



OCTOBER – DECEMBER 2006

BARD FALLS SEASON

LECTURES

DANCE

FILM

MUSIC

THEATER

**THE RICHARD B. FISHER CENTER FOR
THE PERFORMING ARTS AT BARD COLLEGE**

CHAIR Jeanne Donovan Fisher

PRESIDENT Leon Botstein

DIRECTOR Tandra Dillon

Presents

Mark Morris's
The Hard Nut

Based on *Nutcracker and Mouse King* by E.T.A. Hoffmann

Music by Pyotr Ilyich Tchaikovsky (*The Nutcracker*, Op. 71)

PERFORMERS

Mark Morris Dance Group

MMDG Music Ensemble

Hudson Valley Youth Chorale

CHOREOGRAPHY Mark Morris

CONDUCTOR Robert Cole

SET DESIGN Adrienne Lobel

COSTUME DESIGN Martin Pakledinaz

LIGHTING DESIGN James F. Ingalls

Production based on the work of Charles Burns

SOSNOFF THEATER

December 15 and 16 at 8 pm

December 16 at 2 pm

December 17 at 3 pm

Major support for this presentation has been provided by the
Martin and Toni Sosnoff Foundation.

MARK MORRIS DANCE GROUP

Craig Biesecker Samuel Black Joe Bowie Charlton Boyd
Elisa Clark Amber Darragh Rita Donahue Lorena Egan
Lauren Grant John Heginbotham David Leventhal
Laurel Lynch Bradon McDonald Dallas McMurray
Maile Okamura June Omura Noah Vinson
Jenn Weddel Julie Worden Michelle Yard

Emily Gayeski Theresa Ling Vincent McCloskey Elisa Osborne
Kraig Patterson Karen Reedy Guillermo Resto Camilo Rodriguez
Matthew Rose Utafumi Takemura Aaron Walter Seth Williams

MMDG MUSIC ENSEMBLE

ARTISTIC DIRECTOR

Mark Morris

EXECUTIVE DIRECTOR

Nancy Umanoff

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, JPMorganChase Foundation, The Howard Gilman
Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels
Foundation, The Shubert Foundation, The Starr Foundation and Target.

The Mark Morris Dance Group New Works Fund is supported by
The Andrew W. Mellon Foundation, The Gladys Krieble Delmas Foundation, and the Ellsworth
Kelly Foundation.

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.

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	Elisa Clark
ROBOT	Seth Williams

PARTY GUESTS Joe Bowie, Charlton Boyd, Amber Darragh, Rita Donahue, Bradon McDonald, Mark Morris, Maile Okamura, Matthew Rose, Michelle Yard

CHANGERS Laurel Lynch, Camilo Rodriguez, Seth Williams

RAT KING Utafumi Takemura

RAT SOLDIERS Elisa Clark, Emily Gayeski, Theresa Ling, Elisa Osborne, Karen Reedy, Jenn Weddel

G.I. JOE SOLDIERS Samuel Black, Vincent McCloskey, Dallas McMurray, Aaron Walter, Seth Williams

SNOW Samuel Black, Joe Bowie, Elisa Clark, Amber Darragh, Rita Donahue, Camilo Rodriguez, Emily Gayeski, Theresa Ling, Laurel Lynch, Vincent McCloskey, Bradon McDonald, Dallas McMurray, Maile Okamura, Elisa Osborne, Karen Reedy, Utafumi Takemura, Noah Vinson, Aaron Walter, Jenn Weddel, Seth Williams, Julie Worden, Michelle Yard

RAT QUEEN Theresa Ling

SPANISH Bradon McDonald, Michelle Yard

ARABIAN Charlton Boyd, Amber Darragh, Laurel Lynch,
Aaron Walter, Seth Williams

CHINESE Karen Reedy, Vincent McCloskey, Utafumi Takemura

RUSSIAN Samuel Black, Rita Donahue, Jenn Weddel, Emily Gayeski,
Theresa Ling, Dallas McMurray

FRENCH Elisa Clark, Maile Okamura, Camilo Rodriguez, Noah Vinson

SUITORS Vincent McCloskey, Aaron Walter

DENTIST Charlton Boyd

FLOWERS Samuel Black, Joe Bowie, Elisa Clark, Amber Darragh,
Rita Donahue, Emily Gayeski, Bradon McDonald, Dallas McMurray,
Maile Okamura, June Omura, Elisa Osborne, Noah Vinson,
Jenn Weddel, Michelle Yard

