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2019/20
SEASON

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY



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C O N T E N T S

SEPTEMBER 2019

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Triptych Focuses a Contemporary Lens
 on Robert Mapplethorpe's Provocative Art
 by Thomas May

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Cover: Noah Vinson and Aaron Loux in Mark Morris' *Mozart Dance* (September 20-22, Zellerbach Hall) Photo by Rosalie O'Connor

Above: The astonishingly versatile Renée Fleming brings the elegance and glamour of the opera house to her rare recital appearances, lending her rich soprano to German art song, operatic arias, Broadway hits, classical masterworks, and new music by gifted contemporary composers. Fleming will perform in Zellerbach Hall on Saturday, October 5 at 8pm. Photo by Andrew Eccles

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Friday, September 20, 2019, 8pm
Saturday, September 21, 2019, 2pm and 8pm
Sunday, September 22, 2019, 3pm
Zellerbach Hall

Mark Morris Dance Group *Mozart Dances*

Mica Bernas Karlie Budge* Brandon Cournay John Eirich
Domingo Estrada, Jr. Lesley Garrison Lauren Grant Sarah Haarmann
Deepa Liegel* Aaron Loux Laurel Lynch Matthew McLaughlin*
Dallas McMurray Maile Okamura Minga Prather* Brandon Randolph
Nicole Sabella Christina Sahaida Billy Smith Noah Vinson Jammie Walker*
**apprentice*

Berkeley Symphony
Colin Fowler, *conductor*

MMDG Music Ensemble
Inon Barnatan, *piano*; Colin Fowler, *piano*

Artistic Director
Mark Morris

Executive Director
Nancy Umanoff

Major support for the Mark Morris Dance Group is provided by American Express, Anonymous, Beyer Blinder Belle Architects & Planners, LLP, Allan and Rhea Bufferd Education Fund, Frederick and Morley Bland, Gale Epstein, Doris Duke Charitable Foundation, Judith R. and Alan H. Fishman, York-Chi and Stephen Harder, Howard Hodgkin Estate, John and Tommye Ireland (in memoriam), Suzy Kellems Dominik, Shelby and Frederick Gans, Isaac Mizrahi and Arnold Germer, Howard Gilman Foundation, Elizabeth Amy Liebman, Nicholas Ma and William Lopez, The Pierre and Tana Matisse Foundation, Suzanne Berman and Timothy J. McClimon, McDermott, Will & Emery, The Andrew W. Mellon Foundation, Meyer Sound/Helen and John Meyer, Mark Morris, Harris A. Berman & Ruth Nemzoff Family Foundation, Ellen and Arnold Offner, Sarabeth Berman and Evan Osnos, PARC Foundation, PopSockets, Poss Family Foundation, Drs. Jocelyne and Perry Rainey, Diane E. Solway and David Resnicow, Resnicow + Associates, Margaret Conklin and David Sabel, The Fan Fox and Leslie R. Samuels Foundation, Iris Cohen and Mark Selinger, Nancy Umanoff, The SHS Foundation, The Shubert Foundation, Jane and R.L. Stine, Jamie Gorelick and Richard Waldhorn, The White Cedar Fund, and Friends of MMDG.

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by Patron Sponsors Bernice Greene and Helen and John Meyer.
Additional support made possible, in part, by Corporate Sponsor U.S. Bank.
Cal Performances' 2019-20 season is sponsored by Wells Fargo.*



Mozart Dances

Choreography by Mark Morris
Scenic Design by Howard Hodgkin
Costume Design by Martin Pakledinaz
Lighting Design by James F. Ingalls

Eleven

Music: Wolfgang Amadeus Mozart – Piano Concerto No. 11 in F major, K. 413

Allegro
Larghetto
Tempo di Menuetto

Inon Barnatan, *piano*

Berkeley Symphony
Colin Fowler, *conductor*

Mica Bernas, Karlie Budge, Brandon Cournay, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Laurel Lynch, Matthew McLaughlin, Dallas McMurray, Maile Okamura, Brandon Randolph, Nicole Sabella, Christina Sahaida, Billy Smith, Noah Vinson

PAUSE

Double

Music: Wolfgang Amadeus Mozart – Sonata in D major for Two Pianos, K. 448

Allegro con spirito
Andante
Allegro molto

Inon Barnatan, *piano*; Colin Fowler, *piano*

Mica Bernas, Brandon Cournay, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Deepa Liegel, Aaron Loux, Laurel Lynch, Dallas McMurray, Minga Prather, Brandon Randolph, Nicole Sabella, Christina Sahaida, Billy Smith, Noah Vinson, Jammie Walker

