

dance music theater

Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

2007-2008 Season





dance music theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

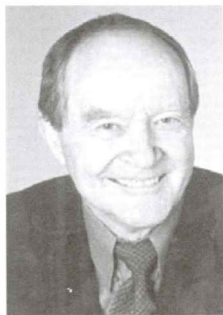
2007–2008 Season

December 2007

Board of Trustees	2
A Message from the Director	3
<i>The Hard Nut</i>	4
Cast	7
Synopsis	9
Orchestra Roster	10
Choir Roster	12
About the Artists	14
Centennial Campaign	19
Annual Support	29
2007–2008 Season Schedule	34
Patron Information	36

www.calperformances.net

A Message from the Director



AS WE HEAD into the final months of 2007, Cal Performances looks forward to a holiday season filled with events that have a distinct family appeal. We have always recognized the importance of exposing children to the

experience of live theatre, but equally important is the quality of the artistry on stage. If a young person attends a ballet for the first time, for example, we want it to be the very best that the world has to offer. When it is, we've captured the imagination of a child and expanded his or her horizons. We can then rest assured that we've done our job.

This season, we present several events with family-friendly pricing to encourage parents to bring their children to performances. Three shows that are especially attractive for families to attend together are right around the corner. First, veteran rocker Dan Zanes returns to Zellerbach Hall for three performances, November 24 & 25. This former lead singer of '80s indie rock band the Del Fuegos has re-defined children's and family music with such hit CDs as *Rocket Ship Beach*, *House Party* and the Grammy Award-winning *Catch That Train*, on which he collaborated with such outstanding musicians as Natalie Merchant, the Blind Boys of Alabama and the Kronos Quartet. Just in time for the Thanksgiving weekend, Dan Zanes and Friends is an ideal way to entertain out-of-town guests with toe-tappin', sing-along music that runs the gamut from American roots to Zulu folk.

Australia's miraculous, gravity-defying Circus Oz swings into town with their *Laughing at Gravity* tour (November 29–December 2). This insanely talented troupe of trapeze, adagio and jugglings specialists from Down Under have a decidedly wry take on all things acrobatic. Your family will be as thrilled with the Circus Oz spectacle as they will be with the performers' finely honed sense of silliness in a performance

best described by the *New York Daily News* as "hysterical and graceful, awesome and intimate, weird and beautiful."

Finally, I want to bring your attention to my holiday favorite, *The Hard Nut*, Mark Morris's brilliantly comedic staging of the world's best-known ballet, *The Nutcracker* (December 14–23). These nine performances of *The Hard Nut* will be particularly poignant for me, as they are the last that I will conduct as Director of Cal Performances.

When we first presented *The Hard Nut* in 1996, the conductor who had been contracted to lead the orchestra cancelled at the last moment. Mark Morris, knowing that I was familiar with Tchaikovsky's brilliant score, asked me to fill in. Since then, I have conducted *The Hard Nut* on many occasions—in Berkeley, New York and London—and in each city the production is always received with tremendous warmth and enthusiasm.

This comes as no surprise since *The Hard Nut* is a special work. While I have conducted many versions of *The Nutcracker* in my career, Mark's is the only one that employs Tchaikovsky's full score, without cuts or emendations. Additionally, the choreographer returns to E.T.A. Hoffmann's original tale on which the ballet is based—another shining example of Mark Morris's passionate adherence to the intentions of the artists. Morris sets the narrative in a 1960s suburban household, transforming the story to a scene immediately recognizable to all of us. I don't think it's hyperbolic to say that *The Hard Nut* has become the new American classic for the season.

I hope to see you in Zellerbach Hall enjoying these exciting events. Please see our calendar online at www.calperformances.net for more family-friendly performances in the New Year. We at Cal Performances wish you all the best for a happy and healthy holiday season.

A stylized, handwritten signature in dark ink that reads "Robert W. Cole".

