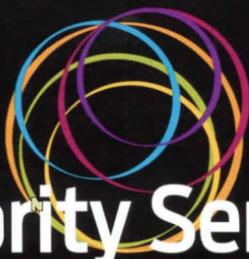




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May 15–18, 2014

Celebrity Series of Boston; Cal Performances, Berkeley; Mark Morris Dance Group, in association with the 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

EAST COAST PREMIERE

Music by George Frideric Handel, arr. by Wolfgang Amadeus Mozart

Libretto by John Gay, with Alexander Pope and John Hughes

Nicholas McGegan, conductor
Mark Morris, director and choreographer

Adrienne Lobel, scenic design
Isaac Mizrahi, costume design
Michael Chybowski, lighting design

CAST

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

DANCERS

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

Handel and Haydn Society Period Instrument Orchestra and Chorus

Harry Christophers, artistic director

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

This engagement is sponsored by **Amy and Joshua Boger, Jann E. Leeming and Arthur D. Little,**
and **Eleanor and Frank Pao**, with additional support provided by **Martha H. Jones,**
Margaret Eagle and Eli Rapoport, and Sally Seaver.

The 2013–2014 *Celebrity Series of Boston Dance Series* is sponsored by
The Little Family Foundation and the John S. and Cynthia Reed Foundation

Funded in part by the Expeditions program of the New England Foundation for the Arts,
made possible with funding from the National Endowment for the Arts,
with additional support from the six New England state arts agencies.

Celebrity Series of Boston is supported by the Massachusetts Cultural Council, a state agency.

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

MARK MORRIS DANCE GROUP

Mark Morris *artistic director*
Nancy Umanoff *executive director*

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

MetLife Foundation is the Official Tour Sponsor of the Mark Morris Dance Group.

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

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



MARK MORRIS was born on August 29, 1956, in Seattle, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean and Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created more than 130 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 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 BAM (Brooklyn Academy of Music). He served as Music Director for the 2013 Ojai (Calif.) Music Festival. He also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, The Royal Opera and Covent Garden, among others. He was named a Fellow of the MacArthur Foundation in 1991 and has received 11 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 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 chil-

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

The **MARK MORRIS DANCE GROUP** (MMDG) was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities in the U.S. and around the world, and in 1986, it made its first national television program for the PBS series "Dance in America." In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The Dance Group returned to the U.S. in 1991 as one of the world's leading dance companies. Based in Brooklyn, 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, Calif., 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 (Va.). The company made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003, and has since been invited to both festivals annually. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. Reflecting 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 and the London Symphony Orchestra, in addition to today's collaboration with the Handel and Haydn Society period orchestra, chorus and vocal soloists. MMDG frequently works with distinguished artists and designers, including painters Howard Hodgkin and Robert Bordo, set designers Adrienne Lobel and Allen Moyer, costume designers Martin Pakledinaz and Isaac Mizrahi and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the U.K.'s South Bank Show and PBS' "Live From Lincoln Center." 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. In addition to *Acis and Galatea*, highlights for MMDG's 2014–15 season include a week-long festival at Jacob's Pillow in July 2014 and *MMDG Excursions*, a unique multi-continent tour that will split the dance group in two from October through November. The tour aims to promote cultural exchange and bring diverse communities together around the globe through dance and music. This multifaceted tour will feature a new work by Mark Morris and extensive cross-cultural community and educational programming through Access/MMDG and the U.S. State Department's DanceMotion USASM program.

