The Hard Nut

Based on Nutcracker and Mouseking, by E.T.A. Hoffmann
Production based on the work of Charles Burns

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

Mark Morris Dance Group

Craig Biesecker     Samuel Black     Joe Bowie     Charlton Boyd
Elisa Clark     Amber Darragh     Rita Donahue     Lauren Grant
John Heginbotham     David Leventhal     Laurel Lynch
Bradon McDonald     Dallas McMurray     Maile Okamura
June Omura     Noah Vinson     Jenn Weddel
Julie Worden     Michelle Yard

Domingo Estrada, Jr.     Kristin Foote     Chelsea Glassman     Hsin-Yi Hsiang
Brian Lawson     Claudia MacPherson     Kraig Patterson     Wendy Reinert
Guillermo Resto     Kanji Segawa     Utafumi Takemura     Samuel Wentz

Artistic Director
Mark Morris

Executive Director
Nancy Umanoff

Berkeley Symphony Orchestra

Children of the Piedmont Choirs Ensemble
Robert Geary, Director

Cal Performances Presents

Friday, December 14, 2007, 7:30pm
Saturday, December 15, 2007, 2pm & 8pm
Sunday, December 16, 2007, 3pm
Thursday, December 20, 2007, 7:30pm
Friday, December 21, 2007, 7:30pm
Saturday, December 22, 2007, 2pm & 8pm
Sunday, December 23, 2007, 3pm
Zellerbach Hall
Cast

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

Party Guests  
Joe Bowie, Charlton Boyd, Amber Darragh, Rita Donahue, Bradon McDonald, Mark Morris, Maile Okamura, Noah Vinson, Michelle Yard  

Changers  Domingo Estrada Jr., Laurel Lynch, Samuel Wentz  

Rat King  Utafumi Takemura  

Rat Soldiers  
Kristin Foote, Chelsea Glassman, Hsin-Yi Hsiang, Claudia MacPherson, Wendy Reinert, Jenn Weddel  
Samuel Black, Domingo Estrada Jr., Brian Lawson, Dallas McMurray, Kanji Segawa  

Snow  

Rat Queen  Jenn Weddel  

Spanish  Bradon McDonald, Michelle Yard  

Arabian  Charlton Boyd, Amber Darragh, Domingo Estrada Jr., Laurel Lynch, Samuel Wentz  

Chinese  Hsin-Yi Hsiang, Kanji Segawa, Utafumi Takemura  

Russian  Samuel Black, Rita Donahue, Chelsea Glassman, Dallas McMurray, Claudia MacPherson, Jenn Weddel  

French  Elisa Clark, Maile Okamura, Wendy Reinert, Noah Vinson  

Suitors  Brian Lawson, Kanji Segawa  

Dentist  Charlton Boyd  

Flowers  
Samuel Black, Joe Bowie, Elisa Clark, Amber Darragh, Rita Donahue, Kristin Foote, Chelsea Glassman, Laurel Lynch, Bradon McDonald, Dallas McMurray, Maile Okamura, June Omura, Noah Vinson, Michelle Yard  

Synopsis

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

Epilogue

Louise and Fritz are sent to bed.

CURTAIN
Orchestra Roster

Berkeley Symphony Orchestra

Violin I
Franklyn D’Antonio, Concertmaster
Candace Guirao
Frederica Steffens
Virginia Baker
Eugene Chukhlov
Larisa Kopylovsky
Candy Sanderon
Emanuela Nikiforova
Edwin Huizinga

Violin II
René Mandel, Principal
David Ryther
Thomas Yee
Deborah Cornelius
David Cheng
Barbara Schaefer
Josie Fath
Lisa Zadek

Viola
Darcy Rindt, Principal
Jason Tottke
Patrick Kroboth
Barbara Hauser
Ilana Mahf

