



July 4 - August 17, 2008

BARD SUMMERSCAPE

Sergey Prokofiev

***Romeo & Juliet,
On Motifs of Shakespeare***

World Premiere
July 4–9, 2008

THE RICHARD B. FISHER CENTER FOR
THE PERFORMING ARTS AT BARD COLLEGE

MARK MORRIS DANCE GROUP

AMERICAN SYMPHONY ORCHESTRA

A Fisher Center for the Performing Arts at Bard College/Mark Morris Dance Group production in association with **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; **Lincoln Center for the Performing Arts**; **Virginia Arts Festival**; and **The Shelby and Frederick Gans Fund**.

Sergey Prokofiev's *Romeo & Juliet, On Motifs of Shakespeare*, Op. 64, restored by Simon Morrison, is performed with exclusive permission of the Prokofiev Estate and G. Schirmer Inc., the bearers of the rights to the music. Source materials used in this production are provided by the Russian State Archive of Literature and Art. Orchestral realization of Act II Nos. 23 and 28, Act III No. 48, and Act IV from Prokofiev's manuscript annotations by Gregory Spears.

Supported in part by the **National Endowment for the Arts** and the **Rudolf Nureyev Dance Foundation**.

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ROMEO & JULIET:

**A LOVE AFFAIR BETWEEN THE UNIVERSITY AND
THE ARTS WITH A HAPPY ENDING**

By Leon Botstein

On behalf of Bard College and The Richard B. Fisher Center for the Performing Arts at Bard College, I want to welcome you to this first production in the College's sixth season of SummerScape. This historic occasion, which features the first version of Prokofiev's *Romeo & Juliet* in a new production featuring Mark Morris's choreography, is perhaps the most prominent vindication of the premise on which the Fisher Center was built. That premise points to a potential love affair between the American university and the arts that is only in its beginning stages. That relationship is vital for both parties, and it is crucial that we in this country, as citizens, ensure that, unlike the star-crossed lovers of Shakespeare's play, the relationship has a happy ending in which the two live happily ever after. The noncommercial arts in the United States—which include classical and concert music, classical and contemporary dance, theater, independent cinema, and poetry—are almost exclusively dependent on private philanthropy, and therefore on patronage. Although there was some hope in the 1960s that America would turn in the direction of the European system, where certain of the arts are privileged and receive taxpayer support, the admirable egalitarian strand in American political life, particularly in the diverse, multiethnic, and multicultural context of today, renders calls for public subsidy of certain art forms unrealistic. What remains is only a tax incentive for philanthropy by individuals. The argument has it that if people want something in the arts to exist, they should pay for it. The market, therefore, reigns supreme, balanced only by philanthropy.

However, there is a recalcitrant and awkward fact that not all things are equal, and that not all art forms are justified by a mass audience and profits. By the standards of success in popular culture, no choreographer, dancer, musician, or composer has become fabulously wealthy, not even Copland or Stravinsky. It is in this reality that the university has begun to

play a crucial role. We in the academy are accustomed to supporting and subsidizing enterprises that have neither utility nor popularity. We teach languages that are no longer spoken. We preserve traditions of learning that are not fashionable. And we pursue lines of research in science that engage only a very few and have no apparent practical consequences. We celebrate learning for learning's sake. The university teaches counterintuitive physics and mathematics that few will understand. It teaches classical languages that are the province of amateur and professional scholars. It maintains archives and libraries that only a small fraction of the population uses. The university protects and sustains the historic accomplishments of the human imagination from all cultures. However, the university has traditionally, particularly in Europe, kept a distance from the arts, except as an object of study. We at Bard College believe the time has come for the university to extend its protective and supportive character into the arts. The university can and should play a vital role in encouraging the making of new art and in preserving the practices and repertoire of the past for the sake of sustaining the memory of the human imagination for subsequent generations. The support of future generations of artists and performers should not be done without an integral connection to the central tasks of the university: teaching and scholarship. Although Bard has taken leadership in this relationship to the arts over many decades, it is ironically financially not in the strongest position to do so. We must urge the leadership of our richest private colleges and universities, those blessed with massive endowments, to invest their resources on behalf of the role of the arts in American culture in precisely the way Bard does, and will continue to do.

