

SEIJI OZAWA HALL
JUNE 27-JULY 22, 2010



Tanglewood

JAMES LEVINE MUSIC DIRECTOR



2010
Tanglewood



Sunday, June 27, 8pm
Monday, June 28, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

MARK MORRIS DANCE GROUP

CRAIG BIESECKER • SAMUEL BLACK • JOE BOWIE • ELISA CLARK
RITA DONAHUE • DOMINGO ESTRADA, JR. • LAUREN GRANT
JOHN HEGINBOTHAM • DAVID LEVENTHAL • LAUREL LYNCH
BRADON McDONALD • DALLAS McMURRAY • AMBER STAR MERKENS
MAILE OKAMURA • WILLIAM SMITH III* • NOAH VINSON
JENN WEDDEL • JULIE WORDEN • MICHELLE YARD

*Apprentice

Artistic Director
MARK MORRIS

Executive Director
NANCY UMANOFF

with
FELLOWS OF THE TANGLEWOOD MUSIC CENTER

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

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

The Mark Morris Dance Group New Works Fund is supported by The Gladys Krieble Delmas Foundation, The Andrew W. Mellon Foundation, Meyer Sound/Helen and John Meyer, The PARC Foundation and Poss Family Foundation.

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



Bank of America is proud to sponsor the 2010 Tanglewood season.

Steinway & Sons is the exclusive provider of pianos for Tanglewood.

Special thanks to Commonwealth Worldwide Chauffeured Transportation.

In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.



MOSAIC AND UNITED

Music: Henry Cowell—String Quartet No. 3, *Mosaic*, I-II-III-IV-V-III-I (1935);

String Quartet No. 4, *United*, I-II-III-IV-V (1936)

Costume Design: Isaac Mizrahi

Lighting Design: Michael Chybowski

Premiere: April 29, 1993—Brooklyn Academy of Music, Brooklyn, NY

LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL,
BRADON McDONALD, JULIE WORDEN

FELLOWS OF THE TANGLEWOOD MUSIC CENTER:

KATHERINE BORMANN, violin (New Fromm Player)

JOSEPH MAILE, violin (New Fromm Player)

SHARON BIELEK, viola (guest performer)

KATHRYN BATES WILLIAMS, cello (New Fromm Player)

String Quartet No. 3 (*Mosaic* Quartet) by Henry Cowell used by arrangement with
G. Schirmer, Inc., publisher and copyright owner.

String Quartet No. 4 (*United* Quartet) by Henry Cowell used by arrangement with
C.F. Peters Corporation, publisher and copyright owner.

PAUSE



SANG-FROID

Music: Frédéric Chopin—Etude in A minor, Op. 10/2; Mazurka in A minor, Op. 68/2;
Etude in G-flat, Op. 25/9; Mazurka in D, Op. 33/2; Berceuse in D-flat, Op. 57; Waltz in
D-flat, Op. 64/1; Nocturne in F minor, Op. 55/1; Prelude in A. Op. 28/7; Etude in
A minor, Op. 25/11

Costume Design: Elizabeth Kurtzman

Lighting Design: Michael Chybowski

Premiere: July 13, 2000—Page Auditorium, Durham, NC

SAMUEL BLACK, ELISA CLARK, LAUREN GRANT,
DAVID LEVENTHAL, BRADON McDONALD, MAILE OKAMURA,
NOAH VINSON, JULIE WORDEN, MICHELLE YARD

RYAN McCULLOUGH, piano (TMC Fellow)

Commissioned by the American Dance Festival through the Doris Duke Awards for New Work,
with additional support from the John S. and James L. Knight Foundation.

{ I n t e r m i s s i o n }



THE MUIR

(world premiere)

Music: Ludwig van Beethoven—Folk songs arranged by the composer: “Ye shepherds of this pleasant vale,” WoO 156/4; “The sweetest lad was Jamie,” Op. 108/5; “Cease your funning,” WoO 156/5; “Sally in our alley,” Op. 108/25; “Could this ill world have been contriv’d,” Op. 108/16; “What shall I do to shew how much I love her?,” WoO 152/6; “Sunset,” Op. 108/2; “Come fill, fill, my good fellow,” Op. 108/13; “The lovely lass of Inverness,” Op. 108/8

Costume Design: Elizabeth Kurtzman

Lighting Design: Nicole Pearce

LAUREL LYNCH, DALLAS McMURRAY, AMBER STAR MERKENS
WILLIAM SMITH III, NOAH VINSON, MICHELLE YARD

FELLOWS OF THE TANGLEWOOD MUSIC CENTER:

ELIZABETH BALDWIN, soprano

LAURA MERCADO-WRIGHT, mezzo-soprano

JAVIER BERNARDO, tenor

ANDREW SAUVAGEAU, baritone

JOSEPH MAILE, violin (New Fromm Player)

KATHRYN BATES WILLIAMS, cello (New Fromm Player)

WILLIAM MCNALLY, piano

Texts of the Beethoven songs begin on page 6.

