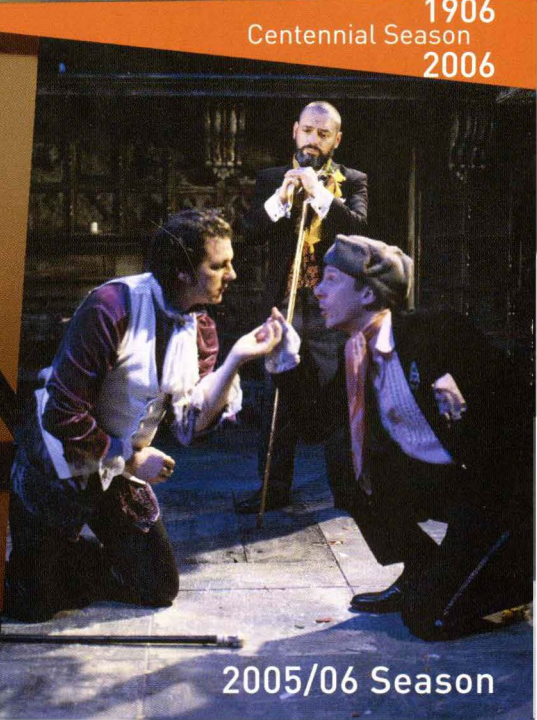


dance music theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY



1906
Centennial Season
2006

2005/06 Season

Mark Morris Dance Group

The Hard Nut

Friday through Sunday, December 9–11, 2005
Thursday through Sunday, December 15–18, 2005
Zellerbach Hall

Based on *Nutcracker and Mouseking*, by E.T.A. Hoffmann
Music by Pyotr Ilyich Tchaikovsky (*The Nutcracker*, Op. 71)
Production based on the work of Charles Burns

Mark Morris, *choreography*
Robert Cole, *conductor*
Adrianne Lobel, *set design*
Martin Pakledinaz, *costume design*
James F. Ingalls, *lighting design*

Members of the Berkeley Symphony Orchestra

University of California Women's Chorale
Perfect Fifth
Mark Sumner, *director*

Altria Group, Inc. is the Premiere Sponsor of the Mark Morris Dance Group's 25th Anniversary Season.

*MetLife Foundation is the official sponsor of the
Mark Morris Dance Group's 25th Anniversary National Tour.*

*Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York,
The Andrew W. Mellon Foundation, The Fan Fox and Leslie R. Samuels Foundation,
The Shubert Foundation and Target.*

*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.*

This performance is made possible, in part, by the generous support of Linda Rawlings.

Cal Performances thanks our Centennial Season Sponsor, Wells Fargo.

CAST

Marie Lauren Grant

Fritz June Omura

Louise/Princess Pirlipat Julie Worden

Dr. Stahlbaum/King Guillermo Resto

Mrs. Stahlbaum/Queen John Heginbotham

Housekeeper/Nurse Kraig Patterson

Drosselmeier Craig Biesecker

Nutcracker/Young Drosselmeier David Leventhal

Barbie Doll Utafumi Takemura

Robot Seth Williams

Party Guests

Joe Bowie, Charlton Boyd, Amber Darragh, Marjorie Folkman, Bradon McDonald, Mark Morris, Gregory Nuber, Maile Okamura, Michelle Yard

Changers Lorena Egan, Kevin Scarpin

Rat King Utafumi Takemura

Rat Soldiers

Elisa Clark, Rita Donahue, Emily Gayeski, Theresa Ling, Elisa Osborne, Karen Reedy

G.I. Joe Soldiers

Hans-Georg Lenhart, Vincent McCloskey, Kanji Segawa, Aaron Walter, Seth Williams

Snow

Joe Bowie, Elisa Clark, Amber Darragh, Rita Donahue, Lorena Egan, Marjorie Folkman, Emily Gayeski, Hans-Georg Lenhart, Theresa Ling, Vincent McCloskey, Bradon McDonald, Gregory Nuber, Maile Okamura, Elisa Osborne, Karen Reedy, Kanji Segawa, Utafumi Takemura, Noah Vinson, Aaron Walter, Seth Williams, Julie Worden, Michelle Yard

Rat Queen Theresa Ling

Spanish Bradon McDonald, Michelle Yard

Arabian

Joe Bowie, Charlton Boyd, Amber Darragh, Vincent McCloskey, Aaron Walter

Chinese

Karen Reedy, Kanji Segawa, Utafumi Takemura

Russian

Rita Donahue, Lorena Egan, Emily Gayeski, Hans-Georg Lenhart, Theresa Ling, Seth Williams