Tonight's version of Prokofiev's *Romeo & Juliet* is a perfect case in point. Nearly 20 years ago, Bard initiated the Bard Music Festival (BMF), a yearly program of collaboration between performers and scholars in the field of music. In conjunction with the BMF, Princeton University Press produces an annual volume in what has become the premier series of books, now numbering 19 volumes, of musical historical scholarship in the English language. Just as basic research in biology can lead to practical advances in medicine, so too can research and scholarship in the humanities have consequences beyond the noble goal of the pursuit of knowledge. When, sev-

eral years ago, the College decided to appoint Professor Simon Morrison of Princeton to be the scholar in residence for the BMF and edit this year's volume, *Prokofiev and his World*, it did so in the full knowledge that he, the leading American scholar on Prokofiev, would have access to the newly opened archives in post-Soviet Russia. It was Professor Morrison who urged us to make Prokofiev the subject of the BMF precisely because research would reveal things heretofore unknown about the composer's life and work. Indeed, that did occur, and the most prominent revelation was the version of *Romeo & Juliet* you will hear tonight.

When Professor Morrison reported to us the existence of another version of *Romeo & Juliet*, Bard approached Mark Morris and initiated the process of making this production a reality. This would not have been possible had it not been for the collaboration of the two parties that have the most to celebrate tonight. That first party is the university, in this case Bard, with its habits of research, teaching, and scholarship. The second party consists of performing artists and organizations that put dance and music on the stage. Without the curiosity, discipline, and training of scholarship, this evening would not have happened. Without the genius and determination of Mark Morris, inspired by the discovery of this new version of Prokofiev's *Romeo & Juliet*, we would not have had his realization of this masterpiece. And without the American Symphony Orchestra, a New York City-based independent arts organization, we would not be enjoying the beauties of the orchestral score.

We welcome you to this and subsequent events in SummerScape 2008 and look forward to seeing you again this year and in future years.

Leon Botstein is the president of Bard College, music director of the American Symphony Orchestra, and coartistic director and founder of the Bard Music Festival.

**THE RICHARD B. FISHER CENTER FOR
THE PERFORMING ARTS AT BARD COLLEGE**

CHAIR Jeanne Donovan Fisher

PRESIDENT Leon Botstein

EXECUTIVE DIRECTOR Tambra Dillon

*Presents the
World Premiere of*

***Romeo & Juliet,
On Motifs of Shakespeare***

Music by Sergey Prokofiev

Scenario by Sergey Prokofiev and Sergey Radlov

CHOREOGRAPHY BY Mark Morris

MARK MORRIS DANCE GROUP

AMERICAN SYMPHONY ORCHESTRA

CONDUCTOR Leon Botstein, Music Director

SCENIC DESIGNER Allen Moyer

COSTUME DESIGNER Martin Pakledinaz

LIGHTING DESIGNER James F. Ingalls

SOSNOFF THEATER

July 4, 5, 8, 9 at 8 pm

July 5 at 2 pm, July 6 at 3 pm

MARK MORRIS DANCE GROUP

Craig Biesecker	David Leventhal
Samuel Black	Laurel Lynch
Joe Bowie	Bradon McDonald
Elisa Clark	Dallas McMurray
Amber Darragh	Maile Okamura
Rita Donahue	Noah Vinson
Domingo Estrada, Jr.	Jenn Weddel
Lauren Grant	Julie Worden
John Heginbotham	Michelle Yard
Shawn Gannon	Teri Weksler
Guillermo Resto	Megan Williams
Alexander Brady	Claudia MacPherson
Julie Fiorenza*	Kanji Segawa
Lesley Garrison	Adam Hewlett Weinert*
	*understudy

ARTISTIC DIRECTOR

Mark Morris

EXECUTIVE DIRECTOR

Nancy Umanoff

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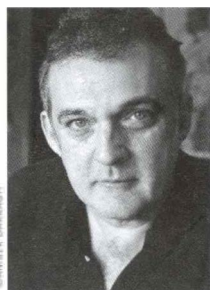
Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, JPMorgan Chase Foundation, The Howard Gilman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, and The Shubert Foundation.

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.

WHO'S WHO

As a phenomenal talent born to an affluent family in 1891, the young **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.