INTERMISSION

Twenty-Seven

Music: Wolfgang Amadeus Mozart – Piano Concerto No. 27 in B-flat major, K. 595

Allegro
Larghetto
Allegro

Inon Barnatan, *piano*

Berkeley Symphony
Colin Fowler, *conductor*

Mica Bernas, Karlie Budge, Brandon Cournay, John Eirich, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Aaron Loux, Laurel Lynch, Dallas McMurray, Maile Okamura, Brandon Randolph, Nicole Sabella, Christina Sahaida, Billy Smith, Noah Vinson

Premiere: August 17, 2006 – New York State Theater,
Lincoln Center for the Performing Arts, New York City, New York

*Commissioned by Lincoln Center for the Performing Arts (New York),
New Crowned Hope (Vienna), and the Barbican Centre (London).*





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 more than 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 22 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 Tanglewood Music Center, Lincoln Center, and BAM (Brooklyn Academy of Music). He served as the 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. Morris 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. Morris 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. He has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society,

the Benjamin Franklin Laureate Prize for Creativity, the International Society for the Performing Arts' Distinguished Artist Award, the Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke's Gift of Music Award, and the 2016 Doris Duke Artist Award. In 2015, Mark Morris was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in Saratoga Springs, New York. Morris opened the Mark Morris Dance Center in Brooklyn, New York, in 2001 to provide a home for his company, subsidized rental space for local artists, outreach programs for children and seniors, and a school offering dance classes to students of all ages and abilities. Morris' memoir, *Out Loud*, co-written with WesleyStace, will be published by Penguin Press on October 22, 2019.

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, where it 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. In New York, the company has performed at New York City Center's Fall for Dance Festival, regularly performs at Lincoln Center for the Performing Arts' Mostly Mozart and White Light Festivals, and collaborates yearly with BAM on performances and master classes. 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 Robert Bordo and the late Howard Hodgkin, set designers Adrienne Lobel and Allen Moyer, costume designers Martin Pakledinaz and Isaac Mizrahi, and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the UK's *South Bank Show*, and PBS' *Live from Lincoln Center*. In 2015, Morris' signature work, *L'Allegro, il Penseroso ed il Moderato*, had its national television premiere on PBS' *Great Performances*. While on tour the Dance Group partners with local cultural institutions and community organizations to present arts and humanities-based activities for people of all ages and abilities.

Cal Performances and MMDG's relationship over the last 30 years has played a major part in making productions like *Mozart Dances* possible for the Dance Group and 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 *The Hard Nut* on several occasions, as well as 57 additional works by Mark Morris, including 13 world premieres, the most recent in 2016 with *Layla and Majnun*. Last season's performances of *Pepperland* marked the 11th Cal Performances co-commission of a Mark Morris work.

The MMDG Music Ensemble, formed in 1996, is integral to the Mark Morris Dance Group. "With the dancers come the musicians...and what a difference it makes" (*Classical Voice of*

North Carolina). The ensemble's repertory ranges from 17th- and 18th-century works by John Wilson and Henry Purcell to more recent scores by Ethan Iverson, Lou Harrison, and Henry Cowell. The musicians also participate in the Dance Group's educational and community programming at home and on tour. The Music Ensemble is led by Colin Fowler, who began to collaborate with MMDG in 2005, during the creation of *Mozart Dances*.

Berkeley Symphony was founded in 1971 as the Berkeley Promenade Orchestra by Thomas Rarick. Reflecting the spirit of the times, musicians performed in street dress and at unusual locations such as the University Art Museum. Kent Nagano became the Orchestra's music director in 1978, charting a new course through adventurous programming that included rarely performed 20th-century scores. Changing the orchestra's name to Berkeley Symphony, Nagano moved performances from the 750-seat First Congregational Church to UC Berkeley's 1,900-seat Zellerbach Hall. Under Nagano's leadership, Berkeley Symphony gained a reputation for premiering the music of international composers and showcasing young local talent. Berkeley Symphony entered a new era in January 2009 when Joana Carneiro became the third music director in the organization's 40-year history. Joseph Young was announced as Carneiro's successor in April 2019, with his tenure to begin in the 2019-20 concert season. Young will make his debut as Berkeley Symphony's music director at Zellerbach Hall on Thursday, October 24, 2019 in a concert featuring works by Beethoven, Ravel, and longtime UC Berkeley faculty member Olly Wilson.



