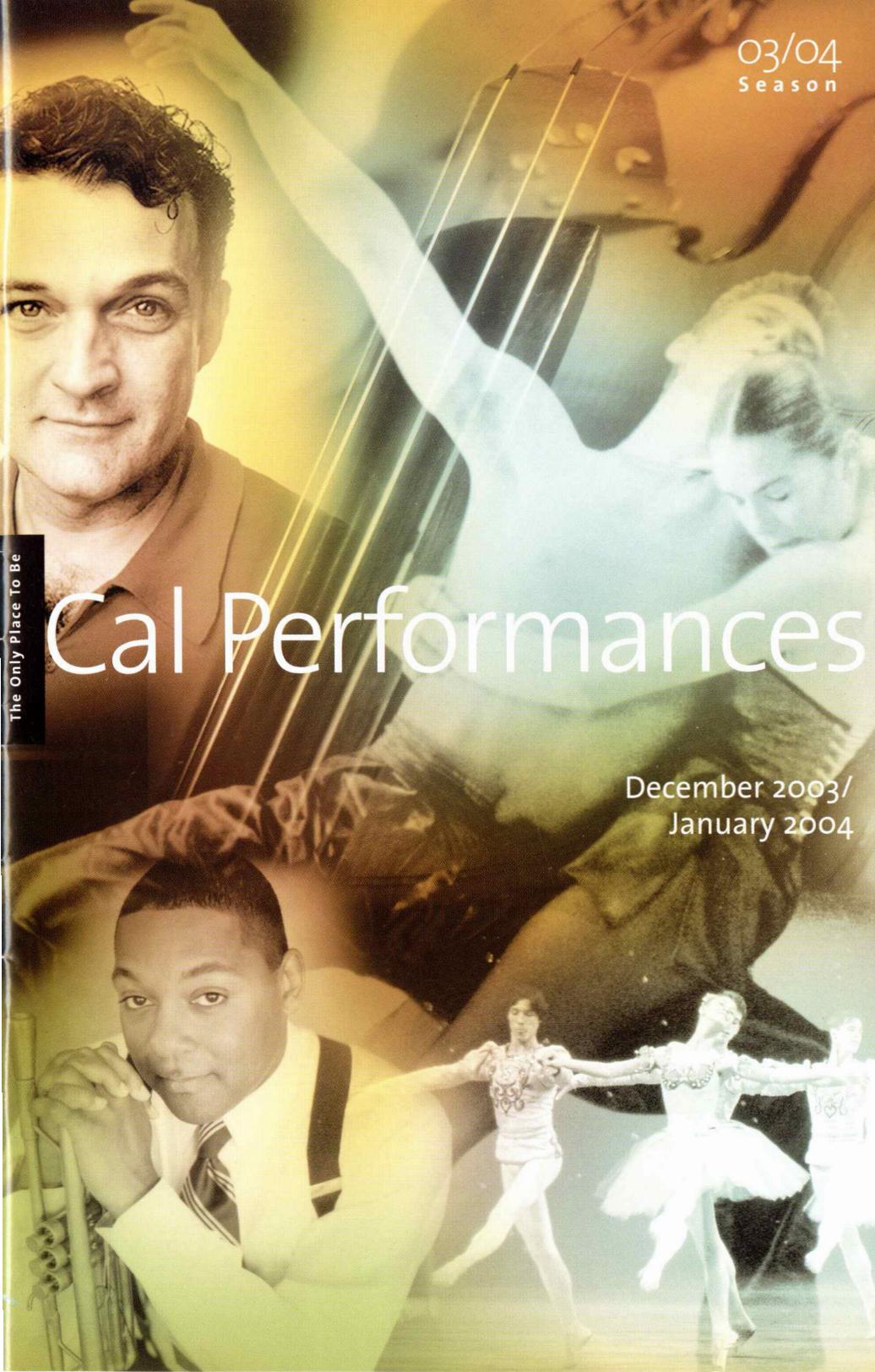


03/04
Season

The Only Place To Be

Cal Performances

December 2003/
January 2004



2003/2004 Season

CAL PERFORMANCES

The Only Place To Be

DECEMBER 2003

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Cal Performances

UNIVERSITY OF CALIFORNIA AT BERKELEY

www.calperfs.berkeley.edu

A MESSAGE FROM THE DIRECTOR



During the holiday season, audiences across America are settling into their seats to watch their favorite staging of the *Nutcracker* ballet. We at Cal Performances salute our colleagues at San Francisco Ballet, who introduced this classic to America in its

1944 premiere—brimming with homemade costumes and hand-sewn sequins to push back the gloom of World War II. It was that production that set in motion a time-honored tradition in the United States, without which no holiday season would be complete.

Cal Performances extended that tradition of ballet “firsts” by introducing Mark Morris’ *The Hard Nut* to our audience in 1996. On the ballet’s West Coast premiere, this decidedly retro and hip *Nutcracker* (featuring dance steps that honored the “bump” as well as the waltz) executed a *grand jeté* into the hearts of Bay Area dance lovers.

Overnight, *The Hard Nut* became a “must see” at Zellerbach Hall, with capacity houses regularly turning out for cartoon artist Charles Burns’ inspired sets and Mark Morris’ brilliant choreography. I had a strong suspicion that Bay Area audiences would respond with this kind of enthusiasm when, in 1991, I first saw *The Hard Nut* at the Brooklyn Academy of Music. Here was a new *Nutcracker*, one with substance, both cheeky and heartfelt, and the only version of the ballet that uses Tchaikovsky’s complete score—in the order in which he intended it to be played. It also more closely follows E.T.A. Hoffman’s original text, “Nutcracker and Mouseking.” The two-act scenario used for the very first *Nutcracker* (which was performed in December 1892 at St. Petersburg’s Maryinsky Theatre) was drawn from a French translation of the tale by Alexander Dumas, *père*, and condensed by original choreographers Marius Petipa and Lev Ivanov.

