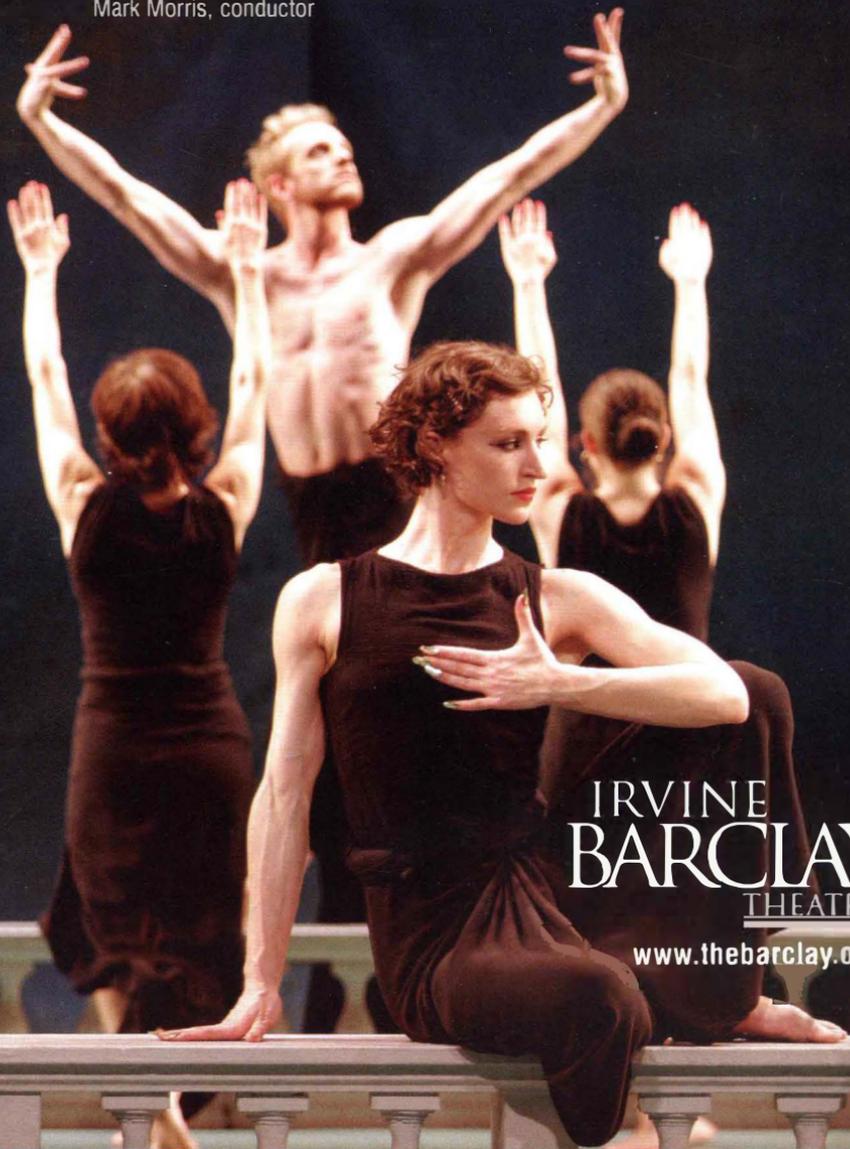


# Dido & Aeneas

Mark Morris, conductor



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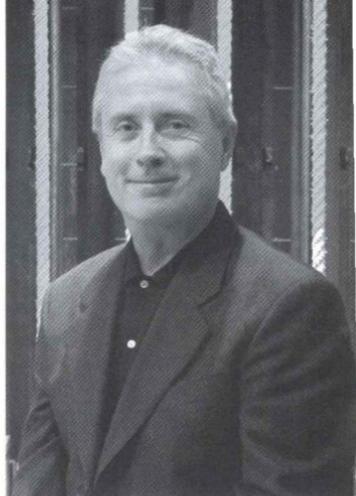
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## welcome

Irvine Barclay Theatre first introduced the Mark Morris Dance Group to southern California on October 1994. As I recall, that evening was particularly festive and electric with anticipation.

Since then, the Barclay has been host to many magical evenings of dance created by Mr. Morris and performed by his exquisite company of dancers. We are particularly proud to have had the opportunity to present *Falling Down Stairs*, accompanied musically by cellist Yo-Yo Ma.

This evening, in something of a full circle, we are able to present one of Mr. Morris' early masterworks created when he was a young(er) man and artist-in-residence at Belgium's Théâtre Royal de la Monnaie. Then, he danced the role of Dido. Tonight, he puts his musical genius to work at the conductor's podium.

We thank John Forsythe, Pacific Symphony and its musicians for being part of the production, as we do Joe Huszti and UC Irvine Chamber Singers. And, a nod to Dean Corey and the Philharmonic Society of Orange County, always at the forefront of promoting great music in Orange County, for supporting and helping us bring this event to the public's attention.

Enough said. Let the beautiful tragedy begin.

Sincerely,

A handwritten signature in dark ink that reads "Douglas Rankin". The signature is fluid and cursive, with a long horizontal stroke at the end.

