

music theater
dance

2017/18
SEASON

Cal Performances

UNIVERSITY OF CALIFORNIA, BERKELEY



PLAYBILL®

December 15–24, 2017

Zellerbach Hall

Mark Morris Dance Group

The Hard Nut

Based on *The Nutcracker and the Mouseking*, by E.T.A. Hoffmann

Music by Pyotr Il'yich Tchaikovsky, *The Nutcracker*, Op. 71 (1891–92)

Mark Morris, *choreography*

Adrienne Lobel, *set design*

Martin Pakledinaz, *costume design*

James F. Ingalls, *lighting design*

Production based on the work of Charles Burns

MARK MORRIS DANCE GROUP

Mica Bernas	Sam Black	Durell R. Comedy	Rita Donahue		
Domingo Estrada, Jr.	Lesley Garrison	Lauren Grant	Sarah Haarmann		
Brian Lawson	Aaron Loux	Laurel Lynch	Dallas McMurray		
Brandon Randolph	Nicole Sabella	Christina Sahaida	Billy Smith	Noah Vinson	
Elisa Clark	John Heginbotham	Amber Star Merkens	Spencer Ramirez		
Janelle Barry	Brandon Courmay	Derek Crescenti	John Eirich	Robert Lewis	Courtney Lopes
Wendy Reinert	Weaver Rhodes	Utafumi Takemura	Joshua Tuason		

Artistic Director

Mark Morris

Executive Director

Nancy Umanoff

BERKELEY SYMPHONY

PIEDMONT EAST BAY CHILDREN'S CHOIR, ENSEMBLE

Colin Fowler, *conductor*

Major support for the Mark Morris Dance Group is provided by American Express, Anonymous, Beyer Blinder Belle Architects & Planners, LLP, Morley and Frederick Bland, Booth Ferris Foundation, Allan and Rhea Bufferd, Suzy Kellens Dominik, Doris Duke Charitable Foundation, Doris Duke Foundation for Islamic Art, Judith R. and Alan H. Fishman, Shelby and Frederick Gans Fund, Isaac Mizrahi and Arnold Germer, the Howard Gilman Foundation, Sandy Hill, Ellsworth Kelly Foundation, Elizabeth Liebman, The Pierre and Tana Matisse Foundation, Suzanne Berman and Timothy J. McClim, McDermott Will & Emery, The Andrew W. Mellon Foundation, Mertz Gilmore Foundation, Meyer Sound/Helen and John Meyer, New England Foundation for the Arts, Stavros Niarchos Foundation, Ellen and Arnold Offner, Sarabeth Berman and Evan Osnos, PARC Foundation, Poss-Kapor Foundation, Diane Solway and David Resnicow, Resnicow + Associates, Margaret Conklin and David Sabel, The Fan Fox and Leslie R. Samuels Foundation, Iris Cohen and Mark Selinger, The SHS Foundation, The Shubert Foundation, Jane Stine and R.L. Stine, The White Cedar Fund, and Friends of MMDG.

These performances are made possible, in part, by Patron Sponsors Helen and John Meyer.

Cal Performances' 2017–18 season is sponsored by Wells Fargo.



<i>Marie</i>	Lauren Grant	<i>Snow (cont.)</i>	Laurel Lynch
<i>Fritz</i>	Brian Lawson		Dallas McMurray
<i>Louise/Princess Pirlipat</i>	Lesley Garrison		Amber Star Merkens
<i>Dr. Stahlbaum/King</i>	Mark Morris		Spencer Ramirez
<i>Mrs. Stahlbaum/Queen</i>	John Heginbotham		Wendy Reinert
<i>Housekeeper/Nurse</i>	Brandon Randolph		Weaver Rhodes
<i>Drosselmeier</i>	Billy Smith		Nicole Sabella
<i>Nutcracker/Young Drosselmeier</i>	Aaron Loux		Christina Sahaida
<i>Barbie Doll</i>	Elisa Clark	<i>Rat Queen</i>	Joshua Tuason
<i>Robot</i>	Spencer Ramirez	<i>Spanish</i>	Noah Vinson
<i>Party Guests</i>	Sam Black		Utafumi Takemura
	Durell R. Comedy	<i>Arabian</i>	Domingo Estrada, Jr.
	Rita Donahue		Amber Star Merkens
	Domingo Estrada, Jr.		Elisa Clark
	Laurel Lynch		Durell R. Comedy
	Dallas McMurray	<i>Chinese</i>	Laurel Lynch
	Amber Star Merkens		Spencer Ramirez
	Nicole Sabella		Joshua Tuason
	Noah Vinson		Janelle Barry
<i>Changers</i>	Derek Crescenti	<i>Russian</i>	Mica Bernas
	Spencer Ramirez		John Eirich
	Weaver Rhodes		Sam Black
<i>Rat King</i>	Utafumi Takemura		Rita Donahue
<i>Rat Soldiers</i>	Janelle Barry	<i>French</i>	Courtney Lopes
	Mica Bernas		Dallas McMurray
	Sarah Haarmann		Wendy Reinert
	Courtney Lopes		Christina Sahaida
	Wendy Reinert		Sarah Haarmann
	Christina Sahaida	<i>Suitors</i>	Brian Lawson
<i>G.I. Joe Soldiers</i>	Brandon Cournay		Noah Vinson
	John Eirich	<i>Dentist</i>	Durell R. Comedy
	Robert Lewis		John Eirich
	Spencer Ramirez	<i>Flowers</i>	Brandon Cournay
	Joshua Tuason		Mica Bernas
<i>Snow</i>	Janelle Barry		Sam Black
	Mica Bernas		Elisa Clark
	Sam Black		Rita Donahue
	Elisa Clark		Domingo Estrada, Jr.
	Durell R. Comedy		Sarah Haarmann
	Rita Donahue		Brian Lawson
	John Eirich		Laurel Lynch
	Domingo Estrada, Jr.		Dallas McMurray
	Lesley Garrison		Amber Star Merkens
	Sarah Haarmann		Weaver Rhodes
	Brian Lawson		Nicole Sabella
	Courtney Lopes		Joshua Tuason
			Noah Vinson



