

FESTIVAL 08

LUMINATO 2008 PROGRAM

WHAT IT IS TO BE ALIVE

Mark Morris Dance Group
celebrates humanity

BEYOND THE BUZZWORD

Mikel Rouse trilogy gives meaning
to multimedia

WHERE EAST MEETS WEST

A celebration of South Asian cultures

DANCE IN ALL DIRECTIONS

Aspects of ballet, from playful
to political

toronto festival of arts+creativity 2008

Luminato
AND
L'ORÉAL
PARTNERS IN CREATIVITY

JUNE 6-15
luminato.com

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Eudes. Photo: David Street



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Luminato 2008 Program Managing Editor: David Prosser

Program Design: Cosmic Design



Please silence all electronic devices such as cellular phones, beepers, and watches. The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, are strictly prohibited.

IT'S ALL ABOUT BEING ALIVE

On its first visit to Toronto in 16 years, the Mark Morris Dance Group dazzles us with selections from a quarter-century of creativity.

by Michael Crabb

The media used to describe Mark Morris – beer-guzzling, chain-smoking, campy and controversial – as the “bad boy” of American dance. Nowadays, the middle-aged Morris is more often called a genius: arguably the most gifted, imaginative and versatile choreographer of his generation.

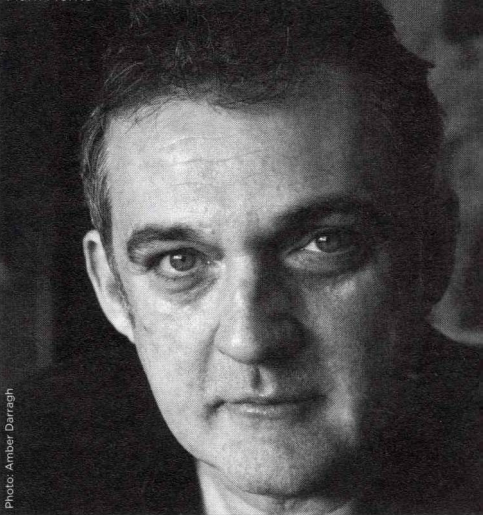
But he was always those good things and even in his “bad-boy” days was deadly serious about the art of making dances. Whether funny or sad, exhilaratingly powerful or poignantly understated, Mark Morris’s dances were and remain the distinctive fruit of an ever-curious mind, a profound love of music and, even in their darkest moods, a celebratory belief in humanity – in all its complex wonder.

Apart from its delightful inventiveness, quirky kinetic wit and blending of cultural influences and dance styles, it’s the inherent humanity of Morris’s work that has won him such a large and diverse audience and international stardom on a scale almost unheard of in American modern dance. His sought-after commissions in the ballet world and collaborations with opera companies have merely reinforced Morris’s reputation as a choreographer of unique vision.

It’s been 16 years since the Mark Morris Dance Group, his superb ensemble of spirited movers, last performed in

“arguably the most gifted, imaginative and versatile choreographer of his generation”

Mark Morris



Toronto. As if to make up for the unwelcome absence, Morris is bringing three different programs comprising a rich selection of arresting works spanning a quarter-century of creativity – from the playful delights of *Mozart Dances* through a cannily subversive response to Brahms in *Love Song Waltzes* to the propulsive excitement of *Violet Cavern* with its commissioned score by progressive jazz trio The Bad Plus.

From the start, Morris has insisted, wherever possible, on live music. It is part of his passionate belief in what he once described as “the fact and mystery of live performance.” Only live performance offers, again in his words, “the danger of truth.” And the truth about what it is to be alive and human is what makes Mark Morris’s dances so compelling.

Veteran Canadian dance critic Michael Crabb will moderate Luminato’s free Illuminations panel *The Dance of Life / The Life of Dance* at 11:30 a.m. on June 14 at the Four Seasons Centre for the Performing Arts.