Douglas C. Rankin  
President  
Irvine Barclay Theatre

Irvine Barclay Theatre  
In association with  
Pacific Symphony and the  
Philharmonic Society of  
Orange County  
Presents

MARK MORRIS DANCE GROUP  
*DIDO & AENEAS*

April 22-27, 2008  
Cheng Hall

**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

Founded in part by:



**Mark Morris,**

*Artistic Director*

**Nancy Umanoff,**

*Executive Director*

**Vocal Soloists**

Leena Chopra  
Christopher Johnstone  
Yulia Van Doren  
Jamie van Eyck

**Pacific Symphony**

with special guest

**UC Irvine Chamber Singers**

**Joseph Huszti, Director**

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

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Major support for the Mark Morris Dance Group is  
provided by

Carnegie Corporation of New York,  
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The Fan Fox and Leslie R. Samuels Foundation,  
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The Mark Morris Dance Group New Works Fund is  
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The Andrew W. Mellon Foundation,  
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The Gladys Krieble Delmas Foundation,  
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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,  
The National Endowment for the Arts Dance Program.

# the program

## **DIDO & AENEAS**

Music: **Henry Purcell** (1689)

Libretto: **Nahum Tate**

Choreography: **Mark Morris**

Set Design: **Robert Bordo**

Costume Design: **Christine Van Loon**

Lighting Design: **James F. Ingalls**

## **PACIFIC SYMPHONY**

**Mark Morris**, Conductor

Belinda  
Dido

Second Woman  
Aeneas  
Sorceress

First Witch  
Second Witch  
Sailor

### **DANCERS**

**Maile Okamura**  
**Amber Darragh** (4/23, 25, 27)  
**Bradon McDonald** (4/22, 24, 26)  
**Rita Donahue**  
**Craig Biesecker**  
**Amber Darragh** (4/23, 25, 27)  
**Bradon McDonald** (4/22, 24, 26)  
**Elisa Clark**  
**Noah Vinson**  
**Lauren Grant**

### **SINGERS**

**Yulia Van Doren**  
**Jamie Van Eyck**  
  
**Leena Chopra**  
**Christopher Johnstone**  
**Jamie Van Eyck**  
  
**Yulia Van Doren**  
**Leena Chopra**  
**TBA**

Courtiers, Witches, Spirits, Sailors, and Conscience:  
**Samuel Black, Joe Bowie, Elisa Clark, Rita Donahue,**  
**Lauren Grant, David Leventhal, Maile Okamura,**  
**Noah Vinson, Jenn Weddel, Michelle Yard**

*This evening's program will be performed without an intermission.*

*Premiere: March 11, 1989 – Théâtre Royal de la Monnaie, Théâtre Varia, Brussels*

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# the program

## PACIFIC SYMPHONY

### FIRST VIOLIN

Raymond Kobler, *Concertmaster*  
Paul Manaster,  
*Associate Concertmaster*  
Jeanne Skrocki,  
*Assistant Concertmaster*  
Nancy Coade Eldridge  
Christine Frank

### SECOND VIOLIN

Yen-Ping Lai  
Yu-Tong Sharp  
Ako Yamaguchi  
Ovsep Ketendjian

### VIOLA

Robert Becker, *Principal*  
Carolyn Riley  
John Acevedo

### CELLO

Guy Fishman\*\*  
Kevin Plunkett, *Assistant Principal*

### BASS

Steven Edelman, *Principal*

### LUTE

Hank Heijink\*\*

### HARPSICHORD

Colin Fowler\*\*

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Paul Zibits

### LIBRARIAN

Russell Dicey

### ASSISTANT STAGE MANAGER

Libby Farley

\*\* *Guests courtesy of the  
MMDG Music Ensemble*

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Grace Han  
Shabnam Kalbasi  
Sonja Krenek  
Mary La Face  
Danielle Ordunio-Palmeres  
Cynthia Rodriguez

### ALTO

Carolyn Dike  
Rebecca Hamel  
Rachel Holtz  
Divya Mehta  
Courtnei Saliinas  
Tara Waldschmidt

### TENOR

Reuven Gonzales  
Kenneth Haro  
Benjamin Johns  
Anthony Kaneaster  
Sterling Roberts  
David Santos

### BASS

James Brown  
Glenn Ellington  
Joshua Khankanian  
Allen Laino  
Matthew Martinez  
Jonathan Sandberg

## SYNOPSIS

### Scene 1. The Palace

The Trojan War is over. Aeneas and his people have found themselves in Carthage after a treacherous sea voyage. His destiny, as decreed by the Gods, is to find Rome, but he has become obsessed with Dido, Queen of Carthage. Her sister and confidante, Belinda, and other optimistic courtiers, urge her to enjoy her good fortune, but the young widow, Dido, is anxious. Aeneas arrives to ask the Queen, again, to give herself to him. Belinda notices with relief that Dido seems to be capitulating. Dido and Aeneas leave together. Love triumphs.

