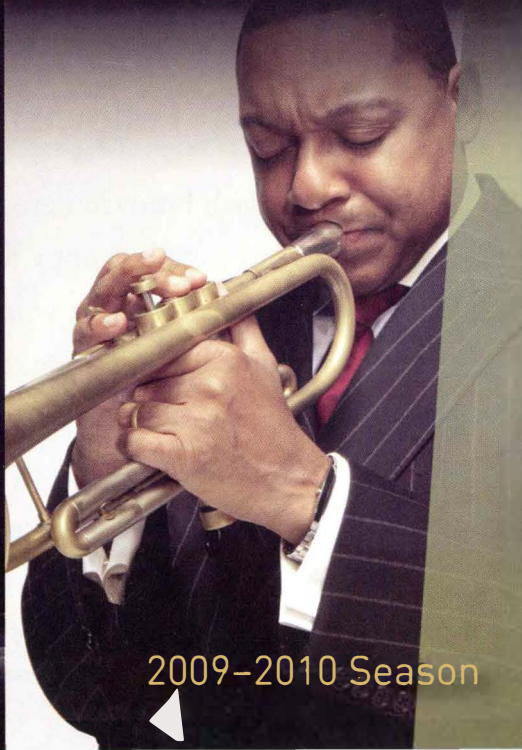
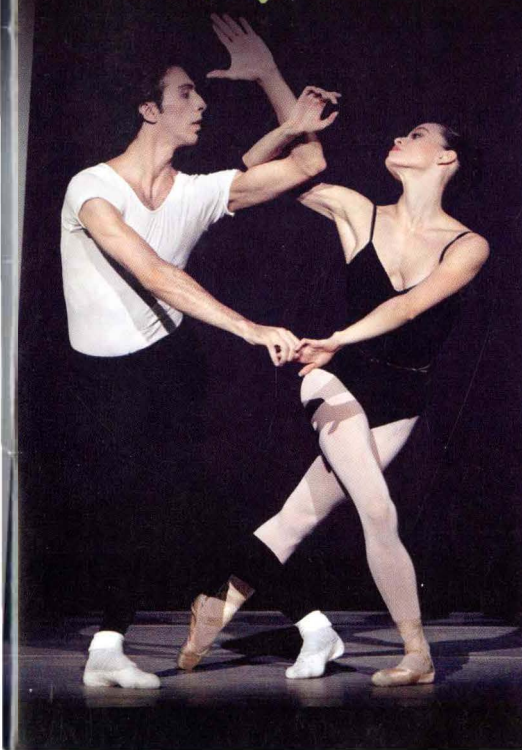


dance music theater

Performances

UNIVERSITY OF CALIFORNIA, BERKELEY



2009-2010 Season



dance music theater

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

2009–2010 Season

December 2009

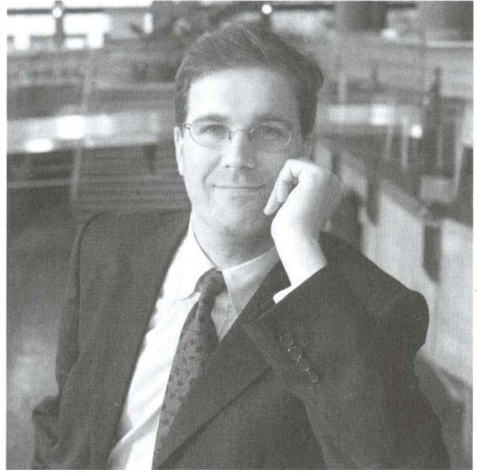
Board of Trustees	2
A Letter from the Director	3
Mark Morris Dance Group, <i>The Hard Nut</i>	4
Kronos Quartet	28
Annual Support	40
Cal Performances Staff	45
2009–2010 Season Schedule	46
Patron Information	48

DEAR FRIENDS,

Great art is about courage, whether it be the courage to take risks and stake new artistic ground, to re-evaluate and breathe new life into time-honored tradition, or to maintain the highest standards of integrity in creating art that expresses one's deepest aesthetic convictions. As the holidays approach, we are delighted to have several of today's most courageous, innovative, performing artists grace our stages.

It is a particular pleasure for me, musically and personally, to welcome back to Zellerbach Hall one of the great vocal artists of our time, Renée Fleming, in recital. Ms. Fleming is a performer of extraordinary breadth, and her remarkable musical values are exhibited in her every musical utterance. Her wide-ranging program on December 6 features Henri Dutilleux's evocative *Le temps d'horloge*, a new work she recently premiered, as well as selections from Olivier Messiaen's *Poèmes pour Mi*, the piece she performed at the nationally televised gala concert opening the New York Philharmonic's new era under Music Director Alan Gilbert.

A prime example of a great artist taking a creative look at the pillars of tradition is choreographer Mark Morris. *The Hard Nut* (nine performances: December 11–13 and 17–20), his hilarious, unsentimental modernization of the oft-performed *Nutcracker* ballet, demonstrates Morris's gift for inventing something new inspired by something old and exemplifies the kind of work that we at Cal Performances strive to encourage. Although *The Hard Nut* has certainly taken its place among Morris's best loved dances with audiences everywhere, over the years the Cal Performances audience has developed a special affinity for the Mark Morris Dance Group, a relationship that has deepened and grown stronger over time. We look forward to cultivating and expanding artistic partnerships in the future—both new and established—and central to our plans is Mark Morris and the Mark Morris Dance Group.



Then, an innovative chamber-music group and another Cal Performances favorite, the Bay Area's very own Kronos Quartet, comes to Hertz Hall (December 13). They are joined by Kronos's longtime former cellist, Joan Jeanrenaud. For more than 35 years, Kronos has been a leader in contemporary music, and has reinvented the parameters of sonic possibility for the traditional string quartet and significantly expanded its repertoire by commissioning and performing new works. This special concert features the world premiere of *Schubert-Quintet (Unfinished)* by Russian composer Vladimir Martynov and the West Coast premiere of *Transylvanian Horn Courtship* by first-generation minimalist composer Terry Riley, one of the most notable and influential graduates of the UC Berkeley Department of Music.