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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 to 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, Covent Garden. Morris is noted for his musicality; he has been described as "undeviating in his devotion to music." He has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and 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 and Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus and Giroux, 1993), and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In 2007, he received the Samuel H. Scripps American Dance Festival Award for Lifetime Achievement.

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

Based in Brooklyn, New York, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, California; and its Midwest home, the Krannert Center for the Performing Arts in Urbana, Illinois. MMDG also appears regularly in New York City; Boston; Fairfax, Virginia; Seattle; and at the Jacob's Pillow Dance Festival in Becket, Massachusetts. MMDG made its Mostly Mozart Festival debut in 2002 and its Tanglewood Music Festival debut in 2003 and has since been invited to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards.

MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); 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 United Kingdom's *South Bank Show*.

In the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, housing rehearsal space for the dance community, outreach programs for local children, as well as a school offering dance classes to students of all ages.



LEON BOTSTEIN is music director and principal conductor of the American Symphony Orchestra and the Jerusalem Symphony Orchestra, the radio orchestra of Israel. Since 1975 he has been president of Bard College. He is also the founder and coartistic director of the Bard Music Festival. Radio broadcasts of Botstein's concerts with the Jerusalem Symphony Orchestra may be heard in syndication throughout the United States. Later this year he will lead the Jerusalem Symphony Orchestra in a tour of the West Coast.

This season includes the release of a recording of Paul Dukas's opera *Ariane et Barbe-bleue*, recorded for Telarc with the BBC Symphony (and conducted in 2005 by Botstein at New York City Opera). Also soon to be released is Bruno Walter's Symphony No. 1 with NDR-Hamburg. Botstein also recently conducted the BBC Symphony in a gala concert on Armistice Day at the Royal Albert Hall, of which a live recording will soon be released.

His recording with the London Symphony Orchestra of Gavriil Popov's epic Symphony No. 1 and Shostakovich's Theme and Variations, Op. 3, received a Grammy nomination in the category of Best Orchestral Performance. Another recording, Chausson's opera *Le roi Arthur* with the BBC Symphony for Telarc, was released to rave reviews. Other acclaimed recordings include two discs: music by Copland, Sessions, Perle, and Rands for New World Records; and music by Ernst von Dohnányi for Bridge Records, both with the American Symphony Orchestra. Botstein has also conducted the London Symphony on a prestigious series of recordings for Telarc, which includes Liszt's *Dante Symphony* and *Tasso*; Glière's Symphony No. 3, "Il'ya Murometz"; and with the London Philharmonic, Max Reger's *Böcklin Tone Poems* and *Romantic Suite*; Bartók's Concerto for Orchestra; music of Karol Szymanowski; symphonies of Karl Amadeus Hartmann; Dohnányi's D-minor Symphony; and Bruckner's Fifth Symphony in the Schalk edition. With the American Symphony Orchestra and also for Telarc, he has recorded live performances of two operas by Richard Strauss: *Die ägyptische Helena* with Deborah Voigt and *Die Liebe der Danae* with Lauren Flanigan, both of which received critical acclaim.

Botstein is the editor of *The Musical Quarterly* and the author of numerous articles and books. For his contributions to music he has received the award of the American Academy of Arts and Letters and Harvard University's prestigious Centennial Award, as well as the Cross of Honor, First Class from the government of Austria. He was invited by former Secretary General Kofi Annan to address the United Nations on the topic "Why Music Matters."

The **AMERICAN SYMPHONY ORCHESTRA** was founded in 1962 by Leopold Stokowski. Its current music director and principal conductor is Leon Botstein. As part of Lincoln Center Presents Great Performers at Avery Fisher Hall, the American Symphony Orchestra has pioneered the performance of thematically organized concerts, linking music to the visual arts, literature, politics, and history. In addition, the American Symphony Orchestra performs in a lecture/concert series with audience interaction called *Classics Declassified* at Peter Norton Symphony Space. It is also the resident orchestra of The Richard B. Fisher Center for the Performing Arts at Bard College, where it performs a winter concert series as well as in Bard's annual SummerScape Festival and the Bard Music Festival. Its music education programs are presented at numerous schools throughout New York, New Jersey, and Long Island.

