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COLLEGE OF FINE AND APPLIED ARTS
UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

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PHOTO: MARK MORRIS DANCE GROUP/ARTHUR ELGORT

MARK MORRIS DANCE GROUP
ROMEO & JULIET, ON MOTIFS OF SHAKESPEARE
Friday-Saturday, March 13-14, 2009 | 7:30pm
Tryon Festival Theatre

PROGRAM

Romeo & Juliet, On Motifs of Shakespeare

Music by Sergey Prokofiev

Scenario by Sergey Prokofiev and Sergey Radlov

Choreography by Mark Morris

Mark Morris Dance Group

Sinfonia da Camera

Scenic Designer

Costume Designer

Lighting Designer

Stefan Asbury, Conductor

Allen Moyer

Martin Pakledinaz

James F. Ingalls

Prologue

Act I

Act II

15-minute intermission

Act III

15-minute intermission

Act IV

This program contains nudity.

A Fisher Center for the Performing Arts at Bard College/ Mark Morris Dance Group production in association with Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign; Barbican Theatre, London; Cal Performances, Berkeley; the Harris Theater for Music and Dance, Millennium Park, Chicago; Lincoln Center for the Performing Arts; the 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 has been funded in part by the National Dance Project of the New England Foundation for the Arts, with lead funding from the Doris Duke Charitable Foundation. Additional funding is provided by the Ford Foundation, the Andrew W. Mellon Foundation, the JP Morgan Chase Foundation, and the MetLife Foundation.

M A R K M O R R I S

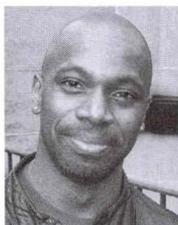
D A N C E G R O U P



Craig Biesecker



Samuel Black



Joe Bowie



Elisa Clark



Amber Darragh



Rita Donahue



Domingo Estrada, Jr.



Lauren Grant



John Heginbotham



David Leventhal



Laurel Lynch



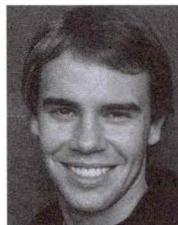
Bradon McDonald



Dallas McMurray



Maile Okamura



Noah Vinson



Jenn Weddel



Julie Worden



Michelle Yard



Shawn Gannon



Guillermo Resto



Teri Weksler



Megan Williams



Colby Damon



Julie Fiorenza



Lesley Garrison



Claudia MacPherson



Kanji Segawa



Bradley Shelver



Utafumi Takemura

DRAMATIS PERSONAE

Escalus, *Prince of Verona*

Paris, a noble young kinsman to the Prince

Mercutio, a young gentleman and kinsman to the Prince, friend of Romeo

Montague, head of a Veronese family at feud with the Capulets

Lady Montague

Romeo, Montague's son

Benvolio, Montague's nephew and friend of Romeo and Mercutio

Capulet, head of a Veronese family at feud with the Montagues

Lady Capulet

Juliet, Capulet's daughter

Tybalt, Lady Capulet's nephew

Nurse, a Capulet servant

Peter, a Capulet servant attending on the Nurse

Friar Laurence, of the Franciscan Order

Rosaline

Citizens of Verona

Joe Bowie

Bradon McDonald

Elisa Clark

Guillermo Resto

Teri Weksler

Noah Vinson

Dallas McMurray

Shawn Gannon

Megan Williams

Maile Okamura

Julie Worden

Lauren Grant

Samuel Black

John Heginbotham

Michelle Yard

Craig Biesecker

Domingo Estrada, Jr.

Julie Fiorenza

Lesley Garrison

Laurel Lynch

Claudia MacPherson

Kanji Segawa

Bradley Shelver

Jenn Weddel

SYNOPSIS

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 recognizes 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. 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 others' 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.

PROGRAM NOTES

Act IV

Juliet's bedroom.

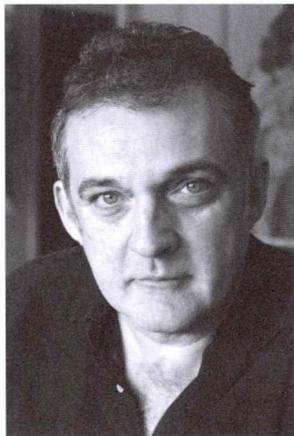
Romeo returns. He goes to Juliet, sees that she must be dead, and makes to kill himself. Friar Laurence intercedes. Juliet gradually revives. Friar Laurence summons the townspeople while the lovers slip away. Everyone rushes into the empty room. Friar Laurence indicates the direction in which the couple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

Elsewhere.