The *Nutcracker* is famous for its masterful flights of fancy, so few people suspect that Tchaikovsky had a very difficult time composing the score. It was commissioned and written from February 1891 to March 1892, when his life was heavily shadowed by the death of his beloved sister Sasha. At one point, he considered abandoning the project, but scholars believe he resolved an intense creative dilemma by incorpo-

rating Sasha into the music, personifying her as the Sugar Plum Fairy.

For that inventive breakthrough, Tchaikovsky also had in mind the celesta, a new keyboard instrument that improved on the glockenspiel, and which he discovered while on tour in Paris. Since Petipa’s instructions to him for music for the Sugar Plum Fairy were to present her “with the sound of falling drops of water, as from a fountain,” the celesta provided the perfect atmosphere.

Tchaikovsky’s professional perseverance shines throughout the innovatively deepened aspects of this, his third and final ballet. At that time, “loud music” was traditionally used to hide the sound of machinery in the changing stage settings. Tchaikovsky used the opportunity of necessarily increased volume to heighten the magic on stage. An excellent example is the swelling music that seems to summon the growth of the Christmas tree.

Tchaikovsky brought depth to his Russian audience’s understanding of the ballet’s drama by including flourishes from his *1812* Overture in the battle between the toys and the mice. For his original audience, this tied directly into their sense of the historic battle of Borodino (on which the *1812* Overture is based and in which the Russians turned back Napoleon) and so gave a witty but poignant emphasis to toy soldiers battling a mouse king.

In *The Hard Nut*, Tchaikovsky is well matched with Mark Morris. Who but Mark would turn to the edgy, high-contrast graphic style of Charles Burns’ comic book art to create a set that grounds *The Hard Nut* as a vision of ‘60s and ‘70s chic as well as mystery? Who else but Mark would have GI Joe dolls participate in the battle with mice? Who else would incorporate gender-bending in such hilarious and, at the same time, touching, thoughtful ways? All of this is evidence of a deep-thinking mind at work with Tchaikovsky’s glorious music, and the result is a sheer delight.

Last year, *The Hard Nut* was presented at the Brooklyn Academy of Music so that New Yorkers could get a chance to see it. But it’s back to what we like to think of as *home* to the production, and it will return to Berkeley again in 2005. Every snow flake, all the wit, and all the tenderness are back for your enjoyment. So settle into your seat and welcome back the Mark Morris Dance Group!

Robert Cole

The Hard Nut

December 12–21, 2003
Zellerbach Hall

Based on *Nutcracker and Mouseking* by E.T.A. Hoffmann
Music by Piotr Ilyitch Tchaikovsky (*Nutcracker*, Op. 71)

Mark Morris, *choreography*

Robert Cole, *conductor*

Adrienne Lobel, *set design*

Martin Pakledinaz, *costume design*

James F. Ingalls, *lighting design*

Production based on the work of Charles Burns

Mark Morris Dance Group

Members of the Berkeley Symphony Orchestra

University of California Women's Chorale
and Perfect Fifth

Mark Sumner, *director*

MetLife Foundation is the official sponsor of the Mark Morris Dance Group's 2003–2004 national tour.

The Mark Morris Dance Group's performances are made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a state agency.

The Mark Morris Dance Group's education and performance activities are supported by Independence Community Foundation.

Major support for the Mark Morris Dance Group is provided by Altria Group, Inc. and The Shubert Foundation.

Cal Performances dedicates these presentations of The Hard Nut to Linda Rawlings and Gordon Astles in celebration of their marriage on November 15, 2003.

These performances of The Hard Nut are sponsored, in part, by Wells Fargo.

Additional support has been provided by the Friends of Cal Performances.

CAST

Marie Lauren Grant

Fritz June Omura

Louise/Princess Pirlipat Julie Worden

Dr. Stahlbaum/King Barry Alterman

Mrs. Stahlbaum/Queen John Heginbotham

Housekeeper/Nurse Kraig Patterson

Drosselmeier Rob Besserer

Nutcracker/Young Drosselmeier David Leventhal

Barbie Doll Mara Reiner

Robot Noah Vinson

Party Guests

Joe Bowie, Charlton Boyd, Marjorie Folkman, Shawn Gannon, Amber Merkens,
Mark Morris, Gregory Nuber, Maile Okamura, Michelle Yard

Rat King Utafumi Takemura

Rat Soldiers

Christina Amendolia, Karen Reedy, Mara Reiner, Brynn Taylor,
Rebecca Warner, Autumn Williams-Wussow

G.I. Joe Soldiers

Bradon McDonald, Matthew Rose, Noah Vinson, Aaron Walter, Seth Williams

Changers Rita Donahue, Kevin Scarpin

Snow

Christina Amendolia, Craig Biesecker, Joe Bowie, Rita Donahue, Marjorie Folkman, Shawn Gannon,
Bradon McDonald, Amber Merkens, Gregory Nuber, Maile Okamura, Karen Reedy, Mara Reiner,
Camilo Rodriguez, Matthew Rose, Utafumi Takemura, Brynn Taylor, Noah Vinson, Rebecca Warner,
Seth Williams, Autumn Williams-Wussow, Julie Worden, Michelle Yard

