



Lincoln Center presents

2008/2009 Great Performers Season

Romeo & Juliet, On Motifs of Shakespeare

MARK MORRIS DANCE GROUP

Thursday, May 14, 2009

8:00pm

C O N T E N T S

MAY 2009

F E A T U R E S

6 **Dizzy's Club Coca-Cola: The Trifecta**

By Scott H. Thompson

14 **Lincoln Center's 50th Anniversary**

By Valerie Gladstone

19 **THE PROGRAM**



L I N C O L N C E N T E R L O O K S T O 5 0

Nearly 7,000 chairs were rented for the audience at Lincoln Center's groundbreaking ceremony in May 1959. President Dwight D. Eisenhower presided over the event, with brief remarks given by John D. Rockefeller III, Mayor Robert Wagner, Commissioner Robert Moses, and Lt. Governor Malcolm Wilson. Manhattan Borough President Hulan Jack and Philharmonic Board President David Keiser were also in attendance. The ceremony included performances by Leonard Bernstein conducting the New York Philharmonic and the Juilliard Chorus, with solo performances by Metropolitan Opera singers Risë Stevens and Leonard Warren. On May 11, 2009, Lincoln Center will kick-off its yearlong 50th Anniversary celebration with a ceremony commemorating the event.

Lincoln Center presents

2008/2009 Great Performers Season

Thursday–Saturday Evenings, May 14–16, 2009, at 8:00

Sunday Afternoon, May 17, 2009, at 3:00

Postconcert discussion with Mark Morris, Simon Morrison, and Harlow Robinson on May 15

Pre-concert lecture with Simon Morrison on May 16 in the Irene Diamond Education Center at 6:45

New Visions: The Literary Muse

Russian Dreams: The Music of Sergei Prokofiev

New York City Premiere

Romeo & Juliet, On Motifs of Shakespeare

Music by Sergei Prokofiev

Scenario by Sergei Prokofiev and Sergei Radlov

Mark Morris Dance Group

Mark Morris, *Choreographer*

Orchestra of St. Luke's

Stefan Asbury, *Conductor*

Allen Moyer, *Scenic Design*

Martin Pakledinaz, *Costume Design*

James F. Ingalls, *Lighting Design*

Dancers

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

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[^]

⁺ On leave; ^{*} Apprentice; [^] Understudy

These performances are approximately three hours long, including two intermissions.

(program continued)

These New Visions performances are made possible in part by The Fan Fox and Leslie R. Samuels Foundation, Inc.

These performances are made possible in part by the Josie Robertson Fund for Lincoln Center.

Romeo & Juliet, on Motifs of Shakespeare is sponsored by Movado. Additional support provided by the Geoffrey C. Hughes foundation. Funded in part by the New England Foundation for the Arts' National Dance Project (NDP), with generous support by the Doris Duke Charitable Foundation, the Ford Foundation, the Andrew W. Mellon Foundation, and the MetLife Community Connections Fund of the MetLife Foundation.

Steinway Piano

Rose Theater, Frederick P. Rose Hall
Home of Jazz at Lincoln Center

*Please make certain your cellular phone,
pager, or watch alarm is switched off.*

Lincoln Center

Support for Great Performers is provided by Suzie and Bruce Kovner, Rita E. and Gustave M. Hauser, The Florence Gould Foundation, Movado, The Fan Fox and Leslie R. Samuels Foundation, Inc., The Shubert Foundation, Robert and Anne Essner, Mitsubishi International Corporation, The Winston Foundation, The Geoffrey C. Hughes Foundation, The French-American Fund for Contemporary Music, Ann and Gordon Getty Foundation, J.C.C. Fund, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

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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, and 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, 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.

The Mark Morris Dance Group will return to Rose Theater this May with cellist Yo-Yo Ma and pianist Emanuel Ax to premiere two new works as part of Lincoln Center's Mostly Mozart Festival.

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces, not during the performance. The taking of photographs and the use of recording equipment are not allowed in the building.

