

Thursday, September 25, 2008, 8pm  
 Friday, September 26, 2008, 8pm  
 Saturday, September 27, 2008, 8pm  
 Sunday, September 28, 2008, 3pm  
 Zellerbach Hall

## Romeo & Juliet, On Motifs of Shakespeare

(West Coast Premiere)

Music by Sergey Prokofiev  
 Scenario by Sergey Prokofiev & Sergey Radlov  
 Choreography by Mark Morris

### Mark Morris Dance Group



Rosalie O'Connor

Berkeley Symphony Orchestra  
 Stefan Asbury, conductor

Allen Moyer, scenic designer  
 Martin Pakledinaz, costume designer  
 James F. Ingalls, lighting designer

### Mark Morris Dance Group

Craig Biesecker Samuel Black Joe Bowie Elisa Clark Amber Darragh  
 Rita Donahue Domingo Estrada, Jr.\* Lauren Grant John Heginbotham  
 David Leventhal Laurel Lynch Bradon McDonald Dallas McMurray  
 Maile Okamura Noah Vinson Jenn Weddel Julie Worden Michelle Yard

Shawn Gannon Guillermo Resto Teri Weksler Megan Williams

Julie Fiorenza† Lesley Garrison Claudia MacPherson  
 Kanji Segawa Bradley Shelver Adam Hewlett Weinert†

\* apprentice  
 † understudy

Mark Morris, Artistic Director  
 Nancy Umanoff, Executive Director

*A Fisher Center for the Performing Arts at Bard College/Mark Morris Dance Group production in association with Cal Performances, Berkeley; barbicanbite08, London; Harris Theater for Music and Dance, Millennium Park, Chicago; Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign; Lincoln Center for the Performing Arts; Virginia Arts Festival; and The Shelby and Frederick Gans Fund.*

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*These performances of Romeo & Juliet, On Motifs of Shakespeare are made possible, in part, by the Centennial Campaign for Cal Performance's Creative Venture Fund through a generous gift from The Bernard Osher Foundation.*

*Additional support is provided by Liz and Greg Lutz.*

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

Verona. A public place.

Romeo pines over the chaste Rosaline.

**Act I**

The street.

The Montagues and Capulets quarrel. Benvolio attempts to stop the violence. Tybalt bullies Benvolio. Capulet and Montague themselves join the fray. Prince Escalus enters, stops the fight, and declares a death sentence for anyone caught fighting again. The crowd breaks up. The Montagues show concern for their son.

**House of the Capulets.**

Capulet promises Juliet's hand to Paris. Juliet, her nurse and her mother prepare for the ball. In masks, Benvolio, Mercutio and Romeo sneak into the party. Mercutio warns Romeo of love's potent spell. Romeo and Juliet fall in love at first sight. Tybalt recognizes Romeo and demands his removal. Capulet dismisses Tybalt, who vows revenge on Romeo. After the ball, Romeo slips back into the house. He and Juliet pledge their love and promise to be wed.

**Act II**

The square. A festival.

Romeo thinks only of Juliet, to his friends' amusement. The nurse leads a dance. Mercutio teases her. She gives Romeo Juliet's ring to confirm their engagement. Romeo runs off to meet his betrothed.

**At Friar Laurence's.**

Friar Laurence welcomes Romeo and listens to his passionate story. Juliet finally arrives. With the hope that their union will end the old vendetta, Friar Laurence marries the two and blesses them.

**The square.**

The festival continues and darkens. Violence looms. Mercutio and Benvolio flirt with young women. Tybalt enters and provokes Mercutio. Romeo arrives and Tybalt accosts him, but he refuses the challenge. Mercutio takes on Tybalt. Romeo intrudes. Tybalt kills Mercutio and flees.

Romeo hunts him down and in vengeful fury, kills him. A crowd forms. Escalus banishes Romeo. Both Montagues and Capulets grieve over their dead kinsmen.