Suitors Matthew Rose, Aaron Walter

Dentist Craig Biesecker

Rat Queen Brynn Taylor

Spanish Matthew Rose, Michelle Yard

Arabian

Craig Biesecker, Amber Merkens, Mark Morris, Noah Vinson, Aaron Walter

Chinese

Shawn Gannon, Karen Reedy, Utafumi Takemura

Russian

Christina Amendolia, Rita Donahue, Marjorie Folkman,
Bradon McDonald, Brynn Taylor, Seth Williams

French

Gregory Nuber, Maile Okamura, June Omura, Camilo Rodriguez

Flowers

Christina Amendolia, Joe Bowie, Marjorie Folkman, Shawn Gannon,
Bradon McDonald, Amber Merkens, Gregory Nuber, Maile Okamura, June Omura,
Mara Reiner, Matthew Rose, Noah Vinson, Autumn Williams-Wussow, Michelle Yard



Peter DaSilva

ACT I

Dr. and Mrs. Stahlbaum's annual Christmas Eve Party. Their children Fritz, Marie, and Louise wait in the den. Party dances: polka, hokey-pokey, hesitation, stroll, bump, waltz. Friend of the family Drosselmeier brings animated toys that he has made. He gives a Nutcracker to the children. Fritz breaks it. The children fight. Dr. Stahlbaum changes the subject. The guests go home. The family goes to bed. The housekeeper cleans up.

Marie can't sleep and comes downstairs to see if the Nutcracker is resting comfortably. At midnight, she is frightened by rats. Everything in the room grows to giant size. G.I. Joes led by the Nutcracker battle rats led by their mutant King. Marie kills the King with her slipper. She falls unconscious. The Nutcracker is transformed into a young man. Marie is tucked in. A worried Drosselmeier makes his way through the blizzard.

ACT II

Marie is in a fever. Drosselmeier comes to see if Marie is resting comfortably and tells her one of his stories:

THE HARD NUT

Once upon a time, a King and a Queen had a beautiful baby girl named Pirlipat. The Queen's old enemy, the Rat Queen, threatened

to ruin little Pirlipat. The nurse and the cat were left to guard the baby at night. While the nurse and cat slept, the Rat Queen destroyed Princess Pirlipat's face. The Royal Family was horrified by the sight of their formerly beautiful daughter. The Rat Queen explained that the Princess would regain her beauty only after a young man cracked the hard nut, Krakatuk, with his teeth and stepped backwards seven times. The King commanded Drosselmeier to find the hard nut or face decapitation. Drosselmeier set off in search of the hard nut. He traveled the world for 15 years before finding it back at home.

The ugly teenage Pirlipat watched as one young man after another attempted to crack the hard nut. The last one to try was Drosselmeier's own nephew. He succeeded. On his seventh step backward, he stepped on the Rat Queen, killing her. Pirlipat became beautiful and rejected the young Drosselmeier as he started to become ugly—like a nutcracker . . .

At this point, Marie interrupts the story and offers her love to young Drosselmeier. Mrs. Stahlbaum acknowledges her daughter's new maturity with a flower dance. Everyone in the world joins Marie and young Drosselmeier in celebrating their love. The two go away together forever.

EPILOGUE

Louise and Fritz are sent to bed.

Mark Morris Dance Group

Christina Amendolia Rob Besserer Craig Biesecker Joe Bowie
Charlton Boyd Rita Donahue Marjorie Folkman
Shawn Gannon Lauren Grant John Heginbotham David Leventhal
Bradon McDonald Amber Merkens Gregory Nuber Maile Okamura
June Omura Kraig Patterson Karen Reedy Mara Reiner
Camilo Rodriguez Matthew Rose Kevin Scarpin Utafumi Takemura
Brynn Taylor Noah Vinson Aaron Walter Rebecca Warner
Seth Williams Autumn Williams-Wussow Julie Worden Michelle Yard

Artistic Director
Mark Morris

General Director
Barry Alterman

Executive Director
Nancy Umanoff

Production

Johan Henckens, *technical director*
Nicole Pearce, *lighting supervisor*
Perchik Miller, *sound supervisor*
Katherine McDowell, *wardrobe supervisor*
Alan Smith, *wardrobe assistant*
Leslee Newcomb, *hair/make-up supervisor*
A.J. Jackson, *assistant technical director*
Dirk Loomans, *technical assistant*

Administration

Aaron Mattocks, *company manager*
Karyn La Scala, *studio manager*
Kathleen Cannucci, *administrative assistant*
José Suarez, *facility manager*
Luis Mandry, *facility maintenance*
Marc Castelli, *receptionist*

Education

Eva Nichols, *director of education*
Diane Ogunusi, *school administrator*

Development/Marketing

Rob Handel, *director of foundation
and corporate relations*
Alexandro Pacheco, *director of membership
and special events*
Erin Dadey, *marketing manager*

Finance

Lynn Wichern, *fiscal administrator*
Elizabeth Fox, *finance manager*
Jay Selinger, *fiscal assistant*