LUMINATO FESTIVAL 08 PROGRAM

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MOZART DANCES

CHOREOGRAPHY BY MARK MORRIS
MARK MORRIS DANCE GROUP

CANADIAN
Premiere



June 6-8 MacMillan Theatre

MOZART DANCES (2006)

Scenic Design: Howard Hodgkin
Costume Design: Martin Pakledinaz
Lighting Design: James F. Ingalls

Eleven

Mozart: *Piano Concerto No. 11 in F major, K. 413* (1782-83)

MEMBERS OF THE CANADIAN OPERA COMPANY ORCHESTRA

Jane Glover, *conductor*; Ursula Oppens, *piano*

Allegro

Larghetto

Tempo di Menuetto

Craig Biesecker, Samuel Black, Joe Bowie, Elisa Clark, Amber Darragh,
Rita Donahue, Lauren Grant, John Heginbotham, David Leventhal, Laurel Lynch,
Bradon McDonald, Maile Okamura, Noah Vinson, Julie Worden, Michelle Yard

-INTERMISSION-

Double

Mozart: *Sonata in D major for Two Pianos, K. 448* (1781)

Ursula Oppens, *piano*; Amy Dissanyake, *piano*

Allegro con spirito

Andante

Allegro molto

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

-INTERMISSION-

Twenty-seven

Mozart: *Piano Concerto No. 27 in B-flat major, K. 595* (1791)

MEMBERS OF THE CANADIAN OPERA COMPANY ORCHESTRA

Jane Glover, *conductor*; Ursula Oppens, *piano*

Allegro

Larghetto

Allegro

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

Acknowledgements: *Mozart Dances* was commissioned by Lincoln Center for the Performing Arts (New York), New Crowned Hope (Vienna), and the Barbican Centre (London).

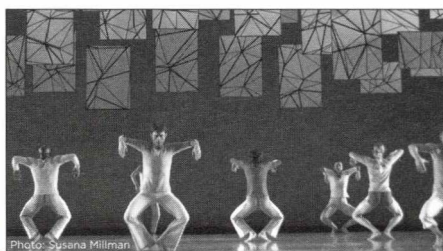
Presented By:



ALL FOURS / VIOLET CAVERN

CHOREOGRAPHY BY MARK MORRIS
MARK MORRIS DANCE GROUP

CANADIAN
Premiere



June 10-11 MacMillan Theatre

ALL FOURS (2003)

Music: Béla Bartók – *String Quartet No. 4 (1928)*

Costume Design: Martin Pakledinaz

Lighting Design: Nicole Pearce

MMDG MUSIC ENSEMBLE

Jennifer Curtis, Georgy Valtchev *violin*

Jessica Troy *viola*

Wolfram Koessel *cello*

- I. **Allegro** Joe Bowie, Amber Darragh, Rita Donahue, John Heginbotham, David Leventhal, Maile Okamura, June Omura, Noah Vinson
- II. **Prestissimo, con sardino** Craig Biesecker, Bradon McDonald
- III. **Non troppo lento** Craig Biesecker, Elisa Clark (6/10), Lauren Grant (6/11), Bradon McDonald, Julie Worden (6/10), Michelle Yard (6/11)
- IV. **Allegretto pizzicato** Elisa Clark (6/10), Lauren Grant (6/11), Julie Worden (6/10), Michelle Yard (6/11)
- V. **Allegro molto** Joe Bowie, Amber Darragh, Rita Donahue, John Heginbotham, David Leventhal, Maile Okamura, June Omura, Noah Vinson

Commissioned in part by CalPerformances, Berkeley. Music by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

-INTERMISSION-

VIOLET CAVERN (2004)

Music: The Bad Plus

Scenic Design: Stephen Hendee

Costume Design: Elizabeth Kurtzman

Lighting Design: Michael Chybowski

THE BAD PLUS

Reid Anderson, *bass*; Ethan Iverson, *piano*; David King, *drums*

Craig Biesecker, Joe Bowie, Samuel Black, Amber Darragh, Rita Donahue, Lauren Grant, John Heginbotham, David Leventhal, Bradon McDonald, Dallas McMurray, Maile Okamura, Noah Vinson, Jenn Weddel, Julie Worden, Michelle Yard

Commissioned in part by The Brooklyn Academy of Music

Presented By: BMO  Financial Group

LIEBESLIEDER WALTZES/ GRAND DUO

CHOREOGRAPHY BY MARK MORRIS
MARK MORRIS DANCE GROUP



June 14-15 MacMillan Theatre

NEW LOVE SONG WALTZES (1982)

Music: Johannes Brahms
-*Neue Liebesliederwalzer*, op. 65

Lighting Design: Phil Sandstrom

Lara Marie Hirner *soprano*
Jamie Van Eyck *mezzo-soprano*
Scott J. Mello *tenor*

Thomas Meglitoranza *baritone*

Colin Fowler, Zhenya Yesmanovich *piano*

Joe Bowie, Amber Darragh, John Heginbotham, David Leventhal, Laurel Lynch,
Bradon McDonald, Dallas McMurray, Maile Okamura, Julie Worden, Michelle Yard