Cello
Carol Rice, Principal
Wanda Warkentin
Andy Luchansky
David Wishnia

Bass
Michel Taddei, Principal
Karen Horner
Jon Keigwin

Flute
Emma Moon, Principal
Janet Maestre
Stacey Pelinka

Piccolo
Stacey Pelinka

Oboe
Deborah Shidler, Principal
Kathleen Conner

English Horn
Robin May

Clarinet
Anthony Striplen, Principal
Diana Dormanh

Bass Clarinet
Peter Josheff

Bassoon
Carla Wilson, Principal
Shawn Jones

Horn
Stuart Gronningen, Principal

Trumpet
Adam Luftman, Principal
Kale Cumings

Trombone
Tom Hornig, Principal
Craig McAmis

Tuba
Zachariah Spellman, Principal

Timpani
Kevin Neuhoff, Principal

Percussion
Ward Spangler, Principal
Scott Bleaken

Harp
Olga Rakitchenkov, Principal

Celesta
John Parr, Principal

Administration
René Mandel, Artistic Administrator/
Personnel Manager
Theresa Gabel, Director of Operations
Kevin Shidler, Director of Communications
Murray Nelson, Director of Development
Ming Luke, Director of Education
Richey Tally, Patron Services Manager
Candace Sanderson, Music Librarian
Christine Browne, Bookkeeper

Children of the Piedmont Choirs Ensemble

Robert Geary, Director
Tziporah Amgote-Kwan
Marie Bantz
Jackie Barron
Chloe Bash
Lauren Boranian
Brisa Camacho-Lovell
Dragos Cochrane
Edward De Puy
Alice Del Simone
Hannah Dewit
Sophia El-Wakil
Darren Fletcher
Michele Fletcher
Maya Florshiem
Akela Franklin-Baker
Honor Grace Goodby
Kimiko Guillermo
Katharine Harley
Zoe Heins
Mason Heller
Meredith Heller
Laura Henry
Kristi Hong
Jordan Howzell
Rachel Kelley
Anna Kubitschek
Casey Lewis
Eivind Limon
Talli Aztian Moya-Smith
Megan Newcomb
Hannah Pinkham
Maymunah Rashied
Anna-Linnea Rodegard
Christopher Rogers
Allison Rosengard
Kira Setren
Lian Sigel-Kwong
Kyra Simpson
Matty Specht
Rachel Stewart
Kelly Teshima McCormick
Aliza Theis
Nathan Wang
Allison Wetter
Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988 to 1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: The Hard Nut; L’Allegro, il Penseroso ed il Moderato; and Dido and Aeneas. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created six works for San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and Boston Ballet, among others. His work is also in the repertory of the Pacific Northwest Ballet, Geneva Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet and The Royal Ballet. Morris is noted for his musicality—he has been described as “undeveloping in his devotion to music”—and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and the Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received eight honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor’s Award for Arts & Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Aoccella (Farrar, Straus & Giroux), and Marlowe & Company published a volume of photographs and critical essays entitled Mark Morris’ L’Allegro, il Penseroso ed il Moderato: A Celebration. Morris is a member of the American Academy of Arts and Sciences. In 2007, he received the Samuel H. Scripps/American Dance Festival lifetime achievement award.

The Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. The company’s touring schedule steadily expanded to include cities both in the United States and in Europe, and in 1986 it made its first national television program for the PBS series Dance in America. In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world’s leading dance companies, performing across the country and at major international festivals. It has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert Center in Urbana, Illinois. It appears regularly in Boston, Massachusetts; Fairfax, Virginia; Seattle, Washington; and at the Jacob’s Pillow Dance Festival in Becket, Massachusetts. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. The company’s London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film Falling Down Stairs (1997); Indian composer Zakir Hussain, Mr. Ma and jazz pianist Ethan Iveryson in Kolam (2002); The Bad Plus in Violet Cavern (2004); pianists Emanuel Ax and Yoko Nozaki for Mozart Dances (2006); and with the English National Opera in Four Saints in Three Acts (2000) and King Arthur (2006), among others. MMDG’s film and television projects also include Dido and Aeneas, The Hard Nut, and two documentaries for the UK’s South Bank Show. In fall 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, the company’s first permanent headquarters in the United States, housing rehearsal space for the dance community, outreach programs for local children, as well as a school offering dance classes to students of all ages. For more information on the Mark Morris Dance Group, please visit www.mmdg.org.