French

Marjorie Folkman, Gregory Nuber, Maile Okamura, Noah Vinson

Suitors Kanji Segawa, Aaron Walter

Dentist Charlton Boyd

Flowers

Joe Bowie, Elisa Clark, Amber Darragh, Rita Donahue, Marjorie Folkman, Emily Gayeski, Hans-Georg Lenhart, Bradon McDonald, Gregory Nuber, Maile Okamura, June Omura, Elisa Osborne, Noah Vinson, Michelle Yard



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's 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 whether 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 whether 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



Craig Biesecker Joe Bowie Charlton Boyd Amber Darragh
Rita Donahue Lorena Egan Marjorie Folkman Lauren Grant
John Heginbotham David Leventhal Bradon McDonald
Gregory Nuber Maile Okamura June Omura Noah Vinson
Julie Worden Michelle Yard

Elisa Clark Emily Gayeski Hans-Georg Lenhart Theresa Ling Vincent McCloskey
Elisa Osborne Kraig Patterson Karen Reedy
Guillermo Resto Kevin Scarpin Kanji Segawa Utafumi Takemura
Aaron Walter Seth Williams

Artistic Director
Mark Morris

Executive Director
Nancy Umanoff

ABOUT THE ARTISTS

Pyotr Ilyich Tchaikovsky (1840–1893) began his career as a civil servant. In 1862, he left 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* (1877–1878), his Symphony No. 4 (1877–1878) 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 more than 120 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 six works on the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and the Boston Ballet, among others. His work is in the repertoire of the Geneva Ballet, New Zealand Ballet, Houston Ballet, English National Ballet and The Royal Ballet, Covent Garden. He has worked extensively in opera, directing and choreographing productions for the New York City Opera, English National

Opera and The Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received honorary doctorates from The Boston Conservatory of Music, The Juilliard School, Long Island University, Pratt Institute, Bowdoin College and George Mason University. Morris is the subject of a biography by Joan Accolla (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.

The **Mark Morris Dance Group** (MMDG), now celebrating its 25th anniversary, 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*. In 1988, the Dance Group 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 company returned to the United States in 1991 as one of the world's leading dance companies, performing across the United States and at major international festivals. It has maintained and strengthened its ties to several cities around the world, most notably Berkeley, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* each December. It appears regularly in Boston; Seattle; Fairfax, Virginia; Urbana, Illinois; and at the Jacob's Pillow Dance Festival in Becket, Massachusetts. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003, and has since returned to both festivals annually. 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* 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 fall 2001, the Dance Group opened the Mark Morris Dance Center in Brooklyn, New

York, the company's first permanent headquarters in the United States, housing rehearsal space for the dance community, outreach programs for local children and a school offering dance classes to students of all ages.

Robert Cole (*conductor*) received his M.A. 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 was the executive director and music director of the Ballet Society of Los Angeles. Since 1986, he has been director of Cal Performances on the campus of the University of California, Berkeley. Mr. Cole is also general director of the Berkeley Festival & Exhibition, an international festival of early music he founded in June 1990. In 2003, he was appointed Principal Guest Conductor of the Perm Opera and Ballet Theater (Russia). Recently, he conducted the Kirov Orchestra with the Perm Ballet at the Mariinsky Theatre in St. Petersburg as part of the White Nights Festival. In 2002, Mr. Cole conducted *The Hard Nut* with the Mark Morris Dance Group at the Brooklyn Academy of Music in New York, and conducted the same work last season at Sadler's Wells in London. In 1995, Mr. Cole was named a Chevalier of the Order of Arts and Letters by the Government of France.

The **Berkeley Symphony Orchestra** reflects the daring and diversity of its community by programming premieres of new music alongside classic works interpreted through a 21st-century lens. Under the baton of Music Director Kent Nagano, the orchestra has presented U.S. and world premieres at an impressive pace and has been recognized with an ASCAP Award for Adventurous Programming of Contemporary Music in four out of the past five years. During the 2005–2006 season, the orchestra premieres Kurt Rohde and Amanda Moody's *Bitter Harvest*, an American farmer's oratorio, while underscoring its commitment to the classic repertoire with the complete cycle of Schumann symphonies.

