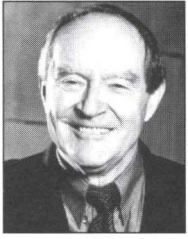


STAGEBILL

DECEMBER 2001



CAL PERFORMANCES



Welcome to Cal Performances' 96th year of presenting the best in music, dance, and theater on the UC Berkeley campus! As we begin the 2001/02 season, I am impressed again by the enormous range of performing arts enthusiasts who come through our doors. Each year, our audience grows and expands demographically, with newcomers drawn to a particular artist or production, and returning patrons attending more often to seek out the new and unusual events on the season roster.

No doubt this audience expansion is due, in part, to the wide variety of art forms and cultures that Cal Performances is privileged to spotlight. The first half-dozen events of the year are as diverse as one could imagine: *juju* master King Sunny Ade from Nigeria (Sept 6), Cambodian folk and court dance (Sept 8–9), singer Tania Libertad from Mexico City (Sept 16), American Ballet Theatre (Sept 19–23), 20th- and 21st-century music from the Kronos Quarter (Sept 30), and Mark Morris Dance Group and Philharmonia Baroque Orchestra combining French farce with modern dance (Oct 3–7). These events take us on an international artistic journey in just a few weeks' time.

Dance aficionados will find this fall's schedule no less compelling. In addition to the great artists of American Ballet Theatre—returning with new works by Mark Morris, Paul Taylor, and Natalie Weir, as well as the full-length *Giselle*—we'll also have the rare opportunity to see Alicia Alonso's spectacular Ballet Nacional de Cuba perform *Coppélia* (Oct 12–14).

For many, the dance and opera event of the season will be choreographer Mark Morris' staging of Rameau's comic opera-ballet *Platée*, with Nicholas McGegan conducting Philharmonia Baroque Orchestra. If you missed this gem at its American premiere in Zellerbach Hall in 1998, abandon any musty notions you still harbor of Baroque opera and fasten your seat belt for a hilarious rendezvous with garish Greek gods and fatuous amphibians. You'll have only three opportunities to do so: October 3 & 5, or better yet, join us at the October 6 performance for a Season Celebration Event that benefits the Arts and Education Programs of Cal Performances.

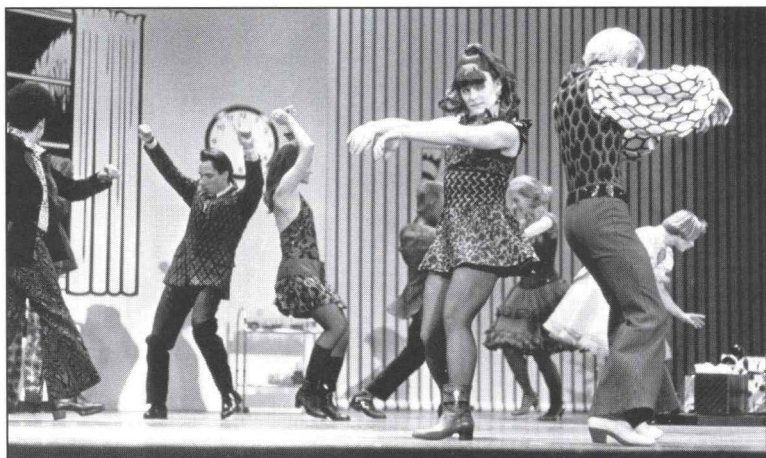
One of the most gratifying things about our work is introducing audiences to remarkable talents heretofore unseen in the Bay Area, on the West Coast, or even in the United States. This season, choreographers Matthew Bourne, Pascal Rioult, and Joachim Schlömer offer exciting new perspectives in dance. First, in *The Car Man*, the exceptionally talented Matthew Bourne, acclaimed for his gender-bending takes on *Swan Lake* and *Cinderella*, serves up his intriguing 20th-century reworking of Bizet's *Carmen* (Oct 30 – Nov 3). Next, we'll host the American premiere of German choreographer Joachim Schlömer's *La Guerra d'Amore*, a ravishing pairing of early music and modern dance set to Monteverdi madrigals. Conductor René Jacobs, internationally recognized as a leading interpreter of 17th- and 18th-century music, leads the Ensemble Concerto Vocale in this exclusive Cal Performances event (Nov 16–17). Then in February 2002, Pascal Rioult, a former principal dancer with the Martha Graham Dance Company (and an artist who impresses me tremendously) will introduce his company to the Bay Area in two separate programs (Feb 15–16).

By far the most ambitious music event this year will be *The Silk Road Project*, a research, performance, and educational initiative founded by cellist Yo-Yo Ma and designed to illuminate the musical traditions of the historic trade route that connected East Asia to Europe. Among the highlights of this two-week residency in April 2002 is a new dance work commissioned by Cal Performances from Mark Morris, Yo-Yo Ma, and classical tabla player Zakir Hussain. You'll be reading more about this exciting festival in the months to come.

In addition to these far-reaching activities on stage, Cal Performances is busy expanding Zellerbach Auditorium. With the support of the Zellerbach Family Fund, the north side of the building will be improved to include more ladies' restrooms, a press room, and a patrons' lounge. These amenities are being added in response to patrons' needs, and we hope they'll make your experience at Cal Performances an even more pleasant one. Construction should be completed sometime in the new year.

Once again, let me extend a warm "Welcome!" to Cal Performances' newcomers, and "Welcome Back!" to you patrons who have previously found the best of everything on our stages. I look forward to sharing some memorable experiences with you this season!

