**

Wretched lovers! Fate has passed

This sad decree: no joy shall last.

Wretched lovers, quit your dream!

Behold the monster Polypheme!

See what ample strides he takes!

The mountain nods, the forest shakes:

The waves run frightened to the shores:

Hark, how the thund'ring giant roars!

Recitative**Polyphemus**

I rage, I melt, I burn!

The feeble god has stabb'd me to the heart.

Thou, trusty pine,

Prop of my god-like steps, I lay thee by!

Bring me a hundred reeds of decent growth,

To make a pipe for my capacious mouth;

In soft enchanting accents let me breathe

Sweet Galatea's beauty, and my love.

Air**Polyphemus**

O ruddier than the cherry,

O sweeter than the berry,

O nymph more bright

Than moonshine night,

Like kidlings blithe and merry!

Ripe as the melting cluster,

No lily has such lustre;

Yet hard to tame

As raging flame

And fierce as storms that bluster!

O ruddier...

Recitative**Polyphemus**

Whither, fairest, art thou running,

Still my warm embraces shunning?

Galatea

The lion calls not to his prey,

Nor bids the wolf the lambkin stay.

Polyphemus

Thee, Polyphemus, great as Jove,

Calls to empire and to love,

To his palace in the rock,

To his dairy, to his flock,

To the grape of purple hue,

To the plum of glossy blue,

Wildings, which expecting stand,

Proud to be gather'd by thy hand.

Galatea

Of infant limbs to make my food,

And swirl full draughts of human blood!

Go, monster! bid some other guest:

I loathe the host, I loathe the feast!

Air**Polyphemus**

Cease to beauty to be suing,

Ever whining love disdaining.

Let the brave their aims pursuing,

Still be conq'ring, not complaining.

Cease to beauty...

Air**Damon**

Would you gain the tender creature,

Softly, gently, kindly treat her:

Suff'ring is the lover's part.

Beauty by constraint possessing

You enjoy but half the blessing,

Lifeless charms without the heart.

Would you go...

Recitative**Acis**

His hideous love provokes my rage;

Weak as I am, I must engage!

Inspir'd with thy victorious charms,

The god of love will lend his arms.

LIBRETTO

Air

Acis

Love sounds th'alarm,
And fear is a flying!
When beauty's the prize,
What mortal fears dying?
In defence of my treasure,
I'd bleed at each vein;
Without her no pleasure
For life is a pain.

Air

Damon

Consider, fond shepherd,
How fleeting's the pleasure,
That flatters our hopes
In pursuit of the fair!
The joys that attend it,
By moments we measure,
But life is too little
To measure our care.

Recitative

Galatea

Cease, O cease, thou gentle youth,
Trust my constancy and truth,
Trust my truth, and pow'rs above,
The pow'rs propitious still to love!

Trio

Galatea, Acis

The flocks shall leave the mountains,
The woods the turtle dove,
The nymphs forsake the fountains,
Ere I forsake my love!

Polyphemus

Torture! fury! rage! despair!
I cannot, cannot bear!

Galatea, Acis

Not show'rs to larks so pleasing,
Not sunshine to the bee,
Not sleep to toil so easing,
As these dear smiles to me.

Polyphemus

Fly swift, thou massy ruin, fly!
Die, presumptuous Acis, die!

Recitative

Acis

Help, Galatea! help ye parent gods!
And take me dying to your deep abodes.

Chorus

Mourn, all ye muses! weep all ye swains!
Tune your reeds to doleful strains!
Groans, cries and howlings fill the neighb'ring shore:
Ah, the gentle Acis is no more!

Solo and Chorus

Galatea

Must I my Acis still bemoan,
Inglorious crush'd beneath that stone?

Chorus

Cease, Galatea, cease to grieve!
Bewail not whom thou canst relieve.

Galatea

Must the lovely charming youth
Die for his constancy and truth?

Chorus

Call forth thy pow'r, employ thy art,
The goddess soon can heal thy smart.

Galatea

Say what comfort you can find?
For dark despair o'erclouds my mind.

Recitative

Galatea

'Tis done: thus I exert my pow'r divine;
Be thou immortal, tho' thou art not mine!

Air

Galatea

Heart, the seat of soft delight,
Be thou now a fountain bright!
Purple be no more thy blood,
Glide thou like a crystal flood.
Rock, thy hollow womb disclose!
The bubbling fountain, lo! it flows;
Through the plains he joys to rove,
Murm'ring still his gentle love.

Chorus

Galatea, dry thy tears,
Acis now a god appears!
See how he rears him from his bed,
See the wreath that binds his head.
Hail thou gentle murm'ring stream,
Shepherds pleasure, muses' theme!
Through the plains still joy to rove,
Murm'ring still thy gentle love.