Colin Fowler (*music director, conductor, piano*) began his musical study at the age of five in Kansas City and went on to study at the prestigious Interlochen Arts Academy. He continued his education at the Juilliard School, where he received his bachelor's degree in music in 2003 and his master's degree in

2005. While at Juilliard, he studied piano with Abbey Simon, organ with Gerre Hancock and Paul Jacobs, harpsichord with Lionel Party, and conducting with James dePriest and Judith Clurman. A versatile musician and conductor, Fowler works in many areas of the music scene in New York City. He is a veteran of numerous Broadway shows, most recently performing in the Tony Award winning musical *Jersey Boys*. A seasoned church musician, Fowler is currently the organist at Marble Collegiate Church on Fifth Avenue and 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 many world-renowned musicians and ensembles, including Deborah Voigt and the Los Angeles Philharmonic. He began to collaborate with the Mark Morris Dance Group in 2005 and has since then performed more than 40 pieces with the company on almost every keyboard instrument possible, including the harmonium and toy piano, and has conducted performances of *Mozart Dances*, *Acis and Galatea*, and *The Hard Nut*. Hailed by the *New York Times* as “invaluable” and “central to Morris’ music,” he was appointed music director in 2013.



Inon Barnatan (*piano*), “one of the most admired pianists of his generation” (*New York Times*), is celebrated for his poetic sensibility, musical intelligence, and consummate artistry. He inaugurated his tenure

as music director of California’s La Jolla Music Society Summerfest in July 2019. The coming season brings the release of a two-volume set of Beethoven’s complete piano concertos, which Barnatan recorded for Pentatone with Alan Gilbert and London’s Academy of St. Martin in the Fields. Barnatan’s upcoming concerto collaborations include Mozart’s Piano Concerto No. 23 with Nicholas McGegan and the Los Angeles Philharmonic at the Hollywood Bowl, Gershwin’s *Rhapsody in Blue* and Ravel’s G major Concerto with the Chicago Symphony,

Rachmaninoff’s Third Concerto with Gilbert and the Royal Stockholm Symphony, Clara Schumann’s Concerto with the New Jersey Symphony, and a recreation of Beethoven’s legendary 1808 concert, which featured the world premieres of his Fourth Piano Concerto, Choral Fantasy, and Fifth and Sixth Symphonies, with Louis Langrée and the Cincinnati Symphony. Barnatan also plays Mendelssohn, Gershwin, and Thomas Adès for his solo recital debut at Carnegie’s Zankel Hall, returns to Alice Tully Hall with Chamber Music Society of Lincoln Center, and reunites with his frequent recital partner, cellist Alisa Weilerstein, for tours on both sides of the Atlantic. The first takes them to London’s Wigmore Hall and other venues in England, the Netherlands, and Italy for Brahms and Shostakovich, while the second sees them celebrate Beethoven’s 250th birth anniversary with performances of his complete cello sonatas in San Francisco and other US cities.



Sam Black (*rehearsal director*) is originally from Berkeley and received his BFA in dance from SUNY Purchase. He first appeared with MMDG in 2005 and danced with the company until 2019, when he became MMDG’s rehearsal director.



Mica Bernas, originally from Manila, Philippines, received her training at the Cultural Center of the Philippines Dance School. She later joined Ballet Philippines as a member of the *corps de ballet*, performing as a soloist from 2001–06. Since moving to New York in 2006, Bernas has worked with Marta Renzi Dance, Armitage Gone Dance, Gallim Dance, Barkin/Selissen Project, and Carolyn Dorfman Dance (2007–13). She was a guest artist with the Limón Dance Company, performing at the 2013 Biental Internacional de Danza de Cali in Bogotá, Colombia; Lincoln Center’s David H. Koch

ABOUT THE ARTISTS

Theater; and at the Joyce Theater for the company's 70th anniversary in 2015. Bernas also teaches at the Limón Institute and has been on the faculty for BIMA at Brandeis University since 2011. She joined MMDG in 2017.



Karlie Budge grew up in Knoxville, TN, dancing with the Tennessee Children's Dance Ensemble. She graduated *magna cum laude* with a BA in dance and BS in statistics in 2016 from Case Western Reserve

University and danced with the Graham 2 dance company. Budge has performed works by Mark Morris, Pascal Rioult, Larry Keigwin, Martha Graham, Ted Shawn, Bertram Ross, Virginie Mecene, Adam Barruch, Michael Mao, and Randy Duncan. She has presented her choreography throughout New York City in Play-scape2016, NEXT@Graham, NYC10, SoloDuo Festival, and four showings at the Martha Graham School. Budge received the Pearl Lang Award for Excellence in Choreography in 2017. She joined MMDG as an apprentice in September 2018.



Brandon Cournay is originally from Walled Lake, MI, and received his BFA from the Juilliard School. As a freelance artist, he has performed with the *Radio City Christmas Spectacular*, the Mark Morris Dance Group,

Morphoses, the Metropolitan Opera, New York Theatre Ballet, the Chase Brock Experience, Schoen Movement Company, Dance Heginbotham, and KEIGWIN + COMPANY. Television/film/industrial credits include PBS' *Great Performances*, *Musical Chairs* (HBO), Puma, *Sesame Street*, and Target. As an educator and répétiteur, he has worked with the Pennsylvania Ballet, Whim W'Him, the Juilliard School/Nord Anglia Education, and universities nationwide. Offstage, he has worked with compa-

nies in capacities ranging from artistic direction to administrative management. For many years, he was the rehearsal director and associate artistic director of KEIGWIN + COMPANY. In addition, he has assisted numerous choreographers on creative projects in theater, film, and dance. He joined MMDG in 2018.



