

BAMBILL

George Frideric Handel's

L'Allegro, il Penseroso ed il Moderato

Pastoral ode after poems by John Milton, rearranged by Charles Jennens

DATE: Mar 24—27, 2022

LOCATION: BAM Howard Gilman Opera House

RUN TIME: 2 hrs with intermission

Season Sponsor:

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*apprentice

Artistic Director

MARK MORRIS

Executive Director

NANCY UMANOFF

MMDG MUSIC ENSEMBLE

THE CHOIR OF TRINITY WALL STREET WITH DOWNTOWN VOICES

COLIN FOWLER, *Conductor and MMDG Music Director*

YULIA VAN DOREN, *Soprano*

SARAH BRAILEY, *Soprano*

BRIAN GIEBLER, *Tenor*

JOSEPH CHARLES BEUTEL, *Bass-Baritone*

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George Frideric Handel's

L'ALLEGRO, IL PENSEROSO ED IL MODERATO

Pastoral ode after poems by John Milton, rearranged by Charles Jennens

MARK MORRIS DANCE GROUP

Choreography: Mark Morris

Set Design: Adrienne Lobel

Costume Design: Christine Van Loon

Lighting Design: James F. Ingalls

Jane Abbott*, Mica Bernas, Karlie Budge, Antuan Byers*, Shaquelle Charles, Elisa Clark, Roger Creel, Domingo Estrada, Jr., Lesley Garrison, Mary Lyn Graves, Quinton Guthier, Sarah Haarmann, Brian Lawson, Courtney Lopes, Aaron Loux, Taína Lyons, Claudia McDonald, Matthew McLaughlin, Dallas McMurray, Alex Meeth*, Reché Nelson, Maile Okamura, Brandon Randolph, Christina Sahaida, Sara Elizabeth Seger*, Billy Smith, Noah Vinson, Malik Q. Williams

*understudy

With

MMDG MUSIC ENSEMBLE

THE CHOIR OF TRINITY WALL STREET WITH DOWNTOWN VOICES

Colin Fowler, *Conductor and MMDG Music Director*

Yulia Van Doren, *Soprano*

Sarah Brailey, *Soprano*

Brian Giebler, *Tenor*

Joseph Charles Beutel, *Bass-Baritone*

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

Overture and Entr'acte: G.F. Handel, Concerto Grosso in G Major, op. 6, no. 1, (i. A tempo giusto, ii. Allegro, v. Allegro)

Libretto

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.

Arioso

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, loathed 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

Of, 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 buskin'd 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 archèd 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.

L'Allegro

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 rightlly 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.

L'Allegro

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

Who's Who



Photo: Beowulf Sheehan

MARK MORRIS was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980 and has since created over 150 works for the company. From 1988 to 1991, he was Director of Dance at Brussels' Théâtre Royal de la Monnaie, the national opera house of Belgium. In 1990, he founded the White Oak Dance Project

with Mikhail Baryshnikov. Much in demand as a ballet choreographer, Morris has created 22 ballets since 1986 and his work has been performed by companies worldwide, including San Francisco Ballet, American Ballet Theatre, Ballet du Grand Théâtre de Genève, and the Royal New Zealand Ballet. Noted for his musicality, Morris has been described as "undeviating in his devotion to music" (*The New Yorker*). He began conducting performances for MMDG in 2006 and has since conducted at Tanglewood Music Center, Lincoln Center, and BAM (Brooklyn Academy of Music). He served as Music Director for the 2013 Ojai Music Festival. He also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and The Royal Opera, Covent Garden, among others. He was named a Fellow of the MacArthur Foundation in 1991 and has received eleven 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, Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke's Gift of Music Award, and the 2016 Doris Duke Artist Award. In 2015, Morris was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in Saratoga Springs, New York. Morris opened the Mark Morris Dance Center in Brooklyn, New York, in 2001 to provide a home for his company, subsidized rental space for local artists, community education programs for children and seniors, and a school offering dance classes to students of all ages and levels of experience with and without disabilities. Morris's memoir, *Out Loud*, co-written with Wesley Stace, was published in paperback by Penguin Press in October 2021.

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

Lobel and Allen Moyer, costume designers Martin Pakledinaz and Isaac Mizrahi, and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the U.K.'s *South Bank Show*, and PBS's *Live from Lincoln Center*. In 2015, Morris's signature work *L'Allegro, il Penseroso ed il Moderato* had its national television premiere on PBS' *Great Performances*. While on tour the Dance Group partners with local cultural institutions and community organizations to present arts and humanities-based activities for people of all ages and abilities.



COLIN FOWLER (conductor, MMDG 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 of Music in 2003 and his Master of Music 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 has led services at numerous houses of worship, including Trinity Wall Street, St. Thomas Church, Marble Collegiate Church, and Park Avenue Synagogue. As a classical soloist and collaborative artist, he has performed and recorded with many world-renowned musicians and ensembles, including Deborah Voigt and the Los Angeles Philharmonic. He began to collaborate with the Mark Morris Dance Group in 2005 and has since then performed over 40 pieces with the company on almost every keyboard instrument possible, including the harmonium and toy piano, and has conducted performances of *Mozart Dances*, *Acis and Galatea*, and *The Hard Nut*. Praised by the *New York Times* as "invaluable" and "central to Morris' music," he was appointed Music Director in 2013.

The **MMDG MUSIC ENSEMBLE**, formed in 1996, is integral to the Dance Group. "With the dancers come the musicians...and what a difference it makes" (*Classical Voice of North Carolina*). The Ensemble's repertory ranges from 17th and 18th century works by John Wilson and Henry Purcell to more recent scores by Ethan Iverson, Lou Harrison, and Henry Cowell. The musicians also participate in the Dance Group's educational and community programming at home and on tour. The Music Ensemble is led by Colin Fowler, who began to collaborate with MMDG in 2005 during the creation of *Mozart Dances*.