Robert W. Cole
Director, Cal Performances

Cal Performances Presents

Friday, December 14, 2007, 7:30pm
Saturday, December 15, 2007, 2pm & 8pm
Sunday, December 16, 2007, 3pm
Thursday, December 20, 2007, 7:30pm
Friday, December 21, 2007, 7:30pm
Saturday, December 22, 2007, 2pm & 8pm
Sunday, December 23, 2007, 3pm
Zellerbach Hall

The Hard Nut

Based on *Nutcracker and Mouseking*, by E.T.A. Hoffmann
Music by Pyotr Il'yich Tchaikovsky, *The Nutcracker*, Op. 71 (1891–1892)
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*

Mark Morris Dance Group

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

Domingo Estrada, Jr. Kristin Foote Chelsea Glassman Hsin-Yi Hsiang
Brian Lawson Claudia MacPherson Craig Patterson Wendy Reinert
Guillermo Resto Kanji Segawa Utafumi Takemura Samuel Wentz

Artistic Director
Mark Morris

Executive Director
Nancy Umanoff

Berkeley Symphony Orchestra

Children of the Piedmont Choirs Ensemble
Robert Geary, *Director*



Cal Performances' 2007–2008 season is sponsored by Wells Fargo Bank.

Altria Group, Inc. is the Mark Morris Dance Group's Lead Sponsor.

MetLife Foundation is the Mark Morris Dance Group's Official Tour Sponsor.

Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, JPMorgan Chase Foundation, The Howard Gilman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, and The Shubert Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from the New York City Department of Cultural Affairs, the New York State Council on the Arts, a State Agency, and the National Endowment for the Arts Dance Program.

<i>Marie</i>	Lauren Grant
<i>Fritz</i>	June Omura
<i>Louise/Princess Pirlipat</i>	Julie Worden
<i>Dr. Stahlbaum/King</i>	Guillermo Resto
<i>Mrs. Stahlbaum/Queen</i>	John Heginbotham
<i>Housekeeper/Nurse</i>	Kraig Patterson
<i>Drosselmeier</i>	Craig Biesecker
<i>Nutcracker/Young Drosselmeier</i>	David Leventhal
<i>Barbie Doll</i>	Elisa Clark
<i>Robot</i>	Samuel Wentz

Party Guests

Joe Bowie, Charlton Boyd, Amber Darragh, Rita Donahue, Bradon McDonald, Mark Morris, Maile Okamura, Noah Vinson, Michelle Yard

Changers Domingo Estrada Jr., Laurel Lynch, Samuel Wentz

Rat King Utafumi Takemura

Rat Soldiers

Kristin Foote, Chelsea Glassman, Hsin-Yi Hsiang, Claudia MacPherson, Wendy Reinert, Jenn Weddel

G.I. Joe Soldiers

Samuel Black, Domingo Estrada Jr., Brian Lawson, Dallas McMurray, Kanji Segawa

Snow

Samuel Black, Joe Bowie, Elisa Clark, Amber Darragh, Rita Donahue, Domingo Estrada Jr., Kristin Foote, Chelsea Glassman, Hsin-Yi Hsiang, Brian Lawson, Laurel Lynch, Claudia MacPherson, Bradon McDonald, Dallas McMurray, Maile Okamura, Wendy Reinert, Kanji Segawa, Utafumi Takemura, Noah Vinson, Jenn Weddel, Julie Worden, Michelle Yard

Rat Queen Jenn Weddel

Spanish Bradon McDonald, Michelle Yard

Arabian

Charlton Boyd, Amber Darragh, Domingo Estrada Jr., Laurel Lynch, Samuel Wentz

Chinese

Hsin-Yi Hsiang, Kanji Segawa, Utafumi Takemura

Russian

Samuel Black, Rita Donahue, Chelsea Glassman, Dallas McMurray, Claudia MacPherson, Jenn Weddel

French

Elisa Clark, Maile Okamura, Wendy Reinert, Noah Vinson

Suitors Brian Lawson, Kanji Segawa

Dentist Charlton Boyd

Flowers

Samuel Black, Joe Bowie, Elisa Clark, Amber Darragh, Rita Donahue, Kristin Foote, Chelsea Glassman, Laurel Lynch, Bradon McDonald, Dallas McMurray, Maile Okamura, June Omura, 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 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.

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.

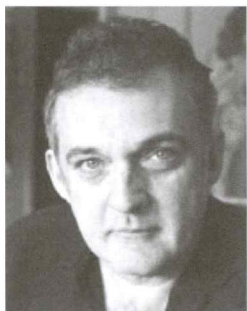
At this point, Marie interrupts the story and offers her love to young Drosselmeier. Mrs. Stahlbaum acknowledges her daughter's new maturity with a flower dance. Everyone in the world joins Marie and young Drosselmeier in celebrating their love. The two go away together forever.

Epilogue

Louise and Fritz are sent to bed.