HANDEL AND HAYDN SOCIETY

Founded in Boston in 1815, the Handel and Haydn Society (H+H) is considered America's oldest continuously performing arts organization. It gave the American premieres of Handel's *Messiah* (1818), Haydn's *Creation* (1819), Verdi's Requiem (1878) and Bach's *St. Matthew Passion* (1879), among other masterworks. H+H will celebrate its bicentennial in 2015 with a series of special concerts and initiatives to honor 200 years of music making. Under Artistic Director Harry Christophers' leadership, H+H's mission is to enrich life and influence culture by performing baroque and classical music at the highest levels of artistic excellence, and by providing engaging, accessible and broadly inclusive music education and training activities. H+H is widely known through its local subscription series, tours, concert broadcasts on 99.5 WCRB and National Public Radio and recordings. H+H's first recording with Harry Christophers, *Mozart Mass in C Minor*, was issued in September 2010 on the CORO label. Subsequent releases include *Mozart Requiem* (2011) and *Coronation Mass* (2012), as well as the critically acclaimed *Haydn, Vol. 1* (September 2013) and the best-selling *Joy to the World: An American Christmas* (October 2013). Planned future releases include *Messiah* (2014) and *The Creation* (2015). As a 21st-century performing arts organization, H+H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Education Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H+H also maintains partnerships with cultural and higher educational institutions.



As he embarks on his fourth decade on the podium, **NICHOLAS MCGEGAN**, hailed as "one of the finest baroque conductors of his generation" (*London Independent*), 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). This season is his first as principal guest conductor of the Pasadena Symphony, and in 2014 he becomes Artist in Association with Australia's Adelaide 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, and he was principal conductor at Sweden's famed Drottningholm Theatre from 1993–1996. The English-born 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 Honour 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. In 2013, he was awarded an honorary degree of Doctor of Music by the San Francisco Conservatory of Music. His extensive discography includes six recent releases on Philharmonia Baroque's label, Philharmonia Baroque Productions (PBP), including Brahms' Serenades; Beethoven Symphonies nos. 4 and 7; Berlioz' *Les Nuits d'été* and Handel arias with Lorraine Hunt Lieberson; Haydn Symphonies nos. 88, 101 and 104 (nominated for a Grammy Award); Vivaldi's *The Four Seasons* and other concerti with violinist Elizabeth Blumenstock; and Handel's *Atalanta* featuring soprano Dominique Labelle. Visit Nic McGegan on the web at nicholasmcgegan.com.



ADRIANNE LOBEL (*Scenic Designer*) began working with Mark Morris in 1986 on *Nixon in China*. Since then she has designed his *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, *The Marriage of Figaro*, *Orfeo ed Euridice*, *Platée* and *King Arthur*. As a stage designer, she has worked in opera, dance, Broadway, Off-Broadway and regional theater in America and in Europe for more than 30 years. Other highlights include *An American Tragedy* at The Met, *The Magic Flute* at Glyndebourne, *Passion* and *A Year with Frog and Toad* on Broadway, and *Così fan tutte* and *The Marriage of Figaro*, directed by Peter Sellars, at Pepsico Summerfare. She has been nominated for many awards and has won the Obie, the Lucille Lortel, The Jefferson and Long Wharf's prestigious Murphy Award. For the last 10 years she has been segueing into life as a painter. Both her theater and her painting work can be viewed at adriannelobel.com.



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, Mizrahi has designed costumes for the Mark Morris Dance Group, the Metropolitan Opera, American Ballet Theater, San Francisco Ballet and Opera Theater of St. Louis. Mr. Mizrahi has collaborated with Mark Morris in 15 productions since 1992, including *Platée*, *Falling Down Stairs*, *Orfeo ed Euridice*, *Beaux* for San Francisco Ballet, *Gong* for American Ballet Theatre and *A Choral Fantasy*.



MICHAEL CHYBOWSKI (*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

productions such as Seattle Opera's *Parsifal*, to a 10-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 American Theatre Wing design awards 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. Chybowski has designed more than 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 *Jem and Spencer*, all of which premiered in the 2012–2013 season. He has also designed for several of Morris' works set on other companies, most recently *Beaux* for San Francisco Ballet and *Kammermusik No. 3* for Pacific Northwest Ballet.



