

HARRIMAN-JEWELL SERIES

Celebrating **50** *Seasons*

50

Acis & Galatea

HARRIMAN-JEWELL SERIES
Celebrating *50* Seasons

with assistance from
THE CURRY FAMILY FOUNDATION
presents

Acis & Galatea
MARK MORRIS DANCE GROUP

MARK MORRIS
director and choreographer

This *Great Music and Dance* performance is the fourth appearance by
the Mark Morris Dance Group on the Harriman-Jewell Series.
Previous appearances were in 1993, 2005, and 2012.

THE HARRIMAN-JEWELL SERIES IS A CO-COMMISSIONER OF THIS NEW WORK.

*Special funding for the 50th Anniversary Season of the
Harriman-Jewell Series is provided by the*

MURIEL MCBRIEN KAUFFMAN FOUNDATION
and the
RICHARD J. STERN FOUNDATION FOR THE ARTS.

**Founded by William Jewell College in 1965,
Harriman-Jewell Series' commitment to Kansas City
has been to *bring the best* of the performing arts.**

7:30 P.M. FRIDAY, FEBRUARY 6, 2015
AND SATURDAY, FEBRUARY 7, 2015
KAUFFMAN CENTER FOR THE PERFORMING ARTS,
MURIEL KAUFFMAN THEATRE
KANSAS CITY, MISSOURI

*Cal Performances, Berkeley; 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 & Galatea

Music by George Frideric Handel, arr. by Wolfgang Amadeus Mozart
Libretto by John Gay, with Alexander Pope and John Hughes

MARK MORRIS, *director and choreographer*

ADRIANNE LOBEL, *scenic design*

ISAAC MIZRAHI, *costume design*

MICHAEL CHYBOWSKI, *lighting design*

COLIN FOWLER, *conductor*

YULIA VAN DOREN, *soprano (Galatea)*

THOMAS COOLEY, *tenor (Acis)*

ISAIAH BELL, *tenor (Damon)*

DOUGLAS WILLIAMS, *bass-baritone (Polyphemus)*

MARK MORRIS DANCE GROUP

CHELSEA ACREE

SAM BLACK

MAX CAPPELLI-KING

RITA DONAHUE

DOMINGO ESTRADA, JR.

LESLEY GARRISON

LAUREN GRANT

BRIAN LAWSON

AARON LOUX

LAUREL LYNCH

STACY MARTORANA

DALLAS MCMURRAY

MAILE OKAMURA

BRANDON RANDOLPH

NICOLE SABELLA*

BILLY SMITH

NOAH VINSON

JENN WEDDEL

MICHELLE YARD

**understudy*

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

*The edition of Acis & Galatea used in these performances is published by Edwin F. Kalmus, L.C.,
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*

Major support for the Mark Morris Dance Group is provided by American Express, Suzy Kellems Dominik, Doris Duke Charitable Foundation, Judith R. and Alan H. Fishman, Shelby and Frederick Gans Fund, The Howard Gilman Foundation, Google, 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, Jane Stine and R.L. Stine, Solon E. Summerfield Foundation, Robert F. Wallace, The White Cedar Fund, and Friends of MMDG.

Additional funding has been received from Altman Foundation; The Amphion Foundation, Inc.; Lily Auchincloss Foundation, Inc.; Florence V. Burden Foundation; Capezio Ballet Makers Dance Foundation; Joseph and Joan Cullman Foundation for the Arts, Inc.; The Gladys Krieble Delmas Foundation; The Harkness Foundation for Dance; Kinder Morgan Foundation; Leon Lowenstein Foundation; Materials for the Arts; McDermott, Will & Emery; Mid Atlantic Arts Foundation; Jerome Robbins Foundation; and SingerXenos Wealth Management.

An audience/artist conversation will immediately follow the performance;
 you are invited to move to open seats closer to the stage for the conversation.