CURTAIN

About the Artists



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

Amber Durrant

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 San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and Boston Ballet, among others. His work is also in the repertory of the Pacific Northwest Ballet, Geneva Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet and The Royal Ballet. 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 Metropolitan Opera, 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 eight honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor’s Award for Arts & Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux), and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris’ L’Allegro, il*

Penseroso ed il Moderato: A Celebration. Morris is a member of the American Academy of Arts and Sciences. In 2007, he received the Samuel H. Scripps/American Dance Festival lifetime achievement award.

The **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*. 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, and its Midwest home, the Krannert Center in Urbana, Illinois. It appears regularly in Boston, Massachusetts; Fairfax, Virginia; Seattle, Washington; 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 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. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax and Yoko Nozaki for *Mozart Dances* (2006); and with the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006), among others. MMDG’s film and television projects also include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the UK’s *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, housing rehearsal space for the dance community, outreach programs for local children, as well as a school offering dance classes to students of all ages. For more information on the Mark Morris Dance Group, please visit www.mmdg.org.

Robert Cole (*conductor*) received his MA in music from the University of Southern California 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 UC Berkeley. Mr. Cole is also general director of the Berkeley Festival & Exhibition, an international festival of early music he founded in June of 1990. In 2003, he was appointed Principal Guest Conductor of the Tchaikovsky Opera and Ballet Theater of Perm, 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. Mr. Cole has conducted *The Hard Nut* with the Mark Morris Dance Group at Cal Performances, at the Brooklyn Academy of Music in New York and 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.

Berkeley Symphony Orchestra was founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, a young protégé of Sir Adrian Boult, the great English maestro. Reflecting the spirit of the times, the Promenade replaced tuxedos with informal dress and performed in unusual locations, such as the University Art Museum.

When Kent Nagano took over the orchestra in 1978, he charted a new course by offering innovative programming that included a good number of rarely heard 20th-century scores. Under Maestro Nagano, the orchestra also took measures to develop an image congruous with its more serious and sophisticated programming, first switching to

formal concert dress and then, in 1981, changing its name to the Berkeley Symphony Orchestra. In 1989, the orchestra moved from the 750-seat First Congregational Church to UC Berkeley's 2,015-seat Zellerbach Hall.

In 1984, Berkeley Symphony's performances of works by Frank Zappa, featuring an augmented orchestra, life-sized puppets and moving stage sets, brought the orchestra international attention. Maestro Nagano and the orchestra have also championed several young composers, including Thomas Adès, whose opera, *Powder Her Face*, was performed here in a concert version in 1997, well before its much-heralded performances in Brooklyn, London and Chicago.

The orchestra has received ASCAP Awards for Adventurous Programming of Contemporary Music in five out of the past six seasons. They have recorded music by William Kraft, Jeff Beal, Peter Scott Lewis and Frank Martin for Harmonia Mundi, Tri-loka and New Albion records, respectively. Their most recent CD is *The Butterfly Tree*, released in 2003 and featuring Jean-Pascal Beintus's 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 Ms. Hill and sung by folk music legend Joan Baez. Also on the disc is Beintus's charming setting of *The Brementown Musicians*, narrated by noted Bay Area actress Joy Carlin.

Berkeley Symphony supports local composers through its informal *Under Construction* new music events at the First Congregational Church. Berkeley Symphony also serves every public elementary school in Berkeley with its year-long, award-winning Music Education Program, which provides every student with the experience of becoming a performer.

New this season, Berkeley Akademie Ensemble debuts under the co-artistic directorship of Maestro Nagano and concertmaster Stuart Canin with two performances in December 2007 and May 2008 at First Congregational Church. Berkeley Akademie Ensemble will examine intimate works by Bach, Strauss, Mozart and others.

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

About the Artists

For 25 years, the internationally acclaimed **Piedmont Choirs** have offered children from throughout San Francisco's East Bay an outstanding program of choral training and performance. Founded in 1982 with just 22 singers, the Choirs now celebrate their 2007–2008 Silver Anniversary season with 340 young performers singing in 12 distinct groups, and an ambitious concert schedule that anticipates more than 40 performances, including the premieres of 8 newly commissioned choral works.

Under the leadership of Artistic Director Robert Geary, the Piedmont Choirs have established themselves as a leading force in international choral activities and new music. With concert tours to more than 25 nations and sponsorship of the Golden Gate International Children's Choral Festival (the oldest and only international children's choral competition in the United States), the Piedmont Choirs are vigorously engaged in the global community of choral ensembles. Locally, the Choirs regularly collaborate with such major arts organizations as the San Francisco and Oakland East Bay symphonies, and have performed with artists as diverse as the Kronos Quartet, the Mark Morris Dance Group and the folk rock group, Bare Naked Ladies.