Romeo & Juliet, On Motifs of Shakespeare

| | |
|---|--|
| 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> | Noah Vinson (5/14, 5/15) David Leventhal (5/16, 5/17) |
| 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> | Maile Okamura (5/14, 5/15) Rita Donahue (5/16, 5/17) |
| 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 | |

Sergei Prokofiev's Romeo and 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.

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

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.

Intermission

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.

Intermission

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.

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Program Summary

by Simon Morrison

Sergei Prokofiev's *Romeo and Juliet* is arguably the most popular ballet of the 20th century, but the composer never saw it performed as he intended. This production by the Mark Morris Dance Group, which relies on archival research conducted in Moscow, restores the original structure and orchestration of the score. It also includes 20 minutes of "new" music and, surprisingly, a happy ending. Prokofiev's vision of Shakespeare's familiar tragedy involved the title characters transcending the repressiveness of the world around them instead of succumbing to it. This vision, which reflected the composer's spiritual outlook, ran afoul of Soviet censors, and Prokofiev was obliged to rewrite the ending of the ballet. He was also forced to insert large-scale solo dances that broke up the dramatic flow. A divertissement involving three exotic dances in Act III was likewise abolished. The ballet received its Soviet premiere in 1940; when Prokofiev saw it, he insisted on a restoration of the changes that had been imposed upon it, but to no avail. This revised version of the score became the familiar performing version. Mark Morris choreographs the original, which shows no trace of political interference. It offers an image of celestial paradise gained, rather than lost.

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Notes on the Program

by Simon Morrison

Romeo and Juliet on Motifs of Shakespeare, Op. 64

SERGEI PROKOFIEV

Born April 23, 1891, in Sontsovka, Ukraine

Died March 5, 1953, in Moscow

The conception of *Romeo and Juliet* dates to November of 1934, when the composer Sergei Prokofiev met with dramatist Adrian Piotrovsky in Leningrad to discuss potential subjects for a ballet. Prokofiev recalled searching for a lyrical subject, resolving that there existed nothing more perfect than Shakespeare's tragedy about star-crossed lovers. A year later Vladimir Mutnikh, manager of the Bolshoi Theater in Moscow, commissioned the ballet with the understanding that the production would include Piotrovsky as well as the innovative, iconoclastic director Sergei Radlov. The ballet was to be premiered by the Bolshoi Theater in the spring of 1936.

Prokofiev composed the music rapidly during the summer of 1935, finishing the piano score on September 8 and the orchestral score on October 1. Before the music was complete, however, forces aligned against *Romeo and Juliet*. The October 4, 1935 run-through of the piano score at the Bolshoi Theater was a fiasco. The rhythms met criticism for their terseness, the harmonies and melodies for their anti-Romantic rationalism. The greatest point of contention concerned the plot of Act IV. The title characters live rather than die in accord with a daring re-conception of Shakespeare's tragedy as a

play about the struggle for love, about the struggle for the right to love by young, strong, and progressive people battling against feudal traditions and feudal outlooks on marriage and family. This

makes the entire play live, breathing struggle and passion as one—makes it, perhaps, the most “Komsomol-like” [Communist-Youth-League-like] of all of Shakespeare's plays.

This statement comes from Radlov, who decided (with Piotrovsky and Prokofiev) to update Shakespeare's play along proletarian lines. Their decision to add a happy ending was vetted by several officials, including Sergei Dinamov, a critic, writer, and Central Committee advisor who sat, for purposes of political control, on the repertoire board of the Bolshoi Theater. In a May 2, 1935 letter to Prokofiev, Radlov reports discussing the scenario with Dinamov, who “in general approves of it, even with the happy ending, but he recommends being careful naming it—adding something like ‘on motives of Shakespeare’ or another cautious subtitle.” Thus the ballet was named *Romeo and Juliet on Motifs of Shakespeare*.

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

A bittersweet wonder ensues. Unable to rouse Juliet, Romeo concludes that she is dead. The arrival of Friar Laurence prevents him from taking his own life in despair. Juliet awakens. Romeo clutches her and bears her into a grove where the lovers express their relief and joy in an extended,

unscripted final dance, which Prokofiev wanted to be “bright” but not overblown. It would not, he writes, “attain a *forte*.”