John Eirich was raised in Florida, where he earned his BFA in dance from New World School of the Arts and was a student at the Jacob's Pillow Contemporary Traditions Program. He was a member of the

Taylor 2 company from 2006–10, has been a member of TAKE Dance since 2007, and joined Dušan Týnek Dance Theatre in 2010 and Megan Williams Dance in 2017. Eirich has performed in *The Magic Flute* at the Opera Theatre of Saint Louis directed by Isaac Mizrahi (2014), *Missa Brevis* with the Limón Dance Company, and *L'Allegro, il Penseroso, ed il Moderato*, *The Hard Nut*, and *Pepperland* with the Mark Morris Dance Group. He is a founding member of Dance Heginbotham.



Domingo Estrada, Jr., a native of Victoria, TX, studied martial arts and earned his black belt in 1994. He danced ballet folklórico with his church for 11 years. Estrada earned his BFA 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. Estrada debuted with MMDG in 2007 and became a company member in 2009. He would like to thank God, his family, and all who support his passion.



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

Dansacademie in the Netherlands and holds a BFA from Purchase College. Garrison first performed with MMDG in 2007 and became a company member in 2011. She teaches at The School at the Mark Morris Dance Center and for MMDG's Dance for PD* program.



Lauren Grant, honored with a New York Dance and Performance ("Bessie") Award for her career with the Mark Morris Dance Group, has danced with MMDG since 1996, appearing in more than 60 of

Morris' works. Grant stages Morris' repertory and teaches ballet and modern technique across the globe. She is on the faculty at Montclair State University and serves as a panelist for the New York State Council on the Arts. Her writing has been published in *Dance Education in Practice*, *Ballet Review*, *Dance Enthusiast*, *Dance Magazine*, and *Infinite-Body*. Grant earned her MFA in dance from Montclair State University (where she was a member of the Alpha Epsilon Lambda Honor Society) and her BFA in dance from New York University's Tisch School of the Arts. She is a recipient of the prestigious American Association of University Women Career Development Grant, the Sono Osato Scholarship for Graduate Studies, and the Caroline Newhouse Grant—all in support of her scholarly pursuits. Originally from Highland Park, IL, she lives in Brooklyn, NY with her husband David Leventhal (former MMDG dancer and current Dance for PD* program director) and their son, born in 2012.



Sarah Haarmann grew up in Macungie, PA, and received training at the Lehigh Valley Charter High School for the Performing Arts under the direction of Kimberly Maniscalco. She graduated *magna cum laude*

with a BFA in dance from Marymount Manhattan College in 2012. Haarmann has had the pleasure of performing with Pam Tanowitz Dance, Jessica Lang Dance, Dylan Crossman Dans(ce), Pat Catterson, Denisa Musilova, and Bill Young. She joined MMDG in 2017.



Deepa Liegel grew up dancing with Cornish Preparatory Dance, Leela Kathak Dance, and Seattle Theater Group in Seattle, WA. She received her BFA in dance performance with honors and a minor in

arts management from Southern Methodist University in 2017. Since moving to New York, Liegel has performed with Barkha Dance Company, Broadway Bares, and Monica Kapoor, and apprenticed with the Limón Dance Company. She joined MMDG as an apprentice in September 2018.



Aaron Loux grew up in Seattle, WA, 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 BFA from the Juilliard School in 2009. Loux 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. She joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.



Matthew McLaughlin discovered movement at the age of one and danced hula in Hawaii until age four. As a child with parents in the military, he moved and traveled frequently and explored many different

sports and art forms. McLaughlin graduated from SUNY Purchase with a BFA in dance. During this time, he performed works by Aszure Barton, Kevin Wynn, Kyle Abraham, George Balanchine, and Doug Varone. In 2018, he had the opportunity to perform in the Lar Lubovitch Dance Company's 50th anniversary celebration. McLaughlin would like to thank his family for their love and inspiration. He joined MMDG as an apprentice in September 2019.



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

Institute of the Arts. McMurray has performed with the Limón Dance Company in addition to works by Jiří Kylián, 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 Youirth 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 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. Okamura and her husband, Colin Jacobsen, are the proud parents of Mimi Hanako, born in 2015.



Minga Prather, a Dallas, TX native, received her training from Booker T. Washington High School for the Performing and Visual Arts, and later graduated with honors in dance from the Ailey/Fordham

BFA program. Prather has had the pleasure of appearing with Hubbard Street Dance Chicago, Alvin Ailey American Dance Theater, and Nimbus Dance Works, performing works by Alvin Ailey, Alejandro Cerrudo, William Forsythe, Ohad Naharin, Crystal Pite, and Twyla Tharp. She received an award from the National Young Arts Foundation for Modern Dance in 2014. Prather joined MMDG as an apprentice in September 2018.