The Berkeley Symphony presents a five-concert subscription series at Zellerbach Hall. In addition, free and informal *Under Construction* concerts at St. John's Presbyterian Church provide the community with a peak into the creative process as composers

hear works-in-progress read for the first time. The Berkeley Symphony's Music Education Program is a year-long residency providing the experience of becoming a musical performer to 1,600 elementary students in Berkeley and Albany each year. This program was recently profiled as one of the top music education programs in the country by the American Symphony Orchestra League.

Kent Nagano's longstanding association with the Berkeley Symphony began in 1979. In demand internationally as a conductor of both symphonic works and opera, Mr. Nagano currently leads both the German Symphony Orchestra in Berlin and the Los Angeles Opera, trading these roles next season to become Music Director of the Montreal Symphony and the Bavarian State Opera.

For more information on the Berkeley Symphony's current season, please visit www.berkeleysymphony.org or call 510-841-2800.

The **UC Women's Chorale** is part of the University of California Choral Ensembles (UCCE), which includes other groups such as the UC Men's Chorale, Perfect Fifth, the Cal Jazz Choir, BareStage, Noreworthy, the California Golden Overtones and the UC Men's Octet. We often sing in conjunction with the UC Men's Chorale. The Women's Chorale is a performance group composed of female undergraduate and graduate students at UC Berkeley who love to sing. Auditions are held at the beginning of every semester. The UC Women's Chorale draws its repertoire from the wealth of choral music for female voices from all historical periods, from classical to modern works. The Chorale tours annually and performs at a variety of University and community events. The Chorale has performed at the Oakland Arena for a Warriors basketball game, sung the national anthem for graduations and sports events at Cal, and has joined forces with other UCCE groups for concerts on and around campus. The Women's Chorale is also the resident choir of the Mark Morris Dance Group's Cal Performances productions of *The Hard Nut*.

Perfect Fifth is a small *a cappella* choir in the UCCE. We specialize in medieval and Renaissance music, both sacred and secular, as well as contemporary art music. Perfect Fifth ("P5" for short) performs throughout the Bay Area. Since the group's formation in 2001, we have sung for engagements including the Pier 39 Tree Lighting, Yo-Yo Ma's *Silk*

ABOUT THE ARTISTS

Road Project and Mark Morris's *The Hard Nut*, and at UCCE concerts and the San Francisco Zoo. The 2001–2002 season culminated in a 17-day tour of China with the UC Alumni Chorus. In May 2004, P5 toured with UC Alumni Chorus to Finland, Latvia, Russia and Estonia. P5 consists of 8 to 16 experienced singers, both undergraduate and graduate students. The group is directed by Mark Sumner and managed by Keith Rarick and Stacy Rutz.

Mark Sumner has served as the Director of UC Choral Ensembles, Berkeley, for the past eight years. He conducts the UC Alumni Chorus, Men's and Women's Chorales and Perfect Fifth, a select madrigal ensemble. His previous teaching experience includes choral music conducting positions at UC Santa Barbara and at the University of Southern California, in addition to eight years in his hometown of Sapulpa, Oklahoma. He has an extensive background as a professional performer, having sung with the San Francisco Chamber Singers (Volti), the Los Angeles Chamber Singers and Cappella, the St. Marks School Schola Cantorum, Zephyr, the Los Angeles Master Chorale and Music Center Opera, Tulsa Opera and Dallas Civic Opera. He has also served as musical and stage director for various theater companies and presently serves as Director of Music at the First Unitarian Universalist Church of San Francisco. Mark received his D.M.A. in choral music from the University of Southern California, his M.M. in choral conducting from Southern Methodist University and his bachelor's degree from Oklahoma State University. He was the recipient of several music scholarships, including the Gordon Getty Music scholarship at the University of Southern California. He also received the Distinguished Service Award from the Sapulpa Board of Education in 1989.

Adrienne Lobel's set design work for Mark Morris includes *Platée* (Royal Opera-London, Edinburgh and New York City Opera), *L'Allegro, il Penseroso ed il Moderato* (Théâtre Royal de la Monnaie-Brussels, BAM-NY), *The Hard Nut* (Théâtre Royal de la Monnaie-Brussels, BAM-NY), *Le Nozze di Figaro* (Brussels) and *Orfeo ed Euridice* (BAM-NY, U.S. tour). Projects for Broadway: developed, produced and designed the Tony award-nominated musical *A Year with Frog and Toad: On the Town*, directed by George C. Wolfe; and *The Diary of Anne Frank*, the Tony award-winning *Passion* and *Twelve Dreams*

(Lincoln Center), all directed by James Lapine. Other credits include *An American Tragedy*, the new Tobias Picker opera (Metropolitan Opera), *Lady in The Dark* (Royal National Theatre-London) and *Street Scene* (Houston Grand Opera), all directed by Francesca Zambello. Projects for Peter Sellars: *Dr. Atomic*, the new John Adams opera (San Francisco Opera); *The Rake's Progress* (Théâtre du Châtelet-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); and *The Mikado* (Chicago Lyric Opera). For choreographer Christopher Wheeldon, *Swan Lake* (Pennsylvania Ballet) and *An American in Paris* (New York City Ballet). Honors: Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy and Jefferson awards and Drama Desk, Maharam and Fanny award nominations.

