



اول جوستان نغمه بر خاکست	وانکه توطنای نیمه بند رستا	از نیمه برون دوید بی خود	تر و اهرم مثل است تزد
در بای مسافرخوانان	چون سبز بریز بای شش	بمخون که جمال و ستاین	در پرده بای خوش جان
بر زو چینی سپهر ز سالی	اویس سوختن آواز پای	سپاهم گزرا راز ایسان	ایستاد زود و دل ریگان
آن زنده و یک جان بود	وان جان نهمه و یک	انما دوو یار سوختن	آواز جهان ز کوش رفغان

کرد آه از دوان عزیز	کرد بهملاک چنگ را نیز	پرامن آن دو یار خسته	چون جبر که در علی پسته
زبانوه دوان در کنگ	نظاره نافت در میان	وانان که دران میان	شخصی دوسه را دوان
باقی و گرازیان چینه	رفش و بگو شها شسته	بودند فاده آن دوان	تایم زوز بر کنگ
زید آه و زنگلا شخیز	کرد آن دو چهار تازمه	چون با دو مید سر دورا	مانند چو شش نام ناکو

Mark Morris Dance Group/Cal Performances, UC Berkeley, Berkeley, California, in association with
Harris Theater for Music and Dance, Chicago, Illinois; Hopkins Center for the Arts, Dartmouth College, Hanover, New Hampshire;
The John F. Kennedy Center for the Performing Arts, Washington, DC;
Krannert Center for the Performing Arts, College of Fine + Applied Arts, University of Illinois at Urbana-Champaign;
Lincoln Center for the Performing Arts, New York, New York; Meany Center for the Performing Arts, Seattle, Washington;
Melbourne Festival, Victoria, Australia; Sadler's Wells, London, England;
and University Musical Society of the University of Michigan, Ann Arbor

present

Friday and Saturday, September 30 – October 1, 2016, 8pm
Sunday, October 2, 2016, 3pm
Zellerbach Hall

Layla and Majnun

World Premiere

Mark Morris Dance Group

Chelsea Acree Sam Black Durell R. Comedy Rita Donahue
Domingo Estrada, Jr. Lesley Garrison Lauren Grant Brian Lawson
Aaron Loux Laurel Lynch Stacy Martorana Dallas McMurray
Brandon Randolph Nicole Sabella Billy Smith
Noah Vinson Jenn Weddel Michelle Yard

Artistic Director

Mark Morris

Executive Director

Nancy Umanoff

with

The Silk Road Ensemble

Shawn Conley, *contrabass*; Nicholas Cords, *viola*; Johnny Gandelsman, *violin*;
Rauf Islamov, *kamancheh*; Colin Jacobsen, *violin*; Wu Man, *pipa*;
Miralam Miralamov, *vocals*; Kamila Nabiyeva, *vocals*; Karen Ouzounian, *cello*;
Shane Shanahan, *percussion*; Kojiro Umezaki, *shakuhachi*; Zaki Valiyev, *tar*

and

Alim Qasimov, *mugham vocals*
Fargana Qasimova, *mugham vocals*

Layla and Majnun is made possible, in part, through the MMDG New Works Fund with support from the Friends of MMDG, Doris Duke Foundation for Islamic Art, Howard Gilman Foundation, Ellsworth Kelly Foundation, Elizabeth Liebman, a special grant from The Henry Luce Foundation, PARC Foundation, Poss Family Foundation, the National Endowment for the Arts, and Trust for Mutual Understanding.

These performances are made possible, in part, by Patron Sponsors Deborah and Bob Van Nest.

The production and presentation of Layla and Majnun was made possible 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.

Layla and Majnun Faint at the Sight of Each Other. Manuscript W.610, Walters Art Museum. Safavid Dynasty, Mid 10th century AH/16th century AD. Ink and pigments on laid paper. 7 7/8" x 12 13/16".

PROGRAM



Layla and Qays (Majnun) at School. Manuscript W.608, Walters Art Museum. 971 AH/1563 AD (some repainting 13th century AH/19th century AD). Ink and pigments on laid paper.

Layla and Majnun

(World Premiere)

Music:

Traditional Azerbaijani

Leyli and Majnun by Uzeyir Hajibeyli (1885–1948),

arranged by Alim Qasimov, Johnny Gandelsman, Colin Jacobsen

Sung in Azerbaijani with English titles

Choreography and Direction: Mark Morris
Scenic and Costume Design: Howard Hodgkin
Lighting Design: James F. Ingalls
Set realized by: Johan Henckens
Costumes realized by: Maile Okamura

CAST

Majnun – Alim Qasimov, *mugham vocals*

Layla – Fargana Qasimova, *mugham vocals*

The Silk Road Ensemble

Dancers

Sam Black Rita Donahue Domingo Estrada, Jr.
Lesley Garrison Lauren Grant Brian Lawson
Aaron Loux Laurel Lynch Stacy Martorana Dallas McMurray
Brandon Randolph Nicole Sabella Billy Smith
Noah Vinson Michelle Yard

*This program will last approximately 60 minutes
and be performed without an intermission.*

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The Idealization of Love

The Timeless Tale of
Layla and Majnun

by Wali Ahmadi

Department of Near Eastern Studies, University of California, Berkeley.

From my early youth I have been intrigued by the love story of Majnun and Layla (or Laili, in most Persian renderings), two young lovers from Bedouin Arabia. I remember very well that, during long, cold winter nights in Kabul, in the 1970s, my mother would tell us the remarkable story of these two lovers, their intense, splendid romance, and their endless plights leading to their heartrending deaths. It was then that I learned of an epic Indian movie based on the story that purportedly brought the audience to tears.