Love triumphs. Juliet and Romeo live in love forever.

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 in 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 demonstrated 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 performance 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 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 then created

more than 120 works for the company. From 1988 to 1991, he was the director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created six works for the San Francisco Ballet since 1994 and has received commissions from the American Ballet Theatre and the Boston Ballet, among other companies. His work is also in the repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and Royal Ballet, Covent Garden. 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, 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 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.

MARK MORRIS DANCE GROUP

The Mark Morris Dance Group was formed in 1980 and gave its first performance that year in New York City. The company's touring schedule steadily expanded to include cities both in the United States and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the country and at major international festivals.

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, Krannert Center for the Performing Arts at the University of Illinois in Urbana-Champaign. MMDG also appears regularly in New York City; in Boston; in Fairfax, Virginia; in Seattle; and at the Jacob's Pillow Dance Festival in Becket, Massachusetts. 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. MMDG collaborates with leading orchestras, opera companies, and musicians, including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Ma, Indian composer Zakir Hussain, 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 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 United Kingdom's *South Bank Show*.

In the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, 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.



Stefan Asbury is in great demand with major orchestras, ensembles, and festivals worldwide. Since the 2007-08 season, he has assumed the position of artist in association with Tapiola Sinfonietta, with whom he conducts four projects per season. He has served on the faculty of the Tanglewood Music Center since 1995 and was the associate director of new music activities

from 1999 to 2005. He currently holds the Sana H. Sabbagh Master Teacher Chair on the conducting faculty. Stefan held the post of first music director of the Remix Ensemble at Casa da Música Porto from 2001 to 2005, collaborating with the group to commission new works and programming an innovative mix of jazz, film scores, and music theatre. Stefan enjoys collaborations with orchestras such as WDR Cologne, the Frankfurt Radio Symphony Orchestra, NDR Hamburg, the Seoul Philharmonic, RAI Turin, SWR Freiburg/Baden-Baden, and RSO Wien and is a regular guest conductor at festivals such as Festival d'Automne, the Munich Biennale, Wien Modern, the Wiener Festwochen, the Salzburg Festival, and the Venice Biennale. Most recently, he made his debuts with the Concertgebouw Amsterdam, Bayerischer Rundfunk, and Dresden Philharmonie. He returns to the Dresden Philharmonie this season to conduct Messiaen's *Canyons*. In the opera world, Stefan conducts John Adams' *A Flowering Tree* for the 2009 Perth International Arts Festival, and recent opera productions have included Wolfgang Rihm's *Jakob*

Lenz for the 2008 Wiener Festwochen, a concert version of Britten's *Owen Wingrave* with Tapiola Sinfonietta, the world premiere of Van Vlijmen's *Thyeste* with the Théâtre Royal de la Monnaie in Brussels and the Dutch Touring Opera, and Staud's *Berenice* at the Munich Biennale. Stefan Asbury has particularly strong relationships with many composers, including Steve Reich, Wolfgang Rihm, Rebecca Saunders, Unsuk Chin, and Mark Anthony Turnage, and he collaborates regularly with Ensemble Modern, Klangforum Wien, the Basel Sinfonietta, musikFabrik, and the London Sinfonietta. This season, Stefan continues his collaboration with the Mark Morris Dance Group in the production of *Romeo & Juliet*, *On Motifs of Shakespeare*. Stefan Asbury has released a recording of works by Unsuk Chin with Ensemble Intercontemporain on Deutsche Grammophon. His CD of music by Jonathan Harvey with the Ensemble Intercontemporain was given a CHOC Award by Monde de la Musique, and his recording of Grisey's complete *Les espaces acoustiques* cycle with WDR Köln won the German music critics' award. His discography also includes music by Isang Yun with the Deutsches Symphonie Orchester Berlin, works by Elliott Carter with Ensemble Sospeso, a portrait disc of Philip Cashian with the Birmingham Contemporary Music Group, and one of Rebecca Saunders with musikFabrik.

SINFONIA DA CAMERA



Sinfonia da Camera

Sinfonia da Camera celebrates its 25th season!

