



Friday, March 11, 2016, 8pm
Saturday, March 12, 2016, 8pm
Sunday, March 13, 2016, 3pm
Zellerbach Hall

L'Allegro, il Penseroso ed il Moderato

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

Janelle Barry Patrick Coker Brandon Cournay
Derek Crescenti Amber Star Merkens Maile Okamura
Wendy Joy Reinert Utafumi Takemura Nicholas Wagner

Mark Morris, *artistic director*

Nancy Umanoff, *executive director*

with

Philharmonia Baroque Orchestra and Chorale

Nicholas McGegan, *music director*

and

Sherezade Panthaki	<i>soprano</i>
Yulia Van Doren	<i>soprano</i>
Thomas Cooley	<i>tenor</i>
Douglas Williams	<i>baritone</i>

*This performance is made possible, in part, by Patron Sponsors
Patricia and Anthony Theophilos.*

Cal Performances' 2015–2016 season is sponsored by Wells Fargo.

L'Allegro, il Penseroso ed il Moderato

<i>Music</i>	George Frideric Handel (1685–1759)
<i>Libretto</i>	Pastoral ode after poems by John Milton, rearranged by Charles Jennens
<i>Conductor</i>	Nicholas McGegan
<i>Choreography</i>	Mark Morris
<i>Set Design</i>	Adrianne Lobel
<i>Costume Design</i>	Christine Van Loon
<i>Lighting Design</i>	James F. Ingalls

SOLOISTS

Sherezade Panthaki	<i>soprano</i>
Yulia Van Doren	<i>soprano</i>
Thomas Cooley	<i>tenor</i>
Douglas Williams	<i>baritone</i>

Philharmonia Baroque Orchestra and Chorale

DANCERS

Janelle Barry*, Sam Black, Patrick Coker, Durell R. Comedy, Brandon Cournay,
Derek Crescenti*, Rita Donahue, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant,
Brian Lawson, Aaron Loux, Laurel Lynch, Stacy Martorana, Dallas McMurray,
Amber Star Merkens, Maile Okamura, Brandon Randolph, Wendy Joy Reinert,
Nicole Sabella, Billy Smith, Utafumi Takemura, Noah Vinson,
Nicholas Wagner, Jenn Weddel, Michelle Yard

**understudy*

Premiere: November 23, 1988, Théâtre Royal de la Monnaie, Brussels, Belgium

Overture: G.F. Handel, Concerto Grosso in G Major, Op. 6, No. 1, *A tempo giusto – Allegro*

There will be one 20-minute intermission.

L'Allegro, il Penseroso ed il Moderato

Pastoral ode after poems by John Milton (1608–1674)

Rearranged by Charles Jennens (1700–1773)

PART THE FIRST

L'Allegro*Accompagnato*

Hence, loathèd Melancholy,
 Of Cerberus, and blackest midnight born
 In Stygian Cave forlorn
 'Mongst horrid shapes, and shrieks,
 and sights unholy
 Find out some uncouth cell,
 Where brooding Darkness spreads
 her jealous wings
 And the night-Raven sings;
 There under Ebon shades,
 and low-brow'd rocks,
 As ragged as thy Locks,
 In dark Cimmerian desert, ever dwell.

Il Penseroso*Accompagnato*

Hence, vain deluding Joys,
 Dwell in some idle brain,
 And fancies fond with gaudy shapes possess,
 As thick and numberless
 As the gay motes that people the Sun Beams,
 Or likest hov'ring dreams
 The fickle Pensioners of Morpheus' train.

L'Allegro*Air*

Come, thou Goddess fair and free,
 In heav'n yclept Euphrosyne;
 And by men heart-easing Mirth,
 Whom lovely Venus, at a birth,
 With two sister-Graces more,
 To ivy-crowned Bacchus bore.

Il Penseroso*Air*

Come rather, Goddess, sage and holy;
 Hail, divinest Melancholy,
 Whose saintly visage is too bright
 To hit the sense of human sight;
 Thee bright-hair'd Vesta long of yore,
 To solitary Saturn bore.

L'Allegro*Air*

Haste thee nymph, and bring with thee
 Jest and youthful Jollity,
 Quips and cranks, and wanton wiles,
 Nods, and becks, and wreathèd smiles,
 Such as hang on Hebe's cheek,
 And love to live in dimple sleek;
 Sport, that wrinkled Care derides,
 And Laughter, holding both his sides.

Chorus

Haste thee nymph, and bring with thee
 Jest, and youthful Jollity;
 Sport, that wrinkled Care derides,
 And Laughter, holding both his sides.

L'Allegro*Air*

Come, and trip it as you go,
 On the light fantastic toe.

Chorus

Come, and trip it as you go,
 On the light fantastic toe.

Il Penseroso*Accompagnato*

Come, pensive Nun, devout and pure,
 Sober, steadfast and demure;
 All in a robe of darkest grain,
 Flowing with majestic train.

Ariosso

Come, but keep thy wonted state,
 With even step, and musing gait;
 And looks commercing with the skies,
 Thy rapt soul sitting in thine eyes.

Accompagnato

There held in holy passion still,
 Forget thyself to marble, till
 With a sad leaden downward cast
 Thou fix them on the earth as fast.

Arioso

And join with thee calm Peace and Quiet,
Spare Fast, that oft with gods doth diet,
And hears the Muses in a ring
Round about Jove's altar sing.

Chorus

Join with thee calm Peace and Quiet,
Spare Fast, that oft with gods doth diet.

L'Allegro*Recitative*

Hence, loathèd Melancholy,
In dark Cimmerian desert ever dwell
But hast thee, Mirth, and bring with thee
The mountain nymph, sweet Liberty.
And if I give thee honour due,
Mirth, admit me of thy crew.