Years later, as a student of literature, I read the Persian romance of *Laili and Majnun* by Nezami Ganjawi (1140-1209 CE) and then came across several reworkings of this amazing romance. The story clearly draws from brief, disjointed oral anecdotes reported in earlier Arabic sources. It was Nezami who superbly worked through the scant materials in his possession, developed a more complex plot, intensified the characterization, and composed a much more multilayered story, in the *masnawi* (rhyming couplet) form, to be incorporated, along with four other long narratives, into his monumental quintet (*Khamsa*).

In brief, Qays ibn al-Mulawwah of the Banu 'Amir tribe falls in love with his classmate Layla bint Sa'd. As the two grow older, the intensity of their love increases. Although Layla, too, is truly smitten by love, it is Qays who publicly and unreservedly pronounces his obsessive passion in elegiac lyrics, thus earning the epithet Majnun

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(literally, “possessed” or “mad”). Majnun’s incessant poetic expression of Layla’s beauty and his astonishingly outrageous public conduct alarm Layla’s parents. Concerned about their daughter’s reputation as well as the honor and standing of the tribe, her parents ensure that the lovers are kept apart. When Qays’ father asks for Layla’s hand in marriage to his beloved (but universally seen as deranged) son, Layla’s family flatly refuses the proposal, a response that seems harsh but, in the light of Majnun’s scandalous conduct, not necessarily unreasonable. As Majnun continues wondering aimlessly through the desert, bonding with wild beasts, living an ascetic life, and composing verses about his obsession with Layla, his father lures him into visiting the holiest of Muslim sites, the Ka’ba, in the hope of curing him of his obsessive love. There, Majnun pleads to Allah to make him “a hundred-fold” more “possessed” in his love for Layla.

In the meantime, Layla’s father gives her in marriage, against her will, to an affluent, but shallow, man named Ibn Salam. The marriage never consummates as Layla insists on preserving her chastity. She remains faithful to her true love, Majnun, until Ibn Salam dies of rejection, disillusionment, and grief.

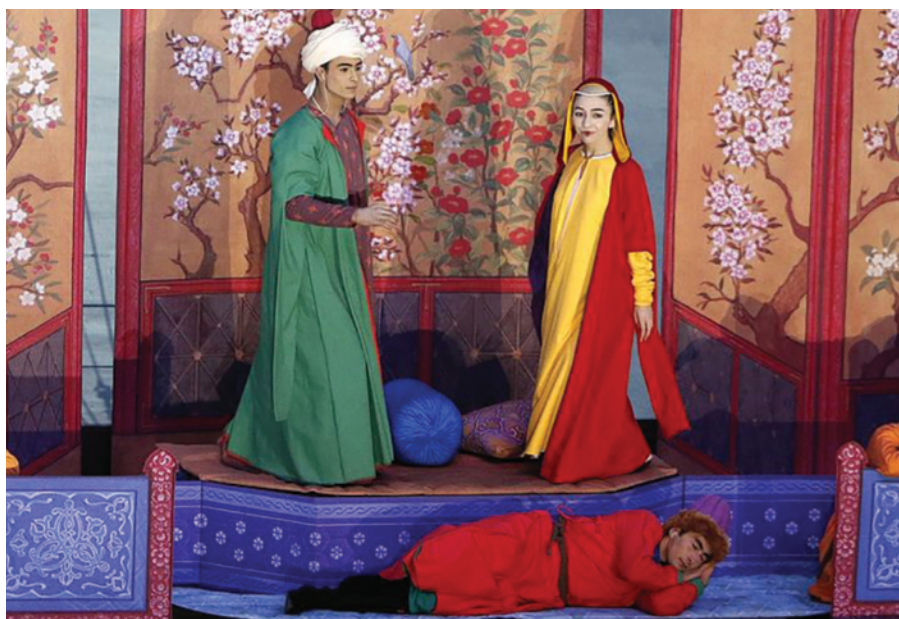
A number of times, Majnun is offered the chance to visit his beloved, to speak with her in person. Towards the end of the story, when Layla, through the intermediation of a young, faithful devotee of Majnun, appears to him, he still refuses to have physical (or sexual)



Laila Majnu Ki Mazar or Mausoleum of Layla and Majnun is situated near Anupgarh, a town and municipality in Sri Ganganagar District in the state of Rajasthan, India. According to the local legend, the famous lovers Layla and Majnun died here. A fair held in June is attended by hundreds of newlyweds and lovers.

contact with her. Majnun strives to realize “perfect love” in Layla, a love that transcends sensual contact with the beloved, a love that is free from selfish intentions, lust, and earthly desires. Precisely for this reason, many commentators have interpreted Nezami’s *Laili and Majnun* as a Sufi (Islamic mystical) allegorical narrative, where the lover seeks ultimate union with, as well as annihilation in, the Beloved (i.e. the Divine or the Truth). Majnun’s harsh life in the desert, then, has been compared to the ascetic life of Muslim mystics who rejected earthly pleasures and renounced worldly affinities. Accordingly, his excessive devotion to Layla represents his unique and steadfast devotion to Ideal Love, the Divine—which explains why, in spite of his incessant yearning for his beloved Layla, he is incapable of physical intimacy with her. It is with the idealized image of the beloved—in the person of Layla—that Majnun is infatuated. When Layla falls mortally ill and passes away, Majnun, too, loses his one and only purpose

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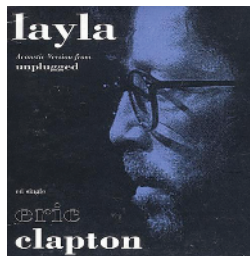
Layla and Majnun at the opening ceremony of the 2015 European Games in Baku.

in life, his sole means towards the realization of True Love. When he learns about the death of his beloved, he at once seeks her gravesite. Weeping and moaning, he presses himself against her gravestone and breaths his final gasps, and dies. The lovers ultimately unite, but only in death.