In August 1984, Sinfonia da Camera made its debut in the Great Hall Series of Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. Even at that auspicious beginning, it would have been difficult to predict the scope of activities and projects that Sinfonia has realized over the ensuing quarter of a century with the generous support of the University of Illinois and all of you, our musical public.

Sinfonia da Camera, a chamber orchestra composed of musicians from throughout the Midwest, has been bringing world-class music to Central Illinois and around the globe. In its debut season, Sinfonia released an acclaimed recording of French piano concerti with music director Ian Hobson conducting from the piano keyboard; and it was the subject of a 90-minute Public Television special. Since that time, Sinfonia has performed more than 600 musical works featuring local soloists and nearly 100 guest artists. Through Maestro Hobson's commitment to excellence in all of the orchestra's endeavors—special projects, recordings, tours, and concerts for the hometown crowd at Krannert Center—Sinfonia has achieved national and international recognition.

Ten recordings by Sinfonia da Camera for the Zephyr label have been released to rave reviews both at home and abroad. The most recently released recordings of works by Ignaz Moscheles were reviewed by the *American Record Guide*: "Hobson, whose elegant

phrasing, remarkable ear for color, and miraculous ability to evenly sustain the most difficult runs—each like a string of pearls—are simply a joy to hear" and "[The concerti] seem tailor-made for Hobson's great panache and free-wheeling style." Upcoming Sinfonia da Camera recordings include music by Roberto Sierra (featured in Sinfonia's 2007-08 season); music by Benjamin Lees, written for and featuring Ian Hobson; and the fourth and final volume in the series of Moscheles' piano concertos and other music.

We invite you to join Sinfonia for this remarkable season as we celebrate Sinfonia's achievements through the years, revisiting some past highlights and performing exciting new programs.

Sinfonia da Camera appears under the auspices of Krannert Center for the Performing Arts and the College of Fine and Applied Arts at the University of Illinois.

Allen Moyer

Scenic designer Allen Moyer most recently designed the Broadway productions of *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*, and *As Bees in Honey Drown*; and John Guare's *A Few Stout Individuals* (directed by Michael Greif). His opera work includes productions for the San Francisco Opera, the New York City Opera, the Santa Fe Opera, Glimmerglass, the Houston Grand Opera, and the 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 the Mark Morris Dance Group, 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 und Isolde* for the Paris Opera/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, 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 *Valparaiso* (Steppenwolf Theater). 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 the Saint Joseph Ballet in Santa Ana, California.

Simon Morrison

Simon Morrison is a professor of music at Princeton University, where he teaches courses 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, 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.

DANCERS

Craig Biesecker, from Waynesboro, Pennsylvania, received a BS in music education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman and worked with the choreographers Tim and Lina Early. In New York City, he has worked with Pascal Riout, Carolyn Dorfman, the New York Theatre Ballet, Mark Dendy, and Gerald Casel. Biesecker joined MMDG in 2003.

Samuel Black is originally from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his BFA in dance from the State University of New York at 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. Black first appeared with MMDG in 2005 and became a company member in 2007.

Joe Bowie 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 he also danced with the Paul Taylor Dance Company for two years

before going to Belgium in 1989 to work with Mark Morris.

Elisa Clark received her early training from the Maryland Youth Ballet and her BFA from the Juilliard School under the direction of Benjamin Harkarvy. She has danced with the Lar Lubovitch Dance Company, Nederlands Dans Theater, Peridance Ensemble, and Battleworks Dance Company. Clark has staged works by Robert Battle, David Parsons, Igal Perry, and Adam Hougland with various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival, and she currently works closely with Carolyn Adams and the American Dance Legacy Institute, as well as serves on an advisory panel for Capezio. Clark first appeared with MMDG in *L'Allegro, il Penseroso ed il Moderato* in 2005 and joined the company in 2006.

Colby Damon was born and raised in Richmond, Virginia, and received his training at the Richmond Ballet, the Boston Ballet, and the Virginia School of the Arts under Petrus Bosman. Upon graduation from high school, Colby joined the Sacramento Ballet and has since additionally danced for the Northwest Professional Dance Project, Amy Seiwerts im'ij-ery, Ballet X, and the Metropolitan Opera, among other companies. He has also been seen in projects for John Selya and Luca Veggetti, and in his spare time he is working on his BA in dance through New York's LeAp program. This is his first production dancing with MMDG.