Air

Mirth, admit me of thy crew
To live with her, and live with thee,
In unprovèd pleasures free;
To hear the lark begin his flight,
And singing startle the dull night;
Then to come in spite of sorrow,
And at my window bid good morrow.
Mirth, admit me of thy crew.

Il Penseroso*Accompagnato*

First, and chief, on golden wing,
The cherub Contemplation bring;
And the mute Silence hist along,
'Less Philomel will deign a song,
In her sweetest, saddest plight,
Smoothing the rugged brow of Night.

Air

Sweet bird, that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chantress, oft the woods among,
I woo to hear thy evensong.
Or, missing thee, I walk unseen,
On the dry smooth-shaven green,
To behold the wand'ring moon
Riding near her highest noon.
Sweet bird...

L'Allegro*Recitative*

If I give thee honour due,
Mirth, admit me of thy crew!

Air

Mirth, admit me of thy crew!
To listen how the hounds and horn
Cheerly rouse the slumb'ring morn,
From the side of some hoar hill,
Through the high wood echoing shrill.

Il Penseroso*Air*

Oft, on a plat of rising ground,
Hear the far-off Curfew sound,
Over some wide-water'd shore,
Swinging slow, with sullen roar;
Of, if the air will not permit,
Some still removèd place will fit,
Where the glowing embers, through
the room,
Teach light to counterfeit a gloom.

Air

Far from all resort of Mirth,
Save the cricket on the hearth,
Or the bellman's drowsy charm,
To bless the doors from nightly harm.

L'Allegro*Recitative*

If I give thee honour due,
Mirth, admit me of thy crew!

Air

Let me wander, not unseen
By the hedgerow elms, on hillocks green:
There the ploughman, near at hand,
Whistles over the furrow'd land,
And the milkmaid singeth blithe,
And the mower whets his scythe,
And every shepherd tells his tale
Under the hawthorn in the dale.

Il Moderato*Air*

Each action will derive new grace
From order, measure, time and place;
Till Life the goodly structure rise
In due proportion to the skies.

L'Allegro*Accompagnato*

Mountains, on whose barren breast
The lab'ring clouds do often rest;
Meadows trim with daisies pied,
Shallow brooks, and rivers wide
Tow'rs and battlements it sees,
Bosm'd high in tufted trees.

Air

Or let the merry bells ring round,
And the jocund rebeck sound
To many a youth, and many a maid,
Dancing in the checquer'd shade.

Chorus

And young and old come forth to play
On a sunshine holyday,
Till the livelong daylight fail,
Thus past the day, to bed they creep,
By whisp'ring winds soon lull'd asleep.

PART THE SECOND**Il Penseroso***Accompagnato*

Hence, vain deluding Joys,
The brood of Folly without Father bred!
How little you bested,
Or fill the fixed mind with all your toys!
Oh! Let my lamp, at midnight hour,
Be seen in some high lonely tow'r,
Where I may oft out-watch the Bear
With thrice-great Hermes, or unsphere
The spirit of Plato to unfold
What worlds, or what vast regions hold
Th'immortal mind that hath forsook
Her mansion in this fleshly nook.

Air

Sometimes let gorgeous Tragedy
In sceptred pall come sweeping by,
Presenting Thebes, or Pelops' line,
Or the tale of Troy divine;
Or what, though rare, of later age
Ennobled hath the buskind stage.

Recitative

Thus, Night oft sees me in thy pale career,
Till unwelcome Morn appear.

L'Allegro*Solo*

Populous cities please me then,
And the busy hum of men.

Chorus

Populous cities please us then,
And the busy hum of men.
Where throngs of knights and barons Bold,
In weeds of peace high triumphs hold;
With stores of ladies, whose bright eyes
Rain influence, and judge the prize
Of wit, or arms, while both contend
To win her grace, whom all commend.
Populous cities...

Air

There let Hymen oft appear
In saffron robe, with taper clear,
And pomp, and feast, and revelry,
With mask, and antique pageantry;
Such sights as youthful poets dream
On summer eves by haunted stream.

Il Penseroso*Accompagnato*

Me, when the sun begins to fling
His flaring beams, me goddess bring
To arch'd walks of twilight groves,
And shadows brown that Sylvan loves;
There, in close covert, by some brook,
Where no profaner eye may look.

Air

Hide me from day's garish eye,
While the bee with honey'd thigh,

Which at her flow'ry work doth sing,
 And the waters murmuring,
 With such consorts as they keep
 Entice the dewy-feather'd sleep;
 And let some strange mysterious dream
 Wave at his wings in airy stream
 Of lively portraiture display'd,
 Softly on my eyelids laid.
 Then as I wake, sweet music breathe,
 Above, about, or underneath,
 Sent by some spirit to mortals good,
 Or th'unseen genius of the wood.

LAllegro

Air

I'll to the well-trod stage anon,
 If Jonson's learned sock be on;
 Or sweetest Shakespeare, Fancy's child,
 Warble his native wood-notes wild.

Air

And ever against eating cares,
 Lap me in soft Lydian airs;
 Sooth me with immortal verse,
 Such as the meeting soul may pierce
 In notes, with many a winding bout
 Of linkèd sweetness long drawn out;
 With wanton heed, and giddy cunning,
 The melting voice through mazes running,
 Untwisting all the chains that tie
 The hidden soul of harmony.

Il Moderato

Duet

As steals the morn upon the night,
 And melts the shades away:
 So truth does Fancy's charm dissolve,
 And rising reason puts to flight
 The fumes that did the mind involve,
 Restoring intellectual day.

Il Penseroso

Recitative

But let my due feet never fail
 To walk the studious cloisters' pale,
 And love the high embowed roof,

With antique pillars' massy proof,
 And story'd windows richly dight,
 Casting a dim religious light.