Martin Pakledinaz's costume design work is represented this year by *The Pajama Game* on Broadway, starring Harry Connick, Jr.; *The Trip to Bountiful*, with the Signature Theatre in New York; and a new opera by Kaija Saariaho and Amin Malouf, *Adrianna Mater*, directed by Peter Sellars for the Paris Opera/Bastille. His previous work includes *Wonderful Town*, *Thoroughly Modern Millie*, *A Year with Frog and Toad*, *The Boys from Syracuse*, *Kiss Me, Kate*, *The Life*, Andrew Lippa's *The Wild Party* and *Waste*, among others. He has worked with esteemed regional theatres throughout the United States. His work in opera includes *Tristan und Isolde* for the Paris Opera/Bastille, *Rodelinda* for the Metropolitan Opera, *L'Amour de Loin* in Salzburg, Paris, Santa Fe and Helsinki, and *Lohengrin* and the *Ring* in Seattle. Mr. Pakledinaz has designed for many dance companies, including the costumes for Helgi Tomasson's *The Nutcracker* for the San Francisco Ballet in 2004. His work with Mark Morris includes the recent *Sylvia* for the San Francisco Ballet, *The Hard Nut*, *Wonderland*, *Le Nozze di Figaro*, *Ein Herz, Maelstrom*, *Pacific*, *A Lake*, *Orfeo ed Euridice*, *Rhymes with Silver*, *Medium*, *V* and *All Fours* and upcoming projects with Boston Ballet and the Mostly Mozart Festival. He has won the Tony, Drama Desk, Lucille Lortel, Cable and Obie awards, among others.

James F. Ingalls (lighting design) has designed several works for Mark Morris, including Rameau's *Platée* at the New York City Opera and the Royal

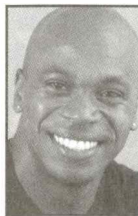
ABOUT THE ARTISTS

Opera House, Covent Garden; *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; the first White Oak Dance Project tours; *Ein Herz* for the Paris Opera Ballet; *Motorcade* for London Contemporary Dance Company; and *Sylvia*, *Maelstrom*, *Pacific* and *Sandpaper Ballet* for the San Francisco Ballet. Other work in the UK includes *El Niño* and *Bach Cantatas* (Barbican); *Richard II* (Royal Shakespeare Company); *Alice's Adventures Underground* (Royal National Theatre); *Nixon in China* (English National Opera); and *Theodora*, *Idomeneo*, *The Magic Flute* and *The Electrification of the Soviet Union* (Glyndebourne Festival). Mr. Ingalls's recent work includes *Split Sides* and *Fluid Canvas* for the Merce Cunningham Dance Company and *Salomé* for the Metropolitan Opera. He often collaborates with Beth Burns and the Saint Joseph Ballet in Santa Ana, California.

Illustrator and author **Charles Burns** was born in Washington, D.C. 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*. His books include *Skin Deep* (Penguin, 1992), *Hard-Boiled Defective Stories* (Pantheon, 1988) and *Facetasm* (Gates of Heck, 1992).



Craig Biesecker, from Waynesboro, Pennsylvania, received a B.S. 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. Craig joined the Mark Morris Dance Group in 2003.

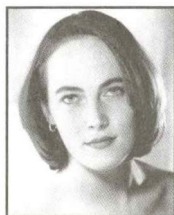


Joe Bowie was born in Lansing, Michigan, and began dancing while attending Brown University, where he graduated with honors in English and American literature. In New York, he has performed in the works of Robert Wilson and Ulysses Dove, and he danced with

the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.



