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JANUARY 2009

The John F. Kennedy Center for the Performing Arts

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EISENHOWER THEATER

January 29-31, 2009

The John F. Kennedy Center for the Performing Arts

presents

M A R K M O R R I S



D A N C E G R O U P

Artistic Director

MARK MORRIS

Executive Director

NANCY UMANOFF

The Company

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

*Apprentice

with

The Kennedy Center Opera House Orchestra

Heinz Fricke, *Music Director*

and

Jane Glover, *Conductor*

Ursula Oppens, *Pianist*

Amy Briggs, *Pianist*

Patrons are requested to turn off pagers, cellular phones, and signal watches during performances.

The taking of photographs and the use of recording equipment are not allowed in this auditorium.

The Program

Thursday Evening, January 29, 2009, at 8:00

Friday Evening, January 30, 2009, at 8:00

Saturday Evening, January 31, 2009, at 8:00

MOZART DANCES

Music by Wolfgang Amadeus Mozart

Choreography by Mark Morris

Scenic Design by Howard Hodgkin

Costume Design by Martin Pakledinaz

Lighting Design by James F. Ingalls

Conducted by Jane Glover

ELEVEN

Piano Concerto No. 11 in F Major, K. 413 (1782–83)

Piano by Ursula Oppens

with The Kennedy Center Opera House Orchestra

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

Sonata in D Major for Two Pianos, K.448 (1781)

Piano by Amy Briggs and Ursula Oppens

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

Piano Concerto No. 27 in B-flat Major, K.595 (1791)

Piano by Ursula Oppens

with The Kennedy Center Opera House Orchestra

Allegro, Larghetto, Allegro

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

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

Premiere: August 17, 2006, New York State Theater,
Lincoln Center for the Performing Arts, New York City

Who's Who in the Company

MARK MORRIS



DANCE GROUP



Craig Biesecker



Samuel Black



Joe Bowic



Elisa Clark



Amber Darragh



Rita Donahue



Domingo Estrada, Jr.



Lauren Grant



John Heginbotham



David Leventhal



Laurel Lynch



Brandon McDonald



Dallas McMurray



Maile Okamura



Noah Vinson



Jenn Weddel



Julie Worden



Michelle Yard

Meet the Artists

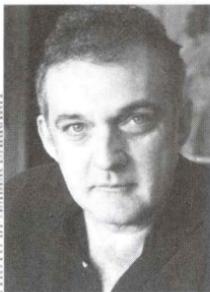


PHOTO BY AMBER DARRAGH

MARK MORRIS (*Artistic Director and Choreographer*) 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 seven works for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and Boston Ballet, among others. His work is also in the repertory of the Pacific Northwest Ballet, 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 the American Philosophical Society. 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, New York, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert Center for the Performing Arts in Urbana, Illinois. MMDG also appears regularly in New York City, Boston, Fairfax, Seattle, and at the Jacob’s Pillow Dance Festival in Becket, Massachusetts. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. The company’s London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson and Yoko Nozaki for *Mozart Dances* (2006); and with the English National Opera in *Four Saints in Three Acts* (2000) and *King*

Arthur (2006), among others. MMDG's film and television projects also include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the UK's *South Bank Show*. In the fall of 2001 MMDG opened the Mark Morris Dance Center in Brooklyn, New York, 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.

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 17th-century Venetian opera. She holds honorary degrees from several universities, and is a Fellow of the Royal College of Music. She was created a C.B.E. in the 2003 New Year's Honors List.

URSULA OPPENS (*Pianist*) 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. In the 2007–08 season Ms. Oppens recorded the complete solo piano music of Tobias Picker for Wergo Records. As a friend and colleague of Elliot Carter, she participates in his 100th Birthday celebrations in programs featuring his complete music of solo piano at Symphony Space in New York City and elsewhere. Ms. Oppens was 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' *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, Connecticut, Bozeman, Montana, Auburn, New York, 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 recital at the 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' 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, Illinois and New York City.

AMY BRIGGS (*Pianist*) 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 2005–06

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 Ferienkurse für Neue Musik. *The Chicago Tribune* has called "extraordinary" Briggs' "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, "Briggs 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' six Piano Etudes as "elegant" and "precisely shaded." Briggs has appeared as a soloist and chamber musician in the United States, Europe, Asia, and Africa. 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 Empyrean 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 Briggs 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. Briggs studied with Ursula Oppens at Northwestern University, where she earned her Doctor of Musical Arts degree in Piano Performance. She is a Steinway Artist.

CRAIG BIESECKER (*Dancer*), from Waynesboro, Pennsylvania, received a B.S. in Music Education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman and worked with choreographers Tim and Lina Early. In New York City he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. Craig joined MMDG in 2003.