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

EPILOGUE

Louise and Fritz are sent to bed.



Pyotr Illyich Tchaikovsky (1840–1893) began his career as a civil servant. In 1862 he gave up his job and enrolled at the Saint 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 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* (1877–78), 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 from cholera in Saint Petersburg, 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 with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created more than 150 works for the company. From 1988 to 1991 he was Director of Dance at Brussels' Théâtre Royal de la Monnaie, the national opera house of Belgium. In 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Much in demand as a ballet choreographer, Morris has created 22 ballets since 1986 and his work has been performed by com-

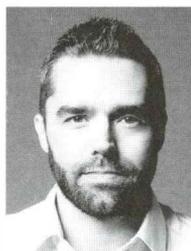
panies worldwide, including San Francisco Ballet, American Ballet Theatre, Ballet du Grand Théâtre de Genève, and the Royal New Zealand Ballet. Noted for his musicality, Morris has been described as “undeviating in his devotion to music” (*The New Yorker*). He began conducting performances for MMDG in 2006 and has since conducted at Tanglewood Music Center, Lincoln Center, and BAM (Brooklyn Academy of Music). He served as the music director for the 2013 Ojai Music Festival. He also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and the Royal Opera, Covent Garden, among others. Morris was named a Fellow of the MacArthur Foundation in 1991 and has received 11 honorary doctorates to date. He has taught at the University of Washington, Princeton University, and Tanglewood Music Center. Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has served as an advisory board member for the Rolex Mentor and Protégé Arts Initiative. He has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Benjamin Franklin Laureate Prize for Creativity, the International Society for the Performing Arts' Distinguished Artist Award, the Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke's Gift of Music Award, and the 2016 Doris Duke Artist Award. In 2015 Mark Morris was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance in Saratoga Springs, New York. Morris opened the Mark Morris Dance Center in Brooklyn, New York, in 2001 to provide a home for his company, rehearsal space for the dance community, outreach programs for children and seniors, and a school offering dance classes to students of all ages and abilities.

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 in the United States and around the world, and in 1986 it made its first national television program for the PBS series *Dance in America*. MMDG was invited to become the national dance company of Belgium in 1988, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The Dance Group returned to the United States in 1991 as one of the world's leading dance companies. Based in Brooklyn, New York, MMDG maintains strong ties to presenters in several cities around the world, most notably to its West Coast home, Cal Performances, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle, and Fairfax. In New York, the company has performed at New York City Center's Fall for Dance Festival, regularly performs at Lincoln Center for the Performing Arts' Mostly Mozart and White Light Festivals, and collaborates yearly with BAM on performances and master classes. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. Reflecting Morris' commitment to live music, the Dance Group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. MMDG regularly collaborates with renowned musicians including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe, and jazz trio The Bad Plus, as well as leading orchestras and opera companies including the Metropolitan Opera, English National Opera, and the London Symphony Orchestra. MMDG frequently works with distinguished artists and designers including painters Robert Bordo and the late Howard Hodgkin, set designers Adrienne Lobel and Allen Moyer, costume designers Martin Pakledinaz and Isaac Mizrahi, and many others. The company's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the UK's *South Bank Show*, and PBS' *Live from Lincoln Center*. In 2015 Morris' signature work *L'Allegro, il Penseroso ed il Moderato* had its national television

premiere on PBS' *Great Performances*. While on tour the Dance Group partners with local cultural institutions and community organizations to present Access/MMDG, a program of arts and humanities-based activities for people of all ages and abilities.

Cal Performances and MMDG's relationship over the last 30 years has played a major part in fulfilling Cal Performances' commitment to bring important dance works on a grand scale to Zellerbach Hall. MMDG first performed two mixed repertory programs at Zellerbach Hall in 1987. Since then, Cal Performances has presented *The Hard Nut* on several occasions, as well as 57 additional works by Mark Morris. Last season's *Layla and Majnun* marked the 13th MMDG world premiere at Cal Performances, its 10th as commissioner.