HUDSON VALLEY YOUTH CHORALE Camille Arter, Hannah Bush,
Breanna Carlos, Raymond Constantino, Margaret Lindeman, Katelyn
Noecker, Sarah Roth, Meredith Self, Taylor Sulander, Margrit Wenzel,
Maria Whitcomb, Rosie Whitcomb, Heather Williams

SYNOPSIS

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. A 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 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 the mutant Rat King. Marie kills the Rat 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.

—*curtain*—

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 fifteen 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.

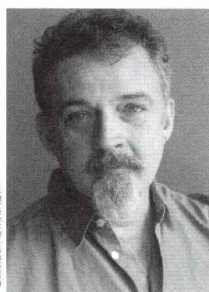
EPILOGUE

Louise and Fritz are sent to bed.

—*curtain*—

WHO'S WHO

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 Fourth Symphony (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.



©DAMIER DARRACH

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 to 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 for the San Francisco Ballet since 1994 and has received commissions from American Ballet Theatre and the Boston Ballet, among others. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet, Covent Garden. Morris is noted for his musicality—he has been described as “undeviating in his devotion to music”—and for his “ability to conjure so many contradictory styles and emotions.” 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, Bard College, Bates College, and George Mason University. Morris is the subject of a biography by Joan Acocella (Farrar, Straus and 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** marks the conclusion of its 25th Anniversary Season with this week’s performances at Bard College. MMDG gave its first performance in 1980 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, 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 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 its West Coast home, Cal Performances in Berkeley, California. It appears regularly in Boston; Fairfax, Virginia; Seattle; Urbana, Illinois; at the Jacob’s Pillow Dance Festival in Becket, Massachusetts; and at the Brooklyn Academy of Music. MMDG made its debut at the Mostly Mozart

Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. 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. The company's collaborations with Yo-Yo Ma 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 *South Bank Show*. In fall 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, the company's first permanent headquarters in the United States. The center houses rehearsal space for the dance community and outreach programs for local children, as well as a school offering dance classes to students of all ages.

The **MMDG MUSIC ENSEMBLE** was formed in 1996 and since that time has joined the Mark Morris Dance Group on tour throughout the United States, United Kingdom, Australia, and Japan. The ensemble's repertory ranges from 17th-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. In addition, the ensemble presents concerts at the Mark Morris Dance Center in Brooklyn and other venues, and participates in the Mark Morris Dance, Music, and Literacy program in the New York City public school system. The ensemble is under the direction of Wolfram Koessel.

Conductor **ROBERT COLE** 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. Cole is also general director of the Berkeley

Festival and Exhibition, an international festival of early music he founded in 1990. In 2003 he was appointed principal guest conductor of the Perm Opera and Ballet Theater in 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 Cole conducted *The Hard Nut* with the Mark Morris Dance Group at the Brooklyn Academy of Music in New York; he also conducted the 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.

DESIGNERS

ADRIANNE LOBEL'S set design projects for Mark Morris include *King Arthur* (English National Opera), *Platée*, (Royal Opera, London, Edinburgh, and New York City Opera); *L'Allegro, il Penseroso ed il Moderato* (La Monnaie in Brussels, Brooklyn Academy of Music); *The Hard Nut* (La Monnaie, Brooklyn Academy of Music); *Le Nozze di Figaro* (Brussels); and *Orfeo ed Euridice* (Brooklyn Academy of Music, U.S. tour). On Broadway, she developed, produced, and designed the Tony Award-nominated musical *A Year with Frog and Toad*; *On the Town*, directed by George C. Wolfe; *The Diary of Anne Frank*; the Tony-winning *Passion*, and *Twelve Dreams* (Lincoln Center), directed by James Lapine. Lobel's 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. Her projects for Peter Sellars include *Dr. Atomic*, the new John Adams opera for San Francisco Opera; *The Rake's Progress* (Théâtre du Châtelet, Paris); *Nixon in China* (Brooklyn Academy of Music, Bobigny-Paris, and Amsterdam); *The Marriage of Figaro* (Pepsico Summerfare in New York, Bobigny-Paris); *Così fan tutte* (Pepsico Summerfare); *The Magic Flute* (Glyndebourne Festival); and *The Mikado* (Chicago Lyric Opera). For choreographer Christopher Wheeldon she designed *Swan Lake* (Pennsylvania Ballet) and *An American in Paris* (New York City Ballet). Her honors include

the Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy, and Jefferson, and Drama Desk, Maharam, and Fanny nominations.