SAMUEL BLACK (*Dancer*) is originally from Berkeley, California, where he began studying tap at the age of 9 with Katie Maltzberger. 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 (*Dancer*) was born in Lansing, Michigan, and began dancing while attending Brown University where he graduated with honors in English and American Literature. In New York he has performed in the works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

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 danced with the Lar Lubovitch Dance Company, the Nederlands

Dans Theater, and Battleworks Dance Company, before joining MMDG in 2006. Ms. Clark has also worked with the Alvin Ailey American Dance Theater as assistant to Robert Battle. She has been on faculty at the American Dance Festival and teaches for MMDG. She is a 2008–09 Princess Grace Modern Dance Honorarium Award Winner.

AMBER DARRAGH (*Dancer*) is originally from Newport, Oregon, where she began her dance training with Nancy Middleman. 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, Virginia, and attended George Mason University, where she graduated with honors in Dance and English in 2002. She danced with bopi's black sheep/dances by Kraig Patterson and joined MMDG in 2003.

DOMINGO ESTRADA, JR. (*Dancer*), a native of Victoria, Texas, recently acquired a B.F.A. in Ballet and Modern Dance at Texas Christian University. Currently, he also works with choreographers Leslie Scott, BODYart Dance; Mary Seidman, Mary Seidman & Dancers; and Christian von Howard, Von Howard Project. He made his debut with the Mark Morris Dance Group during the 2007–08 season *The Hard Nut* at Cal Performances, Berkeley. Domingo would like to thank God, his family, and all who support his passion!

LAUREN GRANT (*Dancer*), raised in Highland Park, Illinois, has danced with MMDG since 1996. Before graduating with a B.F.A. from New York University's Tisch School of the Arts, Lauren studied ballet from the age of 3. Later, she also trained in character dance, acting, and singing. She teaches master classes in ballet and modern technique at schools and universities around the world, at MMDG's school in Brooklyn, and for the company as well. Lauren is married to fellow dancer David Leventhal.

JOHN HEGINBOTHAM (*Dancer*) is from Anchorage, Alaska. He is a graduate of The Juilliard School (B.F.A. '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 (*Dancer*), raised in Newton, Massachusetts, 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 (*Dancer*) began her dance training in Petaluma, California. After a few too many *Nutcrackers* she moved to New York to attend The Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. Since graduation in May 2003, Laurel has danced for Dušan Týnec 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 (*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 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, California, 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 Kylián, Alonzo King, Robert Moses, and Colin Connor. Dallas joined MMDG performed with MMDG as an apprentice in 2006 and became a company member in 2007.

MAILE OKAMURA (*Dancer*) is originally from San Diego, California. 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.

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, Colorado, 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, Vencl 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 (*Dancer*) graduated from the North Carolina School of the Arts and joined MMDG in 1994.

MICHELLE YARD (*Dancer*) was born in Brooklyn, New York, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was a scholarship student at the Alvin Ailey Dance Center, 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

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Nancy Umanoff, *Executive Director*

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Matthew Rose, *Rehearsal Director*
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Thanks to Maxine Morris.

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

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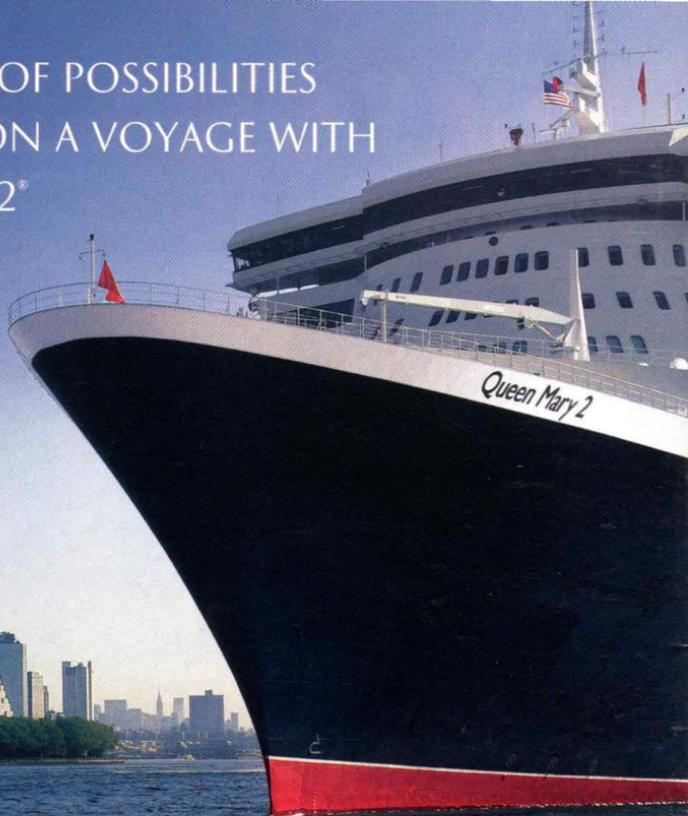
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