PHILHARMONIA BAROQUE ORCHESTRA

Nicholas McGegan, *Music Director**The Players and Their Instruments*

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

VIOLIN

Katherin Kyme, *concertmaster*
Johann Gottlob Pfretzschner, Mittenwald, Germany, 1791
Egon & Joan von Kaschnitz Concertmaster Chair

Elizabeth Blumenstock
Andrea Guarneri, Cremona, 1660; on loan from the
Philharmonia Baroque Orchestra Period Instrument Trust
Susan B. Levy Chair

Maria Ionia Caswell
Antoni Rief, Vils, Tyrol, Italy, 1725

Jolianne von Einem
Rowland Ross, Guilford, England, 1979; after Antonio
Stradivari, Cremona

Lisa Grodin
Laurentius Storioni, Cremona, Italy, 1796

Carla Moore†
Johann Georg Thir, Vienna, Austria, 1754

Maxine Nemerovski
Timothy Johnson, Bloomington, Indiana, 1999; after
A. Stradivari

Sandra Schwarz
Johannes Cuypers, The Hague, 1789

Laurie Young Stevens
Rowland Ross, London, 1995; after A. Amati

Noah Strick
Celia Bridges, Cologne, Germany, 1988

Lisa Weiss
Anonymous, London; after Testore

VIOLA

Anthony Martin*
Aegidius Klotz, Mittenwald, Germany, 1790

David Daniel Bowes*
Richard Duke, London, ca. 1780

Maria Ionia Caswell
William Old, Falmouth, England, 1895
Ellie Nishi
Aegidius Klotz, Mittenwald, Germany, 1790

VIOLONCELLO

Tanya Tomkins*
Joseph Panormo, London, England, 1811

Phoebe Carrai
Joseph Panormo, London, England, 1811

Paul Hale
Joseph Grubaugh & Sigrun Seifert, Petaluma, 1988;
after A. Stradivari
Osher Cello Chair Endowment

BASS

Kristin Zoernig*
Joseph Wrent, Rotterdam, Holland, 1648

Farley Pearce
George Stoppani, Manchester, England, 1988; after A.
Amati, 1560

FLUTE

Stephen Schultz *
Martin Wenner, Singen, Germany 2011; after A. Grenser,
ca. 1790

Mindy Rosenfeld
Roderick Cameron, Mendocino, California, 1997;
after J. H. Grenser, Dresden, Germany, ca. 1790

CHORALE ROSTER

OBOE

Marc Schachman *

Sand Dalton, Lopez Island, Washington, 1993; after Floth, ca. 1800

In Memory of Clare Frieman Kivelson and Irene Valente Angstadt

Gonzalo Ruiz

H. A. Vas Dias, Decatur, Georgia, 1988; after C. A. Grenser, Dresden, Germany, ca. 1780

CLARINET

Eric Hoeprich *

A. Grenser, Dresden, ca. 1785

Michael F. & Jane B. Marmor Principal Clarinet Chair

Diane Heffner

Daniel Bangham, Cambridge, England, 1993; after H. Grenser, Dresden, Germany, ca. 1810

BASSOON

Danny Bond*

Peter de Koningh, Hall, Holland, 1985; after Grenser, Dresden, Germany, ca. 1800

Kate van Orden

Peter de Koningh, Hall, Holland, 1985; after Grenser, Dresden, Germany, ca. 1800

HORN

R. J. Kelley *

M. A. Raoux, Paris, 1850

Paul Avril

Richard Seraphinoff, Bloomington, Indiana, 1998; after A. Halari, Paris, 1825

FORTEPIANO

Hanneke van Proosdij *

Thomas & Barbara Wolf, Washington, D.C., 1990; after Schantz, ca. 1780; generously lent by Nicholas McGegan

* Principal

† Principal Second Violin

PHILHARMONIA CHORALE

Bruce Lamott, *Director*
Philharmonia Baroque Orchestra
Community Fund for Choral Music

SOPRANO

Angela Arnold
Jennifer Ashworth
Pamela Sebastian
Angelique Zuluaga

ALTO

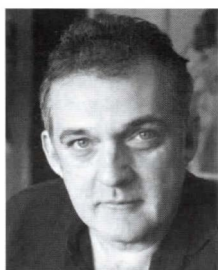
Elliot Franks
Katherine McKee
Heidi Waterman
Jacque Wilson

TENOR

Matthew Curtis
Kevin Gibbs
Jimmy Kansau
David Kurtenbach
Jonathan Smucker
Eric Tuan

BASS

John Bischoff
Jeffrey Fields
Tom Hart
James Monios



Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar

Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created close to 150 works for the company. From 1988 to 1991, he was Director of Dance at Brussels' Théâtre Royal de la Monnaie, the national opera house of Belgium. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov.