All in all, we welcome you as we expand our horizons with these performances.

With all good wishes for the holiday season,

Matías Tarnopolsky
Director, Cal Performances

Friday, December 11, 2009, 7pm
Saturday, December 12, 2009, 2pm & 8pm
Sunday, December 13, 2009, 3pm
Thursday, December 17, 2009, 7pm
Friday, December 18, 2009, 7pm
Saturday, December 19, 2009, 2pm & 8pm
Sunday, December 20, 2009, 3pm
Zellerbach Hall

The Hard Nut

Based on *Nutcracker and Mouseking*, by E.T.A. Hoffmann
Music by Pyotr Il'yich Tchaikovsky, *The Nutcracker*, Op. 71 (1891–1892)
Production based on the work of Charles Burns

Mark Morris, *choreography*
Adrianne Lobel, *set design*
Martin Pakledinaz, *costume design*
James F. Ingalls, *lighting design*

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 Noah Vinson
Jenn Weddel Julie Worden Michelle Yard

Selena Chau Katie Diamond Julie Fiorenza Katherine Fisher Shawn Gannon
Lesley Garrison Brian Lawson Claudia MacPherson June Omura Kraig Patterson
Guillermo Resto Kanji Segawa William Smith III Utafumi Takemura Samuel von Wentz

Mark Morris, *Artistic Director*
Nancy Umanoff, *Executive Director*

Berkeley Symphony Orchestra

Robert Cole, *Conductor*

Piedmont East Bay Children's Choir

Robert Geary, *Director*



Peter Da Silva

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

Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, The Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, Meyer Sound/Helen and John Meyer, The PARC Foundation, The Shubert Foundation, and Jane Stine and R. L. Stine.

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.

These performances are also made possible, in part, by Cal Performances' Corporate Sponsor Bank of America.

Cal Performances' 2009–2010 season is sponsored by Wells Fargo.

<i>Marie</i>	Lauren Grant
<i>Fritz</i>	June Omura
<i>Louise/Princess Pirlipat</i>	Julie Worden
<i>Dr. Stahlbaum/King</i>	Guillermo Resto
<i>Mrs. Stahlbaum/Queen</i>	John Heginbotham
<i>Housekeeper/Nurse</i>	Kraig Patterson
<i>Drosselmeier</i>	Craig Biesecker
<i>Nutcracker/Young Drosselmeier</i>	David Leventhal
<i>Barbie Doll</i>	Elisa Clark
<i>Robot</i>	William Smith III

Party Guests

Joe Bowie, Rita Donahue, Shawn Gannon, Bradon McDonald, Amber Star Merkens,
Mark Morris, Maile Okamura, Noah Vinson, Michelle Yard

Changers William Smith III, Samuel von Wentz

Rat King Utafumi Takemura

Rat Soldiers

Selena Chau, Katie Diamond, Julie Fiorenza, Lesley Garrison, Claudia MacPherson, Jenn Weddel

G. I. Joe Soldiers

Samuel Black, Domingo Estrada, Jr., Brian Lawson, Dallas McMurray, Kanji Segawa

Snow

Samuel Black, Selena Chau, Elisa Clark, Katie Diamond, Rita Donahue, Domingo Estrada, Jr.,
Julie Fiorenza, Katherine Fisher, Lesley Garrison, Brian Lawson, Claudia MacPherson,
Bradon McDonald, Dallas McMurray, Amber Star Merkens, Maile Okamura, Kanji Segawa,
William Smith III, Utafumi Takemura, Noah Vinson, Jenn Weddel, Julie Worden, Michelle Yard

Rat Queen Jenn Weddel

Spanish Bradon McDonald, Michelle Yard

Arabian

Domingo Estrada, Jr., Brian Lawson, Amber Star Merkens, William Smith III, Samuel von Wentz

Chinese

Julie Fiorenza, Kanji Segawa, Utafumi Takemura

Russian

Samuel Black, Rita Donahue, Lesley Garrison, Dallas McMurray, Claudia MacPherson, Jenn Weddel

French

Selena Chau, Elisa Clark, Maile Okamura, Noah Vinson

Suitors Brian Lawson, Kanji Segawa

Dentist Shawn Gannon

Flowers

Samuel Black, Joe Bowie, Elisa Clark, Katie Diamond, Rita Donahue, Domingo Estrada, Jr.,
Lesley Garrison, Bradon McDonald, Dallas McMurray, Amber Star Merkens,
Maile Okamura, June Omura, Noah Vinson, Michelle Yard

The Hard Nut

ACT I

Dr. and Mrs. Stahlbaum's annual Christmas Eve Party. Their children Fritz, Marie and Louise wait in the den. Party dances: polka, hokey-pokey, hesitation, stroll, bump, waltz. Friend of the family Drosselmeier brings animated toys that he has made. He gives a Nutcracker to the children. Fritz breaks it. The children fight. Dr. Stahlbaum changes the subject. The guests go home. The family goes to bed. The housekeeper cleans up.