THOMAS COOLEY (*Tenor, Acis*) is quickly establishing an international reputation as a singer of great versatility, expressiveness and virtuosity. This season's highlights include Beethoven's Ninth Symphony with the Copenhagen Philharmonic, Milwaukee Symphony and Bremen Philharmonic; Britten's *War Requiem* with the Grand Philharmonic Choir and Oregon and Indianapolis symphonies; Bob Boles in Britten's *Peter Grimes* with the St. Louis Symphony at Carnegie Hall; the title role in Handel's *Judas Maccabeus* with the Pacific Symphony; the role of the Evangelist in Bach's *St. Matthew Passion* with the Seattle Symphony; the title role in Handel's *Samson* with the American Classical Orchestra at Lincoln Center; the Crown Prince in Puccini's *Silent Night* with the Cincinnati Opera; and

Tristan in Frank Martin's *Le vin herbé* with the Bergen National Opera. Recent seasons have also included Bach's *Lutheran Masses* with Les Violons du Roy; the Berlioz Requiem at Carnegie Hall; Beethoven's *Missa Solemnis* with the Atlanta Symphony; Handel's *Tamerlano* "Bajazet" at the International Handel Festival Göttingen; and Mozart's *Kronungsmesse*, Honneger's *Le Roi David* and the Mozart Requiem in Amsterdam.

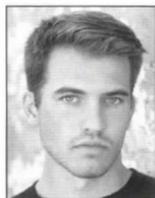


In the short time since leaving his political consulting career, **ZACH FINKELSTEIN** (*Tenor, Damon*), has performed as a soloist at Carnegie Hall, Lincoln Center and BAM (Brooklyn Academy of Music), and premiered a new work for tenor and orchestra by Prix de Rome winner Jesse Jones. A Vocal Fellow for two summers at Tanglewood, he was singled out as a "remarkable tenor" for his performances in Knussen's *Higglety Pigglety Pop!* at Tanglewood's Festival of Contemporary Music. He made his New York City Opera debut in 2012 as Mambre in Rossini's *Mose in Egitto*, and has previously appeared with MMDG in Satie's *Socrate* and Beethoven's *The Muir* on tour in Pittsburgh, Cleveland, Purchase (N.Y.), Princeton (N.J.) and Fairfax (Va.). Additional MMDG engagements include productions of Stravinsky's *Renard* and Thomson's *Four Saints in Three Acts*. Of particular note were his recent appearances at Trinity Wall Street and Lincoln Center in New York, singing *Messiah* and works of Steve Reich. An American-born Canadian, Mr. Finkelstein holds an Artist Diploma (Voice) from the Royal Conservatory of Music's Glenn Gould School in Toronto and a Bachelor of Arts (Honors) in Political Science from McGill University in Montreal.



The international success of **SHEREZADE PANTHAKI** (*Soprano, Galatea*) 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, 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 seasons 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, 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. sherezadepanthaki.com.



DOUGLAS WILLIAMS

(*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 conductors including Nicholas McGegan, Helmut Rilling, Sir Neville Marriner, John Nelson and Christoph Rousset, in such prestigious venues as Lincoln Center, the Kennedy Center, Stuttgart's Mozart-Saal and the Frankfurt Alte Oper. Recent appearances include Laurence in Gretry's *Le Magnifique* with Opera Lafayette; Aeneas in *Dido and Aeneas*, and Polyphemus in Handel's *Acis and Galatea*, both with the Boston Early Music Festival; and Purcell's *King Arthur*, with Christophe Rousset and Les Talens Lyriques at Paris's Salle Pleyel. Mr. Williams' "superb sense of drama" (*New York Times*) is as apparent on the concert stage as it is in opera. Highlights include Handel's *Messiah* with the Houston Symphony Orchestra; Beethoven's *Missa Solemnis* with the Cathedral Choral Society; Bach's *St. John Passion* with Les Talens Lyriques; Bach's *St. Matthew Passion* for the Chicago Bach Project with John Nelson and Soli Deo Gloria; Brahms' *German Requiem*, Haydn's *Creation* and Elgar's *Dream of Gerontius*; "Christus" in *St. Matthew Passion* with the St. Thomas Choir of Men and Boys; and the Ojai Music Festival in songs of Cowell and Ives.



MATTHEW ROSE (*Rehearsal Director*) began his dance training in Midland, Mich., with Linda Z. Smith at the age of 17. After receiving his B.F.A. in Dance from the University of Michigan in 1992, he moved to New York

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



CHELSEA LYNN ACREE (*Dancer*) grew up in Baltimore, Md., 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. 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 (*Dancer*) is from Berkeley, Calif., where he began studying tap at the age of 9 with Katie Maltsberger. 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® offered for those with Parkinson's disease. He first appeared with MMDG in 2005 and became a company member in 2007.