Much in demand as a ballet choreographer, Mr. Morris has created 18 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, Mr. Morris has been described as "undeviating in his devotion to music" (*The New Yorker*). He began conducting performances for MMDG in 2006 and has since conducted at the International Festival of Arts and Ideas, Lincoln Center, and the 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.

Mr. Morris was named a Fellow of the MacArthur Foundation in 1991 and has received eleven honorary doctorates to date. He has taught at the University of Washington, Princeton University, and Tanglewood Music Center. He is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has served as an Advisory Board Member for the Rolex Mentor and Protégé Arts Initiative. Mr. Morris has received the Samuel H. Scripps/American

Dance Festival Award for Lifetime Achievement (2007), the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society (2010), the Benjamin Franklin Laureate Prize for Creativity (2012), and the Cal Performances Award of Distinction in the Performing Arts (2013).

Mr. 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 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 United States in 1991 as one of the world's leading dance companies. Based in Brooklyn, New York, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle, and Fairfax. The company made its début at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. Reflecting Mr. Morris' commitment to live music, the Dance Group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano

Stephanie Blythe, and jazz trio The Bad Plus, as well as leading orchestras and opera companies, including the Metropolitan Opera, English National Opera, Philharmonia Baroque Orchestra, 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 United Kingdom's *South Bank Show*, and PBS's *Live From Lincoln Center*. While on tour, the Dance Group partners with local cultural institutions and community organizations to present Access/MMDG, a program of arts and humanities-based activities for people of all ages and abilities.

Cal Performances and MMDG's relationship over the last 27 years has played a major part in fulfilling Cal Performances' commitment to bring important dance works on a grand scale to Zellerbach Hall. MMDG first performed two mixed repertory programs at Zellerbach Hall in 1987. Since then, Cal Performances has presented regular performances of the holiday classic, *The Hard Nut*, and 56 different works by Mark Morris, twelve of which were premières and nine of which were commissions. *Acis and Galatea* marks the 200th MMDG performance at Zellerbach Hall.



Celebrating its 33rd season, Philharmonia Baroque Orchestra has been dedicated to authentic performances of baroque, classical, and early romantic music on original instruments

since its inception in 1981. Under the leadership of Music Director Nicholas McGegan, Philharmonia was named Ensemble of the Year by *Musical America*.

The Orchestra performs an annual subscription season in the San Francisco Bay Area and is regularly heard on tour in the United States and around the world. The Orchestra has its own professional chorus, the Philharmonia Chorale, under the leadership of Bruce Lamott. It welcomes eminent guest artists, including mezzo-soprano Susan Graham, countertenor David Daniels, fortepianist Emanuel Ax, violinist Rachel Podger, and such guest conductors as Jordi Savall, Masaaki Suzuki, and Trevor Pinnock.

Philharmonia's recent U.S. tour appearances include the Great Performers series at Lincoln Center, the Ravinia Festival in Chicago, Segerstrom Concert Hall in Orange County, the International Chamber Orchestra Festival in Minnesota, Carnegie Hall in New York, the Festival del Sole in California's Napa Valley, and Walt Disney Concert Hall in Los Angeles. In August 2005, Philharmonia Baroque Orchestra made its debut at the BBC Proms in London, Snape Maltings (United Kingdom), and the Concertgebouw in Amsterdam. Philharmonia also appeared as the featured orchestra at the International Handel Festival in Göttingen, Germany, in 1999, 2001, 2002, and 2005.

The Orchestra has had numerous successful collaborations with celebrated musicians, composers, and choreographers. In November 2006, to mark its 25th season and the 20th anniversary of Nicholas McGegan's tenure as Music Director, Philharmonia premiered its first commissioned work, a one-act opera by Jake Heggie with a libretto by Gene Scheer entitled *To Hell and Back*.

In collaboration with the Mark Morris Dance Group, Philharmonia gave the U.S. premières of Mr. Morris's highly acclaimed productions of Henry Purcell's *King Arthur* and Jean-Philippe Rameau's ballet-opera *Platée*. Philharmonia has also collaborated with many Bay Area performing arts groups, such as Alonzo King LINES Ballet, American Conservatory Theater, San Francisco Girls Chorus, and Chanticleer.

In 2011, Philharmonia launched its own recording label, Philharmonia Baroque Productions (PBP). Its recording of Haydn Symphonies No. 104, "London," No. 88, and No. 101, "The Clock," was nominated for a Grammy Award for Best Orchestral Performance. It has also released Vivaldi's *The Four Seasons* and other violin concertos featuring Elizabeth Blumenstock as soloist; an acclaimed recording of Handel's *Atalanta*; Brahms's Serenades; and Beethoven's Symphonies Nos. 4 and 7.

Prior to the launch of PBP, the Orchestra made 32 highly praised recordings for Harmonia Mundi, Reference Recordings, and BMG. Its recording of the Handel oratorio *Susanna* received a Grammy Award nomination and a 1991 Gramophone Award for best baroque vocal recording.

