

# Layla and Majnun

World Premiere | *September 2016*

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# Creative Team

Mark Morris, *Director and Choreographer*

Howard Hodgkin, *Scenic and Costume Designer*

James F. Ingalls, *Lighting Designer*

Johnny Gandelsman, *Musical Arranger*

Colin Jacobsen, *Musical Arranger*

# Premiere Cast

Mark Morris Dance Group

The Silk Road Ensemble

Alim Qasimov, *mugham vocals*

Fargana Qasimova, *mugham vocals*

# Commissioning Partners

(as of April 2016)

Cal Performances, UC Berkeley

Harris Theater for Music and Dance

Hopkins Center for the Arts

The John F. Kennedy Center for the Performing Arts

Krannert Center for the Performing Arts

Lincoln Center for the Performing Arts

Meany Center for the Performing Arts

Sadler's Wells

University Musical Society, University of Michigan

*Layla and Majnun* is a classic story of love most notably expressed by the great Persian poet Nizami Ganjavi. It has been presented in many Middle Eastern and sub-continental cultures; Muslim, Sufi, Hindu, and secular.

Layla and Qays are in love from childhood but are not allowed to unite. Qays (called Majnun, which means "possessed") is perceived to be mad in his obsession with Layla. Layla is married off to another and Majnun becomes a hermit, devoting himself to writing verses about his profound love of Layla. Although they attempt to meet, they die without ever realizing a relationship.

## The Story



# The Music

Uzeyir Hajibeyli (1885-1948), composer  
arr. Alim Qasimov, Johnny Gandelman, Colin Jacobsen

“The music for *Layla and Majnun* is unusual for its profound depth of sorrow and ecstasy. The mugham style of improvisatory song is a thrilling and rare glimpse into old Azerbaijani culture. The Qasimovs are perhaps the greatest proponents of this heritage. Love, acceptance, devotion, and peace are the ruling esthetics of this production.”

- Mark Morris

In 1908, *Layla and Majnun* became the subject of the first Middle Eastern opera, written by Azerbaijani composer Uzeyir Hajibeyli. In place of recitatives and arias, Hajibeyli interspersed symphonic and choral sections with mugham, a Central Asian style of improvised singing whose modes are defined partly by the emotional states they evoke. A cornerstone of Azerbaijani culture, this opera has been performed annually at the opening of each season of the Theater of Opera and Ballet in Baku, and led for two decades by the revered singer Alim Qasimov, considered a Living National Treasure of Azerbaijan for his preservation of the art of mugham vocal tradition.

Qasimov proposed the creation of a more universal *Layla and Majnun* to Yo-Yo Ma and the Silk Road Ensemble. The result was a 45-minute chamber arrangement of Hajibeyli's three-and-a-half-hour opera by Qasimov and Silk Road Ensemble members Colin Jacobsen and Johnny Gandelman. The Silk Road Ensemble's chamber arrangement incorporates instrumentation from Asian and Western traditions along with mugham, and features Qasimov and his daughter and protégée, Fargana Qasimova.

The Silk Road Ensemble toured *Layla and Majnun* with Mr. Qasimov and Ms. Qasimova in 2008 and 2009. The world premiere took place in Doha, Qatar and the North American premiere in Providence, Rhode Island.

Currently, work is underway by Mark Morris and Silk Road Ensemble members Gandelman and Jacobsen to expand the 45-minute score.

The Silk Road Ensemble arrangement of *Layla and Majnun* was made possible in part by the generous support of the Qatar Museums Authority, with additional support from the Academie Musicale de Villecroze and the National Endowment for the Arts.

# The New Production

The evening-length work will be 60-70 minutes long and feature singers Alim Qasimov and Fargana Qasimova and musicians of the Silk Road Ensemble on traditional Asian instruments (kamancheh, tar, shakuhachi, and pipa) combined with Western strings (two violins, viola, cello, and contrabass) and a percussionist on stage with 12-15 dancers of the Mark Morris Dance Group.

