

barbican do something different

Mark Morris Dance Group

**Romeo  
& Juliet,  
On Motifs of  
Shakespeare**

programme

dance  
music  
theatre

**bite08**



# Welcome to bite08

We have presented and commissioned many world premieres at the Barbican; this is a vital part of our work. But if anyone had told us that we would be able to present the European premiere of a new full-length work set to the restored original version of Prokofiev's score for *Romeo and Juliet*, we would not have believed them. Yet this is precisely what choreographer Mark Morris has achieved and over 70 years after it was composed, here is *Romeo and Juliet* with the music and ending as the composer intended.

We thank Mark Morris and his company, musicologist Simon Morrison, our co-producing partners and all those involved in bringing this unique project to us. We also welcome the London Symphony Orchestra, the Barbican's resident orchestra, as they perform in the Barbican Theatre for the first time.

These performances are also part of Dance Umbrella 2008 and we are pleased to continue our long and fruitful relationship with Betsy Gregory and her team.

Enjoy the performance.

**Louise Jeffreys**  
Head of Theatre and Arts Projects

**Robert van Leer**  
Head of Music and Arts Projects

sep-dec  
dance  
music  
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**Mark Morris Dance Group**

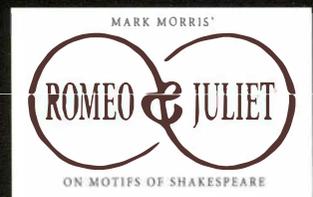
# **Romeo & Juliet, On Motifs of Shakespeare**



We would like to remind you that we have a range of quality ice creams, chocolate and other confectionery available for purchase in the foyer.

Smoking is not allowed in the auditorium. No cameras or any other recording equipment may be taken into the auditorium.

Please make sure that all digital watch alarms and mobile phones are switched off during the performance. Sitting or standing in any gangway is not permitted.



**5–8 November**

**This performance lasts approximately 175 minutes including two intervals**

**A Fisher Center for the Performing Arts at Bard College/Mark Morris Dance Group production in association with barbicanbite08, London; Cal Performances, Berkeley; Harris Theater for Music and Dance, Millennium Park, Chicago; Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign; Lincoln Center for the Performing Arts; Virginia Arts Festival and The Shelby and Frederick Gans Fund**

**Sergey Prokofiev's *Romeo & Juliet, On Motifs of Shakespeare, Op. 64*, restored by Simon Morrison, is performed with exclusive permission of the Prokofiev Estate and G. Schirmer Inc., the bearers of the rights to the music. Source materials used in this production are provided by the Russian State Archive of Literature and Art**

***Romeo & Juliet, On Motifs of Shakespeare* was made possible by the Doris Duke Fund for Dance of the National Dance Project, a programme administered by the New England Foundation for the Arts with funding from the Doris Duke Charitable Foundation, The Ford Foundation, The Andrew W. Mellon Foundation, JP Morgan Chase Foundation and MetLife Foundation**

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**barbicanbite08 thanks Dance Umbrella for its support of this commission**

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**Photography by Gene Schiavone, Rosalie O'Connor and Joanne Savio**

# Romeo & Juliet, On Motifs of Shakespeare

**Music by** Sergey Prokofiev  
**Scenario by** Sergey Prokofiev and  
Sergey Radlov  
**Choreography by** Mark Morris

**Performed by** Mark Morris Dance Group  
and London Symphony Orchestra  
**Conductor** Stefan Asbury

**Scenic Designer** Allen Moyer  
**Costume Designer** Martin Pakledinaz  
**Lighting Designer** James F. Ingalls

**Mark Morris Dance Group**  
**Artistic Director** Mark Morris  
**Executive Director** Nancy Umanoff

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

Durell Comedy, Julie Fiorenza,  
Shawn Gannon, Lesley Garrison,  
Claudia MacPherson, Guillermo Resto,  
Kanji Segawa, Bradley Shelver,  
Utafumi Takemura, Adam Hewlett Weinert,  
Teri Weksler, Megan Williams

**Dramatis Personae**  
**Escalus, Prince of Verona** Joe Bowie  
**Paris, a noble young kinsman to the**  
**Prince** Bradon McDonald  
**Mercutio, a young gentleman and**  
**kinsman to the Prince** Amber Darragh

**Montague, head of a Veronese family at**  
**feud with the Capulets** Guillermo Resto  
**Lady Montague** Teri Weksler  
**Romeo, Montague's son (5, 6, 8 matinée**  
**November)** David Leventhal,  
**(7, 8 November)** Noah Vinson  
**Benvolio, Montague's nephew and friend**  
**of Romeo and Mercutio** Dallas McMurray

**Capulet, head of a Veronese family at**  
**feud with the Montagues** Shawn Gannon  
**Lady Capulet** Megan Williams  
**Juliet, Capulet's daughter (5, 6, 8**  
**matinée November)** Rita Donahue,  
**(7, 8 November)** Maile Okamura  
**Tybalt, Lady Capulet's nephew**  
Julie Worden  
**Nurse, a Capulet servant** Lauren Grant  
**Peter, a Capulet servant attending on**  
**the Nurse** Samuel Black

**Friar Laurence, of the Franciscan Order**  
John Heginbotham  
**Rosaline** Michelle Yard  
**Citizens of Verona** Craig Biesecker,  
Elisa Clark, Domingo Estrada, Jr.,  
Lesley Garrison, Laurel Lynch,  
Claudia MacPherson, Kanji Segawa,  
Bradley Shelver and Jenn Weddel

**Production Team**  
**Stage Manager** Anne Dechene  
**Research, source materials and score**  
**restoration** Simon Morrison  
**Additional orchestration and score**  
**annotation** Gregory Spears  
**Rehearsal Pianist** Colin Fowler  
**Assistants to Martin Pakledinaz**  
Amanda Bujak and Tess Seufferlein  
**Associate to Allen Moyer** Warren Karp  
**Costumes by** Tricorne, Inc, Studio Rouge  
and Seams Unlimited  
**Millinery by** Lynne Mackey Studio  
**Fabric Dyeing and Printing by**  
Gene Mignola, Inc  
**Special thanks to Bra-Tenders,**  
Adam Pollack and Karen Eifert  
**Footwear by** Capezio Balletmakers,  
La Danza and Sandals by Barbara Shaum  
**Scenery, Props and Scenic Paintwork by**  
Capital Scenic, Center Line Studios,  
Costume Armour, Scenic Art Studios and  
Matthew Eggleton  
**Onstage Sound Equipment courtesy of**  
Meyer Sound  
**Production logo courtesy of** Parkland  
College and the Krannert Center for the  
Performing Arts, University of Illinois at  
Urbana-Champaign





# Synopsis

## By Mark Morris

### Prologue

#### Verona. A public place

Romeo pines over the chaste Rosaline.