-PAUSE-

LOVE SONG WALTZES (1989)

Music: Johannes Brahms -*Liebesliederwalzer*, op. 52

Lighting Design: James F. Ingalls

Lara Marie Hirner *soprano*
Jamie Van Eyck *mezzo-soprano*
Scott J. Mello *tenor*

Thomas Meglitoranza *baritone*

Colin Fowler, Zhenya Yesmanovich *piano*

Craig Biesecker, Samuel Black, Joe Bowie, Elisa Clark, Rita Donahue, Lauren Grant,
John Heginbotham, Bradon McDonald, Maile Okamura, Noah Vinson,
Jenn Weddel, Michelle Yard

-INTERMISSION-

GRAND DUO (1993)

Music: Lou Harrison -*Grand Duo for Violin & Piano*

Costume Design: Susan Ruddie

Lighting Design: Michael Chybowski

Prelude
Stampede
A Round
Polka

Colin Fowler *piano*
Georgy Valtchev *violin*

Craig Biesecker, Samuel Black, Elisa Clark, Amber Darragh, Rita Donahue,
Lauren Grant, John Heginbotham, David Leventhal, Bradon McDonald,
Dallas McMurray, Maile Okamura, Noah Vinson, Julie Worden, Michelle Yard

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

Presented By: BMO  Financial Group

Musician Biographies

JANE GLOVER (conductor) is Music Director of Chicago's Music of the Baroque. She has been Music Director of the Glyndebourne Touring Opera, Artistic Director of the London Mozart Players, and conducted many major orchestras and opera companies in Britain, Europe, North America, the Far East and Australasia. She regularly conducts all the Mozart operas, numerous Handel operas, and the Monteverdi trilogy (in her own editions). Beyond this core repertory, her operatic experience ranges through Gluck, Beethoven, Rossini, Donizetti, Humperdinck, Richard Strauss, Britten and Oliver Knussen. Engagements this year include her debuts with the Berlin Staatsoper (*Così fan tutte*) and with the Houston and San Francisco symphony orchestras. Her book, *Mozart's Women*, was recently published by Macmillan. She studied at Oxford and did her Ph.D. on seventeenth-century Venetian opera there. She holds honorary degrees from several universities, and is a Fellow of the Royal College of Music. She was created a CBE in the 2003 New Year's Honours List.

URSULA OPPENS is one of the few pianists before the public today who has won equal renown as an interpreter of the established repertoire and a champion of contemporary music. Her performances of music old and new are marked by a powerful grasp of the composer's musical intentions and an equally sure command of the keyboard's resources. These qualities place her in the ranks of the world's foremost interpreters. In the summer of 2007, Ms. Oppens performed at the University of California, Berkeley's EdgeFest, at Maverick Concerts in Woodstock, New York, at Tanglewood's Contemporary Music Festival, and at the Ravinia Festival in performances of *Mozart Dances* with the Mark Morris Dance Group. As a friend and colleague of Elliot Carter, she participated in his 100th Birthday celebrations in programs featuring his complete music of solo piano at Symphony Space in New York City and elsewhere.

This season, Ms. Oppens will be featured at the Los Angeles Philharmonic's renowned Green Umbrella Festival in the world premiere of Harold Meltzer's piano concerto and in performance of Carters's *Dialogues*. The 2006/07 season included Beethoven *Piano Concerto No. 5* with the DuPage Symphony orchestra; the *Shostakovich Piano Quintet* with the Rossetti String Quartet for Maverick Concerts; a recital for the Philadelphia Chamber Music Society including the Ligeti Trio for violin, piano and horn; a duo program with jazz clarinetist Don Byron at Merkin Hall; an appearance at the Miller Theatre at Columbia University in an all-Julius Hemphill program; a program of music of Tania Leon at Symphony Space; a duo recital with Jerome Lowenthal at Queen College; recital and masterclasses at Williams College and the University of Colorado at Boulder School of Music. Under the auspices of the Adams Foundation she performed recitals in Thomaston, CT, Bozeman, MT, Auburn, NY, and at Providence and Elon Colleges.