PAUSE



GRAND DUO

Prelude

Stampede

A Round

Polka

Music: Lou Harrison—Grand Duo for Violin and Piano

Costume Design: Susan Ruddle

Lighting Design: Michael Chybowski

Premiere: February 16, 1993—Fine Arts Center, University of Massachusetts, Amherst, MA

SAMUEL BLACK, ELISA CLARK, RITA DONAHUE, DOMINGO ESTRADA, JR.,
LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL,
BRADON McDONALD, DALLAS McMURRAY, AMBER STAR MERKENS,
MAILE OKAMURA, NOAH VINSON, JULIE WORDEN, MICHELLE YARD

TANGLEWOOD MUSIC CENTER FELLOWS:

KATHERINE BORMANN, violin (New Fromm Player)

NOLAN PEARSON, piano (New Fromm Player)

THE MUIR

Folk songs arranged by Ludwig van Beethoven

1. Ye shepherds of this pleasant vale

Ye shepherds of this pleasant vale, where Yarrow glides along,
Forsake your rural toils and join in my triumphant song!
She grants, she yields one heav'nly smile, atones her long delays,
One happy minute crowns the pains of many suff'ring days.
Yarrow, how dear thy stream, thy beauteous banks how blest!
For there 'twas first my loveliest maid, a mutual flame confest.

Take, take whate'er of bliss or joy, you fondly fancy mine;
whate'er of joy or bliss I boast, love renders wholly thine.
The woods struck up to the soft gale, the leaves were seen to move,
the feather'd choir resum'd their voice, and music fill'd the grove.
Yarrow, how dear thy stream, thy beauteous banks how blest!
For there 'twas first my loveliest maid, a mutual flame confest.

HAMILTON

2. The sweetest lad was Jamie

The sweetest lad was Jamie, the sweetest, the dearest,
and well did Jamie love me, and not a fault has he.
Yet one he had, it spoke his praise, he knew not woman's wish to tease,
he knew not all our silly ways, alas! the woe to me!

So when the warpipes sounded, dear Jamie, he left me,
and now some other maiden will Jamie turn to woo.
My heart will break, and well it may, for who would word of pity say
to her who threw a heart away, so faithful and so true!

Oh! knew he how I loved him, sincerely and dearly;
how I would fly to meet him! Oh! happy were the day!
Some kind, kind, friend, oh, come between, and tell him of my alter'd mien!
That Jeanie has not Jeanie been since Jamie went away.

WILLIAM SMYTH

3. Cease your funning

Cease your funning, force or cunning, never shall my heart trepan;
all these sallies are but malice to seduce my constant man.
'Tis most certain by their flirting Women oft have envy shown,
pleas'd to ruin others wooing never happy with their own.

ANONYMOUS

4. Sally in our alley

Of all the girls that are so smart, there's none like pretty Sally!
She is the darling of my heart, and she lives in our alley!
There's not a lady in the land that's half so sweet as Sally;
She is the darling of my heart and she lives in our alley.

Of all the days that's in the week, I dearly love but one day,
and that's the day that comes between the Saturday and Monday,
for then I'm drest all in my best to walk abroad with Sally.
She is the darling of my heart and she lives in our alley.

When Christmas comes about again, then I shall have money;
I'll hoard it up, and box it all, and give it to my honey.
And would it were a thousand pounds, I'd give it all to Sally;
She is the darling of my heart and she lives in out alley.

ANONYMOUS

5. Could this ill world have been contriv'd

Could this ill world have been contriv'd to stand without that mischief, woman,
how peaceful bodies wou'd have liv'd, releas'd frae a' the ills sae common!
But since it is the waefu' case, that man must have this teasing crony,
why such a sweet bewitching face? Oh! had they no been made sae bonny!

I saw the danger, fear'd the dart, the smile, the air, and a' sae taking,
yet open laid my wareless heart, and got the wound that keeps me waking.
My harp waves on the willow green, of wild witch notes it has nae ony,
sinc' e'er I saw that pawky quean, sae sweet, sae wicked, and sae bonny.