### Scene 2. The Cave

The evil Sorceress summons her colleagues to make big trouble in Carthage. Dido must be destroyed before sunset. Knowing of Aeneas' destiny to sail to Italy, the Sorceress decides to send a Spirit disguised as Mercury to tell him he must depart immediately. Since Dido and Aeneas and the rest are out on a hunt, the witches plan to make a storm to spoil the lovers' fun and send everyone back home. The witches cast their spell.

### Scene 3. The Grove

Dido and Aeneas make love; another triumph for the hero. The royal party enters and tells a story for Aeneas' benefit. Dido senses the approaching storm. Belinda, ever practical, organizes the trip back to the palace. Aeneas is accosted by the false Mercury with this command: "Leave Carthage Now." He accepts his orders, and then wonders how to break the news to Dido. He is worried.

### Scene 4. The Ships

Aeneas and the Trojans prepare for the journey. The Sorceress and her witches are quite pleased to see that their plot is working. Once Aeneas has sailed they will conjure an ocean storm. They are proud of themselves.

### Scene 5. The Palace

Dido sees the Trojans preparing their ships. Aeneas tries to explain his predicament and offers to break his vow in order to stay with her. Dido is appalled by his hypocrisy. She sends him away and contemplates the inevitability of death. "Remember me but forget my fate." Dido dies.

# the program

## *Overture*

### **SCENE 1: The Palace**

*(Enter Dido, Belinda and attendants)*

#### **BELINDA**

Shake the cloud from off your brow,  
Fate your wishes does allow;  
Empire growing, pleasures flowing,  
Fortune smiles and so should you.

#### **CHORUS**

Banish sorrow, banish care,  
Grief should ne'er approach the fair.

#### **DIDO**

Ah! Belinda, I am press'd  
With torment not to be confess'd.  
Peace and I are strangers grown.  
I languish till my grief is known,  
Yet would not have it guess'd.

#### **BELINDA**

Grief increases by concealing.

#### **DIDO**

Mine admits of no revealing.

#### **BELINDA**

Then let me speak; the Trojan guest  
Into your tender thoughts has press'd.

#### **SECOND WOMAN**

The greatest blessing Fate can give,  
Our Carthage to secure, and Troy revive.

#### **CHORUS**

When monarchs unite, how happy their state;  
They triumph at once o'er their foes and their fate.

#### **DIDO**

Whence could so much virtue spring?  
What storms, what battles did he sing?  
Anchises' valor mix'd with Venus' charms,  
How soft in peace, and yet how fierce in arms.

#### **BELINDA**

A tale so strong and full of woe  
Might melt the rocks, as well as you.

#### **SECOND WOMAN**

What stubborn heart unmov'd could see  
Such distress, such piety?

#### **DIDO**

Mine with storms of care oppress'd  
Is taught to pity the distress'd;  
Mean wretches' grief can touch  
So soft, so sensible my breast,  
But ah! I fear I pity his too much.

#### **BELINDA and SECOND WOMAN**

Fear no danger to ensue,  
The hero loves as well as you.  
Ever gentle, ever smiling,  
And the cares of life beguiling  
Cupids strew your paths with flowers  
Gather'd from Elysian bowers.

#### **CHORUS**

Fear no danger to ensue  
The hero loves as well as you.  
Ever gentle, ever smiling,  
And the cares of life beguiling.  
Cupids strew your paths with flowers  
Gather'd from Elysian bowers.

#### *Dance*

*(Æneas enters with his train)*

#### **BELINDA**

See, your royal guest appears;  
How godlike is the form he bears!

#### **ÆNEAS**

When, royal fair, shall I be bless'd,  
With cares of love and state distress'd?

#### **DIDO**

Fate forbids what you pursue.

# the program

## **ÆNEAS**

Æneas has no fate but you!  
Let Dido smile, and I'll defy  
The feeble stroke of Destiny.

## **CHORUS**

Cupid only throws the dart  
That's dreadful to a warrior's heart,  
And she that wounds can only cure the smart.

## **ÆNEAS**

If not for mine, for empire's sake.  
Some pity on your lover take;  
Ah! make not in a hopeless fire  
A hero fall, and Troy once more expire.

## **BELINDA**

Pursue thy conquest, Love - her eyes  
Confess the flame her tongue denies.

## **CHORUS**

To the hills and the vales,  
To the rocks and the mountains,  
To the musical groves, and the cool  
shady fountains  
Let the triumphs of love and of beauty be shown.  
Go revel ye Cupids, the day is your own.

## *The Triumphant Dance*

## **SCENE 2: The Cave**

*(Enter Sorceress)*

## *Prelude for the Witches*

## **SORCERESS**

Wayward sisters, you that fright  
The lonely traveler by night,  
Who like dismal ravens crying  
Beat the windows of the dying,  
Appear at my call, and share in the fame.  
Of a mischief shall make all Carthage flame.  
Appear! Appear! Appear! Appear!

*(Enter Witches)*

## **FIRST WITCH**

Say, Beldame, what's thy will?

## **CHORUS**

Harm's our delight and mischief all our skill.

## **SORCERESS**

The Queen of Carthage, whom we hate,  
As we do all in prosp'rous state,  
Ere sunset shall most wretched prove,  
Depriv'd of fame, of life and love.

## **CHORUS**

Ho, ho, ho, etc.

