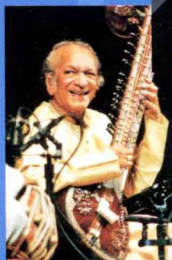


VIRGINIA ARTS FESTIVAL

13TH ANNUAL SEASON
APRIL 14 - MAY 31
2009



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3 Virginia International
Tattoo, 2:30 pm (N)

Czech National Theatre
Ballet, 2:30 pm (N)

Tokyo String Quartet
7:00 pm (N)



6 Kalichstein-Laredo-
Robinson Trio and
Miami String Quartet
7:30 pm (P)

7 Coffee Concert II
10:30 am (N)
The 5 Browns
8:00 pm (P)

8 PANorama Caribbean Music
Festival
7:00-10:00 pm (VB)
Mark Morris Dance
Group, 8:00 pm (N)

9 PANorama Caribbean
Music Festival
10:00 am-6:00 pm (VB)
Mark Morris Dance
Group, 8:00 pm (N)
Attucks Jazz Club
Scott Robinson
8:00 pm (N)

10 PANorama
Caribbean
Music Festival
12:00 am-4:00 pm (VB)
Mark Morris Dance
Group, 2:30 pm (N)

11
Ralph Stanley
7:30 pm (N)



13
Esperanza Spalding
7:30 pm (N)

14
Coffee Concert III
10:30 am (VB)

15 André Michel
Schub and
Imani Winds
7:30 pm (W)
Evelyn Glennie
8:00 pm (VB)

16 Drum Festival,
12:00 pm -
10:00 pm (VB)
Kibbutz Contemporary Dance
Company
8:00 pm (VB)
Attucks Jazz Club
Joe Locke
8:00 pm (N)

17 Kibbutz
Contemporary Dance
Company
3:00 pm (VB)
André Michel Schub,
piano
7:00 pm (C)



20

21
Haydn's *The Creation*
7:30 pm (J)

22 Coffee Concert IV
10:30 am (J)
Friday on the Square,
New Town, The DeLoreans
5:30 pm (J)
Tiempo Libre
8:00 pm (W)

23
Tommy Dorsey
Orchestra
8:00 pm (W)

24
Schub, Kavafian, Neubauer &
Sherry
3:00 pm (W)
Patti LuPone
5:30 & 7:30 pm (W)



26



28
Coffee Concert V
10:30 am (J)
Evening Chamber
Concert
7:30 pm (H)

29
Richmond Ballet
2:30pm (NN)

30 Family Fun at City Center,
11:00 am-2:00 pm (NN)
Richmond Ballet
2:30pm (NN)
Emmylou Harris, Patty Griffin,
Shawn Colvin, Buddy Miller
8:00 pm (NN)

31
Masterworks in the
Making, 2:00 pm (N)
US Army Field Band and
Soldiers' Chorus
4:00 pm (P)

CITY KEY

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H Hampton
J James City County

NN Newport News
N Norfolk
P Portsmouth

S Smithfield
VB Virginia Beach
W Williamsburg

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VIRGINIA ARTS FESTIVAL


SUNTRUST
DANCE SERIES

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

Chrysler Hall, Norfolk

May 8-9 • 8:00 PM

May 10 • 2:30 PM

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great nation deserves great art.*

ROMEO & JULIET, ON MOTIFS OF SHAKESPEARE

Music by SERGEY PROKOFIEV

Scenario by SERGEY PROKOFIEV and SERGEY RADLOV

MARK MORRIS, Choreographer

VIRGINIA SYMPHONY ORCHESTRA

STEFAN ASBURY, conductor

ALLEN MOYER, Scenic Designer

MARTIN PAKLEDINAZ, Costume Designer

JAMES F. INGALLS, Lighting Designer

A Fisher Center for the Performing Arts at Bard College/Mark Morris Dance Group production



in association with Virginia Arts Festival; barbicanbite08, London; Cal Performances, Berkeley; Harris Theater for Music and Dance, Millennium Park, Chicago; Kranert Center for the Performing Arts, University of Illinois at Urbana-Champaign; Lincoln Center for the Performing Arts; 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 program 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.