Chorus

There let the pealing organ blow
 To the full voic'd choir below,
 In service high and anthem clear!
 And let their sweetness, through mine ear,
 Dissolve me into ecstasies,
 And bring all Heav'n before mine eyes!

Air

May at last my weary age
 Find out the peaceful hermitage,
 The hairy gown, and mossy cell
 Where I may sit and rightly spell
 Of ev'ry star that Heav'n doth shew,
 And ev'ry herb that sips the dew;
 Till old experience do attain
 To something like prophetic strain.

Solo

These pleasures, Melancholy, give,
 And I with thee will choose to live.

Chorus

These pleasures, Melancholy, give,
 And we with thee will choose to live.

LAllegro

Air

Orpheus' self may heave his head,
 From golden slumbers on a bed
 Of heap'd Elysian flow'rs, and hear
 Such strains as would have won the ear
 Of Pluto, to have quite set free
 His half-regain'd Eurydice.

Air

These delights if thou canst give,
 Mirth, with thee I mean to live.

Chorus

These delights if thou canst give,
 Mirth, with thee we mean to live.

PHILHARMONIA BAROQUE ORCHESTRA

Nicholas McGegan, *music director*

The Players and Their Instruments

Philharmonia's musicians perform on historically accurate instruments. Below each player's name is information about his or her instrument's maker and origin.

VIOLIN

Carla Moore, *concertmaster*
Johann Georg Thir, Vienna, 1754
Egon & Joan von Kaschnitz Concertmaster Chair

Elizabeth Blumenstock
Andrea Guarneri, Cremona, 1660;
on loan from Philharmonia Baroque Orchestra
Period Instrument Trust
Susan B. Levy Chair

Jolianne von Einem †
Rowland Ross, Guildford, England, 1979;
after Antonio Stradivari, Cremona

Lisa Grodin
Paulo Antonio Testore, Contrada,
Larga di Milano, 1736

Katherine Kyme
Carlo Antonio Testore, Milan, 1720

Anthony Martin
Thomas Oliver Croen, Walnut Creek,
California, 2005; after F. Gobetti, Venice, 1717

Tyler Lewis
Anonymous, Italy c. 1800

Maxine Nemerovski
Joseph Gaffino, Paris, 1769

Sandra Schwarz
Rowland Ross, Portsmouth, England, 1987;
after A. Stradivari

Noah Strick
Celia Bridges, Cologne, 1988

Lisa Weiss
Anonymous, London; after Testore

Gabrielle Wunsch
Lorenzo Carcassi, Florence, 1765

VIOLA

Ellie Nishi*
Anonymous, Germany, 18th Century

David Daniel Bowes
Richard Duke, London, c. 1780

Maria Ionia Caswell
Anonymous, Mittenwald, c. 1800

Aaron Westman
Francis Beaulieu, Montreal, 2012,
after Bros. Amati, Cremona, c. 1620

VIOLONCELLO

Paul Hale*
Joseph Grubaugh & Sigrun Seifert,
Petaluma, 1988; after A. Stradivari

Phoebe Carrai
Anonymous, Italy, c. 1690
Osher Cello Chair Endowment

Robert Howard
Anonymous, Venice, 1750

William Skeen
Anonymous, Northern Italy, c. 1680
Zheng Cao Memorial Cello Chair

DOUBLE BASS

Kristin Zoernig*
Joseph Wrent, Rotterdam, Holland, 1648

Timothy Spears
Anonymous, Germany

FLUTE

Stephen Schultz*

*Martin Wenner, Singen, Germany, 2012;
after C. Palanca, c. 1750*

OBOE

Marc Schachman*

*H. A. Vas Dias, Decatur, Georgia, 2001;
after T. Stanesby, England, c. 1710
Principal Oboe Chair In Memory of Clare
Frieman Kivelson and Irene Valente Angstadt*

Lani Spahr

*Harry vas Dias, 2006;
after Thomas Stanesby, London, c. 1720*

BASSOON

Andrew Schwartz*

Guntram Wolf, Kronach, Germany, 2008

Kate van Orden

*Peter de Koningh, Hall, Holland, 1978;
after Prudent, c. 1760*

HORN

R. J. Kelley*

*Richard Seraphinoff, Bloomington, Indiana,
2006; after J. C. Hofmaster, London, c. 1740*

TRUMPET

John Thiessen*

*Rainer Egger, Basel, Switzerland, 2003;
after Johann Leonhard Ehe III, Nuremberg, 1746*

Fred Holmgren

*Fred Holmgren, Massachusetts, 2005;
after J. L. Ehe III*

TIMPANI

Kent Reed*

*Pete Woods, Aldershot, England, 1996;
after 18th-century continental, hand tuned*

HARPSICHORD

Hanneke van Proosdij*

*John Phillips, Berkeley, 1986;
after Albert Delin, Tournai, 1768;
generously lent by Nicholas McGegan*

ORGAN

Hanneke van Proosdij

*Gerrit C. Klop, Holland, 1990; generously
lent by the UC Berkeley Music Department*

KEYBOARD GLOCKENSPIEL

Hanneke van Proosdij

Yamaha, Japan

* Principal

† Principal Second Violin



CHORALE ROSTER

PHILHARMONIA CHORALE

Bruce Lamott, *director*

SOPRANO

Tonia d'Amelio
Angela Arnold
Jennifer Ashworth
Barbara Rowland
Helene Zindersian
Angelique Zuluaga

ALTO

Daniel Cromeenes
Katherine McKee
Laurel Cameron Porter
Heidi Waterman
Jacque Wilson
Celeste Winant

TENOR

Kevin Gibbs
Corey Head
Jimmy Kansau
David Kurtenbach
Mark Mueller
Jonathan Smucker

BASS

Paul Boyce
Jeffrey Fields
Tom Hart
James Monios
Chad Runyon
Ian Walker



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 the International Festival of Arts and Ideas, Lincoln Center, and BAM (Brooklyn Academy of Music). He also served as music director for the 2013 Ojai Music Festival. Morris 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 12 honorary doctorates to date. He has taught at the University of Washington, Princeton University, and Tanglewood Music Center. He is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has served as an advisory board member for the Rolex Mentor and Protégé Arts Initiative. Morris has received the Samuel H.