## **FIRST and SECOND WITCHES**

Ruin'd ere the set of sun?  
Tell us, how shall this be done?

## **SORCERESS**

The Trojan Prince you know is bound  
By Fate to seek Italian ground;  
The Queen and he are now in chase,

## **FIRST WITCH**

Hark! Hark! The cry comes on apace!

## **SORCERESS**

But when they've done, my trusty elf,  
In form of Mercury himself,  
As sent from Jove, shall chide his stay,  
And charge him sail tonight with all his fleet away.

## **CHORUS**

Ho, ho, ho, etc.

## **FIRST and SECOND WITCHES**

But ere we this perform  
We'll conjure for a storm.  
To mar their hunting sport,  
And drive 'em back to court.

# the program

## CHORUS

In our deep vaulted cell.  
The charm we'll prepare,  
Too dreadful a practice  
for this open air.

*Echo Dance of Furies*

## SCENE 3: The Grove

*Ritornelle*

*(Enter Æneas, Dido, Belinda and their train)*

## BELINDA

Thanks to these lonesome vales,  
These desert hills and dales,  
So fair the game, so rich the sport  
Diana's self might to these woods resort.

## CHORUS

Thanks to these lonesome vales,  
These desert hills and dales,  
So fair the game, so rich the sport  
Diana's self might to these woods resort.

## SECOND WOMAN

Oft she visits this lone mountain,  
Oft she bathes her in this fountain.  
Here, Actæon met his fate,  
Pursued by his own hounds;  
And after mortal wounds,  
Discover'd too late  
Here Actæon met his fate.

*(A dance to entertain Æneas  
by Dido's women)*

## ÆNEAS

Behold, upon my bending spear  
A monster's head stands bleeding  
With tushes [tusks] far exceeding  
Those did Venus' huntsman tear.

## DIDO

The skies are clouded:  
Hark! How thunder  
Rends the mountain oaks asunder!

## BELINDA

Haste to town! this open field  
No shelter from the storm can yield  
Haste to town!

## CHORUS

Haste to town! This open field  
No shelter from the storm can yield  
Haste to town!

*(The Spirit of the Sorceress descends to  
Æneas in the likeness of Mercury)*

## SPIRIT

Stay, Prince, and hear great Jove's command:  
He summons thee this night away.

## ÆNEAS

Tonight?

## SPIRIT

Tonight thou must forsake this land;  
The angry god will brook no longer stay.  
Jove commands thee, waste no more  
In love's delights those precious hours  
Allow'd by th'almighty powers  
To gain th'Hesperian shore  
And ruin'd Troy restore.

## ÆNEAS

Jove's commands shall be obey'd;  
Tonight our anchors shall be weigh'd.  
But ah! What language can I try,  
My injur'd Queen to pacify?  
No sooner she resigns her heart  
But from her arms I'm forc'd to part.  
How can so hard a fate be took?  
One night enjoy'd, the next forsook.  
Yours be the blame, ye gods! for I  
Obey your will; but with more ease could die

# the program

## SCENE 4: The Ships

### SAILOR

Come away, fellow sailors, your anchors  
be weighing,  
Time and tide will admit no delaying;  
Take a boozy short leave of your nymphs on  
the shore,  
And silence their mourning  
With vows of returning,  
But never intending to visit them more.

### CHORUS

Come away, fellow sailors, your anchors  
be weighing  
Time and tide will admit no delaying;  
Take a boozy short leave of your nymphs  
on the shore,  
And silence their mourning  
With vows of returning,  
But never intending to visit them more.

#### *The Sailor's Dance*

*(Enter Sorceress and Witches)*

### SORCERESS

See, see the flags and streamers curling,  
Anchors weighing, sails unfurling.

### FIRST and SECOND WITCHES

Phoebe's pale deluding beams  
Gilding o'er deceitful streams.  
Our plot has took,  
The Queen's forsook!  
Elissa's ruin'd, ho, o, ho, etc.

### SORCERESS

Our next motion  
Must be to storm her lover on the ocean.  
From the ruin of others our pleasures we borrow;  
Elissa bleeds tonight, and Carthage  
flames tomorrow.

### CHORUS

Destruction's our delight,  
Delight our greatest sorrow;  
Elissa dies tonight,  
And Carthage flames tomorrow.  
Ho, ho, ho, etc.

#### *The Witches Dance*

*(Jack of the Lanthorn leads the Sailors out of  
their way among the Witches)*

## SCENE 5: The Palace

*(Enter Dido, Belinda and women)*

### DIDO

Your counsel all is urg'd in vain,  
To earth and heaven I will complain;  
To earth and heaven why do I call?  
Earth and heaven conspire my fall.  
To Fate I sue, of other means bereft,  
The only refuge for the wretched left.

### BELINDA

See, madam, see where Prince appears!  
Such sorrow in his look he bears  
As would convince you still he's true.

### ÆNEAS

What shall lost Æneas do?  
How, royal fair, shall I impart  
The god's decree, and tell you we must part?

### DIDO

Thus on fatal banks of the Nile  
Weeps the deceitful crocodile;  
Thus hypocrites that murder act  
Make heav'n and gods the authors of the fact!