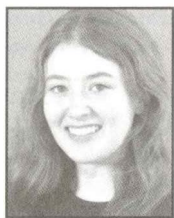
Charlton Boyd was born in New Jersey, where he studied and performed with the Inner City Ensemble Theater & Dance Company. He is a graduate of The Juilliard School. He has danced with the Limón Dance Company and appears in the video *Jose Limón Technique, Volume 1*, as well as several music videos. He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



Elisa Clark received her early training from the Maryland Youth Ballet and her B.F.A. from The Juilliard School, under the direction of Benjamin Harkavy. She has danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, the Peridance Ensemble and Battleworks Dance Company. Ms. Clark has staged works by Robert Battle, David Parsons, Igal Perry and Adam Houghland in various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival and currently works closely with Carolyn Adams and the American Dance Legacy Institute, and she serves on an advisory panel for Capezio. She first appeared with the Mark Morris Dance Group in *L'Allegro* in August 2005.



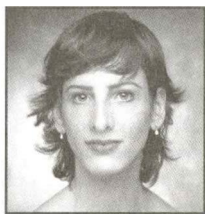
Amber Darragh is originally from Newport, Oregon, where she began her dance training with Nancy Mittleman. She received her B.F.A. from The Juilliard School in 1999, and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Amber joined the Mark Morris Dance Group in 2001.



Rita Donahue was born and raised in Fairfax, Virginia, and attended George Mason University, where she graduated with honors in dance and English in 2002. She went on to dance with bopi's black sheep / dances by kraig patterson and joined the Mark Morris Dance Group in 2003.



Lorena Egan began her training at the Phoenix School of Ballet in Arizona. She graduated from The Juilliard School in 1998 and went on to dance with Buglisi/Foreman Dance and the Pascal Rioult Dance Theater (1999–2005). Lorena joined the Mark Morris Dance Group as an apprentice in 2005.



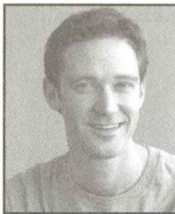
Marjorie Folkman graduated *summa cum laude* from Barnard College and has attended Columbia University's Graduate Program in American Studies. She has danced with Amy Spencer and Richard Colton, Kraig Patterson, Neta Pulvermacher, Sally Hess, Ellen Cornfield, Sara Rudner, and the Repertory Understudy Group for the Merce Cunningham Dance Company. Marjorie joined the Mark Morris Dance Group in 1996.



Emily Gayeski, from Rochester, New York, received her B.F.A. from the North Carolina School of the Arts. She has danced with the Carolyn Dorfman Dance Company, bopi's black sheep / dances by kraig patterson and in Mark Morris's *L'Allegro, Il Penseroso ed Il Moderato*. This is her second *Hard Nut*.



Lauren Grant was raised in Highland Park, Illinois, and has danced with the Mark Morris Dance Group since 1996. She has appeared in 32 of Mark Morris's dances, originating 13 roles. Lauren has played the role of Marie in *The Hard Nut* since 1998, the same year she became a company member. At age 3, she began studying ballet and character dance. She attended New York University's Tisch School of the Arts, graduating with a B.F.A. She teaches master classes in ballet and modern technique, as well as Mark Morris repertory, at schools and universities around the world and at MMDG's school in Brooklyn. In 2000, she appeared on the cover of the Pirelli Calendar, photographed by Annie Leibovitz. She is married to fellow dancer David Leventhal.



John Heginbotham is from Anchorage, Alaska, and graduated from The Juilliard School in 1993. He has performed with such artists as Susan Marshall and Company, John Jasperse and Ben Munisteri, and was a guest artist with Pilobolus Dance Theater. John's choreography is featured in the performances and *Emergence* music video of recording artists Fischerspooner. He joined the Mark Morris Dance Group in 1998.



Hans-Georg Lenhart trained at the Folkwang Tanzschule (Germany) under the direction of Pina Bausch. His teachers were Malou Airaud, Jean Cebron and Christine Kono. After he made his professional debut in Pina Bausch's *Frühlingsopfer* with the Wuppertaler Tanztheater, he started guesting with the Monnaie Dance Group/Mark Morris in Brussels. He has also worked with and performed for Joachim Schlömer, EFIM Weimar and Stephan Brinkmann. Under Peter Sellars's direction, he has appeared in *The Death of Klinghoffer* (Théâtre Royal de la Monnaie, 1991), *Biblical Pieces* (Holland Festival, 1999) and *Idomeneo* (Glyndebourne Festival, 2003). He choreographed *The Pirates of Penzance* at the Vienna Volksoper (di-

ABOUT THE ARTISTS

rected by Mathias Schönfeldt), teaches dance and Tango Argentino and lives in Toulouse, France.