KDFC is the radio home of Philharmonia Baroque Orchestra. This season, KDFC continues to broadcast a series of unreleased Philharmonia concert recordings the second Sunday of every month from 8–9pm.

Philharmonia Baroque Orchestra was founded by harpsichordist and early music pioneer Laurette Goldberg.



As he embarks on his fourth decade on the podium, **Nicholas McGegan** (*conductor*), hailed as "one of the finest baroque conductors of his generation" (*The Independent*, London), is 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 International Handel Festival Göttingen for 20 years (1991–2011). Beginning in the 2013–2014 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 symphonies; the

Cleveland and the Philadelphia orchestras; and the 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 Covent Garden, San Francisco, Santa Fe, and Washington.

English-born 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, 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 *The Four Seasons* and other concertos with violinist Elizabeth Blumenstock; and Handel's *Atalanta*, featuring soprano Dominique Labelle.

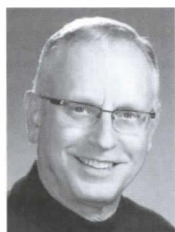


Critically acclaimed for its brilliant sound, robust energy and sensitive delivery of the text, the Philharmonia Chorale was formed in 1995 to provide a vocal complement whose fluency in the stylistic language of the baroque period matched that of Philharmonia Baroque Orchestra. The 24 members of the Chorale are professional singers with distinguished solo and ensemble experience. Chorale members appear regularly with such

ABOUT THE ARTISTS

organizations as the San Francisco Symphony, Carmel Bach Festival, and American Bach Soloists, and are guest soloists with most of the area's symphonic and choral organizations. They appear in roles with regional opera companies and have been members and founders of some of the country's premier vocal ensembles, including Chanticleer, the Dale Warland Singers, and Theatre of Voices.

Founded by John Butt, a baroque keyboardist and one of the world's leading Bach scholars, the Chorale has been led by conductor and musicologist Bruce Lamott since 1997. In its first decade, the Chorale's repertoire included nine Handel oratorios, Bach's *St. John Passion* and *Christmas Oratorio*, Mozart's Mass in C minor, and—in collaboration with other choral ensembles—Beethoven's Symphony No. 9. The Chorale made its New York debut at the Brooklyn Academy of Music in 1997, and has appeared with Philharmonia Baroque Orchestra at Walt Disney Concert Hall in Los Angeles and the new Segerstrom Concert Hall in Orange County. The Chorale appears on the Orchestra's recordings of Arne's *Alfred*, Scarlatti's *Cecilian Vespers*, and Beethoven's Symphony No. 9.



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

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

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



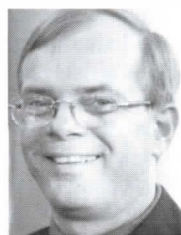
Adrienne Lobel (*scenic designer*) has carved out an impressive career as a stage designer. Her work tells a visual story in response to a script and/or a piece of music. Ms. Lobel is also a painter. In both painting and stage design,

she believes in paring down elements to essentials and that negative space, the space between objects, is as powerful as the objects themselves. Her stage work has most recently been seen on Broadway in *The Diary of Anne Frank* and *A Year with Frog and Toad*, and at the Metropolitan Opera for the 2011 staging of John Adams's *Nixon in China* (choreographed by Mark Morris and directed by Peter Sellars). Other works with Mr. Sellars include Adams's *Doctor Atomic* (San Francisco Opera), *The Rake's Progress* (Paris's Théâtre du Châtelet), *The Magic Flute* (Glyndebourne Festival), *Così fan tutte* (New York's Pepsico Summerfare), and *The Mikado* (Lyric Opera of Chicago). With Mr. Morris, she has designed *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, *Orfeo ed Euridice*, *Platée*, and *King Arthur*, among others.



Isaac Mizrahi (*costume designer*) has been a leader in the fashion industry for almost 30 years. He is the recipient of many accolades including four Council of Fashion Designers of America awards. He was the subject

and co-creator of *Unzipped*, a documentary following the making of his fall 1994 ready-to-wear collection. Mr. Mizrahi is currently the head judge on the television series *Project Runway: All Stars*. In September 2012, he launched the Isaac Mizrahi New York collection, available at better department stores nationwide. Previously, in December 2009, he launched his lifestyle collection, Isaac Mizrahi Live!, on QVC. In addition to designing for the luxury and mass markets, Mr. Mizrahi has designed costumes for the Mark Morris Dance Group, the Metropolitan Opera, American Ballet Theatre, San Francisco Ballet, and the Opera Theater of St. Louis. Mr. Mizrahi has collaborated with Mr. Morris in 15 productions since 1992, including *Platée*, *Falling Down Stairs*, *Orfeo ed Euridice*, and *A Choral Fantasy* for MMDG, *Beaux* for San Francisco Ballet, and *Gong* for American Ballet Theatre.