Howard Hodgkin, the esteemed English painter and expert collector of antique Mughal miniature paintings, will design the decor, based on a South Indian katcheri (classical music concert) with all of the musicians and dancers sharing the stage space on platforms and in front of a backdrop. Morris describes it as "a visually, musically, and choreographically unified and self-contained concert piece. An enlightening tragedy."

This production will not only introduce a beloved cornerstone of Middle Eastern folklore to a wide audience in the U.S. and abroad, but also has the potential to engage new audiences drawn by the subject matter. The home territory of *Layla and Majnun* is located along the ancient Silk Route from India, Central Asia, and the Middle East to the eastern edge of Europe. This area, of current geopolitical focus and concern, is also the natal home of many immigrant communities in the U.S.—South Asians, Iranians, Arabs, and Azerbaijanis, among others—that are not typically represented among modern arts audiences.

Though the story of *Layla and Majnun* has been reinterpreted in countless poems, paintings, plays, songs, musical compositions, television dramas, and films, an adaptation of this scale has never been presented in the West.

"Morris' deep respect for and knowledge of traditions in both music and dance — he never plays tourist but is an artist, so that any tradition Mark incorporates becomes organic to his work — as well as his extensive experience directing epic love stories, from *Dido and Aeneas* to the recently discovered score of *Romeo and Juliet*, make him the only choice to re-imagine *Layla and Majnun* for a 21<sup>st</sup> century audience."

# Mark Morris

Director and Choreographer



**Mark Morris** has been hailed as the “the most prodigiously gifted choreographer of the post-Balanchine era” (*Time*). Since founding MMDG in 1980, Morris has created over 150 works, including 20 ballets, and 20 operas. He has been described as “an innovator and a conservative, a satirist and a romantic” (*New Yorker*) who “easily ranks among the top five American choreographers... and has

already carved a major place for himself in the history of modern dance” (*The Denver Post*). Renowned as an intensely musical choreographer, Morris is undeviating in his devotion to music. He has conducted performances for MMDG since 2006, served as music director of the 2013 Ojai Music Festival, and continues to work extensively in opera, directing and choreographing at the Metropolitan Opera and the Royal Opera, Covent Garden, among others. Morris was named Fellow of the MacArthur Foundation, and has received twelve honorary doctorates to date. In recent years, 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 International Society for the Performing Arts’ Distinguished Artist Award, the Benjamin Franklin Laureate Prize for Creativity, the Cal Performances Award of Distinction in the Performing Arts, and the Orchestra of St. Luke’s Gift of Music Award.

“Everyone talks about Mark as one of the great choreographers, which he is, but I actually look at Mark as one of the great musicians... his creative process starts with music, he knows an astonishing amount of music, and he has an innate understanding of how music affects people.”

**-Thomas Morris**

*Artistic Director, Ojai Music Festival*

# Howard Hodgkin

Scenic and Costume Designer



**Howard Hodgkin** was born in London in 1932 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 and won the Turner Prize the following year. He was knighted in 1992 and made a Companion

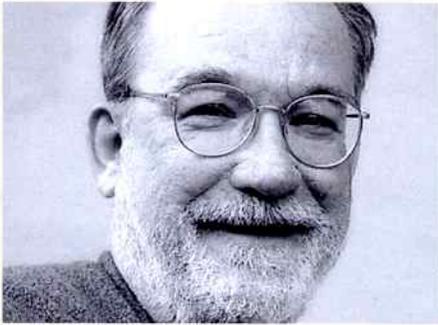
of Honour in 2003. An exhibition of his *Paintings 1975-1995*, organized by the Modern Art Museum of Fort Worth, opened in 1995 at the Metropolitan Museum of Art in New York and toured to museums in Fort Worth and Düsseldorf, and to London's Hayward Gallery. A retrospective opened at the Irish Museum of Modern Art, Dublin, in Spring 2006. It traveled to London's Tate Britain and then to El Museo Nacional Centro de Arte Reina Sofía in Madrid. Sir Hodgkin first worked in the theater in 1981, when he designed the set and costumes for Richard Alston's *Night Music* with the Ballet Rambert. They later collaborated on *Pulcinella*, which was filmed by the BBC and released on DVD. For the Mark Morris Dance Group, he designed for *Rhymes with Silver* (1997), *Kolam* (2002), and *Mozart Dances* (2006). Hodgkin has been passionate about Indian culture, geography, and history for most of his life. Toronto's Aga Khan Museum featured an exhibition of Hodgkin's own work along with mughal miniature paintings from his personal collection in 2015. Sir Hodgkin is represented by Gagosian Gallery in New York, Los Angeles, and London.