David Leventhal, raised in Newton, Massachusetts, has danced with the Mark Morris Dance Group since 1997. He has appeared in 30 of Mark Morris's dances, including nine premieres. He studied at Boston Ballet School and has danced with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Richard Colton/Amy Spencer, Zvi Gotheiner, Neta Pulvermacher and Ben Munisteri. He graduated with honors in English literature from Brown University in 1995. He teaches master classes in technique and repertory at schools and colleges around the country. He gives classes regularly at MMDG's school, including one for people with Parkinson's disease. Participants in *Dance Magazine's* annual Reader's Choice survey selected Mr. Leventhal as one of their favorite modern dancers. He is married to fellow dancer Lauren Grant.



Theresa Ling grew up primarily in Columbus, Ohio, and moved to New York to attend Barnard College, where she received her B.A. in English literature. Her own work has been presented in a number of venues and festivals around New York City, and she has enjoyed performing most recently with the Neta Company, Kara Cross Dance Company, the AADA ensemble (Slovenia) in its *Dance Macabre* project, and with the Mark Morris Dance Group in its productions of *The Hard Nut* and *L'Allegro, Il Penseroso, ed Il Moderato*.



Vincent McCloskey was born in Los Angeles and trained in Washington, D.C. and Chicago before relocating to New York. He is a member of Ariane Anthony and Company, Anime Dance Theatre, Dusan Tynek Dance Theatre, the Gorilla Foundation and the SGI-USA.



Bradon McDonald received his B.F.A. from The Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. Bradon joined the Mark Morris Dance Group in 2000.



Gregory Nuber graduated from Arizona State University, where he studied acting and dance. He danced with Pascal Rioult Dance Theatre for three years, appeared as a guest artist with New York City Opera, Cleveland Opera and Tennessee Repertory Theatre and worked with numerous New York-based choreographers. Gregory began working with the Mark Morris Dance Group in 1998 and became a company member in 2001. He is on faculty of the school at the Mark Morris Dance Center and teaches master classes in the United States and abroad.



Maile Okamura is originally from San Diego, California. She was a member of Boston Ballet II from 1992–1993 and Ballet Arizona from 1993–1996. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner and Gerald Casel, among others. Maile began working with the Mark Morris Dance Group in 1998 and became a company member in 2001.



June Omura is originally from New York City and grew up in Birmingham, Alabama. In 1986, she graduated from Barnard College with honors in dance and English. June joined the Mark Morris Dance Group in 1988 and won a New York Dance and Performance Award ("Bessie")

in 2005 for her work with the company. She is the proud mother of twin girls.



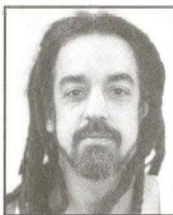
Elisa Osborne, born in Caracas, Venezuela, currently dances with Dusan Tynck Dance Theater and Ian Spencer Bell Dance Circle, and has also danced with the Connecticut Ballet, New Jersey Ballet, the Lexington Ballet and many others. Elisa trained at the North Carolina School of the Arts, where she received her high school diploma and B.F.A. in dance. Elisa is very pleased to be dancing for the first time with the Mark Morris Dance Group.



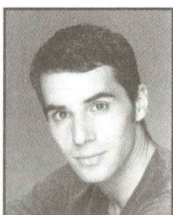
Kraig Patterson was born in Trenton, New Jersey. He was inspired to pursue a career in dance after performing in high school musicals. He continued his formal dance training via scholarships from the Princeton Ballet School, The Ailey School, the Martha Graham School and the Merce Cunningham Studio. He received his B.F.A. from The Juilliard School in 1986, joined the Mark Morris Dance Group in 1987 and danced with the company until 1999. Mr. Patterson, also known as bopi, has also performed with Mark Haim, The Danny Lewis Repertory Ensemble, Ohad Naharin, Neta Pulvermacher and The White Oak Dance Project. In 1996, Mikhail Baryshnikov invited Kraig to choreograph a new work, "make like a tree...", for The White Oak Dance Project. He has since created three additional works for the company. Mr. Patterson has also served as artist-in-residence at George Mason University, Princeton University, Cornish College for the Arts, Barnard College and Columbia College, among others. He has been a guest faculty member at Barnard and Columbia, Sarah Lawrence College, The International Summer School of Dance-Japan and the American Dance Festival. Kraig started his own dance company in 1996, bopi's black sheep / dances by kraig patterson, which is currently in residence at the Borough of Manhattan Community College's Tribeca Theater.