### Act I

#### The street

The Montagues and Capulets quarrel. Benvolio attempts to stop the violence. Tybalt bullies Benvolio. Capulet and Montague themselves join the fray. Prince Escalus enters, stops the fight and declares a death sentence for anyone caught fighting again. The crowd breaks up. The Montagues show concern for their son.

#### House of the Capulets

Capulet promises Juliet's hand to Paris. Juliet, her nurse and her mother prepare for the ball. In masks, Benvolio, Mercutio and Romeo sneak into the party. Mercutio warns Romeo of love's potent spell. Romeo and Juliet fall in love at first sight. Tybalt recognises Romeo and demands his removal. Capulet dismisses Tybalt, who vows revenge on Romeo. After the ball, Romeo slips back into the house. He and Juliet pledge their love and promise to be wed.

### Act II

#### The square. A festival

Romeo thinks only of Juliet, to his friends' amusement. The nurse leads a dance. Mercutio teases her. She gives Romeo Juliet's ring to confirm their engagement. Romeo runs off to meet his betrothed.

#### At Friar Laurence's

Friar Laurence welcomes Romeo and listens to his passionate story. Juliet finally arrives. With the hope that their union will end the old vendetta, Friar Laurence marries the two and blesses them.

#### The square

The festival continues and darkens. Violence looms. Mercutio and Benvolio flirt with young women. Tybalt enters and provokes Mercutio. Romeo arrives and Tybalt accosts him, but he refuses the challenge. Mercutio takes on Tybalt. Romeo intrudes. Tybalt kills Mercutio and flees. Romeo hunts him down and in vengeful fury, kills him. A crowd forms. Prince Escalus banishes Romeo. Both Montagues and Capulets grieve over their dead kinsmen.

### Act III

#### Juliet's bedroom

The newly-wed Romeo and Juliet wake up in each other's arms. He leaves. The nurse alerts Juliet of her parents' arrival. The Capulets inform their daughter of her promised marriage to Paris. Juliet, in a panic, refuses her parents. They leave, angry. She decides to seek the help of Friar Laurence.

#### At Friar Laurence's

Friar Laurence welcomes Juliet and listens to her passionate story. He suggests a sleeping potion to simulate death.

#### Juliet's bedroom

Juliet declares to her parents a newfound acceptance of Paris' proposal. They leave, ecstatic. Juliet drinks the potion and enters a deep sleep. In the morning, Paris presents wedding gifts to the family: jewels, carpets and liquors. The nurse and Lady Capulet, getting no response from Juliet, conclude that she has died. In grief, everyone rushes from the room.

### Act IV

#### Juliet's bedroom

Romeo returns. He goes to Juliet, sees that she must be dead and makes to kill himself. Friar Laurence intercedes. Juliet gradually revives. Friar Laurence summons the townspeople while the lovers slip away. Everyone rushes into the empty room. Friar Laurence indicates the direction in which the couple has fled. Montagues and Capulets rescind their old vendetta.

#### Elsewhere

Love triumphs. Juliet and Romeo live in love forever.

# Notes on a happy ending

By Simon Morrison

The conception of *Romeo and Juliet* dates to November 1934, when Sergey Prokofiev met with dramatist Adrian Piotrovsky to discuss potential subjects for a ballet. 'We searched for a lyrical subject,' Prokofiev recalled. 'Piotrovsky threw out the names of several classics including *Romeo and Juliet*. I immediately blurted out: a better subject cannot be found.'

A year later Vladimir Mutnykh, manager of the Bolshoi Theatre in Moscow, commissioned the ballet with the understanding that Piotrovsky would serve as scenarist and the innovative Sergey Radlov as both scenarist and director. The ballet was to be produced by the Bolshoi Theatre in the spring of 1936.

Prokofiev composed the music during the summer of 1935, finishing the piano score on 8 September and the orchestral score on 1 October. Before the music was complete, however, forces aligned against *Romeo and Juliet*. The run-through of the piano score on 4 October at the Bolshoi Theatre was a fiasco. The

rhythms met criticism for their terseness, the harmonies and melodies for their anti-Romantic rationalism. The greatest point of contention concerned the plot of Act IV. The title characters live rather than die, in accord with a daring re-conception of Shakespeare's tragedy as a:

'play about the struggle for love, about the struggle for the right to love by young, strong and progressive people battling against feudal traditions and feudal outlooks on marriage and family. This makes the entire play live, breathing struggle and passion as one – makes it, perhaps, the most "Komsomol-like" [Communist-Youth-League-like] of all of Shakespeare's plays.'

This statement comes from Radlov, who decided (with Piotrovsky and Prokofiev) to update Shakespeare's play along proletarian lines. Their decision to add a happy ending was vetted by several officials, including Sergey Dinamov, a critic, writer and Central Committee adviser who sat, for the purposes of political control, on the repertoire

board of the Bolshoi Theatre. In a letter that was dated 2 May 1935 to Prokofiev, Radlov reports discussing the scenario with Dinamov, who 'in general approves of it, even with the happy ending, but he recommends being careful naming it – adding something like "on motives of Shakespeare" or another cautious subtitle.' Thus the ballet was dubbed *Romeo and Juliet, On Motifs of Shakespeare*.