Costume designer **MARTIN PAKLEDINAZ** has collaborated with Mark Morris on works for the Mark Morris Dance Group, San Francisco Ballet, and Boston Ballet, and he has designed several works for Helgi Tomasson, including *The Nutcracker* in 2004. His New York credits include Kathleen Marshall's recent revival of *The Pajama Game* (Tony Award nomination) and the Signature Theatre's revival of Horton Foote's *The Trip to Bountiful*, as well as *Thoroughly Modern Millie*, *Wonderful Town*, *The Wild Party*, *A Year with Frog and Toad*, *Kiss Me Kate*, *Golden Child*, *The Diary of Anne Frank*, *Waste*, and *The Life*. His work in opera includes Stephen Wadsworth's staging of *Rodelinda* for the Metropolitan Opera, *Tristan and Isolde* for the Opéra de la Bastille in Paris, directed by Peter Sellars with video installations by Bill Viola; as well as two other premiere works by Sellars, *L'amour de Loin* and *Adriana Mater*, composed by Kaija Saariaho with libretti by Amin Maalouf. Pakledinaz has won the Tony, Drama Desk, Lucille Lortel, Cable, and Obie awards, among others. His upcoming projects include Alain Boublil and Claude-Michel Schönberg's new Broadway musical *The Pirate Queen*.

Lighting designer **JAMES F. INGALLS** most recently designed Mark Morris's *Mozart Dances* at the Mostly Mozart Festival at Lincoln Center for the Performing Arts and Morris's *King Arthur* at English National Opera. His other work for Morris includes *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden, and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas* and *The Hard Nut* (Mark Morris Dance Group); *Ein Herz* (Paris Opera Ballet); and the initial White Oak Dance Project tour. For Merce Cunningham Dance Company he designed *Fluid Canvas* and *Split Sides* with music by Sigur Rós and Radiohead. At the Metropolitan Opera he has designed *An American Tragedy*, *Salome*, *Benvenuto Cellini*, *The Gambler*, *War and Peace*, and *Wozzeck*. Ingalls's recent projects at Lincoln Center include

Zaide and *Ainadamar*, both directed by Peter Sellars. He often collaborates with Saint Joseph Ballet in Santa Ana, California.

CHARLES BURNS was born in Washington, D.C. He currently lives in Philadelphia with his wife, painter Susan Moore, and their 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*, *The Believer*, and *Rolling Stone*. His books include *Thrilling Defective Stories* (Pantheon, 1988), *Blood Club* (Kitchen Sink, 1991), *Skin Deep* (Penguin Books, 1992), *Facetasm* (Gates of Heck, 1992), and *Black Hole* (Fantagraphics, 2004).

DANCERS

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. Biesecker joined the Mark Morris Dance Group in 2003.

SAMUEL BLACK is originally from Berkeley, California, where he began studying tap at the age of 9 with Katie Maltsberger. He recently received his B.F.A. in dance from SUNY Purchase, where he performed works by Mark Morris, Paul Taylor, Zvi Gotheiner, Sean Curran, and Kevin Wynn. During a semester at the Rotterdamse Dansacademie in Holland, he had the opportunity to dance in several Dutch cities and in Germany. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Black first worked with MMDG in 2005; he joined the company as an apprentice in 2006.

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

CHARLTON BOYD was born in New Jersey, where he studied and performed with the Inner City Ensemble Theater and Dance Company. He graduated from The Juilliard School. He went on to dance with the Limón Dance Company and appears in *Jose Limón Technique Video, Volume 1*, among other 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, Nederlands Dans Theater, Peridance Ensemble, and Battleworks Dance Company. Clark has staged works by Robert Battle, David Parsons, Igal Perry, and Adam Hougland with various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival, and she currently works closely with Carolyn Adams and the American Dance Legacy Institute, as well as serving on an advisory panel for Capezio. Clark first appeared with MMDG in *L'Allegro* in August 2005. She became a company member in September 2006.