Scripps/American Dance Festival Award for Lifetime Achievement (2007), the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society (2010), the Benjamin Franklin Laureate Prize for Creativity (2012), the Cal Performances Award of Distinction in the Performing Arts (2013), and the Orchestra of St. Luke's Gift of Music Award (2014). In 2015, Mark Morris was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in Saratoga Springs, New York.

Morris opened the Mark Morris Dance Center in Brooklyn, New York, in 2001 to provide a home for his company, 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** (MMDG) 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. The company made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually.

From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. Reflecting Morris'

commitment to live music, the Dance Group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe, and jazz trio The Bad Plus, as well as leading orchestras and opera companies, including the Metropolitan Opera, English National Opera, and the London Symphony Orchestra. MMDG frequently works with distinguished artists and designers, including painters Howard Hodgkin and Robert Bordo, set designers Adrienne Lobel and Allen Moyer, costume designers Martin Pakledinaz and Isaac Mizrahi, and many others.

MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the 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 bringing 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 more than 200 MMDG performances in Zellerbach Hall, including regular performances of the holiday classic *The Hard Nut*, and nearly 60 different works by Mark Morris, including many premieres and commissions.



Lauded by *The New York Times* as "America's leading period instrument ensemble" and celebrating its 35th season, **Philharmonia Baroque Orchestra (PBO)** has been dedicated to authentic performances of Baroque, Classical and early Romantic music on original instruments since its inception in 1981. Under the leadership of music director Nicholas McGegan, Philharmonia was named Ensemble of the Year by *Musical America* in 2004.

The orchestra performs an annual subscription season in the San Francisco Bay Area and is heard regularly on tour in the United States and around the world. PBO has its own professional chorus, the Philharmonia Chorale, under the leadership of Bruce Lamott. It welcomes eminent guest artists including mezzo-soprano Susan Graham, countertenor David Daniels, fortepianist Emanuel Ax, violinist Rachel Podger, and guest conductors including Jordi Savall, Masaaki Suzuki, and Trevor Pinnock.

Philharmonia's recent US tour appearances include Lincoln Center's Mostly Mozart Festival, the Tanglewood Festival, the Ravinia Festival, the Great Performers series at Lincoln Center, the International Chamber Orchestra Festival in Minnesota, Carnegie Hall in New York, the Festival del Sole in California's Napa Valley, and Walt Disney Concert Hall in Los Angeles. Internationally, PBO has performed at the BBC Proms in London, Snape Maltings, and the Concertgebouw in Amsterdam. Philharmonia appeared as the featured orchestra at the International Handel Festival in Gottingen, Germany, in 1999, 2001, 2002, and 2005.

PBO has had numerous successful collaborations with celebrated composers and choreographers. In November 2006, to mark its 25th season and the 20th anniversary of Nicholas McGegan's tenure as music director, Philharmonia premiered its first commissioned work, a one-act opera by Jake Heggie with a libretto by Gene Scheer entitled *To Hell and Back*.

In collaboration with the Mark Morris Dance Group, Philharmonia gave the US premieres of the highly acclaimed productions of Handel's *Acis and Galatea*, Purcell's *King Arthur*, and Rameau's ballet-opera *Platée*. Philharmonia has also collaborated with many Bay Area performing arts groups, including Alonzo King's LINES Ballet, American Conservatory Theater, San Francisco Girls Chorus, and Chanticleer.

In 2011 Philharmonia launched its own recording label, Philharmonia Baroque Productions. Its first release was an archival performance of mezzo-soprano Lorraine Hunt Lieberson singing Berlioz's *Les Nuits d'été* and Handel arias. Subsequently, its recording of Haydn symphonies was nominated for a Grammy Award for Best Orchestral Performance. Recent releases include highlights from Handel's *Teseo* and three Haydn symphonies, Nos. 57, 67, and 68.

Prior to the launch of Philharmonia Baroque Productions, the orchestra made 32 highly praised recordings for harmonia mundi, Reference Recordings, and BMG. Its recording of the Handel oratorio *Susanna* received a Grammy nomination and a 1991 *Gramophone* Award for Best Baroque Vocal Recording.

Classical KDFC continues to broadcast unreleased Philharmonia concert recordings the second Sunday of every month from 8-9pm. KDFC is the radio home of PBO. Philharmonia Baroque Orchestra was founded by harpsichordist and early music pioneer Laurette Goldberg.



Nicholas McGegan (*conductor*) has long been hailed as “one of the finest Baroque conductors of his generation” (*The Independent*) and “an expert in 18th-century style” (*The New Yorker*); and he is recognized in-

ternationally for his passionate, probing, and revelatory explorations of music of all periods. 2015 marked his 30th year as music director of Philharmonia Baroque Orchestra and he continues as principal guest conductor of the Pasadena Symphony and artist-in-association with Australia's Adelaide Symphony.

As he embarks on his fourth decade on the podium, McGegan's current season features appearances with the Los Angeles Philharmonic (with which he has appeared annually for nearly 20 years); the St. Louis, BBC Scottish, RTÉ National, and New Zealand symphonies; the Cleveland Orchestra/Blossom Music Festival; and the Orchestra of St. Luke's at Caramoor. Under McGegan this season, PBO performs Scarlatti's *La gloria di primavera* at Carnegie Hall and throughout California's Orange County.