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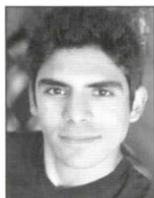
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RITA DONAHUE (*Dancer*) was born and raised in Fairfax, Va., and attended George Mason University. She graduated *magna cum laude* in 2002, receiving a B.A. in English and a B.F.A. in Dance. Donahue danced

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



DOMINGO ESTRADA, JR. (*Dancer*), a native of Victoria, Tex., studied martial arts and earned his black belt in 1994. He danced ballet folklórico through his church for 11 years. Estrada earned his B.F.A. in Ballet and Modern

Dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He

debuted with MMDG in 2007 and became a company member in 2009.



BENJAMIN FREEDMAN (*Dancer*), from Tampa, 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' *Servant: the Proposition*. 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 Mark Morris' *Pacific* and also choreographed multiple works for the student company. He has worked with Korhan Basaran, Chihiro Shimizu and DANAKA Dance. He joined MMDG as an apprentice in 2013.

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LESLEY GARRISON (*Dancer*) grew up in Swansea, Ill., and received her early dance training at the Center of Creative Arts in St. Louis and Interlochen Arts Academy in 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. Garrison teaches at The School at the Mark Morris Dance Center and for the Dance for PD* program.



LAUREN GRANT (*Dancer*) has danced with MMDG since 1996. Performing leading roles in *The Hard Nut* and *Mozart Dances*, Grant has appeared in more than 40 of Mark Morris' works. She is on the faculty at The School at the Mark Morris Dance Center and frequently leads classes for the company. She also teaches technique and repertory at schools and universities across the U.S. and abroad. Grant has been featured in *Time Out New York*, *Dance* magazine and the book *Meet the Dancers*, and has 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, Grant moved to New York City from her hometown of Highland Park, Ill., 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 in March 2012.



BRIAN LAWSON (*Dancer*) 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 performed with Pam Tanowitz Dance, Dance Heginbotham and Nelly van Bommel's NØA Dance, among others. He joined MMDG as an apprentice in 2011 and became a company member in 2013.



AARON LOUX (*Dancer*) grew up in Seattle, 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 (*Dancer*) began her dance training at Petaluma School of Ballet in California. She moved to New York to attend the Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón and Ohad Naharin. After graduation, Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks and Pat Catterson. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007.



STACY MARTORANA (*Dancer*) began her dance training in Baltimore at the Peabody Conservatory. In 2006 she graduated from the University of North Carolina School of the Arts with a B.F.A. in Contemporary Dance. She has danced with the Amy Marshall Dance Company, the Neta Dance Company, Helen Simoneau Danse, Kazuko Hirabayashi Dance Theater, Daniel Gwirtzman Dance Company and Rashaun Mitchell. From 2009–2011 she was a member of the Repertory Understudy Group for the Merce Cunningham Dance Company. She joined MMDG in 2012.



DALLAS McMURRAY (*Dancer*), from El Cerrito, Calif., began dancing at age 4, 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.



MAILE OKAMURA (*Dancer*) studied primarily with Lynda Yourth at the American Ballet School in San Diego. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance.

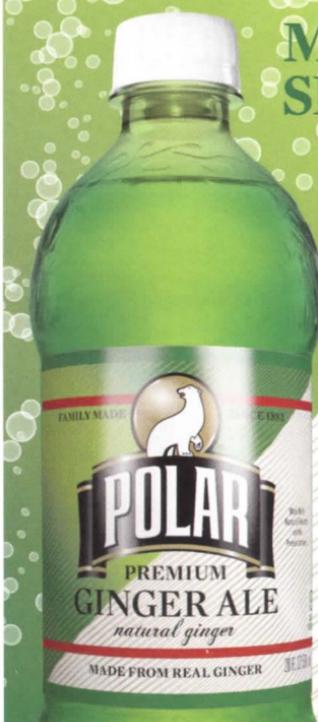
Okamura has been dancing with MMDG since 1998. She has also worked with choreographers Neta Pulvermacher, Zvi Gotheiner,

Gerald Casel and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.