—Robert W. Cole
Director, Cal Performances



The Hard Nut

December 7–16, 2001
Zellerbach Hall

Based on *Nutcracker and Mouseking* by E.T.A. Hoffmann
Music by Piotr Ilyitch Tchaikovsky (*Nutcracker*, Op. 71)

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

Production based on the work of Charles Burns

Mark Morris Dance Group
Members of the Berkeley Symphony Orchestra
University of California Women's Chorale
Mark Sumner, *director*

*Major support for the Mark Morris Dance Group is provided by the
Andrew W. Mellon Foundation and The Howard Gilman Foundation.*

*The Mark Morris Dance Group's performances are made possible with public funds from the
National Endowment for the Arts Dance Program and the New York State Council on the Arts, a state agency.*

Mark Morris Dance Group New Works Fund is sponsored by Philip Morris Companies Inc.

These performances by Mark Morris Dance Group are sponsored,
in part, by Nancy Livingston Levin and Fred Levin.

*Cal Performances would like to thank The William and Flora Hewlett Foundation
and the Zellerbach Family Fund for their generous support.*

*Cal Performances is supported, in part, by the National Endowment for the Arts,
a federal agency that supports the visual, literary, and performing arts to benefit all Americans,
and by the California Arts Council, a state agency.*

CAST

Marie Lauren Grant

Fritz June Omura

Louise/Princess Pirlipat Julie Worden

Dr. Stahlbaum/King Barry Alterman

Mrs. Stahlbaum/Queen Peter Wing Healey

Housekeeper/Nurse Kraig Patterson

Drosselmeier Rob Besserer

Nutcracker/Young Drosselmeier David Leventhal

Barbie Doll Mara Reiner

Robot Jonathan Pessolano

Party Guests

Joe Bowie, Charlton Boyd, Marjorie Folkman, Shawn Gannon, Amber Merkens,
Mark Morris, Gregory Nuber, Maile Okamura, Michelle Yard

Rat King Utafumi Takemura

Rat Soldiers

Christina Amendolia, Ashley Holladay, Theresa Ling,
Karen Reedy, Mara Reiner, Brynn Taylor

G.I. Joe Soldiers

John Heginbotham, Bradon McDonald, Jonathan Pessolano, Matthew Rose, Kristofer Storey

Changers Anne Dechêne-Wagner,
Joseph Gillam

Snow

Christina Amendolia, Joe Bowie, Charlton Boyd, Marjorie Folkman, Shawn Gannon,
John Heginbotham, Ashley Holladay, Theresa Ling, Bradon McDonald, Amber Merkens,
Gregory Nuber, Maile Okamura, June Omura, Jonathan Pessolano, Karen Reedy, Mara Reiner,
Camilo Rodriguez, Matthew Rose, Utafumi Takemura, Brynn Taylor, Julie Worden, Michelle Yard

Suitors Matthew Rose, Kristofer Storey

Dentist Charlton Boyd

Rat Queen Brynn Taylor

Spanish Charlton Boyd, Michelle Yard

Arabian

John Heginbotham, Amber Merkens, Mark Morris, Matthew Rose, Kristofer Storey

Chinese

Shawn Gannon, Karen Reedy, Utafumi Takemura

Russian

Marjorie Folkman, Ashley Holladay, Theresa Ling,
Bradon McDonald, Jonathan Pessolano, Brynn Taylor

French

Gregory Nuber, Maile Okamura, June Omura, Camilo Rodriguez

Flowers

Christina Amendolia, Joe Bowie, Marjorie Folkman, Shawn Gannon,
John Heginbotham, Theresa Ling, Bradon McDonald, Amber Merkens, Gregory Nuber,
Maile Okamura, June Omura, Mara Reiner, Matthew Rose, Michelle Yard



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 their mutant King. Marie kills the 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 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.

ABOUT THE ARTISTS

Mark Morris Dance Group

Christina Amendolia		Rob Besserer	Joe Bowie
Charlton Boyd	Anne Dechêne-Wagner		Marjorie Folkman
Shawn Gannon	Joseph Gillam	Lauren Grant	Peter Wing Healey
John Heginbotham		Ashley Holladay	David Leventhal
Theresa Ling	Bradon McDonald		Amber Merkens
Gregory Nuber	Maile Okamura	June Omura	Kraig Patterson
Jonathan Pessolano		Karen Reedy	Mara Reiner
Camilo Rodriguez	Matthew Rose	Anne Sellery	Kristofer Storey
Utafumi Takemura	Brynn Taylor	Julie Worden	Michelle Yard

Artistic Director
Mark Morris

General Director
Barry Alterman

Executive Director
Nancy Umanoff

Johan Henckens, *technical director*
Ethan Iverson, *music director*
Guillermo Resto, *rehearsal director*
Tina Fehlandt, *school director*
Rick Martin, *lighting supervisor*
Patricia White and Cat Buchanan, *wardrobe supervisors*
Leslee Newcomb, *hair and make-up supervisor*
Ollie Brown and Dirk Loomans, *assistants to the technical director*
Kate McDowell, *assistant wardrobe*

Michael Osso, *director of development and marketing*
Eva Nichols, *general manager*
Lynn Wichern, *fiscal administrator*
Lesley Berson, *associate director of development*
Lisa Belvin, *management associate*
Alex Pacheco, *assistant director of development*
Elizabeth Fox, *finance manager*
Cristin Foley, *marketing and development assistant*
Karyn LaScala, *administrative assistant*
Michael Mushalla (Double M Arts & Events), *booking representative*
William Murray (Better Attitude, Inc.), *media representative*
Mark Selinger (McDermott, Will & Emery), *legal counsel*
Kathryn Lundquist, CPA, *accountant*
David S. Weiss, MD (NYU-HJD Dept. of Orthopaedic Surgery), *orthopaedist*

ABOUT THE ARTISTS

vals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably here in Berkeley, where, for the past several years, the company has performed twice annually at Cal Performances—including annual presentations of *The Hard Nut* since 1996. Audiences have also become accustomed to the Dance Group's regular and frequent appearances in Boston, MA; Seattle, WA; Fairfax, VA; London, England; and at the Jacob's Pillow Dance Festival in Becket, MA. The Dance Group was named the official dance company (2000–05) of the Virginia Waterfront International Arts Festival. In addition to a full international touring schedule, the company has completed three film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello; a film version of Morris' *Dido and Aeneas*; and a video of *The Hard Nut*. In fall 2000, MMDG was the subject of a second documentary for London's *South Bank Show*. In 1997, the Dance Group won the Laurence Olivier Award for Best New Dance Production for its British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with the English National Opera. The Mark Morris Dance Group celebrated its 20th anniversary with a three-week season at the Brooklyn Academy of Music in March 2001. In fall 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, New York. This 30,000-square-foot facility features three studios, and is the company's first permanent headquarters in the United States.