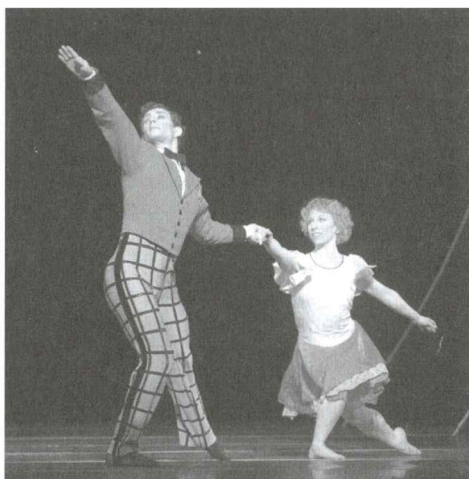
Marie can't sleep and comes downstairs to see if the Nutcracker is resting comfortably. At midnight she is frightened by rats. Everything in the room grows to giant size. G. I. Joes led by the Nutcracker battle rats led by the mutant Rat King. Marie kills the Rat King with her slipper. She falls unconscious. The Nutcracker is transformed into a young man. Marie is tucked in. A worried Drosselmeier makes his way through the blizzard.

ACT II

Marie is in a fever. Drosselmeier comes to see if Marie is resting comfortably and tells her one of his stories:

THE HARD NUT

Once upon a time, a King and a Queen had a beautiful baby girl named Pirlipat. The Queen's old enemy, the Rat Queen, threatened to ruin little Pirlipat. The nurse and the cat were left to guard the baby at night. While the nurse and cat slept, the Rat Queen destroyed Princess Pirlipat's face. The Royal Family was horrified by the sight of their formerly beautiful daughter. The Rat Queen explained that the Princess would regain her beauty only after a young man cracked the hard nut, Krakatuk, with his teeth and stepped backwards seven



Peter Da Silva

times. The King commanded Drosselmeier to find the hard nut or face decapitation. Drosselmeier set off in search of the hard nut. He traveled the world for 15 years before finding it back at home.

The ugly teenage Pirlipat watched as one young man after another attempted to crack the hard nut. The last one to try was Drosselmeier's own nephew. He succeeded. On his seventh step backward, he stepped on the Rat Queen, killing her. Pirlipat became beautiful and rejected the young Drosselmeier as he started to become ugly—like a nutcracker.

At this point, Marie interrupts the story and offers her love to young Drosselmeier. Mrs. Stahlbaum acknowledges her daughter's new maturity with a flower dance. Everyone in the world joins Marie and young Drosselmeier in celebrating their love. The two go away together forever.

EPILOGUE

Louise and Fritz are sent to bed.

CURTAIN

ORCHESTRA ROSTER

BERKELEY SYMPHONY ORCHESTRA

Joana Carneiro, *Music Director*
Kent Nagano, *Conductor Laureate*

VIOLIN I

Franklyn D'Antonio, *Concertmaster*
Robert F. Peterson, *Associate Concertmaster*
Noah Strick, *Assistant Concertmaster*
Virginia Baker
Emanuela Nikiforova
Candy Sanderson
Lisa Zadek
Larisa Kopylovsky

VIOLIN II

Richard Altenbach, *Principal*
Karsten Windt, *Assistant Principal*
Yasushi Ogura
Sam Fischer
Ellen Gronningen
Josepha Fath

VIOLA

Darcy Rindt, *Principal*
Harold Levin, *Assistant Principal*
Patrick Kroboth
Ilana Matfis
Stephanie Ng

CELLO

Carol Rice, *Principal*
Tamara Bohlin, *Assistant Principal*
Nancy Bien Souza
Wanda Warkentin

BASS

Michel Taddei, *Principal*
Jon Keigwin, *Assistant Principal*

FLUTE

Emma Moon, *Principal*
Stacey Pelinka
Rena Urso-Trapani

PICCOLO

Rena Urso-Trapani

OBOE

Laura Reynolds, *Principal*
Barbara Midney

ENGLISH HORN

Bennie Cottone

CLARINET

Roman Fukshansky, *Principal*
Diana Dorman

BASS CLARINET

Bruce Foster

BASSOON

Carla Wilson, *Principal*
Karla Ekholm

HORN

Stuart Gronningen, *Principal*
Darby Hinshaw
Loren Tayerle
David Goldklang

TRUMPET

Adam Luftman, *Principal*
Kale Cumings

TROMBONE

Tom Hornig, *Principal*
Bruce Chrisp

BASS TROMBONE

Craig McAmis

TUBA

Jerry Olson, *Principal*

TIMPANI

Kevin Neuhoﬀ, *Principal*

PERCUSSION

Ward Spangler, *Principal*
Scott Bleaken

HARP

Natalie Cox, *Principal*

CELESTA

John Parr, *Principal*

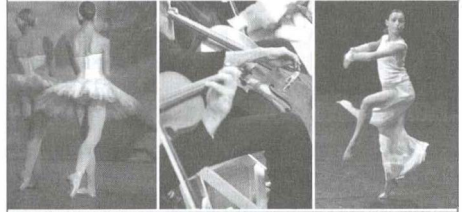
PIEDMONT EASY BAY CHILDREN'S CHOIR

Robert Geary, *Director*

Rachel Adams
 Madeleine Ahlers
 Lauren Boranian
 Alexander Browne
 Antonia Calabrese-Thomas
 Kennedy Christensen
 Renzo Downey
 Emi Fogg
 Emma Grove
 Rebecca Havian
 Madeline Heaps
 Kristi Hong
 Apryl Hsu
 Erin Hutchinson
 Amalia Isen
 Samantha Lai
 Andrea Lee
 Sarah Lo
 Alison Mathews
 Tlalli Aztlan Moya-Smith
 Bahar Ostadan
 Francine Penikis
 Catherine Phillips
 Annalisa Piccinini
 Claire Pinkham
 Ailey Simpson
 Josef Starc
 Rachel Stewart
 Sabrina Tobe
 Kai Vogel
 Michelle Wan
 Alina Whatley
 Daphne Williams
 Maya Wong
 Paige Woolman
 Steve You