“Music...is not simply a starting point for Mr. Morris’s choreography, and never simply an accompaniment. Rather, it is the principal means by which he achieves structural coherence and depth of feeling.”

- Dale Harris  
*The Wall Street Journal*

# James F. Ingalls

Lighting Designer



**James F. Ingalls** 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 Alexi Ratmansky (Teatro alla Scala Ballet and ABT), *Celts*, choreographed by Lila York (Boston Ballet), *Sea Lark* and *Death and the Maiden* (Paul Taylor Dance Company). Recent theatre work includes *Desdemona*, directed by Peter Sellars (UCLA/CAP, Melbourne and Sydney Festivals), *Druid Shakespeare*, directed by Garry Hynes (Galway, Irish tour and Lincoln Center Festival). He often collaborates with Melanie Rios Glaser and The Wooden Floor dancers in Santa Ana, California.

"The importance of [The Silk Road Ensemble's] artistic and educational mission, becomes more clear by the year. The cultural dialogue represented by its work may be seen, in its own way, as a forceful rejoinder to the events of the daily news."

- *Boston Globe*

# Johnny Gandelsman

Musical Arranger



The son of a musical family from Moscow, by way of Israel, violinist and composer Johnny Gandelsman's musical voice reflects the artistic collaborations he has been a part of since moving to the United States in 1995. Through his work with such artists as Yo-Yo Ma, Bono, Osvaldo Golijov, David Byrne, Bela Fleck, Kayhan Kalhor, Suzanne Vega, James Levine, Mark Morris, Alim Qasimov and Fargana Qasimova, Nigel Kennedy and Martin Hayes, Gandelsman has been able to integrate a

wide range of creative sensibilities into his own point of view. Combining his Classical training with a desire to reach beyond the boundaries of the concert hall, and a voracious interest in the music of our times, Johnny developed a unique style amongst today's violinists, one that according to the *Boston Globe*, possesses "a balletic lightness of touch and a sense of whimsy and imagination."

# Colin Jacobsen

Musical Arranger



As the *Washington Post* observes, violinist and composer Colin Jacobsen is "one of the most interesting figures on the classical music scene." A founding member of two game-changing, audience-expanding ensembles – the string quartet Brooklyn Rider and orchestra The Knights – he is also a touring member of Yo-Yo Ma's venerated Silk Road Ensemble and an Avery Fisher Career Grant-winning violinist. Jacobsen's work as a composer developed as a natural outgrowth of his

chamber and orchestral collaborations. Jointly inspired by encounters with leading exponents of non-western traditions and by his own classical heritage, his most recent compositions for Brooklyn Rider include "Three Miniatures" – "vivacious, deftly drawn sketches" (*New York Times*) – which were written for the reopening of the Metropolitan Museum of Art's Islamic art galleries. Jacobsen collaborated with Iran's Siamak Aghaei to write a Persian folk-inflected composition, "Ascending Bird," which he performed as soloist with the YouTube Symphony Orchestra at the Sydney Opera House, in a concert that was streamed live by millions of viewers worldwide. His work for dance and theater includes *Chalk and Soot*, a collaboration with Dance Heginbotham, and music for Compagnia de' Colombari's theatrical production of Walt Whitman's *Song of Myself*.

# Mark Morris Dance Group

“The Mark Morris Dance Group has long been ahead of all other dance companies in the flow and detail of its dancers’ response to music. And their qualities of focus, stillness, ease are ones that most actors would envy.”