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. Darragh is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. She 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 danced with bopi's black sheep / dances by kraig patterson before joining 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 from 1999 until 2005, when she joined the Mark Morris Dance Group as an apprentice.

EMILY GAVESKI, a native of Rochester, New York, received her B.F.A. from the North Carolina School of the Arts. She has worked with Carolyn Dorfman, Kraig Patterson, Isabel Gotzkowsky, Karen Reedy, and Mark Morris in *The Hard Nut* and *L'Allegro, il Penseroso ed il Moderato*. In 2005 she also appeared as a dancer in the film *Stay*, directed by Marc Forster. She is a certified Pilates instructor and in her spare time enjoys gardening, quilting, and dirt biking.

LAUREN GRANT, raised in Highland Park, Illinois, has danced with the Mark Morris Dance Group since 1996. She began studying ballet at the age of 3, and she has a B.F.A. from New York University's Tisch School of the Arts. She has also trained in character dance, acting, and singing. She teaches master classes in ballet and modern technique at school and universities around the world, at MMDG's school in Brooklyn, and for the company. She is married to fellow dancer David Leventhal.

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

DAVID LEVENTHAL, raised in Newton, Massachusetts, has danced with the Mark Morris Dance Group since 1997. 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, and he gives classes regularly at MMDG's school, including one for people with Parkinson's disease. He is married to fellow dancer Lauren Grant.

THERESA LING was raised in Columbus, Ohio, and received her B.A. in English literature from Barnard College. Her choreography has been shown throughout New York City; currently, she also dances with Neta Pulvermacher and Pam Tanowitz. She has appeared previously with MMDG in productions of *The Hard Nut*, *L'Allegro*, and *King Arthur*.

LAUREL LYNCH began her dance training in Petaluma, California. After a few too many *Nutcrackers* she moved to New York to attend The Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. Since graduating in May 2003, Laurel has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and T.E.A. (Transpersonal Education and Art). She performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Lynch joined the Mark Morris Dance Group as an apprentice in 2006.

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: he 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. McDonald joined the Mark Morris Dance Group in 2000.

VINCENT MCCLOSKEY has been dancing for 20 years. He first worked with MMDG in 2004.

DALLAS MCMURRAY, from El Cerrito, California, began dancing at the age of 5 with Katie Maltsberger, studying jazz, tap, and acrobatics. He

went on to study ballet with Yukiko Sakakura at the Duane Dance Academy. He received a B.F.A. in dance from the California Institute of the Arts, where he studied ballet and modern with Tina Yuan, Colin Connor, Lyndon Branaugh, Laurence Blake, Glen Eddy, Clare Duncan, Cynthia Young, Jeffrey Gerodias, and Rachel Berman. In Los Angeles, he performed José Limón's *Missa Brevis* with the Limón Dance Company at the Ahmanson Theater, and also performed in Hong Kong at the Hong Kong Dance Festival in a work by Jonathan Fredrickson, *Pas de [SIKS]*. He has also performed works by Alonzo King, Jiri Kylian, and Robert Moses. McMurray joined MMDG as an apprentice in 2006.

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

JUNE OMURA was born in New York, grew up in Birmingham, Alabama, and graduated from Barnard College with honors in dance and English. She first studied with Mark Morris in 1986 and joined the company in 1988. In 2005 she received a New York Dance and Performance Award ("Bessie") for her career with the company. Omura and her husband are the proud parents of twin girls, born in 2003, and a new baby boy, born in September of this year. When in New Paltz, she studies with Peter Naumann at the New Paltz School of Ballet. She is grateful to her family, Mark Morris, and MMDG for their love and support.