THE CHOIR OF TRINITY WALL STREET, peerless interpreters of both early and new music, has redefined the realm of 21st-century vocal music, breaking new ground with artistry described as "blazing with vigour...a choir from heaven" (*The Times*, London). In addition to providing music for all liturgies at Trinity Church and St. Paul's Chapel, the choir can be heard in many other concerts and festivals throughout the year, often with NOVUS NY, the Trinity Baroque Orchestra, and the Trinity Youth Chorus. The choir has toured extensively throughout the United States, making appearances at Carnegie Hall, Lincoln Center, the Metropolitan Museum of Art, The Shed at Hudson Yards, the Kennedy Center, Walt Disney Concert Hall, and the PROTOTYPE Festival, with

partners such as Bang on a Can All-Stars, the New York Philharmonic, and the Rolling Stones. Increasingly in-demand internationally, the choir has also performed at Montreal's Salle Bourgie, Paris's Théâtre des Champs-Élysées, Norway's Stavanger Cathedral, and London's Barbican Theatre. In addition to the Grammy Award-nominated recordings *Luna Pearl Woolf: Fire and Flood* and Handel's *Israel in Egypt*, The Choir of Trinity Wall Street has released recordings on Naxos, Musica Omnia, Pentatone, VIA Recordings, ARSIS, Avie Records, Acis, Cantaloupe Music, Decca Gold, and Philip Glass's Orange Mountain Music. Trinity's long-term commitment to new music has led to many collaborations with living composers including Ellen Reid, Du Yun, Trevor Weston, Paola Prestini, Luna Pearl Woolf, Ralf Yusuf Gawlick, Elena Ruehr, and Julia Wolfe, whose 2015 Pulitzer Prize-winning and Grammy Award-nominated work *Anthracite Fields* was recorded with the choir. Along with NOVUS NY, the choir also collaborated on and recorded two Pulitzer Prize-winning operas: Du Yun's *Angel's Bone* and Ellen Reid's *prism*.

DOWNTOWN VOICES, praised by the *New York Times* for its "incisive, agile strength," is a semiprofessional choir made up of volunteer singers and GRAMMY®-nominated members of The Choir of Trinity Wall Street. Directed by Stephen Sands since its 2015 inception, Downtown Voices has performed works by Beethoven, Brahms, Rachmaninoff, Pärt, Webern, Ginastera, Janáček, James MacMillan, and Philip Glass, in addition to premiering *Spire and Shadow* by Zachary Wadsworth, a large-scale commission for the 250th anniversary of St. Paul's Chapel. Recently, the group performed several "Community Carol Sing" concerts, Arvo Pärt's *Passio*, Beethoven's Mass in C, a celebration of the past hundred years of Estonian composition, a program featuring Dvořák's rarely performed Mass in D and Britten's *Hymn to St. Cecilia*, a virtual performance of works by Adolphus Hailstork, and a stunning season finale concert featuring Orff's *Carmina Burana*. Downtown Voices was recently featured in a concert with Andrea Bocelli at Madison Square Garden and can be heard on the epic recording *Philip Glass: Symphony No. 5* released by Orange Mountain Music.



YULIA VAN DOREN (soprano), a dedicated interpreter of repertoire off the beaten path, has thoughtfully cultivated a unique career as one of the foremost concert singers of her generation. Particularly recognized for her work in Baroque and 20th-century repertoire, Van Doren has been presented as a guest artist by a majority of the leading North American orchestras and festivals, has the distinction of being the only singer awarded top prizes in all United States vocal competitions devoted to Bach, and is featured on several Grammy-nominated opera recordings with the Boston Early Music Festival. Van Doren made her European debut singing the historically-notable Hungarian premiere of Barber's *Knoxville: Summer of 1915* with the Hungarian Radio Symphony Orchestra. She has been a soloist for Mark Morris since 2007, singing many national and international performances with his company. Born in Moscow, Van Doren was raised in the United States in a music-filled household in which she and her seven younger siblings were taught by their Russian mezzo-soprano mother and American jazz pianist father. Her graduate degree from Bard Conservatory was generously supported by a Soros Fellowship and postgraduate study

in Paris by a Beebe Fellowship. She is an Astral Artist Laureate.



SARAH BRAILEY (soprano), GRAMMY Award-winning soprano, enjoys a versatile career that defies categorization. Praised by the *New York Times* for her "radiant, liquid tone" and by *Opera UK* for "a sound of remarkable purity," she is a prolific vocalist, cellist, recording artist, and educator. Her numerous career highlights include serenading the Mona Lisa with John Zorn's *Madrigals* at the Louvre in Paris, singing Handel's *Messiah* with the St. Paul Chamber Orchestra, and performing the role of The Soul in the world premiere recording of Dame Ethel Smyth's *The Prison*, for which she received the 2020 GRAMMY Award for Best Classical Solo Vocal Album. Other notable recent and upcoming projects include Barber's *Knoxville: Summer of 1915* with the Colorado Symphony; Julia Wolfe's *Her Story* with the Lorelei Ensemble and the Boston, Chicago, Nashville, National, and San Francisco Symphony Orchestras; and John Zorn works with Barbara Hannigan at the Elbphilharmonie. She is a member of Beyond Artists, a coalition of artists that donates a percentage of their concert fees to organizations they care about. Through Beyond Artists, she supports the Natural Resources Defense Council, Friends of the Boundary Waters Wilderness, and the Animal Welfare Institute. Brailey is a co-founder of Just Bach, a monthly concert series in Madison, Wisconsin, the Artistic Director of the Handel Aria Competition, and the Director of Vocal Studies at the University of Chicago. Learn more at www.sarahbrailey.com.



BRIAN GIEBLER (tenor), a GRAMMY®-nominated American tenor praised for his “lovely tone and deep expressivity” by the *New York Times*, radiates “shine and clarity” (*Opera News*) in every phrase using “his high-placed tenor with great skill” (*Opera Magazine*). His debut solo album *a lad’s love* garnered high praise from *Gramophone*, *Opera News*, and *San Francisco Classical Voice*, and earned him his first GRAMMY® Award nomination for Best Classical Solo Vocal Album. His 2020/21 season started with a tour of the Ravinia and Caramoor Festivals with Apollo’s Fire, *Messiah* with Music of the Baroque, and the Charlotte, Memphis, and Johnstown Symphony

Orchestras. Further debuts include the Champaign-Urbana Symphony Orchestra, Santa Fe Pro Musica, and the Washington Bach Consort. "The sweetness of Giebler's impressive high tenor" and his "expressive and elegant phrasing" (*Cleveland Classical*) have been heard recently as Apollo in Handel's *Semele* with The English Concert under Harry Bicket (Paris, London, Carnegie Hall); Stravinsky with The Cleveland Orchestra; Arnalta in Monteverdi's *Poppea* with Boston Baroque; Evangelist in Bach's *St. Matthew Passion* with Trinity Wall Street; Bach Cantatas with the Grand Rapids Symphony and Handel and Haydn Society; and on stage with Boston Modern Orchestra Project and Boston Early Music Festival.