Nezami's romance of *Laili and Majnun* is a multilayered, complex text, which makes it open to contrasting, and perhaps contradictory, readings. While a Sufi (mystical) reading of it is plausible, one can justifiably read it as a conventional, yet immensely rich and enthralling, love-story. Despite the abundance of mystical motifs and metaphors, the profane dimensions of the poem cannot be overlooked.

Nezami's unparalleled narrative proved considerably influential during the subsequent centuries. While allusions and references to Layla and Majnun can be readily found in *divans* (collections) of poets before Nezami's time, his version led several noted poets, in a host of languages, to compose original texts modeled after Nezami's work. In Persian alone, one should mention Amir Khusraw Dehlawi's masterpiece *Majnun and Laili* (completed c. 1299) and 'Abd al-Rahman Jami's *Laili and Majnun* (composed c. 1485). Other notable renderings of the story are by Maktabi Shirazi, Hatefi, and, more notably, Fuzuli. The latter became considerably influential in Ottoman Turkey. The romance of Layla and Majnun has been made into several popular films and movies in Hindi, Turkish, Arabic, and Persian.

Wali Ahmadi is an associate professor of Persian literature at the University of California, Berkeley. His publications include Modern Persian Literature in Afghanistan: Anomalous Visions of History and Form (2008) and Converging Zones: Persian Literary Tradition and the Writing of History (2012). He is currently working on the cultural politics of modern Persian poetics and aesthetics.



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 MARK MORRIS DANCE GROUP AND CAL PERFORMANCES

The Mark Morris Dance Group first performed at UC Berkeley in 1987, returning in 1992.

The company began its annual visits in 1994. To date, the Dance Group has performed nearly 60 works by Mark Morris in Zellerbach Hall, including all of the ensemble's full-evening works—*Dido and Aeneas*, *L'Allegro, il Penseroso ed il Moderato* (including the US premiere), *Platée*, *Orfeo ed Euridice*, *The Hard Nut*, *Mozart Dances*, *Four Saints in Three Acts* (US premiere), and *Acis and Galatea* (world premiere).

Cal Performances officially became the company's West Coast home in 2002 and has hosted more performances by MMDG than any other organization in the world—celebrating the 200th performance with the world premiere of *Acis and Galatea* in April 2014.

Each season, MMDG residencies with Cal Performances include a host of public engagement activities, including free talks, dance classes, and explorations of the work involving Morris himself, company members and collaborators, UC Berkeley and visiting scholars, and local and international dance leaders. (For a list of events and activities related to *Layla and Majnun*, please see p. 12.)

These performances of *Layla and Majnun* mark the 13th world premiere presented by Mark Morris Dance Group in Zellerbach Hall.

**MARK MORRIS DANCE GROUP
WORLD PREMIERE PERFORMANCES AT CAL PERFORMANCES**

Fugue and Fantasy (October 1987)
*World Power** (October 1995)
*Rhymes with Silver** (March 1997)
Dixit Dominus (March 1999)
*Kolam** (April 2002)
Something Lies Beyond the Scene (October 2002)
*All Fours** (September 2003)
Rock of Ages (October 2004)
*Candleflowerdance** (September 2005)
Falling Down Stairs (June 2011)
Spring, Spring, Spring (June 2013)
*Acis and Galatea** (April 2014)
*Layla and Majnun** (September/October 2016)

* Commissioned, in part, by Cal Performances

Cal Performances has also commissioned:
King Arthur (September/October 2006)
Romeo and Juliet, On Motifs of Shakespeare (September 2008)

Opposite, clockwise from top: Laila Majnu, a 1976 Hindi movie based on the story of Layla and Majnun, was directed by Harnam Singh Rawail (H.S. Rawail) and stars Rishi Kapoor, Ranjeeta, Danny Denzongpa, Aruna Irani, Asrani, Iftekhar, Tom Alter, and Ranjeet. The film's music is by Madan Mohan and Jaidev. Layla and Majnun or Leyli va Majnun (aka Leili-o-Majnun or Laili-o-Majnoon) is a 1937 Iranian romance film produced by Abdolhossein Sepanta by the East India Film Studios. The song "Layla" was written by Eric Clapton and Jim Gordon and originally released by their blues rock band Derek and the Dominos. Clapton was inspired to write the song after reading a copy of Nezami Ganjawi's Layla and Majnun, as well as by his then unrequited love for Pattie Boyd, the wife of his friend and fellow musician George Harrison of The Beatles. Huseynqulu Sarabski as the first Majnun in the 1908 premiere of Uzeyir Hajibeyli's Leyli and Majnun, the Muslim world's first opera.



Mugham Trio (2006) by Sanan Samadov

Into the Divine

The Music of *Layla and Majnun*

by Aida Huseynova

Indiana University Jacobs School of Music

At the age of 23, the composer Uzeyir Hajibeyli (1885–1948) put Azerbaijan—and himself—on the map of music history with his *Leyli and Majnun*. This opera was the first piece of composed music created in Azerbaijan, premiering in 1908 in Baku (then part of the Russian Empire, now the capital of the Republic of Azerbaijan). Azerbaijanis have revered their first national composer and his work ever since. For decades, every season at the Azerbaijan State Opera and Ballet Theater has opened with *Leyli and Majnun*. Each Azerbaijani singer appreciates the honor and responsibility of participating in these productions, and audiences throughout the country enjoy broadcasts of the performances.

Nearly a century after the Baku premiere, Hajibeyli's opera found a new life half a world away thanks to the Silk Road Ensemble under the artistic direction of Yo-Yo Ma. In 2007, the group created a chamber arrangement of Hajibeyli's work that was entitled *Layla and Majnun*, following the pronunciation of the heroine's name in Arabic culture, in which this ancient legend had originated. From 2007 to 2009, the arrangement was a highlight of the ensemble's repertoire, delighting large audiences around the world.