The 16 May 1935 scenario details the happy ending as well as intriguing dramaturgical oddities. For example, Acts I to III feature several episodes in which the drama between the Montagues and Capulets cedes to merry-makers who block the audience's view of the action. Later, to alleviate the gloom of the scene in which Juliet drinks the 'death' potion prepared by Friar Laurence, Radlov conceived – and Prokofiev composed – three exotic dances representing the nuptial gifts that Paris, convinced he will marry Juliet, brings to her bedchamber. The entertainment fails to pierce her toxin-induced slumber.

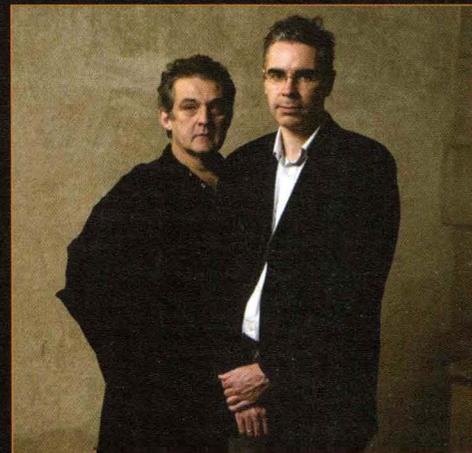
There follows the 'happy' ending. Juliet lies immobile. Romeo proves unable to rouse her; believing she has died, he resolves to commit suicide. The arrival of Friar Laurence prevents him from brandishing his dagger, and the two struggle. Juliet begins to awaken. Romeo clutches her and bears her into a grove where the lovers express their relief and joy in an extended, unscripted final dance, which Prokofiev wanted to be 'bright' but not overblown. It would not, he writes, 'attain a forte.'

On 25 January 1936, Prokofiev auditioned the first three acts to mixed reviews. Even in its absence, Act IV remained a subject of debate. Some lauded the idea of basing proletarian art on the classics, others decried it. For his part Radlov no longer had the wherewithal to defend his scenario, quipping that he did not think it worth dying 'so that Romeo and Juliet should live.'

Despite the controversy, the Bolshoi Theatre kept *Romeo and Juliet* on the books but pushed back the premiere to

the 1936/1937 Season. Its eventual cancellation stemmed from an overhaul of the theatre's administration and a personal review of its repertoire by the imperious Chairman of the Committee on Arts Affairs. Engulfed by a wave of repression, Mutnykh was arrested on 20 April 1937 and executed on 11 November. There would be further tragedies: Dinamov was arrested and executed, likewise Piotrovsky. Given its association with a vanquished 'enemy of the people,' *Romeo and Juliet* – a ballet involving murder, poison and class struggle – became taboo. It disappeared from the Bolshoi Theatre repertoire.

At the end of 1938, the ballet enjoyed a successful – if only partial – premiere in Brno, Czechoslovakia; highlights of the score taken from the first and second orchestral suites were performed in the absence of the composer. On 28 August 1938, just before the Brno Opera House started rehearsals, Prokofiev received a telegram from the Kirov Theatre in Leningrad expressing interest in staging *Romeo and Juliet*. This production, choreographed by Leonid Lavrovsky



and conducted by Isay Sherman, brought changes to the scenario and music that Prokofiev largely resisted but did not fully know about until the premiere on 11 January 1940.

Lavrovsky first asked Prokofiev to compose solo variations for the hero and heroine. Prokofiev balked until he realised the ballet would otherwise not be staged, at which point he complied.

Romeo's variation adapts the music of the happy ending, awkwardly stitched into the balcony scene. Juliet's variation was written from scratch. These additions came at the expense of the three exotic dances, which Lavrovsky excised, no questions asked. Next came the reordering of the folkloric *Dance of the Five Pairs*, its music drastically simplified. Lastly, Lavrovsky demanded a group dance be added to the opening of Act I. Prokofiev again refused, but the choreographer did not relent. When Lavrovsky threatened to import a scherzo from a Prokofiev piano sonata into the ballet, the composer angrily cobbled together the 'Morning Dance'. In the run-up to the Leningrad premiere, Prokofiev discovered that Lavrovsky had further altered the music without consulting him and protested the changes, to no avail.

The vandalised version of *Romeo and Juliet* earned official Soviet approval while Prokofiev's original was consigned to oblivion – until recently that is.

In 2003, while researching a book on Prokofiev's Soviet years, I uncovered the 1935 scenario and piano score in the Russian State Archive of Literature and Art in Moscow. Additional research in 2006 at the Russian State Archive of Social-Political History, the Glinka Museum and the Public Library in St. Petersburg provided all the materials necessary to realise Prokofiev's vision.

With the blessing of the composer's family and estate, as well as the assistance of composer Gregory Spears, I translated and annotated the 1935 scenario, reordered the existing score, thinned the orchestration, removed what had been added after 1938, and scored the happy ending (along with two other numbers) based on Prokofiev's manuscript annotations. I approached Mark Morris about the prospect of staging *Romeo and Juliet*. Following a discussion and play-through of the piano score at his studios in Brooklyn, he enthusiastically committed to the project.

Ultimately, this production is neither a restoration nor reconstruction but a historical recovery. Mark Morris has newly choreographed a score that is as close to the composer's desired sound and original intent as the archival sources will permit. This is the work of a composer who, in accord with his Christian Scientist faith, denied death. Thus Romeo and Juliet escape into a divine space of their own invention, with nary a Montague or Capulet in sight, and happily abandon the real world for the world of art.