Robert Cole (*conductor*) received his MA in music from the University of Southern California School of Music and went on to study conducting with Richard Lert 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 a guest conductor with the Florida Philharmonic, the Sacramento Symphony, the Pasadena Symphony, the Hartford Ballet, the Chattanooga Symphony, and many other symphonic, dance, and operatic organizations. In addition, Cole

was formerly the executive director and music director of the Ballet Society of Los Angeles, and has conducted and produced both opera and musical comedy in California and New York. Since 1986, Robert Cole has been director of Cal Performances on the campus of the University of California, Berkeley. He is also general director of the Berkeley Festival & Exhibition, an international festival of early music he founded in June of 1990.

Berkeley Symphony Orchestra (BSO), founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, was conceived in the casual spirit of the London Promenade concerts, which focus mainly on the more familiar and accessible side of the symphonic repertoire. This fledgling group of musicians soon blossomed into an extraordinary musical phenomenon. Kent Nagano took over the Orchestra in 1978, and soon began offering a more innovative repertoire, including new compositions and neglected older works. The Orchestra soon developed a reputation for more serious and sophisticated programming. Olivier Messiaen was among the 20th-century composers programmed by Maestro Nagano; the composer came to Berkeley to assist in the preparation of his imposing oratorio *The Transfiguration of Our Lord Jesus Christ*, and later returned for the West Coast premiere of his orchestral score *From the Canyons to the Stars*. A collaboration between Maestro Nagano and Frank Zappa in 1984 thrilled audiences with an ambitious evening-length production featuring life-sized puppets and moving stage sets. Word spread quickly through the community, and critics and the public acclaimed the BSO and its young and innovative conductor. In recent seasons, the BSO has continued its tradition of programming world premieres at a pace that few orchestras could approach, while expanding its performance of the Romantic repertoire.

The University of California Women's Chorale is made up of over 60 Berkeley students, chosen by audition. It is one of eight extracurricular student-managed singing groups in Student Musical Activities (along

with the Cal Marching Band and UC Jazz Ensembles). The Women's Chorale draws its repertoire from the wealth of choral music for female voices from all historical periods. The ensemble performs at a variety of University and community events, with membership open to both undergraduate and graduate students. In past years, the Women's Chorale has performed at the Oakland Coliseum for an Oakland Raiders football game. They also joined forces with the Men's Chorale performing *Carmina Burana*, a Millennium concert, and a Beatles concert. Annual activities include the Cal/Stanford Sing-Off, the annual Holiday Concert, Caroling in the City, A Cappella Against AIDS, and frequent appearances throughout California.

Mark Sumner (*chorus director*) is director of the University of California Choral Ensembles, where he conducts the UC Alumni Chorus, UC Women's Chorale, and UC Madrigal Singers, and oversees five other extracurricular groups. His previous teaching and conducting experiences include full-time appointments at UC Santa Barbara and schools in Texas and Oklahoma, as well as work at the University of Southern California, and Pierce, Valley, and Long Beach City Colleges in Los Angeles. He performs professionally as a bass-baritone with the San Francisco Chamber Singers, Los Angeles Chamber Singers, Cappella, and the American Bach Soloists. Sumner is also director of music at First Unitarian Church of San Francisco. He has performed with the Los Angeles Master Chorale and the Los Angeles Music Center Opera, and the opera companies of Dallas and Tulsa. He has also led professional singing groups in Dallas, Tulsa, and Los Angeles—most notably the Dallas Chamber Singers, Voci d'Angeli, and Zephyr. Sumner has served both as a stage director and musical director for over 25 productions and presently maintains a vocal studio in his spare time.



Adrianne Lobel (*set designer*). Projects for Mark Morris: *Platée* (Royal Opera—London, Edinburgh, and New York City Opera); *L'Allegro, il Penseroso ed il Moderato* (La Monnaie—Brussels, BAM—NY); *The Hard Nut* (La Monnaie—Brussels, BAM—NY); *Le Nozze di Figaro* (Brussels); *Orfeo ed Euridice* (BAM—NY, US tour). Sets for Broadway: *On the Town*, directed by George C. Wolfe; also *The Diary of Anne Frank*, Tony Award-winning *Passion, Twelve Dreams* (Lincoln Center), all directed by James Lapine. Other credits include: *Lady in The Dark* (Royal National Theatre, London) and *Street Scene* (Houston Grand Opera), both directed by Francesca Zambello. Projects for Peter Sellars: *The Rake's Progress* (Chatelet, Paris); *Nixon in China* (BAM—NY, Bobigny—Paris, Amsterdam); *Le Nozze di Figaro* (Pepsico Summerfare—NY, Bobigny—Paris); *Così fan tutte* (Pepsico Summerfare—NY); *The Magic Flute* (Glyndebourne Festival, England); *The Mikado* (Chicago Lyric Opera). Honors: Lucille Lortel,

ABOUT THE ARTISTS

Obie, Long Wharf's Murphy Awards; Emmy and Jefferson Awards; and Drama Desk, Maharam, and Fanny nominations. Lobel teaches graduate set design at NYU.