Michael Mushalla
(Double M Arts & Events),
booking representation

Mark Selinger (McDermott,
Will & Emery), *legal counsel*

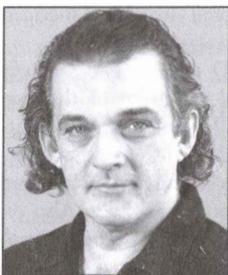
Kathryn Lundquist, CPA, *accountant*

David S. Weiss, MD
(NYU-HJD Department of
Orthopedic Surgery), *orthopedist*



Piotr Ilyitch Tchaikovsky (1840–93) began his career as a civil servant. In 1862, he gave up his job and enrolled at the St. Petersburg Conservatory. He was offered the Professorship of Harmony at the newly

opened Moscow Conservatory in 1866. After the success of his first piano concerto, he began a correspondence with Nadezhda von Meck, a wealthy widow, whose financial support enabled him to devote himself to composition. They remained correspondents until a misunderstanding in 1890 ended their relationship, but they never actually met. Tchaikovsky made a disastrous marriage in 1877, possibly in an attempt to conceal his homosexuality; a separation followed an attempted suicide after only 11 weeks of marriage. Despite his subsequent depressions, he managed to produce his most successful opera, *Eugene Onegin* (1877–78), his Symphony No. 4 (1878), and his Violin Concerto (1878) during this period. In 1881, he gave up teaching at the Conservatory, and for the next seven years was deeply involved in composition. His death from cholera in St. Petersburg, after imprudently drinking unboiled water, occurred soon after the first performance of his Symphony No. 6 (*Pathétique*) in 1893.



Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar

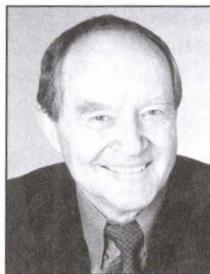
Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created over 100 works for the company. From 1988–1991, he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of

Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created four works on the San Francisco Ballet since 1994, and received commissions from such companies as the American Ballet Theatre, Boston Ballet, and the Paris Opera Ballet. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, English National Ballet, and the Royal Ballet, Covent Garden. Morris has worked extensively in opera, directing and choreographing productions for the New York City Opera, English National Opera, and the Royal Opera, Covent Garden. He was named a Fellow of the MacArthur Foundation in 1991, and has received honorary doctorates from The Boston Conservatory of Music, The Juilliard School, Long Island University, Pratt Institute, and Bowdoin College. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the United States and in Europe, and in 1986, it made its first national television program for the PBS series *Dance in America*. The Dance Group was invited to become the national dance company of Belgium in 1988, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the country and at major international festivals. It has maintained and strengthened its ties to several cities around the world, most notably here in Berkeley, where Cal Performances presents the company in annual seasons, including engagements of *The Hard Nut* each December. The Dance Group is the official dance company (2000–2005) of the Virginia Arts Festival, and

ABOUT THE ARTISTS

appears regularly in Boston (MA), Fairfax (VA), Seattle (WA), Urbana-Champaign (IL), and at the Jacob's Pillow Dance Festival in Becket (MA). The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. Cellist Yo-Yo Ma has frequently collaborated with the Dance Group; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs*, using Bach's Third Suite for Unaccompanied Cello, and the 2002 dance *Kolam*, created for The Silk Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the UK's *South Bank Show*. In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. The 30,000-square-foot facility features three studios and a school for dance students of all ages.



Robert Cole (*conductor*) received his MA in music from the University of Southern California School of Music and went on to study conducting with Richard Lert in California; Leonard Bernstein and Leon Barzin

at the Tanglewood Music Center; and Hans Swarowsky in Europe. He served as associate conductor of the Buffalo Philharmonic Orchestra and has appeared as a guest conductor with the Florida Philharmonic, the Sacramento Symphony, the Pasadena Symphony, the Hartford Ballet, and the Chattauqua Symphony. Cole was the executive director and music director of the Ballet Society of Los Angeles, and has conducted and produced both opera and musical comedy in California and New York. Since 1986, he has been director of Cal Performances on the campus of the University of California, Berkeley. Cole is also general director of the Berkeley Festival & Exhibition, an international festival of early music he founded in June of 1990. Recently,

he has appeared as a guest conductor with the Perm Philharmonia (Russia), and last December, he conducted *The Hard Nut* at the Brooklyn Academy of Music in New York.

Berkeley Symphony Orchestra (BSO) is currently celebrating the 25-year leadership of Maestro Kent Nagano. The Orchestra reflects the daring and the diversity that exemplify the Berkeley community, with programming that combines premieres by emerging and established contemporary composers with classic works seen through a 21st-century lens. The BSO has presented American and world premieres at a pace few orchestras could approach.

The BSO's season consists of four subscription programs and a pension fund concert: a multi-chorus Choral Festival that brings together talented youth and adult choruses onstage with the BSO (all concerts take place in Zellerbach Hall). The informal and free *Under Construction* concert of new works by local composers is a unique outreach to the community. The BSO has received numerous ASCAP Awards for adventurous programming of contemporary music, most recently for its 2002–03 season. The Orchestra also is an active community participant through its music education program. Annually, nearly 1,500 Berkeley elementary school students experience an extensive residency featuring concerts and classroom visits. This program was recently a winner of Bank of America's Award for Excellence in Music Education, a national award sponsored by the American Symphony Orchestra League.

The BSO's new CD release, *The Butterfly Tree*, features a musical rendition of the two years Julia Butterfly Hill spent on a tiny platform 180 feet up in a redwood tree that was slated to be felled. The story is narrated by Hill and sung by folk music legend Joan Baez. Also on the CD is a charming setting of *The Animal-Singers of Bremen*, narrated by noted Bay Area actress Joy Carlin.

For more information on the Orchestra's 2003–04 season, please visit www.berkeley_symphony.com or call 510.841.2800.

The University of California Women's Chorale draws its repertoire from the wealth

of choral music for female voices from all historical periods and styles. The Chorale is open to both undergraduate and graduate students, tours annually, and performs at a variety of University and community events. This past year, the Chorale performed at the Oakland Arena for a Warriors basketball game and joined forces with other University groups for several concerts on and around campus.