**Simon Morrison (pictured on page 9 with Mark Morris) is a Professor of Music at Princeton University and author of *The People's Artist: Prokofiev's Soviet Years*.**

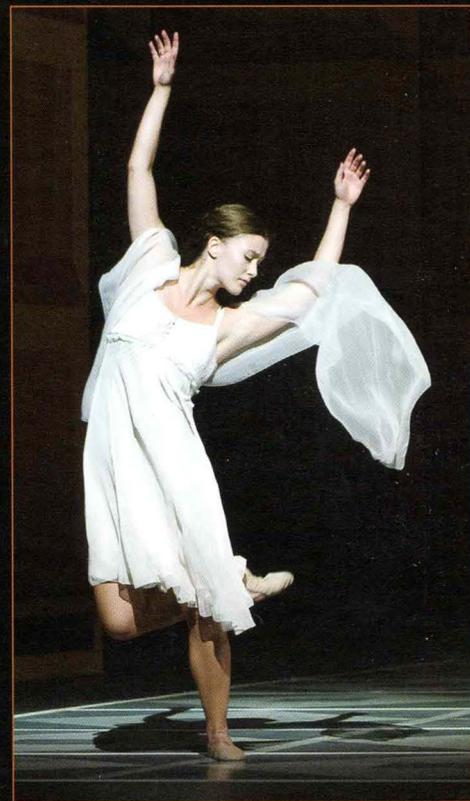
### **An extraordinary composer**

**Sergey Prokofiev (1891–1953) grew up aspiring to perpetuate the illustrious Russian musical tradition of Tchaikovsky and of his teacher Rimsky-Korsakov. Life, however, unfolded rather differently. After enjoying great success as a dynamic piano virtuoso and fresh new composer, Prokofiev left Russia in 1918. He spent the next 18 years in America and France, soaking up the latest developments in the Western concert tradition, as well as musical currents in jazz, Hollywood and Broadway.**

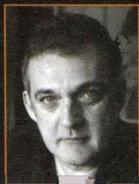
**In 1936, at the most inopportune of times and for reasons still hotly debated, Prokofiev chose to move back to the Soviet Union with his Spanish-born wife and their two young sons. Although he wrote many of his greatest works during his more than two decades back home, he constantly had to juggle artistic mission and political compromise.**

**Prokofiev excelled in an astonishing range of genres, from piano and chamber music, to symphonies, concertos, ballets, operas and film scores. A composer with extraordinary melodic gifts, he ultimately proved that innovation in music need not come at the expense of accessibility and that popular art can also be ennobling art.**

**While grappling with political pressures – both musical and practical – he remained profoundly committed to his Christian Science faith. During Prokofiev’s final years in Stalinist Russia, his music was subjected to censorship and repression for ideological reasons. Many works, accordingly, have yet to receive performances in the form he intended them. Knowledge about the music and the man has increased, however, with the establishment of a Prokofiev archive in London and new access to archives in Moscow.**



# Mark Morris



Mark Morris was born on 29 August 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. Between 1988 and 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 seven 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 repertoire 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; he 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 Royal Opera House.

Morris was named a Fellow of the MacArthur Foundation in 1991. He has received eight honorary doctorates to date. In 2006 he received the New York

City Department of Cultural Affairs Mayor's Award for Arts and Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus and Giroux, 1993), 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 the American Philosophical Society. In 2007 he received the Samuel H. Scripps American Dance Festival Award for Lifetime Achievement.

## 6 November Post Show Talk

Mark Morris in conversation with Graham Sheffield. Free to same day ticket holders



# Mark Morris Dance Group

Formed in 1980, the Mark Morris Dance Group (MMDG) gave its first performance in the same year in New York. The company's touring schedule steadily expanded to include cities in the USA and Europe, and in 1986 it made its first national television programme 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.

Based in Brooklyn, New York, the company has maintained and strengthened its ties to several cities, most notably its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert

Center for the Performing Arts in Urbana, Illinois. MMDG also appears regularly in New York, Boston, Fairfax and Seattle and at the Jacob's Pillow Dance Festival. MMDG made its Mostly Mozart Festival debut in 2002 and its Tanglewood Music Festival debut in 2003 and has since been invited to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards.

MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. The company 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, Garrick Ohlsson and Yoko Nozaki for *Mozart*

*Dances* (2006) and with English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006). MMDG's film and television projects also include *Dido and Aeneas*, *The Hard Nut* and two documentaries for the South Bank Show.

In 2001 MMDG opened the Mark Morris Dance Center in Brooklyn, housing rehearsal space for the dance community, outreach programmes for local children and a school offering dance classes to students of all ages.

[info@mmdg.org](mailto:info@mmdg.org)  
[www.mmdg.org](http://www.mmdg.org)



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

#### **Production**

**Technical Director** Johan Henckens  
**Rehearsal Director** Matthew Rose  
**Wardrobe Supervisor**  
Katherine M. Patterson  
**Assistant Wardrobe Supervisor**  
Jennifer Perry  
**Lighting Supervisor** Leo Janks  
**Sound Supervisor** Jim Abdou

#### **Administration**

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

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**Associate Director, Marketing and  
Corporate Support** Christy Bolingbroke  
**Special Projects Manager**  
Alexandro Pacheco  
**Development Associate** Lisa Bertrand  
**Development Assistant** Moss Allen  
**Office Assistant** Jay Selinger

#### **Education**

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**School Administrator** Diane Ogunusi  
**School Bursar** Marc Castelli

#### **Dance Center Operations**

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**Administrative Assistant** Hilary Tanabe  
**Production Manager** Matthew Eggleton  
**Music Coordinator** Bruce Lazarus  
**Facility Manager** Joseph Tsiaporin  
**Maintenance** Ray Calderon and  
Jeffrey Green

**Booking Representation** Michael Mushalla  
(Double M Arts & Events)

**Media and General Consultation Services**  
William Murray (Better Attitude, Inc)

**Legal Counsel** Mark Selinger  
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**Accountant** Kathryn Lundquist, CPA  
**Orthopaedist** David S. Weiss, M.D. (NYU-  
HJD Department of Orthopaedic Surgery)  
**Hilot Therapist** Jeffrey Cohen