**Act III**

Juliet's bedroom.

The newlywed Romeo and Juliet wake up in each others' arms. He leaves. The nurse alerts Juliet of her parents' arrival. The Capulets inform their daughter of her promised marriage to Paris. Juliet, in a panic, refuses her parents. They leave, angry. She decides to seek the help of Friar Laurence.

**At Friar Laurence's.**

Friar Laurence welcomes Juliet and listens to her passionate story. He suggests a sleeping potion to simulate death.

Juliet's bedroom.

Juliet declares to her parents a newfound acceptance of Paris' proposal. They leave, ecstatic. Juliet drinks the potion and enters a deep sleep. In the morning, Paris presents wedding gifts to the family: jewels, carpets and liquors. The nurse and Lady Capulet, getting no response from Juliet, conclude that she has died. In grief, everyone rushes from the room.

**Act IV**

Juliet's bedroom.

Romeo returns. He goes to Juliet, sees that she must be dead, and makes to kill himself. Friar Laurence intercedes. Juliet gradually revives. Friar Laurence summons the townspeople while the lovers slip away. Everyone rushes into the empty room. Friar Laurence indicates the direction in which the couple has fled. Montagues and Capulets rescind their old vendetta.

**Elsewhere.**

Love triumphs. Juliet and Romeo live in love forever.

*Running time is approximately two hours and 55 minutes, including two intermissions.*



Gene Schiavone

**Dramatis Personae**

<b>Escalus</b> , Prince of Verona	Joe Bowie
<b>Paris</b> , a noble young kinsman to the Prince	Bradon McDonald
<b>Mercutio</b> , a young gentleman and kinsman to the Prince, friend of Romeo	Amber Darragh
<b>Montague</b> , head of a Veronese family at feud with the Capulets	Guillermo Resto
<b>Lady Montague</b>	Teri Weksler
<b>Romeo</b> , Montague's son	David Leventhal (September 27, 28) Noah Vinson (September 25, 26)
<b>Benvolio</b> , Montague's nephew and friend of Romeo and Mercutio	Dallas McMurray
<b>Capulet</b> , head of a Veronese family at feud with the Montagues	Shawn Gannon
<b>Lady Capulet</b>	Megan Williams
<b>Juliet</b> , Capulet's daughter	Rita Donahue (September 27, 28) Maile Okamura (September 25, 26)
<b>Tybalt</b> , Lady Capulet's nephew	Julie Worden
<b>Nurse</b> , a Capulet servant	Lauren Grant
<b>Peter</b> , a Capulet servant attending on the Nurse	Samuel Black
<b>Friar Laurence</b> , of the Franciscan Order	John Heginbotham
<b>Rosaline</b>	Michelle Yard
<b>Citizens of Verona</b>	Craig Biesecker, Elisa Clark, Domingo Estrada, Jr., Lesley Garrison, Laurel Lynch, Claudia MacPherson, Kanji Segawa, Bradley Shelver, Jenn Weddel

## Berkeley Symphony Orchestra

Kent Nagano, *Music Director*

### Violin I

Franklyn D'Antonio, *Concertmaster*  
Richard Altenbach, *Associate Concertmaster*  
Noah Strick, *Assistant Concertmaster*  
Larisa Kopylovsky  
Emanuela Nikiforova  
Candy Sanderson  
Lisa Zadek  
Jory Fankuchen

### Violin II

René Mandel, *Principal*  
Randall Weiss, *Assistant Principal*  
Karsten Windt  
Adrienne Herbert  
David Cheng  
David Ryther

### Viola

Charith Premawardhana, *Principal*  
Fan Hu, *Assistant Principal*  
Darcy Rindt  
Patrick Kroboth

### Cello

Carol Rice, *Principal*  
Michelle Djokic, *Assistant Principal*  
Nancy Bien Souza  
Wanda Warkentin