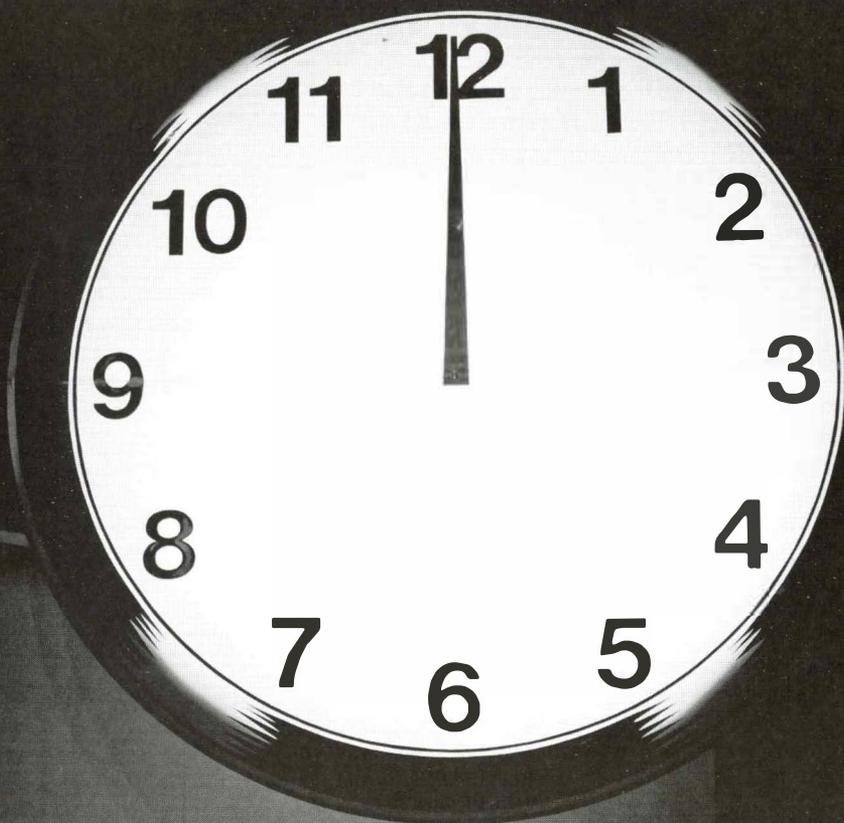
Colin Fowler (*conductor, music director*) began his musical education at the age of five in Kansas City and went on to study at the prestigious Interlochen Arts Academy. He continued his studies at the Juilliard School, where he received his bachelor of music degree in 2003 and his master of music degree in 2005. While at Juilliard, he studied piano with Abbey Simon, organ with Gerre Hancock and Paul Jacobs, harpsichord with Lionel Party, and conducting with James de-Priest and Judith Clurman. A versatile musician and conductor, Fowler works in many arenas of the music scene in New York City. He is a veteran of numerous Broadway shows, most recently performing in the Tony Award-winning musical *Jersey Boys*. A seasoned church musician, Fowler has led choirs and services at Calvary Baptist Church and Trinity Wall Street, and he is currently the organist at Marble Collegiate Church on Fifth Avenue. He also leads services and concerts at Park Avenue Synagogue, where he has served as the music director since 2012. As a soloist and collaborative artist, he has performed and recorded with renowned musicians and ensembles including Deborah Voigt, The

Knights, the American Brass Quintet, James Galway, and the Los Angeles Philharmonic. He began to collaborate with the Mark Morris Dance Group in 2005 during the creation of *Mozart Dances*. Since then, he has performed more than 40 pieces with the company on almost every keyboard instrument possible, including the harmonium and toy piano, and has conducted performances of *Mozart Dances* and *Acis and Galatea*. Under the artistic direction of Mark Morris, Fowler was featured at the 2013 Ojai Music Festival, performing in six concerts and on the closing day of the festival in Lou Harrison's Concerto for Organ and Percussion, and Concerto for Piano and Javanese Gamelan, performances the *Wall Street Journal* praised as "hypnotic" and "heroic." Hailed by the *New York Times* as "invaluable" and "central to Morris' music," Fowler was named music director in 2013.

Berkeley Symphony is unique among American orchestras: founded in 1971 in the intellectual and artistic nexus of Berkeley; led by the restlessly innovative music director Joana Carneiro and executive director René Mandel, an active performing violinist; committed to premiering and commissioning new music and championing the work of female composers; and sustained by the supportive musical environment of Berkeley, the East Bay, and the San Francisco Bay Area. From the outset, the people behind Berkeley Symphony's programming were attuned to the culturally diverse people and the creative climate of their home city. Thomas Rarick, a protege of the great English maestro Sir Adrian Boult, founded the orchestra in 1971 as the Berkeley Promenade Orchestra. Reflecting the spirit of the times, musicians performed in street dress and at unusual locations such as the University Art Museum. When Kent Nagano became the music director of the orchestra in 1978, he charted a new course by offering innovative programming that included rarely performed 20th-century works and numerous premieres. The renamed Berkeley Symphony gained an international reputation for its adventurous programming, and became known for premiering the music of international composers and showcasing young local talent.

The acclaimed **Piedmont East Bay Children's Choir** (PEBCC) has been offering boys and girls an outstanding program of choral training and performance since 1982. Led by founding artistic director Robert Geary, the choir's flagship group, Ensemble, has received honors at prestigious competitions in the US, Canada, Poland, Russia, Germany, Austria, Italy, Lithuania, Hong Kong, and Wales. In July 2017 Ensemble won second prize in each of the categories it entered at the prestigious Eisteddfod Competition in Wales. In 2013 Ensemble earned gold medals and the Grand Prix at the International Youth Music Festival in Bratislava, Slovakia, and it is the only children's choir from the US to win a first prize at the Choir Olympics, or World Choir Games. Ensemble has commissioned and premiered new works by Kui Dong, Mark Winges, Pekka Kostianen, Kirke Mechem, Pablo Ortiz, Zae Munn, Stacy Garrop, Eric Tuan, Sue Bohlin, and many others. The group frequently collaborates with the Mark Morris Dance Group, as well as major Bay Area arts organizations such as Cal Performances, the Oakland Symphony, Berkeley West Edge Opera, Volti, the San Francisco Chamber Orchestra, and the San Francisco Choral Society. Ensemble has also performed with the San Francisco Opera and the San Francisco Symphony. PEBCC's comprehensive music curriculum provides approximately 350 boys and girls, ages 4–18, from more than 120 schools in five counties, with an exceptional education in vocal technique and music theory, while inspiring creativity and encouraging engagement with other cultures through its international touring program and the triennial Golden Gate International Children's and Youth Choral Festival. If your child would like to sing, form lifelong friendships, and receive musical training with this world-class performing organization, call (510) 547-4441 or visit piedmontchoirs.org.