Schoenberg
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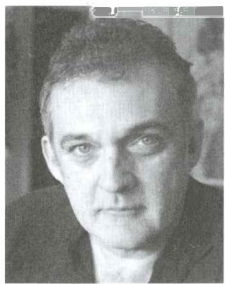
Debra R. Schoenberg, Esq., Principal

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Pyotr Il'yich Tchaikovsky (1840–1993) began his career as a civil servant. In 1862, he gave up his job and enrolled at the St. Petersburg conservatory. He was offered the Professorship of Harmony at the newly opened Moscow conservatory in 1866. After the success of his first piano concerto, he began a correspondence with Nadezhda von Meck, a wealthy widow, whose financial support enabled him to devote himself to composition. They remained correspondents until a misunderstanding in 1890 ended their relationship, but they never actually met. Tchaikovsky made a disastrous marriage in 1877, possibly in an attempt to conceal his homosexuality; a separation followed an attempted suicide after only 11 weeks of marriage. Despite his subsequent depressions, he managed to produce his most successful opera, *Eugene Onegin* (1877–1878), his Fourth Symphony (1878) and his Violin Concerto (1878) during this period. In 1881, he gave up teaching at the conservatory and for the next seven years was deeply involved in composition. His death in St. Petersburg from cholera, after imprudently drinking unboiled water, occurred soon after the first performance of his Symphony No. 6 (*Pathétique*) in 1893.



Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. Early in 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. Mr. Morris is also much in demand as a ballet choreographer.

He has created seven works for 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. Mr. 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. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received nine honorary doctorates to date. In 2006, Mr. 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*. 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.

The **Mark Morris Dance Group** (MMDG) 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 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 United States 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, and its Midwest home, the Krannert Center for the Performing Arts in Urbana, Illinois. MMDG

Amber Saar Merkenis

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 debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson and Yoko Nozaki for *Mozart Dances* (2006); and with 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 UK's *South Bank Show*. In fall 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, New York, 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.

Robert Cole (conductor) received his M.A. in music from the University of Southern California School of Music, where he studied conducting with Ingolf Dahl. He continued his studies with Richard Lert and Fritz Sweig in California, Leonard Bernstein and Leon Barzin at the Tanglewood Music Center, and Hans Swarowsky in Europe. He served as associate conductor of the Buffalo Philharmonic Orchestra and has appeared as guest conductor with the Florida Philharmonic, the Sacramento Symphony, the Pasadena Symphony, the Hartford Ballet and the Chautauqua Symphony. Mr. Cole was the executive director and music director of the Ballet Society of Los Angeles, and has conducted and produced both opera and musical theater in California and New York.

In recent years, Mr. Cole has appeared as guest conductor with the State Ballet of Georgia

and the Scottish Chamber Orchestra at the 2008 Edinburgh Festival and the Orchestra of the Mariinsky Theatre with the Perm Ballet at the White Nights Festival in St. Petersburg. Mr. Cole has conducted Mark Morris's *The Hard Nut* at Sadler's Wells in London, the Brooklyn Academy of Music in New York and at Cal Performances in Berkeley.

From 1986 to 2009, Robert Cole served as director of Cal Performances. He was also general director of the Berkeley Festival and Exhibition, an international festival of early music he founded in June 1990. In 1995, Mr. Cole was made a Chevalier of the Order of Arts and Letters by the Government of France. In 2008, he was honored by Early Music America with the Howard Mayer Brown Award for lifetime achievement in Early Music.

Berkeley Symphony Orchestra celebrates 40 years of music-making in 2009. Known for its innovative mix of traditional repertoire and contemporary works, Berkeley Symphony this season welcomes 33-year-old Lisbon native Joana Carneiro as only the third Music Director in its history.

Berkeley Symphony presents a four-concert subscription series at UC Berkeley's Zellerbach Hall. Berkeley Akademie, a new program of Berkeley Symphony founded in 2007, explores repertoire for small orchestra under the direction of Conductor Laureate Kent Nagano at the First Congregational Church of Berkeley. Berkeley Symphony's Under Construction new music series presents works by four Emerging Composers-in-Residence at St. John's Presbyterian Church. Berkeley Symphony also serves every public elementary school in Berkeley with its year-long, award-winning Music in the Schools program, which provides every student with the experience of becoming a performer.

Berkeley Symphony was founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick. Reflecting the spirit of the times, the Promenade replaced tuxedos with informal street dress and performed in unusual locations, including the University Art Museum.

When Kent Nagano was appointed Music Director in 1978, he charted a new course by offering innovative programming that included many

rarely heard 20th-century scores. Notable events which gained the orchestra international attention included West Coast premieres at Davies Hall of works by Olivier Messiaen with the composer present, and an evening of works by Frank Zappa with augmented orchestra, life-size puppets and moving stage sets.

For more information on Berkeley Symphony's 2009–2010 inaugural season with Joana Carneiro, please visit www.berkeleysymphony.org or call (510) 841-2800.

For 27 years, the internationally acclaimed **Piedmont East Bay Children's Choir** has been offering children from throughout San Francisco's East Bay an outstanding program of choral training and performance. Under the leadership of Artistic Director Robert Geary, the Choir has established itself as a leading force in international choral activities and new music. With concert tours to more than 25 nations, and sponsorship of the Golden Gate International Children's Choral Festival (the oldest and only international children's choral competition in the United States), the Piedmont East Bay Children's Choir is vigorously engaged in the global community of choral ensembles. Recognizing that the creation of art is a forward-looking and forward-thinking endeavor, the Choir has commissioned and premiered 26 new works by 16 living composers, has won numerous first-prize awards for new music in international competitions, and engages in a never-ceasing exploration of innovative repertoire from around the world.