### Bass

William Everett, *Principal*  
Karen E. Horner, *Assistant Principal*

### Flute

Emma Moon, *Principal*  
Rena Urso-Trapani

### Piccolo

Stacey Pelinka

### Oboe

Laura Reynolds, *Principal*  
Jessica Boelter

### English Horn

Bennie Cottone

### Clarinet

Roman Fukshansky, *Principal*  
Diana Dorman

### Bass Clarinet

Bruce Foster

### Bassoon

Dennis Godburn, *Principal*  
Joan Burg

### Contrabassoon

Lindsey Bartlett

### Tenor Saxophone

Nathan Drabek

### Horn

Stuart Gronningen, *Principal*  
Lindsay Brown  
Beth Zare  
Keith Bucher

### Trumpet

Kale Cumings, *Principal & Cornet*  
Scott Macomber  
Laurie McGaw  
Owen Miyoshi

### Trombone

Donald Benham, *Principal*  
Craig McAmis

### Bass Trombone

Kurt Patzner

### Tuba

Jerry Olson, *Principal*

### Timpani

Kevin Neuhoﬀ, *Principal*

### Percussion

Ward Spangler, *Principal*  
Timothy Dent  
Benjamin Paysen

### Harp

Wendy Tamis, *Principal*

### Piano/Celesta

Dwight Okamura, *Principal*

### Mandolin

Howard Kadis  
Anthony Kaye

Russian State Archive of Literature and Art



Amber Darragh

**Sergey Prokofiev** (1891–1953) grew up aspiring to perpetuate the illustrious Russian musical tradition of Tchaikovsky and of his teacher Rimsky-Korsakov. Life, however, unfolded rather differently. After enjoying great success as a dynamic piano virtuoso and fresh new composer, Prokofiev left Russia in 1918. He spent the next 18 years in America and France, soaking in the latest developments in the Western concert tradition, as well as musical currents in jazz, Hollywood and Broadway. In 1936, at the most inopportune of times and for reasons still hotly debated, Prokofiev chose to move back to the Soviet Union with his Spanish-born wife and their two young sons. Although he wrote many of his greatest works during his more than two decades back home, he constantly had to juggle artistic mission and political compromise. Prokofiev excelled in an astonishing range of genres, from piano and chamber music, to symphonies, concertos, ballets, operas and film scores. A composer with extraordinary melodic gifts, he ultimately demonstrated that innovation in music need not come at the expense of accessibility and that popular art can also be ennobling art. While grappling with political pressures—both musical and practical—he remained profoundly committed to his Christian Science faith. During Prokofiev's final years in Stalinist Russia, his music was subjected to censorship and repression for ideological reasons. Many works, accordingly, have yet to receive performance in the form he intended them. Knowledge about the music and the man has increased, however, with the establishment of a Prokofiev archive in London and new access to archives in Moscow.

**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 the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and the Boston Ballet, among others. His work is also in the repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet and the Royal Ballet, Covent Garden. Mr. Morris is noted for his musicality; he has been described as “undeviating in his devotion to music.” He has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera and the Royal Opera, Covent Garden. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received eight honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor's Award for Arts and Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus and Giroux, 1993), and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Mr. Morris is a member of the American Academy of Arts and Sciences and





the American Philosophical Society. In 2007, he received the Samuel H. Scripps American Dance Festival Award for Lifetime Achievement.

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

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

MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson and Yoko Nozaki for *Mozart Dances* (2006); and with the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006), among others. MMDG's film and television projects also include *Dido and Aeneas*, *The Hard Nut* and two documentaries for the United Kingdom's *South Bank Show*.

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



Eric Richmond

**Stefan Asbury** (conductor) is in great demand with major orchestras, ensembles and festivals worldwide. In the the 2007–2008 season, he assumed the position of Artist in Association with Tapiola Sinfonietta, with whom he conducts four projects per season.