MARK MORRIS DANCE GROUP

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

Selena Chau^ Durell Comedy^ Colby Damon^ Julie Fiorenza Lesley Garrison

Claudia MacPherson Kanji Segawa Bradley Shelver Utafumi Takemura^

Artistic Director

MARK MORRIS

Executive Director

NANCY UMANOFF

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

Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, JP Morgan Chase Foundation, The Howard Gilman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, and Jane Stine and R.L. Stine.

The Mark Morris Dance Group 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.

The Mark Morris Dance Group's performances are made possible with public funds from the New York City Department of Cultural Affairs; the New York State Council on the Arts, a State Agency; and the National Endowment for the Arts Dance Program.

DRAMATIS PERSONAE

ESCALUS, <i>Prince of Verona</i>	Joe Bowie
PARIS, <i>a noble young kinsman to the Prince</i>	Bradon McDonald
MERCUTIO, <i>a young gentleman and kinsman to the Prince, friend of Romeo</i>	Elisa Clark
MONTAGUE, <i>head of Veronese family at feud with the Capulets</i>	Guillermo Resto
LADY MONTAGUE	Teri Weksler
ROMEO, <i>Montague's son</i> May 8, 9	David Leventhal
May 10	Noah Vinson
BENVOLIO, <i>Montagues' nephew and friend of Romeo and Mercutio</i>	Dallas McMurray
CAPULET, <i>head of Veronese family at feud with the Montagues</i>	Shawn Gannon
LADY CAPULET	Megan Williams
JULIET, <i>Capulet's daughter</i> May 8, 9	Rita Donahue
May 10	Maile Okamura
TYBALT, <i>Lady Capulet's nephew</i>	Julie Worden
NURSE, <i>a Capulet servant</i>	Lauren Grant
PETER, <i>a Capulet servant attending on the Nurse</i>	Samuel Black
FRIAR LAURENCE, <i>of the Franciscan Order</i>	John Heginbotham
ROSALINE	Michelle Yard
CITIZENS OF VERONA	Craig Biesecker, Domingo Estrada, Jr., Julie Fiorenza, Lesley Garrison, Laurel Lynch, Claudia MacPherson, Kanji Segawa, Bradley Shelver

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.

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.

Running time is approximately 2 hours and 55 minutes, including two intermissions.

ARTISTS

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 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 the Boston Ballet, among others. His work is also in the repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. Morris is noted for his musicality and has been described as “undeviating in his devotion to music.” He has worked extensively in opera, directing and choreographing productions for The Metropolitan Opera, New York City Opera, English National Opera, and The Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received eight honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux) and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Morris is a member of the American Academy of Arts and Sciences and 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, NY, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, CA, and its Midwest home, the Krannert Center for the Performing Arts in Urbana, IL. MMDG also appears regularly in New York City, NY; Boston, MA; Fairfax, VA; Seattle, WA; and at the Jacob's Pillow Dance Festival in Becket, MA. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, 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 U.K.'s *South Bank Show*. In the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, NY, housing rehearsal space for the dance community, outreach programs for local children, as well as a school offering dance classes to students of all ages. For more information, visit www.mmdg.org.

STEFAN ASBURY is in great demand with major orchestras, ensembles and festivals worldwide. Since season 2007/08, he assumes 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 Associate Director of New Music Activities from 1999–2005: 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 Casa da Musica Porto from 2001–2005, working with them to commission new works and programming an innovative mix of jazz, film and music theatre. Stefan enjoys collaborations with orchestras such 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. Most recently, he made his debuts with the Concertgebouw Amsterdam, Bayerischer Rundfunk and Dresden Philharmonie. He returns to 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 La Monnaie, Brussels and Dutch Touring Opera and Staud's *Berenice* at 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 collaborates regularly with Ensemble Modern, Klangforum Wien, Basel Sinfonietta, Musikfabrik and London Sinfonietta. This season, Stefan continues his collaboration with the Mark Morris Dance Group in a 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 awarded a 'Monde de la Musique CHOC' award, his Grisey complete 'Espace Acoustique' cycle with WDR Koln won the German music critics award. His discography also includes music by Isang Yun with Deutsches Symphonie Orchester Berlin, works by Elliott Carter with Ensemble Sospeso, portrait discs of Philip Cashian with the Birmingham Contemporary Music Group and and Rebecca Saunders with musikFabrik.