Brandon Randolph began his training with the School of Carolina Ballet Theater in Greenville, SC, 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 BFA 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,

ABOUT THE ARTISTS

Paul Taylor, and George Balanchine. Randolph began working with MMDG in 2013 and became a company member in 2014.



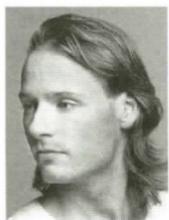
Nicole Sabella is originally from Clearwater, FL, where she studied at the Academy of Ballet Arts and the Pinnellas County Center for the Arts at Gibbs High School under Suzanne B. Pomerantzeff. In 2009, she

graduated from the University of the Arts in Philadelphia, PA, earning her BFA in modern dance performance and the “Outstanding Performance in Modern Dance” Award. She was a performer with Zane Booker’s *Smoke*, *Lilies*, and *Jade Arts Initiative*. Sabella first performed with MMDG in 2013 and became a company member in 2015.



Christina Sahaida grew up in Pittsburgh, PA, and began her early dance training at the Pittsburgh Ballet Theatre School. In 2012, she graduated with honors from Butler University, receiving a BFA in dance performance. She has worked with Ballet Quad Cities, Texture Contemporary Ballet, and, most recently, the Big Muddy Dance Company in St. Louis, MO. Sahaida joined MMDG as an

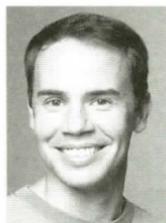
apprentice in July 2017 and became a company member in February 2019.



Billy Smith 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*, Mistofelees in *Cats*, and Dream Curly in *Oklahoma!* Smith danced with Parsons Dance from 2007–10. He joined MMDG as a company member in 2010.



Noah Vinson is originally from Springfield, IL, and received his BA in dance from Columbia College Chicago. He was named a *Dance Magazine* “Dancer on the Rise” in 2009 and assisted Mark Morris in the creation

of *The Letter V* for Houston Ballet. Vinson began dancing with MMDG in 2002 and became a company member in 2004.



Jammie Walker began his dance training at Western Arkansas Ballet under the direction of Melissa Schoenfeld. He earned his BFA from the University of Oklahoma School of Dance under the direction of Mary

Margaret Holt. Walker performed with the Dayton Ballet for three seasons and toured throughout the United States and internationally with Jessica Lang Dance for four seasons. He has appeared as a guest artist with Dance Grand Moultrie and Clawson Dances. Walker joined MMDG as an apprentice in September 2019.

Howard Hodgkin (*scenic design*) (1932–2017) was born in London and evacuated during the war to the United States, where he lived on Long Island from 1940 to 1943. He studied at the Camberwell School of Art and the Bath Academy of Art, Corsham. In 1984, he represented Britain at the Venice Biennale, winning the Turner Prize the following year. He was knighted in 1992 and made a Companion of Honour in



2003. An exhibition of his “Paintings 1975–95,” organized by the Modern Art Museum of Fort Worth, opened in 1995 at the Metropolitan Museum of Art in New York and toured to museums in Fort Worth and Düsseldorf, and to London’s Hayward Gallery. A retrospective opened at the Irish Museum of Modern Art, Dublin, in Spring 2006. It traveled to London’s Tate Britain and then to the Museo Nacional Centro de Arte Reina Sofia in Madrid. Hodgkin first worked in the theater in 1981, when he designed the set and costumes for Richard Alston’s *Night Music* with Ballet Rambert. They later collaborated on *Pulcinella*, which was filmed by the BBC and released on DVD. For the Mark Morris Dance Group, Hodgkin designed the sets for *Rhymes with Silver* (1997), *Kolam* (2002), *Mozart Dances* (2006), and *Layla and Majnun* (2016). He is represented by Gagosian

Gallery and has shown with them in New York, Los Angeles, Paris, Rome, and London. Hodgkin was passionate about India and Indian art for most of his life. Toronto’s Aga Khan Museum exhibited Hodgkin’s own paintings, “Inspired by India,” along with Indian miniatures from his collection in 2015. “After All,” an exhibition of prints, opened the Alan Cristea Gallery in Pall Mall, London in October 2016. Hodgkin died on March 9, 2017 in London, England.