Robert Cole (conductor) received his MA in music from the University of Southern California 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 was the executive director and music director of the Ballet Society of Los Angeles. Since 1986, he has been director of Cal Performances on the campus of UC Berkeley. Mr. Cole is also general director of the Berkeley Festival & Exhibition, an international festival of early music he founded in June of 1990. In 2003, he was appointed Principal Guest Conductor of the Tchakovskiy Opera and Ballet Theater of Perm, Russia. Recently, he conducted the Kirov Orchestra with the Perm Ballet at the Mariinskiy Theatre in St. Petersburg as part of the White Nights Festival. Mr. Cole has conducted The Hard Nut with the Mark Morris Dance Group at Cal Performances, at the Brooklyn Academy of Music in New York and at Sadler’s Wells in London. In 1995, Mr. Cole was named a Chevalier of the Order of Arts and Letters by the Government of France.

Berkeley Symphony Orchestra was founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, a young protégé of Sir Adrian Boult, the great English maestro. Reflecting the spirit of the times, the Promenade replaced tuxedos with informal dress and performed in unusual locations, such as the University Art Museum.

When Kent Nagano took over the orchestra in 1978, he charted a new course by offering innovative programming that included a good number of rarely heard 20th-century scores. Under Maestro Nagano, the orchestra also took measures to develop an image congruous with its more serious and sophisticated programming, first switching to formal concert dress and then, in 1981, changing its name to the Berkeley Symphony Orchestra. In 1989, the orchestra moved from the 730-seat First Congregational Church to UC Berkeley’s 2,015-seat Zellerbach Hall.

In 1984, Berkeley Symphony’s performances of works by Frank Zappa, featuring an augmented orchestra, life-sized puppets and moving stage sets, brought the orchestra international attention. Maestro Nagano and the orchestra have also championed several young composers, including Thomas Adès, whose opera, Powder Her Face, was performed here in a concert version in 1997, well before its much-heralded performances in Brooklyn, London and Chicago.

The orchestra has received ASCAP Awards for Adventurous Programming of Contemporary Music in five out of the past six seasons. They have recorded music by William Kraft, Jeff   Beal, Peter Scott Lewis and Frank Martin for Harmonia Mundi, Tri-loka and New Albion records, respectively. Their most recent CD is The Butterfly Tree, released in 2003 and featuring Jean-Pascal Beintus’s musical rendition of the two years Julia Butterfl y Hill spent on a tiny platform 420 feet up in a redwood tree that was slated to be felled. The story is narrated by Ms. Hill and sung by folk music legend Joan Baez. Also on the disc is Beintus’s charming setting of The Brementown Musicians, narrated by noted Bay Area actress Joy Carlin.

Berkeley Symphony supports local composers through its informal Under Construction music events at the First Congregational Church. Berkeley Symphony also serves every public elementary school in Berkeley with its year-long, award-winning Music Education Program, which provides every student with the experience of becoming a performer.

New this season, Berkeley Akademie Ensemble debuts under the co-artistic directorship of Maestro Nagano and concertmaster Stuart Canin with two performances in December 2007 and May 2008 at First Congregational Church. Berkeley Akademie Ensemble will examine intimate works by Bach, Strauss, Mozart and others.