Adrienne Lobel (*scenic design*) began working with Mark Morris in 1986 on *Nixon in China*. Since then she has designed his *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, *The Marriage of Figaro*, *Orfeo ed Euridice*, *Platée*, *King Arthur*, and *Acis and Galatea*. As a stage de-



signer she has worked in opera and dance, on and off-Broadway, in regional theater in America, and in Europe for more than 30 years. Some highlights (other than working with Morris) include *An American Tragedy* at the Met, *The Magic Flute* at Glyndebourne, *Passion* and *A Year with Frog and Toad* on Broadway, and *Così fan tutte* and *The Marriage of Figaro*, directed by Peter Sellars, at Pepsico Summerfare. Lobel has been nominated for many honors and has won the Obie, the Lucille Lortel, the Jefferson, and Long Wharf's prestigious Murphy Award. She recently had a show of paintings at the Bowery Gallery in Chelsea. Both her theater and her painting work can be viewed by visiting www.adrianelobel.com.

Martin Pakledinaz (1953–2012) (*costume design*) designed costumes for theater, opera, and dance. He collaborated with Mark Morris on works for MMDG, San Francisco Ballet, and Boston Ballet. Pakledinaz also created costumes for works by Tomasson, Stowell, Wheeldon, and Balanchine, among others. New York theater credits include *Bliethe Spirit* and *Gypsy* with Patti Lupone; *The Pirate Queen*; *The Pajama Game*; *The Trip to Bountiful*; *Thoroughly Modern Millie*; *Wonderful Town*; *The Wild Party*; *Kiss Me, Kate*; *Waste*; and *A Life*. His work in opera includes *Rodelinda* and *Iphigenie en Tauride* for the Metropolitan Opera; *Tristan und Isolde*, *Adriana Mater*, and *L'Amour de Loin* for the Paris Opera/Bastille; and works in Salzburg, Seattle, Santa Fe, and Chicago. Other projects included *Lend Me a Tenor*, directed by Stanley Tucci, on Broadway; *The Glass Menagerie* with Judith Ivey, Gordon Edelstein directing, off-Broadway; and two operas for the Opera Theatre of Saint Louis, *Eugene Onegin* and *The Golden Ticket*, a world premiere based on Roald Dahl's *Charlie and the Chocolate Factory*, directed by Kevin Newbury and James Robinson. He won two Tony Awards, and the Drama Desk, Obie, and Lucille Lortel awards, among others.

James F. Ingalls (*lighting designer*) has designed several pieces for Mark Morris, 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); and *Mozart Dances*, *Romeo and Juliet: On Motifs of Shakespeare*, *L'Allegro, il Penseroso ed il Moderato*, and *Dido and Aeneas* (MMDG). His work at BAM includes *The Master Builder*, directed by Andrei Belgrader; *Split Sides* with Radiohead and Sigur Ros (Merce Cunningham Dance Company); and John Adams' *El Nino*, *The Death of Klinghoffer*, and *Nixon in China*, all directed by Peter Sellars. Recent designs for dance include *The Nutcracker* (Pacific Northwest Ballet); *Twyla Tharp's 50th Anniversary Tour* (US and New York State Theatre); *The Sleeping Beauty*, choreographed by Alexei Ratmansky (Teatro alla Scala Ballet and ABT); *Celts*, choreographed by Lila York (Boston Ballet); and *Sea Lark* and *Death and the Maiden* (Paul Taylor Dance Company). Recent theater work includes *Desdemona*, directed by Peter Sellars (Cal Performances, UCLA, Melbourne and Sydney Festivals); and *Druid Shakespeare*, directed by Garry Hynes (Galway, Irish tour, and Lincoln Center Festival). He often collaborates with Melanie Rios Glaser and the Wooden Floor dancers in Santa Ana, California.

Charles Burns was born in Washington, DC. He currently lives in Philadelphia with his wife, the painter Susan Moore, and their two daughters, Ava and Rachel. Burns' 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 Detective Stories* (Pantheon, 1988), *Blood Club* (Kitchen Sink, 1991), *Skin Deep* (Penguin Books, 1992), *Facetasm* (Gates of Heck, 1992), *Black Hole* (Fantagraphics, 2004), *X'ed Out* (Pantheon, 2010), *The Hive* (Pantheon, 2012), and *Sugar Skull* (Pantheon, 2014).