Martin Pakledinaz (1953–2012) (*costume design*) designed costumes for theater, opera, and dance. He collaborated with Mark Morris on works for the Mark Morris Dance Group, San Francisco Ballet, and Boston Ballet, in addition to works by Tomason, Stowell, Wheeldon, and Balanchine, among others. New York theater credits in-

Berkeley Symphony

Colin Fowler, *conductor*

Violin

- Franklyn D’Antonio**
- Noah Strick†
- Dan Flanagan*
- Shawyon Malek-Salehi^
- Monika Gruber
- George Hayes
- Laura Keller
- Brian Lee
- Daniel Lewin
- Emanuela Nikiforova
- Matthew Oshida
- Candice Sanderson
- Dagenais Smiley
- Erica Ward
- Randy Weiss
- Gabrielle Wunsch
- Lisa Zadek

Viola

- Marcel Gemperli*
- Alex Volonts^
- Patrick Kroboth
- Ivo Bokulic
- Keith Lawrence

Cello

- Carol Rice*
- Kris Desby^
- Nancy Bien
- Wanda Warkentin

Bass

- Michel Taddei*
- Jon Keigwin^
- Alden Cohen

Flute

- Emma Moon*

Oboe

- Deborah Shidler*
- Bennie Cottone

Bassoon

- Carla Wilson*
- Shawn Jones

Horn

- Alex Camphouse*
- Loren Tayerle

** *Concertmaster*
 † *Associate Concertmaster*
 * *Principal*
 ^ *Assistant Principal*

ABOUT THE ARTISTS

cluded *Blithe Spirit* and *Gypsy* with Patti Lupone; *The Pirate Queen*; *The Pajama Game*; *The Trip to Bountiful*; *Thoroughly Modern Millie*; *Wonderful Town*; *The Wild Party*; *Kiss Me, Kate*; *Waste*; and *A Life*. His work in opera included *Rodelinda* and *Iphigenie en Tauride* for the Metropolitan Opera; *Tristan und Isolde*, *Adriana Mater*, and *L'Amour de Loin* for the Paris Opera/Bastille; and works in Salzburg, Seattle, Santa Fe, and Chicago. Other projects included *Lend Me a Tenor*, directed by Stanley Tucci on Broadway; *The Glass Menagerie* with Judith Ivey, Gordon Edelstein directing, off-Broadway; and two operas for the Opera Theatre of St. Louis, *Eugene Onegin* and *The Golden Ticket*, a world premiere based on Roald Dahl's *Charlie and the Chocolate Factory*, directed by Kevin Newbury and James Robinson. Pakledinaz was awarded two Tony Awards, and the Drama Desk, Obie, and Lucille Lortel awards, among others.

James F. Ingalls (*lighting design*) has designed several pieces for Mark Morris, including *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper*



Ballet, Maelstrom, and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden, and New York City Opera); *Mozart Dances*, *Romeo and Juliet: On Motifs of Shakespeare*, *L'Allegro, il Penseroso ed il*

Moderato, and *Dido and Aeneas* (MMDG). Recent designs for dance include *The Nutcracker* (Pacific Northwest Ballet/Seattle); Twyla Tharp's 50th Anniversary Tour (US and NY State Theatre); *The Sleeping Beauty*, choreographed by Alexei Ratmansky (Teatro alla Scala Ballet and American Ballet Theater); *Celts*, choreographed by Lila York (Boston Ballet); and *Sea Lark and Death and the Maiden* (Paul Taylor Dance Company). Recent theater work includes *Desdemona*, directed by Peter Sellars (UCLA/CAP, Melbourne and Sydney Festivals); and *Druid Shakespeare*, directed by Garry Hynes (Galway, Irish tour, and Lincoln Center Festival). Ingalls often collaborates with Melanie Rios Glaser and The Wooden Floor dancers in Santa Ana, California.

Mark Morris Dance Group Staff

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

Production

Johan Henckens, *director of technical production*
Mike Faba, *lighting supervisor*
Rory Murphy, *audio supervisor*
Stephanie Sleeper, *costume coordinator*
Amy Page, *wardrobe supervisor*

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Sam Black, *rehearsal director*

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 William Murray (Better Attitude, Inc.), *media and general consultation services*
 Mark Selinger (McDermott, Will & Emery), *legal counsel*
 O'Connor Davies, Munns & Dobbins, I.L.P, *accountant*
 David S. Weiss, MD (NYU Langone Medical Center), *orthopedist*
 Marshall Hagins, PT, PhD, *physical therapist*
 Jeffrey Cohen, *Hilot therapist*

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 David Resnicow, *vice-chairman*
 Mark Selinger, *vice-chairman*
 Isaac Mizrahi, *secretary*
 Sarabeth Berman
 Frederick Bland
 Margaret Conklin
 Suzy Kellems Dominik
 Shelby Gans
 York-Chi Harder
 Nicholas Ma
 Timothy J. McClimon
 Helen Meyer
 Mark Morris
 Jocelyne Rainey, Ed.D
 Ellen Offner
 Jane Stine
 Nancy Umanoff

ABOUT THE ARTISTS

Costumes constructed by Marc Happel, Studio Rouge Inc., Eric Winterling, Inc., and Euro Co. Inc.