On January 25, 1936, Prokofiev auditioned the first three acts to mixed reviews. Even in its absence, Act IV remained a subject of debate. Some lauded the idea of basing proletarian art on the classics, others decried it. For his part Radlov no longer had the wherewithal to defend his scenario, quipping that he did not think it worth dying “so that Romeo and Juliet should live.” Despite the controversy, the Bolshoi Theater kept *Romeo and Juliet* on the books but postponed the premiere to the 1936–37 season. Its eventual cancellation stemmed from an overhaul of the theater’s administration and a personal review of its repertoire by the imperious Chairman of the Committee on Arts Affairs, the agency that regulated artistic activity in accord with Joseph Stalin’s ideological mandates. Engulfed by a wave of repression, Mutnikh was arrested on April 20, 1937 and executed on November 11. There would be further tragedies: Dinamov was arrested and executed, likewise Piotrovsky. Given its association with a vanquished “enemy of the people,” *Romeo and Juliet*—a ballet involving murder, poison, and class struggle—became taboo. It disappeared from the Bolshoi Theater repertoire.

At the end of 1938, the ballet enjoyed a successful—if only partial—premiere in Brno, Czechoslovakia; highlights of the score taken from the first and second orchestral suites were performed in the absence of the composer. Prokofiev had at this point succumbed to pressure and abandoned the original “happy” ending for the familiar “tragic” one. On August 28, 1938, just before the Brno Opera House started rehearsals, Prokofiev received a telegram from the Kirov Theater in Leningrad expressing interest in staging *Romeo and Juliet*. This production, choreographed by Leonid Lavrovsky and conducted by Isay

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

Lavrovsky was a conservative choreographer in a reactionary cultural climate. Prokofiev was educated in ballet by Sergei Diaghilev, and collaborated, before permanently relocating from Paris to Moscow in 1936, with such innovators as George Balanchine. It is no surprise that he and Lavrovsky clashed, first over Lavrovsky’s plans to change the scenario and then, extensively, over his requests for revisions to the music. At first Prokofiev did not take Lavrovsky very seriously. In a February 21, 1939 letter to Radlov, Prokofiev wrote: “So far nothing to fear [with the scenario]: Lavrovsky wants Romeo to stand pensively in Mantua to the music of the entr’acte, and in a different place for him to kill the [Moorish] merchant with the carpets.” Prokofiev adds that he had “put a stop” to Lavrovsky’s “feeble” requests for additional changes, but these changes, notably the elimination of the exotic dances, were nonetheless made. Radlov, sidelined during the tortured process of revision, altogether disowned the ballet, purportedly forewarning acquaintances who attended a rehearsal to “bear in mind that I don’t take any responsibility for this disgrace.”

With respect to the music, Lavrovsky first asked Prokofiev to compose solo variations for the hero and heroine. Prokofiev refused until he realized that the ballet would not be staged otherwise, at which point he complied. Romeo’s variation came from the music for the abandoned happy ending, and it was awkwardly stitched into the balcony scene. Juliet’s variation was written from scratch. Next came the reordering of the folklore-inspired Dance of the Five Pairs, the music drastically simplified. Lastly, Lavrovsky demanded that a group dance to be added to the opening of Act I. Prokofiev once again

refused, but the choreographer did not back down. There ensued a nasty confrontation, with Lavrovsky threatening to import a scherzo from a Prokofiev piano sonata into the ballet. In response, Prokofiev angrily cobbled together what became known as the "Morning Dance."

In the run-up to the ballet's Leningrad premiere, Prokofiev discovered that Lavrovsky had further altered the music without consulting him. He protested the changes to Sherman, but the conductor—to whom some credit goes for shepherding the ballet to the stage—could not convince Lavrovsky to undo them. Prokofiev's post-premiere letter to Sherman on the subject shows enormous frustration:

On numerous occasions I have appealed to the Kirov Theater to insert a number of corrections relating to the lack of coordination between the choreography and the music, superfluous repeats, insertions, and so on. For four months nothing has been done and I do not know the state in which the production will reach Moscow. On March 31 I sent a registered letter to the management with an official request for an

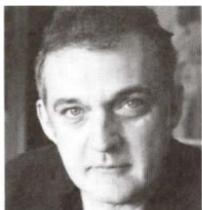
enquiry into this matter. But the management has simply not answered.