The Piedmont Choirs' comprehensive music curriculum, under the direction of conductor and composer Sue Bohlin, offers students ages 6 to 18 the chance to progress through a series of training choirs to professional-level performing groups. Besides offering an outstanding education in vocal technique and music theory, the organization strives to offer lessons in creativity, expression, poise and engagement with many cultures, a character-building, transformative process they describe as "Growing with Music."

Founder and Artistic Director of the Piedmont Choirs and Volti, **Robert Geary** also holds directorial positions with the San Francisco Choral Society and the Golden Gate International Children's Choral Festival. Geary's choirs have been honored more than any other choir for Adventurous Programming by ASCAP. His many awards include the 1993 International Peace Child Medal (for his role as co-founder of the Golden

Gate International Children's Choral Festival), the award for Outstanding Conductor Achievement at the Second International Children's Choral Festival in Giessen, Germany (1997) and a special award for interpretation at the Miedzyzdroje Choral Festival in Poland (1998). In 2002, Geary was named Music Educator of the Year by KDFC, and in 2003 received the Lois Blair Rawlings Educational Inspiration Award. He has served as adjudicator and guest conductor nationally and internationally.

Designers

Adrianne Lobel (*set design*) projects for Mark Morris: *King Arthur* (English National Opera), *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, Brooklyn); *Le nozze di Figaro* (Brussels); *Orfeo ed Euridice* (BAM, Brooklyn; US tour). On Broadway, she developed, produced and designed sets for 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), 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. Her projects for Peter Sellars include *Dr. Atomic*, the new John Adams opera (San Francisco Opera); *The Rake's Progress* (Théâtre du Châtelet, Paris); *Nixon in China* (BAM, Brooklyn; Bobigny, Paris; Amsterdam); *Le nozze di Figaro* (Pepsico Summerfare, New York, Bobigny, Paris); *Così fan tutte* (Pepsico Summerfare, New York); *The Magic Flute* (Glyndebourne Festival, England); *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 Lucille Lortel, Obie, Long Wharf's Murphy, Emmy and Jefferson awards and Drama Desk, Maharam and Fanny award nominations.

About the Artists

Martin Pakledinaz (*costume design*) has designed costumes for theater, opera and dance. He 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 *Nutcracker* in 2004. Mr. Pakledinaz's New York credits included Kathleen Marshall's recent revival of *The Pajama Game* (Tony Award nomination) and 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 und Isolde* for the Paris Opera/Bastille, directed by Peter Sellars with video installations by Bill Viola; and two other world premiere works directed by Sellars, *L'Amour de Loin* and *Adriana Mater*, composed by Kaija Saariaho with libretti by Amin Maalouf. Upcoming projects include Alain Boublil and Claude-Michel Schönberg's new Broadway musical *The Pirate Queen*.

James F. Ingalls (*lighting design*) has designed several Mark Morris works, including *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom* and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden, and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas* and *The Hard Nut* (MMDG); *Ein Herz* (Paris Opera Ballet); and the

initial White Oak Project tour. His work in Chicago includes *Salomé* (Lyric Opera), *The Clean House*, *Dollhouse*, *House and Garden*, *The Misanthrope*, *Book of the Night* and *Martin Guerre* (Goodman Theatre) and *The Well-Appointed Room*, *The Pain and the Itch*, *The Violet Hour*, *Purple Heart*, *After the Quake* and *Valpairiso* (Steppenwolf Theatre). Most recently, he designed *A Flowering Tree* and *La Passion de Simone* (New Crowned Hope at the Barbican Centre, London) and *Dr. Atomic* (Holland Festival/De Nederlandse Opera and San Francisco Opera). He often collaborates with Saint Joseph Ballet in Santa Ana, California.

Charles Burns was born in Washington, D.C., and 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).

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

Costumes refurbished by Alan Smith, Joy Havens, Jennifer Perry, Carli Beardsley, Katherine M. Patterson and Cindy Chock.

Battle of the Nutcrackers



Vote for Mark Morris' *The Hard Nut* as your favorite *Nutcracker* at www.ovationtv.com/botn.

Dancers

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, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy and Gerald Casel. Craig joined MMDG in 2003.

Samuel Black is a native of Berkeley, California, where he began studying tap at age nine with Katie Maltsberger. He recently received his BFA in dance from SUNY Purchase, where he performed works by Mark Morris, Paul Taylor, Sean Curran, Zvi Gotheiner and Kevin Wynn. During a semester at the Rotterdamse Dansacademie in Holland, Sam 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. Sam first worked with MMDG in 2005 and joined the company in 2007.