The rich multicultural potential of Hajibeyli's opera perfectly resonates with Silkroad, the cultural organization Yo-Yo Ma founded to house the Silk Road Ensemble. Silkroad envisions music as a global phenomenon, with musical

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forms, genres, and styles serving as bridges across time and between cultures. Azerbaijani opera offers many possibilities for such musical and cultural synthesis. In *Leyli and Majnun*, Hajibeyli combined Western opera with two artistic treasures of Central Asia and the Middle East: the story of Layla and Majnun and the genre of *mugham*.

The ill-fated lovers Layla and Majnun are often compared to Romeo and Juliet, although their story in oral tradition predates Shakespeare's play by more than a thousand years. Layla and Majnun have been celebrated in tales by Turks, Arabs, Persians, Indians, Pakistanis, and Afghans. Known in many poetic renditions, their story also has inspired works of visual art, literature, cinema, and music. It is not accidental that Hajibeyli chose the poetic setting of the Azerbaijani poet and philosopher Muhammad Fuzuli (1483–1556). Written in the Azerbaijani language, Fuzuli's work is one of the most famous versions of this ancient legend.

Musical interpretations of the legend of Layla and Majnun appear in diverse genres and national traditions, attesting to the tale's enduring popularity. Hajibeyli's opera—the first piece of composed music to set this ancient story—was based on *mugham*, the quintessential genre of traditional Azerbaijani music. *Mugham* is a branch of the large *maqam* tradition cultivated in the Middle East and Central Asia. An improvised modal music, *mugham* historically has been performed by a *mugham* trio that consists of a singer playing *gaval* (frame drum) and two instrumentalists playing *tar* (lute) and *kamancheh* (spike fiddle). *Mugham* remains a precious part of the traditional music heritage of Azerbaijan. Since the early 20th century, *mugham* also has become the main source of creative inspiration and experimentation for Azerbaijani composers. In 1977, Azerbaijani *mugham* was one of the 27 musical selections put in Voyagers I and II. Sent beyond our solar system, these American spacecraft carried this music as a testament to the emotional life of human beings. In 2003, UNESCO recognized Azerbaijani *mugham* as a Masterpiece of the Oral and Intangible Heritage of Humanity.

Throughout its long history, the *mugham* genre has attracted many outstanding performers in Azerbaijan. Among them is Alim Qasimov, who occupies a unique and honorable place in Azerbaijan's national music history. Qasimov is revered as a National Treasure of Azerbaijan, and he also has enjoyed substantial acclaim abroad. In 1999, Qasimov won the International IMC-UNESCO Music Prize—a highly respected award that previously had been bestowed on Dmitri Shostakovich, Leonard Bernstein, Olivier Messiaen, Daniel Barenboim, Munir Bashir, and Ravi Shankar, among others. Qasimov possesses an in-depth knowledge of *mugham*. At the same time, he is renowned for his innovative approach to tradition and his openness to experimentation. This is why it is no surprise that Qasimov initiated the idea of a new embodiment of Hajibeyli's old "*mugham* opera."

Qasimov shared his vision with members of the Silk Road Ensemble and received a positive response. He was intimately familiar with Hajibeyli's *Leyli and Majnun*, as he had been involved in its productions in the Azerbaijan State Opera and Ballet Theater in the 1980s. For his Silk Road work, Qasimov selected the portions of Hajibeyli's score that focus on Majnun's solo and duet scenes with Layla, the heroine, whose role was performed by Fargana Qasimova, Qasimov's daughter and student, now a highly reputed *mugham* singer on her own. Qasimov also included choral and ensemble episodes, along with instrumental interludes. Based on these selections, Silk Road Ensemble members Johnny Gandelsman and Colin Jacobsen, both violinists, created a score.

In the interpretation of the Silk Road Ensemble, the story of Layla and Majnun is presented in a condensed version: the three-and-a-half-hour-long opera is compressed into an hour-long chamber piece. Hajibeyli's five acts are rearranged into six parts. These changes have resulted in a reordering and even an omission of many operatic episodes. Ultimately, the Silk Road Ensemble's alterations highlight the story's time-honored messages. The legend of Layla and Majnun has a strong Sufi component, with the love between a man and a woman

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being seen as a reflection of love for God. The death resulting from separation from one's beloved is a supreme fulfillment, as it takes the individual into the divine. In Hajibeyli's opera, this idea was conveyed through the chorus "Night of Separation," which opens and concludes the work. These episodes can be compared to the Chorus in Greek tragedies, which comments on events before they occur in the

Layla and Majnun is a constantly changing and developing project. Every performance is unique, and it is impossible to take a snapshot of this work. Yo-Yo Ma called this a "part of the thrill" and described the project as "perhaps the finest example of group intelligence at work" (*New York Times*, March 1, 2009). A reviewer of a performance by the Silk Road Ensemble noted, "*Layla and Majnun* was the apex of the program. Classical music making rarely achieves this combination of spontaneity and superb craftsmanship" (*Washington Post*, March 14, 2009).

Indeed, this composition is a result of collective effort and is imbued with the spirit of improvisation. Hajibeyli was aware of the large cultural span of his project, in terms of its musical and literary contents. However, Hajibeyli limited the cultural, aesthetic, and stylistic scope of the opera to the context of his native culture. In so doing, he reflected the social and cultural expectations of early 20th-century Azerbaijan as well as his own professional experience (or rather, its absence, as *Leyli and Majnun* was Hajibeyli's first work). The Silk Road Ensemble has expanded the cultural reach of Azerbaijani opera deep into the Middle East and Central Asia. No less importantly, they have in-

creased the Western elements in Hajibeyli's score, creating a work of global East-West significance. The new musical arrangement of *Layla and Majnun* is a respectful and highly artistic transformation of Hajibeyli's "mugham" opera, now shaped by creative energies coming from diverse cultural, stylistic, and temporal sources.