For more information on Berkeley Symphony’s current season, please visit berkeleysymphony.org or call (510) 841-2800.
For 25 years, the internationally acclaimed Piedmont Choirs have offered children from throughout San Francisco’s East Bay an outstanding program of choral training and performance. Founded in 1982 with just 22 singers, the Choirs now celebrate their 2007–2008 Silver Anniversary season with 140 young performers singing in 12 distinct groups, and an ambitious concert schedule that anticipates more than 40 performances, including the premieres of 8 newly commissioned choral works.

Under the leadership of Artistic Director Robert Geary, the Piedmont Choirs have established themselves as a leading force in international choral activities and new music. With concert tours to more than 25 nations and sponsorship of the Golden Gate International Children’s Choral Festival (the oldest and only international children’s choir competition in the United States), the Piedmont Choirs are vigorously engaged in the global community of choral ensembles. Locally, the Choirs regularly collaborate with such major arts organizations as the San Francisco and Oakland East Bay symphonies, and have performed with artists as diverse as the Kronos Quartet, the Mark Morris Dance Group and the folk rock band, Bare Naked Ladies.

The Piedmont Choirs’ comprehensive music curriculum, under the direction of conductor and composer Sue Bohlin, offers students ages 6 to 18 the chance to progress through a series of training choirs to professional-level performing groups. Besides offering an outstanding education in vocal technique and music theory, the organization strives to offer lessons in creativity, expression, poise and engagement with many cultures, a character-building, transformative process they describe as “Growing with Music.”

Founder and Artistic Director of the Piedmont Choirs and Volti, Robert Geary also holds directorial positions with the San Francisco Choral Society and the Golden Gate International Children’s Choral Festival. Geary’s choirs have been honored more than any other choir for Adventurous Programming by ASCAP. His many awards include the 1993 International Peace Child Medal (for his role as co-founder of the Golden Gate International Children’s Choral Festival), the award for Outstanding Conductorial Achievement at the Second International Children’s Choral Festival in Giessen, Germany (1997) and a special award for interpretation at the Miedzyzdroje Choral Festival in Poland (1998). In 2002, Geary was named Music Educator of the Year by KDFC, and in 2003 received the Lois Blair Rawlings Educational Inspiration Award. He has served as adjudicator and guest conductor nationally and internationally.

**Designers**

Adrienne Lobel (set design) projects for Mark Morris: King Arthur (English National Opera), 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, Brooklyn); Le nozze di Figaro (Brussels; Orfeo ed Euridice (BAM, Brooklyn; US tour). On Broadway, she developed, produced and designed sets for the Tony Award-nominated musical A Year with Frog and Toad, On the Town (directed by George C. Wolfe), The Diary of Anne Frank; and two other world premiere works directed by Sellass, L’Amore de Loin and Adriana Mater, composed by Kaija Saariaho with librettists by Amin Maalouf. Upcoming projects include Alain Boublil and Claude-Michel Schönberg’s new Broadway musical The Pirate Queen.

James F. Ingalls (lighting design) has designed several Mark Morris works, including Orfeo ed Euridice (Metropolitan Opera); King Arthur (English National Opera); Sylvia, Sandpaper Ballet, Maelstrom and Pacific (San Francisco Ballet); Platée (Royal Opera House, Covent Garden, and New York City Opera); L’Allegro, il Penseroso ed il Moderato, Dido and Aeneas and The Hard Nut (MMGD); Ein Herz (Paris Opera Ballet); and the initial White Oak Project tour. His work in Chicago includes Salomé (Lyric Opera), The Clean House, Dollhouse, House and Garden, The Misanthrope, Book of the Night and Martin Guerre (Goodman Theatre) and The Well-Appointed Room, The Pain and the Itch, The Violet Hour, Purple Heart, After the Quake and Valparaiso (Steppenwolf Theatre). Most recently, he designed A Flowering Tree and La Passion de Simone (New Crowned Hope at the Barbican Centre, London) and Dr. Atomic (Holland Festival/De Nederlandse Opera and San Francisco Opera). He often collaborates with Saint Joseph Ballet in Santa Ana, California.