Nicholas McGegan has also been a regular visitor to The Juilliard School for many years. In his typical style, he works with both the Juilliard Orchestra (modern ensemble) and Juilliard415, which he conducted for the first time in 2010, just one year after the program was established. He has visited Juilliard almost annually since, either to teach or perform. In 2015, McGegan led the Juilliard415 ensemble in its debut performance in California, with a special side-by-side performance with Philharmonia Baroque Orchestra.

English-born, McGegan was educated at Cambridge and Oxford. He was made an Officer of the Most Excellent Order of the British Empire (OBE) “for services to music overseas.” Other awards include the Halle Handel Prize; the Order of Merit of the State of Lower Saxony (Germany); the Medal of Honor of the City of Göttingen; and a declaration of Nicholas McGegan Day by the Mayor of San

ABOUT THE ARTISTS

Francisco in recognition of his work with Philharmonia Baroque. In 2013, the San Francisco Conservatory of Music awarded him an honorary degree of Doctor of Music. For more information, please visit www.nicholas-mcgegan.com.



Critically acclaimed for its brilliant sound, robust energy, and sensitive delivery of the text, the **Philharmonia Chorale** was formed in 1995 to provide a vocal complement whose fluency in the stylistic language of the Baroque period matched that of Philharmonia Baroque Orchestra. The 24 members of the ensemble are professional singers with distinguished solo and ensemble experience. Chorale members appear regularly with organizations such as the San Francisco Symphony, Carmel Bach Festival, and American Bach Soloists, and are guest soloists with most of the area's symphonic and choral organizations. They appear in roles with regional opera companies and have been members and founders of some of the country's premiere vocal ensembles, including Chanticleer, the Dale Warland Singers, and Theatre of Voices.

Founded by John Butt, a Baroque keyboardist and one of the world's leading Bach scholars, Philharmonia Chorale has been led by conductor and musicologist Bruce Lamott since 1997. In its first decade, the group's repertoire included nine Handel oratorios, Bach's *St. John Passion* and *Christmas Oratorio*, Mozart's Mass in C minor, and—in collaboration with other choral ensembles—Beethoven's Symphony No. 9. The group made its New York debut at the Brooklyn Academy of Music

in 1997, and has appeared with Philharmonia Baroque Orchestra at Walt Disney Concert Hall in Los Angeles, at New York City's Lincoln Center, and at the Renée and Henry Segerstrom Concert Hall in Orange County. Philharmonia Chorale appears on the orchestra's recordings of Arne's *Alfred*, Scarlatti's *Cecilian Vespers*, and Beethoven's Symphony No. 9.



Bruce Lamott has been director of Philharmonia Chorale for more than a decade. He first performed with PBO in 1989 as continuo harpsichordist for Handel's *Giustino*. Lamott was previously the director of choruses and conductor of the Mission Candlelight Concerts at the Carmel Bach Festival, where his 30-year tenure also included performing as a harpsichordist and presenting as a lecturer and education director. In eight seasons as choral director and assistant conductor of the Sacramento Symphony, he conducted annual choral concerts of major works, including both Bach *Passion* settings and Haydn's *The Seasons*, as well as preparing the chorus for most of the standard symphonic choral repertoire.

Lamott received a bachelor's degree from Lewis and Clark College, and a master's and PhD in musicology from Stanford University, where he researched the keyboard improvisation practices of the Baroque period. He joined the musicology faculty at UC Davis, where he directed the Early Music Ensemble. He currently resides in San Francisco, where he teaches choral music and music history at San Francisco University High School and is a part-time professor of music history at the San Francisco Conservatory of Music. Among his other music-related activities, Lamott teaches continuo realization in the Merola Program of the San Francisco Opera and lectures for the San Francisco Opera Guild.

James F. Ingalls (*lighting designer*) 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*, *Dido and Aeneas*, and *The Hard Nut* (MMDG). His work includes *The Master Builder*, directed by Andrei Belgrader, *Split Sides* with Radiohead and Sigur Ros (Merce Cunningham Dance Company), and John Adams' *El Niño*, *The Death of Klinghoffer*, and *Nixon in China*, all directed by Peter Sellars. Recent designs for dance include *The Nutcracker* (Pacific Northwest Ballet/Seattle); Twyla Tharp's 50th anniversary tour (US and New York State Theater); *The Sleeping Beauty*, choreographed by Alexi 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 (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.

Adrianne Lobel (*scenic designer*) began working with Mark Morris in 1986 on *Nixon in China*. In addition to *L'Allegro, il Penseroso ed il Moderato*, she has since designed *The Hard Nut*, *The Marriage of Figaro*, *Orfeo ed Euridice*, *Platée*, *King Arthur*, and *Acis and Galatea*. As a stage designer she has worked in opera, dance, on- and off- Broadway, in regional theater in America, and in Europe for more than 30 years. Some highlights (other than working with Morris) include *An American Tragedy* at the Met, *The Magic Flute* at Glyndebourne, *Passion* and *A Year with Frog and Toad* on Broadway, and *Così fan tutte* and *The Marriage of Figaro*, directed by Peter Sellars, at Pepsico Summerfare. She has been nominated for many awards

and has won the Obie, the Lucille Lortel, the Jefferson, and Long Wharf's prestigious Murphy awards. Lobel recently had a show of paintings at the Bowery Gallery in Chelsea. Both her theater and her painting work can be viewed at www.adriannelobel.com.

Christine van Loon (*costume designer*) was born in Hoeilaart, Belgium, and has studied commercial art, costume, and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Van Loon has designed costumes for several Mark Morris productions in addition to *L'Allegro, il Penseroso ed il Moderato*, including *Dido and Aeneas*, *Behemoth*, and *Going Away Party*.