Aida Huseynova has a PhD in musicology and teaches at the Indiana University Jacobs School of Music. Her publications include Music of Azerbaijan: From Mugham to Opera (Indiana University Press, 2016). Huseynova also serves as a research advisor for the Silk Road Project under the artistic direction of Yo-Yo Ma. Her numerous awards include an Andrew W. Mellon Foundation grant (2016) and a Fulbright scholarship (2007-08).



First poster for Uzeyir Hajibeyli's *Leyli and Majnun*

narrative. Reconstituting the Chorus as a cello solo, both at the beginning and at the end of the piece, is one of the new arrangement's most insightful interpretations: the lonely melody of the cello sounds as the voice of eternity.

The new arrangement of Hajibeyli's opera has created a different balance between Western and Eastern traits. In Hajibeyli's opera, these two components mostly are kept separate: the symphony orchestra plays all episodes of composed music and remains silent during the *mughams*. Only the *tar* and *kamancheh* accompany singers during *mugham* episodes. In the new version, however, the role of the ensemble—with *tar* and *kamancheh* included—is crucial throughout the entire piece, and both the improvised and written parts of the composition are firmly integrated.

LIBRETTO

1. LOVE AND SEPARATION

Majnun:

My soul is on fire because we are apart
 I want to join my beloved
 My heart is heavy because I am alone
 I want to see my beloved
 I feel like a nightingale that cries in pain,
 trapped in a cage
 I want a flower garden.

Layla:

My heart has been breaking since I was
 overcome by love
 What kind of sorrow is this?
 I do not have the strength to describe the
 sorrow in my heart
 I cannot bear being apart from you

Majnun:

Seeing your face—as lovely as the sun—
 has made me weak
 I cannot be still
 My only wish is to perish in the world of love
 I thank God that my wish is granted
 I have no more desire

Layla:

My true love knows my heart is breaking
 He knows what sadness lives in my heart
 There is no need for me to explain my grief
 He knows every sliver of sorrow in my heart

Majnun:

Yes, I know

Layla:

Yes, he knows

Majnun:

Yes, I know

Layla and Majnun:

Your movements tantalize me
 Your smile—like a flower—makes me weep
 Your sweet scent renders me motionless
 Your tousled hair drives me mad

2. THE PARENTS' DISAPPROVAL

Both:

You fell in love, desperately in love
 And your love is mixed with sadness and grief

Majnun:

Father and Mother—my soul, my spirit
 Father and Mother—my heart
 How could I know that falling in love with
 Layla
 would turn out this way?
 What could I say, what could I do?
 I cannot control this love
 I'm powerless—I have no strength
 I can only worship this one idol
 until the very end of my life

Layla:

Mother, Father—it's not my fault that I went
 to school
 I've never done anything to disobey you
 I swear this was not my intention
 I just wanted to be a carefree schoolgirl
 Don't say any more
 Have mercy and stop tormenting me

Majnun:

Father, Mother, my love will drive me mad.

3. SORROW AND DESPAIR

Majnun:

Dear God, let me be at peace with my troubles
 Let me feel the despair of my love
 Have mercy on me in my grief
 Let me feel even more despair for my love

Layla:

Your eyes are closed, your heart is broken
 Your mind tortured, and your legs are bound
 You are burning from head to toe
 And your heart smolders

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Majnun:

I yearn to feel this sorrow as long as I live
 I need this sorrow because this sorrow
 needs me
 I will not surrender
 I will not be called unfaithful

Layla:

I am as faithful as you are
 Maybe even more so
 You are on fire only at night
 While I am on fire night and day

Both:

Like Fuzuli, I am inspired. Please, God,
 let me be.

4. LAYLA'S UNWANTED WEDDING

Majnun:

Why are you in the garden with a stranger
 Enjoying yourself, bestowing favors on him?
 How could you break your word?
 Did you forget about our vows? How cruel!

Layla:

No, no, my soul mate, please listen to me
 If this were up to me I would never want
 anyone but you
 Fate has dealt me a cruel blow
 I don't know how this happened

Majnun:

What did I do to make you turn away from me?
 How could you choose a stranger to share
 your grief and happiness?

Is this what you call love?
 You are cruel! You broke our vows!

Layla:

God, what torture! What agony!
 I was burning with love for you. Now I know
 the torture of being apart.

Majnun:

So this is your loyalty, Layla?
 Can someone who is unfaithful be loved?

5. LAYLA'S DEMISE

Layla:

Being tormented by my beloved brings me joy
 But do not call me unfaithful
 I am lifeless without you
 Only the hope of being with you keeps me alive
 Don't leave me in this cradle of sadness
 Oh, moon, heal me with your nectar.

6. MAJNUN'S MADNESS

Majnun:

True love means sacrificing one's life for
 his beloved
 A soul that has not been given to a beloved
 is a wasted soul
 Lovers want to be together
 But separation brings them joy forever.

—*Libretto by Uzeyir Hajibeyli*
(based on the poem by Muhammad Fuzuli)
Translation by Aida Huseynova
and Isabelle Hunter

Mark Morris Dance Group's *Layla and Majnun* residency marks the first event in Cal Performances' season-long exploration of "Inclusion," a Berkeley RADICAL thematic strand that spans multiple genres from September 2016 – February 2017. "Inclusion" performances and activities seek to explore how universal themes can arise from diverse, culturally specific artists or ensembles, and how artists use the idea of inclusion in their creative process. Regardless of cultural backgrounds, audiences can see themselves in such works because the artists intentionally aim for inclusion. Cal Performances' next "Inclusion" program features **Kronos Quartet** (8pm, Dec 3, Zellerbach Hall) performing works from its *Fifty for the Future* commissioning project, and the Bay Area premiere of Mary Kouyoumdjian's *Silent Cranes*, a memorial to the Armenian genocide built on Armenian folk songs.