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

**Martin Pakledinaz** (costume design) has designed costumes for theater, opera and dance. He has collaborated with Mark Morris on works for the Mark Morris Dance Group, San Francisco Ballet and Boston Ballet, and he has designed several works for Helgi Tomasson, including Nutcracker in 2004. Mr. Pakledinaz’s New York credits included Kathleen Marshall’s recent revival of The Pajama Game (Tony Award nomination) and Signature Theatre’s revival of Horton Foote’s The Trip to Bountiful, as well as Thoroughly Modern Millie, Wonderful Town, King Arthur, The Wild Party, A Year with Frog and Toad, Kiss Me, Kate, Golden Child, The Diary of Anne Frank, Wasted and The Life. His work in opera includes Stephen Wadsworth’s staging of Rodelinda for the Metropolitan Opera; Tristan und Isolde for the Paris Opera/Bastille, directed by Peter Sellars with video installations by Bill Viola; and two other world premiere works directed by Sellass, L’Amour de Loin and Adriana Mater, composed by Kaija Saariaho with librettists by Amin Maalouf. Upcoming projects include Alain Boublil and Claude-Michel Schönberg’s new Broadway musical The Pirate Queen.

Vote for Mark Morris’ The Hard Nut as your favorite Nutcracker at www.ovationtv.com/botn.
Dancers

Craig Biesecker, from Waynesboro, Pennsylvania, received a BS in music education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa and Bryan Koufman, and worked with choreographers Tim and Lina Early. In New York, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy and Gerald Casel. Craig joined MMDG in 2003.

Samuel Black is a native of Berkeley, California, where he began studying tap at age nine with Katie Maltsberger. He recently received his BFA in dance from SUNY Purchase, where he performed works by Mark Morris, Paul Taylor, Sean Curran, Zvi Gotheiner and Kevin Wynn. During a semester at the Rotterdame Dansacademie in Holland, Sam had the opportunity to dance in several Dutch cities and in Germany. He has performed in New York with David Parker, Takehiro Ueyama and Nelly van Bommel. Sam first worked with MMDG in 2008 and joined the company in 2007.

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

Charlton Boyd was born in New Jersey, where he studied and performed with the Inner City Ensemble Theater and Dance Company. He graduated from The Juilliard School. He went on to dance with the Limón Dance Company and appears in Jose Limón Technique Video, Volume 1, as well as several music videos. He first appeared with MMDG in 1989 and became a company member in 1994.

Elisa Clark received her early training from the Maryland Youth Ballet, and her BFA from The Juilliard School under the direction of Benjamin Harkarvy. She has danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, the Peridance Ensemble and Battleworks Dance Company. Ms. Clark has staged works by Robert Battle, David Parsons, Igal Perry and Adam Hougland at various schools and companies, including the Alvin Alley American Dance Theater. She has been on the faculty of the American Dance Festival and currently works closely with Carolyn Adams and the American Dance Legacy Institute, as well as serving on an advisory panel for Capezio. She first appeared with MMDG in L’Allegro in August 2005.

Amber Darragh hails from Newport, Oregon, where she began her dance training with Nancy Mittleman. She received her BFA from The Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Amber joined MMDG in 2001.

Rita Donahue was born and raised in Fairfax, Virginia, and graduated from George Mason University in 2002 with honors in dance and English. She has danced with bopi’s black sheep/ dances by kraig patterson and joined MMDG in 2003.

Domingo Estrada, Jr., a native of Victoria, Texas, recently acquired a BFA in ballet and modern dance at Texas Christian University. He is currently working with choreographers Leslie Scott of BODYArt Dance, Mary Seidman of Mary Seidman & Dancers and Christian von Howard of the Von Howard Project. Domingo would like to thank God, his family and all who support his passion. This is his first Hard Nut.