In recent seasons Ms. Oppens performed new works by Frederic Rzewski at the Miller Theatre and a Meredith Monk program at Zankel Hall. She appeared in a recital at the Perimeter Institute of Waterloo, Ontario; in Tucson, Arizona with the Pacifica Quartet; in Elliott Carter's *Dialogues* at Pittsburgh University's *Music on the Edge Festival*. Other highlights include performances with the St. Paul Chamber Orchestra in its Elliott Carter Festival; performances of Lou Harrison's *Piano Concerto* at the Pacific Symphony Orchestra's American Composers Festival; Elliott Carter's *Dialogues* at the Tanglewood Festival; and recitals at the International Keyboard Institute and Festival at the Mannes College of Music, the Southeastern Piano Festival at the University of South Carolina, at the Montreal Chamber Music Festival, at the Las Vegas Music Festival, at Maverick Concerts, and at the Great Lakes Chamber Music Festival in Michigan, where she was also heard in six chamber music concerts. Ms. Oppens has performed with virtually all of the world's major orchestras. In previous seasons she has been heard with the New York Philharmonic, the Boston Symphony Orchestra, the Los Angeles Philharmonic, the American Composers Orchestra, and the orchestras of Chicago, Cleveland, San Francisco, and Milwaukee.

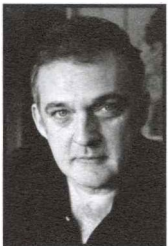
Abroad, she has appeared with such orchestras as the Berlin Symphony, Orchestra de la Suisse Romande, the Deutsche Symphonie, the Scottish BBC and the London Philharmonic Orchestras. She has also played at the Aspen, Tanglewood, Santa Fe, Edinburgh, Bath and Holland Festivals, among others.

An enduring commitment to integrating new music into regular concert life has led Ms. Oppens to commission and premiere many compositions, including works by Anthony Braxton, Elliott Carter, Anthony Davis, John Harbison, Julius Hemphill, Tania Leon, György Ligeti, Witold Lutoslawski, Conlon Nancarrow, Tobias Picker, Frederic Rzewski, Alvin Singleton, Joan Tower, Lois V Vierk, Christian Wolff, Amnon Wolman, and Charles Wuorinen. A co-founder of Speculum Musicae, Ms. Oppens has an extensive recording catalogue and can be heard on Angel, Arista, Audivis, BMG, Bridge, CBS Masterworks, CP2, CRI, De Note, Koch International Classics, Music and Arts, Vanguard, New Albion, New World, Nonesuch, and Watt Works. She received two Grammy nominations: for her Vanguard recording of Frederic Rzewski's *The People United Will Never Be Defeated*, and for *American Piano Music of Our Time*, a classic compilation of piano works by 20th century American composers for the Music & Arts label. The latter was also named in John Rockwell's Best of the Year survey for The New York Times, along with her recording for New World Records of Elliott Carter's *Piano Concerto*. Ms. Oppens's recent releases include a disc of chamber music by Elliott Carter with the Arditti Quartet on the Audivis label and Charles Wuorinen's *Piano Quintet* on Koch International Classics. Other recordings include Joan Tower's *Piano Concerto* on De Note Records; Rzewski's *Night Crossing with Fishermen* and a disc of Schoenberg's vocal music with soprano Phyllis Bryn-Julson, both for *Music and Arts*; and the Brahms Viola Sonatas with Barbara Westphal on Bridge Records. Throughout her career Ms. Oppens has played at many of the world's major festivals, including those in Aspen, Tanglewood, Santa Fe, Ojai, Music Academy of the West, Edinburgh, Bonn, Cabrillo, Stresa, Bath, Bergamo, Brescia, Japan, and the Holland Festival. She has also been heard in recital and concerto performances at many European music centers, including the South Bank Center and the BBC Broadcasting House in London, the Vienna Radio Orchestra, the Théâtre des Champs-Élysées in Paris, and in Stockholm, Brussels, Geneva, and Bonn.

Ursula Oppens studied piano with her mother, the late Edith Oppens, as well as with Leonard Shure and Guido Agosti. She received her master's degree at The Juilliard School, where she studied with Felix Galimir and Rosina Lhévinne. As an undergraduate at Radcliffe College, she studied English literature and economics. A native New Yorker, Ms. Oppens made her New York debut at Carnegie Recital Hall in 1969 under the auspices of Young Concert Artists. She won first prize in the Busoni International Piano Competition that same year, and was awarded the Diploma d'onore of the Accademia Chigiana in 1970. In 1976 she won an Avery Fisher Career Grant, which led to a performance with the New York Philharmonic. Ms. Oppens, who was appointed John Evans Distinguished Professor of Music at Northwestern University in 1994, divides her time between Evanston, IL and New York City.