ABOUT THE ARTISTS



Love and Death, Howard Hodgkin's backdrop for Mark Morris' Layla and Majnun



Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created close to 150 works for the company. From 1988 to 1991, he was director of dance at Brussels' Théâtre Royal de la Monnaie, the national opera house of Belgium. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Much in demand as a ballet choreographer, Morris has created 20 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 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. 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, 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 Arts Award. In 2015, Morris was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney

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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, 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, 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 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 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 Access/MMDG, a program of arts and humanities-based activities for people of all ages and abilities.

Cal Performances and MMDG's relationship over the last 29 years has played a major part in fulfilling Cal Performances' commitment to bring important dance works on a grand scale to Zellerbach Hall. MMDG first performed two mixed repertory programs at Zellerbach Hall in 1987. Since then, Cal Performances has presented regular performances of the holiday classic *The Hard Nut*, and 57 different works by Mark Morris. *Layla and Majnun* marks the 13th MMDG world premiere at Cal Performances, its 10th as commissioner.

Inspired by the exchange of ideas and traditions along the historical Silk Road, cellist Yo-Yo Ma established Silkroad in 1998 to explore how the arts can advance global understanding. Since 2000, the musicians of the **Silk Road Ensemble** have led Silkroad's efforts to connect the world through the arts, focusing in three areas: musical performances, learning programs, and cultural entrepreneurship. Representing dozens of nationalities and musical traditions, the musicians of the ensemble model new forms of cultural exchange through performances, workshops, and residencies. *The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble*, a documentary by Academy Award-winning filmmaker Morgan Neville (*20 Feet From*

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Stardom), premiered at the Toronto Film Festival in September 2015 and was released in theaters earlier this summer. Learn more at silksroadproject.org.



Howard Hodgkin (*set and costume design*) 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. Hodgkin represented Britain at the Venice Biennale in 1984, 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 2006, and traveled to London's Tate Britain and 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 the 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), and *Mozart Dances* (2006). He is represented by Gagosian Gallery and has shown with them in New York, Los Angeles, Paris, Rome, and London. He has been 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 his new prints, opens the new Alan Cristea Gallery in Pall Mall, London, next month. Future plans include new paintings at Gagosian

Gallery, Hong Kong, in January, and a retrospective of Hodgkin's portraits, 1949-2016, at the National Portrait Gallery, London, in March 2017.



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); and *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 tour and New York State Theater); *The Sleeping Beauty*, choreographed by Alexei Ratmansky (Teatro alla Scala Ballet and ABT); *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 (Cal Performances, UCLA/CAP, Melbourne and Sydney festivals); and *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.



Maile Okamura (*costume realization*) 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 performed with MMDG from 1998 to 2015. She has also had the pleasure of working with

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choreographers Neta Pulvermacher, Gerald Casel, Zvi Gotheiner, 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.

Johan Henckens (*set realization*) became the technical director of the Mark Morris Dance Group in 1989, during the company's three-year residency at the Koninklijke Muntscouwburg in Brussels, Belgium.



Johnny Gandelsman (*musical arrangement, violin*) was born into a musical family from Moscow, by way of Israel, and his creative output 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, Gandelsman has developed a unique style among today's violinists, one that, according to the *Boston Globe*, possesses "a balletic lightness of touch and a sense of whimsy and imagination." A passionate advocate for new music, he has premiered dozens of works written for Brooklyn Rider and the Silk Road Ensemble. In 2012-13, he premiered works by Lev "Ljova" Zhurbin, Dmitri Yanov-Yanovsky, Vijay Iyer, Bela Fleck, Daniel Cords, Rubin Kodheli, Dana Lyn, Gabriel Kahane, Colin Jacobsen, Shara Worden, John Zorn, Christina Courtin, Ethan Iverson, Padma Newsome, Gregory Saunier, Evan Ziporyn, Bill Frisell, and Nik Bartsch, as well

as a violin concerto by Gonzalo Grau, commissioned for Gandelsman by Community Music Works.



Colin Jacobsen (*musical arrangement, violin*) is "one of the most interesting figures on the classical music scene" (*Washington Post*). 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 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 he composed 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 to 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*.

Alim Qasimov (*musical arrangement, mugham vocals*) is a prominent *mugham* singer and a Living National Treasure in Azerbaijan. He has been passionate about *mugham* since early childhood, but did not pursue a career in music until the age of 19, after spending time as both an agricultural worker and a driver. Qasimov studied at the Asaf Zeynalli Music College (1978-82) and the Azerbaijan University of Arts (1982-89). His teacher was the well-

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Alim Qasimov and Fargana Qasimova

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 Qasimov's 50th birthday in 2007, the President of Azerbaijan awarded the singer the Medal of Glory.

Fargana Qasimova (*mugham* vocals), 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; she first joined him on tour at the age of 16. Qasimova studied *mugham* at the Azerbaijan National Conservatory (1996-2000), 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 also performed with the Silk Road Ensemble.

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Matthew Rose (*rehearsal director*) began his dance training in Midland, Michigan, with Linda Z. Smith at the age of 17. After receiving his bachelor's degree 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 1993-96, 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. Rose has been the company's rehearsal director since 2006.



Colin Fowler (*music director*) 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 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; 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, Fowler 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 since then

has performed over 40 pieces with the company on almost every keyboard instrument possible, including the harmonium and toy piano. Fowler 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.