Kristen Foote is from Toronto, Canada, and began performing and touring with the Canadian Children’s Dance Theatre, where she worked with Peggy Baker, Margie Gillis, David Earle, Carol Anderson and Keith Lee. Kristen has been a member of the Limón Dance Company since 2000. She has performed at the Yard; is a member of the Thang Dao Dance Company; danced
in *Champ: A Space Opera*; and has been a Radio City Rockette. In 2005, she was recognized among Dance Magazine’s “Top 25 to Watch.” This is her first *Hard Nut.*

**Chelsea Glassman,** a native of Baltimore, Maryland, studied at Carver Center for the Arts and Technology, where she was awarded the NFAAA ARTS Merit Award. She received her BFA in dance from SUNY Purchase. Since moving to New York, Chelsea has worked with a variety of choreographers including YelleB Dance Ensemble, Philippa Kaye Company and Skybetter and Assoc. In addition to working with MMDG, She is currently a member of SYREN Modern Dance. Chelsea’s other endeavors include personal training and teaching dance at the Mark Morris Dance Center. This is her first *Hard Nut.*

**Lauren Grant,** raised in Highland Park, Illinois, has danced with MMDG since 1996. Before graduating with a BFA from New York University’s Tisch School of the Arts, Lauren studied ballet from the age of 3. Later, she also trained in character dance, acting, and singing. She teaches master classes in ballet and modern technique at schools and universities around the world, at MMDG’s school in Brooklyn, and for the company as well. Lauren is married to fellow dancer David Leventhal.

**John Heginbotham** is from Anchorage, Alaska, and graduated from The Juilliard School in 1991. He has performed with such artists as Susan Marshall and Company, John Jasperse and Ben Munisteri, and he was a guest artist with Pilobolus Dance Theater. John’s choreography is featured in the performances and *Emerge* music video of recording artists Fischerspooner. He joined MMDG in 1998.

**Hsin-Yi Hsiang** was born in Taiwan, where she began her professional training in ballet, Graham technique, Limón technique and Chinese folk dance. Hsin-Yi has been in the United States since 2002 and received a BFA in dance from the University of Illinois at Urbana-Champaign in 2007, where she performed works by Mark Morris, Merce Cunningham, David Parker & The Bang Group, Sara Hook, Renee Wedleigh, Linda Lehovec, Rebecca Nettl-Fiol and Cynthia Oliver. This is her first *Hard Nut,* and she feels grateful for the experience of working with Mark Morris and all of the company members.

**Brian Lawson** began his dance training in Toronto at Canadian Children’s Dance Theatre. There he worked with choreographers such as David Earle, Carol Anderson and Michael Trent. Brian spent a year studying at the Rotterdamse Dansacademie and is currently working towards earning his BFA at SUNY Purchase. At Purchase, he has had the opportunity to perform works by Merce Cunningham and Nelly van Bommel. This is his first *Hard Nut.*

**David Leventhal,** raised in Newton, Massachusetts, has danced with Mark Morris Dance Group since 1997. He studied at Boston Ballet School and has danced with José Mateo’s Ballet Theatre and the companies of Marcus Schulkind, Richard Colton/Amy Spencer, Zvi Gotheiner, Neta Pulvermacher and Ben Munisteri. He graduated with honors in English literature from Brown University in 1995. He teaches master classes in technique and repertory at schools and colleges around the country. He gives classes regularly at MMDG’s school, including one for people with Parkinson’s disease. He is married to fellow dancer Lauren Grant.

**Laurel Lynch** began her dance training in Petaluma, California. After a few too many *Nutcrackers,* she moved to New York to attend The Juilliard School, where she performed works by Robert Bartle, Margie Gillis, José Limón and Ohad Naharin. Since graduation in May 2003, Laurel has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Kopelowitz and TEA (Transpersonal Education and Art). She performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Laurel performed with MMDG as an apprentice in 2006 and joined the company in 2007.