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, 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, and Scottish Opera. His previous work with Mark Morris includes *Sylvia*, for the San Francisco Ballet and, *Orfeo ed Euridice* for the Metropolitan Opera.

Costume designer **MARTIN PAKLEDINAZ** has designed costumes for theater, opera, and dance. He has collaborated with Mark Morris on works for the Mark Morris Dance Group, San Francisco Ballet, and Boston Ballet, and he has designed several works for Helgi Tomasson, including *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 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.

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 Saint Joseph Ballet in Santa Ana, California.

DANCERS

CRAIG BIESECKER, 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. Biesecker joined MMDG in 2003.

SAMUEL BLACK is originally from Berkeley, California, where he began studying tap at the age of 9 with Katie Maltsberger. He received his B.F.A. in dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in Holland. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. 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 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 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 Theatre, as assistant to Robert Battle. She has been on faculty at the American Dance Festival and teaches for MMDG. She is a 2008-2009 Princess Grace Modern Dance Honorarium Award Winner.

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 others. He has also been seen in projects for John Selya and Luca Veggetti, and in his spare time is working on his B.A. in Dance through the New York 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 B.F.A. from The Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Amber joined MMDG in 2001.

RITA DONAHUE was born and raised in Fairfax, 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 B.F.A. 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 the Mark Morris Dance Group during this season's *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 Boston Ballet. In 2004, she graduated with honors from the Ailey/Fordham B.F.A. Program and was named a Liberace 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 *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.

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 the State University of New York at Purchase. 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. She performed with MMDG for the first time last season in the Seattle performances of *L'Allegro, il Penseroso ed il Moderato*.

SHAWN GANNON received his early dance training with Dorothy Wescott Rosen and first danced with MMDG from 1994–2004. Originally from Dover, New Jersey, he was a featured soloist in *Resurrection* (2002) and was part of the original cast for *The Argument* (1998), and he danced the bird solo in *L'Allegro, il Penseroso ed il Moderato*. Along with 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, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

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

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

DAVID LEVENTHAL, raised in Newton, 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, 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 Nutcrackers she moved to New York to attend The Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. Since graduation in May 2003, Laurel has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and T.E.A. (Transpersonal Education and Art). She has 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.

CLAUDIA MacPHERSON was born in Wisconsin, but she calls Kentucky home. She received her B.F.A. in dance from Alvin Ailey/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 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. McDonald joined MMDG in 2000.

DALLAS McMURRAY, 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. 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 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 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 trained in ISTD and at the National School of the Arts in Johannesburg, South Africa, and The Ailey School, NYC. He has performed with the Alvin Ailey Repertory Company, Elisa Monte Dance, Complexions Contemporary Ballet, Ballet Hispanico, The Francesca Harper Project, José Limón Dance Company, Phoenix Dance Theater (UK) and as guest artist with Bill T. Jones/Arnie Zane Dance Co and Lar Lubovich. He is Artistic Director of Bradley Shelver Contemporary Dance Theater, and 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 Phoenix Dance Theater. 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.

UTAFUMI TAKEMURA received her B.F.A. in Dance from SUNY-Purchase and her M.F.A. 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, XIP6LYTOS Dance Theatre, Mark Jarecke, JoAnna Mendl Shaw, Carol Fonda, Maja Lorkovic, KDNV/Kathleen Dyer, and WIL SWANSON/ DANCEWORKS among others. She currently works with Rebecca Katz-Harwood, Pam Tanowitz Dance, Paz Tanjuaquio, and Andrea Haenggi/AMDaT.

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

JENN WEDDEL grew up in Longmont, 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, she has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencil 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. 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 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 B.F.A. from Juilliard 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, U.K.) 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's works with the Purchase Dance Corps, George Mason University students, Vassar Repertory Dance Theater, 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 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 B.F.A. Yard joined MMDG in 1997. *Mom, thank you.*

VIRGINIA SYMPHONY ORCHESTRA

VIOLIN I

Vahn Armstrong
Amanda Gates Armstrong
Pavel Ilyashov
Reina Inui
Kirsty Barnett Green
Wesi Chong Boyer
Karen Franklin
Tara-Louise Montour