Sherezade Panthaki's (*soprano*) international success has been fueled by superbly honed musicianship; "shimmering sensitivity" (*Cleveland Plain Dealer*); a "radiant" voice (*The Washington Post*); and vividly passionate interpretations, "mining deep emotion from the subtle shaping of the lines" (*The New York Times*). An acknowledged star in the early music field, Panthaki enjoys ongoing collaborations with leading early music interpreters including Nicholas McGegan, Simon Carrington, John Scott, Matthew Halls, and Masaaki Suzuki, with whom she made her New York Philharmonic debut. Highlights of her past and current seasons include *Messiah* with Bach Collegium Japan, the National Symphony Orchestra, Calgary Philharmonic, and the Nashville and San Antonio symphonies; *Saul* with the Tafelmusik Baroque Orchestra; *Belinda* in *Dido and Aeneas* and *Galatea* in *Acis and Galatea* with the Mark Morris Dance Group; *Solomon* with the Radio Kamer Filharmonie; *Handel* at Carnegie Hall with William Christie; *Christmas Oratorio* with the Orchestra of St. Luke's; Mozart's *Exsultate jubilate* and *Requiem*, with the Washington Bach

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Consort; and *St. John Passion*, *St. Matthew Passion*, and the Brahms *Requiem* with St. Thomas Fifth Avenue. Panthaki's repertoire extends well beyond the music of the Renaissance and Baroque to Orff's *Carmina Burana* with the Houston Symphony, Rachmaninoff's *Vocalise* and Strauss *Lieder* at the Bari International Music Festival, Britten's *War Requiem* with the Louisville Choral Arts Society, as well as solos in Stravinsky's *Les Noces* and Poulenc's *Stabat Mater* and *Gloria*. Panthaki holds an artist diploma from the Yale School of Music.



Yulia Van Doren (soprano) was recognized by *Opera* magazine as a “star-to-be” following her Lincoln Center debut, and the young Russian-American's first appearance with the Toronto Symphony Orchestra was

acclaimed as a “revelation... a ravishing lyric voice and an ease with vocal ornamentation that turned her into an enchanted songbird” (*Toronto Star*). For her last-minute step-in with the Cleveland Orchestra, the *Cleveland Plain Dealer* praised Van Doren as an artist of “melting poignancy” and added, “to Van Doren, one could easily have listened for hours.” A dedicated interpreter of repertoire off the beaten path, her career highlights include creating the lead female role in the world premiere of Shostakovich's *Orango* with the Los Angeles Philharmonic, directed by Peter Sellars and released on Deutsche Grammophon; two Grammy-nominated opera recordings with the Boston Early Music Festival; the modern revival of Monsigny's opera *Le roi et le fermier* at Opera de Versailles, Lincoln Center, and the Kennedy Center (recorded for Naxos); and a tour of Handel's *Orlando* with Philharmonia Baroque Orchestra to the Mostly Mozart, Ravinia, and Tanglewood festivals. Highlights of Van Doren's current season include appearances with the Cincinnati and Baltimore symphony orches-

tras, the Cleveland Orchestra, and tours with Mark Morris Dance Group including performances of Handel's *Acis and Galatea* and *L'Allegro, il Penseroso ed il Moderato* under conductor Nicholas McGegan.



Thomas Cooley (tenor) has established a reputation on both sides of the Atlantic—and beyond—as a singer of great versatility, expressiveness, and virtuosity. Recent and upcoming appearances of note include

Beethoven's Symphony No. 9 with the Baltimore Symphony Orchestra and the Milwaukee Symphony; Britten's *War Requiem* with the Indianapolis, Atlanta, and Oregon symphonies; Handel's *Messiah* with the Oregon, Houston, and Charlotte symphonies as well as the Calgary Philharmonic and National Symphony Orchestra; Peter Quint in Britten's *Turn of the Screw* with the St. Paul Chamber Orchestra; Bob Boles in Britten's *Peter Grimes* with the St. Louis Symphony in Carnegie Hall; the title role in Handel's *Samson* with the American Classical Orchestra at Alice Tully Hall (Nicholas McGegan conducting); the world premiere of Christopher Theofanidis' *Creation Oratorio* with the Atlanta Symphony; Tristan in Frank Martin's *Le vin herbé* with Bergen National Opera; Crown Prince in Kevin Puts' *Silent Night* with Cincinnati Opera; *Acis* in a new production of Handel's *Acis and Galatea* and *L'Allegro, il Penseroso ed il Moderato* with the Mark Morris Dance Group; Bach's *St. Matthew Passion* with the Seattle Symphony and the *St. John Passion* with Pacific Musicworks and the Pittsburgh Symphony; and performances at the Oregon and Carmel Bach festivals. As artist-in-residence with Chicago's Music of the Baroque, Cooley also performs Monteverdi's *Vespers*, Handel's *Judas Maccabaeus*, and a program of Bach Cantatas this season.



Douglas Williams (*bass-baritone*) combines a “formidable stage presence” (*Seattle Times*) with “a bass voice of splendid solidity” (*Music Web International*), making him one of the most appealing singing actors

of his generation. He has collaborated with leading conductors including Nicholas McGegan, Helmut Rilling, Sir Neville Marriner, John Nelson, and Christoph Rousset, in such prestigious venues as Lincoln Center, the Kennedy Center, Stuttgart’s Mozart-Saal, and the Frankfurt Alte Oper. Williams was highly acclaimed as Polyphemus in the world premiere Mark Morris Dance Group production of Handel’s *Acis and Galatea*, and he performs the role this fall with Boston Early Music Festival. A recording with the group will be released in 2015. Other recent appearances include Laurence in Grétry’s *Le Magnifique* with Opera Lafayette (recorded for Naxos) and Aeneas in *Dido and Aeneas* with the Boston Early Music Festival. His recording of Charpentier’s *La Descente d’Orphée aux Enfers* with BEMF won the 2015 Grammy Award for Best Opera Recording. Williams’ “superb sense of drama” (*The New York Times*) is as apparent on the concert stage as it is in opera. Concert highlights include a performance at Carnegie Hall with James Levine and the MET Chamber Ensemble of Charles Wuorinen’s *It Happens Like This*; Handel’s *Messiah* with the symphony orchestras of Detroit and Houston; Beethoven’s *Missa Solemnis* with the Cathedral Choral Society; Elgar’s *Dream of Gerontius* with New Haven Symphony; and Bach’s *St. John Passion* with Les Talens Lyriques. His 2015-2016 season features performances and a new recording of Scarlatti’s *La Gloria di primavera* with conductor Nicholas McGegan and Philharmonia Baroque Orchestra and a reprisal of his role of Caronte in Monteverdi’s *Orfeo* with the dance company Sasha Waltz & Guests in Berlin, Bergen, and Baden-Baden, and Opera Lille in France.