As an auxiliary organization of William Jewell College, the Harriman-Jewell Series adheres to the anti-harassment policy of the College, and is committed to maintaining an environment that is free of harassment, illegal discrimination, and unprofessional conduct. In keeping with the policy, any form of harassment by or against any person is prohibited, whether such harassment is lawful or unlawful. This policy applies to all patrons, venue staff, Series staff, performing artists, artist representatives, and third-party vendors. To report harassment, either speak to a Harriman-Jewell Series staff member, email the Series at info@hjseries.org, or call 816-415-5025.

For information on cultural events at the KAUFFMAN CENTER, please visit www.kauffmancenter.org.

ORCHESTRA

COLIN FOWLER

*orchestra and choir conductor*VIOLIN

Zsolt Eder, *concertmaster*
 Kei Fukuda
 Signe Sandquist
 Jeannine DeMarco
 Rob Patterson
 Kayo Hasegawa
 Chun-Chien Chuang
 David Kovac
 Chris Harnden
 Marcus Dowty
 Diana Schilling

VIOLA

Peter Chun
 Brendan Pearson
 Monty Carter

CELLO

Trilla Ray-Carter
 Sascha Groschang
 Hyerim Jeon

BASS

Larry Rice
 GayLee Bonney

FLUTE

Christina Webster
 Lyra Pherigo

OBOE

Robin Johnson
 Margaret Marco

CLARINET

Jane Carl
 Stanislav Golovin

BASSOON

Kim Krutz
 Michael Scott

HORN

Rob Detjen
 Kelly Misko

FORTEPIANO

Rebecca Bell

 Keith Benjamin,
orchestra contractor

CHOIR

ANTHONY MAGLIONE

*choir rehearsal conductor*SOPRANO

Abby Freeman
 Alexandria Iles
 Breanne Jeffries
 Lindsay Lang*
 Megan Moore
 Julia Nydam
 Sarah Reed

ALTO

Kathryn Baker
 Jay Carter*
 Kristee Haney*
 Elicia Snyder
 Jesse Sullinger

TENOR

Curtis Chapin
 Devin Ceperly*
 Stewart Duncan
 Anthony Maglione*
 Daniel Virga

BASS

Paul Davidson*
 Michael Hon
 Jacob Pfeiffer
 Zachary Stelzer
 Eddie Straub*

**The choir is made up of members of the William Jewell College Choral Scholars, led by Dr. Anthony Maglione.
 Members with an * next to their names are professional singers from the Kansas City area.*

ACIS & GALATEA

LIBRETTO

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,

(continued on next page)

No more she mourns,
 But loves 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!

INTERMISSION

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 disdain-
 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!
 The joys that attend it,
 By moments we measure,
 But life is too little
 To measure our care.
 Consider ...

*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 when thou canst relieve.

Galatea

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

(continued on next page)

Chorus

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

Galatea

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

Chorus

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

*Recitative***Galatea**

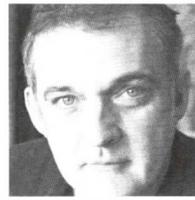
Tis done: thus I exert my pow'r divine;
Be thou immortal, tho' thou art not mine!

*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.



MARK MORRIS was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created over 150 works for the company. From 1988 to 1991, he was Director of Dance at Brussels' Théâtre Royal de la Monnaie, the national opera house of Belgium. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Much in demand as a ballet choreographer, Morris has created eighteen ballets since 1986 and his work has been performed by companies worldwide, including San Francisco Ballet, American Ballet Theatre, Ballet du Grand Théâtre de Genève, and the Royal New Zealand Ballet. Noted for his musicality, Morris has been described as "undeviating in his devotion to music" (*The New Yorker*). He began conducting performances for MMDG in 2006 and has since conducted at The International Festival of Arts and Ideas, Lincoln Center, and BAM (Brooklyn Academy of Music). He served as Music Director for the 2013 Ojai Music Festival. He also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and The Royal Opera, Covent Garden, among others. He was named a Fellow of the MacArthur Foundation in 1991 and has received twelve honorary doctorates to date. He has taught at the University of Washington, Princeton University, and Tanglewood Music Center. He is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has served as an Advisory Board Member for the Rolex Mentor and Protégé Arts Initiative. Morris has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement (2007), the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society (2010), the Benjamin Franklin Laureate Prize for Creativity (2012), Cal Performances Award of Distinction in the Performing Arts (2013), and the Orchestra of

St. Luke's Gift of Music Award (2014). Morris opened the Mark Morris Dance Center in Brooklyn, New York, in 2001 to provide a home for his company, rehearsal space for the dance community, outreach programs for children and seniors, and a school offering dance classes to students of all ages and abilities.