Janelle Barry is from Orange County and graduated with a BFA in dance performance from Chapman University. Since moving to New York, she has performed with organizations including the Metropolitan Opera, I KADA Contemporary Dance Company, Esse Aficio-

LA MONNAIE



DE MUNT

In occasione della Stagione Martini

MEUSSEL NE PARISSANT PAS EN JUILLET ET EN AOÛT — MAANDELAAD VERSCHIJNT NIET IN JULI EN AUGUSTUS
OPERA NATIONAL — NATIONALE OPERA

MAGAZINE

JANVIER/FEVRIER 1991 Nr 5-6
JANUARI/FEBRUARI



Dessin pour la poupée Casse-Noisette/ontwerp voor de Notekrakerpop

Martin Fehldoraz

THE HARD NUT

d'après/naar: *Nussknacker und Mausekönig* de/van E.T.A. Hoffmann
musique/muziek *CASSE-NOISETTE* de/van P.I. Tchaikovsky



nado, and the Czechoslovak-American Marionette Theatre. Barry currently teaches dance to all ages at the Mark Morris Dance Center as well as for the Dance for PD* program. She is grateful to her family, friends, and teachers for their love and support.



Elisa Clark, originally from the Washington, DC area, trained at the Maryland Youth Ballet, prior to receiving a BFA from the Juilliard School, under the directorship of Benjamin Harkarvy. Clark first

worked with MMDG in 2005, and was a full-time company member until 2011, during which time she won a Princess Grace Award. She was also a member of the Alvin Ailey American Dance Theater (2013–17), Battleworks Dance Company (2001–06), and the Lar Lubovitch Dance Company (2001, 2011–12), in addition to performing with the Nederlands Dans Theater and the Metropolitan Opera at Lincoln Center, in works by Jiří Kylián and Crystal Pite, respectively. Clark is currently a faculty member at the American Dance Festival and at the University of the Arts, as well as being an artistic assistant and répétiteur to Robert Battle, whose work she is responsible for restaging. She has a longstanding collaborative relationship with Carolyn Adams, teaches master classes worldwide, and is a certified Life Coach. Visit her website at www.elisac Clark.com.



Mica Bernas, originally from Manila, Philippines, received her early training at the Cultural Center of the Philippines Dance School. She later joined Ballet Philippines as a member of the corps de ballet, performing as a soloist from 2001–06.

Since moving to New York in 2006, Bernas has worked with Marta Renzi Dance, Armitage Gone Dance, Gallim Dance, the Barkin/Selissen Project, and Carolyn Dorfman Dance (2007–13). She was a guest artist with the Limón Dance Company, performing at the 2013 Bienal Internacional de Danza de Cali in Bogotá, Colombia; Lincoln Center's David H. Koch Theater; and at the Joyce Theater for the company's 70th anniversary in 2015. Bernas also teaches at the Limón Institute and has been on the faculty for BIMA at Brandeis University since 2011. She joined MMDG as an apprentice in January 2017 and became a full-time company member in August 2017.



Sam Black is originally from Berkeley, where he began studying tap at the age of nine with Katie Maltsberger. He graduated with a BFA in dance from SUNY Purchase, and currently teaches MMDG master

classes and Dance for PD. He first appeared with MMDG in 2005 and became a company member in 2007.



Durell R. Comedy, a native of Prince Georges County, Maryland, began dancing at the age of six with Spirit Wings Dance Company. Comedy graduated from the visual and performing arts program of Suitland High

School in 2004 and *magna cum laude* from George Mason University, receiving his BFA in dance performance in 2008. Since then, he has worked and performed with the Metropolitan Opera, Troy Powell, and Kyle Abraham, among others. Comedy was a member of the Limón Dance Company from 2009–15, performing principal and solo roles. He has also appeared as a soloist in Baltimore Opera Company's *Aida* and worked with Washington National Opera from 2013–14 as a principal dancer and dance

captain. Comedy was a former fellowship student at the Ailey School and a 2014 adjunct faculty member at George Mason University's School of Dance. He joined MMDG as an apprentice in 2015 and became a company member in 2016.



Brandon Cournay is originally from Walled Lake, Michigan and received his BFA in dance from the Juilliard School. As a freelance artist, Cournay has performed in the *Radio City Christmas Spectacular* and with the Mark Morris Dance Group, the Metropolitan Opera Ballet, New York Theatre Ballet, the Chase Brock Experience, Company XIV, Schoen Movement Company, and Morphoses. Television/film/industrial credits include Puma, Target, PBS' *Great Performances*, *Musical Chairs* (HBO), and *Sesame Street*. He has been the associate choreographer/movement director for *My Fair Lady* (Bay Street), *The Wildness* (Off-Broadway), *Coriolanus* (Off-Broadway), and *I Am Anne Hutchinson/I Am Harvey Milk*, starring Andrew Lippa and Kristin Chenoweth. After dancing with the company for seven years, Cournay is now the associate artistic director of Keigwin + Company.

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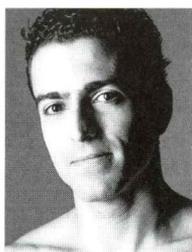
Derek Crescenti comes from Detroit, Michigan and received his BFA from the University of Michigan. He danced with Donald Byrd's Spectrum Dance Theater from 2011–14, and has also performed with

Keigwin + Company and the Bang Group. In 2016 he worked with MMDG in *L'Allegro, il Penseroso ed il Moderato* and *The Hard Nut*. He currently performs with Megan Williams, Daniel Gwirtzman Dance Company, and Randy James' all-male company, 10 Hairy Legs.



Rita Donahue was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated *magna cum laude* in 2002, receiving a BA in English and a BFA in dance. She danced with

bopi's black sheep/dances by kraigpatterson and joined MMDG in 2003.