Among the American Symphony Orchestra's recent recordings are music by Copland, Sessions, Perle, and Rands for New World Records and music of Ernst von Dohnányi for Bridge Records. Its recordings of Richard Strauss's operas *Die ägyptische Helena* with Deborah Voigt and *Die Liebe der Danae* were made for Telarc. Other recordings with Leon Botstein include *Franz Schubert: Orchestrated* on the Koch International label, with works by Joachim, Mottl, and Webern; and, on the Vanguard Classics label, Johannes Brahms's Serenade No. 1 in D major, Op. 11 (1860).

The American Symphony Orchestra inaugurated São Paulo's new concert hall and has made several tours of Asia and Europe. Last season it performed with the Peer Gynt Theater Company of Norway in Central Park. It also has a long history of appearing in charitable and public benefits for such organizations as Sha'are Zedek Hospital, the Jerusalem Foundation, and PBS.

Scenic designer **ALLEN MOYER** most recently designed the Broadway productions of *Grey Gardens*, *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 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.

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 *Valparaíso* (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.

SIMON MORRISON is professor of music at Princeton University, where he teaches courses on 19th- and 20th-century music, with an emphasis on Russia and France. He is the author of *Russian Opera and the Symbolist Movement* (2002) and *The People's Artist: Prokofiev's Soviet Years* (2008), and the editor of the Bard Music Festival volume *Prokofiev and His World* (2008). His other publications include essays on Ravel (the ballet *Daphnis et Chloé*), Rimsky-Korsakov, Shostakovich (the ballet *The Bolt*), and numerous reviews and shorter articles, including pieces for the *New York Times*. In 2005 Morrison oversaw the recreation of the Prokofiev ballet *Le Pas d'Acier* at Princeton University, and in 2007 he coproduced a world premiere staging of Alexander Pushkin's drama *Boris Godunov* featuring Prokofiev's incidental music and Vsevolod Meyerhold's directorial concepts. Morrison's distinctions include the Alfred Einstein Award of the American Musicological Society (1999), an American Council of Learned Societies Fellowship (2001), and a Phi Beta Kappa Society Teacher Award (2006). He has conducted extensive archival research in Moscow, St. Petersburg, Stockholm, Paris, and London.

DANCERS

CRAIG BIESECKER, from Waynesboro, Pennsylvania, received a 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.

ALEXANDER BRADY, born in Boston, Massachusetts, received his training at the Boston School of Ballet and at the School of American Ballet. He has danced professionally with the Joffrey Ballet, Miami City Ballet, and Twyla Tharp Dance, and he was in the original Broadway cast of *Movin' Out*. He served as assistant choreographer on *The Times They Are a Changin'* and appeared in the film *Across the Universe*. Brady has also danced with Nilas Martins Dance Company, Dances Patrelle, and, as an extra dancer, with the Atlanta Ballet and the Metropolitan Opera Ballet.

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 has danced with the Lar Lubovitch Dance Company, Nederlands Dans Theater, Peridance Ensemble, and Battleworks Dance Company. Clark has staged works by Robert Battle, David Parsons, Igal Perry, and Adam Houglund with various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival, and she currently works closely with Carolyn Adams and the American Dance Legacy Institute, as well as serving on an advisory panel for Capezio. Clark first appeared with MMDG in *L'Allegro* in 2005 and joined the company in 2006.

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 pattersson 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 has worked 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. She has performed and taught throughout the country as a member of Ailey II and the Nai-Ni Chen Dance Company and has also danced with Adams Company Dance and Company XIV. Last summer, Fiorenza played the lead dance role of Eliza in *The King and I* at the Ogunquit Playhouse in Maine. This is her first time working with MMDG, and she is thrilled to have been given the opportunity to be a part of this special production.

SHAWN GANNON received his early dance training with Dorothy Wescott Rosen and first danced with MMDG from 1994–2004. Originally from Dover, New Jersey, he was a featured soloist in *Resurrection* (2002); was part of the original cast for *The Argument* (1998); and danced the bird solo in *L'Allegro, il Penseroso ed il Moderato*. Along with Morris, Gannon has the distinct honor of being one of very few men to have performed Mevlevi Dervish, Ted Shawn's historical solo. He has also performed with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

LESLEY GARRISON grew up in Swansea, Illinois, and received much of her early training at the Center of Creative Arts (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*.

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

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, 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 Ronald K. 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.

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, Vencel 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.