- *Financial Times (U.K.)*

Founded in New York in 1980, the internationally-renowned Mark Morris Dance Group (MMDG) has received “highest praise for their technical aplomb, their musicality, and their sheer human authenticity.” (*Bloomberg News*). MMDG spent three years in residence at Brussels’ Théâtre Royal de la Monnaie as Belgium’s national dance company, returning to the United States in 1991. The Dance Group is distinguished as the only modern dance company with a commitment to live music at every performance, founding the MMDG Music Ensemble in 1996. MMDG also regularly collaborates with eminent musicians across genres, including cellist Yo-Yo Ma, mezzo-soprano Stephanie Blythe, jazz trio The Bad Plus, the London Symphony Orchestra, baroque orchestras Tafelmusik and Philharmonia Baroque, as well as opera companies such as The Metropolitan Opera and the English National Opera.

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 dance group made its debut at Lincoln Center’s 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. 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*. Its newest film *L’Allegro, il Penseroso ed il Moderato* premiered March 27, 2015 on PBS’ *Great Performances* and was released on DVD and Blu-ray in May 2015.

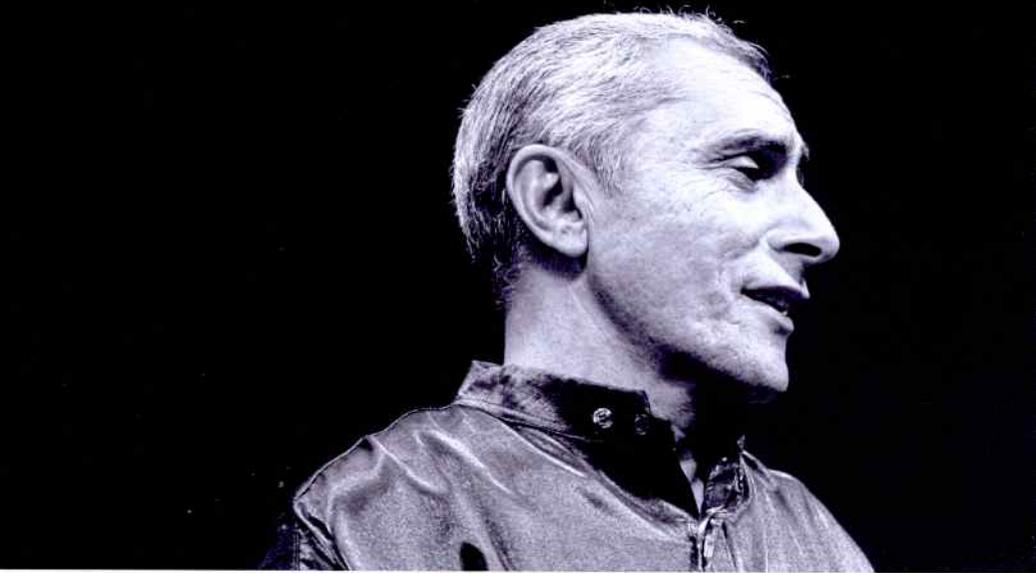
Community engagement is a vital component of the Dance Group. Through Access/MMDG, integrated arts and humanities-based programming to deepen and enhance the audience experience, the organization provides opportunities for dance, music, talks, and education at its Brooklyn home, the Mark Morris Dance Center, as well as on tour around the world.

# The Silk Road Ensemble



Inspired by his eagerness to forge connections across cultures, disciplines, and generations, Yo-Yo Ma founded Silkroad in 1998. Through performances, new music, and programming, Silkroad fosters cross-cultural understanding, deepening learning, and promoting innovation.

Representing a global array of cultures, the Silk Road Ensemble has been redefining classical music for 21st-century audiences since 2000. By drawing on the rich diversity of traditions that make up our shared cultural heritage, they create a new musical language—a unique encounter between the foreign and the familiar that reflects our many-layered contemporary identities. The ensemble has been called “vibrant and virtuosic” by the *Wall Street Journal*, “one of the 21<sup>st</sup> century’s great ensembles” by the *Vancouver Sun*, and a “roving musical laboratory without walls” by the *Boston Globe*. Audiences and critics have embraced these artists passionate about cross-cultural understanding and innovation. The group has recorded six albums, including their newest album, *Sing Me Home: The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble*, a documentary by Academy Award-winning filmmaker Morgan Neville, premiered at the Toronto Film Festival in September 2015. The film will be released in theaters in Spring 2016.