John Eirich was raised in Florida, where he earned his BFA in dance from New World School of the Arts, and was a student at Jacob's Pillow Contemporary Traditions Program. He was a member of Taylor 2

from 2006–10, has been a member of TAKE Dance since 2007, and joined Dušan Týnek Dance Theatre in 2010. Eirich has performed in *The Magic Flute* at the Opera Theatre of Saint Louis, directed by Isaac Mizrahi (2014); *Missa Brevis* with Limón Dance Company; and *L'Allegro, il Penseroso ed il Moderato* and *The Hard Nut* with MMDG. He is a founding member of Dance Heginbotham.



Domingo Estrada, Jr., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced ballet folklórico with his church for 11 years. Estrada earned his BFA in ballet and modern

dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies he attended the American Dance Festival, where he performed in *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family, and all who support his passion.



Lesley Garrison grew up in Swansea, Illinois, and received her early dance training at the Center of Creative Arts in St. Louis, Missouri, and Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdam Dansacademie in the Netherlands and holds a BFA from Purchase College. Garrison first performed with the Dance Group in 2007 and became a company member in 2011. She teaches at The School at the Mark Morris Dance Center and for MMDG's Dance for PD® program.

at the Rotterdam Dansacademie in the Netherlands and holds a BFA from Purchase College. Garrison first performed with the Dance Group in 2007 and became a company member in 2011. She teaches at The School at the Mark Morris Dance Center and for MMDG's Dance for PD® program.



Lauren Grant, honored with a New York Dance and Performance ("Besie") Award for her career with the Mark Morris Dance Group, has danced with the company since 1996, appearing in more than 60

of Morris' works. She stages Morris' repertory for his company and at universities and conservatories, and teaches ballet and modern technique for the Dance Group, The School at the Mark Morris Dance Center, Jessica Lang Dance Company, Liz Gerring Dance Company, Ballet Preljocaj, and at schools and universities around the globe. Her writing has been published in the journals *Dance Education in Practice* and *Ballet Review*, and in *Dance Magazine* and *Infinite-Body*. She also serves as a panelist for the New York State Council on the Arts. Grant holds a BFA in dance from NYU's Tisch School of the Arts and is currently pursuing her MFA in dance at Montclair State University, where she is also an adjunct professor and a member of the National Honor Society for graduate and professional students. She is a recipient of the prestigious American Association of University Women Career Development Grant, the Sono Osato Scholarship for Graduate Studies, and the Caroline Newhouse Grant—all in support of her academic pursuits. Originally from Highland

Park, Illinois, she lives in Brooklyn, New York with her husband, David Leventhal (former MMDG dancer and current Dance for PD® program director), and their son, born in 2012.



Sarah Haarmann grew up in Macungie, Pennsylvania and received training at the Lehigh Valley Charter High School for the Performing Arts under the direction of Kimberly Maniscalco. She graduated *magna cum laude* with a BFA in dance from Marymount Manhattan College in 2012.

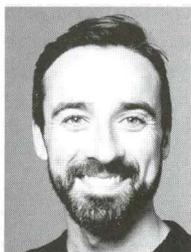
Haarmann has performed with Pam Tanowitz Dance, Jessica Lang Dance, Dylan Crossman Dans(ce), Pat Catterson, Denisa Musilova, and Bill Young. She joined MMDG as an apprentice in January 2017 and became a full-time company member in August 2017.



John Heginbotham is from Anchorage, Alaska and graduated from the Juilliard School in 1993. He was a member of Mark Morris Dance Group from 1998–2012. In 2011 he founded his own company, Dance

Heginbotham (DH), which has been presented by institutions including the Baryshnikov Arts Center, Brooklyn Academy of Music (BAM), Jacob's Pillow Dance Festival, the Kennedy Center, and the Joyce Theater, among others. In 2016 DH toured to Indonesia, Laos, and the Philippines with DanceMotion USA™, a cultural diplomacy initiative of the US Department of State, produced by BAM. Heginbotham's recent independent projects include choreographing *Candide* with the Orlando Philharmonic (2016), Daniel Fish's *Oklahoma!* at Bard Summerscape (2015), *Angels' Share* for Atlanta Ballet (2014), Isaac Mizrahi's *The Magic Flute* at Opera Theatre of Saint Louis (2014), and *Peter and the Wolf* for the Guggenheim Works and Process Series (2013). Heginbotham is currently a fellow at the

Center for Ballet and the Arts at New York University, and is the recipient of the 2014 Jacob's Pillow Dance Award. For more, please visit www.danceheginbotham.org.



Brian Lawson began his dance training in Toronto at Canadian Children's Dance Theatre. There he worked with choreographers including David Earle, Carol Anderson, and Michael Trent. Lawson

spent a year studying at the Rotterdams Dans-academie in the Netherlands and graduated *summa cum laude* in 2010 from Purchase College, where he was also granted the President's Award for his contributions to the dance program. Lawson has had the pleasure of performing with Pam Tanowitz Dance, Dance Heginbotham, and Nelly van Bommel's NOA Dance, among others. He joined MMDG as an apprentice in 2011 and became a company member in 2013.