**Major support for MMDG is provided by**  
Carnegie Corporation of New York;  
JP Morgan Chase Foundation;  
The Howard Gilman Foundation;  
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**The MMDG New Works Fund is supported by** The Andrew W. Mellon Foundation; Ellsworth Kelly Foundation; The Gladys Krieble Delmas Foundation; The Untitled Foundation; The Shelby and Frederick Gans Fund; Meyer Sound/Helen and John Meyer and Poss Family Foundation

**Additional funding has been received from** the Altman Foundation; Harry S. Black and Allon Fuller Fund; The Capezio/Ballet Makers Dance Foundation; Joseph and Joan Cullman Foundation for the Arts, Inc; Dance Heritage Coalition; The Harkness Foundation for Dance; The Iovino Family Foundation; Leon Lowenstein Foundation; Materials for the Arts; McDermott, Will & Emery; the Princess Grace Foundation; The Edith Glick Shoolman Children's Foundation; The Vilcek Foundation and the Friends of the Mark Morris Dance Group

**Thanks to Maxine Morris**

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





# London Symphony Orchestra



The London Symphony Orchestra (LSO) is widely regarded to be one of the world's leading orchestras on the strength of its performances alone. But there is much more to the LSO's work than giving concerts in concert halls: its many activities include a groundbreaking education programme, a record company, a music education centre, exciting work in the field of information technology and much more.

The LSO promotes more concerts than any other classical music organisation in London, and its LSO Live recordings

take the orchestra to a global audience of millions. At LSO St Luke's, the UBS and LSO Music Education Centre on Old Street, the LSO is expanding its artistic programme to include BBC TV sessions, BBC Radio 3 lunchtime concerts, world-music promotions and the UBS Soundscapes: Eclectica concert series featuring world-class artists from diverse musical backgrounds.

More than 100 years after it was formed, the LSO still attracts excellent players. Its roster of soloists and conductors is second to none, starting with Principal Conductor Valery Gergiev, LSO President Sir Colin Davis, and Daniel Harding and Michael Tilson Thomas as Principal Guest Conductors.

LSO Discovery's music education and community music-making projects continue to build strong links with local people and East London schools. This year it has launched an exceptional new initiative, LSO On Track. Based in East London, it invests in young musicians in the area with a view to creating an education and performance legacy with our partners, the Barbican and Guildhall

School. Other events with our partners include pre-concert performances and free lunchtime concerts by Guildhall School students, and the Barbican Young Orchestra coached by LSO players and conducted by Sir Colin Davis.

Participants of LSO Discovery's First Monday Club for adults with learning difficulties have been working with students from London Contemporary Dance School and players from the LSO to create their own dance interpretation of Prokofiev's *Romeo and Juliet* ballet. They will present their version prior to the LSO and Mark Morris performance on 6 November. The *Romeo and Juliet* link continues on 21 and 23 November when the LSO will be performing the complete, later score of *Romeo and Juliet* with Principal Conductor Valery Gergiev in the Barbican Hall.

The LSO is delighted to be part of bite for the first time, especially in bite08, its 10th-anniversary year, reinforcing the partnership between the Barbican and the LSO.

[www.lso.co.uk](http://www.lso.co.uk)

**President** Sir Colin Davis, CH  
**Principal Conductor** Valery Gergiev  
**Principal Guest Conductors** Daniel Harding, Michael Tilson Thomas  
**Conductor Laureate** Andre Previn, KBE

**First Violins** Carmine Lauri, *Leader*  
Nicholas Wright, Ginette Decuyper,  
Jörg Hammann, Michael Humphrey,  
Harriet Rayfield, Ian Rhodes,  
Sylvain Vasseur

**Second Violins** David Alberman, *Principal*  
Sarah Quinn, *Sub-Principal*  
Miya Ichinose, David Ballesteros,  
Matthew Gardner, Stephen Rowlinson

**Violas** Paul Silverthorne, *Principal*  
Gillianne Haddow, *Co-Principal*  
Robert Turner, Jonathan Welch

**Cellos** Richard Lester, *Principal*  
Alastair Blayden, *Sub-Principal*  
Jennifer Brown, Hilary Jones

**Double Basses** Rinat Ibragimov, *Principal*  
Colin Paris, *Co-Principal*

**Flutes** Gareth Davies, *Principal*  
Joanna Shaw

**Piccolo** Helen Keen

**Oboes** Joseph Sanders, *Principal*  
John Lawley

**Cor Anglais** Christine Pendrill, *Principal*

**Clarinets** Andrew Marriner, *Principal*  
Chi-Yu Mo

**Bass Clarinet** Lorenzo Iosco, *Principal*

**Tenor Saxophone** Shaun Thompson

**Bassoons** David Hubbard, *Principal*  
Joost Bosdijk

**Contrabassoon** Dominic Morgan, *Principal*

**Horns** David Pyatt, *Principal*  
Angela Barnes, Jonathan Lipton,  
Tim Ball, Philip Woods

**Trumpets** Roderick Franks, *Principal*  
Gerald Ruddock, Nigel Gomm

**Trombone** Dudley Bright, *Principal*

**Bass Trombone** Paul Milner, *Principal*

**Tuba** Patrick Harrild, *Principal*

**Timpani** Nigel Thomas, *Principal*

**Percussion** Neil Percy, *Principal*  
David Jackson

**Harp** Karen Vaughan, *Principal*

**Keyboard** John Alley, *Principal*

**Mandolin** Jim Ellis



## **Stefan Asbury (Conductor)**

Stefan Asbury is in great demand with major orchestras, ensembles and festivals worldwide. Since the 2007/08 Season, he has held the position of Artist in

Association with Tapiola Sinfonietta with whom he conducts four projects per season. Between 2001 and 2005 he was the first Music Director of the Remix Ensemble Casa da Música in Porto.

Asbury enjoys collaborations with such orchestras as WDR Cologne, Frankfurt Radio Symphony Orchestra, NDR Hamburg, Seoul Philharmonic, RAI Turin, SWR Freiburg/Baden-Baden and RSO Wien, and is a regular guest conductor at festivals such as Festival d'Automne, Munich Biennale, Wien Modern and Wiener Festwochen, Salzburg Festival and Venice Biennale. Recently he made his debuts with the Concertgebouw in Amsterdam, Bayerischer Rundfunk and Dresden Philharmonie. He returns to Dresden Philharmonie this season to conduct Messiaen's *Canyons*.