Joe Bowie was born in Lansing, Michigan, and began dancing while attending Brown University, from which 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 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 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*, as well as several music videos. He first appeared with MMDG in 1989 and became a company member in 1994.

Elisa Clark received her early training from the Maryland Youth Ballet, and her BFA from The Juilliard School under the direction of Benjamin

Harkarvy. 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 Houglund at 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, as well as serving on an advisory panel for Capezio. She first appeared with MMDG in *L'Allegro* in August 2005.

Amber Darragh hails from Newport, Oregon, where she began her dance training with Nancy Mittleman. She received her BFA 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 MMDG in 2001.

Rita Donahue was born and raised in Fairfax, Virginia, and graduated from George Mason University in 2002 with honors in dance and English. She has danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.

Domingo Estrada, Jr., a native of Victoria, Texas, recently acquired a BFA in ballet and modern dance at Texas Christian University. He is currently working with choreographers Leslie Scott of BODYart Dance, Mary Seidman of Mary Seidman & Dancers and Christian von Howard of the Von Howard Project. Domingo would like to thank God, his family and all who support his passion. This is his first *Hard Nut*.

Kristen Foote is from Toronto, Canada, and began performing and touring with the Canadian Children's Dance Theatre, where she worked with Peggy Baker, Margie Gillis, David Earle, Carol Anderson and Keith Lee. Kristen has been a member of the Limón Dance Company since 2000. She has performed at the Yard; is a member of the Thang Dao Dance Company; danced

About the Artists

MARK MORRIS

DANCE GROUP



Craig Biesecker



Samuel Black



Joe Bowie



Chorlton Boyd



Elisa Clark



Amber Darragh



Rita Donahue



Lauren Grant



John Heginbotham



David Leventhal



Laurel Lynch



Bradon McDonald



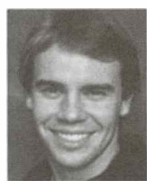
Dallas McMurray



Maile Okamura



June Omura



Noah Vinson



Jenn Weddel



Julie Worden



Michelle Yard



Domingo Estrada



Kristin Foote



Chelsea Glassman



Hsin-Yi Hsiang



Brian Lawson



Claudia MacPherson



Kraig Patterson



Wendy Reinert



Guillermo Resto



Kenji Segawa



Utatomi Takemura



Samuel Wentz

in *Champ: A Space Opera*; and has been a Radio City Rockette. In 2005, she was recognized among *Dance Magazine's* "Top 25 to Watch." This is her first *Hard Nut*.

Chelsea Glassman, a native of Baltimore, Maryland, studied at Carver Center for the Arts and Technology, where she was awarded the NFAA ARTS Merit Award. She received her BFA in dance from SUNY Purchase. Since moving to New York, Chelsea has worked with a variety of choreographers including YelleB Dance Ensemble, Philippa Kaye Company and Skybetter and Assoc. In addition to working with MMDG, She is currently a member of SYREN Modern Dance. Chelsea's other endeavors include personal training and teaching dance at the Mark Morris Dance Center. This is her first *Hard Nut*.

Lauren Grant, raised in Highland Park, Illinois, has danced with MMDG since 1996. Before graduating with a BFA from New York University's Tisch School of the Arts, Lauren studied ballet from the age of 3. Later, she also trained in character dance, acting, and singing. She teaches master classes in ballet and modern technique at schools and universities around the world, at MMDG's school in Brooklyn, and for the company as well. Lauren 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 he was a guest artist with Pilobolus Dance Theater. John's choreography is featured in the performances and *Emerge* music video of recording artists Fischerspooner. He joined MMDG in 1998.

Hsin-Yi Hsiang was born in Taiwan, where she began her professional training in ballet, Graham technique, Limón technique and Chinese folk dance. Hsin-Yi has been in the United States since 2002 and received a BFA in dance from the University of Illinois at Urbana-Champaign in 2007, where she performed works by Mark Morris, Merce Cunningham, David Parker & The

Bang Group, Sara Hook, Renee Wadleigh, Linda Lehovec, Rebecca Nettel-Fiol and Cynthia Oliver. This is her first *Hard Nut*, and she feels grateful for the experience of working with Mark Morris and all of the company members.