The Choir's flagship group, Ensemble, has earned grand prizes, first prizes and gold medals at prestigious competitions in Canada, Poland, Germany, Austria, Italy, Hong Kong and the United States. They have commissioned and premiered new works by Kui Dong, Mark Winges, Pekka Kostianen, Kirke Mechem and many others. Ensemble has been invited to perform for national and regional conventions of the American Choral Directors Association and for the national conference of the Organization of American Kodály Educators. Ensemble and other Piedmont East Bay Children's Choir groups regularly collaborate with major Bay Area performing arts organizations, such as the San Francisco and Oakland

East Bay symphonies, have been featured on many of the Bay Area's most prestigious concert series, and have performed with artists as diverse as the Kronos Quartet, the Mark Morris Dance Group and the folk rock group Barenaked Ladies.

The Choir's comprehensive music curriculum, under the direction of Robert Geary and Training Department Director Naomi Braun, offers students age five to 18 the chance to progress through a series of training choirs to professional-level performing groups. Besides offering an outstanding education in vocal technique and music theory, the organization strives to offer lessons in creativity, expression, poise and engagement with many cultures, a character-building, transformative process they describe as "Growing with Music."

Robert Geary, founder of the Piedmont East Bay Children's Choir and the highly acclaimed new music ensemble Volti, also holds directorial positions with the San Francisco Choral Society and the Golden Gate International Children's Choral Festival. For 14 years, Mr. Geary was the director of the Baroque Choral Guild, and he served for 13 years as the Music Director of the First Unitarian Universalist Church in San Francisco.

A champion of contemporary music, Mr. Geary and his choirs have won numerous international and national awards from ASCAP and at prestigious competitions in Gorizia, Italy; at the Choral Olympics in Linz, Austria (July, 2000); the Międzyzdroje Choral Festival in Poland; the Giessen (Germany) International Children's and Youth Choir Festival, where Mr. Geary received a special award for Outstanding Conductorial Achievement; the Des Moines International Children's Choral Festival; and the Kathaumixw Festival in British Columbia. Mr. Geary was awarded the International Peace Child Medal for his role as co-founder of the Golden Gate International Children's Choral Festival (1993), he was named Music Educator of the Year by KDFC radio in 2002, and he received the Lois B. Rawlings Educational Inspiration award in 2003.

Mr. Geary's choirs have performed throughout North America, Europe, the United Kingdom, Scandinavia, Russia and the Far East. They have been selected to perform for the national confer-

ences of Chorus America, the American Choral Directors Association, the Organization of American Kodály Educators and the College Music Society. They have performed for radio, television, opera, symphony and music festivals nationally and internationally. Mr. Geary also has prepared his choirs for some of the world's leading conductors, including Helmuth Rilling, Robert Shaw, Kurt Herbert Adler, Edo de Waart, Krzysztof Penderecki, Michael Tilson Thomas, Herbert Blomstedt, Dale Warland and Kent Nagano. His choirs have been recorded by Harmonia Mundi, Koch International, Swiss International Radio and Innova. In 1998, Mr. Geary served on the California Arts Commission's Peer Review Panel and, in June 1999, he was chosen to judge the Jyväskylä International Children's Choir festival in Finland.

DESIGNERS

Adrianne Lobel (*scenic design*)'s past projects for Mark Morris include *Platée* (Royal Opera, London, Edinburgh and New York City Opera); *L'Allegro, il Penseroso ed il Moderato* (La Monnaie, Brussels; Brooklyn Academy of Music, New York); *The Hard Nut* (La Monnaie, BAM); *Le Nozze di Figaro* (Brussels); and *Orfeo ed Euridice* (BAM, U.S. tour). Her sets for Broadway include *On the Town*, directed by George C. Wolfe; and *The Diary of Anne Frank*, the Tony Award-winning *Passion and Twelve Dreams* (Lincoln Center), all directed by James Lapine. Her European commissions include *Lady in the Dark* (Royal National Theatre, London) and *Street Scene* (Houston Grand Opera), both directed by Francesca Zambello. Her projects for Peter Sellars include *The Rake's Progress* (Théâtre du Châtelet, Paris), *Nixon in China* (BAM; Bobigny, Paris; Amsterdam), *The Marriage of Figaro* (Pepsico Summerfare, New York; Bobigny); *Così fan tutte* (Pepsico Summerfare), *The Magic Flute* (Glyndebourne Festival, England) and *The Mikado* (Chicago Lyric Opera). Her honors include Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy and Jefferson awards and Drama Desk, Maharam and Fanny nominations. Ms. Lobel teaches graduate set design at NYU and

in 2004 produced and designed *A Year with Frog and Toad*, a musical based on the children's books by her father. Her most recent collaboration with MMDG is on the Purcell opera, *King Arthur*.

Martin Pakledinaz (*costume design*) has designed costumes for theater, opera, and dance. He has collaborated with Mark Morris on works for MMDG, San Francisco Ballet and Boston Ballet, and has worked with the New York City Ballet, including Christopher Wheeldon's recent *The Nightingale and the Rose*. Mr. Pakledinaz's New York credits include *Gypsy*, starring Patti Lupone and directed by Arthur Laurents; *The Pirate Queen*; *The Pajama Game* (Tony Award nomination); *The Trip to Bountiful*; *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 in opera includes *Rodelinda* for the Metropolitan Opera; *Tristan und Isolde* for the Paris Opera/Bastille, directed by Peter Sellars with video installations by Bill Viola; as well as two other world premiere works directed by Mr. Sellars, *L'Amour de Loin* and *Adriana Mater*, composed by Kaija Saariaho with librettos by Amin Maalouf. He has been awarded two Tony Awards and the Obie, Drama Desk and Lucille Lortel awards, among others.