JOSEPH CHARLES BEUTEL (bass-baritone), "an imposing bass-baritone," as reviewed by *Opera News*, is often praised for his "deep well-rounded tone," and overall richness of voice and versatility on stage. Making his career across five continents, Beutel enjoys performing traditional operas and originating new roles in new operas on the cutting edge, along with many oratorios and other concert works. Some roles of note include originating the role of the "British Major" in *Silent Night*, Kevin Puts and Mark Campbell's Pulitzer Prize-winning opera, and most recently originating the role of "Sir" in *Mila*, an opera commissioned by Asia Society Hong Kong most recently performed in New York and San Francisco. Beutel has performed with many prestigious companies across the

country and world, including, Santa Fe Opera, New York City Opera, New York Philharmonic, New York City Ballet, English Concert, Seattle Opera, Minnesota Opera, and Sarasota Opera, to name a few. Beutel also enjoys performing musical theater with credits from Encores! at New York City Center and *Live at Lincoln Center* featured on PBS. Recordings include Grammy-nominated Alexander Kastalsky's *Requiem, Memory Eternal to the Fallen Heroes*, performed live on the 100th anniversary of the armistice to WWI in National Cathedral, Washington D.C. on the Naxos label.



SAM BLACK (company director) is originally from Berkeley, California, and received his B.F.A. in dance from SUNY Purchase. He first appeared with MMDG in 2005 and danced with the company until 2019, when he became the Rehearsal Director. He was promoted to Company Director in 2021.



JANE ABBOTT is elated to be making her debut with the Mark Morris Dance Group. A New York native, Abbott spent her early years training at Sleepy Hollow Performing Arts, the Alvin Ailey Scholarship Program, and the School at Jacob's Pillow. In 2018, she graduated with a B.A. in dance from Columbia University, where she had the opportunity to study under and perform works by Mark Morris, Chase Brock, Trisha Brown, John Heginbotham, Twyla Tharp, Jodi Melnick, Colleen Thomas, Caitlin Trainor, and Marjorie Folkman. Currently, she is proud to be a member of the Chase Brock Experience, with whom she has performed in multiple Off-Broadway productions, including

in the original cast of *The Girl with the Alkaline Eyes* and the revival of *The Four Seasons*. Additional favorite credits include General Mischief Dance Theater, Olivia Palacios Dance, the international tour of *Legally Blonde: The Musical* (Associate Choreographer, Dance Captain, Ensemble), *West Side Story* and *The Music Man* at the North Shore Music Theatre, *Chicago* at Theatre by the Sea, and Brock's *Splendor* at The Joyce Theater and Fire Island Dance Festival. Finally, she wishes to thank her parents for the endless inspiration, support, and love.



MICA BERNAS, originally from Manila, Philippines, received her training at the Cultural Center of the Philippines Dance School. She later joined Ballet Philippines as a member of the corps de ballet, performing as a soloist from 2001-2006. Since moving to New York in 2006, Bernas has worked with Marta Renzi Dance, Armitage Gone Dance, Gallim Dance, Barkin/Selissen Project, and Carolyn Dorfman Dance (2007-2013). She was a guest artist with the Limón Dance Company, performing at the 2013 Bienal Internacional de Danza de Cali in Bogotá, Colombia; Lincoln Center's David H. Koch Theater; and at The Joyce Theater for the company's 70th anniversary in

2015. Bernas also teaches at the Limón Institute and has been on the faculty for BIMA at Brandeis University since 2011. She joined MMDG as a company member in 2017.



KARLIE BUDGE grew up in Knoxville, Tennessee, training and performing with the Tennessee Children's Dance Ensemble. She attended Case Western Reserve University on a full scholarship from the department of dance, graduating magna cum laude with a B.A. in dance and a B.S. in

statistics in 2016. Budge has performed with Graham 2, Merce Cunningham Trust, and in her own solo and duet choreography. Budge joined MMDG as an apprentice in September 2018 and became a company member in November 2019.



ANTUAN BYERS (he/him) is a dancer, creative entrepreneur, and arts activist based on Lenapehoking (Manhattan, New York). Byers is a graduate of the Ailey/Fordham B.F.A. program and holds a certificate from the Parsons School of Design. He has been featured in *OUT Magazine*, *Dance Magazine*, *Dance Business Magazine*, *Dance Spirit* magazine, and has cultivated artistic partnerships with brands such as Acura, ASICS, Barneys New York, Brooklinen, ClassPass, Nike, Jaguar, and Urban Outfitters, bringing dance to a global audience. He is represented by Stetts Modeling Agency, New York City. He has been a guest speaker at SUNY Purchase, New York

University Tisch School of the Arts, The Ailey School, the University of North Carolina School of the Arts, and Broadway Dance Center. He has also danced alongside recording artists Erykah Badu and Jennifer Holliday, and has choreographed for The Skins and D.R.A.M. After touring internationally with Ailey II, he returned to Lincoln Center to rejoin the Metropolitan Opera Ballet, where he is a frequent performer. Additionally, he has performed in several productions at the Park Avenue Armory, including Nick Cave's Bessie Award-winning "The Let Go," choreographed by Francesca Harper with the Washington National Opera Ballet, KEIGWIN + COMPANY, Danielle Russo Performance Project, MorDance, as well as solo work by Kyle Abraham. He is a fellow in the National Center for Choreography at the University of Akron of the Arts Creative Arts Residency Program, where he is a thought partner to Bebe Miller and Dominic Moore-Dunson. He is a steering committee member of the Dance Artists' National Collective and is a founding member of the Black Caucus at the American Guild of Music Artists, where he also serves as a member of the Board of Governors representing dancers in the New York region. He is the Founder/CEO of Black Dance Change Makers.



SHAQUELLE CHARLES is an Afro-Caribbean solo artist-choreographer who obtained his B.F.A. in dance at Marymount Manhattan College with a concentration in ballet. With an aptitude in numerous forums of creating art, photography, film, and choreography, Charles orchestrates intimate moments drawn on human connection and the external factors of the world which connects us all. Hailing from Atlanta, Georgia, he focuses his efforts on utilizing the physicality of his ballet technique incorporated with his body's history to extend a sui generis experience for the audience. He gives credence to the body as an individual source of history and proceeds to pull from these histories and experiences to connect the audience with his movements. Based in New York City, he has choreographed and performed at La Biennale de Venezia's 15th International Festival of Contemporary Dance under the direction of Wayne McGregor. In addition to his work guesting at Chattanooga Ballet, he has a featured artist spread in *GAY TIMES Magazine's* 2018 pride issue.