He has served on the faculty of the Tanglewood Music Center since 1995 and was Associate Director of New Music Activities from 1999–2005; he currently holds the Sana H. Sabbagh master teacher chair on the Conducting Faculty. He held the post of first Music Director of the Remix Ensemble Casa da Musica Porto from 2001–2005, working with them to commission new works and programming an innovative mix of jazz, film and music theatre. Mr. Asbury enjoys collaborations with orchestras such as WDR Cologne, Frankfurt Radio Symphony Orchestra, NDR Hamburg, Seoul Philharmonic, RAI Turin, SWR Freiburg/Baden-Baden and RSO Wien, and is a regular guest conductor at such festivals as Festival d'Automne, Munich Biennale, Wien Modern and Wiener Festwochen, Salzburg Festival and Venice Biennale. Most recently, he made his debuts with the Concertgebouw Amsterdam, Bayerischer Rundfunk and Dresden Philharmonie. He returns to Dresden Philharmonie this season to conduct Messiaen's *Canyons*. In the opera world, Mr. Asbury conducts John Adams's *A Flowering Tree* for the 2009 Perth International Arts Festival and recent opera productions have included Wolfgang Rihm's *Jakob Lenz* for the 2008 Wiener Festwochen, a concert version of Britten's *Owen Wingrave* with Tapiola

Sinfonietta, the world premiere of Van Vlijmen's *Thyeste* with La Monnaie, Brussels, and Dutch Touring Opera and Staud's *Berenice* at Munich Biennale. Stefan Asbury has particularly strong relationships with many composers including Steve Reich, Wolfgang Rihm, Rebecca Saunders, Unsuk Chin and Mark Anthony Turnage, and collaborates regularly with Ensemble Modern, Klangforum Wien, Basel Sinfonietta, Musikfabrik and London Sinfonietta. This season, Mr. Asbury continues his collaboration with the Mark Morris Dance Group in a production of *Romeo & Juliet*, *On Motifs of Shakespeare*. Mr. Asbury has released a recording of works by Unsuk Chin with Ensemble Intercontemporain on Deutsche Grammophon. His CD of music by Jonathan Harvey with the Ensemble Intercontemporain was awarded a Monde de la Musique CHOC award, his Grisey complete *Espace Acoustique* cycle with WDR Köln won the German music critics award. His discography also includes music by Isang Yun with Deutsches Symphonie Orchester Berlin, works by Elliott Carter with Ensemble Sospeso, portrait discs of Philip Cashian with the Birmingham Contemporary Music Group and and Rebecca Saunders with musikFabrik.

**Berkeley Symphony Orchestra** is under the direction of Kent Nagano, who steps down as Music Director at the end of the 2008–2009 season at the conclusion of his 30th anniversary season. The 2008–2009 season also sees the final three guest conductors in the search for Maestro Nagano's successor as Music Director: William Eddins, Paul Haas and Joana Carneiro.

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 750-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 Butterfly Hill spent on a tiny platform 180 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 new 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.

For more information on Berkeley Symphony's current season, please visit [berkeleysymphony.org](http://berkeleysymphony.org) or call (510) 841-2800.

Lighting designer **Allen Moyer** most recently designed the Broadway productions of *Grey Gardens*, *The Constant Wife*, *Twelve Angry Men*, *In My Life*, *Reckless*, *The Man Who Had All the Luck* and *A Thousand Clowns*. Off-Broadway he has designed

*Grey Gardens*, Douglas Carter Beane's *Little Dog Laughed*, *Lobby Hero*, *Entertaining Mr. Sloane*, *Mr. Marmalade*, *The Dazzle*, *This Is Our Youth*, *Well, As Bees in Honey Drown* and John Guare's *A Few Stout Individuals* (directed by Michael Greif). His opera work includes productions for San Francisco Opera, New York City Opera, Santa Fe Opera, Glimmerglass, Houston Grand Opera and Scottish Opera. His previous work with Mark Morris includes *Sylvia* for the San Francisco Ballet and *Orfeo ed Euridice* for the Metropolitan Opera.