Martin Pakledinaz (*costume designer*) has worked with Mark Morris in Brussels at the Théâtre Royal de la Monnaie (*The Hard Nut*, *Wonderland*, *Le Nozze di Figaro*), Paris (*Ein Herz*), San Francisco (*Maelstrom*, *Pacific*), and New York (*A Lake*, *Orfeo ed Euridice*, *Rhymes With Silver*, *Medium*). He designed *Tuning Game* and *Silver Ladders* for Helgi Tomasson for San Francisco Ballet, as well as Lila York's *El Grito*. His designs for opera and theater have been seen throughout the United States, Canada, Europe, and Asia. New York credits include the costumes for *Kiss Me Kate* (Tony Award), Cy Coleman's musical *The Life* (Tony and Drama Desk nominations), *The Diary of Anne Frank*, *Golden Child* (Tony nomination), and *Impossible Marriage*, starring Holly Hunter. His scenery and costumes for Balanchine's *A Midsummer Night's Dream* for Pacific Northwest Ballet were shown at the Edinburgh Festival and Sadler's Wells in 1999.

James F. Ingalls (*lighting designer*) has designed several works for Mark Morris, including Rameau's *Platée* for the Royal Opera, Cal Performances, and the New York City Opera; *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; *The Hard Nut*; the first White Oak Dance Project tours; *Ein Herz* for the Paris Opera Ballet; and *Maelstrom*, *Pacific*, and *Sandpaper Ballet* for San Francisco Ballet. He designed *Quinceañera* for the St. Joseph Ballet, choreographed by Beth Burns, and several pieces for the Boston Ballet, including *The Four Seasons*, choreographed by Christopher Wheeldon; Lila York's *Celts*; and *Nine Lives* and *Resurrection*, choreographed by Daniel Pelzic. Other work at BAM includes John Adams' *Nixon in China* and *The Death of Klinghoffer*, and *Bach/Mahagonny*; *Conversations of Life after Death*, all directed by Peter Sellars. Ingalls' recent projects include Richard Nelson's *Goodnight Children Everywhere* at ACT in San Francisco, Alan Ayckbourn's *House and*

Garden at the Goodman Theater (Chicago), and John Adams' *El Nino* at Théâtre du Châtelet in Paris.

Charles Burns was born in Washington, DC, in 1955, and currently lives in Philadelphia with his wife, painter Susan Moore, and his 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*, and *Rolling Stone*. His books include *Skin Deep* (Penguin Books, 1992), *Hard-Boiled Defective Stories* (Pantheon, 1988), and *Facetasm* (Gates of Heck, 1992).

Barry Alterman is the general director of the Mark Morris Dance Group.

Christina Amendolia, born and raised in New York City, has been dancing most of her life. After graduating from the College of the Holy Cross with a BA in French language and literature, she lived in France as a Fulbright scholar. Since returning to New York City in 1996, she has worked with MacDuffie/Jones Performance, Valerie Green, Mollie O'Brien, Risa Jaroslow, and Vencel Dance Trio, performing at various venues throughout the city, including Dancespace Project at St. Mark's Church and Lincoln Center Out-of-Doors. She studies regularly with Marjorie Mussman. Amendolia has appeared with the Mark Morris Dance Group since January 2000.

Rob Besserer. José Limón Dance Company 1972–73; Lar Lubovitch Dance Company 1973–83; Mark Morris Dance Group 1983–present; White Oak Dance Project – founding member; five collaborations with Martha Clarke 1985–95; 1987 Obie Award for Off-Broadway performance.

Joe Bowie, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American literature, he moved to New York and performed in the works of Robert Wilson and Ulysses Dove. Bowie danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris.

Charlton Boyd was born in New Jersey, where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of the Juilliard School and has danced with the José Limón Dance Company. He appears in the Limón Technique Video, Volume 1, and other music videos. Boyd first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.

Anne Dechène-Wagner was a stage manager with the Mark Morris Dance Group's production of *Platée* in Berkeley. She has stage managed with the Berkshire Opera Company, Connecticut Opera, Florida Grand Opera, and most recently, with the New York City Opera. She was a props technician at the Théâtre Royal de la Monnaie in her native Belgium.

Marjorie Folkman graduated *summa cum laude* from Barnard College. She has danced for Amy Spencer and Richard Colton, Sally Hess, Neta Pulvermacher, Kraig Patterson, the Repertory Understudy Group for the Merce Cunningham Dance Company, and Sara Rudner. Folkman began dancing with Mark Morris in 1996.

Shawn Gannon is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

Joseph Gillam graduated from the University of Washington, Seattle, with a BA in dance in 1995. Since then, he has performed with the Royal Winnipeg Ballet, the Erick Hawkins Dance Company, and the Peridance Ensemble. He has also worked with choreographers Risa Jaraslow, Kun-Yang Lin, Heather Harrington, and Lise Brenner, among others. Gillam would like to take this opportunity to express his appreciation to Giada Ferrone—friend, teacher, and inspiration!

Lauren Grant was born in Highland Park, Illinois, and began dancing at age three. She continued training, primarily in classical ballet, through high school. At New York University's Tisch School of the Arts, Grant received her modern dance training and graduated with a BFA. She joined MMDG in 1998.

Peter Wing Healey has worked as a dance artist since 1975. After attending Boston Conservatory of Music and Haverford College, he danced with Sara Sugihara, Anna Sokolow, Daniel Lewis, Laura Dean, and Hannah Kahn. He worked with Mark Morris as an assistant on John Adams' *Nixon in China* and served as rehearsal director with the White Oak Dance Project. He founded his own company, The Mesopotamian Opera, in 1985. His dance/operas—*The Norma*, *Jane Heir*, *Sunset Salome*—have been performed in New York at P.S. 122, the Middle Collegiate Church, R.A.P.P. Arts Theater, HERE, and The Vineyard Theater. His solo dance show *The Death of Isadora* has been seen at the Los Angeles Theater Center and at Highways. Mr. Wing Healey lives in Los Angeles and in St. Julien de Lampon in the Dordogne region of southwestern France.

John Heginbotham grew up in Anchorage, Alaska. He graduated from the Juilliard School's dance division in 1993 and since then has performed with artists including John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995–98, and joined MMDG in 1998.