Brian Lawson began his dance training in Toronto at Canadian Children's Dance Theatre. There he worked with choreographers such as David Earle, Carol Anderson and Michael Trent. Brian spent a year studying at the Rotterdamse Dansacademie and is currently working towards earning his BFA at SUNY Purchase. At Purchase, he has had the opportunity to perform works by Merce Cunningham and Nelly van Bommel. This is his first *Hard Nut*.

David Leventhal, raised in Newton, Massachusetts, has danced with 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. He gives classes regularly at MMDG's school, including one for people with Parkinson's disease. He is married to fellow dancer Lauren Grant.

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 graduation in May 2003, Laurel has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz and TEA (Transpersonal Education and Art). She performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Laurel performed with MMDG as an apprentice in 2006 and joined the company in 2007.

About the Artists

Claudia MacPherson was born in Wisconsin, but calls Kentucky home. She received her BFA in dance from Alvin Ailey/Fordham University, where she worked with Nathan Trice, Jennifer Muller and Ron Brown, among others, and performed at City Center in Alvin Ailey's *Memoria*. She has also worked with Eva Dean Dance, the Kevin Wynn Collection, SuriCo and the Tattooed Ballerinas. She is excited to be in her first *Hard Nut*.

Bradon McDonald received his BFA 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 MMDG in 2000.

Dallas McMurray, from El Cerrito, California, began dancing at age four, studying jazz, tap and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a BFA in dance from the California Institute of the Arts. Dallas performed with the Limón Dance Company and in works by Jiri Kylian, Alonzo King, Robert Moses and Colin Connor. Dallas performed with MMDG as an apprentice and became a company member in 2007.

Maile Okamura is originally from San Diego, California. She was a member of Boston Ballet II in 1992–1993 and Ballet Arizona from 1993 to 1996. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner and Gerald Casel, among others. Maile began working with MMDG in 1998 and 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 MMDG in 1988. In 2005, she received a New York Dance and Performance Award ("Bessie") for her career with the company. June

and her husband are the proud parents of twin girls, born in 2003, and a new baby boy, born in September 2006. She is grateful to her family, Mark Morris and MMDG for their love and support.

Kraig Patterson was born in Trenton, New Jersey. He was inspired to pursue a career in dance after performing in high school musicals and continued his formal dance training via scholarships from the Princeton Ballet, the Ailey School, the Graham School and the Cunningham Studio. He received his BFA from The Juilliard School in 1986, joined the Mark Morris Dance Group in 1987 and danced with the company until 1999. Kraig, also known as bopi, has 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 piece for the White Oak Dance Project, "*make like a tree...*" He went on to create three additional works for the company. Kraig 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, The International Summer School of Dance-Japan and 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 Borough of Manhattan Community College's Tribeca Theater.

Wendy Reinert grew up in Saratoga Springs, New York, and attended Idyllwild Arts Academy in Southern California. She holds a BFA from New York University's Tisch School of the Arts, where she performed the works of Nacho Duato, Trisha Brown and Robert Battle, among others. Since graduating, she has performed with Kun-Yang Lin/Dancers, Cherylyn Lavagnino, Stephen Pier and Nilas Martins. She also teaches ballet to teenagers in the Bronx and is a certified personal trainer. This is her first *Hard Nut*.

Guillermo Resto has danced with Mark Morris since 1983.

Kanji Segawa began his training with his mother, Erika Akoh, and studied ballet with Kan Horiuchi in Tokyo, Japan. In 1997, he came to the United States to study at the Ailey School under the Japanese government fellowship. Mr. Segawa has been a member of Battleworks Dance Company, Jennifer Muller/The Works and Ailey II. He first performed with MMDG in *The Hard Nut* in London in 2004 and has since appeared in *L'Allegro, il Penseroso ed il Moderato*, *King Arthur* with English National Opera and *Orfeo ed Euridice* with the Metropolitan Opera.

Utafumi Takemura received her BFA in dance from SUNY Purchase and her MFA from New York University's Tisch School of the Arts, where she was a recipient of the Siedman Award for Dance. She has performed with FREEFALL(ltd), Amy Cox, XIPOLYTOS Dance Theatre, Mark Jarecke, JoAnna Mendl Shaw, Carol Fonda, Maja Lorkovic, KDNKY/Kathleen Dyer and Wil Swanson/Danceworks, among others. She currently works with Rebecca Katz-Harwood, Pam Tanowitz Dance, Paz Tanjuaquio and Andrea Haenggi/AMDaT.

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. He began working with MMDG in 2002 and became a company member in 2004.