**Martin Pakledinaz** has designed costumes for theater, opera and dance. He has collaborated with Mark Morris on works for the Mark Morris Dance Group, San Francisco Ballet and Boston Ballet, and he has designed several works for Helgi Tomasson, including *The Nutcracker* in 2004. Mr. Pakledinaz's New York credits include Kathleen Marshall's revival of *The Pajama Game* (Tony Award nomination) and the Signature Theatre's revival of Horton Foote's *The Trip to Bountiful*, as well as *Thoroughly Modern Millie*, *Wonderful Town*, *The Wild Party*, *A Year with Frog and Toad*, *Kiss Me Kate*, *Golden Child*, *The Diary of Anne Frank*, *Waste* and *The Life*. His work can be seen in the new production of *Grease*, currently playing on Broadway. His work in opera includes Stephen Wadsworth's staging of *Rodelinda* for the Metropolitan Opera; *Tristan and Isolde* for the Paris Opera/Bastille, directed by Peter Sellars with video installations by Bill Viola; and two other premiere works by Sellars, *L'amour de Loin* and *Adriana Mater*, composed by Kaija Saariaho with libretti by Amin Maalouf.

Lighting designer **James F. Ingalls** has designed for several Mark Morris works, including *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom and Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden, and New York City Opera); *L'Allegro, il Penseroso ed*

*il Moderato*, *Dido and Aeneas* and *The Hard Nut* (Mark Morris Dance Group); *Ein Herz* (Paris Opera Ballet); and the initial White Oak Project tour. His work in Chicago includes *Salome* (Lyric Opera); *The Clean House*, *Dollhouse*, *House and Garden*, *The Misanthrope*, *Book of the Night* and *Martin Guerre* (Goodman Theatre); and *The Well-Appointed Room*, *The Pain and the Itch*, *The Violet Hour*, *Purple Heart*, *After the Quake* and *Valparaiso* (Steppenwolf Theater). Most recently, he designed *A Flowering Tree* and *La Passion de Simone* (New Crowned Hope at the Barbican Centre, London), and *Dr. Atomic* (Holland Festival/De Nederlandse Opera and San Francisco Opera). He often collaborates with Saint Joseph Ballet in Santa Ana, California.

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

### Dancers

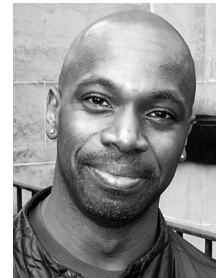
**Craig Biesecker**, from Waynesboro, Pennsylvania, received a BS in music education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa and Bryan Koulman and worked with choreographers Tim and Lina Early. In New York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



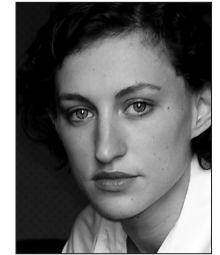
**Samuel Black** is originally from Berkeley, California, where he began studying tap at the age of 9 with Katie Maltsberger. He received his BFA in dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie, Holland. He has performed in New York with David Parker, Takehiro Ueyama and Nelly van Bommel. Mr. Black first appeared with MMDG in 2005 and became a company member in 2007.



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



**Elisa Clark** received her early training from the Maryland Youth Ballet and her BFA from The Juilliard School, under the direction of Benjamin Harkavy. She has danced with the Lar Lubovitch Dance Company, Netherlands Dans Theater, Peridance Ensemble and Battleworks Dance Company. Clark has staged works by Robert Battle, David Parsons, Igal Perry and Adam Houghland with various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival, and she currently works closely with Carolyn Adams and the American Dance Legacy Institute, as well as serves on an advisory panel for Capezio. Ms. Clark first appeared with MMDG in *L'Allegro* in 2005 and joined the company in 2006.