### ÆNEAS

By all that's good—

### DIDO

By all that's good, no more!  
All that's good you have forswore.  
To your promis'd empire fly,  
And let forsaken Dido die.

# the program

## ÆNEAS

In spite of Jove's commands I'll stay,  
Offend the gods, and love obey.

## DIDO

No, faithless man, thy course pursue;  
I'm now resolv'd, as well as you.  
No repentance shall reclaim  
The injur'd Dido's slighted flame;  
for 'tis enough, what e'er you now decree,  
That you had once a thought of leaving me.

## ÆNEAS

Let Jove say what he please, I'll stay!

## DIDO

Away, away!

## ÆNEAS

No, no, I'll stay and Love obey.

## DIDO

No, no, away, away,  
To Death I'll fly  
If longer you delay.  
Away, Away!

*(Exit Æneas)*

But Death alas! I cannot shun;  
Death must come when he is gone.

## CHORUS

Great minds against themselves conspire,  
And shun the cure they most desire.

## DIDO

Thy hand, Belinda; darkness shades me,  
On thy bosom let me rest;  
More I would but Death invades me;  
Death is now a welcome guest.  
When I am laid in earth, may my wrongs create  
No trouble in thy breast,  
Remember me! But ah! forget my fate.

*(Cupids appear in the clouds o'er her tomb)*

## CHORUS

With drooping wings ye Cupids come,  
And scatter roses on her tomb.  
Soft and gentle as her heart;  
Keep here your watch, and never part.

*(Cupid's Dance)*

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# 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 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 also in the repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. Morris is noted for his musicality and has been described as "undeviating in his devotion to music." 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 U.S. 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 U.S. and at major international festivals. Based in Brooklyn, NY, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, CA, and its Midwest home, the Krannert Center for the Performing Arts in Urbana, IL. MMDG also appears regularly in New York City, NY; Boston, MA; Fairfax, VA; Seattle, WA; and at the Jacob's Pillow Dance Festival in Becket, MA. 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 U.K.'s *South Bank Show*. In the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, NY, 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, visit [www.mmdg.org](http://www.mmdg.org).

# about the artists

## Background

Founded in 1978, **Pacific Symphony** in Orange County, California, is the largest orchestra formed in the United States in the last 40 years. Led by Music Director Carl St.Clair, the Symphony is recognized as an outstanding orchestra making strides on both the national and international scene as well as in its own burgeoning cultural community. Last season, the *Wall Street Journal* remarked, "Carl St.Clair, the Pacific Symphony's dynamic music director, has devoted (now 19) years to building not only the orchestra's skills but also the audience's trust and musical sophistication—so successfully that the (Pacific Symphony) can now present some of the most innovative programming in American classical music to its fast-growing, rapidly diversifying community."

In 2005–06, under St.Clair, the Symphony not only made its debut appearance at the Walt Disney Concert Hall in Los Angeles, by special invitation from the American Symphony Orchestra League's 2006 National Conference, but also embarked on its first European tour. Performing in nine cities in three countries, the Symphony received rave reviews—22 in all—expanding its reach to an international level. Timothy Mangan, classical music critic for the *Orange County Register*, who accompanied the orchestra on tour, said at the conclusion, "The tour has ended in something very close, or maybe even right on the nose, to triumph...All that happened on tour...showed that this band can really impress."

At the start of the 2006–07 season, the orchestra took yet another major step forward with its move into the new acoustical home—the Renée and Henry Segerstrom Concert Hall, designed by architect Cesar Pelli with the late acoustician Russell Johnson.

The Symphony offers moving musical experiences with repertoire ranging from the great orchestral masterworks to music from today's most prominent

composers, highlighted by the annual American Composers Festival. *The Christian Science Monitor* has commented, "With the American Composers Festival, the Pacific Symphony has lifted the baton on an unprecedented... initiative to explore the impact of non-European sounds on Western music. This marks the Symphony as a leader in contemporary classical music." In addition to the Symphony's main stage concerts, the organization also features one of the best-attended Pops series performed by an orchestra in the United States (led by Principal Pops Conductor Richard Kaufman), as well as chamber music and a family concerts series.

Pacific Symphony has played a central role in the phenomenal growth of the performing arts in Orange County, considered to be one of the 10 fastest growing communities and centers for business and technology in the world. Presenting more than 100 concerts a year and a rich array of education and community programs, the Symphony touches more than 250,000 Orange County residents—from school children to senior citizens. In addition to its winter home, the Symphony presents a summer outdoor series at Irvine's Verizon Wireless Amphitheater, the organization's summer residence since 1987.

## A New Milestone—First European Tour

The orchestra launched its first highly acclaimed European tour in March 2006 with concerts in nine cities, including performances at the Philharmonie in Munich, the Konzerthaus in Vienna, and Lucerne Concert Hall, designed by the acoustician for the Symphony's new hall, the late Russell Johnson. "The programming for our tour reflected the overall profile of the Pacific Symphony, blending works we have commissioned and premiered with standard repertoire," says St.Clair. "We were honored to be invited to perform on the same stages that welcomed many of the world's great orchestras, representing Orange County and the United States."