Robert Lewis was born in Grand Rapids, Michigan, and raised in Los Angeles. After graduating from the Los Angeles County High School for the Arts, Lewis' studies took him to Purchase, New York, where

he earned a BFA in dance from the Conservatory of Dance at SUNY Purchase. While in New York, Lewis had the pleasure of training abroad for a semester at the Hong Kong Academy of Performing Arts. He has performed in works by Nelly van Bommel, Twyla Tharp, Samuel Pott, Stephen Petronio, Darshan Singh Bhuller, Sarah Mettin, Korhan Basaran, Kevin Wynn, and Bill T. Jones.

Courtney Lopes, originally from Bermuda, attended the University of North Carolina School of the Arts for her high school educa-



tion, focusing on contemporary dance, and graduated *magna cum laude* with a BFA in dance from SUNY Purchase in 2012. Lopes had the opportunity to study abroad in Taiwan at the Taipei National

University of the Arts. She has studied with the American Dance Festival, José Limón Dance Company, and Doug Varone and Dancers. Lopes has performed works by choreographers including Lar Lubovitch, Paul Taylor, Jessica Lang, Larry Keigwin, and Huang Yi of Cloud Gate Dance Company. She is delighted to work currently with Dance Heginbotham, Meen-Moves, Sue Bernhard Danceworks, Kathryn Alter & Dancers, Megan Williams Dance, and Mark Morris Dance Group for her first performance of *The Hard Nut*.



Aaron Loux grew up in Seattle, Washington, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish

College Preparatory Dance Program and received his BFA from the Juilliard School in 2009. Loux danced at the Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.



Laurel Lynch began her dance training at Petaluma School of Ballet in California. She moved to New York to attend the Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Li-

món, and Ohad Naharin. After graduation Lynch danced for Dušan Týnek Dance Theatre,



Costume sketches of National Dances, by Martin Pakledinaz

Sue Bernhard Danceworks, and Pat Catterson. She joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.



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 BFA in dance from the

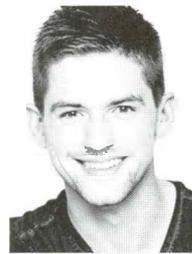
California Institute of the Arts. McMurray performed with the Limón Dance Company and has also danced to works by Jirí Kylián, Alonzo King, Robert Moses, and Colin Connor. He performed with MMDG as an apprentice in 2006 and became a company member in 2007.



Amber Star Merkens, originally from Newport, Oregon, began her dance training with Nancy Mittleman. She received her BFA from the Juilliard School and danced with the Limón Dance Company before

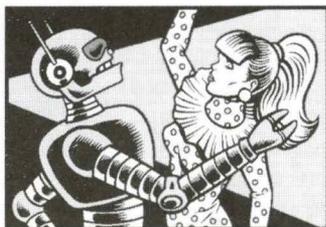
receiving the Princess Grace Award and joining Mark Morris Dance Group in 2001. During

her time with MMDG, she performed in featured and soloist roles including Dido/The Sorceress in *Dido and Aeneas*. She has presented her own choreography in New York and abroad, taught workshops and camps at the Mark Morris Dance Center, and worked as a freelance photographer for MMDG, Silkroad, and Brooklyn Rider, among others. Following the birth of her second child in 2013, Merkens transitioned into another passion, one of supporting new families, and founded Mother to Mother Postpartum, LLC. She is thrilled to be dancing again with MMDG in *The Hard Nut* and would like to thank her family for their continuous support.



Spencer Ramirez is thrilled to return to the stage with the Mark Morris Dance Group. He began his training in the DC–Metropolitan area at the Metropolitan Fine Arts Center, the Maryland Youth Ballet,

and the Houston Ballet, and eventually moved to New York City to study at the Juilliard School. He started his professional career with the Mark Morris Dance Group, with which he traveled around the world, both performing and teaching, from 2010–13. He has also performed as a guest artist with Malashock Dance



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**MARK MORRIS'
NUTCRACKER**

and BODYTraffic in Los Angeles and with Dance Heginbotham in New York. Ramirez is now pursuing a career in musical theater and has performed regionally in *Mame* (Riverside Theater), and at the Tuacahn Center for the Arts in *Newsies*, *Shrek*, and *Mamma Mia*. Thank you to Mark and the rest of the family, for having me back.



Brandon Randolph began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. Randolph received his BFA in dance from Purchase College in 2012. There he had the opportunity to perform with Dance Heginbotham as well as in repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Randolph began working with Mark Morris Dance Group in 2013 and became a company member in 2014.



Wendy Reinert grew up in Saratoga Springs, New York, and trained in classical ballet before attending Idyllwild Arts Academy in Southern California and discovering modern dance. She graduated from

NYU's Tisch School of the Arts in 2003, where she performed in works by Nacho Duato, Trisha Brown, and Robert Battle. Since graduating, Reinert has appeared with companies including Kun Yang Lin/Dancers, the Peridance Ensemble, Lorena Egan Dance, and Cherylyn Lavagnino Dance. She performs regularly with

the Metropolitan Opera Ballet. Reinert is also a professional aerial dancer and circus artist, performing her own work throughout New York City.



Weaver Rhodes was born and raised in Texas, where he received his training from the Booker T. Washington High School for the Performing and Visual Arts in Dallas. He then went on to receive his BFA

in dance from SUNY Purchase in 2012. Rhodes has performed with various companies, including Northwest Dance Project, Mettin Movement Collective, the Kevin Wynn Collection, and the Metropolitan Classical Ballet in Arlington, Texas. This is his third year performing with the Mark Morris Dance Group in *The Hard Nut*. Rhodes has had the pleasure to work with artists including Robert Battle, Dwight Rhoden, Jessica Lang, Kate Skarpetowska, Patrick Corbin, Isaac Mizrahi, Pam Tanowitz, and Greg Dolbashian. He is delighted to currently be working with Dance Heginbotham and Kathryn Alter & Dancers.