ELISA CLARK, an award-winning artist, educator, and administrator from the Washington, DC area, trained at the Maryland Youth Ballet before receiving a B.F.A. from The Juilliard School under Benjamin Harkavy. She first performed with the Mark Morris Dance Group in 2005 and danced full-time with the company through 2011, during which time she won a Princess Grace Award. Since 2011, she's continued to be involved both on and off stage with MMDG. Clark was a founding member of Robert Battle's Battleworks Dance Company, where she also served as Company Manager, and was also a member of Alvin Ailey American Dance Theater, Lar Lubovitch Dance Company, Monica Bill Barnes & Company, and performed with Nederlands Dans Theater and the Metropolitan Opera in works by Jirí Kylián and Crystal Pite, respectively. She has been on the faculty at the School at Jacob's Pillow, Princeton University, University of the Arts, the Ailey School, Marymount Manhattan College, American Dance Festival, and at Bard College in partnership with

the Gibney Company. Additionally, Clark has taught company class for the Mark Morris Dance Group, Alvin Ailey American Dance Theater, Ailey II, Ballet Hispanico, and Hubbard Street Dance Chicago, in addition to being a répétiteur/restager for Battle and Morris works.



BRANDON COURNAY is originally from Walled Lake, Michigan, and received his B.F.A. from The Juilliard School. As a freelance artist, he has performed with the Radio City Christmas Spectacular,

the Mark Morris Dance Group, Morphoses, the Metropolitan Opera, New York Theatre Ballet, The Chase Brock Experience, Schoen Movement Company, Dance Heginbotham, and KEIGWIN + COMPANY. TV/film/industrial credits include PBS's *Great Performances*, *Musical Chairs* (HBO), Puma, *Sesame Street*, and Target. As an educator and répétiteur, he has worked with The Pennsylvania Ballet, Whim W'Him, The Juilliard School/Nord Anglia Education, and universities nationwide. Offstage, he has worked with companies in multiple capacities from artistic direction to administrative management. For many years, he was the Rehearsal Director and Associate Artistic Director of KEIGWIN + COMPANY. In addition, he has assisted numerous choreographers on creative projects in theatre, film, and dance. He joined MMDG as a company member in 2018.



ROGER CREEL, a Massachusetts native, trained at the Lexington School of Ballet and the Boston Ballet School before graduating summa cum laude from Amherst College with degrees in geology and English. He attended intensives at American Ballet Theater, Boston Ballet, Jacob's Pillow, Alonzo King LINES Ballet, Hubbard Street Dance Chicago, Mark Morris Dance Group, American Dance Festival, Bates Dance Festival, and the Martha Graham Dance Company. He danced with the Louisville Ballet from 2013-2018, where his repertoire included the classics as well as works by George Balanchine, Twyla Tharp, Ben Stevenson, Serge Lifar, Adam Hoagland, Lucas Jerveis, Robert Curran, and others. He has performed widely as a guest artist, including with The Australian Ballet, Boston Dance Theater, New York Dance Project, Jose Mateo Ballet Theater, Missouri Ballet Theater, Pioneer Valley Ballet, and the Modern Opera Company. He has choreographed several full-length ballets, including *The Tempest*, *King Lear*, and *Cleopatra*. His *As You Like It* debuts in August during Kentucky Shakespeare's summer festival. Creel is a PhD candidate in geophysics at Columbia University, where he explores what sea-level change during past warm periods can tell us about Earth's hot future.



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



LESLEY GARRISON grew up in Swansea, Illinois, and trained at 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 received a B.F.A. from Purchase College. She first performed with MMDG in 2007 and joined the company in 2011. She is an experienced movement educator, teaching classes in Pilates, yoga, and dance at the Mark Morris Dance Center and in masterclasses worldwide. She is fully certified in mat and equipment Pilates through the Kane

School of Core Integration and, through Yoga Vida, received her 200-hour Restorative Yoga and Prenatal Yoga training. Garrison has had the honor of being a teaching artist for the renowned Dance for PD® program since 2011. She lives with her son and husband in Flatbush, Brooklyn.

LesleyGarrison.com @LesleyGarrisonMovement



MARY LYN GRAVES is a dancer, teacher, and sixth-generation Oklahoman, born and raised in Tulsa, Oklahoma. Her recent performance credits include Joanna Kotze, Megan Williams Dance Projects, Dishman + Co, and collaborations with composer Caroline Davis. From 2012-2018, she was a member of Ririe-Woodbury Dance Company in Salt Lake City, Utah. While with Ririe-Woodbury, she originated roles in over 25 new works by artists including Daniel Charon, Ann Carlson, Doug Varone, and Netta Yerushalmy, and toured across the United States, France, Mongolia, and South Korea. She has also performed with Molly Heller, Cheyla Chandler, and the Nikolais/Louis

Foundation for Dance. As a teacher, Graves has led classes at universities and conservatories including Wichita State University, Chosun University in South Korea, Mongolian State University of the Arts and Sciences, and the University of Oklahoma. She has been a faculty member of Ririe-Woodbury's Summer Workshops, the Riverdale Y in the Bronx, and numerous other festivals and studios. Additionally, she has facilitated creative movement classes in schools, community centers, and youth shelters across the United States and internationally, specializing in working with elementary age children.



QUINTON GUTHIER is originally from Madison, Wisconsin. He trained in dance at Interlochen Arts Academy Boarding High School in Northern Michigan. He moved to New York City to attend the Fordham University and Alvin Ailey B.F.A program. Since graduating, he has had the pleasure of dancing with companies such as Taylor 2, Carolyn Dorfman Dance, and JUNTOS Dance Collective. He also currently works as a certified Pilates instructor throughout New York City. This is his first performance with MMDG. He would like to thank his family and friends for their unwavering support.



SARAH HAARMANN grew up in Macungie, Pennsylvania, and received training at the Lehigh Valley Charter High School for the Performing Arts under the direction of Kimberly Maniscalco. She graduated magna cum laude with a B.F.A. in dance from Marymount Manhattan College in 2012. Haarmann has had the pleasure of performing with Pam Tanowitz Dance, Jessica Lang Dance, Dylan Crossman Dans(ce), Pat Catterson, Denisa Musilova, and Bill Young. She joined MMDG as a company member in 2017.