Karen Reedy grew up in the Washington, D.C. area and received her B.F.A. in dance from George Mason University at the age of 19. In Washington, D.C., she performed with Eric Hampton Dance and D.C. Dance Theater, among others, while performing and staging her own choreography. In New York, she has danced with Louis Johnson, Sue Bernhard, Patricia Kenny and Robert Battle, and she continues to perform frequently with the Mark Morris Dance Group. Ms. Reedy has assisted such choreographers as Jiri Kylian, Hans van Mannen, Eric Hampton, Robert Battle, and Nacho Duato at The Juilliard School. Ms. Reedy's choreography has been seen throughout the New York and Washington, D.C. areas, in venues such as the John F. Kennedy Center for the Performing Arts, Dance Place, Joyce Soho and the Cosmopolitan Club.



Guillermo Resto has danced with Mark Morris since 1983.



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 dance training at North Carolina School of the Arts, where he received his B.F.A. In New York, Mr. Scarpin currently dances with the Seán Curran Company (since 2000) and has worked professionally with choreographers Lar Lubovitch, Doug Varone, Bill Young, Alan Good, Pat Catterson, Scott Rink and Larry Kiegin. He has also danced in several productions at the Metropolitan Opera Ballet and New York City Opera Ballet. Mr. Scarpin studied on scholarship at the Merce Cunningham Studio and trains in New York with ballet teacher Janet Panetta. This is Mr. Scarpin's third season dancing in *The Hard Nut*. He began working with MMDG as an understudy in Mark Morris's *L'Allegro, il Penseroso ed il Moderato* in 2002.

ABOUT THE ARTISTS



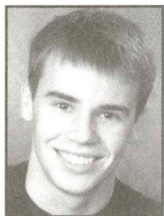
Kanji Segawa began his dance training with his mother, Erika Akoh, in Japan and studied at Kan Horiuchi's Unique Ballet Theatre in Tokyo. He was granted a Japanese Government Fellowship to train at The Ailey School in New York. Mr. Segawa

has been a member of Alvin Ailey II and Jennifer Muller/The Works, and has worked with choreographers such as Aszure Barton, Jessica Lang, Earl Mosley and Igal Perry. He is currently a member of Battleworks Dance Company, Artistic Director Robert Battle. He first performed with MMDG in *The Hard Nut* in London, in 2004.



Utafumi Takemura received her B.F.A. from the State University of New York at Purchase and her M.F.A. 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 Spain, France and Portugal. She currently dances with Wil Swanson/DanceWorks.



Noah Vinson received his B.A. 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. He began working with

the Mark Morris Dance Group in 2002 and became a company member in 2004.



Aaron Walter graduated from The Ohio State University with a B.F.A. in dance performance in June 2003. He started his training at the High School for the Performing and Visual Arts in Houston, Texas, where he

was a Senior Company Member of the Texas Tap Ensemble. In New York, he has performed with KickStand Dance and worked with Scott Cohen and Lisa Race, in addition to his work 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 Ir-

vine, where he appeared in the ballets of David Allan and worked extensively with Donald McKayle. He also appears with the Sean Curran Company, the Metropolitan Opera Ballet and the New York Baroque Dance Company, for which he reconstructs 18th-century ballets from the Feuillet notation.



Julie Worden graduated from the North Carolina School of the Arts and joined the Mark Morris Dance Group in 1994.



Michelle Yard was born in Brooklyn, New York, and began her professional dance training at New York City's High School of the Performing Arts. Upon graduation, she received the Helen Tamiris and B'nai B'rith awards. For three years, she was

a scholarship student at The Alvin Ailey Dance Center, and she attended New York University's Tisch School of the Arts, where she graduated with a B.F.A. Michelle joined the Mark Morris Dance Group in 1997. Mom, thank you.

Production

Johan Henckens, *technical director*
Michael Chybowski, *lighting supervisor*
Jim Abdou, *sound supervisor*
Matthew Eggleton, *dance center production manager*
Katherine McDowell, *wardrobe supervisor*
Alan Smith, *wardrobe assistant supervisor*
Leslee Newcomb, *hair/make-up supervisor*
Sara Beukers, *hair/make-up assistant*
Dirk Loomans, *technical assistant*

Operations

Aaron Mattocks, *company manager*
Karyn Treadwell, *studio manager*
Kathleen Cannucci, *administrative assistant*
Adrienne Bryant, *management assistant*
José Suarez, *facility manager*
David Baez, *maintenance*
Jay Selinger, *office assistant*