Asbury has particularly strong relationships with many composers including Steve Reich, Wolfgang Rihm,

Rebecca Saunders, Unsuk Chin and Mark-Anthony Turnage, and he works regularly with Ensemble Modern, Klangforum Wien, Basel Sinfonietta, MusikFabrik and London Sinfonietta. He continues his collaboration with MMDG in *Romeo & Juliet*, *On Motifs of Shakespeare*; performances take place at the Barbican, in New York, Chicago and other venues in the USA.

## **Allen Moyer (Scenic Designer)**

Allen Moyer most recently designed the Broadway productions of *Grey Gardens*, *The Constant Wife*, *Twelve Angry Men*, *In My Life*, *Reckless*, *The Man Who Had All the Luck* and *A Thousand Clowns*. Off-Broadway, he has designed *Grey Gardens*, Douglas Carter Beane's *Little Dog Laughed*, *Lobby Hero*, *Entertaining Mr. Sloane*, *Mr. Marmalade*, *The Dazzle*, *This is Our Youth*, *Well, As Bees in Honey Drown* and John Guare's *A Few Stout Individuals* (directed by Michael Greif). His opera work includes productions for San Francisco Opera, New York City Opera, Santa Fe, Glimmerglass, Houston Grand Opera and Scottish Opera. His previous work with Mark Morris includes *Sylvia* for the San Francisco Ballet and *Orfeo ed Euridice* for the Metropolitan Opera.

## **Martin Pakledinaz (Costume Designer)**

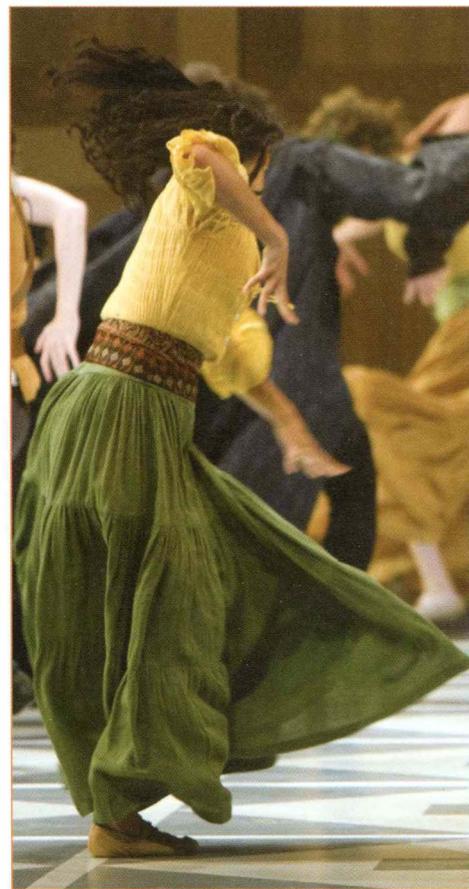
Martin Pakledinaz has designed costumes for theatre, opera and dance. He has collaborated with Mark Morris on works for MMDG, San Francisco Ballet and Boston Ballet, and he has designed several works for Helgi Tomasson including *The Nutcracker* in 2004. Pakledinaz's New York credits include Kathleen Marshall's revival of *The Pajama Game* (Tony Award nomination) and the Signature Theatre's revival of Horton Foote's *The Trip to Bountiful*, as well as *Thoroughly Modern Millie*, *Wonderful Town*, *The Wild Party*, *A Year with Frog and Toad*, *Kiss Me Kate*, *Golden Child*, *The Diary of Anne Frank*, *Waste* and *The Life*. His work can be seen in the new production of *Grease* currently playing on Broadway. His work in opera includes Stephen Wadsworth's staging of *Rodelinda* for the Metropolitan Opera, *Tristan and Isolde* for the Paris Opéra/Bastille, directed by Peter Sellars with video installations by Bill Viola, and two other premiere works by Sellars, *L'amour de Loin* and *Adriana Mater*, composed by Kaija Saariaho with libretti by Amin Maalouf.

**James F. Ingalls (Lighting Designer)**

James F. Ingalls 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 and New York City Opera), *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas* and *The Hard Nut* (MMDG), *Ein Herz* (Paris Opéra Ballet) and the initial White Oak Project tour. His work in Chicago includes *Salome* (Lyric Opera of Chicago), *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 *Valparaiso* (Steppenwolf Theatre). Most recently he designed *A Flowering Tree* and *La Passion de Simone* (New Crowned Hope at the Barbican) and *Dr. Atomic* (Holland Festival/De Nederlandse Opera and San Francisco Opera). He often collaborates with Saint Joseph Ballet in Santa Ana, California.

**Simon Morrison (Research and score restoration)**

Simon Morrison is a Professor of Music at Princeton University, where he teaches a course on 19th- and 20th-century music, with an emphasis on Russia and France. He is the author of *Russian Opera and the Symbolist Movement* (2002) and *The People's Artist: Prokofiev's Soviet Years* (2008), and the editor of the Bard Music Festival volume *Prokofiev and His World* (2008). His other publications include essays on Ravel (the ballet *Daphnis et Chloé*), Rimsky-Korsakov and Shostakovich (the ballet *The Bolt*), and numerous reviews and shorter articles including pieces for *The New York Times*. In 2005 Morrison oversaw the recreation of the Prokofiev ballet *Le Pas d'Acier* at Princeton University and in 2007 he co-produced a world-premiere staging of Alexander Pushkin's drama *Boris Godunov* featuring Prokofiev's incidental music and Vsevolod Meyerhold's directorial concepts. Morrison's distinctions include the Alfred Einstein Award of the American Musicological Society (1999), an American Council of Learned Societies Fellowship (2001) and a Phi Beta Kappa Society Teacher Award (2006). He has conducted extensive archival research in Moscow, St. Petersburg, Stockholm, Paris and London.