Amber Darragh is originally from Newport, Oregon, where she began her dance training with Nancy Mittleman. She received her BFA from the Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Amber joined MMDG in 2001.

Rita Donahue was born and raised in Fairfax, Virginia, and 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 before joining MMDG in 2003.

Domingo Estrada, Jr., a native of Victoria, Texas, recently earned a BFA in ballet and modern dance at Texas Christian University. He currently works with the choreographers Leslie Scott with BODYart Dance, Mary Seidman with Mary Seidman and Dancers, and Christian von Howard with the Von Howard Project. He made his debut with the Mark Morris Dance Group during this season's production of *The Hard Nut* at Cal Performances, Berkeley. Domingo would like to thank God, his family, and all who support his passion.

Julie Fiorenza was born in South Korea and grew up in Massachusetts, where she trained at the Academy of Dance Arts and the Boston Ballet. In 2004, she graduated with honors from the Ailey School/Fordham University BFA program and was named a Liberate Scholar. Since that time, she has performed and taught throughout the country as a member of Ailey II and the Nai-Ni Chen Dance Company and has also danced with Adams Company Dance and Company XIV. Last summer, Fiorenza played the lead dance role of Eliza in *The King and I* at the Ogunquit Playhouse in Maine. This is her first time working with MMDG, and she is thrilled to have been given the opportunity to be a part of this special production.

Shawn Gannon received his early dance training with Dorothy Wescott Rosen and first danced with MMDG from 1994 to 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 Mark Morris, Gannon has the distinct honor 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 Dance Machine, the Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

Lesley Garrison grew up in Swansea, Illinois, and received much of her early training at the Center of Creative Arts in St. Louis. She is a 2007 graduate of the Conservatory of Dance at the State University of New York at Purchase. She has also studied at the 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. She performed with MMDG for the first time last season in the Seattle performances of *L'Allegro, il Penseroso ed il Moderato*.

Lauren Grant, born and raised in Highland Park, Illinois, has danced with the Mark Morris Dance Group since 1996. She has appeared in 40 of Mark Morris' works and performs 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*, and she was also the subject of a photograph by Annie Leibovitz. She holds a BFA from New York University's Tisch School of the Arts and teaches dance internationally. Grant is married to fellow dancer David Leventhal.

John Heginbotham is from Anchorage, Alaska. He is a graduate of the Juilliard School (BFA '93) and has danced in the companies of Susan Marshall, the Pilobolus Dance Theater (guest artist), John Jasperse, and Ben Munisteri. His choreography is featured in the work of the 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, Massachusetts, has danced with MMDG since 1997. He studied at the 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, and he gives classes regularly at MMDG's school, including one for people with Parkinson's disease. He is married to fellow dancer Lauren Grant.

Laurel Lynch began her dance training in Petaluma, California. After a few too many performances of *The Nutcracker*, 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 the Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and T.E.A. (Transpersonal Education and Art). She has performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with the Petaluma City Ballet. Laurel performed with MMDG as an apprentice in 2006 and became a company member in 2007.

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

Bradon McDonald received his BFA from the Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the

1998 Princess Grace Award. He has choreographed and presented his own works internationally, has 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, from El Cerrito, California, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a BFA in dance from the California Institute of the Arts. He has performed with the Limón Dance Company, as well as others, in works by Jiri Kylian, 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 is originally from San Diego, California. She was a member of Boston Ballet II from 1992 to 1993 and was with Ballet Arizona from 1993 to 1996. She has danced with the choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. She began working with MMDG in 1998 and became a company member in 2001.

Guillermo Resto has danced with Mark Morris since 1983.

Kanji Segawa began his training with his mother, Erika Akoh, and studied ballet with Kan Horiuchi in Tokyo, Japan. In 1997, he came to the United States on a Japanese Government Fellowship to study at the Ailey School. He has been a member of the 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* as well as *King Arthur* with the English National Opera and *Orfeo ed Euridice* with the Metropolitan Opera.