Jenn Weddel grew up in Longmont, Colorado, and received her early training from Boulder Ballet Company. She holds a BFA 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, Jenn has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencil Dance Trio, 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. Jenn performed

as an apprentice with MMDG in 2006 and became a company member in 2007.

Samuel Wentz hails from the land of agriculture, strong Christian values, and weekly livestock auctions. Leaving the ranch behind, Sam parted with North Dakota and went on to explore the dance scene elsewhere. He has studied at Idyllwild Arts Academy, North Carolina School of the Arts, the Lines Ballet School, the Royal Winnipeg Ballet School and New York University's Tisch School of the Arts, where he is working towards his BFA in Dance. He is an apprentice with Gerald Casel Dance and a company member of Danielle Russo Dance Company. This is his first *Hard Nut*.

Julie Worden graduated from the North Carolina School of the Arts and joined MMDG 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 B'rith awards. For three years, she was a scholarship student at the Alvin Ailey Dance Center, and she holds a BFA from New York University's Tisch School of the Arts. Michelle joined MMDG in 1997. Mom, thank you.



Thanks to Maxine Morris.

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

For more information, contact:

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fax: (718) 624-8900
info@mmdg.org
www.mmdg.org

About the Artists

Mark Morris Dance Group Staff

Mark Morris, *Artistic Director* Nancy Umanoff, *Executive Director*

Production

<i>Technical Director</i>	Johan Henckens
<i>Assistant to the Choreographer</i>	Matthew Rose
<i>Lighting Supervisor</i>	Leo Janks
<i>Wardrobe Supervisor</i>	Katherine McDowell Patterson
<i>Sound Supervisor</i>	Jim Abdou
<i>Assistant Technical Director</i>	Matthew Eggleton
<i>Technical Assistant</i>	Dirk Loomans

Administration

<i>General Manager</i>	Aaron Mattocks
<i>Company Manager</i>	Adrienne Bryant
<i>Director of Finance</i>	Elizabeth Fox

Marketing/Development

<i>Director of Marketing and Development</i>	Lauren Cherubini
<i>Special Projects Manager</i>	Alexandro Pacheco
<i>Marketing Manager</i>	Christy Bolingbroke
<i>Development Associate</i>	Jane McCarthy
<i>Development Assistant</i>	Moss Allen
<i>Office Assistant</i>	Jay Selinger

Education

<i>Director of Education</i>	Eva Nichols
<i>School Administrator</i>	Diane Ogunusi
<i>Administrative Assistant</i>	Marc Castelli

Dance Center Operations

<i>Studio Manager</i>	Karyn Treadwell
<i>Administrative Assistant</i>	Kathleen Cannucci
<i>Production Manager</i>	Matthew Eggleton
<i>Music Coordinator</i>	Bruce Lazarus
<i>Facility Manager</i>	Joseph Tsiporin
<i>Maintenance</i>	David Baez, Ray Calderon, Gregory Collazo

<i>Booking Representation</i>	Michael Mushalla (Double M Arts & Events)
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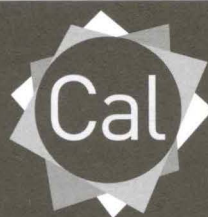
<i>Media and General Consultation Services</i>	William Murray (Better Attitude, Inc)
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<i>Legal Counsel</i>	Mark Selinger (McDermott, Will & Emery)
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<i>Accountant</i>	Kathryn Lundquist, CPA
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<i>Orthopaedist</i>	David S. Weiss, MD (NYU-HJD Department of Orthopaedic Surgery)
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<i>Hilot Therapist</i>	Jeffrey Cohen
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dance music theater

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Bryn Terfel, <i>bass-baritone</i>	4/17
Malcolm Martineau, <i>piano</i>	
San Francisco Opera	5/2-11
Rachel Portman's <i>The Little Prince</i>	
Audra McDonald, <i>soprano</i>	5/30

Dance

Mark Morris Dance Group	9/20-23
<i>Mozart Dances</i> with Garrick Ohlsson & Yoko Nozaki, <i>piano</i>	
Berkeley Symphony Orchestra	
Joffrey Ballet	10/4-6
Guangzhou Ballet	10/19-21
<i>Mei Lanfang</i>	
Miami City Ballet	10/26-28
American Ballet Theatre	11/7-11
Berkeley Symphony Orchestra	
Pina Bausch Tanztheater	11/16-18
Wuppertal, <i>Ten Chi</i>	
Mark Morris Dance Group	12/14-23
<i>The Hard Nut</i> — <i>The Nutcracker</i> with a Twist	
Berkeley Symphony Orchestra	
Nina Ananiashvili & the State Ballet of Georgia	2/14-17
<i>Giselle</i> ; Mixed Repertory	
Alvin Ailey American Dance Theater	3/5-9
Tchaikovsky Perm Ballet & Orchestra with Guest Artists	3/28-30
Natalia Makarova's <i>Swan Lake</i>	