James F. Ingalls (*lighting design*)'s designs for Mark Morris include *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* (MMDG); *Ein Herz* (Paris Opera Ballet); and the initial White Oak Project tour. His work for Lincoln Center includes *Zaide*, *Ainadamar* and *Bach Cantatas*, all directed by Peter Sellars; and *Renaissance Muse*, directed by Mark Lamos. At the Metropolitan Opera, Mr. Ingalls has also designed *An American Tragedy*, *Salome*, *Benvenuto Cellini*, *The Gambler*, *War and Peace* and *Wozzeck*. Most recently, he designed *A Flowering Tree* and *La Passion de Simone* (New Crowned Hope at the Barbican Centre, London), *Dr. Atomic* (Holland Festival/De Nederlandse

ABOUT THE ARTISTS

Opera and San Francisco Opera), and *The Cherry Orchard* at Oregon Shakespeare Festival. He often collaborates with Saint Joseph Ballet in Santa Ana, California.

Charles Burns was born in Washington DC. He currently lives in Philadelphia with his wife, painter Susan Moore, and their two daughters, Ava and Rachel. His illustrations and comics have been widely published in Europe and the United States in such magazines as *RAW*, *Time*, *The New York Times Magazine*, *The Believer* and *Rolling Stone*. His books include *Thrilling Defective Stories* (Pantheon, 1988), *Blood Club* (Kitchen Sink, 1991), *Skin Deep* (Penguin Books, 1992), *Facetasm* (Gates of Heck, 1992) and *Black Hole* (Fantagraphics, 2004).

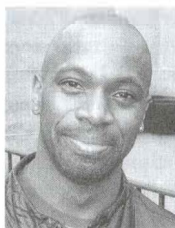
DANCERS



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. Mr. Biesecker joined MMDG in 2003.



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 was born in Lansing, Michigan, and began dancing while attending Brown University, from which 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.



Selena Chau received her early dance training on scholarship at California Ballet School in San Diego. After graduating with honors in Animal Sciences from the University of Illinois, she was further mentored by Reginald Ray-Savage in Oakland. She has performed with Savage Jazz Dance Company, Kazuko Hirabayashi Dance Theater, Christopher Caines Dance Company, Nai-Ni Chen Dance Company, Tania Pérez-Salas Compañía de Danza, Santa Fe Opera and the Metropolitan Opera. Ms. Chau is excited to be performing *The Hard Nut* in her home town.



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, 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.



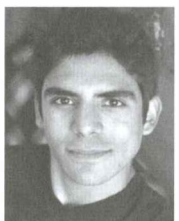
Katie Diamond is from Moraga, California, and studied ballet with Richard Cammack and Zola Dishong at Contra Costa Ballet. As a student, she performed the works of George Balanchine and David Lichine and studied at

both the Joffrey Ballet and London Contemporary Dance schools. In 2005, Ms. Diamond joined the Limón Dance Company, with which she performed until 2009. While with Limón, she danced the repertory of José Limón, Doris Humphrey, Anna Sokolow, Jiří Kylián and Lar Lubovitch, and had the pleasure of dancing in Mark Morris's *Orfeo ed Euridice* with the Metropolitan Opera Ballet. She has performed solo concerts, taught workshops and set Limón repertory in the United States, Chile and Italy. Ms. Diamond holds a B.F.A. in performance and choreography from the California Institute of the Arts.



Rita Donahue was born and raised in Fairfax, Virginia, and attended George Mason University, from which 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, Texas, recently acquired a B.F.A. in ballet and modern dance from Texas Christian University. Currently, he works with choreographers Leslie Scott, BODYart Dance; Mary

Seidman, Mary Seidman & Dancers; and Christian von Howard, Von Howard Project. He made his MMDG debut during *The Hard Nut* at Cal Performances in 2007 and became a company member in 2009. Mr. Estrada would like to thank God, his family and all who support his passion!



Julie Fiorenza was born in South Korea and grew up in Massachusetts, where she trained at the Academy of Dance Arts and Boston Ballet. In 2004, she graduated with honors from the Ailey/Fordham B.F.A. program and

was named a Liberace scholar. Since then, 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, she played the lead dance role of Eliza in *The King and I* at the Ogunquit Playhouse in Maine. Her first time working with MMDG was in the 2008–2009 production of *Romeo & Juliet, On Motifs of Shakespeare*.



Katherine Fisher is a Brooklyn-based dancer and choreographer. She has had the pleasure of dancing with Lucinda Childs, MOMIX, ODC/San Francisco, Jennifer Muller/The Works, Johannes Wieland, PearsonWidrig

Dancetheater, Mark Dendy, Janis Brenner, Ann Carlson and Breezy Berryman. Her choreographic work has appeared on stage and, at the Slamdance Festival, in film. *Seven Dolors*, a solo work, was selected to be performed at Dancers Respond to AIDS, DanceNOW, as well as at the Brooklyn Museum of Art. She co-produced *In the Company of Women*, a dance festival featuring the work of emerging female choreographers. After attending the Baltimore School for the Arts, Ms. Fisher earned her B.F.A. with honors from the Tisch School of the Arts at New York University. She is thankful to have the opportunity to dance the work of Mark Morris.



Shawn Gannon received his early dance training with Dorothy Wescott Rosen and first danced with MMDG from 1994 to 2004. Originally from Dover, New Jersey, he was a featured soloist in *Resurrection* (2002), was part of the original cast for *The Argument* (1998), and danced the bird solo in *L'Allegro, il Penseroso ed il Moderato*. Along with Mark Morris, 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 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 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 NOA Dance and Sidra Bell Dance New York. She first performed with MMDG in *L'Allegro, il Penseroso ed il Moderato* two seasons ago, and toured with Mark Morris's *Romeo & Juliet*, *On Motifs of Shakespeare* last season.



Lauren Grant, born and raised in Highland Park, Illinois, has danced with MMDG since 1996. Appearing in over 40 of 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 the Tisch School of the Arts at NYU. She serves

on the faculty at MMDG's school and also teaches dance internationally. Ms. Grant is married to fellow dancer David Leventhal.