There are many superfluous repeats in the score, and many alterations of the orchestration that monumentalized the sound. Prokofiev conceived a score for no more than 59 musicians; the premiere had upwards of 70, with most of the thickening coming in the brass (six French horns instead of four) and strings.

The Mark Morris Dance Group production of *Romeo & Juliet, On Motifs of Shakespeare*, which is based on research that I conducted in several Moscow archives, restores the intent and spirit of Prokofiev's original version. The ambiguous starlit ending is the product of a composer who, in accord with his chosen faith—Christian Science—denied death. Ultimately, the question of Romeo and Juliet's physical state is irrelevant to a scenario and a score that has its own prerogatives. The final number is unscripted—*nothing* happens—because Romeo and Juliet have entered a space of their own, with nary a Montague or a Capulet in sight. They have left the real world for the world of art.

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Meet the Artists



Mark Morris

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988–91 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. Mr. 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, Royal New Zealand Ballet, Houston Ballet, English National Ballet, and the Royal Ballet. 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.

Mr. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received eight honorary doctorates to date. In 2006 he received the New York City Department of Cultural Affairs Mayor's

Award for Arts and Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Accella (Farrar, Straus, and Giroux), and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Mr. 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.

Mark Morris Dance Group

The Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the U.S. and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988 MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the U.S. 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, the Krannert Center for the Performing Arts, in Urbana, Illinois. 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 frequently. The company's London seasons have garnered two Laurence Olivier Awards. 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, 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 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, housing rehearsal space for the dance community, outreach programs for local children, and a school offering dance classes to students of all ages. For more information, visit www.mmdg.org.



Stefan Asbury

Stefan Asbury is in great demand with major orchestras, ensembles, and festivals worldwide. In the 2007–08 season, he assumed the position of artist in association with the 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. Mr. Asbury held the post of first music director of the Remix Ensemble Casa da Música Porto from 2001–05, working with them to commission new works and programming an innovative mix of jazz, film, and music theater. Mr. Asbury enjoys collaborations with orchestras such as WDR Köln, Frankfurt Radio Symphony Orchestra, NDR Hamburg, Seoul Philharmonic Orchestra, RAI Turin, SWR Freiburg/Baden-Baden, and RSO Wien, and is a

regular guest conductor at festivals. In the opera world, Mr. Asbury conducted John Adams' *A Flowering Tree* for the 2009 Perth International Arts Festival, and other recent opera productions have included Wolfgang Rihm's *Jakob Lenz* for the 2008 Wiener Festwochen, a concert version of Britten's *Owen Wingrave* with the Tapiola Sinfonietta, the world premiere of van Vlijmen's *Thyeste* with La Monnaie, and Dutch Touring Opera and Staud's *Berenice* at the Munich Biennale.

Mr. Asbury has particularly strong relationships with many composers, including Steve Reich, Rihm, Rebecca Saunders, Unsuk Chin, and Mark-Anthony Turnage, and collaborates regularly with Ensemble Modern, Klangforum Wien, Basel Sinfonietta, musikFabrik, and London Sinfonietta. Mr. Asbury has released a recording of works by 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 *Les Espace acoustique* cycle with WDR Köln 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 Saunders with musikFabrik.

Allen Moyer

Scenic designer Allen Moyer 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 Opera, Glimmerglass, Houston Grand Opera, and Scottish Opera. His previous work with Mark Morris includes *Sylvia*, for the San Francisco Ballet, and *Orfeo ed Euridice*, for the Metropolitan Opera.

Martin Pakledinaz

Costume designer Martin Pakledinaz has designed costumes for 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. Mr. Pakledinaz's New York credits include Kathleen Marshall's revival of *The Pajama Game* 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*, *The Life*, and the new production of *Grease*. 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.



Craig Biesecker

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. Mr. Biesecker joined MMDG in 2003.