Perfect Fifth brings the joy of a *cappella* madrigal singing to the UC campus, presenting Renaissance and contemporary madrigals and art songs to a diverse array of Bay Area audiences. Past performances include the Silk Road Project, UC Choral Ensembles concerts, and a tour of China. Future plans include a tour of Finland, Russia, Latvia, and Estonia in late May. Perfect Fifth is scheduled to present a concert in the Music Department Noon Concert Series this coming spring as well as their pre-tour concert in early May.

Mark Sumner (*chorus director*) is in his seventh year as Director of UC Choral Ensembles. Within the music department, he conducts the UC Women's Chorale, Perfect Fifth, and the UC Alumni Chorus. Sumner also conducts the massed Men's and Women's Chorales. Assisted by Wm. Garcia Ganz, the department is also home to the UC Men's Octet; the California Golden Overtones; the Cal Jazz Choir; Noteworthy, a new ensemble of male voices dedicated to performing original works and arrangements; and BareStage, a resident student-managed musical theater group. Sumner also directs music at the First Unitarian Universalist Church of San Francisco and sings frequently with the Los Angeles Chamber Singers, Cappella, the San Francisco Chamber Singers, Volti, and the American Bach Soloists.

Adrienne Lobel (*set designer*). Projects for Mark Morris: *Platée* (Royal Opera, London, Edinburgh, and New York City Opera); *L'Allegro, il Penseroso ed il Moderato* (La Monnaie-Brussels, BAM-NY); *The Hard Nut* (La Monnaie-Brussels, BAM-NY); *Le Nozze*



Peter DaSilva

di Figaro (Brussels); *Orfeo ed Euridice* (BAM-NY, US tour). Sets for Broadway: *On the Town*, directed by George C. Wolfe; also *The Diary of Anne Frank*, Tony Award-winning *Passion*, *Twelve Dreams* (Lincoln Center), all directed by James Lapine. Other credits include: *Lady in The Dark* (Royal National Theatre, London), *Street Scene* (Houston Grand Opera), both directed by Francesca Zambello. Projects for Peter Sellars: *The Rake's Progress* (Chatelet, Paris); *Nixon in China* (BAM-NY, Bobigny-Paris, Amsterdam); *The Marriage of Figaro* (Pepsico Summerfare-NY, Bobigny-Paris); *Così fan tutte* (Pepsico Summerfare-NY); *The Magic Flute* (Glyndebourne Festival, England); *The Mikado* (Chicago Lyric Opera). Honors: Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy, and Jefferson Award and Drama Desk, Maharam, and Fanny nominations. Lobel teaches graduate set design at NYU and recently produced and designed *A Year with Frog and Toad*, a Broadway musical based on the children's books by her father.

ABOUT THE ARTISTS

Martin Pakledinaz (*costume designer*) has been represented in New York by *Thoroughly Modern Millie* (Tony Award), *A Year with Frog and Toad*, *The Boys From Syracuse*, *Kiss Me Kate* (Tony and Drama Desk Awards), *The Life*, Andrew Lipka's *The Wild Party*, and *Waste* (Lucille Lortel Award), among many others. Pakledinaz designs in regional theaters as well as for opera and dance companies throughout the United States, Europe, and Asia. His work with Mark Morris includes *The Hard Nut*, *Wonderland*, *Le Nozze di Figaro*, *Ein Herz*, *Maelstrom*, *Pacific*, *A Lake*, *Orfeo ed Euridice*, *Rhymes With Silver*, *Medium*, and *V. Current* and recent productions include the new Broadway revival of *Wonderful Town*; *Juvenalia*, by Wendy MacLeod at Playwrights Horizons; and *Regina* for the Chicago Lyric Opera.

James F. Ingalls (*lighting designer*) has designed several works for Mark Morris, including Rameau's *Platée* at the New York City Opera and the Royal Opera; *L Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; the first White Oak Dance Project tours; *Ein Herz* for the Paris Opera Ballet; and *Maelstrom*, *Pacific*, and *Sandpaper Ballet* for San Francisco Ballet. For Boston Ballet, he has designed *The Four Seasons*, choreographed by Christopher Wheeldon; *Lila York's Celts*; and *Nine Lives and Resurrection*, choreographed by Daniel Pelzig. Recent work includes *Split Sides* and *Fluid Canvas* for the Merce Cunningham Dance Company, and *Benvenuto Cellini* at the Metropolitan Opera. Ingalls often collaborates with Beth Burns and the Saint Joseph Ballet in Santa Ana.

Charles Burns was born in Washington, DC, in 1955, and currently lives in Philadelphia with his wife, painter Susan Moore, and his two daughters, Ava and Rachel. His illustrations and comics have been widely published in Europe and the United States in such magazines as *RAW*, *Time*, *The New York Times Magazine*, and *Rolling Stone*. Burns' books include *Skin Deep* (Penguin Books, 1992), *Hard-Boiled Defective Stories* (Pantheon, 1988), and *Facetasm* (Gates of Heck, 1992).

Barry Alterman is the general director of the Mark Morris Dance Group.

Christina Amendolia, born and raised in New York City, has been dancing most of her life. After graduating from the College of the Holy Cross with a BA in French language and literature, she lived in France as a Fulbright scholar. Since returning to NYC in 1996, she has worked with MacDuffie/Jones Performance, Valerie Green, Mollie O'Brien, Risa Jaroslow, and Vencl Dance Trio, performing at various venues throughout the city, including Dance-space Project at St. Mark's Church and Lincoln Center Out-of-Doors. Amendolia studies regularly with Marjorie Mussman. She is honored to have been appearing with the Mark Morris Dance Group since January 2000.