Ashley Holladay grew up in Marin County, where she trained at the Marin Ballet from 1985–96. She attended the University of California, Irvine, and received her BA in dance. Holladay was part of Donald McKayle's Étude Ensemble from 1996–2000. She would like to thank O.D.C. San Francisco, Lines Contemporary Ballet, Annie Rosenthal, Marin Ballet, David Allan, Donald McKayle, and all her loving friends and family for their never-ending support.

David Leventhal, a native of Newton, Massachusetts, began his dance training at Boston

ABOUT THE ARTISTS

Ballet School, and continued his studies with Boston-area teachers and at Brown University, where he received a BA with honors in English literature. He danced with the companies of Marcus Schullkind, Spencer/Colton, Neta Pulvermacher, and Zvi Gotheiner before joining MMDG in January of 1998.

Theresa Ling grew up in Columbus, Ohio, where she began ballet classes at the age of seven. Since graduating from Barnard College in 1999 (with a BA in English literature), she has had the pleasure of working with various dance companies in New York and abroad, including Buglisi-Foreman Dance, Palindrome Dance, the Nai-Ni Chen Dance Company, and the Neta Dance Company. She is very pleased to be making her first appearance with MMDG.

Bradon McDonald received his BFA from the Juilliard School in 1997. After graduation, he won the Princess Grace Award and joined the José Limón Dance Company, where, for three years, he performed such roles as Eros in Limón's *The Winged*, Iago in Limón's *The Moor's Pavane*, and the third and fifth solos in Tudor's *Dark Elegies*, as well as in works by Jiri Kylian, Doug Varone, Igal Perry, and Donald McKayle. McDonald has choreographed and presented his own works internationally, and has served as choreographer for seven Juilliard Opera Company productions under the director Frank Corsaro. Recently, he was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. He joined Mark Morris Dance Group in April 2000.

Amber Merkens began her dance training with Nancy Mittleman in Newport, Oregon. She received her BFA from the Juilliard School in 1999 and was a member of the José Limón Dance Company from 1999–2001. Her own choreography has been presented in such New York City venues as the Juilliard Theater, Alice Tully Hall, Joyce Soho, St. Mark's Church, and the Clark Studio Theater. She is a recipient of the 2001 Princess Grace Award, and joined MMDG in August 2001.

Gregory Nuber has appeared with the Mark Morris Dance Group since 1998 in productions of *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; *Platée*; and with cellist Yo-Yo Ma in *Rhymes With Silver*. He was delighted to join the Dance Group as an apprentice in April 2000. Nuber has also danced in the New York City Opera's production of *Carmina Burana*, directed and choreographed by Donald Byrd, and was a member of Pascal Rioult Dance Theatre for three years. He is a graduate of Arizona State University with degrees in theater and dance.

Maile Okamura was born and raised in San Diego. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then, she has had the pleasure of dancing with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Okamura began working with MMDG in 1998 and became an apprentice in 2001.

June Omura spent her first six years in New York City and then grew up in Birmingham, Alabama, appearing in local dance and theater productions from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer and happily joined the Dance Group in 1988.

Kraig Patterson, born in Trenton, New Jersey, graduated from the Juilliard School in 1986 and joined the Dance Group in 1987. He has choreographed works for White Oak Dance Project, Barnard/Columbia Colleges, Holly Williams, the University of Texas in Austin, and his own dance group, bop's black sheep.

Jonathan Pessolano was born and raised in New York City. He began his training at the School of American Ballet at age eight, when he was chosen by both George Balanchine and Jerome Robbins for the New York City Ballet production of Tchaikovsky's *Nutcracker*. He also trained under Mikhail Baryshnikov at American Ballet Theatre's School of Classical Ballet; Christopher D'Ambrose at Pennsylvania Ballet; Jean Pierre Bonnefoux at



Tom Brazi

Chautauqua Ballet; and Edward Villella at Miami City Ballet. Pessolano has performed in company productions with the New York City Ballet, American Ballet Theatre, the Metropolitan Opera, Pennsylvania Ballet, and Miami City Ballet.

Karen Reedy grew up in the Washington, DC, area and received her BFA in dance from George Mason University at the age of 19. In Washington, Reedy performed with companies including Eric Hampton Dance and DC Dance Theater, as well as presenting her own choreography. Since moving to New York, she has worked with choreographers Louis Johnson, Sue Bernhard, and Robert Battle. Reedy has staged Eric Hampton's work at the Juilliard School, where she has also acted as a rehearsal director for the works of Jiri Kylian and Hans van Mannen. Since 2000, she has appeared with the Mark Morris Dance Group in *L'Allegro il Penseroso ed il Moderato* and *The Hard Nut*.

Mara Reiner began her professional dance training at the School of American Ballet. She went on to study dance as a scholarship student for four years at the Alvin Ailey American Dance Center, and has since continued as a

scholarship student at Step Studios. While at AAADC, Reiner had the opportunity to perform the works of guest choreographers such as Lila York, Earl Mosley, Freddie Moore, Kevin Wynn, and Maxine Sherman, as well as Judith Jamison and Alvin Ailey. She has also performed the works of Daniel Catanach, Catherine Sullivan, Ellen Stokes Shadle, and Wendy Seyb.

Camilo Rodriguez is a native of San Juan, Puerto Rico, and began his training at the Conservatory of Ballet Concierto and the Ballet de San Juan School. He relocated to New York City upon receiving a full scholarship to the Joffrey Ballet School, where he trained with Luis Fuente and Francesca Corkle. Rodriguez appeared in a US tour by Ballet de San Juan, the tribute to Nijinsky at the Polonaise Embassy in NYC, and has made guest appearances with ballet companies around the country. He has been seen in performances with the Eglevsky Ballet, Berkshire Ballet, Dances Patrelle, and Virginia Ballet Theatre. Rodriguez has been a guest artist with Second Wind Modern Dance Company in Virginia. Major roles with Virginia Ballet Theatre include Balanchine's *Valse Fantasy*, Bournonville's *Flower Festival*, and as Renfield in VBT's pro-

ABOUT THE ARTISTS

duction of *Dracula*. Rodriguez is also co-director of the POWERHOUSE Pilates studio for the Pilates method of body conditioning.