## *Alim Qasimov*

### **Mugham Vocalist**

Alim Qasimov is a prominent mugham singer named a “Living National Treasure” of Azerbaijan. He has been passionate about mugham since his early childhood, but did not pursue a career in music until the age of nineteen, after various jobs as an agricultural worker and driver. Qasimov studied at the Asaf Zeynalli Music College (1978-1982) and the Azerbaijan University of Arts (1982-1989). His teacher was well-known mugham singer Aghakhan Abdullayev. Qasimov perceives and presents mugham not only as an ancient art and a part of Azerbaijan’s musical and cultural heritage but also as a constantly developing tradition. His performing style is unique, combining deep knowledge of centuries-old rules of mugham with challenging innovations, willingly juxtaposing mugham with other music styles, such as jazz and contemporary composition. Qasimov was awarded the International IMC-UNESCO Music Prize in 1999 in recognition of his musical contributions to world peace. Past winners of this prize include Yehudi Menuhin, Ravi Shankar, Olivier Messiaen and Daniel Barenboim. Qasimov’s numerous awards also include the title of the People’s Artist of Azerbaijan, the highest artistic rank in the country. On his 50th birthday in 2007, the President of Azerbaijan awarded Qasimov the Medal of Glory.



## Fargana Qasimova

### Mugham Vocalist

Fargana Qasimova, Alim Qasimov's daughter and protégée, is an accomplished mugham singer. Her father has been the major influence in her life and career. Qasimova grew up with sounds of mugham and verses from the classical poetry of Azerbaijan and from the age of four, often performed along with her father at home and first joined him on tour at the age of sixteen. She studied mugham at the Azerbaijan National Conservatory (1996-2000) and performs frequently with Qasimov both in Azerbaijan and internationally and has earned recognition as a master of mugham. In 1999, *Love's Deep Ocean*, a CD featuring Qasimov and Qasimova, was released by Network Medien in Frankfurt, Germany. In 2002 at the Women's Voices Festival in Belgium, Qasimova made her first appearance as a soloist. She has performed with the Silk Road Ensemble and has been featured in the 53-minute-long documentary *Meditation Day*, produced in Belgium in 2006.

# Uzeyir Hajibeyli

Composer



Uzeyir bey Abdul Hussein oglu Hajibeyli (1885-1948) was an Azerbaijani and Soviet composer, conductor, scientist, publicist, playwright, teacher, translator, and social figure. He is recognized as the founder of Azerbaijani written music and author of its first opera. Hajibeyli was born into an educated family in a village near Shusha in mountainous Karabakh. The town's rich traditions in the performing arts played a special role in his musical education. Hajibeyli was educated at an Azerbaijani-Russian school. He then studied at the Gori Teachers' Seminary in Georgia in 1899-1904. At the seminary he mastered the major works of classical music and learned to play the violin. He arranged folk music for the students' choir and performed in the choir himself. In 1908 *Leyli and Majnun*, the first of 7 operas and 3 musical comedies, premiered in Baku. He based the libretto on the poem *Leyli and Majnun* by 16th century Azerbaijani poet Mahammad Fizuli. The music fused traditional Azerbaijani music and European classical opera, created a new musical genre that merged eastern and western culture, and set a new direction for Azerbaijani music.



## Commissioning Partners

Commissioning Partners receive worldwide recognition and exclusive presentation opportunities during the production's premiere seasons, along with prominent credit on all print and digital materials in perpetuity. MMDG will work closely with each partner to create a unique plan for leveraging investment in this production.

A host of activities is being developed to further each partner's specific press, fundraising, community engagement and audience development initiatives. In addition to music and dance classes, activities such as pre-show lectures, films, exhibits and public conversations will be held to contextualize *Layla and Majnun* and increase awareness and understanding of the richness and diversity of Islamic art and culture.





dance music theater

# Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

*Layla and Majnun* will mark the 13th MMDG World Premiere at Cal Performances, the production's lead commissioner. The project is made possible in Berkeley through Cal Performances' major new venture, **Berkeley RADICAL (Research And Development Initiative in Creativity, Arts, and Learning)**, a framework to cultivate public artistic literacy and create cultural access for diverse future audiences. *Layla and Majnun* will contribute to the Berkeley RADICAL process, which includes explorations of known works and creation of major new works with public performances.