THE DANCE GROUP



Matthew Rose (*rehearsal director*) began his dance training in Midland, Michigan, with Linda Z. Smith at the age of 17. After receiving his BFA in dance from the University of Michigan in 1992, he moved to New

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



Colin Fowler (*music director, piano*) began his musical study at the age of five in Kansas City and went on to study at the prestigious Interlochen Arts Academy. He continued his education at The Juilliard

School, where he received his bachelor’s degree in music in 2003 and his master’s in 2005. While at Juilliard, he studied piano with Abbey Simon, organ with Gerre Hancock and Paul Jacobs, harpsichord with Lionel Party, and conducting with James dePriest and Judith Clurman. A versatile musician and conductor, Fowler works in many areas of the music scene in New York City. He is a veteran of numerous Broadway shows, most recently performing in the Tony Award-winning musical *Jersey Boys*. A seasoned church musician, Fowler is currently the organist at Marble Collegiate Church on Fifth Avenue and also leads services and concerts at Park Avenue Synagogue, where he has served as music director since 2012. As a classical soloist and collaborative artist, he has performed and recorded with many world-renowned musicians and ensembles, including Deborah Voigt and the Los Angeles Phil-

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harmonic. He began to collaborate with the Mark Morris Dance Group in 2005 and has since then performed over 40 pieces with the company on almost every keyboard instrument possible, including the harmonium and toy piano. He has also 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 BFA 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.



Janelle Barry is from Orange County, California, and earned her BFA in dance performance from Chapman University. Since moving to New York, she has performed with the Metropolitan Opera, Esse

Aficionado, I KADA Contemporary Dance Company, and the Czech-American Marionette Theatre. Barry currently teaches dance to all ages at the Mark Morris Dance Center as well as for the Dance for PD* program. She first performed with MMDG in *The Hard Nut* in 2015. She is grateful to her family, friends, and teachers for their love and support.



Sam Black is originally from Berkeley, where he began studying tap at the age of nine with Katie Maltsberger. He received his BFA in dance from SUNY Purchase, and currently teaches MMDG master classes and Dance

for PD*. He first appeared with MMDG in 2005 and became a company member in 2007.



Patrick Coker grew up in Chester, Virginia. Most recently, he apprenticed with Cedar Lake Contemporary Ballet. In May 2014, he graduated *magna cum laude* from the Ailey/Fordham BFA program. Prior to moving

to New York, he received his training from the Eastern Virginia School of the Performing Arts, Richmond Ballet, and Jessica Morgan's School of Dance. From 2008 to 2010, he was awarded American Ballet Theater's National Trainee Scholarship. Coker has attended intensives at Cedar Lake Contemporary Ballet, Hubbard Street Dance Chicago, and Jacob's Pillow. He has danced works by Alvin Ailey, Judith Jamison, Matthew Rushing, Hope Boykin, Earl Mosley, Sidi Larbi Cherkaoui, Ohad Naharin, and Hofesh Shechter.



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 and Performing Arts program of Suitland High

School in 2004, and *magna cum laude* from George Mason University, receiving his BFA 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 José

Limón Dance Company from 2009-2015, performing principal and soloist roles. He has also appeared as a soloist in the Baltimore Opera's *Aida*, and worked with Washington National Opera from 2013-2014 as a principal dancer and dance captain. He was a fellowship student at the Ailey School and a 2014 adjunct faculty member at George Mason University's School of Dance. Comedy began his apprenticeship with MMDG in November 2015.



Brandon Courney is originally from Detroit, Michigan, and received his BFA from The Juilliard School. He has performed with the Mark Morris Dance Group, Morphoses, Company XIV, New York Theatre

Ballet, Dance Heiginbotham, The Metropolitan Opera Ballet, and in the *Radio City Christmas Spectacular*. Film/TV credits: *Musical Chairs* (HBO); commercials for Puma, *Sesame Street*, and Target; and PBS' *Great Performances: L'Allegro, il Penseroso ed il Moderato* with MMDG. He has been an associate choreographer for numerous creations in both concert dance and musical theater. Brandon is currently the rehearsal director and company manager of Keigwin + Company.



Rita Donahue was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated *magna cum laude* in 2002, receiving a BA in English and a BFA in dance. Donahue has danced with bopi's

black sheep/dances by kraignpatterson. She 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 folklórico* through his church for 11 years. Estrada earned his BFA in ballet and modern dance

from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family, and all who support his passion.



Lesley Garrison grew up in Swansea, Illinois, and received her early dance training at the Center of Creative Arts in St. Louis, Missouri, and Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdamse Dansacademie in the Netherlands and holds a BFA from Purchase College. Garrison first performed with MMDG in 2007 and became a company member in 2011. She teaches at The School at the Mark Morris Dance Center and for 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 globe, 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 per-

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formance with Mark Morris and in recognition of her “invigorating spontaneity, expansive phrasing, and robust musicality.” Grant has been featured in *Time Out New York*, *Dance Magazine*, and the book *Meet the Dancers*; appeared in PBS’ *Great Performances*, *Live From Lincoln Center* and ITV’s *The South Bank Show*; and was a subject for the photographer Annie Leibovitz. Before joining MMDG, Grant moved to New York City from her hometown of Highland Park, Illinois, and earned a BFA from NYU’s Tisch School of the Arts. She and her husband David Leventhal (former MMDG dancer and current Dance for PD® program director) are proud parents of son Zev, born March 2012.