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

**June Omura** was born in New York, grew up in Birmingham, Alabama, and graduated from Barnard College with honors in dance and English. She first studied with Mark Morris in 1986, and joined MMDG in 1988. In 2005, she received a New York Dance and Performance Award (“Bessie”) for her career with the company. June and her husband are the proud parents of twin girls, born in 2003, and a new baby boy, born in September 2006. She is grateful to her family, Mark Morris and MMDG for their love and support.

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

**Wendy Reinert** grew up in Saratoga Springs, New York, and attended Idyllwild Arts Academy in Southern California. She holds a BFA from New York University’s Tisch School of the Arts, where she performed the works of Nacho Duato, Trisha Brown and Robert Battle, among others. Since graduating, she has performed with Kun-Yang Lin/Dancers, Cheryllyn Lavagnino, Stephen Pier and Nilas Martins. She also teaches ballet to teenagers in the Bronx and is a certified personal trainer. This is her first *Hard Nut.*

**Guillermo Resto** has danced with Mark Morris since 1983.
Kanji Segawa began his training with his mother, Erika Akoh, and studied ballet with Kan Horiuchi in Tokyo, Japan. In 1997, he came to the United States to study at the Ailey School under the Japanese government fellowship. Mr. Segawa has been a member of Battleworks Dance Company, Jennifer Muller/The Works and Ailey II. He first performed with MMDG in The Hard Nut in London in 2004 and has since appeared in L’Allegro, il Penseroso ed il Moderato, King Arthur with English National Opera and Orfeo ed Euridice with the Metropolitan Opera.

Utafumi Takemura received her BFA in dance from SUNY 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. She has performed with FREEFALL(ltd), Amy Cox, ZIPpYTOs Dance Theatre, Mark Jarecke, JoAnna Mendl Shaw, Carol Fonda, Maja Lorkovic, KDN/Kathleen Dyer and Wil Swanson/Danceworks, among others. She currently works with Rebecca Karz-Harwood, Pam Tanowitz Dance, Paz Tanjuaquio and Andrea Haenggi/AMDAT.

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

Jenn Weddel grew up in Longmont, Colorado, and received her early training from Boulder Ballet Company. She holds a BFA from Southern Methodist University and also studied at The Boston Conservatory, Colorado State University and the Laban Center, London. Since moving to New York in 2001, Jenn has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencl Dance Trio, Rocha Dance Theatre and with various choreographers, including Alan Danielson and Connie Procopio. She has presented her own work in Manhattan and continues to collaborate with TEA Dance Company under the direction of Ella Ben-Aharon and Sahar Javedani. Jenn performed as an apprentice with MMDG in 2006 and became a company member in 2007.

Samuel Wentz hails from the land of agriculture, strong Christian values, and weekly livestock auctions. Leaving the ranch behind, Sam parted with North Dakota and went on to explore the dance scene elsewhere. He has studied at Idyllwild Arts Academy, North Carolina School of the Arts, the Lines Ballet School, the Royal Winnipeg Ballet School and New York University’s Tisch School of the Arts, where he is working towards his BFA in Dance. He is an apprentice with Gerald Casel Dance and a company member of Danielle Russo Dance Company. This is his first Hard Nut.

Julie Worden graduated from the North Carolina School of the Arts and joined MMDG in 1994.

Michelle Yard was born in Brooklyn, New York, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation, she received the Helen Tamiris and B’nai B’rith awards. For three years, she was a scholarship student at the Alvin Ailey Dance Center, and she holds a BFA from New York University’s Tisch School of the Arts. Michelle joined MMDG in 1997. Mom, thank you.

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Michelle Yard was born in Brooklyn, New York, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation, she received the Helen Tamiris and B’nai B’rith awards. For three years, she was a scholarship student at the Alvin Ailey Dance Center, and she holds a BFA from New York University’s Tisch School of the Arts. Michelle joined MMDG in 1997. Mom, thank you.

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