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Circus Oz	11/29-12/2
Mark Morris Dance Group <i>The Hard Nut</i>	12/14; 20 & 21
Peking Acrobats	3/21-23
San Francisco Opera	5/2-11
<i>The Little Prince</i>	

Recital

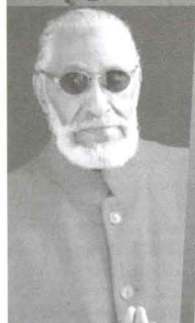
Olga Borodina, <i>mezzo-soprano</i>	9/30
Hilary Hahn, <i>violin</i>	10/16
Mariusz Kwiecien, <i>baritone</i>	12/9
David Daniels, <i>countertenor</i>	1/13
Gil Shaham, <i>violin</i>	1/20
Richard Goode, <i>piano</i>	2/3
Joshua Bell, <i>violin</i>	2/24
Rudolf Buchbinder, <i>piano</i>	3/22-23
Kate Royal, <i>soprano</i>	4/13
Paul Lewis, <i>piano</i>	5/4
Nuccia Focile, <i>soprano</i>	5/31
Paul Charles Clarke, <i>tenor</i>	
Berkeley Symphony Orchestra	

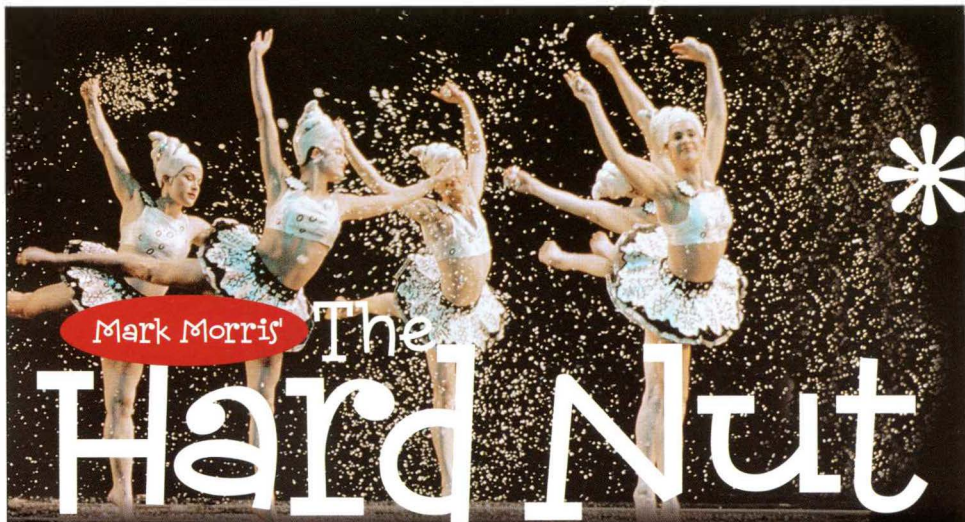
20th Century Music & Beyond

Jorge Liderman's 50th Birthday Celebration Featuring Cuarteto Latinoamericano	11/18
David Tanenbaum, <i>guitar</i>	
Sonia Rubinsky, <i>piano</i>	
Christopher Taylor, <i>piano</i>	1/27
Olivier Messiaen's <i>Vingt Regards sur l'Enfant-Jésus</i>	
Osvaldo Golijov's <i>Ayre</i>	3/1
Featuring Dawn Upshaw, <i>soprano</i> & Orquesta Los Pelegrinos	

Jazz

Patricia Barber Ensemble	9/29
Taylor Eigsti Quartet	10/13
Irvin Mayfield and the New Orleans Jazz Orchestra	11/3
Monterey Jazz Festival— 50th Anniversary Tour	1/12
Jazz at Lincoln Center Orchestra with Wynton Marsalis, <i>trumpet</i>	1/26
Joshua Redman Trio	2/28
SFJAZZ Collective	3/15
Sonny Rollins, <i>saxophone</i>	4/3





Mark Morris'

The

Hard Nut

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Mark Morris Dance Group

Berkeley Symphony Orchestra

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