JAMES HOGG

6. What shall I do to shew how much I love her?

What shall I do to shew how much I love her? Thoughts that oppress me, o how can
I tell?

Will my soft passion be able to move her? Language is wanting, when loving so well.
Can sighs and tears, in their silence, betoken half the distress this fond bosom must
know?

Or will she melt when a true heart is broken, weeping, too late, o'er her lost lover's woe.

Is there a grace comes not playful before her? Is there a virtue, and not in her train?
Is there a swain but delights to adore her? Pains she a heart but it boasts of her chain?
Could I believe she'd prevent my undoing, life's gayest fancies the hope should renew;
Or could I think she'd be pleas'd with my ruin, death should persuade her my sor-
rows are true!

ANONYMOUS

7. Sunset

The sun upon the Weirdlaw hill, in Eltrick's vale is sinking sweet;
The westland wind is hush and still, the lake lies sleeping at my feet.
The quiet lake, the balmy air, the hill, the stream, the tower, the tree
are they still such as once they were, or is the dreary change in me?

WALTER SCOTT

8. Come fill, fill, my good fellow

Come fill, fill, my good fellow! fill high, high, my good fellow,
and let's be merry and mellow, and let us have one bottle more.
When warm the heart is flowing, and bright the fancy glowing,
Oh! shame on the dolt would be going, nor tarry for one bottle more!

Come fill, fill, my good fellow, fill high, high, my good fellow,
and let's be merry and mellow, and let us have one bottle more.

My Heart, let me but lighten, and Life, let me but brighten,
and Care, let me but frighten he'll fly us with one bottle more!
By day, tho' he confound me, when friends at night have found me,
there is Paradise around me but let me have one bottle more!

Come fill, fill, my good fellow, fill high, high, my good fellow,
and let's be merry and mellow, and let us have one bottle more.

So now, here's to the lasses! See, see, while the toast passes,
how it lights up beaming glasses! Encore to the Lasses encore.
We'll toast the welcome greeting of hearts in union beating,
and oh! for our next merry meeting, huzza! then for one bottle more!

Come fill, fill, my good fellow, fill high, high, my good fellow,
and let's be merry and mellow, and let us have one bottle more.

WILLIAM SMYTH

9. The lovely lass of Inverness

The lovely lass of Inverness, nae joy nor pleasure can she see;
for e'en more she cries, alas! and ay the salt tear blind her e'e:
Drumossie muir, Drumossie day, a waefu' day it was to me;
for there I lost my father dear, my father dear, and brothers three!

Their winding sheet the bluidy clay, their graves are growing green to see;
and by them lies the dearest lad that ever blest a woman's e'e!
Now wae to thee, thou cruel lord! A bluidy man I trow thou be;
for mony a heart thou hast made sair, that ne'er did wrong to thine or thee.

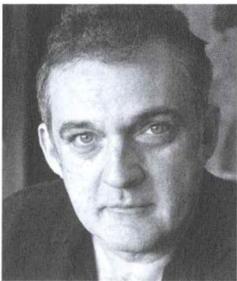
ROBERT BURNS



Guest Artists

MARK MORRIS

Mark Morris was born on August 29, 1956, in Seattle, WA, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created seven works for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and Boston



Ballet, among others. His work is also in the repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and the Royal Ballet. Morris is noted for his musicality and has been described as "undeviating in his devotion to music." He has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and the Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received nine 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.

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 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 at the University of Illinois in Urbana-Champaign. MMDG also appears regularly in New York City; Boston; Fairfax, VA, and Seattle, WA. 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. From the company's many London seasons, they have also 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 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*, two documentaries for the UK's *South Bank Show*, and PBS's *Live From Lincoln Center*. In the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, NY, housing rehearsal space for the dance community and 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.



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



SAMUEL BLACK is originally from Berkeley, CA, where he began studying tap at the age of nine with Katie Maltzberger. He received his B.F.A. in Dance from SUNY Purchase and also studied at the Rotterdamse Dansacademie in Holland. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Sam first appeared with MMDG in 2005 and became a company member in 2007.



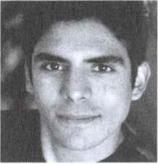
JOE BOWIE was born in Lansing, MI, and began dancing while attending Brown University, where he graduated with honors in English and American Literature. In New York he has performed in works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.



ELISA CLARK 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.



RITA DONAHUE was born and raised in Fairfax, VA, and attended George Mason University, where she graduated with honors in Dance and English in 2002. She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.