Development/Marketing

Lauren Cherubini, *director of development*
Alex Pacheco, *special projects manager*
Jenna Parks, *development associate*
Laura Wall, *marketing manager*
Chelsea Dunlop, *intern*

Finance

Elizabeth Fox, *director of finance*
Liz Bloomfield, *finance assistant*

Education

Eva Nichols, *director of education*
Diane Ogunusi, *school administrator*
Marc Castelli, *administrative assistant*

Michael Mushalla (Double M Arts & Events),
booking representation
William Murray (Better Attitude, Inc), *media and general consultation services*
Mark Selinger (McDermott, Will & Emery), *legal counsel*
Kathryn Lundquist, C.P.A., *accountant*
David S. Weiss, M.D. (NYU-HJD Department of Orthopaedic Surgery), *orthopaedist*

Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication, support and incalculable contribution to the work.

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

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University of California Women's Chorale

Mark Sumner, *director*

Soprano I

Nadia Asikin
Danielle Bloch
Evelyn Chang #
Sheena Chen
Christina Chiang
Jessica Gresham
Colleen Ho
Dana Horton
Connie Kim
Daphne Lu
Marella Martin
Emma Roper
Nadine Spingola *
Paige Thompson
Erin Trimble-Cregeen
Celeste Wallenta
Phyllis Zhang

Soprano II

Alexandra Apple
Sue-Ting Chene # *
Heather Dowley
Lucie Huet
Jazzi Junge
Sandra Kou
Kasia Langer

Jing Li

Joy Makdisi
Asya Ofshteyn
Lara Palanjian
Jane Park
Annie Rakich
Sarah Scher
Melody Sun
Kristina Svensson
Serena Tseng
Christine Wang
Salgu Wissmath
Esther Wong
Shawn Wong

Alto I

Emily Cheng
Linda Chhoa
Stephanie Cohen
Kealie Goodwin
Rebecca Green
Katie Heinrichs
Lei Huang
Maylin Jue # *
Jaime Lyon
Katherine Mak
Robin Mostardi

Amber Parry
Grace Patil
Theresa Sims

Alto II

Pearl Chen ^
Lizzie Cohn-Martin
Mary Combs
Emily Doan
Arti Doshi
Joana Goic #
Theresa Johnson ^
Junia Kim
Vanessa Kreger
Shobi Lawalata
Jensine Lee
Ana Li
Jody Lin
Katie Papoe
Grace Troupe
Sarah Varki *

^ manager

* officer

section leader

Perfect Fifth

Mark Sumner, *director*

Stacy Rutz ^
Maggie Chow
Darcy Krasne

Athena Kirk
Keith Rarick ^

Philip Jacobs
Daniel Chen
David Crane

^ manager

Berkeley Symphony Orchestra

Violin I

Heather Haughn
Eugene Chukhlov
Lisa Pratt
Virginia Baker
Larisa Kopylovsky
Emanuela Nikiforova
Candace Sanderson
Joseph Fath
David Ryther
Daryl Schilling

Violin II

Heghine Boloyan
David Cheng
Alice Kennelly
Lisa Zadek
Lili Byers
Onid Assadi

Viola

Kurt Rohde
Gordon Thrupp
Patrick Kroboth
Barbara Hauser
Darien Cande

Violoncello

Carol Rice
Wanda Warkentin
David Wishnia
Nancy Bien Souza

Double Bass

Michel Taddei
Jon Keigwin

Flute

Tod Brody
Janet Maestre
Emma Moon

Piccolo

Janet Maestre
Emma Moon

Oboe

Deborah Shidler

English Horn

Andrea Plesnarski

Clarinet

Diana Dorman
Douglas Fejes

Bass Clarinet

Lawrence London

Bassoon

Karla Ekholm
Slawomir Krysmalski

French Horn

Alicia Telford
Richard Reynolds
Keith Bucher
Loren Tayerle

Trumpet

Catherine Murtagh
William Holmes

Trombone

Craig McAmis
Donald Kennelly
David Ridge

Tuba

Julian Dixon

Harp

Wendy Tamis

Timpani

Kevin Neuhoﬀ

Percussion

Ward Spangler
Scott Bleaken

Celesta

Michael Touchi

Personnel Manager

Diana Dorman

Librarian

Alice Kennelly



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Symphony Orchestra
Robert Cole, *conductor*

Members of the UC Women's Chorale
Mark Sumner, *director*

Music by Tchaikovsky

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