Bradley Shelver trained in ISTD and at the National School of the Arts in Johannesburg, South Africa, and the Ailey School in New York City. He has performed with the Alvin Ailey Repertory Company, Elisa Monte Dance, Complexions Contemporary Ballet, Ballet Hispanico, the Francesca Harper Project, the Limón Dance Company, the Phoenix Dance Theatre (UK), and the Bill T. Jones/Arnie Zane Dance Company and Lar Lubovitch as a guest artist. He is the artistic director of the Bradley Shelver Contemporary Dance Theater, is on the faculty of schools and universities throughout Europe, and has taught company class for Matthew Bourne's *New Adventures in Motion Pictures* and the Phoenix Dance Theatre. He is a monthly columnist for *Dance Spirit Magazine* in the United States, and his book, *Techniques of Performance through the Horton Technique*, will be published by Lepos in 2009.

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

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

Jenn Weddel grew up in Longmont, Colorado, and received her early training from the Boulder Ballet Company. She holds a BFA from Southern Methodist

University and also studied at the Boston Conservatory, Colorado University, and the Laban Center, London. Since moving to New York in 2001, she has performed with the RedWall Dance Theatre, Sue Bernhard Danceworks, the Vencil Dance Trio, and the 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. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.

Teri Weksler was born in Baltimore, Maryland, and is a graduate of the Juilliard School. She has danced with Daniel Lewis, Hannah Kahn, Jim Self, and the White Oak Dance Project, and she is a Bessie Award recipient. Weksler was a founding member of the Mark Morris Dance Group. After moving to Birmingham, Alabama, she became the director of Southern Danceworks, and she currently teaches at the Alabama Ballet and Birmingham Southern College.

Megan Williams hails 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. In 1988, she joined the Mark Morris Dance Group, with whom she danced for nine years, toured worldwide, taught, and appeared in several films, including *Dido and Aeneas*, *Falling Down Stairs* (with Yo-Yo Ma), *The Hidden Soul of Harmony* (South Bank Show, UK), and *The Hard Nut*. 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 Ruben Blades. She has since staged Morris' works with the Purchase Dance Corps, George Mason University students, the 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 the State University of New York at Purchase since 1999. Williams serves on the board of directors of SYREN Modern Dance and the advisory board of DanceNowNYC. She is thrilled to be performing with MMDG again. Thanks to Mark for the opportunity and to Andy, Bram, and Griffin for endless support.

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

Michelle Yard was born in Brooklyn, New York, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation, she received the Helen Tamiris and B'nai Brith Awards. For three years, she was a scholarship student at the Alvin Ailey Dance Center; she also attended New York University's Tisch School of the Arts, where she graduated with a BFA. Yard 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
Rehearsal Director	Matthew Rose
Stage Manager	Anne Dechene
Wardrobe Supervisor	Katherine M. Patterson
Assistant Wardrobe Supervisor	Jennifer Perry
Lighting Supervisor	Leo Janks
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
Associate Director, Marketing and Corporate Support	Christy Bolingbroke
Special Projects Manager	Alexandro Pacheco
Development Assistant	Moss Allen
Office Assistant	Jay Selinger

Education

Director of Education	Eva Nichols
School Administrator	Diane Ogunusi
School Bursar	Marc Castelli

Dance Center Operations

Studio Manager	Karyn Treadwell
Production Manager	Matthew Eggleton
Administrative Assistant	Hilary Tanabe
Music Coordinator	Bruce Lazarus
Facility Manager	Joseph Tsiporin
Maintenance	Ray Calderon

ROMEO AND JULIET DESIGN PROJECT

As the Midwest home of the Mark Morris Dance Group, Krannert Center has been proud to support the creation of this new version of *Romeo and Juliet*. An exciting element of this project has been the graphic design work of three Parkland College students, advised by Paul Young and John Havlik, who collaborated with Krannert Center and the Mark Morris Dance Group to construct a logo for the production that has been available for use by all national and international presenters of this piece. The students were enrolled in a course called Studio 292 and were selected to participate on the basis of a portfolio review and prior experience. The course is held annually, and more information on previous projects can be found at: <http://gds.parkland.edu/gds/292/>.

John Havlik said that these students stood out among their peers because of their "skill, broad cultural aptitude, and global awareness. The students were given roles as art director, graphic artist, and account executive to simulate working in a professional design agency, although all three did contribute to all three areas in some respects." The poster design on the following page is an example of their hard work. More designs from this project are on display at Krannert Center through March 13.

www.lovelives.net

MARK MORRIS DANCE GROUP

SERGEY PROKOFIEV'S

ROMEO & JULIET

ON MOTIFS OF SHAKESPEARE

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being matters.