Backdrops painted by Scenic Art Studios (Cornwall, NY); special thanks to Joe Forbes.

Thanks to Maxine Morris.

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

Additional support provided by Kenneth Aidekman Family Foundation, Arnow Family Fund, Lily Auchincloss Foundation, Bossak/Heilbron Charitable Foundation, Brooklyn Parkinson Group, Emily G. Buck Fund, The Campbell Family Foundation, Chervenak-Nunnalle Foundation, Con Edison, Continental Grain Foundation, Candace and Vincent Gaudiani, Joseph and Joan Cullman Foundation for the Arts, Belden H. and Pamela K. Daniels, Dau Family Foundation, Susan and Gary DeLong, Jean Espenshade, Paula and Marjorie Folkman, Bernard F. and Alva B. Gimbel Foundation, Lynn Glaser, June O. Goldberg, Monika and Peter Greenleaf, Macduff and Twyla Hughes, The Gladys Krieble Delmas Foundation, Google Matching Gift Program, The Harkness Foundation for Dance, Marta Heflin Foundation, V. Hansmann, Diane and Adam E. Max, Kinder Morgan Foundation, Kraft/Posy Charitable Fund, Leatherwood Foundation, J. Loux and Carol Sanders, Lyrrasis, The John D. and Catherine P. MacArthur Foundation, Materials for the Arts, Megara Foundation, Mid Atlantic Arts Foundation, Cynthia Hazen and Leon B. Polsky, Douglas Thomas, Parkinson's Creative Collective, Parkinson's Foundation,

The L.E. Phillips Family Foundation, Jerome Robbins Foundation, Rolex, Billy Rose Foundation, The Evelyn Sharp Foundation, Singer-Xenos Wealth Management, Phoebe Taubman and Craig Nerenberg, Laurie M. Tisch Illumination Fund, June and Jeffrey Wolf, Rachel and Michael Zamsky, Zeitz Foundation, and the more than 1,900 individuals giving gifts \$1-\$1,499 as part of markmorrisandbeyond.com.

The Mark Morris Dance Group is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, Mayor Bill de Blasio, Brooklyn Borough President Eric L. Adams, Council Member Helen Rosenthal, the New York City Department for the Aging, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the National Endowment for the Arts.

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

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Follow and tag us on Facebook, Twitter, and Instagram @markmorrisdance.

Visit our website at mmdg.org.

Get insider news at mmdg.org/join-email-list.

Mark Morris Dance Group
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Brooklyn, NY 11217-1415
(718) 624-8400

Expand your experience by taking part in campus, community, and audience engagement activities scheduled around the events on our season, many of which are free and open to the public.

Jonathan Biss, *piano*

The Complete Beethoven Piano Sonatas

Music Department Class

Thu, Sep 19, 2019, 2pm, 125 Morrison Hall
Pianist Jonathan Biss talks with Prof. Nicholas Mathew in a music department class focusing on Beethoven's music.

Free and open to the public.

Master Class

Thu, Sep 19, 2019, 4pm, Hertz Hall
Pianist Jonathan Biss coaches students from the music department in piano works by Mozart, Beethoven, and Schumann.

Free and open to the public.

Pre-performance Talk

Sun, Sep 22, 2019, 2pm, Hertz Hall
With Prof. Nicholas Mathew, UC Berkeley Dept. of Music.

Free to ticket holders.

Mark Morris Dance Group, *Mozart Dances*

Mozart Listening Party

Sat, Sep 21, 2019, 5pm, Zellerbach Hall
Mark Morris and company music director Colin Fowler delve into Mozart's music with Cal Performances executive and artistic director Jeremy Geffen.

Free and open to the public.

Dance with MMDG

Sun, Sep 22, 2019, 11am, Bancroft Studio
A community dance class led by a member of the Mark Morris Dance Group.

Open to all ages and abilities. \$10. Registration required. See website for details.

Triptych

(*Eyes of One on Another*)

Public Discussion

Sat, Sep 28, 2019, 5pm, Durham Studio Theater, Dwinelle Hall

Eyes of Artists on the World: Hearing and Seeing Today Through Mapplethorpe's Legacy.

Cal Performances director of artistic literacy Sabrina Klein moderates a discussion on making meaning from the marriage of new music, performance, and imagery. Panelists: *Triptych* librettist korde arrington tuttle, conceptual artist and UCB professor of photography Liz Linden, Stanford University professor and scholar of queer art and visual culture Richard Meyer, and musician and scholar of sound and meaning Serena Le.

Free and open to the public.

Catharsis Café

Sat, Sep 28, 2019, 10pm (approx.), Zellerbach Hall Mezzanine
Post-performance reception and discussion.

Free to ticket holders.