Samuel Black

Samuel Black is originally from Berkeley, California, where he began studying tap at age nine 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. Mr. Black first appeared with MMDG in 2005, and became a company member in 2007.



Joe Bowie

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

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 Netherlands 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 2008–09 Princess Grace Modern Dance Honorarium Award Winner.



Colby Damon

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, Mr. Damon the Sacramento Ballet, and has since additionally danced for the Northwest Professional Dance Project, Amy Siewerts 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

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. Ms. Darragh joined MMDG in 2001.



Rita Donahue

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.

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, Mary Seidman, and Christian von Howard. He made his debut with the Mark Morris Dance Group during this season's *The Hard Nut* at Cal Performances, Berkeley.



Julie Fiorenza

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, Ms. 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.



Lesley Garrison

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 SUNY–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 NQA 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

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 Mark Morris, Mr. 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 American Dance Machine, Mark Dendy Dance, Laura Dean Dancers and Musicians, and Jane Comfort and Company.



Lauren Grant

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 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

John Heginbotham 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, Mr. Heginbotham works regularly with members of the Brooklyn Parkinson Group. He joined the Mark Morris Dance Group in 1998.



David Leventhal

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 tech-

nique 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

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, Ms. Lynch 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 OltrePasso in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Ms. Lynch performed with MMDG as an apprentice in 2006 and became a company member in 2007.



Claudia MacPherson

Claudia MacPherson was born in Wisconsin, but she calls Kentucky home. She received her B.F.A. in dance from the Ailey/Fordham B.F.A. program, 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

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 Alvin Ailey American Dance Theater. Mr. McDonald joined MMDG in 2000.



Dallas McMurray

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 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 Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. Mr. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.



Maile Okamura

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.



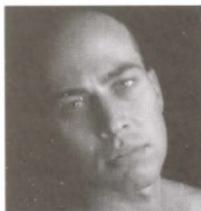
Guillermo Resto

Guillermo Resto has danced with Mark Morris since 1983.



Kanji Segawa

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

Bradley Shelver, trained in ISTD and at the National School of the Arts in Johannesburg, South Africa, and the Ailey School in New York. He has performed with the Alvin Ailey Repertory Company, Elisa Monte Dance, Complexions Contemporary Ballet, Ballet Hispanico, the Francesca Harper Project, Limón Dance Company, Phoenix Dance Theater (U.K.), and as guest artist with Bill T. Jones/Arnie Zane Dance Company and Lar Lubovich. He is artistic director of Bradley Shelver Contemporary Dance Theater, and is on the faculty of schools and universities throughout Europe. He 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 United States and his book, *Techniques of Performance Through the Horton Technique*, will be published by Lepos in 2009.



Utafumi Takemura

Utafumi Takemura received her B.F.A. with honors in dance from SUNY-Purchase and her M.F.A. from New York University's Tisch School of the Arts, where she was a recipient of the Siedman Award for Dance. She has performed with numerous companies and choreographers in New York City and currently dances with Pam Tanowitz Dance, FreeFall, and Paz Tanjuaquio. She has happily been performing in *The Hard Nut* since 1993 and *L'Allegro, il Penseroso and il Moderato* since 2002.



Noah Vinson

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

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, Venci Dance Trio, and 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. Ms. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.



Teri Weksler

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. Ms. 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

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 Rubén Blades. She has since staged Morris' 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.



Julie Worden

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



Michelle Yard

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 B'rith 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. Ms. Yard joined MMDG in 1997.

Orchestra of St. Luke's

The 2008–09 season marks the 34th year of America's foremost chamber orchestra, the Orchestra of St. Luke's, a unique musical organization that comprises the Orchestra, the Chamber Ensemble, and the St. Luke's Arts Education Program. St. Luke's currently performs approximately 100 orchestral, chamber, and educational concerts throughout New York each year, all showcasing the hallmark collaborative spirit that has garnered consistent critical acclaim for vibrant music-making of the highest order.