BRIAN LAWSON is a dance performer and educator who began dancing in Toronto, Canada. He earned his B.F.A. in dance at SUNY Purchase and while studying performed with Douglas Dunn and Dancers and the Mark Morris Dance Group. He graduated summa cum laude in 2010 and went on to work with Pam Tanowitz Dance and Dance Heginbotham before joining the Mark Morris Dance Group from 2011-18. He left MMDG to earn his M.F.A. from the University of Washington, where he graduated in 2020. He has been on the faculty at Cornish College of the Arts and has given

masterclasses at Purchase College, New York University Tisch School of the Arts, and the American Dance Festival, among others. He is currently a member of Pam Tanowitz Dance.



COURTNEY LOPES is originally from Bermuda, attended the University of North Carolina School of the Arts for her high school education and focused on contemporary dance, and graduated magna cum laude with a B.F.A. in dance from SUNY Purchase in 2012. She had the opportunity to study

abroad in Taiwan at the Taipei National University of the Arts. She has performed works by choreographers such as Lar Lubovitch, Paul Taylor, Jessica Lang, and Huang Yi of Cloud Gate Dance Company. She is delighted to currently be working with the Mark Morris Dance Group, Dance Heginbotham, Megan Williams Dance Projects, and MeenMoves. Lopes teaches at Rutgers University's Mason Gross School of the Arts, the Limon Institute, and the Harkness Dance Center at 92nd Street Y.



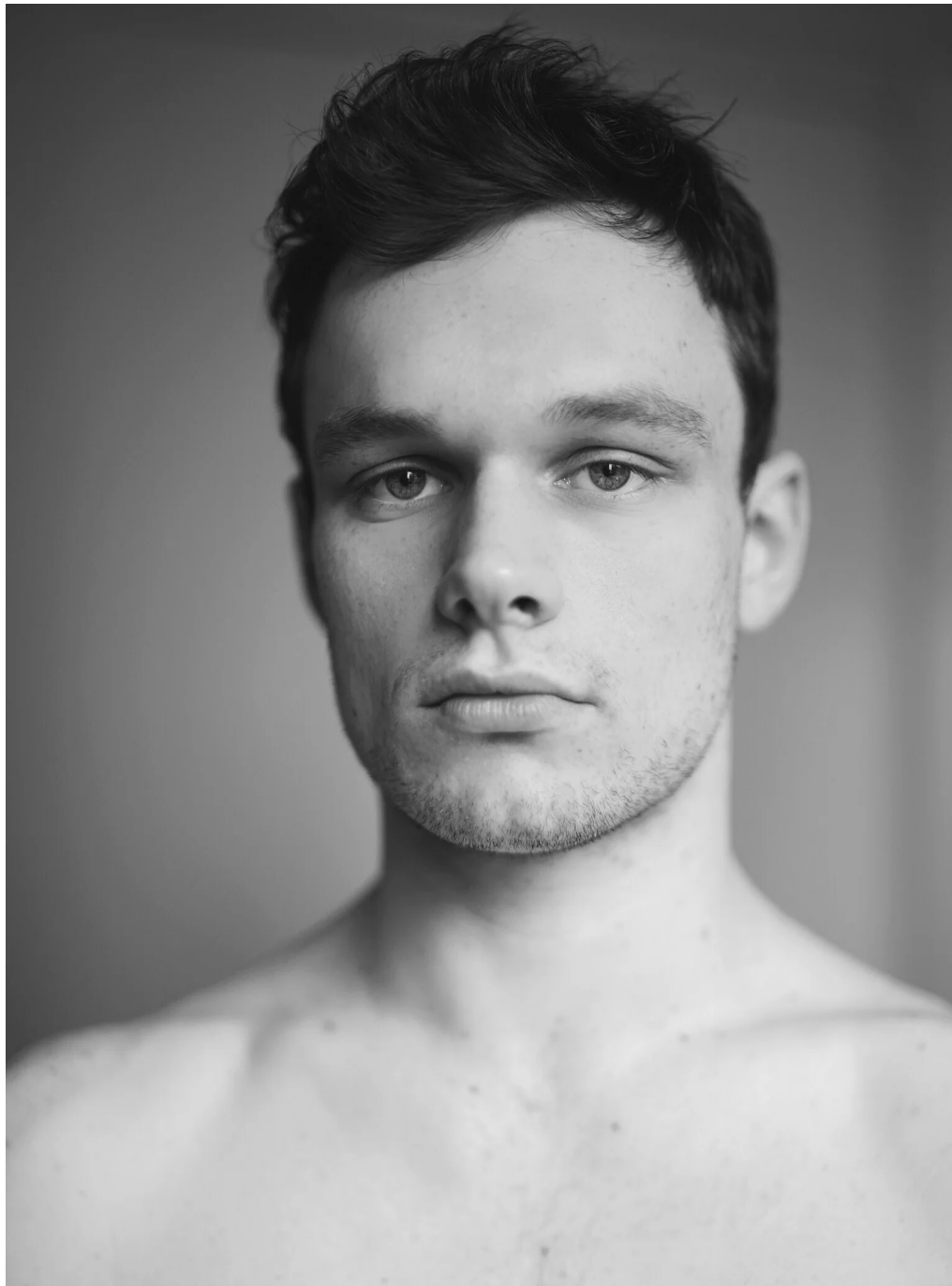
AARON LOUX grew up in Seattle, Washington, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Preparatory Dance Program and received his B.F.A. from The Juilliard School in 2009. He danced at the Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.



TAÍNA LYONS is a San Pedro, California, native who began her dance training at the San Pedro Ballet School at the age of four. Her professional dance training started at the Debbie Allen Dance Academy, eventually being mentored by Debbie Allen herself. She graduated from New York University's Tisch School of the Arts with a B.F.A. in dance and a minor in Spanish in 2020. There she performed in guest works by Ronald K. Brown, Wayne McGregor, and Lar Lubovitch. In the spring of 2019, she also had the pleasure of studying abroad at the Academy of Performing Arts in Prague, Czech Republic. Since graduating, she has had the honor of being a founding member of the Limón Dance Company's Limón2 (L2) company, an apprentice with Ronald K. Brown's Evidence, as well as performing and touring with Kyle Marshall Choreography. She joined MMDG as an apprentice in 2022.