Michael Chybowsky (*lighting designer*) has designed the lighting for a wide range of projects and venues. His work has ranged from commercial theater, for the Pulitzer Prize winning production of *Wit*, to opera produc-

tions such as Seattle Opera's *Parsifal*, to a ten-year collaboration with performance artist Laurie Anderson. His designs include *The Lieutenant of Inishmore* by Martin McDonagh, *Moby Dick and Other Stories* with Laurie Anderson, Andre Belgrader's production of *Endgame* (BAM Harvey), *Cymbeline*, *Hair*, *Hamlet* (New York Shakespeare Festival), *The Heart Is A Lonely Hunter*, and Isaac Mizrahi's directorial debut of *A Little Night Music* at

Opera Theatre of St. Louis. He received an American Theatre Wing design award for his lighting of *Cymbeline* and *Wit*, a Lucille Lortel award for *The Grey Zone* by Tim Blake Nelson, and a 1999 Obie Award for Sustained Excellence. Mr. Chybowsky has designed over 40 pieces for the Mark Morris Dance Group, including *Four Saints in Three Acts* for English National Opera and the films *Dido and Aeneas* and *Falling Down Stairs*. Recent works for MMDG include *A Wooden Tree*, *Crosswalk*, and *Jenn and Spencer*, all of which premiered in the 2012–2013 season. He has also designed for several of Mr. Morris's works set on other companies, most recently *Beaux* for San Francisco Ballet and *Kammermusik No. 3* for Pacific Northwest Ballet.

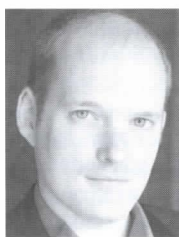


Thomas Cooley (*tenor, Acis*) has consistently been praised for his versatility, expressiveness, and virtuosity on the concert stage and in the opera house. Mr. Cooley's repertoire ranges across more than four centuries, encom-

passing the early masters such as Monteverdi, Purcell, Handel, Bach, Mozart and Haydn, as well as works by Romantic, 20th-century, and contemporary composers including Beethoven, Berlioz, Mendelssohn, Elgar, Stravinsky, Britten, and Penderecki. Possessing a lyric tenor voice of great flexibility, dynamic range, warmth and precision, he has appeared on an international level with such conductors as Manfred Honneck, Nicholas McGegan, Eji Oue, Krzysztof Penderecki, Helmuth Rilling, Carlo Rizzi, David Robertson, Donald Runnicles, Wolfgang Sawallisch, Michael Schønwandt, Gil Shohat, Robert Spano, Michael Tilson-Thomas, Osmo Vänskä, and Franz Welser-Möst. His repertoire on the concert stage includes works such as Beethoven's *Missa Solemnis* with the Atlanta Symphony, Berlioz's *Les Nuits d'été* and *Lenfance du Christ* and Haydn's *The Seasons* with the Saint Paul Chamber Orchestra, Berlioz's Requiem and Bach's *St. Matthew Passion* in Carnegie Hall

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with the Orchestra of St. Luke's, Stravinsky's *Les Noces* for the St. Louis Symphony, Handel's *Messiah* with the Houston Symphony, Mendelssohn's *Lobgesang* with the National Arts Centre Orchestra in Ottawa, Honneger's *King David* for Dutch Radio in Utrecht, Mozart's Requiem in Amsterdam's Concertgebouw, Elgar's *Dream of Gerontius* with the Berliner Singakademie, Britten's *War Requiem* with the Munich Bach Choir, Bernstein's *Candide* with the Charleston Symphony, and Penderecki's *Credo* with the SWR Orchestra in Berlin.



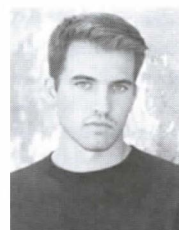
Zach Finkelstein (*tenor, Damon*), in the five years since leaving his political consulting career, has performed across North America and the UK as a soloist at Carnegie Hall, Sadler's Wells, Lincoln Center, the Brooklyn

Academy of Music, Benaroya Hall and New York City Center. Recently hailed by Anthony Tommasini of the *New York Times* as a "compelling tenor," the American-Canadian made his New York City Opera debut in April 2013 as Mambre in Rossini's *Mosè in Egitto*, a production the *New York Times* dubbed one of the Top 10 classical events of 2013. In addition to *Acis and Galatea*, another 2014–15 season highlight includes his debut with the Seattle Symphony as tenor soloist in the *Mozart Requiem* with Ludovic Morlot conducting. In November 2014, Mr. Finkelstein records *Threshold*, an album of new music with the internationally renowned Scharoun Ensemble in Berlin. This Innova label album will feature compositions by Prix-de-Rome winner and fellow Tanglewood alum Jesse Jones. *Acis and Galatea* marks Mr. Finkelstein's sixth project with MMDG. Previous collaborations have included: Stravinsky's *Renard* at Lincoln Center and Seiji Ozawa Hall, Tanglewood Music Center; Satie's *Socrate*, ("impeccably sung," *Seattle Times*); Irish and Scottish folk songs arranged by Ludwig van Beethoven (*The Muir*); and Virgil Thomson's *Four Saints in Three Acts* and Beethoven's *A Choral Fantasy* at the Brooklyn Academy of Music.