ELISA OSBORNE is from Venezuela and currently dances with Dusan Tynek Dance Theater as well as the Mark Morris Dance Group. She also collaborates with percussionist Brian Osborne and Maggie Ewing. Osborne attended La Escuela de Ballet Teresa Carreno in Caracas, Venezuela, prior to training at the North Carolina School of the Arts,

where she received her B.F.A. This is her third year working 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 with scholarships from the Princeton Ballet, Ailey School, Graham School, and 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. Also known as bopi, Patterson has performed with Mark Haim, the Danny Lewis Repertory Ensemble, Ohad Naharin, Neta Pulvermacher, and White Oak Dance Project. In 1996, Mikhail Baryshnikov invited him to choreograph a new piece for White Oak Dance Project, “make like a tree . . .” He went on to create three additional works for the company. Patterson also served as artist in residence at George Mason University, Princeton University, Cornish College for the Arts, and Barnard/Columbia Colleges, among others. He has been a guest faculty member at Barnard/Columbia College, Sarah Lawrence College, International Summer School of Dance–Japan, and American Dance Festival. Patterson started his own dance company in 1996, bopi’s black sheep / dances by kraig patterson, which is currently in residence at Borough 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. In Washington, D.C., Reedy has performed with Eric Hampton Dance and DC Dance Theater, among others. 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. Reedy has assisted such choreographers as Jiri Kylian, Hans van Mannen, Eric Hampton, Robert Battle, and Nacho Duato at The Juilliard School. Reedy’s choreography has been seen throughout New York and Washington, D.C., 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.

CAMILO RODRIGUEZ is a native of San Juan, Puerto Rico. He trained at the Conservatory of Ballet Concierto in Puerto Rico and the Joffrey Ballet School in New York. He has been a member of Les Ballets Grandiva since 2002. He first performed in *The Hard Nut* with the Mark Morris Dance Group in 2001.

MATTHEW ROSE received his B.F.A. 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. He retired as a company member in 2004. He was appointed assistant to the choreographer in June 2006.

UTAFUMI TAKEMURA received her B.F.A. in dance from SUNY Purchase and her M.F.A. from the Tisch School of the Arts at New York University, where she was a recipient of the Siedman Award for Dance. She has performed with FREEFALL, Ltd., Amy Cox, XIPÓLYTOS Dance Theatre, Mark Jarecke, JoAnna Mendl Shaw, Carol Fonda, Maja Lorkovic, KDNY/Kathleen Dyer, and WIL SWANSON/ DANCE-WORKS, among others. She currently works with Rebecca Katz-Harwood, Pam Tanowitz Dance, Paz Tanjuaquio, and Andrea Haenggi/AMDaT.

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 Ohio State University with a B.F.A. in dance performance in 2003. He began 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.

JENN WEDDEL grew up in Longmont, Colorado, and received her early training from Boulder Ballet Company. She has a B.F.A. from Southern Methodist University and also studied at The Boston Conservatory, Colorado University and the Laban Center, London. Since moving to New York in 2001, she has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencel Dance Trio, and Rocha Dance Theatre and with various choreographers including Alan Danielson and Connie Procopio. She has presented her own work in Manhattan and continues to collaborate with TEA Dance Company under the direction of Ella Ben-Aharon and Sahar Javedani. Weddel joined MMDG as an apprentice in 2006.

SETH WILLIAMS was raised in Davis, California, where he danced with Pamela Trokanski. He graduated with honors in both comparative Literature and dance from the University of California at Irvine, where he trained with David Allan and Donald McKayle. He has appeared with the Metropolitan Opera Ballet, Sean Curran Company, and New York Baroque Dance Company. Fluent in the 18th-century Feuillet notation, he has reconstructed several period ballets for the latter group, and holds a particular interest in the dance of 18th-century England.

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 the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was a scholarship student at the Alvin Ailey Dance Center; she also attended New York University's Tisch School of the Arts, where she graduated with a B.F.A. Yard joined the Mark Morris Dance Group in 1997.

MARK MORRIS

DANCE GROUP



Craig Biesecker



Samuel Black



Joe Bowie



Charlton Boyd



Elisa Clark



Amber Darragh



Rita Donahue



Lorena Egan



Lauren Grant



John Haginbotham



David Leventhal



Laurel Lynch



Bradon McDonald



Dallas McMurray



Maile Okamura



June Omura



Noah Vinson



Jenn Weddel



Julie Worden



Michelle Yard



Emily Gayeski



Theresa Ling



Vincent McCloskey



Elisa Osborne



Kraig Patterson



Karen Reedy



Guillermo Resto



Camilo Rodriguez



Matthew Rose



Utafumi Takemura



Aaron Walter



Seth Williams

MMDG Music Ensemble

VIOLIN I

Jesse Mills, *Concertmaster*
Aaron Brown
Jennifer Curtis
Maxim Moston
Benjamin Russell
Sebu Sirinian