## Biographies – dancers



### **Craig Biesecker** **(Citizen of Verona)**

From Waynesboro, Pennsylvania, Craig Biesecker received a BS in music education from West Chester University of

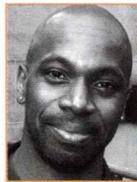
Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa and Bryan Koulman and worked with choreographers Tim and Lina Early. In New York he has worked with Pascal Rioult, Carolyn Dorfman, New York Theatre Ballet, Mark Dendy and Gerald Casel. He joined MMDG in 2003.



### **Samuel Black (Peter)**

Originally from Berkeley, California, Samuel Black began studying tap at the age of nine with Katie Maltsberger. He received his BFA in dance from SUNY

Purchase College and also studied at the Rotterdamse Dansacademie in Holland. He has performed in New York with David Parker, Takehiro Ueyama and Nelly van Bommel. Black first appeared with MMDG in 2005 and became a company member in 2007.



### **Joe Bowie (Escalus)**

Born in Lansing, Michigan, Joe Bowie began dancing while attending Brown University where he graduated with honours in English and American

literature. In New York he performed in the works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance Company for two years before travelling to Belgium in 1989 to work with Mark Morris.



### **Elisa Clark** **(Citizen of Verona)**

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

Benjamin Harkavy. She danced with the Lar Lubovitch Dance Company, Netherlands Dance Theatre and Battleworks Dance Company before joining MMDG in 2006. Clark has also worked with the Alvin Ailey American Dance Theater as assistant to Robert Battle. She has been on the faculty at the American Dance Festival and teaches for MMDG. She is a 2008/09 Princess Grace Modern Dance Honorarium Award winner.



### **Amber Darragh (Mercurio)**

Originally from Newport, Oregon, Amber Darragh 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 a 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. She joined MMDG in 2001.



### **Rita Donahue (Juliet)**

Born and raised in Fairfax, Virginia, Rita Donahue attended George Mason University, where she graduated with honours in dance and English in 2002.

She danced with bopi's black sheep/dances by Kraig Patterson before joining MMDG in 2003.



**Domingo Estrada, Jr.  
(Citizen of Verona)**

A native of Victoria, Texas, Domingo Estrada, Jr. recently earned a BFA in ballet and modern dance at Texas Christian University.

He currently works with choreographers Leslie Scott (BODYart Dance), Mary Seidman (Mary Seidman and Dancers) and Christian von Howard (Von Howard Project). He made his debut with MMDG in last season's staging of *The Hard Nut* at Cal Performances, Berkeley.



**Julie Fiorenza (Understudy)**

Born in South Korea, Julie Fiorenza grew up in Massachusetts where she trained at The Academy of Dance Arts and the Boston Ballet. In 2004 she

graduated with honours from the Ailey/Fordham BFA Program and was named a Liberace scholar. Since then, she has performed and taught throughout the country as a member of Ailey II and the Nai-Ni Chen Dance Company and has also worked with Adams Company Dance and Company XIV. Fiorenza played the lead dance role of Eliza in *The King and I* at the Ogunquit Playhouse in Maine last year. This is her first time working with MMDG.



**Shawn Gannon (Capulet)**

Shawn Gannon received his early dance training with Dorothy Wescott Rosen and first danced with MMDG between 1994 and 2004.

Originally from Dover, New Jersey, he was a featured soloist in *Resurrection* (2002), was part of the original cast for *The Argument* (1998) and danced the bird solo in *L'Allegro, il Penseroso ed il Moderato*. Along with Morris, Gannon has the honour of being one of a handful of men to have performed Ted Shawn's historical solo, *Mevlevi Dervish*. He has also performed with Lee Theodore's American Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians and Jane Comfort and Company.



**Lesley Garrison  
(Citizen of Verona)**

Lesley Garrison grew up in Swansea, Illinois, and received much of her early training at the Center of Creative Arts (COCA) in

St Louis. She is a 2007 graduate of the Conservatory of Dance at SUNY Purchase College. She has also studied at Interlochen Arts Academy, Rotterdamse Dansacademie, Jacob's Pillow and the Professional Project. She has performed with the Kevin Wynn Collection, Nelly van Bommel's NØA Dance and Sidra Bell Dance New York. Garrison danced with MMDG for the first time in the Seattle performances of *L'Allegro, il Penseroso ed il Moderato* last season.



**Lauren Grant (Nurse)**

Born and raised in Highland Park, Illinois, Lauren Grant has danced with MMDG since 1996. She has appeared in 40 of Morris' works and has performed

leading roles in *The Hard Nut* and *Mozart Dances*. Grant has been featured in *Time Out New York*, *Dance Magazine* and a recently published book, *Meet The Dancers*. She is also the subject of an Annie Leibovitz photograph. She holds a BFA from NYU's Tisch School of the Arts and teaches dance internationally.



**John Heginbotham  
(Friar Laurence)**

From Anchorage, Alaska, John Heginbotham is a graduate of The Juilliard School (BFA 1993) 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, he works regularly with members of the Brooklyn Parkinson Group. He joined MMDG in 1998.



**David Leventhal (Romeo)**

Raised in Newton, Massachusetts, David Leventhal has danced with MMDG since 1997. He studied at Boston Ballet School and has danced with

José Mateo Ballet Theatre and the companies of Marcus Schulkind, Richard Colton/Amy Spencer, Zvi Gotheiner, Neta Pulvermacher and Ben Munisteri. He graduated with honours in English Literature from Brown University in 1995. He teaches master classes in technique and repertory at schools and colleges around the country, and he gives regular classes at MMDG's school, including one for people with Parkinson's disease.



**Laurel Lynch (Citizen of Verona)**

Laurel Lynch began her dance training in Petaluma, California. After a few too many *Nutcrackers* she moved to New York to attend The

Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón and Ohad Naharin. Since graduating in May 2003, Lynch has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz and TEA (Transpersonal Education and Art). She has performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. She performed with MMDG as an apprentice in 2006 and became a company member in 2007.