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 bachelor's

degree 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 bachelor's degree in dance from SUNY Purchase, and

currently teaches MMDG master classes and Dance for PD® (dance classes for people with Parkinson's disease). Black first appeared with MMDG in 2005 and became a company member in 2007.

Durell R. Comedy, a native of Prince Georges County, Maryland, began dancing at the age of six with Spirit Wings Dance Company. He graduated from the Visual & Performing Arts program of Suitland High School in 2004 and

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magna cum laude from George Mason University, receiving his bachelor's degree in dance performance in 2008. Since then, he has worked and performed with the Metropolitan Opera, Troy Powell, and

Kyle Abraham, among others. Comedy was a member of the Limón Dance Company from 2009-15, performing principal and soloist roles. He has also appeared as a soloist dancer in Baltimore Opera Company's production of *Aida* and worked with Washington National Opera from 2013-14 as a principal dancer and dance captain. He was a former fellowship student at the Ailey School and a 2014 adjunct faculty member at George Mason University's School of Dance. Comedy began working as an apprentice with MMDG in 2015 and became a company member in 2016.



Shawn Conley (*contrabass*) was born in Honolulu, won a position with the Honolulu Symphony while in high school, and went on to earn degrees in music performance from Rice University. He won the

2009 International Society of Bassists Jazz Competition, was a semifinalist in the Theonious Monk Jazz Competition, and received a Wagoner Fellowship. Conley has performed with Sting, Peter Gabriel, Yo-Yo Ma, and Emanuel Ax, among many others. He teaches at the Hawaii Contrabass Festival and regularly performs with The Hot Club of Detroit, The NOW Ensemble, and The Knights.

Nicholas Cords (*viola*) has devoted his career to the advocacy of music drawn from a strikingly broad historic and geographic spectrum. Having played with the Silk Road Ensemble since its inception, he is also a founding member of the string quartet Brooklyn Rider and a member of The Knights. Cords performs



internationally as an acclaimed soloist and guest chamber musician. His recent solo recording, *Recursions*, features music ranging from Biber to his own compositions. A prize-winning violist in his

student days at the Juilliard School and the Curtis Institute, he currently teaches in the graduate program at Stony Brook University in New York.



Rita Donahue was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated *magna cum laude* in 2002, receiving bachelor's degrees in English and dance. Donahue

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



Domingo Estrada, Jr., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced ballet folklorico through his church for 11 years. Estrada earned his bachelor's

degree in ballet and modern dance from Texas Christian University, 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, Illinois, and received her early dance training at the Center of Creative Arts in St. Louis, Missouri,

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and Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdamse Dansacademie in the Netherlands and holds a bachelor's degree 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 the Dance for PD® program.



Lauren Grant has danced with MMDG since 1996, appearing in nearly 60 of Mark Morris' works. She is on the faculty at The School at the Mark Morris Dance Center, leads master classes around the world, sets Morris' work at universities, and frequently leads classes for the company. Grant received a 2015 New York Dance and Performance ("Bessie") Award for her sustained achievement in performance with Mark Morris and in recognition of her "invigorating spontaneity, expansive phrasing, and robust musicality." She has been featured in *Time Out New York*, *Dance Magazine*, and the book *Meet the Dancers*; appeared on PBS' *Great Performances* and *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, earning a bachelor's degree from NYU's Tisch School of the Arts. She is currently pursuing her master's degree at Montclair State University. She and her husband, David Leventhal (former MMDG dancer and current Dance for PD® program director), are proud parents of son Zev, born in 2012.



Rauf Islamov (*kamancheh*) was born in Baku, Azerbaijan, and studied *kamancheh* at the Asaf Zeynalli Music College, the Azerbaijan National Conservatory, and the Azerbaijan State Art University. Islamov has toured widely with the Alim Qasimov Ensemble.



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 received 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 bachelor's degree from the Juilliard School in 2009. Loux danced at the Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.

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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.



Wu Man (*pipa*), a composer and the world's premier *pipa* virtuoso, is an ambassador of Chinese music, creating a new role for her lute-like instrument in both traditional and contemporary music. Brought up in the Pudong school of *pipa* playing, Wu Man became the first person to receive a master's degree in *pipa* performance from the Central Conservatory of Music in Beijing. She is a frequent collaborator with the Kronos Quartet and Shanghai Quartet, and has performed in recital and as a soloist with major orchestras around the world, regularly premiering new works. Wu Man has recorded more than 40 albums, five of which have been nominated for Grammy Awards. She was named Musical America's 2013 Instrumentalist of the Year, but the best measure of her achievement is that her instrument, which dates back 2000 years, is no longer an exotic curiosity.

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 bachelor's degree 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 2009-11, Martorana was a member of the Repertory Understudy Group for the Merce Cunningham Dance Company. She joined MMDG in 2012.



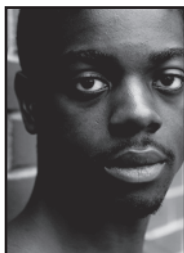
Dallas McMurray, from El Cerrito, California, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a bachelor's degree in dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. He performed with MMDG as an apprentice in 2006 and became a company member in 2007.



Karen Ouzounian (*cello*), described as "radiant" and "expressive" (*New York Times*) and "nothing less than gorgeous" (*Memphis Commercial Appeal*), approaches music-making with a deeply communicative and passionate spirit. She is a founding member of the Aizuri Quartet, currently the string quartet-in-residence at the Curtis Institute of Music, Caramoor Center for Music and the Arts, and the Barnes Foundation in Philadelphia. Her commitment to adventurous repertoire and the collaborative process has led to her membership in the self-conducted Grammy-nominated, chamber orchestra A Far Cry, and the critically acclaimed new music collective (counter) induction. Additionally, she has per-

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formed with such ensembles as The Knights, Trio Cavatina, and IRIS Orchestra, and as guest principal of the St. Paul Chamber Orchestra and Chamber Orchestra of Philadelphia.