VIOLIN II

Georgy Valtchev
Mae Barizo
Christina Courtin
Katie Pawluck
Lisa Tipton

VIOLA

Jessica Troy
David Cerutti
Todd Low
Irena Momchilova

CELO

Wolfram Koessel
Ariane Lallemand
Karlos Rodriguez

DOUBLE BASS

Gregg August
Dennis Christians

FLUTE/PICCOLO

Lance Suzuki
John McMurtery
Alexandra Sopp

OBOE

Alexandra Knoll

ENGLISH HORN

Viatcheslav Znatchenii

CLARINET

Todd Palmer
Shari Hoffman

BASS CLARINET

Chris Cullen

BASSOON

Seth Baer
Damian Primis

FRENCH HORN

Theodor Primis
Chad Yarborough
Michael Atkinson
David Byrd

TRUMPET

Sycil Mathai
Kyle Resnick

TROMBONE

Lisa Albrecht
Mike Boschen
Jeffrey Caswell

TUBA

Andrew Bove

HARP

Bridget Kibbey

TIMPANI

Matthew Gold

PERCUSSION

Eric Poland
Pablo Rieppi

CELESTE

Steven Beck

Hudson Valley Youth Chorale

Barbara Pickhardt, Artistic Director

Mark Morris Dance Group Staff

PRODUCTION

Technical Director

Johan Henckens

Music Director

Wolfram Koessel

Assistant to the Choreographer

Matthew Rose

Lighting Supervisors

Michael Chybowski, Leo Janks

Wardrobe Supervisor

Katherine McDowell

Assistant Wardrobe

Alan Smith, Joy Havens

Hair/Make-up Supervisors

Leslee Newcomb, Sara Buekers

Sound Supervisor

Jim Abdou

Assistant Technical Director

Matthew Eggleton

Technical Assistants

Dirk Loomans, Ricky Artis

ADMINISTRATION

General Manager

Aaron Mattocks

Management Assistant

Adrienne Bryant

Director of Finance

Elizabeth Fox

Finance Assistant

Liz Bloomfield

MARKETING AND DEVELOPMENT

Director of Marketing and Development

Lauren Cherubini

Special Projects Manager

Alexandro Pacheco

Marketing Manager

Christy Bolingbroke

Development Associate

Jenna Parks

Development Assistant

Moss Allen

Office Assistant

Jay Selinger

DANCE CENTER OPERATIONS

Studio Manager

Karyn Treadwell

Administrative Assistant

Kathleen Cannucci

Music Coordinator

Bruce Lazarus

Facility Manager

José Suarez

Maintenance

David Baez,

Theodore Goodman

EDUCATION

Director of Education

Eva Nichols

School Administrator

Diane Ogunusi

Administrative Assistant

Marc Castelli

BOOKING REPRESENTATION

Michael Mushalla

(Double M Arts & Events)

MEDIA AND GENERAL

CONSULTATION SERVICES

William Murray

(Better Attitude, Inc.)

LEGAL COUNSEL

Mark Selinger

(McDermott, Will & Emery)

ACCOUNTANT

Kathryn Lundquist, CPA

ORTHOPAEDIST

David S. Weiss, M.D.

(NYU-HJD Department of
Orthopaedic Surgery)

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.

Additional funding has been received from the American Music Center Live Music for Dance Program; The Capezio/Ballet Makers Dance Foundation; Con Edison; Dance Heritage Coalition; The Harkness Foundation for Dance; The Iovino Family Foundation; Leon Lowenstein Foundation; Materials for the Arts; McDermott, Will & Emery; The New York City Department of Cultural Affairs; The Catherine B. Reynolds Foundation; Virgil Thomson Foundation; The Untitled Foundation; USArtists International; and the Friends of the Mark Morris Dance Group.

For more information contact:

Mark Morris Dance Group

3 Lafayette Avenue | Brooklyn, NY 11217-1415

Tel: (718) 624-8400 | Fax: (718) 624-8900

info@mmdg.org | www.mmdg.org

THE RICHARD B.
FISHER
CENTER
FOR THE
PERFORMING ARTS
AT BARD COLLEGE

Annandale-on-Hudson, New York