**Claudia MacPherson (Citizen of Verona)**

Born in Wisconsin, Claudia MacPherson 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, and performed in Alvin Ailey's *Memoria* at City Center. She has also worked with Eva Dean Dance, Kevin Wynn Collection, SuriCo and the *Tattooed Ballerinas*. She first appeared with MMDG in *The Hard Nut* last season.



**Bradon McDonald (Paris)**

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 a

1998 Princess Grace Award. He has choreographed and presented his own work 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. McDonald joined MMDG in 2000.



**Dallas McMurray (Benvolio)**

From El Cerrito, California, Dallas McMurray began dancing at the age of four and studied 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. He has performed with the Limón Dance Company, and others, in works by Ji í Kylián, Alonzo King, Robert Moses and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.



**Maile Okamura (Juliet)**

Originally from San Diego, California, Maile Okamura was a member of Boston Ballet II between 1992 and 1993 and Ballet Arizona between 1993 and 1996.

She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner and Gerald Casel. She began working with MMDG in 1998 and became a company member in 2001.



**Guillermo Resto (Montague)**  
Guillermo Resto has danced with Mark Morris since 1983.



**Kanji Segawa (Citizen of Verona)**  
Kanji Segawa began his training with his mother, Erika Akoh, and studied ballet with Kan Horiuchi in Tokyo. In 1997 he came to

the USA with a Japanese Government Fellowship to study at the Ailey School. He 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 productions of *L'Allegro, il Penseroso ed il Moderato*, *King Arthur* with the English National Opera and *Orfeo ed Euridice* with the Metropolitan Opera.



**Bradley Shelver (Citizen of Verona)**  
Bradley Shelver trained at ISTD, The National School of the Arts in Johannesburg, South Africa, and the Ailey School. He has performed

with Alvin Ailey American Dance Theater, Elisa Monte Dance, Complexions Contemporary Ballet, Ballet Hispanico, The Francesca Harper Project, José Limón Dance Company and Phoenix Dance Theatre and as a guest artist with Bill T. Jones/Arnie Zane Dance Company and Lar Lubovitch. He is Artistic Director of The Bradley Shelver Contemporary Dance Theater, on the faculty of schools and universities throughout Europe and has taught company class for Matthew Bourne's *New Adventures* and Phoenix Dance Theatre. He is a monthly columnist for *Dance Spirit Magazine* in the USA and his book, *Techniques of performance through the Horton Technique*, will be published by Lepos in 2009.



**Noah Vinson (Romeo)**  
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 (Citizen of Verona)**  
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, University of Colorado and Laban in London. Since moving to New York in 2001, Weddel has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencil Dance Trio, Rocha Dance Theater and with a variety of choreographers including Alan Danielson and Connie Procopio. She has presented her own work in Manhattan and continues to collaborate with TEA Dance Company under the direction of Ella Ben-Aharon and Sahar Javedani. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.



**Adam Hewlett Weinert (Understudy)**  
Born in New York, Adam Hewlett Weinert began his training at The Royal Ballet School in London and continued at the School of American Ballet and The Juilliard School. During this time, he also spent a year as an economics major at Vassar College. He has performed roles in works by Pina Bausch and Ji í Kylián and first appeared with MMDG in the Seattle performances of *L'Allegro, il Penseroso ed il Moderato* last season.



**Teri Weksler  
(Lady Montague)**

Born in Baltimore, Maryland, Teri Weksler is a graduate of The Juilliard School. She has danced with Daniel Lewis, Hannah

Kahn, Jim Self and the White Oak Dance Project and is a recipient of a New York Dance and Performance Award (Bessie). Weksler was a founding member of MMDG. After moving to Birmingham, Alabama, she became director of Southern Danceworks and she currently teaches at the Alabama Ballet and Birmingham-Southern College.



**Megan Williams  
(Lady Capulet)**

Megan Williams comes from Los Angeles, California. After receiving a BFA from The Juilliard School in 1984, she worked

with the companies of Laura Glenn, Ohad Naharin and Mark Haim, among others. She danced with MMDG between 1988 and 1997. In 1997 she joined Morris as his assistant in the direction and choreography of Paul Simon's *The Capeman*, a Broadway musical starring Marc Anthony and Rubén Blades. She has since staged Morris's works with the Purchase Dance Corps, students of George Mason University, Vassar Repertory Dance Theatre and the Boston Ballet, and is a member of the guest summer faculty at the Mark Morris Dance Center. Williams has been on the modern faculty of the Conservatory of Dance at SUNY Purchase College since 1999. She also serves on the board of directors of SYREN Modern Dance and the advisory board of DanceNowNYC.



**Julie Worden (Tybalt)**

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



**Michelle Yard (Rosaline)**

Born in Brooklyn, New York, Michelle Yard 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 Ailey School and she also attended New York University's Tisch School of the Arts, where she graduated with a BFA. Yard joined MMDG in 1997.





**Robert Lepage**  
Lipsynch



**Theatre O**  
Delirium



**Helium**  
Slung Low



**Drifting and Tilting**  
The Songs of Scott Walker



**Lone Twin**  
Speeches



**Daedalus & Icarus**  
Mungu Theatre Company



**AfroReggae**  
Favelization



**Iran: New Voices**  
Symposium



**Merce Cunningham**  
Dance Company



**Quartet: A Journey North**  
Mehr Theatre Group



**Cécile Feza Bushidi**  
The Unknown



**Power of a Cliché**  
Haleh Anvari



**Nós do Morro**  
The Two Gentlemen  
of Verona



**Hansel and Gretel**  
Catherine Wheels  
Theatre Company



**Complicite**  
A Disappearing Number



**School of Dance**  
Miss High Leg Kick &  
Boogaloo Stu



**Mark Morris Dance Group**  
Romeo & Juliet,  
On Motifs of Shakespeare



**Ida Barr: So this is  
Christmas...**  
Christopher Green