John Heginbotham is from Anchorage, Alaska. He is a graduate of The Juilliard School (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's Group. He joined MMDG in 1998.



Brian Lawson began his dance training in Toronto at Canadian Children's Dance Theatre. There, he worked with such choreographers as David Earle, Carol Anderson and Michael Trent. He spent a year studying at the Rotterdamse Dansacademie and is currently working towards his B.F.A. at the State University of New York at Purchase. At Purchase, he has had the opportunity to perform works by Merce Cunningham and Nelly van Bommel. This is his second *Hard Nut*.



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 & 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 Parkinson's* program and leads classes around the world for people with Parkinson's disease. Raised in Newton, Massachusetts, Mr. Leventhal received his early training from Boston Ballet School and

ABOUT THE ARTISTS

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, 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 performed at the Festival Oltre Passo 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 was born in Wisconsin, but she calls Kentucky home. She received her B.F.A. in dance from Alvin Ailey/Fordham University, where she worked with Nathan Trice, Jennifer Muller and Ron Brown, among others, and per-

formed 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 is excited to be in her second *Hard Nut*.



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. Mr. McDonald joined MMDG in 2000.



Dallas McMurray, from El Cerrito, California, began dancing at age four, studying jazz, tap and acrobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the

Arts. Dallas performed with the Limón Dance Company in addition to works by Jiří Kylián, Alonzo King, Robert Moses and Colin Connor. Mr. McMurray joined MMDG as an apprentice in 2006 and became a company member in 2007.



Amber Star Merkens 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. Merkens joined MMDG in 2001.



Maile Okamura is originally from San Diego, California. She was a member of Boston Ballet II from 1992 to 1993 and Ballet Arizona from 1993 to 1996. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner and Gerald Casel, among others. Ms. Okamura began working with MMDG in 1998 and became a company member in 2001.



June Omura was born in New York, grew up in Birmingham, Alabama, and graduated from Barnard College with honors in dance and English. She first studied with Mark Morris in 1986, joined MMDG in 1988.

In 2005, she received a New York Dance and Performance Award ("Bessie") for her career with the company. Ms. Omura and her husband are the proud parents of twin girls, born in 2003, and a baby boy, born in September 2006. She is grateful to her family, Mark Morris and MMDG for their love and support.



Kraig Patterson was born in Trenton, New Jersey. He was inspired to pursue a career in dance after performing in high-school musicals. He continued his formal dance training via scholarships from the Princeton Ballet, The Ailey School, the Graham School and the Cunningham Studio. He received his B.F.A. from The Juilliard School in 1986, joined the Mark Morris Dance Group in 1987, and danced with the company until 1999. Mr. Patterson, also known as bopi, has performed with Mark Haim, the Danny Lewis Repertory Ensemble, Ohad Naharin, Neta Pulvermacher and the White Oak Dance Project. In 1996, Mikhail Baryshnikov invited Mr. Patterson to choreograph a new piece for the White Oak Dance Project, *make like a tree*.... He went on to create three additional works for the company. Mr. Patterson has also served as artist-in-residence at George Mason University, Princeton University, Cornish College for the Arts and Barnard/Columbia colleges, among others. He has been a guest faculty member at Barnard/Columbia, Sarah Lawrence College, the International Summer School of Dance in Japan and the American Dance Festival. Mr. Patterson started his own dance company in 1996, bopi's black sheep/dances by kraig patterson, which is currently in residence at Borough Manhattan Community College's Tribeca Theater.

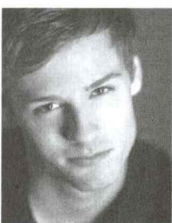


Guillermo Resto has danced with Mark Morris since 1983.



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 to study at The Ailey School under a Japanese government fellowship.

Mr. Segawa 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 Mark Morris's productions of *L'Allegro, il Penseroso ed il Moderato*, *Romeo & Juliet*, *On Motifs of Shakespeare* and *King Arthur* with English National Opera and *Orfeo ed Euridice* with the Metropolitan Opera.



William Smith III grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He graduated *magna cum laude* in 2007 and received achievement awards in performance, choreography and academic endeavors.

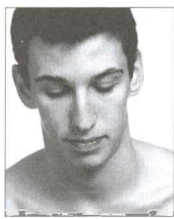
While at George Mason, he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall and Susan Shields. Mr. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University, and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. As an actor, Mr. Smith's regional theatre 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. This is his first *Hard Nut*.



Utafumi Takemura received her B.F.A. in dance from the State University of New York at Purchase and her M.F.A. from Tisch School of the Arts at New York University, where she was a recipient of the Siedman Award for Dance. She has performed with Freefall, Ltd., Amy Cox, Xipólytos Dance Theatre, Mark Jarecke, JoAnna Mendl Shaw, Carol Fonda, Maja Lorkovic, KDNV/Kathleen Dyer and Wil Swanson/Danceworks, among others. She currently works with Rebecca Katz-Harwood, Pam Tanowitz Dance, Paz Tanjuaquio and Andrea Haenggi/AMDaT.



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



Samuel von Wentz hails from the land of open spaces, strong Christian values and monthly livestock auctions. Leaving the ranch behind, he left North Dakota and explored the perilous mountains of Idyllwild, California, for many years. He has worked and studied with Gerald Casel, whom he met while he was continuing his academic adventure at the Tisch School of the Arts at New York University. He joined MMDG in June 2009 and enjoys jigsaw puzzles and origami. This is Mr. von Wentz's second *Hard Nut*.



Jenn Weddel received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. 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, Venel 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, 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, and she attended New York University's Tisch School of the Arts, where she graduated with a B.F.A. Ms. Yard joined MMDG in 1997. Mom, thank you.