ADAM HEWLETT WEINERT was born in New York City. He began his training at the Royal Ballet School in London and continued at the School of American Ballet and The Juilliard School. Somewhere in there, he spent a year as an economics major at Vassar College. He has performed featured roles in works by Pina Bausch and Jiří Kylián, and first appeared with the Mark Morris Dance Group last season in the Seattle performances of *L'Allegro, il Penseroso ed il Moderato*.

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 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 The Juilliard School in 1984, she worked with the companies of Laura Glenn, Ohad Naharin, and Mark Haim, among others. In 1988 she joined the Mark Morris Dance Group, with whom she danced for nine years, toured worldwide, taught, and appeared in several films, including *Dido and Aeneas*, *Falling Down Stairs* (with Yo-Yo Ma), *The Hidden Soul of Harmony* (South Bank Show, 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.

MARK MORRIS

DANCE GROUP



Craig Biesecker



Samuel Black



Joe Bowie



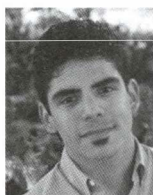
Elisa Clark



Amber Darragh



Rita Donahue



Domingo Estrada, Jr



Lauren Grant



John Heginbotham



David Leventhal



Laurel Lynch



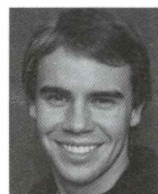
Bradon McDonald



Dallas McMurray



Maile Okamura



Noah Vinson



Jenn Weddel



Julie Worden



Michelle Yard



Shawn Gannon



Guillermo Resto



Teri Weksler



Megan Williams



Alexander Brady



Julie Fiorenza



Lesley Garrison



Claudie MacPherson



Kanji Segawa



Adam Hewlett Weinert

American Symphony Orchestra
Leon Botstein, Conductor

VIOLIN I

Erica Kiesewetter, *Concertmaster*
Robert Zubrycki
Yukie Handa
Patricia Davis
John Connelly
Yana Goichman
Ashley Horne
Wende Namkung
Elizabeth Nielsen
Mara Milkis

VIOLIN II

Suzanne Gilman, *Principal*
Sarah Schwartz
Heidi Stubner
David Steinberg
Sebu Sirinian
Cordelia Hagman
Ann Gillette
Lisa Steinberg

VIOLA

Nardo Poy, *Principal*
John Dexter
Sally Shumway
Adria Benjamin
Martha Brody
Arthur Dibble

CELLO

Roger Shell, *Principal*
Maureen Hynes
David Calhoun
Sarah Carter
Lanny Paykin
Tatyana Margulis

BASS

Jordan Frazier, *Principal*
Jack Wenger
Lou Bruno
Louise Koby
John Babich

FLUTE

Laura Conwesser, *Principal*
Karla Moe
Diva Goodfriend-Koven

OBOE

Laura Ahlbeck, *Principal*
Erin Gustafson
Alexandra Knoll, *English horn*

CLARINET

Laura Flax, *Principal*
Marina Sturm
Andrew Lamy

BASSOON

Charles McCracken, *Principal*
Maureen Strengé
Gilbert Dejean, *Contrabassoon*

TENOR SAX

Eric Weidman

HORN

Zohar Schondorf, *Principal*
Chad Yarbrough
Julia Pilant
Ronald Sell

TRUMPET

Carl Albach, *Principal*
John Dent
Gareth Flowers
Lorraine Cohen

TROMBONE

Kenneth Finn, *Principal*
David Read
Dean Plank

TUBA

Kyle Turner, *Principal*

TIMPANI

Benjamin Herman, *Principal*

PERCUSSION

Kory Grossman, *Principal*
Javier Díaz
Matthew Beaumont
Charles Descarfino
Ralph Guzman

HARP

Victoria Drake, *Principal*
Lynette Wardle

MANDOLIN

Alexander Domschot
Stephen Benson
Wende Namkung
Robert Zubrycki

CELESTE AND PIANO

Elizabeth Wright, *Principal*

LIBRARIAN

Daniel Bassin

ASSISTANT CONDUCTOR

Teresa Cheung

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Ronald Sell

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Jeffrey Cohen

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Associate to Allen Moyer Warren Karp

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Millinery by Lynne Mackey Studio

Fabric dyeing and printing by Gene Mignola, Inc.

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Thanks to Maxine Morris

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