Formed at the Caramoor International Music Festival in the summer of 1979, the Orchestra evolved from the St. Luke's

Chamber Ensemble (founded in 1974), with Ensemble members forming the Orchestra's artistic core as principal players. In addition to being presented by Carnegie Hall in its annual series, the Orchestra continues a collaborative relationship with the Hall that currently includes participation in such Carnegie events as annual holiday programs, the Choral Workshop, and Family Concerts. The Orchestra also serves each summer as orchestra-in-residence at the Caramoor International Music Festival.

The St. Luke's Chamber Ensemble performs annual concert series in three of New York's most esteemed art institutions: the Morgan Library and Museum, the Brooklyn Museum, and Dia:Beacon. The St. Luke's Arts Education Program comprises free education performances and year-long in-school residencies supported by professional development for teachers and standard curriculum materials. Twenty-five thousand New York City school children and their teachers are served by the program annually.

Recent additions to St. Luke's extensive discography, which includes four Grammy Award-winning discs, are Mozart's Symphonies Nos. 39 and 41 ("Jupiter"), Bach's Brandenburg Concertos, and a DVD of Vivaldi's *The Four Seasons* accompanied by animated artwork by New York City public school students. For more information, visit www.OSLmusic.org.

Harlow Robinson

Harlow Robinson is Matthews Distinguished University Professor of History at Northeastern University. His books include *Russians in Hollywood*, *Hollywood's Russians: Biography of an Image* (Northeastern, 2007), *Sergei Prokofiev: A Biography* (five editions), *The Last Impresario: The Life, Times and Legacy of Sol Hurok* (Viking/Penguin), and *Selected Letters of Sergei Prokofiev* (editor and translator, Northeastern). His articles, essays, and

reviews have appeared in *The New York Times*, *Los Angeles Times*, *Christian Science Monitor*, *The Nation*, *Opera News*, *Dance*, *Playbill*, *Symphony*, *Slavic Review*, *Russian Review*, *Russian Life*, and other publications. He is a frequent lecturer and annotator for the Boston Symphony, Lincoln Center for the Performing Arts, and the Metropolitan Opera Guild, and has provided commentary for NPR, the Canadian Broadcasting Corporation, and the Metropolitan Opera International Radio Network. He earned his B.A. from Yale University (Phi Beta Kappa), and Ph.D. from the University of California, Berkeley. The recipient of two Fulbright Fellowships for study in Russia/USSR, he has been traveling regularly to Russia since 1970.

Simon Morrison

Simon Morrison is Professor of Music at Princeton University. He is the author of *The People's Artist: Prokofiev's Soviet Years* (2008) and *Russian Opera and the Symbolist Movement* (2002), and the editor of *Prokofiev and His World* (2008). He restored the original, uncensored version of *Romeo and Juliet* for the Mark Morris Dance Group.

Lincoln Center's Great Performers

Initiated in 1965, Lincoln Center's Great Performers series offers approximately 100 classical and contemporary music performances annually. One of the largest music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's Avery Fisher Hall, Alice Tully Hall, Walter Reade Theater, Clark Studio Theater, Stanley H. Kaplan Penthouse, and other various performance spaces throughout New York City. In 2005, Great Performers expanded to include presentations in the Rose Theater and The Allen Room at the Time Warner Center at Columbus Circle. The world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists are featured in

Great Performers, as well as special repertoire-focused festivals, themed series, and educational activities. During the 1998–99 season, Great Performers added a new dimension to the classical music experience through its New Visions series. In productions specially commissioned by Lincoln Center, New Visions offers innovative stage presentations and groundbreaking collaborations among the world's leading directors, choreographers, and classical performers. This season a new series has been added to Great Performers, The Literary Muse, which focuses an innovative lens on the world of literature.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community rela-

tions, and manager of the Lincoln Center campus. As a presenter of more than 400 events annually, LCPA's series include American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, and the Mostly Mozart Festival. The Emmy Award-winning *Live From Lincoln Center* extends Lincoln Center's reach to millions of Americans nationwide. As a leader in arts and education and community relations, LCPA takes a wide range of activities beyond its halls through the Lincoln Center Institute, as well as offering arts-related symposia, family programming, and accessibility. And as manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and its 11 other resident organizations.

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