Matthew Rose received his BFA from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theatre, and Ann Arbor Dance Works. Rose began working with the Mark Morris Dance Group in 1997 and became a company member in 1999.

Anne Sellery attended the University of Washington, Seattle, where she studied piano performance and received her BA in dance. She began working with the Mark Morris Dance Group in 1998 and became an apprentice in 2001.

Kristofer Storey was born and raised in Pittsburgh. Throughout his career and life, he has believed that peace, love, and understanding are the only true ways to effect positive change in the world. Partly because of this, he says he finds it a pleasure to be performing once again in the Bay Area, where he feels these values are shared with many others.

Utafumi Takemura received her BFA from the State University of New York at Purchase and her MFA from New York University, where she was a recipient of the Seidman Award for Dance. She has performed with various choreographers in New York City and currently dances with Wil Swanson/Danceworks.

Brynn Taylor graduated from UC Berkeley with a double major in molecular and cell biology as well as dance. As a member of the Bay Area Repertory Dance Company, she performed in works by Marni and David Wood, Martha Graham, and Joe Goode. Currently in New York, she performs the work *Isadora Duncan* with Lori Bellove & Co.

Julie Worden, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She has worked with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon

B. Smith, and has been dancing with Mark Morris since 1994.

Michelle Yard was born in Brooklyn, New York. She began her professional dance training at the New York City High School of the Performing Arts. Upon graduation, she received the Helen Tamiris and B'nai Brith Awards. For three years, she was also a scholarship student at the Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she recently graduated with a bachelor of fine arts degree. Yard began dancing with the Dance Group in 1997.

ACKNOWLEDGMENTS

Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their inspired improvisation, hard work, and good dancing.

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Costumes constructed by Martin Adams, Anne Maskrey, Euro Co, Vincent Costumes, Woody Shelp, and Izquierdo Studios. Alterations by Cindy Chock and Eileen Miller.

For information, contact:

Mark Morris Dance Group

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Brooklyn, NY 11217

Tel: 718.624.8400; Fax: 718.624.8900

E-mail: info@mmdg.org

Website: www.mmdg.org

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(continued on p. 29)

Holiday *Treats*

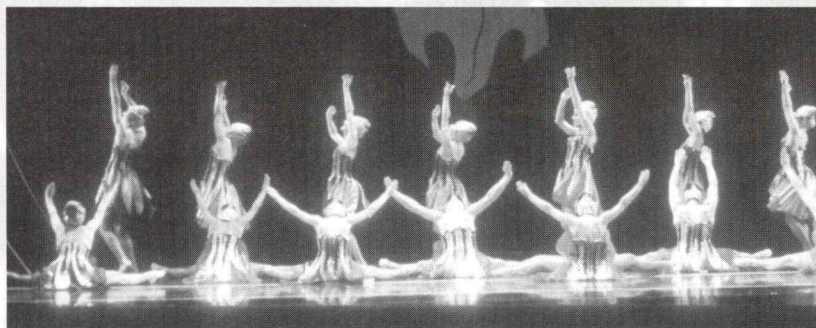
This holiday season in the Bay Area, some venerable stage favorites dazzle in shiny new clothes.

BY AMY RICHARDSON

The Hard Nut

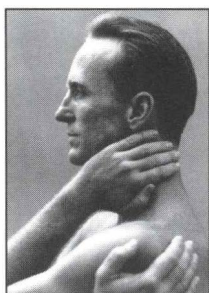
Mark Morris Dance Group

Modern master Mark Morris takes a postmodern look at that perennial holiday chestnut, *The Nutcracker*, with his wildly innovative *The Hard Nut*. Joyful irreverence seizes the stage at Cal Performances' Zellerbach Hall in Berkeley, December 7-16, as a family of eerily familiar suburbanites frolic to Tchaikovsky's beloved score, mice fight and flail, a young girl has some surprising adventures, and it snows like crazy all over the stage. Morris says he won't be bringing *The Hard Nut* back to the Bay Area for a while, so don't miss it. ➤