AMY DISSANAYAKE has established herself as a leading interpreter of the music of living composers, while also bringing a fresh perspective to music of the past. She recorded two volumes of David Rakowski's *Piano Etudes* on Bridge Records to much critical acclaim. Based in Chicago, she is a featured soloist and chamber musician on the Chicago Symphony Orchestra's MusicNOW series, where she has worked with composers such as Simon Bainbridge, Pierre Boulez, Oliver Knussen, David Lang, Tania Léon, Esa-Pekka Salonen, and Augusta Read Thomas. In the 2005-2006 season, she premiered Knussen's *A Fragment from Ophelia's Last Dance* for solo piano. She was awarded a stipend prize at the 2000 Darmstadt Internationale Fereinkurse für Neue Musik. The *Chicago Tribune* has called "extraordinary" Dissanayake's "mastery of what lay on the dense, printed page and beyond," and the *Chicago Sun-Times* called her a "ferociously talented pianist." Classics Today said of volume one of the Rakowski Etudes project, "Dissanayake does a splendid job projecting the music's wit, and her unflappable virtuosity makes even the densest writing sound effortless... a marvelous disc that piano fanciers should snap up without hesitation." In addition, *The New York Times* praised her recent recording of Augusta Read Thomas's six *Piano Etudes* as "elegant" and "precisely shaded." Dissanayake has appeared as a soloist and chamber musician in the United States, Europe, Asia and Africa.

MARK MORRIS



MARK MORRIS was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988-1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also

much in demand as a ballet choreographer. He has created six works for the San Francisco Ballet since 1994 and 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 and a member of the American Philosophical Society. In 2007, he received the Samuel H. Scripps/American Dance Festival lifetime achievement award.

MARK MORRIS DANCE GROUP

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.

Artists



CRAIG BIESECKER, 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, and Bryan Koulman and worked with choreographers Tim and Lina Early. In New York City he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. Craig joined MMDG in 2003.



SAMUEL BLACK is originally from Berkeley, CA, where he began studying tap at the age of 9 with Katie Maltsberger. He received his B.F.A. in Dance from SUNY Purchase and also studied at the Rotterdamse Dansacademie in Holland. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Sam first appeared with MMDG in 2005 and became a company member in 2007.



JOE BOWIE was born in Lansing, MI, and began dancing while attending Brown University where he graduated with honors in English and American Literature. In New York he has performed in the works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance Company for two years before 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*, among other 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 B.F.A. 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 Houghland 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 and joined the company in 2006.



AMBER DARRAGH 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 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.



LAUREN GRANT, born and raised in Highland Park, IL, has danced with the Mark Morris Dance Group since 1996. She has appeared in 40 of Mr. Morris' works and performs leading roles in *The Hard Nut* and *Mozart Dances*. Ms. Grant has been featured in *Time Out New York*, *Dance Magazine* and a recently published book, *Meet The Dancers*, as well as the subject of a photograph by Annie Leibovitz. She holds a B.F.A. from NYU's Tisch School of the Arts and teaches dance internationally. Ms. Grant is married to fellow dancer David Leventhal.



JOHN HEGINBOTHAM is from Anchorage, AK. He is a graduate of The Juilliard School (BFA '93) and has danced in the companies of Susan Marshall, Pilobolus Dance Theater (guest artist), John Jasperse, and Ben Munisteri. His choreography is featured in the work of recording artists Fischerspooner, and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, John works regularly with members of the Brooklyn Parkinson Group. He joined the Mark Morris Dance Group in 1998.



DAVID LEVENTHAL, 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 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, 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 performed with MMDG as an apprentice in 2006 and became a company member in 2007.



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



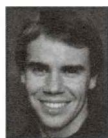
DALLAS McMURRAY, from El Cerrito, CA, began dancing at age 4, studying jazz, tap, and acrobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. Dallas performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Dallas performed with MMDG as an apprentice in 2006 and became a company member in 2007.



MAILE OKAMURA 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 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.



NOAH VINSON received his B.A. in Dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He began working with MMDG in 2002 and became a company member in 2004.



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



JULIE WORDEN graduated from the North Carolina School of the Arts and joined MMDG in 1994.



MICHELLE YARD 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.