BRANDON RANDOLPH (*Dancer*) began his training with the School of Carolina Ballet Theater in Greenville, S.C., under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School

for the Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. Randolph received his B.F.A. in Dance from Purchase College in 2012. There he had the opportunity to perform with Dance Heginbotham as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor and George Balanchine. Randolph began his apprenticeship with MMDG in 2013.



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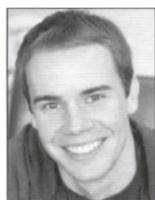
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BILLY SMITH (*Dancer*) grew up in Fredericksburg, Va., and attended George Mason University under a full academic and dance talent scholarship. He graduated magna cum laude in 2007 and received achievement awards in performance, choreography and academic endeavors. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall and Susan Shields. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *Cats* and Dream Curly in *Oklahoma!* Smith danced with Parsons Dance from 2007–2010. He joined MMDG as a company member in 2010.



NOAH VINSON (*Dancer*) 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 (*Dancer*) received her early training from Boulder Ballet Company near where she grew up in Longmont, Colo. She holds a B.F.A. from Southern Methodist University and also studied at Boston Conservatory, Colorado University and The Laban Center in London. Since moving to New York in 2001, 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. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.



MICHELLE YARD (*Dancer*) was born in Brooklyn, New York. She began her professional dance training at the NYC High School of the Performing Arts and continued her studies as a scholarship student at Alvin Ailey

American Dance Theater. She graduated with a B.F.A. from NYU's Tisch School of the Arts. Yard teaches Pilates as well as master classes for Access/MMDG programs. She joined MMDG in 1997.

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For more information, contact:

MARK MORRIS DANCE GROUP
3 Lafayette Avenue
Brooklyn, NY 11217-1415
(718) 624-8400
mmdg.org

facebook: markmorrisdancegroup
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Anne Black
Abigail Karr
Julie Leven
Linda Quan
Guomar Turgeon

VIOLIN II

Susanna Ogata*
Assistant Concertmaster
Dr. Lee Bradley III Chair
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Jesse Irons
Julie McKenzie
Krista Buckland Reisner
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Jenny Stirling

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Candace & William Achtmeyer Chair
Sarah Freiberg
Colleen McGary-Smith

*String players are listed alphabetically
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† = concertmaster

* = principal

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Alex Powell
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Jonathan Barnhart
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Donald Wilkinson



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Dear Friends,

As we approach the close of our 75th Anniversary Season, there has never been more to celebrate. Since we opened this season with the success of Street Pianos Boston, we've been pleased to offer you some of the world's greatest performers in Boston's finest concert halls.

We're so glad you've joined us for the East Coast premiere and Celebrity Series co-commission of Mark Morris's *Acis and Galatea*.

And, as a year-end "bookend" to Street Pianos Boston, Celebrity Series is in the midst of closing the season with a public dance spectacular in Copley Square, *Le Grand Continental*®, May 16-18. Featuring both professional and amateur Bostonians dancing in a 30-minute choreographed celebration, these public performances are bringing dance to the streets and exemplifying the spirit of our great city.

As I reflect on this anniversary season, I recognize the outstanding artists who have graced our stages, but I also thank you, our audiences, for supporting the mission of the Celebrity Series for these past 75 years. With your ongoing support, we can continue to bring the performing arts to life for future generations of arts lovers.

Thank you for being a part of the Celebrity Series...enjoy the show!



Gary Dunning
President and Executive Director
Celebrity Series of Boston

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 to 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! here 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 swill 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 disdainning.
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...

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.

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.
Love sounds...

Air - Damon

Consider, fond shepherd,
How fleeting's the pleasure,
That flatters our hopes
In pursuit of the fair!

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.

Chorus

To Kindred gods the youth return,
Thro' verdant plains to roll his urn.

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.

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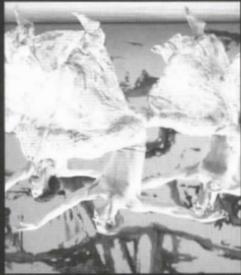
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