Brian Lawson began his dance training in Toronto at Canadian Children’s Dance Theatre. There he worked with choreographers such as David Earle, Carol Anderson, and Michael Trent. Lawson spent a year studying

at the Rotterdamse Dansacademie in the Netherlands and graduated *summa cum laude* in 2010 from Purchase College, where he was also granted the President’s Award for his contributions to the dance program. Lawson has had the pleasure of performing with Pam Tanowitz Dance, Dance Heginbotham, and Nelly van Bommel’s NØA Dance, among others. He joined MMDG as an apprentice in 2011 and became a company member in 2013.



Aaron Loux grew up in Seattle, Washington, and began dancing at the Creative Dance Center with Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Prepara-

tory Dance Program and received his BFA from The Juilliard School in 2009. He danced at the Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.



Laurel Lynch began her dance training at Petaluma School of Ballet in California. She moved to New York to attend The Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and

Ohad Naharin. After graduation, Lynch danced for Dušan Týnec Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.



Stacy Martorana began her dance training in Baltimore, Maryland, at the Peabody Conservatory. In 2006, she graduated from the University of North Carolina School of the Arts with a BFA in contemporary dance. She

has danced with the Amy Marshall Dance Company, the Neta Dance Company, Helen Simoneau Danse, Kazuko Hirabayashi Dance Theater, Daniel Gwirtzman Dance Company, and Rashaun Mitchell. From 2009-2011 she was a member of the Repertory Understudy Group for the Merce Cunningham Dance Company. She joined MMDG in 2012.



Dallas McMurray, from El Cerrito, California, began dancing at age 4, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a BFA in

dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to works by Jirí Kylián, Alonzo King, Robert Moses, and Colin Connor. He performed with MMDG as an apprentice in 2006 and became a company member in 2007.



Amber Star Merkens, originally from Newport, Oregon, began her dance training with Nancy Mittleman. She received her BFA from The Juilliard School and danced with the Limón Dance Company before

receiving the Princess Grace Award and joining MMDG in 2001. During her many years dancing with MMDG, she performed in featured and soloist roles, including *Dido/The Sorceress in Dido and Aeneas*. She has presented her own choreography both in New York and abroad, taught dance at the Mark Morris Dance Center, and worked as a freelance photographer for MMDG, the Silk Road Project, and Brooklyn Rider, among others. After the birth of her second child in 2013, Merkens transitioned into another passion, one of supporting new parents, and founded Mother to Mother Postpartum, LLC. She is now thrilled to be dancing again with MMDG as a guest artist. Merkens would like to thank her family for their continuous support.



Maile Okamura studied primarily with Lynda Yourth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. Okamura has been dancing with MMDG since 1998. She has also had the pleasure of working with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as dancer and costume designer. Maile and her husband, Colin Jacobsen, are the proud parents of Mimi Hanako, born in 2015.



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



Wendy Joy Reinert grew up in Saratoga Springs, New York, training in classical ballet before attending Idyllwild Arts Academy in Southern California and discovering modern dance. She graduated from NYU's

Tisch School of the Arts in 2003, where she performed in works by Nacho Duato, Trisha Brown, and Robert Battle. Since graduating, she has worked with Kun Yang Lin/dancers, Cherylyn Lavagnino Dance, Peridance Ensemble, and Lorena Egan Dance, among others. She performs regularly with the Metropolitan Opera Ballet, and is also a professional aerial dancer and circus artist performing her own work throughout New York City.



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

In 2009, she graduated from the University of the Arts in Philadelphia, earning her BFA in modern dance performance and the award for Outstanding Performance in Modern Dance. 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.



Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University on 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* won much critical praise. An actor as well, Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!*. Smith danced with Parsons Dance from 2007–2010. He joined MMDG as a company member in 2010.



Utafumi Takemura received her BFA with honors in dance from SUNY Purchase and her MFA from New York University's Tisch School of the Arts, where she was a recipient of the Siedman Award for

Dance. She has performed and taught nationally and internationally with numerous choreographers. In 2010, she received the New York Dance and Performance ("Bessie") Award with Pam Tanowitz Dance. She has performed with Mark Morris Dance Group in *The Hard Nut* since 1993 and in *L'Allegro, il Penseroso ed il Moderato* since 2002. For the last five years, she has been dancing and teaching with Dance for PD*.



Noah Vinson is originally from Springfield, Illinois, and received his bachelor's degree in dance from Columbia College Chicago. He was named a *Dance Magazine* "Dancer on the Rise" in 2009 and assisted Mark Morris in the creation of 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.



Nicholas Wagner was born and raised in Baltimore, Maryland, and began dance and theater training at the age of four. He graduated from the University of Illinois at Urbana-Champaign in 2009, where he first

worked with Mark Morris Dance Group. Wagner became one of the first students in the Shadow Program, followed by supplemental dancing in *The Hard Nut* and *L'Allegro, il Penseroso ed il Moderato* after he moved to New York City. He currently lives in Brooklyn and teaches full-time at Soulcycle.



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 BFA from NYU's Tisch School of the Arts. Yard teaches Pilates as well as master classes for the Access/MMDG program. She joined MMDG in 1997. Mom, thank you.



Jenn Weddel received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a BFA from Southern Methodist University and also studied at Boston Con-

servatory, 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, Vencil 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.

ABOUT THE ARTISTS

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<i>Artistic Administrator</i>	Jeff Phillips
<i>General Manager</i>	Elizabeth Shribman
<i>Music Librarian</i>	William Skeen