CLAUDIA MCDONALD holds a B.F.A. in dance from Fordham University/The Ailey School. She was a member of Jessica Lang Dance, both as dancer and rehearsal director. She has restaged Lang's work, including her choreography in Seattle Opera's production of *Aida*, and continues to assist her with projects. She has performed with the Mark Morris Dance Group in *The Hard Nut*, *Romeo & Juliet: On Motifs of Shakespeare*, and *L'Allegro, il Penseroso ed il Moderato*, as well as in Morris's production of *Orfeo ed Euridice* at the Metropolitan Opera.

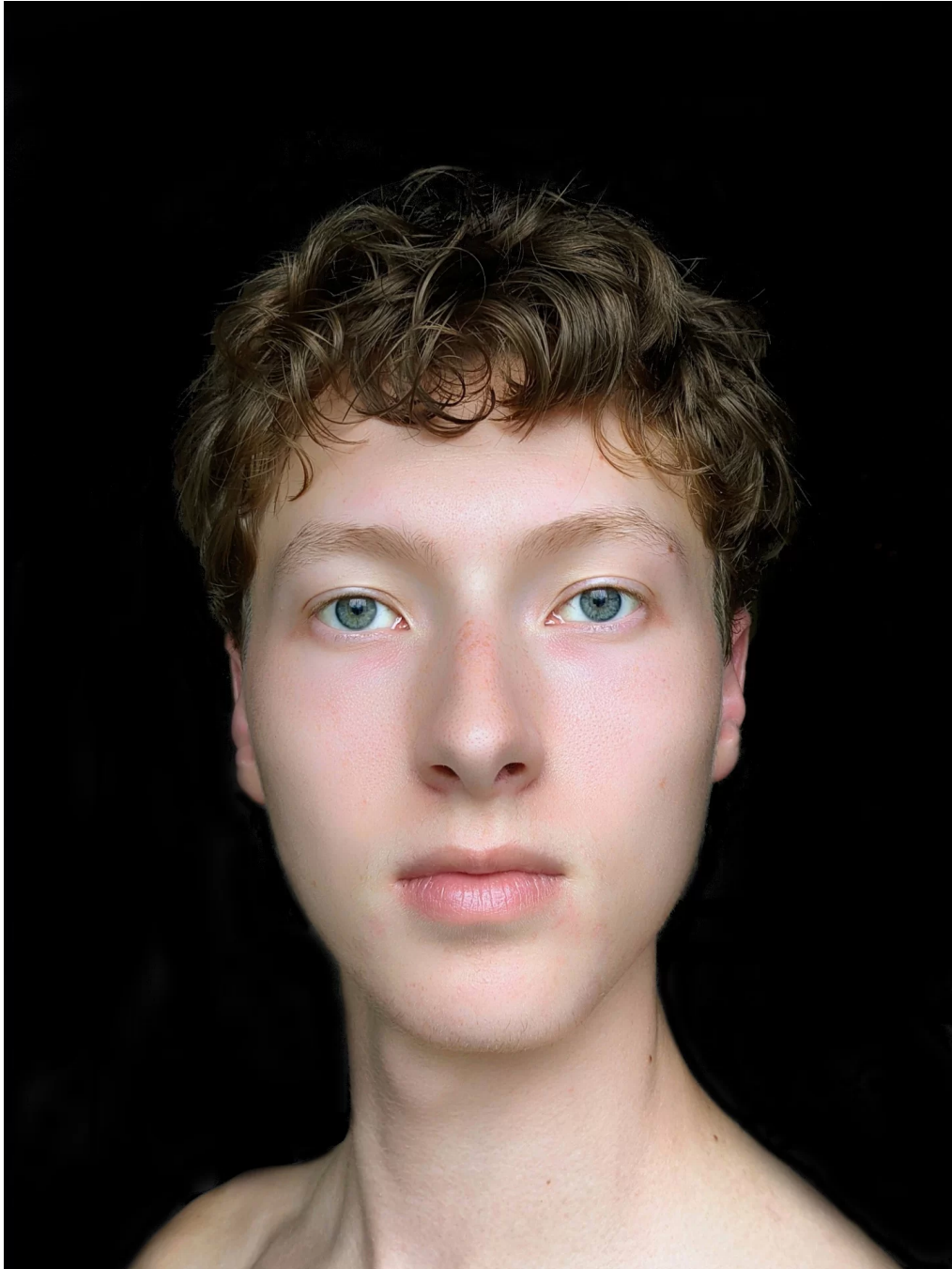


MATTHEW McLAUGHLIN discovered movement at age one and danced hula in Hawaii until age four. As a child with parents in the military, he moved and traveled frequently and explored many different sports and art forms. He graduated from SUNY Purchase with a B.F.A. in dance. During

this time, he performed works by Aszure Barton, Kevin Wynn, Kyle Abraham, George Balanchine, and Doug Varone. In 2018, he had the opportunity to perform in the Lar Lubovitch Dance Company's 50th anniversary celebration. He joined MMDG as an apprentice in 2019 and became a company member in 2021. McLaughlin would like to thank his family for their love and inspiration.



DALLAS McMURRAY, from El Cerrito, California, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltzberger and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. McMurray performed with the Limón Dance Company in addition to works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.



ALEX MEETH grew up in Dousman, Wisconsin, and began his dance training with Eddy Bray at the age of thirteen. After graduating from the Kettle Moraine School for Arts and Performance, he was accepted on scholarship to the Boston Conservatory at Berklee, where he will graduate this spring with a B.F.A. in contemporary dance performance (emphasis in choreography). While at the Boston

Conservatory, he has performed works by Mark Morris, Catherine Coury, José Limón, Daniel Pelzig, and Bradley Sheller. Since 2019, he has additionally danced with the Boston Early Music Festival under the direction of Kathleen Fay and Melinda Sullivan.



RECHÉ NELSON is originally from West Palm Beach, Florida, where she began her formal training at Palm Beach Ballet Center under the direction of Joan Miller. She continued training at Florida School for Dance Education while attending A.W. Dreyfoos School of the Arts. She spent her summers training with Hubbard Street Dance Chicago and The Ailey School. Reché has performed works by Darshan Bhuller, Meredith Dincolo, Christopher Huggings, Yoshito Sakuraba, Alysia Johnson, and Robert Battle, among others. Reché graduated with honors from the Ailey/Fordham B.F.A. program with a double major in dance and digital technology and emerging media. Since graduating, she has had the honor to perform with Bill T. Jones/Arnie Zane Company's production of *Deep Blue Sea* and other projects throughout New York City. She is currently a freelance artist based in New York City and is the Marketing Assistant for McKoy Dance Project. She is grateful for the opportunity to share the stage with the Mark Morris Dance Group.