Rob Besserer has been performing since 1973, mainly with The Lar Lubovitch Dance Company, Mark Morris Dance Group, and as a founding member of Mikhail Baryshnikov's White Oak Dance Project. He has collaborated on five productions with Martha Clarke. Besserer won a 1989 Obie Award for his performance in *The Hunger Artist*. He appeared in Robert Wilson's *The Civil Wars* and James Lapine's production of *A Winter's Tale* at The Public Theatre. Film work includes Woody Allen's *Small Time Crooks* and Matthew Barney's *Cremaster 3*. Besserer won a Bessie Award in 1984 for sustained achievement.

Craig Biesecker, from Waynesboro, Pennsylvania, received a BS in music education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman, and worked with choreographers Tim and Lina Early. In New York City, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. This is Biesecker's first year with the Mark Morris Dance Group.

Joe Bowie, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American literature, he moved to New York and performed in the works of Robert Wilson and Ulysses Dove. Bowie danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

Charlton Boyd was born in New Jersey, where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of The Juilliard School and has danced with the Limón Dance Company. Boyd appears in the Jose Limón Technique Video, Volume 1, and other music videos. He first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.

Rita Donahue was born and raised in Fairfax, Virginia. She graduated with a BFA in dance and a BA in English from George Mason University in 2002, and then joined bopi's black sheep/dances by kraig patterson. Donahue began working with the Mark Morris Dance Group in 2003.

Marjorie Folkman graduated *summa cum laude* from Barnard College. She has danced for Amy Spencer and Richard Colton, Sally Hess, Neta Pulvermacher, Kraig Patterson, the Repertory Understudy Group for the Merce Cunningham Dance Company, and Sara Rudner. Folkman began dancing with Mark Morris in 1996.

Shawn Gannon is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

Lauren Grant was born in Highland Park, Illinois, and began dancing at age three. She continued training, primarily in classical ballet, through high school. At New York University's Tisch School of the Arts, Grant received her modern dance training and graduated with a BFA. She joined MMDG in 1998.

John Heginbotham is from Anchorage, Alaska, and graduated from The Juilliard School in 1993. He has performed with artists including Susan Marshall and Company, John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. Heginbotham's

choreography is featured in the performances and "Emerge" music video of recording artists Fischerspooner. He joined the Mark Morris Dance Group in 1998.

David Leventhal, raised in Newton, Massachusetts, has danced with the Mark Morris Dance Group since 1997. Previously, he worked with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Amy Spencer/Richard Colton, Ben Munisteri, and Zvi Gotheiner. Leventhal graduated from Brown University in 1995 with honors in English literature.

Bradon McDonald received his BFA from The Juilliard School in 1997. After graduation, he won the Princess Grace Award and joined the Limón Dance Company where, for three years, he performed such roles as "Eros" in Limón's *The Winged*, "Iago" in Limón's *The Moor's Pavane*, and the third and fifth solos in Tudor's *Dark Elegies*, as well as works by Jiri Kylian, Doug Varone, Igal Perry, and Donald McKayle. McDonald has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under the director Frank Corsaro. Recently, he was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. McDonald joined the Mark Morris Dance Group in April 2000.

Amber Merkens began her dance training with Nancy Mittleman in Newport, Oregon. She received her BFA from The Juilliard School in 1999 and went on to perform with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography in various venues, including Alice Tully Hall and the Joyce Soho. Merkens joined the Mark Morris Dance Group in August 2001.

Gregory Nuber began working with MMDG in 1998 and became a company member in 2001. He was a member of Pascal Rioult Dance Theatre for three years; has appeared as a guest artist with New York City Opera, Cleveland Opera, and Tennessee Repertory Theatre; and

ABOUT THE ARTISTS

has worked with numerous New York-based choreographers. Nuber is a graduate of Arizona State University, where he studied acting and dance.

Maile Okamura was born and raised in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then, she has had the pleasure of dancing with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Okamura began working with MMDG in 1998 and became a company member in 2001.

June Omura spent her first six years in New York City, then grew up in Birmingham, Alabama. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English, and has been dancing for Mark Morris since 1988. Omura is the proud mother of twin girls, born in July, and is indebted for their love and support to her husband, her family, and the Mark Morris Dance Group.

Kraig Patterson was born in Trenton, New Jersey, and was inspired to pursue a career in dance after performing in high school musicals. He continued his dance training via scholarships from The Princeton Ballet, The Ailey School, The Graham School, and The Cunningham Studio. Patterson received his BFA from The Juilliard School in 1986, joined the Mark Morris Dance Group in 1987, and danced with the company until 1999. Also known as bopi, Patterson performed with Mark Haim, The Danny Lewis Repertory Ensemble, Ohad Naharin, Neta Pulvermacher, and The White Oak Dance Project. In 1996, Mikhail Baryshnikov invited him to choreograph a new piece for The White Oak Dance Project, and Patterson has since created three additional works for the company. Patterson has served as artist-in-residence at George Mason University, Princeton University, Cornish College for the Arts, and Barnard/Columbia College, among others. He has been a guest faculty member at Barnard/Columbia College, Sarah Lawrence College, The International Summer School of Dance-Japan, and the American Dance Festival.

He started his own dance company, bopi's black sheep/dances by kraig patterson, in 1996. The company is currently in residence at Borough Manhattan Community College's Tribeca Theater, and will premiere its newest work next March.