The **MARK MORRIS DANCE GROUP** was formed in 1980 and gave its first performance that year in New York City. The company's touring schedule steadily expanded to include cities in the United States and around the world, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The Dance Group returned to the United States in 1991 as one of the world's leading dance companies. Based in Brooklyn, New York, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle, and Fairfax. 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 Morris' commitment to live music, the Dance Group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe, and jazz trio The Bad Plus, as well as leading orchestras and opera companies, including the Metropolitan Opera, English National Opera, and the London Symphony Orchestra. MMDG frequently works with distinguished artists and designers, including painters Howard Hodgkin and Robert Bordo, set designers Adrienne Lobel and Allen

Moyer, costume designers Martin Pakledinaz and Isaac Mizrahi, and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the U.K.'s *South Bank Show* and PBS' *Live From Lincoln Center*. On March 27, 2015, Mark Morris' *L'Allegro, il Penseroso ed il Moderato* will be featured for the first time on PBS' *Great Performances*. This is MMDG's fourth appearance with the Harriman-Jewell Series.



COLIN FOWLER began his musical study at the age of 5 in Kansas City, Kansas studying piano with Patricia Thompson and violin with Stevie Sandven, and commenced his organ education with John Obetz at age 11. He then went on to continue his studies at the prestigious Interlochen Arts Academy, where he received his diploma. He continued his education at The Juilliard School, where he received his Bachelor of Music degree in 2003 and his Master of Music degree in 2005. While at Juilliard, he studied piano with Abbey Simon, organ with Gerre Hancock and Paul Jacobs, and harpsichord with Lionel Party. A versatile musician, Fowler works in many arenas of the music scene in NYC. He is a veteran of three Broadway shows, most recently performing in the Tony Award-winning musical *Jersey Boys*. A seasoned church musician, Fowler has led choirs and services at Calvary Baptist Church, Trinity Wall Street, and is currently the organist at Marble Collegiate Church on Fifth Avenue. He also leads services and concerts at Park Avenue Synagogue, where he has served as Music Director since 2012. As a classical soloist and collaborative artist, he has performed and recorded with world renowned musicians and ensembles, including Deborah Voigt, the American Brass Quintet, James Galway, and the Los Angeles Philharmonic. His collaboration with MMDG began in 2005 during the creation of *Mozart Dances*. Since then, he has performed over 40 pieces with the company on most every keyboard instrument possible, including the harmonium and toy piano. Under the artistic direction of Mark Morris, Fowler was a featured musician at the 2013 Ojai Music Festival, performing in six different concerts.

(continued on next page)

He was notably featured on the closing day of the festival performing Lou Harrison's *Concerto for Organ and Percussion* and *Concerto for Piano and Javanese Gamelan*, performances the *Wall Street Journal* praised as "hypnotic" and "heroic." He made his MMDG conducting debut in 2013 leading Anton Nel and The Knights performing *Mozart Dances*. Hailed by the *New York Times* as "invaluable" and "central to Morris' music," he was appointed music director in 2013.

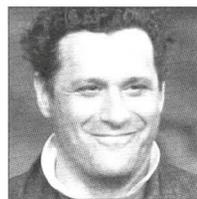


TONY MAGLIONE (choir rehearsal director) is Assistant Professor of Music and Director of Choral Studies at William Jewell College, where he conducts the Concert Choir, Men's Chorus, and Choral Scholars, and also teaches Ear Training and Upper Level Music Ed. Courses. He holds degrees from the Westminster Choir College of Rider University, East Carolina University and UCLA. A 2014 Semi Finalist for the American Prize in Composition (Choral Division), Anthony has a growing national reputation as a composer and conductor, receiving numerous commissions and guest conducting invitations annually. He has also prepared choruses for such esteemed conductors as James Conlon, David Newman, Donald Neuen, and Alexander Tregger. In addition to his work at William Jewell College, Anthony is the Director of the Schola Cantorum of the AGO (Greater Kansas City Chapter), and serves as Director of Music at Gloria Dei Lutheran Church in Kansas City, MO. His choral works appear on James Jordan's "Evoking Sound" choral series through GIA Publications.