MARK MORRIS DANCE GROUP STAFF

Artistic Director Mark Morris

Executive Director Nancy Umanoff

PRODUCTION

Technical Director Johan Henckens

Assistant to the Choreographer Matthew Rose

Lighting Supervisor Leo Janks

Wardrobe Supervisor Katherine M. Patterson

Sound Supervisor Jim Abdou

ADMINISTRATION

General Manager Aaron Mattocks

Company Manager Adrienne Bryant

Director of Finance Elizabeth Fox

Finance Associate Victoria Gintautiene

MARKETING/DEVELOPMENT

Director of Marketing and Development

Lauren Cherubini

Special Projects Manager Alexandro Pacheco

Marketing Manager Christy Bolingbroke

Development Associate Jane McCarthy

Development Assistant Moss Allen

Office Assistant Jay Selinger

EDUCATION

Director of Education Eva Nichols

School Administrator Diane Ogunusi

Administrative Assistant Marc Castelli

DANCE CENTER OPERATIONS

Studio Manager Karyn Treadwell

Administrative Assistant Monica Carter

Production Manager Matthew Eggleton

Music Coordinator Bruce Lazarus

Facility Manager Joseph Tsiaporin

Maintenance Ray Calderon, Gustavo Chaguay

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Orthopaedist

David S. Weiss, M.D. (NYU-HJD Department of Orthopaedic Surgery)

Hilot Therapist Jeffrey Cohen

In 1993, she was selected by the United States Information Agency to tour Africa and South Asia as a United States Artistic Ambassador. Her highly acclaimed concerts combined traditional repertoire with contemporary American music.

Today, her recital programs connect composers from all eras and nationalities. She has performed with the Callisto Ensemble, the Chicago Contemporary Players, Chicago Pro Musica, the Chicago Chamber Musicians, Klang, and the Emyrean Ensemble, and as an extra keyboardist with the Chicago Symphony Orchestra.

She has also been a prizewinner in the Joanna Hodges International Piano Competition and the Frinna Awerbuch International Piano Competition. Amy Dissanayake has appeared as soloist with the Chicago Chamber Orchestra, New Hampshire Philharmonic, and the Symphony Orchestra of Sri Lanka, among others, and her live and recorded performances have been featured on radio stations around the United States and Europe. Recent performances include the Rock Hotel Piano Festival in New York City, the world premiere of Jeffrey Mumford's new piano quintet with the Pacifica Quartet, a residency at the Atlantic Center for the Arts, the Wittener Tage für neue Kammermusik, and solo recitals in the People's Republic of China.

Recordings soon to be released include a disc of 20th and 21st century tangos for solo piano, a concerto for piano and wind ensemble of George Flynn on Southport Records, and chamber music recordings of Conlon Nancarrow and Erik Oña for Wergo. Upcoming engagements include solo recitals at Symphony Space in New York City and an appearance on the Keys to the Future Piano Festival in New York City. Ms. Dissanayake studied with Ursula Oppens at Northwestern University, where she earned her Doctor of Musical Arts degree in Piano Performance. She is a Steinway Artist.

Designer Biographies

HOWARD HODGKIN (scenic design) Born in London in 1932, Howard Hodgkin was evacuated during the war to the United States, where he lived on Long Island from 1940 to 1943. He studied at the Camberwell School of Art and the Bath Academy of Art, Corsham. In 1984 he represented Britain at the Venice Biennale and in the following year won the Turner Prize. He was knighted in 1992 and made a Companion of Honour in 2003. An exhibition of his Paintings 1975-1995, organized by the Modern Art Museum of Fort Worth, opened in 1995 at the Metropolitan Museum of Art in New York and toured to museums in Fort Worth and Düsseldorf, and to London's Hayward Gallery. A retrospective opened at the Irish Museum of Modern Art, Dublin, in spring 2006. It traveled to London's Tate Britain and then to El Museo Nacional Centro de Arte Reina Sofia in Madrid. A survey exhibition of paintings made in the last 15 years opened at the Yale Center for British Art in New Haven in February 2007, and is on at the Fitzwilliam Museum, Cambridge until September 23. A touring print show organized by the Barbican Art Gallery is on at the Victoria Art Gallery, Bath between July 28 and September 30. It will later travel to Belfast. Howard Hodgkin first worked in the theater in 1981, when he designed the set and costumes for Richard Alston's *Night Music* with the Ballet Rambert. They later collaborated on *Pulcinella*, which was filmed by the BBC and released on DVD. Mark Morris asked Howard Hodgkin to design the backcloth for *Rhymes with Silver* (1997) and for *Kolam* (2002). Howard Hodgkin is represented by Gagosian Gallery in New York, Los Angeles, and London.

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; as well as two other world premiere works directed by Sellars, *L'Amour de Loin* and *Adriana Mater*, composed by Kaija Saariaho with libretti by Amin Maalouf.

JAMES F. INGALLS (lighting designer) 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.



Photo: Gene Schiavone

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