Sherezade Panthaki (*soprano, Galatea*)'s international success has been fueled by superbly honed musicianship, "shimmering sensitivity" (*Cleveland Plain Dealer*), a "radiant" voice (*Washington Post*), and passionately informed interpretations,

"mining deep emotion from the subtle shaping of the lines" (*New York Times*). An acknowledged star in the early-music field, Ms. Panthaki has developed ongoing collaborations with many of the world's leading interpreters, including Nicholas McGegan, Simon Carrington, John Scott, Mark Morris, and Masaaki Suzuki, with whom she made her New York Philharmonic debut in a program of Bach and Mendelssohn. Highlights of her past and current season include Handel's *Messiah* with Bach Collegium Japan in Tokyo; Handel's *Saul* with the Tafelmusik Baroque Orchestra in Toronto; and Orff's *Carmina Burana* with the Houston Symphony. Born and raised in India, Ms. Panthaki holds an Artist Diploma from the Yale School of Music and the Yale Institute of Sacred Music, where she won multiple awards, including the prestigious Phyllis Curtin Career Entry Prize. She earned a master's degree from the University of Illinois.



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

the younger generation. He has collaborated with leading ensembles and conductors, including Helmut Rilling, Sir Neville Marriner, John Nelson, Christoph Rousset, and Les Talens Lyriques in such prestigious venues as Lincoln Center, the Kennedy Center, Stuttgart's Mozart-Saal, and the Frankfurt Alte Oper. In recent seasons, Mr. Williams made his European stage debut at Opéra de Nice singing

the role of Orcone in Alessandro Scarlatti's *Tigrane*; reprised in New York a role he premiered as a Tanglewood Fellow in *It Happens Like This*, a new stage work by Pulitzer Prize-winning composer Charles Wuorinen; and sang Compère in Virgil Thomson's *Four Saints in Three Acts* with the Mark Morris Dance Group at the Brooklyn Academy of Music and Apollo in Purcell's *Apollo e Dafne* for Pocket Opera. He also appeared as Laurence in Gretry's *Le Magnifique* with Opera Lafayette in Washington, D.C., and New York; sang the role of Aeneas in *Dido and Aeneas* and was a featured soloist in the acclaimed tour of Handel's *Acis and Galatea* (Polyphemus), both with the Boston Early Music Festival; and made his European debut at Paris's Salle Pleyel in Purcell's *King Arthur* with Christophe Rousset and Les Talens Lyriques.

THE DANCE GROUP



Matthew Rose (*rehearsal director*) began his dance training in Midland, Michigan, with Linda Z. Smith at age 17. After receiving his B.F.A. in dance from the University of Michigan in 1992, he moved to New York City.

He was a soloist with the Martha Graham Dance Company from 1993 to 1996, and in 1997 began working with MMDG. After several years of performing full-time with the Dance Group, he began assisting Mr. Morris with the creation of new works. He has been the company's rehearsal director since 2006.



Chelsea Lynn Acree grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner, then continued at Carver Center for the Arts and Technology. Since receiving her B.F.A. in dance from Purchase College in 2005, she has had the opportunity to work with a variety of

artists, including SYREN Modern Dance, Laura Peterson, Hilary Easton + Company, and Michael and the Go-Getters. 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.



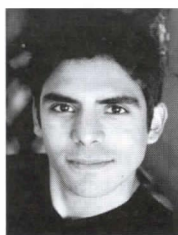
Sam Black is from Berkeley, California, where he began studying tap at age nine with Katie Maltzberger. He received his B.F.A. in dance from Purchase College and also studied at the Rotterdamse Dansacademie in the

Netherlands. He has performed with David Parker, Takehiro Ueyama, and Nelly van Bommel, and currently teaches MMDG master classes and Dance for PD®. He first appeared with MMDG in 2005 and became a company member in 2007.



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. Ms. Donahue danced with

bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.



Domingo Estrada, Jr., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced *ballet folklórico* through his church for eleven years. Mr. 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

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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. Mr. Estrada would like to thank God, his family, and all who support his passion.



Benjamin Freedman, 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 Jiří Kylián.