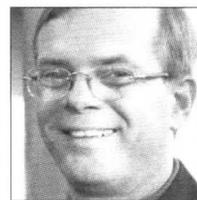


ADRIANNE LOBEL (scenic designer) has carved out an impressive career as a stage designer. Her work tells a visual story in response to a script and/or a piece of music. Ms. Lobel is also a painter. In both painting and stage design, she believes in paring down elements to essentials and that negative 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 Adam's *Nixon in China* (choreographed by Mark Morris and directed by Peter Sellars). Other works with Sellars include Adams' *Doctor Atomic* (San Francisco Opera), *The Rake's Progress* (Paris's Châtelet), *The Magic Flute* (Glyndebourne Festival), *Così fan tutte* (New York's Pepsico Summerfare) and *The Mikado* (Lyric Opera of Chicago). With Mark Morris she has designed *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, *Orfeo ed Euridice*, *Platée*, and *King Arthur*, among others.

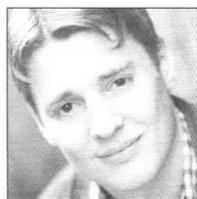


ISAAC MIZRAHI (costume designer) has been a leader in the fashion industry for almost 30 years. He is the recipient of many accolades including four Council of Fashion Designers of America awards. He was the subject and co-creator of *Unzipped*, a documentary following the making of his fall 1994 ready-to-wear 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, Mizrahi has designed costumes for the Mark Morris Dance Group, the Metropolitan Opera, American Ballet Theater, San Francisco Ballet, and the 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 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. Chybowski 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 Morris' works set on other companies, most recently *Beaux* for San Francisco Ballet and *Kammermusik No. 3* for Pacific Northwest Ballet.



ISAIAH BELL (tenor, Damon) *The New York Times* described tenor Isaiah Bell in the role of the Madwoman in Britten's *Curlew River* as "a performance of haunting beauty, ideally depicting

emotional distraction with ultimate economy and glowing vocal skill." The Canadian-American is "a singer to watch, not just for his attractive stage presence, but for his elegant tenor" (*La Scena Musicale*). Highlights of his upcoming season include the role of Lechmere in Britten's *Owen Wingrave* (under Mark Wigglesworth at the Edinburgh Festival), George Benjamin's *Written on Skin* conducted by the composer with the Toronto Symphony, Mozart's *Requiem* with the Colorado Symphony under Pinchas Zukerman, and Berlioz's *Roméo et Juliette* and the Honegger/Ibert opera *L'Aiglon*, both with Kent Nagano and l'Orchestre symphonique de Montréal. He will also sing with the New Jersey Symphony, the Vancouver Symphony and San Francisco's Opera Parallèle, among others. Recent appearances include Bach's *Matthew Passion* with Yannick Nézet-Séguin and l'Orchestre Métropolitain, a recital of German and English song broadcast on CBC Radio's "In Concert," Ferrando in *Così fan tutte* with Jeunesses Musicales, a staged *Messiah*

with Against the Grain Theatre, and William Walton's *Façade* with l'Orchestre symphonique de Montréal.



THOMAS COOLEY (tenor, Acis) has consistently been praised for his versatility, expressiveness, and virtuosity on the concert stage and in the opera house. Cooley's repertoire ranges

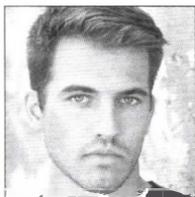
across more than four centuries, encompassing the early masters such as Monteverdi, Purcell, Handel, Bach, Mozart and Haydn, as well as works by Romantic, 20th century and contemporary composers including Beethoven, Berlioz, Mendelssohn, Elgar, Stravinsky, Britten, and Penderecki. Possessing a lyric 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, EjiOue, Krzysztof Penderecki, Helmuth Rilling, Carlo Rizzi, David Robertson, Donald Runnicles, Wolfgang Sawallisch, Michael Schönwandt, 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 *Nuits d'été* and *L'enfance du Christ* as well as Haydn's *Seasons* with the St. Paul Chamber Orchestra, Berlioz's *Requiem* and Bach's *St. Matthew Passion* in Carnegie Hall with the Orchestra of St. Luke's, Stravinsky's *Les Noces* for the St. Louis Symphony, Handel's *Messiah* with 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.