Cal Performances, MMDG's official West Coast home, has long been famous for its commitment to bringing important dance works on a grand scale to Zellerbach Hall. Cal Performances and MMDG's relationship over the last twenty-eight years has played a major part in fulfilling that commitment. MMDG first performed two mixed repertory programs at Zellerbach Hall in 1987. Since then, Cal Performances has presented regular performances of the holiday classic, *The Hard Nut*, and 56 different works by Mark Morris, twelve of which were premieres and nine of which were commissions, including 2014's *Acis and Galatea*.

Based at the University of California, Berkeley, Cal Performances is the largest, multi-discipline performing arts presenter in Northern California, and one of the largest university-based presenters in the United States. Traditional and non-traditional artists regularly appear on or near the UC Berkeley campus in the theaters and concert halls managed by Cal Performances, including Mikhail Baryshnikov, Wynton Marsalis, Cecilia Bartoli, Bryn Terfel, Mark Morris, Yo-Yo Ma, Philip Glass, Alvin Ailey American Dance Theater, Merce Cunningham, Pina Bausch, Bill T. Jones, Peter Sellars, and Robert Lepage; as well as artists based in the San Francisco Bay Area like John Adams, Margaret Jenkins, Paul Dresher, Kronos Quartet, Joe Goode, Kaila Flexer, Jon Jang, and Sarah Cahill. Cal Performances is also instrumental in facilitating the touring of large ensembles from abroad, and has hosted such companies as the Grand Kabuki Theater of Japan, the Bolshoi and Kirov Ballet companies, Lyon Opera Ballet and Orchestra, the Kirov Orchestra, the Russian National Orchestra, the Berliner Ensemble, the Beijing People's Art Theater, the Gate Theater of Dublin, Les Arts Florissants, Ballet Nacional de Cuba, and Nederland Dans Theater, among others.



MMDG has performed at the Joan W. and Irving B. Harris Theater for Music and Dance multiple times since it first opened in November 2003. In addition to performances of mixed repertory works, the 1500-seat state-of-the-art venue has been host to MMDG's evening length works *L'Allegro, il Penseroso ed il Moderato* and *Mozart Dances*. Harris Theater was also a commissioner for 2008's *Romeo & Juliet: On Motifs of Shakespeare* and will bring *Dido and Aeneas* to Chicago in 2016.

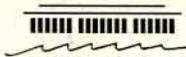
Located in Chicago's Millennium Park, the nonprofit Harris Theater serves as a unique national model of collaboration between the philanthropic community and performing arts organizations in music and dance and features the most diverse offerings of any venue in Chicago, hosting local, national, and internationally renowned artists and ensembles. Its primary mission is to partner with an array of Chicago's music and dance performing arts organizations to help them build the resources and infrastructure necessary to achieve artistic growth and long-term organizational sustainability. Through these partnerships, the Theater has earned national recognition as a distinctive model for collaboration, performance, and artistic advancement. Through the Harris Theater Presents series, it has achieved widespread recognition as a vital cultural anchor in Chicago.



Located on the campus of Dartmouth College in Hanover, New Hampshire, the Hopkins Center is a multidisciplinary center for the arts. It has been host to the Mark Morris Dance Group for multiple mixed repertory performances since 1988. *Layla and Majnun* will mark The Hop's first evening-length commission with the Dance Group.

The Hop's mission is to ignite and sustain a passion for the arts within Dartmouth and its greater community and to provide the core educational environment for the study, creation, and presentation of the arts.

The Hop thrives as a laboratory for artistic experimentation and has a long tradition of supporting the development and creation of new work. Each year, the Hop presents a spectrum of artistic excellence through 100+ live events in virtually all genres of music, theater and dance, plus well over 200 film screenings, high definition video broadcasts, and campus events. The Hop is the home of the Departments of Music and Theater and presents the work of eight professionally directed student music and dance ensembles. The Hop's Student Workshops program provides professional instruction in woodworking, jewelry design and ceramics.