## A Vision for the Future—New Music

Pacific Symphony is dedicated to developing and promoting today's young and established composers and expanding the orchestral repertoire. This commitment to new works is illustrated through the Symphony's commissions and recordings,

# about the artists

in-depth explorations of American artists and themes at the American Composer Festival, and the Young American Composers Competition. The Symphony's innovative approaches to introducing new works to audiences received the prestigious ASCAP Award for Adventuresome Programming in 2005.

The orchestra has commissioned today's leading composers, including William Bolcom, William Kraft, Tobias Picker, Frank Ticheli, and Chen Yi, who composed a cello concerto in 2004 for Yo-Yo Ma. The Symphony has also commissioned and recorded *An American Requiem*, by Pacific Symphony's most recent Composer-in-Residence, Richard Danielpour, on the Reference Recordings label in 2002, and Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with Yo-Yo Ma for SONY Classical. The inaugural season in the new hall included commissions for works by Philip Glass, William Bolcom, and Daniel Catán.

Additional recordings include two piano concerti of Lukas Foss recorded by Carl St.Clair, the Pacific Symphony, and pianists Jon Nakamatsu and Yakov Kasman, released on the Harmonia Mundi label in 2001, and a 1997 recording featuring the works of Japan's leading composer, Toru Takemitsu, with the percussion ensemble, Nexus, on the SONY Classical label.

## **Engaging & Enriching our Community; Award-Winning Education Programs**

Pacific Symphony's innovative and results-oriented education programs are designed to integrate the symphony and its music into the Orange County community in ways that stimulate all ages and form strong, meaningful connections between students and the organization. Music Director and gifted educator Carl St.Clair actively participates in the development and execution of these programs. The orchestra's Class Act residency program has been honored as one of nine exemplary orchestra education programs in the nation by the National Endowment for the Arts and the American

Symphony Orchestra League. In addition to the Pacific Symphony Youth Orchestra, in 2007–08, St. Clair added to the list of programs the Pacific Symphony Youth Wind Ensemble and Pacific Symphony Santiago Strings.

**UC Irvine Chamber Singers**, founded by Joseph Huszti in 1977, is a highly select ensemble of 24 singers who have gained an international reputation through festival invitations and choral competitions with some of the world's finest chamber ensembles. The Chamber Singers have accepted invitations as sole representatives of the United States at the Olympic Festival of Choirs (Seoul, Korea—1997); Festival of the World for International Choirs (Puebla and Mexico City—2000, 2003); Alava Festival International Choral Days (Victoria/Burgos, Spain—1994, 2002), and a return invitation to Seoul, Korea in 1998. Prizes have been won at international competitions in Holland (Koorfest—1979), Wales (International Musical Eisteddfod—1997, 2000), and Hungary (Bela Bartok Choral Competition—1996, 1998). During the 2000 competition in Wales, six of the twelve solo finalists were UC Irvine Chamber Singers, with both the International Singer of the Year and International Young Singer of the Year honors going to members of the ensemble. The Chamber Singers were awarded an ACE Award (Achievement in Cablecasting Excellence) for their nationally recognized Madrigal Dinner presentation. The Chamber Singers will compete in the 2008 International Musical Eisteddfod in Llangollen, Wales.

**Joseph Huszti** (*Professor of Music/Director, UC Irvine Choral Program*). As director of choral activities at UC Irvine, Joseph Huszti has taken choral groups on eighteen international tours, including prize-winning performances at the International Musical Eisteddfod (Llangollen, Wales), the Béla Bartok International Choral Competition (Hungary), and the Koorfest (The Hague, Holland).

Other appearances include performances in the cathedrals of York, Sterling, Westminster, Coventry, Canterbury, Liverpool, and Ely, as well as formal concerts in Tokyo, Hong Kong, Seoul, Taipei, Budapest, Warsaw, Prague, and Vienna. The Madrigal Dinners (a re-creation of the court of

# about the artists

Henry VIII, including authentic music and dancing) are given on campus each year and have received the National ACE Award. The groups Men in Blaque and the Chamber Singers have been invited to perform at international choral festivals in Spain, Mexico, and Korea.

Among other distinctions, Joseph Huszti was awarded the Ecumenical Medal by Pope Paul VI and was received at the White House by President Lyndon B. Johnson after winning the International Musical Eisteddfod with the Bakersfield College Choir, the first American choir to achieve this honor.

In demand as a guest conductor and clinician, Joseph Huszti has appeared throughout the United States and in more than twenty foreign countries. He is a principal contributor to *In Quest of Answers*, a book of interviews with thirty outstanding American choral conductors. Huszti was inducted into the Golden Key Society and was recently named Outstanding Professor in the Claire Trevor School of the Arts.