YULIA VAN DOREN (soprano, Galatea) was recently recognized by *Opera Magazine* as "a star-to-be" following her Lincoln Center debut. The Russian-American soprano

(continued on next page)

maintains an extensive international performance schedule. Recent and upcoming performance highlights include debuts with the Philadelphia Orchestra; LA Philharmonic; Netherlands Radio Philharmonic Orchestra; Hungarian Radio Symphony Orchestra; Opera Royal de Versailles; Opera de Nice; Macau and Cartagena International Music Festivals; the Mostly Mozart, Ravinia, Tanglewood, Ojai, and Oregon Bach Festivals; and the symphonies of San Francisco, Toronto, Cincinnati, Houston, Milwaukee, Nashville, Columbus, Colorado, and Phoenix. The only singer awarded a top prize in all four US Bach vocal competitions, she has been presented as a soloist by almost all of the North American early music festivals and orchestras. Her recordings include two Grammy-nominated opera recordings with the Boston Early Music Festival, and the world-premiere recording of Shostakovich's *Orango*, recorded with the LA Philharmonic and released by Deutsche Grammophon. Ms. Van Doren is an Astral Artist, a Paul and Daisy Soros Fellow, and a Beebe Grant recipient. yuliavandoren.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 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 the 2011–2012 season, 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. In recent seasons he 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.



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

Michigan in 1992, he moved to New York City. He was a soloist with the Martha Graham Dance Company from 1993-1996, and in 1997 began working with MMDG. After several years of performing full-time with the Dance Group, he began assisting Morris with the creation of new works. He has been the company’s rehearsal director since 2006.



CHELSEA 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. Acree is on the faculty at The School at the Mark Morris Dance Center, where she teaches children and adults how to move through space. She began working with MMDG in 2007 and joined the company in 2011.

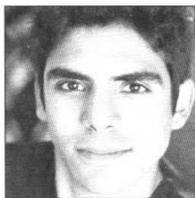


SAM BLACK is originally from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his BFA in Dance from SUNY Purchase, and currently

teaches MMDG master classes and Dance for PD®. He first appeared with MMDG in 2005 and became a company member in 2007.



MAX CAPPELLI-KING was born in Chicago and raised in Madison, Wisconsin. His formal training began at Interlochen Arts Academy in northern Michigan, where he attended high school. Cappelli-King earned his B.F.A. from The Juilliard School in 2013. He was a member of the Alyson Laury Dance Company and an associate of Jonah Bokaer's choreography. He has also performed with Limón Dance Company, Pam Tanowitz Dance, and the Peridance Contemporary Dance Company. He joined MMDG as an apprentice in 2014.



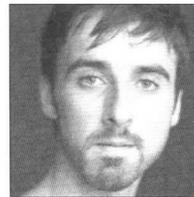
DOMINGO ESTRADA, JR., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced ballet folklórico through his church for 11 years. Estrada earned his B.F.A. in ballet and modern dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family and all who support his passion.