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Executive Director Nancy Umanoff

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Assistant Technical Director Matthew Eggleton
Technical Assistant Dirk Loomans
Rehearsal Director Matthew Rose
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<i>Hilot Therapist</i>	Jeffrey Cohen

Costumes constructed by Martin Adams, Anne Maskrey, Euro Co., Vincent Costumes, Woody Shelp, Izquierdo Studios and Eric Winterling, Inc.

Costumes refurbished by Bobby Condon, Stephanie Sleeper, Alan Smith, Joy Havens, Jennifer Perry, Carli Beardsley, Katherine M. Patterson and Cindy Chock.

Thanks to Maxine Morris.

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

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

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 www.mmdg.org

Mark Morris

Campus and Community Event

Wednesday, December 16, 2009

An Evening with Mark Morris

Pacific Film Archive Theater

2575 Bancroft Way

Pacific Film Archive will offer an evening of films selected and introduced by choreographer Mark Morris, including a documentary featuring the Mark Morris Dance Group in its first collaboration with cellist Yo-Yo Ma set to Bach's Cello Suite No. 3. This program is presented in association with Cal Performances, in conjunction with the Mark Morris Dance Group's performances of *The Hard Nut*, December 11–20, 2009, at Zellerbach Hall.

Wednesday, December 16, 2009, 7pm

Cello Suite #3: Falling Down Stairs

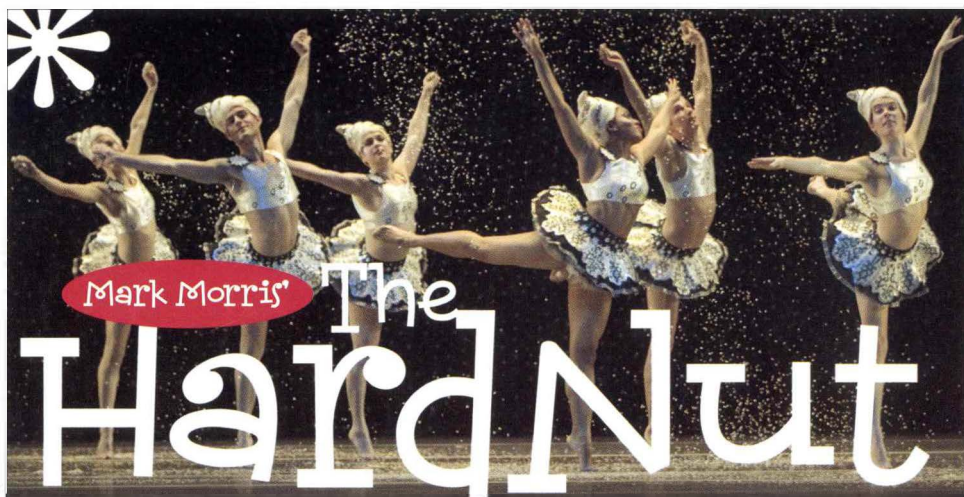
Dir. Barbara Willis Sweete (Canada, 1995). **Mark Morris in person.** This lively documentary observes the collaboration between Mr. Morris and Yo-Yo Ma as they set a Bach cello suite to dance. *Falling Down Stairs* received its world stage premiere at Cal Performances in March 1997. With the Charles Chaplin short *The Rink* (1916), accompanied by pianist Judith Rosenberg (79 minutes).

Wednesday, December 16, 2009, 9pm

Cabin in the Sky

Dir. Vincente Minnelli (1943). **Introduced by Mark Morris.** Morality is just another song and dance in this exuberant musical fantasy, featuring great performances from Eddie "Rochester" Anderson, Ethel Waters, Lena Horne and others, directed with imaginative verve by Minnelli (99 minutes).

Tickets available at bampfa.berkeley.edu or 510.642.5249.



Mark Morris

The Hard Nut

The Nutcracker with a Twist

Mark Morris Dance Group

Berkeley Symphony Orchestra

Robert Cole, *conductor*

Children of the Piedmont Children's Choirs

Robert Geary, *director*

Dec 11-20

Zellerbach Hall Tickets start at \$36

Ages 16 and under Half-Price

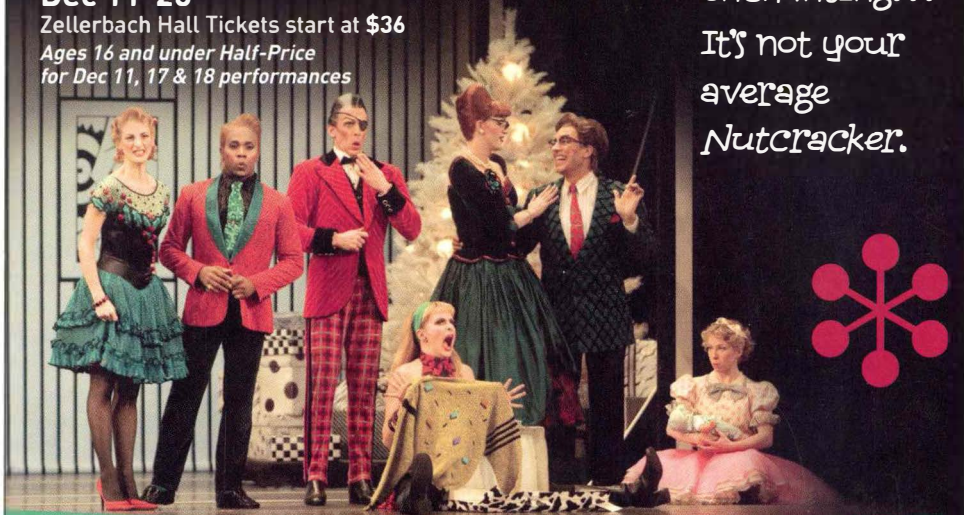
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