At the University of South Florida, he had the opportunity to participate in the reconstruction of Bill T. Jones's *Serenade: the Proposition*. Mr. Freedman went on to study at NYU's Tisch School of the Arts where he graduated with a B.F.A. in dance and an intensive minor in psychology. At Tisch, he performed in Mr. Morris's *Pacific* and also choreographed multiple works for the student company. He has worked with Korhan Basaran, Chihiro Shimizu, and DANA KADA Dance. He joined MMDG as an apprentice in 2013.



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

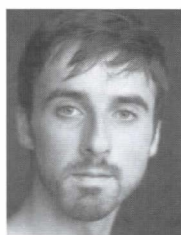
Dansacademie in The Netherlands and holds a B.F.A. from Purchase College, where she received the Modern Dance Faculty Award. She has performed with Erica Essner, Dance Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly Van Bommel's NØA Dance, Rocha Dance Theater, and Sidra Bell Dance New York. 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 has danced with MMDG since 1996. Performing leading roles in *The Hard Nut* and *Mozart Dances*, Ms. Grant has appeared in over 40 of Mr. 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 United States and abroad. Ms. Grant has been featured in *Time Out New York*, *Dance Magazine*, the book *Meet the Dancers*, and appeared in a U.K. documentary, *The 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 B.F.A. from NYU's Tisch School of the Arts. She and her husband David Leventhal (former MMDG dancer) are proud parents of son Zev, born March 2012.



Brian Lawson began his dance training in Toronto at Canadian Children's Dance Theatre. There he worked with choreographers such as David Earle, Carol Anderson, and Michael Trent. Mr. 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. Mr. Lawson has had the pleasure of performing with Pam Tanowitz Dance, Dance Heginbotham, and Nelly van Bommel's NØA Dance, among others. He joined MMDG as an apprentice in 2011 and became a company member in 2013.



Aaron Loux grew up in Seattle, Washington, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Preparatory Dance

Program and received his B.F.A. from the Juilliard School in 2009. He danced at the Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.



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

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



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

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



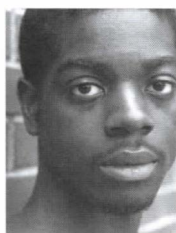
Dallas McMurray, from El Cerrito, California, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the

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



Maile Okamura studied primarily with Lynda Younth 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 had the pleasure of working with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.



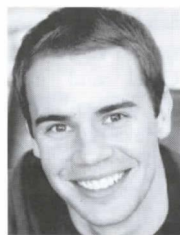
Brandon Randolph began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School for the

Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. Mr. Randolph received his B.F.A. in dance from Purchase College in 2012. While there, he had the opportunity to perform 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 2013.

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Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He graduated *magna cum laude* in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason, he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. 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*, Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!*. Mr. Smith danced with Parsons Dance from 2007 to 2010. He joined MMDG as a company member in 2010.



Noah Vinson received his B.A. in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection.

He began working with MMDG in 2002 and became a company member in 2004.



Jenn Weddel received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a B.F.A. from Southern Methodist University and also studied at Boston Conservatory, Colorado University, and the Laban Center, London. Since moving to New York in 2001, Ms. Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Vencil 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 was born in Brooklyn, New York. She began her professional dance training at the NYC High School of the Performing Arts and continued her studies as a scholarship student at Alvin Ailey American Dance Theater. She graduated with a B.F.A. from NYU's Tisch School of the Arts. Ms. Yard teaches Pilates as well as master classes for Access/MMDG programs. She joined MMDG in 1997. Mom, thank you.

Acis and Galatea Production Credits

<i>Assistant Conductor</i>	Colin Fowler
<i>Stage Manager</i>	Anne Dechene
<i>Assistant to Mr. Mizrahi</i>	David Burke

Backdrops built and painted by Scenic Arts Studios. Many thanks to Joe Forbes.

Additional softgoods and dance floor made by Gerriets International.

Costumes built by John Kristiansen, New York Inc.

Costume fabrics digitally printed by Gene Mignola, Inc.

Mark Morris Dance Group Staff

<i>Artistic Director</i>	Mark Morris
<i>Executive Director</i>	Nancy Umanoff

Production

<i>Technical Director</i>	Johan Henckens
<i>Rehearsal Director</i>	Matthew Rose
<i>Music Director</i>	Colin Fowler
<i>Lighting Supervisor</i>	Nick Kolin
<i>Sound Supervisor</i>	Ken Hypes
<i>Costume Coordinator</i>	Stephanie Sleeper
<i>Wardrobe Supervisor</i>	Jennifer Perry

Administration

<i>Chief Financial Officer</i>	Elizabeth Fox
<i>Finance Manager</i>	Rebecca Hunt
<i>Finance Associate</i>	Jamie Posnak
<i>General Manager</i>	Huong Hoang
<i>Company Manager</i>	Sarah Horne
<i>Executive Assistant</i>	Jenna Nugent
<i>Intern</i>	Kristen Rizzuto