DOMINGO ESTRADA, JR., a native of Victoria, TX, has recently acquired a B.F.A. in Ballet and Modern Dance at Texas Christian University. Currently, he also works with choreographers Leslie Scott, BODYart Dance; Mary Seidman, Mary Seidman & Dancers; and Christian von Howard, Von Howard Project. He made his debut with the Mark Morris Dance Group in *The Hard Nut* at Cal Performances, Berkeley, in 2007 and became a company member in 2009.



LAUREN GRANT, born and raised in Highland Park, IL, has danced with the Mark Morris Dance Group since 1996. Appearing in over forty of Mark Morris's works, she performs leading roles in *The Hard Nut* and *Mozart Dances*. Ms. Grant has been featured in *Time Out New York*, *Dance Magazine*, and the book *Meet the Dancers*, and is the subject of a photograph by Annie Leibovitz. She graduated with a B.F.A. from New York University's Tisch School of the Arts. Ms. Grant is on faculty at MMDG's school and also teaches dance internationally. She is married to fellow dancer David Leventhal.



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



DAVID LEVENTHAL has danced with MMDG since 1997. He performs principal roles in *The Hard Nut*, *L'Allegro, il Penseroso ed il Moderato*, and *Romeo and Juliet, on Motifs of Shakespeare*. He is a faculty member of the Mark Morris Dance Center in Brooklyn, and teaches technique and repertory at schools and universities. He is one of the founding teachers of MMDG's *Dance for PD* program, and leads classes around the world for people with Parkinson's disease. Raised in Newton, MA, he received his early training from Boston Ballet School and graduated from Brown University with honors in English Literature. He is married to fellow dancer Lauren Grant.



LAUREL LYNCH began her dance training in Petaluma, CA. 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 performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Laurel performed with MMDG as an apprentice in 2006 and became a company member in 2007.



BRADON MCDONALD received his B.F.A. from the Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. Bradon joined MMDG in 2000.



DALLAS MCMURRAY, from El Cerrito, CA, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltzberger and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. Dallas performed with the Limón Dance Company as well as in works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Dallas joined MMDG as an apprentice in 2006 and became a company member in 2007.



AMBER STAR MERKENS is originally from Newport, OR, 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.



MAILE OKAMURA is originally from San Diego, CA. She was a member of Boston Ballet II in 1992-93 and Ballet Arizona from 1993-96. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. Maile began working with MMDG in 1998 and became a company member in 2001.



WILLIAM SMITH III grew up in Fredericksburg, VA, and attended George Mason University under a full academic and dance talent scholarship. Billy graduated *magna cum laude* in 2007 and received achievement awards in Performance, Choreography, and Academic Endeavors. While at George Mason, he performed works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Billy's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University, and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. Billy is also an actor whose regional theater credits include Tulsa in *Gypsy*, Mr. Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!* Since May 2007 he has spent his time traveling the world as a member of Parsons Dance.



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 received her early training from Boulder Ballet Company near where she grew up in Longmont, CO. She holds a B.F.A. from Southern Methodist University and also studied at Boston Conservatory, Colorado University, and the Laban Center, London. Since moving to New York in 2001, Ms. Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venc Dance Trio, Rocha Dance Theater, TEA Dance Company, and with various choreographers including Alan Danielson and Ella Ben-Aharon. Ms. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.



JULIE WORDEN graduated from the North Carolina School of the Arts and joined MMDG in 1994.



MICHELLE YARD was born in Brooklyn, NY, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was a scholarship student at the Alvin Ailey Dance Center, and attended New York University's Tisch School of the Arts, where she graduated with a B.F.A. Michelle joined MMDG in 1997.

Thanks to Maxine Morris.

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

Additional funding has been received from the Altman Foundation; The Buck Family Foundation; Capezio Ballet Makers Dance Foundation; Joseph and Joan Cullman Foundation for the Arts, Inc.; The Harkness Foundation for Dance; The Iovino Family Foundation; The Charles Ives Society, Inc., Johnson & Johnson/Society for the Arts in Healthcare Partnership to Promote the Arts in Healing; Leon Lowenstein Foundation; Materials for the Arts; McDermott, Will & Emery; The David & Mildred Morse Charitable Trust Foundation; New England Foundation for the Arts; USArtists International; and the Friends of the Mark Morris Dance Group.

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Executive Director Nancy Umanoff

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Hilot Therapist Jeffrey Cohen

Physical Therapist Marshall Hagins, PT, Ph.D.



Through music, we create more harmonious communities.

Whether they make us laugh, cry or simply smile, the performing arts do much more than merely entertain. Bank of America is proud to be the season sponsor of Tanglewood.

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