LESLEY GARRISON grew up in Swansea, Illinois, and received her early dance training at the Center of Creative Arts in St. Louis, Missouri, and Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdamse Dansacademie in The Netherlands and holds a B.F.A. from Purchase College, 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 has danced with MMDG since 1996. Performing leading roles in *The Hard Nut* and *Mozart Dances*, Grant has appeared in over 50 of Mark Morris' works. She is on the faculty at The School at the Mark Morris Dance Center, leads master classes around the globe, sets Mr. Morris' work at universities, and frequently leads classes for the company. Grant has been featured in *Time Out New York, Dance Magazine*, the book *Meet the Dancers*, appeared in PBS's *Live From Lincoln Center* and ITV's *The South Bank Show* and was a subject for the photographer Annie Leibovitz. Before joining MMDG, Grant moved to New York City from her hometown of Highland Park, Illinois, and earned a B.F.A. from NYU's Tisch School of the Arts. She and her husband David Leventhal (former MMDG dancer and current Dance for PDR Program Director) 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. Lawson spent a year studying at the Rotterdamse Dansacademie in The Netherlands and graduated summa cum laude in 2010 from Purchase College, where he was also granted the President's Award for his contributions to the dance program. Lawson has had the pleasure of performing with Pam Tanowitz Dance, Dance Heginbotham, and Nelly van Bommel's NØA Dance, among others. He joined MMDG as an apprentice in 2011 and became a company member in 2013.



AARON LOUX grew up in Seattle, Washington, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Preparatory Dance Program and received his B.F.A. from The Juilliard School in 2009.

(continued on next page)

He danced at The Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.



LAUREL LYNCH began her dance training at Petaluma School of Ballet in California. She moved to New York to attend The Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. After graduation Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.



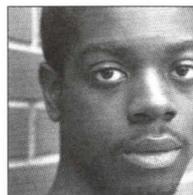
STACY MARTORANA began her dance training in Baltimore, Maryland, at the Peabody Conservatory. In 2006 she graduated from the University of North Carolina School of the Arts with a B.F.A. in contemporary dance. She has danced with the Amy Marshall Dance Company, the Neta Dance Company, Helen Simoneau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



DALLAS McMURRAY, from El Cerrito, California, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to performing 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.



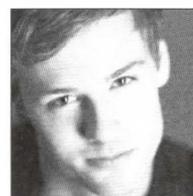
MAILE OKAMURA studied primarily with Lynda Yourth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. Okamura has been dancing with MMDG since 1998. She has also had the pleasure of working with 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. 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 joined MMDG in 2013.

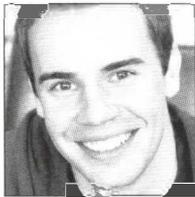


NICOLE SABELLA is originally from Clearwater, Florida, where she studied at the Academy of Ballet Arts and the Pinellas County Center for the Arts at Gibbs High School under Suzanne B. Pomerantzeff. In 2009, She graduated from the University of the Arts in Philadelphia, Pennsylvania, earning her B.F.A. in Modern Dance Performance and the "Outstanding Performance in Modern Dance" Award. She was a performer with Zane Booker's Smoke, Lilies, and Jade Arts Initiative. Nicole first worked with MMDG in 2013 and began her apprenticeship in December 2014.



BILLY SMITH grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He graduated magna cum laude in

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



NOAH VINSON grew up in Springfield, Illinois and 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, Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venel 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 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 joined MMDG in 1997, and she teaches Pilates as well as master classes for Access/MMDG programs.

MARK MORRIS DANCE GROUP STAFF

Artistic Director Mark Morris
Executive Director Nancy Umanoff

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Rehearsal Director: Matthew Rose
Music Director: Colin Fowler
Stage Manager: Anne Dechene
Lighting Supervisor: Nick Kolin
Sound Supervisor: Rory Murphy
Costume Coordinator: Stephanie Sleeper

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General Manager: Huong Hoang
Company Manager: Sarah Horne
Executive Assistant: Anni Turkel
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Development Assistant: Kristen Gajdica
Interns: Kenna Garcia, Megan Guo

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Administrator, Education Programs:
Jennifer Dayton
Outreach Director: Eva Nichols
Interns: Jenn Braun, Jalyn Gill
Dance for PD® Program Director:
David Leventhal

(continued on next page)

Dance for PD® Program Coordinator:
 Maria Portman Kelly
 Dance for PD® Intern: Jennifer Mosowitz

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 Orthopaedist: David S. Weiss, M.D.
 (NYU Langone Medical Center)
 Physical Therapist: Marshall Hagins, PT, PhD
 Hilot Therapist: Jeffrey Cohen

Thanks to Maxine Morris.

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

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

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