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 bachelor's degree in dance from Purchase College in 2012. There he had the opportunity to perform with Dance Heginbotham as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Randolph began working with MMDG in 2013 and became a company member in 2014.



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. Pomerantz.

In 2009, she graduated from the University of the Arts in Philadelphia, earning her bachelor's degree in modern dance 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.

Shane Shanahan (*percussion*), percussionist, composer, and arranger, has combined his studies of drumming traditions from around the world with his background in jazz, rock, and Western art music to create a unique, highly sought-after style. In addition to being an orig-



inal member of the Silk Road Ensemble, he has performed with Bobby McFerrin, James Taylor, Aretha Franklin, Philip Glass, Alison Krauss, Chaka Khan, and Deep Purple, among others, and has appeared multi-

ple times at the White House, playing for President and First Lady Obama. He frequently hosts workshops and clinics at the world's leading universities and museums and serves as one of Silkroad's education ensemble advisors to help design and implement residencies, workshops, and education programs. Shanahan also collaborates actively with the dance, theater, and yoga communities in the New York area, including several stints on Broadway.



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 Curl* in *Oklahoma!* Smith danced with Parsons Dance from 2007-10. He joined MMDG as a company member in 2010.

Kojiro Umezaki (*shakuhachi*) is a Japanese-Danish performer and composer, originally from Tokyo, and renowned as a virtuoso of the *shakuhachi*, but his work also encompasses tra-

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ditional and technology-mediated music mediated by various forms of electronics. His recent commissioned works and producer credits include those for Brooklyn Rider, Joseph Gramley, Huun Huur Tu, and the Silk Road Ensemble. Umezaki is currently associate professor of music at the University of California, Irvine, where he is a core faculty member of the Integrated Composition, Improvisation, and Technology (ICIT) group.



Zaki Veliyev (*tar*) was born in Ganja, Azerbaijan. He studied at the Ganja Music College and received a bachelor's degree from the Azerbaijan National Conservatory. Veliyev is a member of the Alim Qasimov Ensemble, with whom he has toured extensively.



Noah Vinson is originally from Springfield, Illinois, and received his bachelor's degree in dance from Columbia College Chicago. He was named one of *Dance Magazine's* "Dancers on the Rise" in 2009 and assisted Mark Morris in the creation of his most recent work for Houston Ballet, *The Letter V*, which premiered in May 2015. He began dancing 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 earned her bachelor's degree 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, Vendl Dance Trio, Rocha Dance Theater, TEA Dance Company, and with 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 bachelor's degree from NYU's Tisch School of the Arts. Yard teaches Pilates as well as master classes for Access/MMDG programs. She joined MMDG in 1997. Mom, thank you.

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PRODUCTION CREDITS

Andy Barker, *assistant to Howard Hodgkin*
 Aida Huseynova, *consultant*
 Bunny Hourt, *production assistant*

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SILKROAD STAFF

Yo-Yo Ma, *artistic director and founder*
 Laura Freid, *chief executive officer and
 executive director*
 Cristin Canterbury Bagnall, *director of
 artistic and learning programs*
 Joseph Gramley, *associate artistic director*
 Liz Keller-Tripp, *artistic administrator*
 Ben Mandelkern, *communications manager*
 Christopher Marrison, *deputy director*
 Jessica Shuttleworth, *digital media and
 events specialist*
 Ed Sweeney, *comptroller/business manager*
 Lori Taylor, *education specialist*

MARK MORRIS DANCE GROUP STAFF

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

Production

Johan Henckens, *technical director*
 Matthew Rose, *rehearsal director*
 Colin Fowler, *music director*
 Nick Kolin, *lighting supervisor*
 Rory Murphy, *sound supervisor*
 Stephanie Sleeper, *costume coordinator*
 Maria Garcia, *wardrobe supervisor*

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 Rebecca Hunt, *finance manager*
 Natalia Kurylak, *finance associate*
 Marianny Loveras, *administrative assistant*
 Huong Hoang, *general manager*
 Jen Rossi, *company manager*
 Julia Weber, *management assistant*

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 Sophie Mintz, *manager of institutional giving*
 Tyler Mercer, *individual giving officer*
 Kristen Gajdica, *development associate*
 Katie Norton-Bliss, *development intern*

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 Courtney Cleveland, *marketing and
 digital media manager*
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Education

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 Kelsey Allison, *school director*
 Jennifer Dayton, *education programs manager*
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 Eva Nichols, *outreach director*
 David Leventhal, *Dance for PD® program
 director*
 Maria Portman Kelly, *Dance for PD® program
 coordinator*
 Zoe Schott, *education intern*

Dance Center Operations

Elise Gaugert, *operations manager*
 Mark Sacks, *facilities manager*
 Erica Marnell, *rentals and office manager*
 Janice Gerlach, *retail store manager*
 Jillian Greenberg, *front desk manager*
 Tyrone Bevans, Alyssa Filoramo, Tiffany
 McCue, Jessica Pearson, *front desk assistants*
 Olivia Casanova, *operations intern*
 Jose Fuentes, Andy Rivera, Justin Sierra,
 Arturo Velazquez, *maintenance*

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booking representation
 William Murray (Better Attitude, Inc.),
media and general consultation services
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 O'Connor Davies Munns & Dobbins, LLP,
accountants
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 Jeffrey Cohen, *Hilot therapist*

ABOUT THE ARTISTS

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Layla and Majnun titles, Aida Huseynova ©2016.

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For more information on *Layla and Majnun*, visit LaylaandMajnun.org

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Next page:
Majnun Befriends a Dog, Manuscript W.624, Walters Art Museum.
Mughal Dynasty, c. 1597. Ink and pigments on laid paper. 7.5" x 11.2".

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