# The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS

The John F. Kennedy Center for the Performing Arts is America's living memorial to President Kennedy. Under the guidance of Chairman David M. Rubenstein and President Deborah F. Rutter, the nine theaters and stages of the nation's busiest performing arts facility attract audiences and visitors totaling 2 million; Center-related touring productions, television, and radio broadcasts welcome 40 million more.

Opened September 8, 1971, the Center produces and presents performances of music, dance, and theater; supports artists in the creation of new work; and serves the nation as a leader in arts education. With its artistic affiliates, the National Symphony Orchestra and Washington National Opera, the Center's achievements as a commissioner, producer, and nurturer of developing artists have resulted in more than 300 theatrical productions, and dozens of new ballets, operas, and musical works. MMDG has performed on the Center's stages since 1985, bringing evening-length works *Mozart Dances* and *L'Allegro, il Penseroso ed il Moderato* as well as mixed repertory programs. ***Layla and Majnun* is the Kennedy Center's first commission of a Mark Morris work.**

Each year, millions take part in the Center's innovative, inclusive, and effective education programs that have become models for communities across the country. The Center also stages more than 400 free performances of music, dance, and theater by artists from throughout the world.



MMDG made its debut at the Krannert Center for the Performing Arts in 1987 and has appeared annually in the Center's Marquee Series since 2001. In 2007, Krannert Center was officially proclaimed MMDG's Midwest home. Several of Morris' most popular works such as *Gloria*, *Grand Duo, V*, *Mozart Dances*, and *Dido and Aeneas* have been performed here. Krannert Center was co-commissioner on Mark Morris' 2008 production of Prokofiev's *Romeo and Juliet: On Motifs of Shakespeare* and on *Acis and Galatea* in 2014.

Since 1969, Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign has served as one of the nation's premier educational and professional performing arts complexes. *The New York Times* called the facility "one of the most ingeniously worked out art complexes anywhere." Krannert Center is dedicated to the advancement of education, research, and public engagement through the pursuit of excellence and innovation in the performing arts. It presents over 200 performances per season, featuring national and international guest artists as well as productions by students and faculty in the School of Music, Illinois Theatre, and Dance at Illinois; activities for elementary and high school students through its Youth Series performances; programs to increase the interaction of youth of all ages with the arts, and multiple community engagement opportunities such as Dance for People with Parkinson's, inspired by the work of the Mark Morris Dance Group. Made possible by the generous gift of Herman and Ellnora Krannert, the Center continues its vision of "education through participation in culture."

Seen it?

# Lincoln Center

MMDG made its Lincoln Center debut with one of Morris' most beloved evening-length masterpieces, Handel's *L'Allegro, il Penseroso ed il Moderato* as part of American Visionaries in 1995. The dance group appeared as part of Lincoln Center Out of Doors in 2001, made its Mostly Mozart Festival debut in 2002, and its White Light Festival debut in 2013 with the 25th Anniversary performances of *L'Allegro*. MMDG has performed more than 20 different works at Lincoln Center, including three highly-acclaimed evening-length programs in addition to *L'Allegro - Mozart Dances*, *Romeo & Juliet: On Motifs of Shakespeare*, and 2014's *Acis and Galatea*, all of which were co-commissioned by Lincoln Center.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 series, festivals, and programs including American Songbook, Avery Fisher Artist Program, Great Performers, Lincoln Center Books, Lincoln Center Festival, Lincoln Center Out of Doors, Lincoln Center Vera List Art Project, Midsummer Night Swing, Martin E. Segal Awards, Meet the Artist, Mostly Mozart Festival, Target Free Thursdays, and the White Light Festival, as well as the Emmy Award-winning Live From Lincoln Center, which airs nationally on PBS.

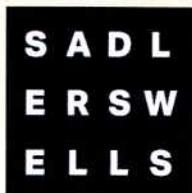


**MEANY CENTER**  
FOR THE PERFORMING ARTS  
UNIVERSITY of WASHINGTON

The Mark Morris Dance Group has enjoyed a long relationship with Meany Center for the Performing Arts. Since 1987, the group has returned 18 times to perform on the Meany Hall stage, including four premieres.