Sankai Juku

Butoh Workshop and Discussion

Sat, Oct 12, 2019, Center for the Arts and Religion, Doug Adams Gallery (2365 LeConte Ave, Berkeley)

Workshop, 10am: *Butoh Body Laboratory.* Led by Shinichi Iova-Koga of inkBoat.

For all ages and abilities. Free and open to the public. RSVP requested. See website for details.

Discussion, 11:30am: Panel discussion on the elements that inform Sankai Juku's work, including contemporary dance; Japanese traditional dance, culture, and history; and the natural world.

Presented in association with the Graduate Theological Union and the UC Berkeley Dept. of Theater, Dance and Performance Studies. Free and open to the public. RSVP requested. See website for details.

For more information, please visit calperformances.org.

CAL PERFORMANCES STAFF

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Jeremy Geffen, *Executive and Artistic Director*
Kelly Brown, *Executive Assistant to the Director*

Administration

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Calvin Eng, *Chief Financial Officer*
Maureen Murray, *Finance Specialist*
Scott Leblanc, *Finance Specialist*
Gawain Lavers, *Applications Programmer*
Ingrid Williams, *IT Support Analyst*
Sean Nittner, *Systems Administrator*

Artistic Planning

Katy Tucker, *Interim Director of Artistic Planning*
Robin Pomerance, *Artistic Administrator*

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Julia Collins, *Associate Director of Development,*
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Alex Higgins, *Membership Manager*
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Marilyn Stanley, *Artistic Literacy Administrative*
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David Ambrose, *Senior Scene Technician*
Hugo Zavala, *Senior Scene Technician*
Jacob Heule, *Senior Scene Technician*
Jorg Peter Sichelshmidt, *Senior Scene Technician*
Joseph Swails, *Senior Scene Technician*
Mathison Ott, *Senior Scene Technician*
Mike Bragg, *Senior Scene Technician*
Ricky Artis, *Senior Scene Technician*
Robert Haycock, *Senior Scene Technician*

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Sherice Jones, *Assistant Ticket Office Manager*
Jeffrey Mason, *Patron Services Associate*

REVISED PROGRAM & CASTING

(Please note: this program will include two intermissions.)

Mozart Dances

Choreography by Mark Morris
Scenic Design by Howard Hodgkin
Costume Design by Martin Pakledinaz
Lighting Design by James F. Ingalls

Eleven

Music: Wolfgang Amadeus Mozart – Piano Concerto No. 11 in F major, K. 413

Allegro
Larghetto
Tempo di Menuetto

Inon Barnatan, *piano*

Berkeley Symphony
Colin Fowler, *conductor*

Mica Bernas, Karlie Budge, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Laurel Lynch, Matthew McLaughlin, Dallas McMurray, Maile Okamura, Minga Prather, Brandon Randolph, Christina Sahaida, Billy Smith, Noah Vinson, Jammie Walker

INTERMISSION

Double

Music: Wolfgang Amadeus Mozart – Sonata in D major for Two Pianos, K. 448

Allegro con spirito
Andante
Allegro molto

Inon Barnatan, *piano*; Colin Fowler, *piano*

Mica Bernas, Karlie Budge, John Eirich, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Deepa Liegel, Aaron Loux, Laurel Lynch, Dallas McMurray, Minga Prather, Brandon Randolph, Christina Sahaida, Billy Smith, Noah Vinson, Jammie Walker

INTERMISSION

Twenty-Seven

Music: Wolfgang Amadeus Mozart – Piano Concerto No. 27 in B-flat major, K. 595

Allegro
Larghetto
Allegro

Inon Barnatan, *piano*

Berkeley Symphony
Colin Fowler, *conductor*

Mica Bernas, Karlie Budge, John Eirich, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Deepa Liegel, Aaron Loux, Laurel Lynch, Matthew McLaughlin, Dallas McMurray, Maile Okamura, Brandon Randolph, Christina Sahaida, Billy Smith, Noah Vinson

Premiere: August 17, 2006 – New York State Theater,
Lincoln Center for the Performing Arts, New York City, New York

*Commissioned by Lincoln Center for the Performing Arts (New York),
New Crowned Hope (Vienna), and the Barbican Centre (London).*

Cal Performances and the Mark Morris Dance Group would like to acknowledge the loss of our friend and colleague, Bay Area arts critic Allan Ulrich, who passed away on July 22, 2019. For more than 40 years, Allan was a familiar presence within the Bay Area arts community. Always deeply informed and opinionated, he wrote tirelessly about dance and classical music for the *San Francisco Examiner* and *Chronicle*, as well as countless other local, national, and international publications. Those of us who worked closely with him will remember a man of the highest artistic standards, a writer and thinker who believed deeply in, and advocated for, the power and potential of the performing arts. He is—and will be—sorely missed.