MAILE OKAMURA, from San Diego, California, studied ballet with Lynda Yourth and at San Francisco Ballet School. She was a member of Boston Ballet II and Ballet Arizona and has danced with MMDG since 1998. She also dances with Pam Tanowitz Dance.



BRANDON RANDOLPH began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. Randolph received his B.F.A. in dance from Purchase College in 2012. There he had the opportunity to perform with Dance Heginbotham as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Randolph 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. Pomerantzeff. In 2009, she graduated from the University of the Arts in Philadelphia, Pennsylvania, earning her B.F.A. in modern dance performance and the "Outstanding Performance in Modern Dance" Award. She was a performer with Zane Booker's Smoke, Lilies, and Jade Arts Initiative. Sabella first performed with MMDG in 2013 and became a company member in 2015.



CHRISTINA SAHAIDA grew up in Pittsburgh, Pennsylvania, and began her early dance training at the Pittsburgh Ballet Theatre School. In 2012, she graduated with honors from Butler University, receiving a B.F.A. in dance performance. She has worked with Ballet Quad Cities, Texture Contemporary Ballet, and most recently the Big Muddy Dance Company in St. Louis, Missouri. Sahaida joined MMDG as an apprentice in 2017 and became a company member in 2019.



SARA ELIZABETH SEGER is originally from New Jersey and began her dance training at the North Jersey School of Dance Arts. She attended high school at the University of North Carolina School of the Arts, where she performed works by Mark Morris, José Limón, Larry Keigwin, and others. In 2011, Seger joined RIOULT Dance NY and has toured nationally and internationally. During her 10-year tenure with RIOULT, she originated several new roles in the company, including the title role of Cassandra in Pascal Rioult's *Cassandra's Curse*, which was co-commissioned by the American Dance Festival and premiered at The Joyce Theater in 2016. In May of 2021, she joined Battery

Dance Company. Since joining Battery Dance, she has been in the original cast of four new works by various choreographers. In 2021, she received her B.A. and graduated summa cum laude from Saint Mary's College: The LEAP School. Other freelance credits include Lincoln Center Institute, Verlezza Dance, Andrew Harper Choreography, Robert Mark Dance, and Trainor Dance. Seger owes everything to her family for allowing her to chase her dream and love of dance and is thrilled to be working with the Mark Morris Dance Group.



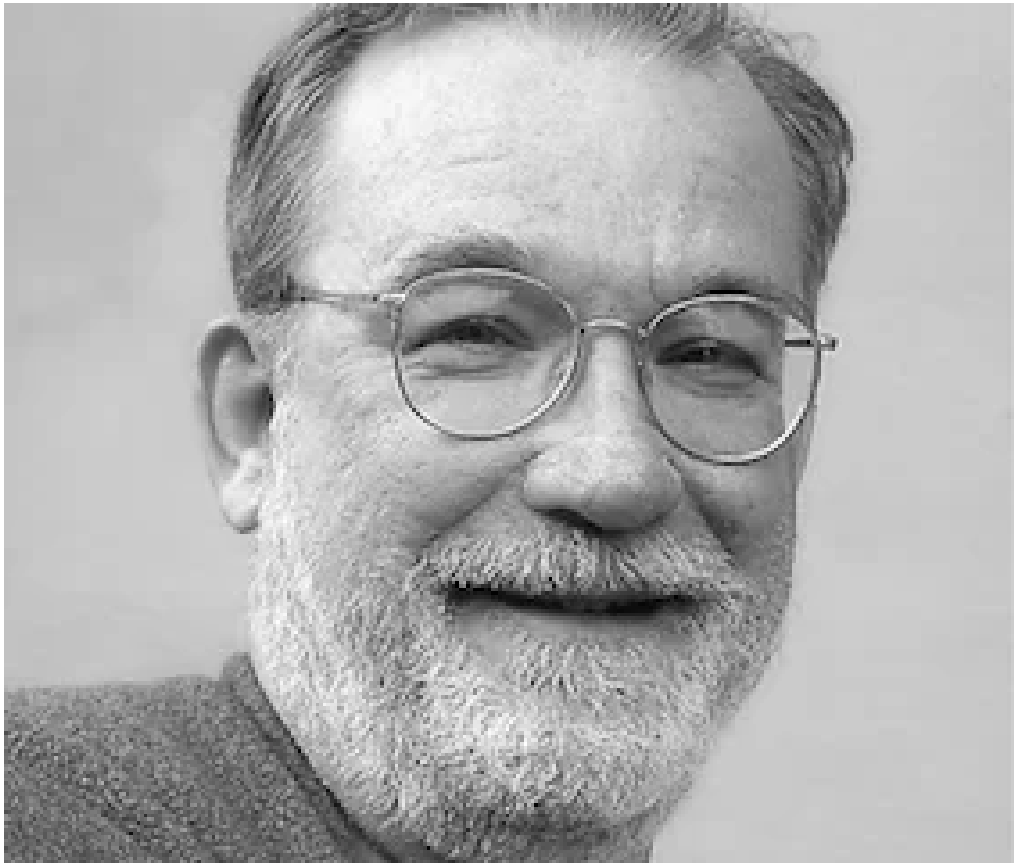
BILLY SMITH grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He graduated magna cum laude in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason, he performed the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



NOAH VINSON is originally from Springfield, Illinois, and received his B.A. in dance from Columbia College Chicago. He was named a *Dance Magazine* "Dancer on the Rise" in 2009 and assisted Mark Morris in the creation of *The Letter V* for Houston Ballet. He began dancing with MMDG in 2002 and became a company member in 2004.