VIOLIN II

Simon Lapointe
Elizabeth Coulter Vonderheide
Lesa McCoy-Bishop
Mayu Cipriano
Jorge Aguirre
Seiko Syvertsen

VIOLA

Beverly Kane Baker
Satoko Rickenbacker
Matthew Umlauf
Jocelyn Smith

CELLO

Rebecca Gilmore
Carter Melin
Nancy Keevan
Janet Kriner

BASS

Scott Harris
Chris White

MANDOLIN

Tim Olbrych

FLUTE

Debra Wendells Cross
Joanne Meyer White
Jennifer Bouton

OBOE

Sherie Lake-Aguirre
Michael Dressler
George Corbett

CLARINET

Patti Ferrell Carlson
Scott Boyer
William Thomas

BASSOON

Laura Leisring
David Savige
Hana Lee

SAXOPHONE

James Nesbit

HORN

David Wick
Dennis Herring
Wilford Holcombe
Hazel Davis
Kimberly Gilman

TRUMPET

Richard Harris
David Vonderheide
Stephen Carlson

TROMBONE

Scott McElroy
Timothy Owner
Rodney Martell

TUBA

Peter DuBeau

TIMPANI

John Lindberg

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Tim Bishop
David Walker
Scott Pollard

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Barton Kuebler

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Executive Director Nancy Umanoff

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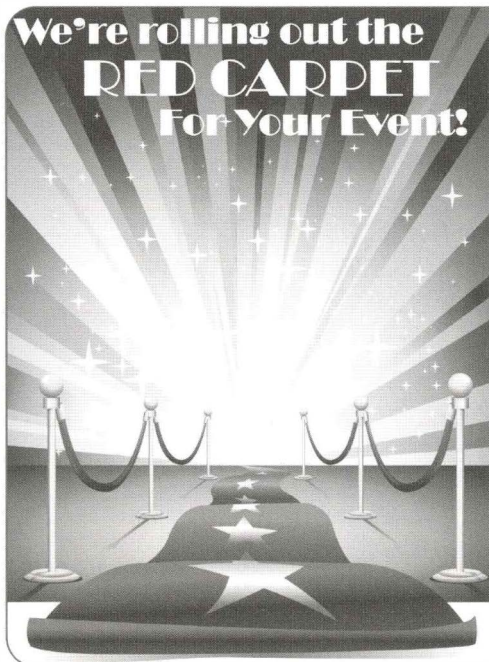
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Since the Festival's inception, one of the main components of our mission has been to present new works of art. The commissioning of new works (or re-imagining of classics) serves to replenish the repertory, ensures a permanent legacy and encourages the creative efforts of favorite composers.

New Art Now exists to provide support for tomorrow's masterpieces in music, dance and opera, today. Motivated by a desire to become part of the creative process, New Art Now members this year helped support the commissioning of Mark Morris Dance Group's *Romeo & Juliet*, *On Motifs of Shakespeare* and *Septet for Piano Trio and String Quartet* composed by Ellen Zwilich.

We gratefully acknowledge the following members of New Art Now in 2009 for their leadership and investment in the future:

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Romeo and Juliet, Alive and Dancing

The Virginia Arts Festival plays a pivotal role in the realization of a new masterwork created by choreographer Mark Morris and set to a previously unknown version of Prokofiev's beloved score

By Leona Baker

"Living people can dance, the dead cannot."

This was the rather utilitarian explanation offered by great 20th century composer Sergei Prokofiev as to what possessed him to alter the fate of literature's most celebrated lovers, Romeo and Juliet.

Thanks to a stunning discovery made by Princeton University professor and musicologist Simon Morrison in 2003, we now know that Prokofiev's famed score—based on Shakespeare's beloved tragedy and performed by ballet companies the world over—is not what the composer originally intended. According to documents unearthed by Morrison in Moscow, Prokofiev collaborated with stage director Sergei Radlov on a 1935 version of *Romeo & Juliet* that features a happy ending in which the starcrossed couple pirouettes off into a blissful future.

Since the discovery, music historians have offered less pragmatic theories concerning Prokofiev's creative divergence. Among them is the little known fact that the composer was a Christian Scientist and may have transposed his religious beliefs, including the idea that death itself is an illusion, on his young protagonists.