Karen Reedy grew up in the Washington, DC, area and received her BFA in dance from George Mason University at the age of 19. In Washington, she worked with companies including Eric Hampton Dance and DC Dance Theater, and also performed her own choreography. Since moving to New York, she has worked with choreographers Louis Johnson, Sue Bernhard, and Robert Battle. Reedy has staged Eric Hampton's work at The Juilliard School, where she has also acted as a rehearsal director for the works of Jirí Kylián and Hans van Mannen. Since 2000, she has appeared with the Mark Morris Dance Group in *L'Allegro, il Penseroso ed il Moderato* and *The Hard Nut*.

Mara Reiner began her professional training at the School of American Ballet and later as a scholarship student at the Alvin Ailey American Dance Center. She is a member of the Step's Scholarship Ensemble and Dance Anonymous. She is also a ballroom competitor, actor, sculptor, and clothes designer. Reiner has appeared with MMDG in *The Hard Nut* since 1999, and in *L'Allegro, il Penseroso ed il Moderato* since 2001.

Camilo Rodriguez is a native of San Juan, PR, and began his training at the Conservatory of Ballet Concierto and the Ballet de San Juan School. He relocated to New York City upon receiving a full scholarship to the Joffrey Ballet School, where he trained with Luis Fuente and Francesca Corkle. Rodriguez continued with a US tour by Ballet de San Juan, a tribute to Nijinsky at the Polonaise Embassy in New York City, and guest appearances with ballet companies around the country. He was a soloist with the Eglevsky Ballet, and a principal dancer with Berkshire Ballet, Dances Patrelle..., and (currently) Virginia Ballet Theatre. He has also been a guest artist with Second Wind Modern Dance Company in Virginia. Principal roles with Virginia Ballet Theatre include Balanchine's



Tom Brazil

Valse Fantasy, Bournonville's *Flower Festival*, and as Renfield in VBT's production of *Dracula*. Rodriguez is also co-director of the POWERHOUSE Pilates studio.

Matthew Rose received his BFA from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works. Rose began working with the Mark Morris Dance Group in 1997 and became a company member in 1999.

Kevin Scarpin was born in Cypress, California. He began his dance training at UC Berkeley while studying rhetoric and comparative ethnic studies, and continued his training at North Carolina School of the Arts, where he received his BFA. In New York, Scarpin currently dances with the Sean Curran Company. He has worked with choreographers Lar Lubovitch, Doug Varone, Bill Young, Alan Good, Pat Catterson, Scott Rink, and Larry Kiegwin. Scarpin has also danced in several productions at the Metropolitan Opera Ballet and New York City Opera Ballet. He studied on scholarship at the Merce Cunningham Studio and trains in New York with ballet teacher Janet Panetta. This is Scarpin's second season dancing in *The Hard*

Nut. He began working with MMDG as an understudy in *L'Allegro, il Penseroso ed il Moderato* in 2002.

Utafumi Takemura received her BFA from the State University of New York at Purchase and her MFA from New York University's Tisch School of the Arts, where she was a recipient of the Seidman Award for Dance. She has performed with various choreographers in New York City and has taught in Europe. Takemura currently dances with Wil Swanson/Danceworks.

Brynn Taylor was raised in San Diego, California, and graduated from UC Berkeley with a double major in molecular biology and dance. As a member of the Bay Area Repertory Dance Company, she performed in works by Marni and David Wood, Martha Graham, and Joe Goode. Taylor joined the Mark Morris Dance Group in 2002.

Noah Vinson received his BA in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. Vinson has danced with MMDG in

ABOUT THE ARTISTS

L'Allegro, il Penseroso ed il Moderato and *The Hard Nut*.

Aaron Walter graduated from Ohio State University with a BFA in dance performance in June 2003. He started his training at The High School for the Performing and Visual Arts in Houston, Texas. While there, he was a senior company member of the Texas Tap Ensemble. Walter has recently moved to New York City and is excited to finally begin his professional dancing career.

Rebecca Warner grew up in Brookline, Massachusetts, where she trained at Boston Ballet and with Cheri Opperman. She is currently a junior at Columbia University, majoring in neuroscience, and has performed with the companies of Jamie Bishton, Rebecca Stenn, and Dana Ruttenberg. Warner is very excited to be making her first appearance with MMDG.

Seth Williams was raised in Davis, California, where he danced with Pamela Trokanski. He graduated *magna cum laude*, with degrees in comparative literature and dance, from the University of California at Irvine, where he performed in the ballets of David Allan and worked extensively with Donald McKayle. Williams has appeared with Steeledge, Ruth Davidson Hahn and Company, and Jamie Bishton Dance, and performs most frequently with the Sean Curran Company and the New York Baroque Dance Company.

Autumn Williams-Wussow trained primarily at home with Ballet Arts Minnesota, where she had the pleasure of working with, among others, Bonnie Mathis, Danny Buraczski, and Lou Fancher. She continued her studies at Smith College, where she danced for Sarah Sweet Rabidoux. After graduating in 2001 with a BA in women's studies and government, she studied at the Mark Morris Dance Center, and performed with Venc! Dance Trio.

Julie Worden, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She has worked with Chicago choreographers

Bob Eisen, Jan Erkert, and Sheldon B. Smith. Worden has been dancing with Mark Morris since 1994.

Michelle Yard was born in Brooklyn, New York. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation, she received the Helen Tamiris and B'nai Brith awards. For three years, she was also a scholarship student at the Alvin Ailey Dance Center. Yard attended New York University's Tisch School of the Arts, where she graduated with a bachelor of fine arts degree. She began dancing with the Dance Group in 1997.

ACKNOWLEDGMENTS

Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their inspired improvisation, hard work, and good dancing.

Costumes constructed by Martin Adams, Anne Maskrey, Euro Co., Vincent Costumes, Woody Shelp, Izquierdo Studios, Eric Winterling, Inc. Costumes, and Alan Smith.