MALIK Q. WILLIAMS is a native of Pittsburgh, Pennsylvania, and was awarded the Lynn Swann Scholarship to attend the Pittsburgh Ballet Theatre during the 2006-2007 season. He graduated from the Alexander W. Dreyfoos School of the Arts in West Palm Beach, Florida, as a dance major in 2013, where he worked with Troy Powell, Christopher L. Huggins, Billy Bell, and Margo Sappington. He then went on to The Juilliard School, where he graduated with a B.F.A. in 2017 under the direction of Lawrence Rhodes. At Juilliard, he worked with the choreographers Takehiro Ueyama, Loni Landon, Zvi Gotheiner, Matthew Neenan, and Gentian Doda. He has performed works by Martha Graham, Paul Taylor, and Nacho Duato. Since graduating, Williams has danced with the Limón Dance Company, National Dance Company of Wales, and Lydia Johnson Dance. During this time, he has performed works by José Limón, Caroline Finn, Yin Yue, Caitlin Javech, and Lydia Johnson, among many others. He joined MMDG as an apprentice in 2020 and became a company member in 2021.



JAMES F. INGALLS (lighting design) has designed several pieces for Mark Morris, including *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden, and New York City Opera); *Mozart Dances*, *Romeo & 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 (United States and New York State Theatre), *The Sleeping Beauty*, choreographed by Alexei Ratmansky (Teatro alla Scala Ballet and American Ballet Theater), *Celts*, choreographed by Lila York (Boston Ballet), *Sea Lark* and *Death and the Maiden* (Paul Taylor Dance Company). Recent theatre work includes *Desdemona*, directed by Peter Sellars (UCLA/CAP, Melbourne and Sydney Festivals), *Druid Shakespeare*, directed by Garry Hynes (Galway, Irish tour and Lincoln Center Festival). He often collaborates with Melanie Rios Glaser and The Wooden Floor dancers in Santa Ana, California.



ADRIANNE LOBEL (set design) began working with Mark Morris in 1986 on *Nixon in China*. Since then, she has designed his *L'Allegro, il Penseroso ed il Moderato*, *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 over 30 years. Some highlights (other than working with Morris) include *An American Tragedy* at the Metropolitan Opera, *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 Award. Adrienne Lobel is having a show of paintings and tapestries, which can be seen at 72 Warren Street Gallery in Tribeca until April 17th. See www.adriannelobel.com for more information.

CHRISTINE VAN LOON (costume design) was born in Hoeilaart, Belgium, and 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 the costumes for several Mark Morris productions, including *L'Allegro, il Penseroso ed il Moderato* and *Dido and Aeneas*.

MMDG MUSIC ENSEMBLE

Colin Fowler, *Conductor, MMDG Music Director*

Violin I

Yosuke Kawasaki, *concert master*

Anna Elashvili

Adda Kridler

Jessica Park

Chiara Fasani Stauffer

Keats Dieffenbach

Violin II

Georgy Valtchev, *principal*

Ben Russell

Maxim Moston

Alisa Wyrick

Monica K. Davis

Viola

Dana Kelley, *principal*

Gregory Luce

Jessica Troy

Todd Low

Cello

James Wilson, *principal/continuo*

Shirley Hunt

Niles Luther

Double Bass

Logan Coale, *principal*

Lizzie Burns

Flute/Piccolo

Andrew Rehrig

OboeRoni Gal-Ed, *principal*

Kemp Jernigan

Bassoon

Erik Höltje

French Horn

Michael P. Atkinson

TrumpetSycil Mathai, *principal*

Jon Nelson

Timpani

Matthew Gold

Keyboard (organ/harpsichord/keyboards)

Paolo Bordignon

THE CHOIR OF TRINITY WALL STREET JOINED BY MEMBERS OF DOWNTOWN VOICESSoprano

Ariana Baurley

Meg Dudley

Margaret Carpenter Haigh

Madeline Apple Healey

Mithuna Sivaraman

Elena Williamson

Alto

Ryland Angel

Emily Bergmann

Hai-Ting Chinn

Clifton Massey

Leighanne Saltsman

Pamela Terry

Tenor

Tim Hodges

Jeff Lunden

Michael McGovern

Stephen Sands

Gregorio Taniguchi

David Vanderwal

Bass

Tim Krol

Ryan John

Erik Jönsson

Enrico Lagasca

Brian Mextorf

Peter Stewart

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Executive Director: Nancy Umanoff

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Assistant Lighting Supervisor: Mike Faba

Audio Supervisor: Carl Lund

Assistant Audio Supervisor: Brett Orenstein

Costume Coordinator: Stephanie Sleeper

Wardrobe Supervisor: Sarah Knight

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Music Director: Colin Fowler

Company Director: Sam Black

Ballet Licensing: Tina Fehlandt

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Student Company Rehearsal Manager: Victoria Pardo

Customer Service Assistants: Gabriella Perez, Lou Rasse

Education Intern: Kira Xiaoke Jia

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Dance for PD® Programs and Engagement Manager: Maria Portman Kelly

Dance for PD® Managing Director: Eva Nichols

Dance for PD® Programs Assistant: Amy Bauman

Dance for PD® Programs Administrator: Natasha Frater

Dance for PD® Intern: Randy Miles

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Director of Facilities and Capital Projects: Mark Sacks

Dance Center Operations Manager: Stephen Williams

Dance Center Operations Coordinator: Tiffany McCue

Office Manager: Nicole Bryant

Dance Center Operations Assistants: McCall Atkinson, Peter Alfred Elizalde, Emily Arden Jones, Olivia Passarelli, Chelsea Rose

Maintenance: Darrell Jordan, Hector Mazariegos, Orlando Rivera, Virginia Ross, Arturo Velazquez

Booking Representation: Michael Mushalla (Double M Arts & Events)

Legal Counsel: Mark Selinger (McDermott, Will & Emery)

Accountant: PKF O'Connor Davies

Orthopedist: David S. Weiss, M.D. (NYU Langone Health)

Medical Advisor: Mark E. Horowitz, MD

Physical Therapist: Harkness Center for Dance Injuries at NYU Langone Health

Hilot Therapist: Jeffrey Cohen

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Anais D. Blin, *Ticket Services Representative*

Shadell C. Brown, *Ticket Services Representative*

Lucca C. Damilano, *Ticket Services Representative*

Justin E. Dash, *Ticket Services Representative*

Roberto Ebanks, *Ticket Services Representative*

Warren Ng, *Ticket Services Representative*

Angela T. Romualdez, *Ticket Services Representative*

Allyson R. Steele, *Ticket Services Representative*

Jose N. Vega, *Ticket Services Representative*

Dr. Benard Camins, *Infectious Disease Specialist, Medical Director for Infection Prevention at Mount Sinai Health Systems*

List correct as of Jan 15, 2021

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