Meany Center's mission is to present diverse and dynamic live performances and educational experiences that fuel artistic discovery, life-long learning, and cultural exchange. It is integral to the University of Washington's commitment to the local and global communities in which it exists. Meany Center enjoys an international reputation as one of the Northwest's premier centers for performing arts presentations and arts education. As a community resource, Meany Center provides audiences of all ages access to critically-acclaimed artists of diverse cultural and artistic perspectives from across the globe. Furthermore, our presence on the University campus opens doors for exciting cross-disciplinary partnerships to explore how the arts and creative practice can combine to forge powerful learning experiences.

The UW World Series program consists of four distinct performing arts series: World Dance, World Music & Theatre, President's Piano, and International Chamber Music. The education component of the program is called Community Connections. UW World Series performances take place in Meany Center for the Performing Arts, just off of Red Square on the UW Seattle campus.



Sadler's Wells is a world-leading dance house, committed to producing, commissioning, and presenting new works and to bringing the very best international and UK dance to London and worldwide audiences. Under the Artistic Directorship of Alistair Spalding, the theatre's acclaimed year-round programme spans dance of every kind, from contemporary to flamenco, Bollywood to ballet, salsa to street dance and tango to tap. MMDG has brought a variety of works to its stages since 1999, including Mark Morris' evening-length holiday classic *The Hard Nut*.

Since 2005 it has helped to bring over 90 new dance works to the stage and its award-winning commissions and collaborative productions regularly tour internationally. *Layla and Majnun* is the first Mark Morris work commissioned by the organisation. Sadler's Wells supports 16 Associate Artists, three Resident Companies, and an Associate Company and nurtures the next generation of talent through hosting the National Youth Dance Company, its Summer University programme, Wild Card initiative and its New Wave Associates.

Located in Islington, north London, the current theatre is the sixth to have stood on the site since 1683, with The Royal Ballet, Birmingham Royal Ballet, and English National Opera all having started there.



MMDG has performed at the Power Center for the Performing Arts on the University of Michigan campus six times since it opened in March 1993, including mixed repertory evenings in addition to three performances of *Dido and Aeneas* at the Michigan Theater.

The University Musical Society of the University of Michigan (UMS) was awarded the 2014 National Medal of Arts by President Obama last fall in recognition of its role in bringing world-class orchestras, dance ensembles, jazz and world music performers, and theater companies to Michigan. Now in its 137th season, UMS inspires audiences and enriches communities by connecting audiences and artists in uncommon and engaging experiences. UMS has been led by President Kenneth C. Fischer since June 1987.

Housed on the campus of the University of Michigan in Ann Arbor, UMS is one of the oldest performing arts presenters in the country, committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences. UMS contributes to a vibrant cultural community by presenting approximately 60-75 performances and over 100 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.



"Layla and Majnun Faint on Meeting"

The Hermitage, St. Petersburg  
Gouache 1431, Iran

# Performance Schedule

(as of April 2016)

September 2016	Cal Performances	<i>Berkeley, California</i>
October 2016	Meany Center	<i>Seattle, Washington</i>
November 2016	University Musical Society	<i>Ann Arbor, Michigan</i>
January 2017*	Hopkins Center	<i>Hanover, New Hampshire</i>
October 2017*	Lincoln Center	<i>New York, New York</i>
March 2018*	Kennedy Center	<i>Washington, D.C.</i>
March 2018*	Krannert Center	<i>Urbana, Illinois</i>
March 2018*	Harris Theater	<i>Chicago, Illinois</i>
November 2018*	Sadler's Wells	<i>London, England</i>



\*Not yet announced to public

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*Layla and Majnun* is made possible, in part, through the MMDG New Works Fund with support from the Friends of MMDG, the Doris Duke Foundation for Islamic Art, and The Howard Gilman Foundation, Ellsworth Kelly Foundation, PARC Foundation, Poss Family Foundation, and the National Endowment for the Arts.

Funding has also been provided by the New England Foundation for the Arts' National Dance Project, with lead funding from the Doris Duke Charitable Foundation and The Andrew W. Mellon Foundation, with additional support from the National Endowment for the Arts.





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