**Robert Bordo** (*Set Design*) was born in Montréal and has lived and worked in New York since 1972. His first New York solo exhibition was held at Brooke Alexander in 1987. His paintings were most recently seen in *Incorrigible*, *Sentimental*, curated by Merline James (Kerlin Gallery, Dublin) and *Mirage*, curated by Julie Ault and Martin Beck (Alexander and Bonin). He is a professor at the Cooper Union School of Art where he leads the painting program. In 2003, he was visiting critic for the M.F.A. program at Yale University and the Glasgow School of Art, Scotland, as well as a visiting artist at the American Academy in Rome. He has collaborated with Mark Morris, designing sets and costumes for several dances, including Henry Purcell's opera *Dido and Aeneas*.

**James F. Ingalls** (*Lighting Design*) has designed for 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* (Mark Morris Dance Group); *Ein Herz* (Paris Opera Ballet); and the initial White Oak Project tour. His work in Chicago includes *Salome* (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.

**Christine Van Loon** (*Costume Design*) was born in Hoeilaart, Belgium, and has studied commercial art, costume, and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions, including *Dido and Aeneas*.



**Craig Biesecker** (*Dancer*), from Waynesboro, PA, 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, 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 MMDG in 2003.



**Samuel Black** (*Dancer*) is originally from Berkeley, CA, where he began studying tap at the age of nine with Katie Maltzberger. 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

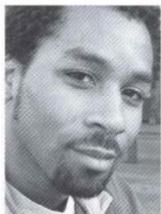
# about the artists

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** (*Dancer*) was born in Lansing, MI. He began dancing while attending Brown University and graduated with honors in English and American literature. In New York, he has performed in the works of Robert Wilson and Ulysses

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



**Charlton Boyd** (*Dancer*) 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 MMDG in 1989 and became a company member in 1994.



**Leena Chopra** (*Soprano*) is a recent graduate of The Juilliard School. She has appeared as a featured soloist at Carnegie Hall, the Kennedy Center, Santa Fe Opera, Alice Tully Hall, Weill Recital Hall, and has sung with the Boston, Los Angeles,

Chicago, New Mexico, Juilliard and Guanajuato Symphony Orchestras, and the Orchestra of St. Luke's. Equally at home in opera, recital and musical theater, Ms. Chopra made her critically-acclaimed Broadway debut in Stephen Sondheim's *Follies*

at New York City Center last season. She can be heard this season in concert with the New York Festival of Song and the Chappaqua Chamber Society. Her upcoming engagements include the roles of *Amour/La Clarine* in *Platée* with Santa Fe Opera and First Priestess in *Iphigénie en Tauride* with Seattle Opera. Ms. Chopra is delighted to be singing with the Mark Morris Dance Group.



**Elisa Clark** (*Dancer*) 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 Hougland 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 serves on an advisory panel for Capezio. She first appeared with MMDG in *L'Allegro* in August 2005.



**Amber Darragh** (*Dancer*) is originally from Newport, OR, 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 MMDG in 2001.



**Rita Donahue** (*Dancer*) was born and raised in Fairfax, VA, 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 and joined MMDG in 2003.

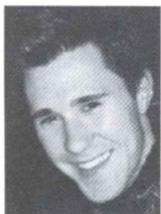
# about the artists



**Lauren Grant** (*Dancer*), raised in Highland Park, IL, has danced with MMDG since 1996. Lauren studied ballet from the age of three and graduated with 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 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** (*Dancer*) is from Anchorage, AK. He graduated from The Juilliard School in 1993 and has performed with artists such as Susan Marshall, John Jasperse, and Ben Munisteri; he was a guest artist with Pilobolus Dance Theater. John's choreography is featured in the work of recording artists Fischerspooner, and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, he works regularly with members of the Brooklyn Parkinson Group. John joined the Mark Morris Dance Group in 1998.



**Christopher Johnstone** (*Baritone*) is a second-year Artist Diploma student at Cincinnati-College Conservatory of Music (CCM). He has performed the roles of Belcore in *L'Elisir d'amore*, Orestes in *Iphigénie en Tauride*, Guglielmo in *Così fan tutte*, Eisenstein in *Die Fledermaus*, Schaunard in *La Bohème*, Hanezo in *L'Amico Fritz*, Strephon in *Iolanthe* and Captain Walker in *The Who's Tommy!*, among others. Christopher earned his B.M. from Arizona State University and his M.M. from California State University, Long Beach. He has sung with Lyric Opera San Diego, Opera Pacific,

Glimmerglass Opera, Tanglewood Music Center, the Modesto Symphony, and the Long Beach Symphony. Last summer, he performed the role of the Royal Herald in *Don Carlo* with James Levine and began his collaboration with MMDG singing Aeneas in *Dido and Aeneas* at Tanglewood.



**David Leventhal** (*Dancer*), raised in Newton, MA, has danced with MMDG 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, with a degree in English literature from Boston University in 1995. He teaches master classes in technique and repertory at schools and colleges throughout 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.



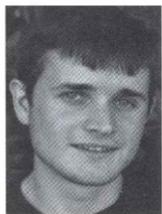
**Laurel Lynch** (*Dancer*) began her dance training in Petaluma, CA. After a few too many *Nutcrackers* she moved to New York to attend The Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. Since graduation in May 2003, Laurel has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and 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. Laurel first appeared with MMDG in 2006.