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Mark Morris Dance Group

3 Lafayette Avenue

Brooklyn, NY 11217

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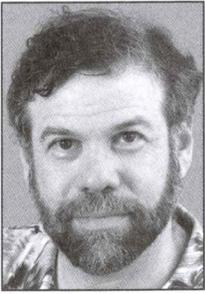
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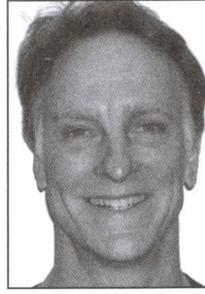
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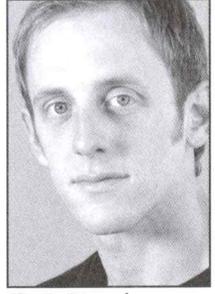
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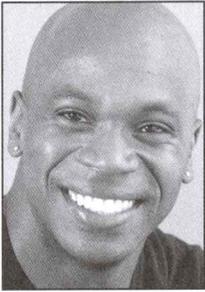
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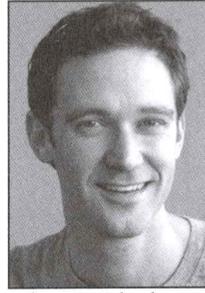
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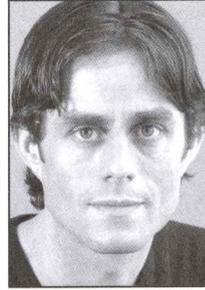
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Amber Merkens



Gregory Nuber



Maile Okamura

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June Omura



Kraig Patterson



Karen Reedy



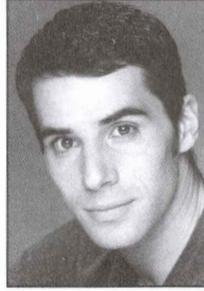
Mara Reiner



Camilo Rodriguez



Matthew Rose



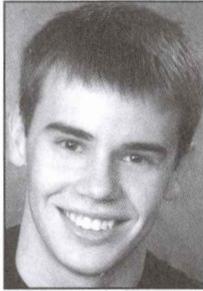
Kevin Scarpin



Utafumi Takemura



Brynn Taylor



Noah Vinson



Aaron Walter



Rebecca Warner



Seth Williams



Autumn Williams-
Wussow



Julie Worden



Michelle Yard

Berkeley Symphony Orchestra

Violin I

Heather Haughn
Michael Yokas
Virginia Baker
Eugene Chukhlov
Larisa Kopylovsky
Emanuela Nikiforova
Candace Sanderson
Joseph Fath
Daryl Schilling
Andrew Davies

Violin II

David Cheng
Lisa Zadek
Alice Kennelly
Harry Chomsky
Lili Ching Byers
Charles Montague

Viola

Darien Cande
Kurt Rohde
Barbara Hauser
Patrick Kroboth
Gordon Thrupp

Cello

Carol Rice
Nancy Bien Souza
Wanda Warkentin
David Wishnia

Bass

Michel Taddei
Karen Horner-Kilgallen

Flute

Tod Brody
Janet Maestre
Stacey Pelinka

Piccolo

Janet Maestre
Stacey Pelinka

Oboe

Deborah Shidler
Kathleen Conner

English Horn

Barbara Midney

Clarinet

Diana Dorman
Douglas Fejes

Bass Clarinet

Lawrence London

Bassoon

Karla Ekholm
James Blakly

French Horn

Stuart Gronningen
Richard Reynolds
Loren Tayerle
Keith Bucher

Trumpet

Catherine Murtagh
Kale Cumings

Trombone

Craig McAmis
Bruce Chrisp
David Ridge

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Julian Dixon

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Mark Sumner, *director*

Soprano I

Kristen Phair
Allison Cebulla
Amy Wu
Britney Gallivan
Charisse Carolino
Dana Shprung
Evelyn Chang
Jessica Ridenour
Julianne Thompson
Kim Carruthers S2
Lily Mihalik
Lily Rose Hartwig
Maggie Chow
Mana Kahali
Michelle Yong
Nance Yuan
Sae Kim
Senbao Lu
Shira Saltsman

Soprano II

Effie Hsu
Sarah Pessagno
Chih Wang

Christina Kim
Elaine Chang
Elen Fenik
Elizabeth Klueck
Jane Park
Jeannine Bernet
Reva Wilhelm
Jessica Lam
Joy Chang
Katherine Langer
Lauren Polinsky
Leslie Lang
Lisa Reutenauer
Lizzie Coyle
Ming Cheng •

Alto I

Alana Rennie
Amy Wang
Azusa Hanasima
Charlene Choi
Christine Wong
Dasha Ortenberg
Erika Chung
Grace Lin
Jennifer Ho

Jennifer Maurice
Lauren Sloat
Linli Pao
Maylin Jue
Shalini Varghese
Shuang Pan
Xima Avalos
Elizabeth Sand

Alto II

Amy Adkins
Charlyn Wong
Tiffany Lee
Debra Davis
Hung-Tzu Lin
Jessamyn Fairfield
Joana Goic
Joyce Yuan
Julieta Strauss
Nancy Yang
Pearl Chen
Sarah Varki
Tawny Tseng
Terra Akagi
Theresa Johnson

Perfect Fifth

Mark Sumner, *director*

Brette Steele
Sarah Accomazzo
Lily Oh

Caitlin Brickman
Sabrina Santiago

Hyung Gyu Park
Kristen Jadelrab
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