Nicole Sabella is originally from Clearwater, Florida, where she studied at the Academy of Ballet Arts and the Pinellas County Center for the Arts at Gibbs High School under Suzanne B. Pomerantzeff. In 2009

she graduated from the University of the Arts in Philadelphia, earning her BFA in modern dance performance and the "Outstanding Performance in Modern Dance" Award. Sabella was a performer with Zane Booker's Smoke, Lilies, and Jade Arts Initiative. She first performed with MMDG in 2013 and became a company member in 2015.





Christina Sahaida grew up in Pittsburgh, Pennsylvania, and began her early dance training at the Pittsburgh Ballet Theatre School. In 2012 she graduated from Butler University, receiving a BFA in dance performance, with honors. She has worked with Ballet Quad Cities, Texture Contemporary Ballet, and the Big Muddy Dance Company in St. Louis, Missouri. Sahaida joined MMDG as an apprentice in July 2017.

performance, with honors. She has worked with Ballet Quad Cities, Texture Contemporary Ballet, and the Big Muddy Dance Company in St. Louis, Missouri. Sahaida joined MMDG as an apprentice in July 2017.



Billy Smith 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 in works by Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Larry Keigwin, Daniel Ezralow, Susan Marshall, and Susan Shields. 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. Also an actor, Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!* Smith danced with Parsons Dance from 2007–10. He joined MMDG as a company member in 2010.

Utafumi Takemura received her BFA with honors in dance from the State University of New York at Purchase and her MFA from New York University's Tisch School of the Arts, where she was a recipient of the Siedman Award for Dance. Takemura has performed and

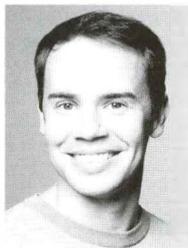
Utafumi Takemura received her BFA with honors in dance from the State University of New York at Purchase and her MFA from New York University's Tisch School of the Arts, where she was a recipient of the Siedman Award for Dance. Takemura has performed and



taught nationally and internationally with numerous choreographers. In 2010 she received the New York Dance and Performance ("Bessie") Award with Pam Tanowitz Dance. She has performed with Mark Morris Dance Group in *The Hard Nut* since 1993 and in *L'Allegro, il Penseroso ed il Moderato* since 2002. Takemura has been dancing and working with Mark Morris Dance Group's Dance for PD* since 2010.



Joshua Tuason is a freelance dance artist originally from San Francisco, where he began his training at the San Francisco Ballet. He later obtained a BFA from Marymount Manhattan College. He was a member of the Martha Graham Ensemble and has participated in various reconstructions of Merce Cunningham's work through the Cunningham Trust. A former member of the Stephen Petronio Company (2009–17), he has also worked with Ian Spencer Bell, Ellen Cornfield, Wendy Osseman, Pat Catterson, and Pam Tanowitz.



Noah Vinson is originally from Springfield, Illinois, and received his BA in dance from Columbia College Chicago. He was named a *Dance Magazine* "Dancer on the Rise" in 2009 and assisted Mark Morris in the creation of his most recent work for Houston Ballet, *The Letter V*. He began dancing with MMDG in 2002 and became a company member in 2004.

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Allie Pawlukojc.

Thanks to Maxine Morris.

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The Mark Morris Dance Group is a member of Dance/USA and the Downtown Brooklyn Arts Alliance.

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concertmaster
Matthew Szemela,
associate concertmaster
Candace Sanderson,
assistant concertmaster
Larisa Kopylovsky
Lisa Zadek
Ilana Thomas
Shawyon Malek-Salehi
Hrafnhildur Atladottir
Junghee Lee
Thomas Yee

Violin II

Karsten Windt, *principal*
Ilana Thomas, *assistant principal*
Daniel Lewin
Matthew Oshida
Eldar Hudiyev
Hui Lim

Viola

Tiantian Lan, *principal*
Ilana Matfis, *assistant principal*
Patrick Kroboth
Alexandra Leem
Keith Lawrence

Cello

Carol Rice, *principal*
Nancy Bien, *assistant principal*
Wanda Warkentin
Kris Desby

Bass

Michel Taddei, *principal*
Jon Keigwin, *assistant principal*

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Stacey Pelinka, *principal*
Sarah Holzman
Laurie Camphouse

Piccolo

Laurie Camphouse

Oboe

Deborah Shidler, *principal*
Alison Gessner

English Horn

Bennie Cottone

Clarinet

Roman Fukshansky, *principal*
Bruce Foster

Bass Clarinet

Jeannie Psomas

Bassoon

Shawn Jones, *principal*
Doug Brown

French Horn

Alex Camphouse, *principal*
Alicia Mastromonaco
Alicia Telford
Loren Tayerle

Trumpet

Ari Micich, *principal*
Vincent Li

Trombone

Thomas Hornig, *principal*
Craig McAmis

Bass Trombone

David Ridge

Tuba

Scott Choate, *principal*

Timpani

Kevin Neuhoff, *principal*

Percussion

Ward Spangler, *principal*
James Kassiss

Harp

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Celesta

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