**Bradon McDonald** (*Dancer*) 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

# about the artists

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** (*Dancer*), from El Cerrito, CA, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of

the Arts. Dallas performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Dallas first appeared with MMDG as an apprentice in 2006 and joined the company in 2007.



**Maile Okamura** (*Dancer*) is originally from San Diego, CA. She was a member of Boston Ballet II in 1992–93 and Ballet Arizona in 1993–96. 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** (*Dancer*) was born in New York, grew up in Birmingham, AL, 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.



**Yulia Van Doren** (*Soprano*) was born in Moscow and raised in an eclectic, music-filled household where she and her seven younger siblings were taught voice and piano by her Russian mother and American jazz-pianist father.

While still an undergraduate at the New England Conservatory, she was awarded the grand prize at the International JS Bach Vocal Competition, third prize at the American Bach Soloists’ Competition, and appeared on Music Festival’s world-premiere recording of the Lully opera *Thésée*. In 2007, Yulia made several important debuts, including her professional operatic debut as Poppea in *L’incoronazione di Poppea*. Other debuts included appearances at Carnegie Hall, the Bach Festival of Philadelphia, the Boston Early Music Festival, and a summer of performances at Tanglewood, where as a vocal fellow she sang Belinda in the Mark Morris Dance Group production of *Dido and Aeneas* and performed in a concert of opera scenes coached by Maestro James Levine. During the 2007–08 season, Ms. Van Doren appears in concert with ensemble Teatro Lirico, the Seattle Baroque Orchestra, the Portland Baroque Orchestra (*Messiah*), American Bach Soloists’ (Weinacht’s *Oratorium*), Grace Church Choral Society, NYC (*Mass in c minor*), Berkshire Bach Society (*Chandos Anthems*), and reprises the role of Belinda on tour with Mark Morris’s *Dido and Aeneas*. Yulia is a second-year M.M. candidate at Bard College in a new graduate vocal program directed by soprano Dawn Upshaw. She is a 2007 recipient of the prestigious Soros Fellowship for New Americans.

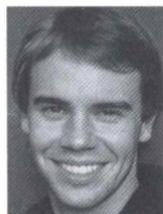


**Jamie Van Eyck** (*Mezzo-Soprano*), originally from Wisconsin, earned a B.M. from the University of Wisconsin-Madison and a M.M. from the New England Conservatory of Music. Van Eyck has performed principal roles with Utah Opera,

Opera Boston, Tanglewood Music Center, Breard Music Center, and the New England Conservatory Opera Theater. She spent two seasons as a Young Artist with the Utah Symphony and Opera and two summers as a Vocal Fellow with the Tanglewood Music Center. At Tanglewood, she sang the role of

# about the artists

Mama in the U.S. stage premiere of Elliott Carter's opera, *What Next?*, under the baton of James Levine. She has soloed in concert works such as Bach's Mass in B minor, Schonberg's *Peirrot Lunaire*, Mahler's *Lieder eines fahrenden Gesellen*, Handel's *Messiah*, and *In the Beginning*, by Copland. This season, she sings *Les Nuits d'Ete* with CityMusic Cleveland and Mahler's Symphony No. 2 with the Harvard Radcliffe Orchestra in Boston. Van Eyck has performed with the Utah Opera, singing the role of Flora in *La Traviata* and Alisa in *Lucia di Lammermoor*. She spent the summer of 2007 as a member of the Apprentice Singer Program with the Santa Fe Opera. In addition, she will perform and record songs of composer George Crumb with Bridge Records (New York) and Orchestra 2001 of Philadelphia. She first appeared with MMDG in 2007.



**Noah Vinson** (*Dancer*) 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 MMDG in 2002 and became a company member in 2004.



**Jenn Weddel** (*Dancer*) grew up in Longmont, CO, and received her early training from Boulder Ballet Company. She holds 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, Jenn has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, VencI 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 first appeared with MMDG as an apprentice in 2006 and joined the company in 2007.



**Julie Worden** (*Dancer*) graduated from the North Carolina School of the Arts and joined MMDG in 1994.



**Michelle Yard** (*Dancer*) was born in Brooklyn, NY, 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, and attended New York University's Tisch School of the Arts, where she graduated with a B.F.A. Michelle joined MMDG in 1997. Mom, thank you.

# about the company

## MARK MORRIS DANCE GROUP STAFF

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Executive Director **Nancy Umanoff**

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Music Ensemble Director **Wolfram Koessel**  
Assistant to the Choreographer **Matthew Rose**  
Lighting Supervisor **Leo Janks**  
Wardrobe Supervisor **Katherine M. Patterson**  
Sound Supervisor **Jim Abdou**

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Company Manager **Adrienne Bryant**  
Director of Finance **Elizabeth Fox**  
Finance Associate **Victoria Gintautiene**

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Special Projects Manager **Alexandro Pacheco**  
Marketing Manager **Christy Bolingbroke**  
Development Associate **Jane McCarthy**  
Development Assistant **Moss Allen**  
Office Assistant **Jay Selinger**

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School Administrator **Diane Ogunusi**  
Administrative Assistant **Marc Castelli**

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Hilot Therapist **Jeffrey Cohen**

Thanks to Maxine Morris.

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