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<i>Associate Director of Development</i>	Kelly Sheldon
<i>Development Associate</i>	Rebecca Cash

Marketing

<i>Director of Marketing</i>	Karyn LeSuer
<i>Digital Content Manager</i>	Moss Allen
<i>Marketing Associate</i>	Abby West
<i>Intern</i>	Yesica Bello

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<i>School Director</i>	Sydney Liggett
<i>School Administrator</i>	Colleen Pictor
<i>Outreach Director</i>	Eva Nichols
<i>Dance for PD® Program Director</i>	David Leventhal
<i>Dance for PD® Program Coordinator</i>	Maria Portman Kelly
<i>Dance for PD® Intern</i>	Satasia Hewitt

ABOUT THE ARTISTS

Dance Center Operations

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<i>Senior Operations Manager</i>	Karyn Treadwell
<i>Operations Manager</i>	Elise Gaugert
<i>Operations Associate</i>	Charles Gushue
<i>Front Desk Assistants</i>	Denae Hannah, Sam Owens
<i>Maintenance</i>	Jose Fuentes, Vincent Guerrero, Orlando Rivera, Diana Velazquez

<i>Booking Representation</i>	Michael Mushalla (Double M Arts & Events)
<i>Media and General Consultation Services</i>	William Murray (Better Attitude, Inc)
<i>Legal Counsel</i>	Mark Selinger (McDermott, Will & Emery)
<i>Accountant</i>	O'Connor Davies Munns & Dobbins, LLP
<i>Orthopaedist</i>	David S. Weiss, M.D. (NYU Langone Medical Center)
<i>Physical Therapist</i>	Marshall Hagins, P.T., Ph.D.
<i>Hilot Therapist</i>	Jeffrey Cohen

Thanks to Maxine Morris.

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

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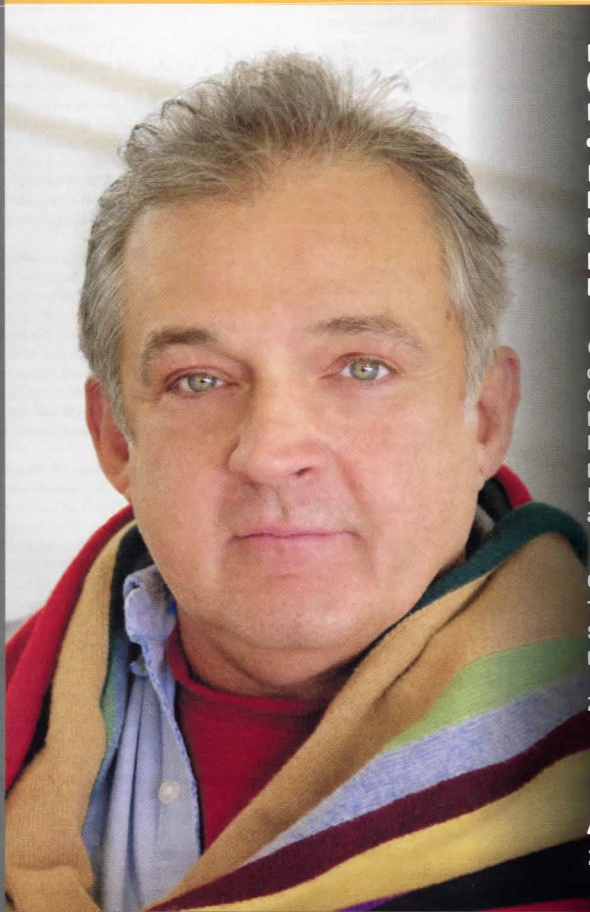
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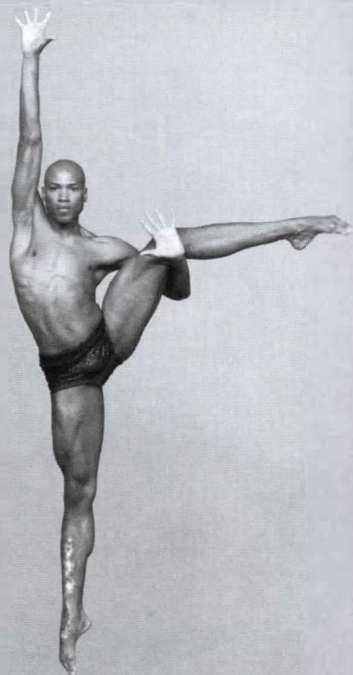
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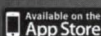
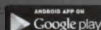
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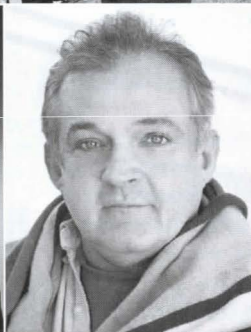
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