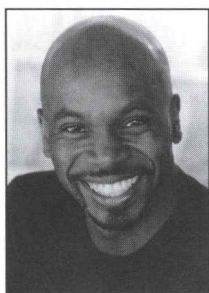




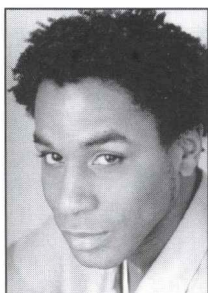
Christina Amendolia



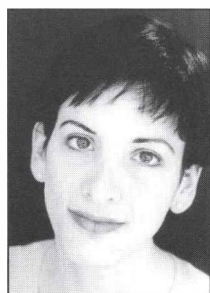
Rob Besserer



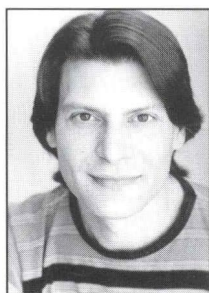
Joe Bowie



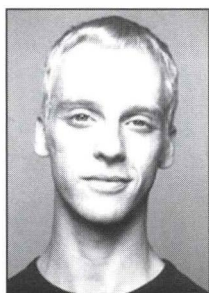
Charlton Boyd



Marjorie Folkman



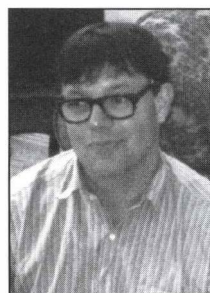
Shawn Gannon



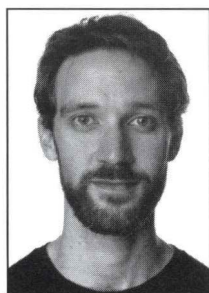
Joseph Gillam



Lauren Grant



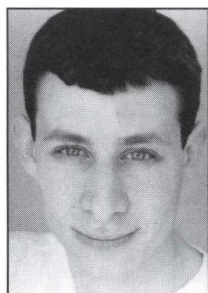
Peter Wing Healey



John Heginbotham



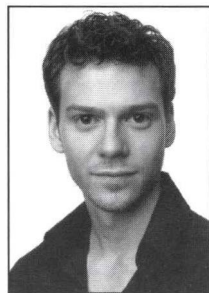
Ashley Holladay



David Leventhal



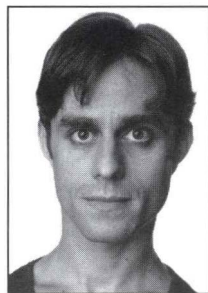
Theresa Ling



Bradon McDonald



Amber Merkens



Gregory Nuber

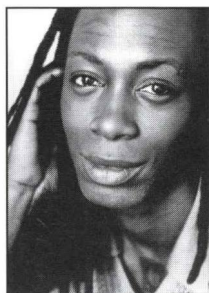
THE COMPANY



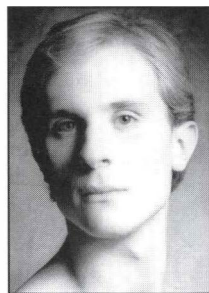
Maile Okamura



June Omura



Kraig Patterson



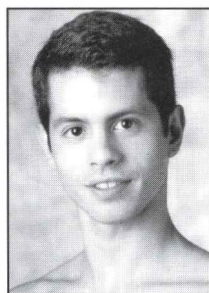
Jonathan Pessolano



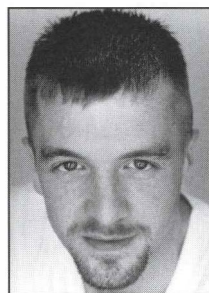
Karen Reedy



Mara Reiner



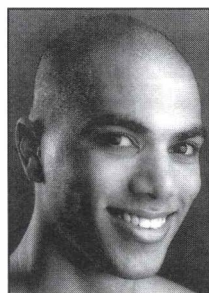
Camilo Rodriguez



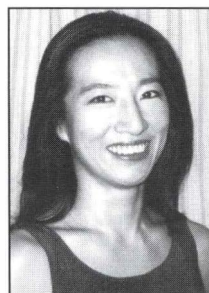
Matthew Rose



Anne Sellery



Kristofer Storey



Utafumi Takemura



Brynn Taylor



Julie Worden



Michelle Yard

Cal Performances

The Only Place to Be

September

King Sunny Ade & his African Beats

THU, SEPT 6, 8 PM, ZH \$20, \$26, \$32

Dance, The Spirit of Cambodia

A Project of the Royal University of Fine Arts, Phnom Penh

SAT, SEPT 8, 8 PM; AND SUN, SEPT 9, 3 PM [FF]
ZH \$20, \$26, \$32

Tania Libertad

SUN, SEPT 16, 7 PM, ZH \$18, \$24, \$30

American Ballet Theatre

WED-FRI, SEPT 19-21, 8 PM; SAT, SEPT 22,
2 PM & 8 PM; AND SUN, SEPT 23, 3 PM
ZH \$36, \$48, \$64

Kronos Quartet

SUN, SEPT 30, 7 PM, HH \$36

October

Platée

By Jean-Philippe Rameau
Mark Morris, *director/choreographer*
Nicholas McGegan, *conductor*
Mark Morris Dance Group
Philharmonia Baroque Orchestra
UC Berkeley Chamber Chorus

WED, OCT 3, 8 PM; AND FRI & SAT, OCT 5 & 6,
8 PM, ZH \$40, \$60, \$94



Mark Morris Dance Group

THU, OCT 4, 8 PM; AND SUN, OCT 7, 3 PM
ZH \$34, \$44, \$52

Beaux Arts Trio

SUN, OCT 7, 3 PM, HH \$34

Dulce Pontes

TUE, OCT 9, 8 PM, ZH \$18, \$24, \$30

Ballet Nacional de Cuba

Coppélia

FRI & SAT, OCT 12 & 13, 8 PM, AND SUN,
OCT 14, 3 PM, ZH \$24, \$32, \$46

Herbie Hancock, Michael Brecker & Roy Hargrove

*Directions in Music: Miles Davis
& John Coltrane*

TUE, OCT 16, 8 PM, ZH \$24, \$36, \$48

Cesaria Evora

WED & THU, OCT 17
& 18, 8 PM
ZH \$24, \$30, \$36

Karnak

FRI, OCT 19, 8 PM
ZH \$18, \$24, \$30

Ewa Podleś, *contralto*

SUN, OCT 21, 3 PM
HH \$42





Cirque Éloize

Excentricus

TUE -FRI, OCT 23-26, 8 PM; AND SAT, OCT 27,
2 PM [FF] & 8 PM. ZH \$24, \$34, \$46

The Car Man —

An Auto-Erotic Thriller

Matthew Bourne, *director & choreographer*

Adventures in Motion Pictures

TUE & WED, OCT 30 & 31, 8 PM
ZH \$32, \$48, \$64

November

The Car Man —

An Auto-Erotic Thriller

Matthew Bourne, *director & choreographer*

Adventures in Motion Pictures

THU, NOV 1, 2 PM & 8 PM; FRI, NOV 2, 8 PM;
AND SAT, NOV 3, 2 PM & 8 PM
ZH \$32, \$48, \$64

Andrew Manze, *violin*
with Richard Egarr, *harpsichord*

FRI, NOV 2, 8 PM, FCC \$32

Gypsy Caravan 2: A Celebration of Roma Music & Dance

WED, NOV 7, 8 PM, ZH \$18, \$24, \$30

Orquesta Aragón

THU, NOV 8, 8 PM, ZH \$18, \$24, \$30

Angelika Kirchschrager,
mezzo-soprano

Bo Skovhus, *baritone*
& Donald Runnicles, *piano*

SUN, NOV 11, 3 PM, HH \$46

La Guerra d'Amore (*The War of Love*)