Whatever Prokofiev's impetus, Joseph Stalin and his henchmen did not approve. Prokofiev was forced to make dramatic changes to his opus, including restoring the tragic ending, thickening the orchestration and removing approximately 20 minutes worth of music. The Stalin-approved ballet that played to audiences at its Russian premiere in 1940 was virtually unrecognizable to its composer, and his pleas to return it to its original form went unheeded.

Nearly 70 years later, the Virginia Arts Festival has the great honor of playing a pivotal role in the realization of Prokofiev's dream. Celebrated contemporary choreographer Mark Morris, with whom the Virginia Arts Festival has shared a long and fruitful artistic relationship, was commissioned to create a brand new stage version of *Romeo & Juliet* based on the composer's recently restored original score. With the blessing of the Prokofiev estate, Mark Morris Dance Group's *Romeo & Juliet* On Motifs of Shakespeare had its world premiere at the Richard B. Fisher Center for the Performing Arts at Bard College in New York in July of 2008. As one of seven major co-commissioners of the project, the Virginia Arts Festival is among a handful of organizations with the chance to introduce the world to this new masterwork. Performances at Norfolk's Chrysler Hall, May 8-10, precede the Lincoln Center premiere in New York City.

The Virginia Arts Festival's role in the project is part of an ongoing mission to go beyond the presentation of world-class artists by becoming an active part of the creation of new art. Since it was established in 1997 as a way to attract cultural tourism to Hampton Roads, the Virginia Arts Festival has evolved into a truly regional event showcasing some of the most acclaimed artists on the planet. Playing a seminal role in the development of original work is a natural step in that evolution.

"We want to be part of what is adding great art to the canon," says Virginia Arts Festival Executive and Artistic Director Robert Cross. "It's wonderful that we can present great art, but it would be great if, when people look back 25 or 50 years from now and ask what the Virginia Arts Festival brought to the table, we can be part of adding pieces that become part of the standard repertoire. Then we've made the world a better place." To that end, the Virginia Arts Festival has created New Art Now, a group with the expressed mission to "provide support for tomorrow's masterpieces in music, dance and opera—today." Recent examples of original commissions include *Pocahontas*, a one-act chamber opera composed by Linda Tutas Haugen and presented in conjunction with the festivities for the Jamestown 2007 celebration, and a recreation of the popular Broadway musical *Lost in the Stars* developed in cooperation with Opera Theatre Pittsburgh and Virginia Stage Company and presented in 2008.

Presenting exclusive engagements and premieres is also a great way of putting the Festival "on the map and on radar screens outside of Hampton Roads" by attracting the attention of arts lovers and the press from other major cultural centers, says Cross.

"If we're bringing in Birmingham Royal Ballet, for example, and it's the only place in the United States they're performing, then people will come here to review it. Or if we're doing a new production of *Lost in the Stars* and it includes an important conductor and great singers, people will come here to review it. It's the same thing with this new production with Mark Morris." The *Romeo & Juliet* project came to the attention of Cross several years ago, when Mark Morris' manager called and said the company had been engaged to create a new work based on the previously unknown score. It was an exciting prospect on several levels.

"It was opportunity for us to present Mark Morris, with whom we've had a long-term relationship and who I feel is one of the greatest choreographers alive, in a new production. Prokofiev just happens to be one of my favorite composers, and *Romeo & Juliet* is his most brilliant score; it will just rip your heart out. An added bonus for us is that we get to showcase the Virginia Symphony, so it's a win-win for everybody." Morris' choreographic take on the classic story is not only the first to be created based on the composer's original musical and theatrical intent, it is also the first major staging of any version that is not a classical ballet. Though Morris has created quite a bit of work for ballet companies, his style falls squarely into the realm of modern dance, and it is his breathtakingly musical yet earthy, visceral approach that audiences will see on stage this spring. And, yes, his *Romeo & Juliet* begin and end very much alive and dancing.

In addition to the Fisher Center at Bard College, Lincoln Center and the Virginia Arts Festival, other major co-commissioners for *Romeo & Juliet, On Motifs of Shakespeare* include: The Barbican Centre—London; Cal Performances—Berkeley; the Harris Theater for Music and Dance in Chicago; and the Krannert Center for Performing Arts in Urbana, Illinois.



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