Joachim Schlömer, *director*
& *choreographer*

René Jacobs, *conductor*

FRI & SAT, NOV 16 & 17, 8 PM
ZH \$34, \$44, \$52

Les Arts Florissants William Christie, *conductor*

Actéon

by Marc-Antoine Charpentier

THU, NOV 29, 8 PM, ZH \$24, \$34, \$46

The Suzuki Company

Dionysus

Tadashi Suzuki, *director*

FRI, NOV 30, 8 PM, ZP \$30, \$46

December

The Suzuki Company

Dionysus

Tadashi Suzuki, *director*

SAT, DEC 1, 8 PM; AND SUN, DEC 2, 3 PM
ZP \$30, \$46

Mark Morris Dance Group

The Hard Nut —

The Nutcracker with a Twist

Members of Berkeley

Symphony Orchestra

Robert Cole, *conductor*

FRI, DEC 7, 8 PM; SAT, DEC 8, 2 PM & 8 PM;
SUN, DEC 9, 3 PM; THU & FRI, DEC 13 & 14,
8 PM; SAT DEC 15, 2 PM & 8 PM; AND SUN,
DEC 16, 3 PM, ZH \$28, \$38, \$52

Key

[FF] Children 16 & under 1/2 price

FCC First Congregational Church

HH Hertz Hall

ZH Zellerbach Hall

ZP Zellerbach Playhouse

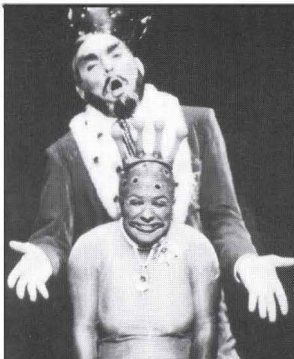
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Dance, the Spirit of Cambodia

Sat, Sept 8, 7–7:30 pm;
and Sun, Sept 9, 2–2:30 pm, ZH

Pre-performance talks with
artistic director Proeung Chhieng,
Dean of Choreographic Arts,
Royal University of Fine Arts,
Phnom Penh

Kronos Quartet

Sun, Sept 30, HH
Post-performance discussion
with the artists

Mark Morris Dance Group, Platée

Fri, Oct 5, 7–7:30 pm, ZH
Pre-performance talk by
conductor Nicholas McGegan

Cirque Éloize

Tue & Fri, Oct 23 & 26, ZH
Post-performance discussions
with the artists

La Guerra d'Amore (The War of Love)

Sat, Nov 17, 7–7:30 pm, ZH
Pre-performance talk with
director and choreographer
Joachim Schlömer and
conductor René Jacobs

Les Arts Florissants

Thu, Nov 29, 7–7:30 pm, ZH
Pre-concert talk by director
William Christie

Dance Theatre of Harlem

Wed & Fri, Jan 23 & 25,
7–7:30 pm, ZH
Pre-performance talks with
company manager and archivist
Ed Schoelwer

Takács Quartet

Sun, Feb 3, 2–2:30 pm, HH
Pre-concert talk by musicologist
Roger Moseley, Department of
Music, UC Berkeley

Imago Theatre

Fri, Feb 8, 7–7:30 pm, ZH
Pre-performance talk by company
member Graydon Khouri

Kusum Africa

Fri–Sat, Mar 1–2, 7–7:30 pm, ZH
Pre-performance talks with
Francis Nii Yartey, Director,
National Dance Company of
Ghana, and CK Ladzekpo,
Department of Music,
UC Berkeley

Petersen Quartet

Sun, Mar 10, 2–2:30 pm, HH
Pre-concert talk by the artists

Song of Songs

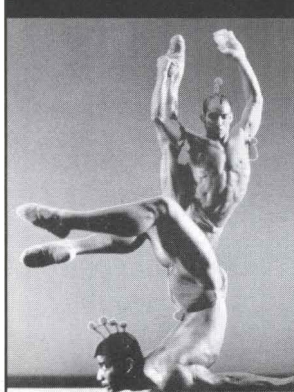
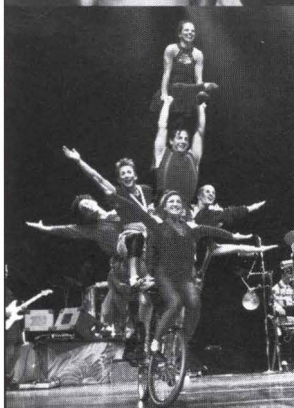
Sat, Mar 16, 7–7:30 pm, HH
Pre-concert talk by composer
Jorge Liderman, Department
of Music, UC Berkeley,
and poet Chana Bloch

Tallis Scholars

Sat, Mar 23, 7–7:30 pm, FCC
Pre-concert talk with director
Peter Phillips, moderated by
Paul Ellison, Director of Music,
Church of the Advent,
San Francisco

The Silk Road Project

Tue, Apr 23 & Wed, Apr 24,
7–7:30 pm, ZH;
and Sun, Apr 28, 2–2:30 pm, HH
Pre-concert talks with guest
musicians and scholars





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It's utterly enchanting...

It's not your average

Nutcracker.



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ROBERT COLE, *CONDUCTOR*

MUSIC BY TCHAIKOVSKY

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SAT, DEC 8, 2 PM & 8 PM

SUN, DEC 9, 3 PM

THU & FRI, DEC 13 & 14, 8 PM

SAT, DEC 15, 2 PM & 8 PM

SUN, DEC 16, 3 PM

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