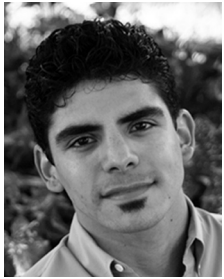


**Amber Darragh** is originally from Newport, Oregon, where she began her dance training with Nancy Mittleman. She received her BFA from The Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own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



**Rita Donahue** was born and raised in Fairfax, Virginia, and attended George Mason University, where she graduated with honors in dance and English in 2002. She danced with bopi's black sheep / dances by kraig patterson before joining MMDG in 2003.





**Domingo Estrada, Jr.**, a native of Victoria, Texas, recently earned a BFA in ballet and modern dance at Texas Christian University. He currently works with choreographers Leslie Scott, BODYart Dance; Mary Seidman, Mary Seidman and Dancers; and Christian von Howard, Von Howard Project. He made his debut with the Mark Morris Dance Group during this season's *The Hard Nut* at Cal Performances, Berkeley. Mr. Estrada would like to thank God, his family and all who support his passion.



**Julie Fiorenza** was born in South Korea and grew up in Massachusetts where she trained at the Academy of Dance Arts and Boston Ballet. In 2004, she graduated with honors from the Ailey/Fordham BFA program and was named a Liberace scholar. Since then, she has performed and taught throughout the country as a member of Ailey II and the Nai-Ni Chen Dance Company and has also danced with Adams Company Dance and Company XIV. Last summer, Ms. Fiorenza played the lead dance role of Eliza in *King and I* at the Ogunquit Playhouse in Maine. This is her first time working with MMDG, and she is thrilled to have been given the opportunity to be a part of this special production.



**Lesley Garrison** grew up in Swansea, Illinois, and received much of her early training at the Center of Creative Arts in St. Louis. She is a 2007 graduate of the Conservatory of Dance at the State University of New York at Purchase.

She has also studied at Interlochen Arts Academy, Rotterdamse Dansacademie, Jacob's Pillow and The Professional Project. She has performed with the Kevin Wynn Collection, Nelly van Bommel's NØA Dance and Sidra Bell Dance New York. She performed with MMDG for the first time last season in the Seattle performances of *L'Allegro, il Penseroso ed il Moderato*.



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



**Lauren Grant**, born and raised in Highland Park, Illinois, has danced with the Mark Morris Dance Group since 1996. She has appeared in 40 of Morris's works and performs leading roles in *The Hard Nut* and *Mozart Dances*. Ms. Grant has been featured in *Time Out New York*, *Dance Magazine* and a recently published book, *Meet the Dancers*, as well as the subject of a photograph by Annie Leibovitz. She holds a BFA from NYU's Tisch School of the Arts and teaches dance internationally. Ms. Grant is married to fellow dancer David Leventhal.



**John Heginbotham** is from Anchorage, Alaska. He is a graduate of The Juilliard School (BFA, 1993) and has danced in the companies of Susan Marshall, Pilobolus Dance Theater (guest artist), John Jasperse and Ben Munisteri. His choreography is featured in the work of recording artists Fischerspooner and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, Mr. Heginbotham works regularly with members of the Brooklyn Parkinson Group. He joined the Mark Morris Dance Group in 1998.

**David Leventhal**, raised in Newton, Massachusetts, has danced with the 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 Schullkind, Richard Colton/Amy Spencer, Zvi Gotheiner, Neta Pulvermacher and Ben Munisteri. He graduated with honors in English literature from Brown University in 1995. Mr. Leventhal teaches master classes in technique and repertory at schools and colleges around the country, and he gives classes regularly at MMDG's school, including one for people with Parkinson's disease. He is married to fellow dancer Lauren Grant.



**Laurel Lynch** began her dance training in Petaluma, California. After a few too many *Nutcrackers*, she moved to New York to attend The Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón and

Ohad Naharin. Since graduation in May 2003, Ms. Lynch has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz and T.E.A. (Transpersonal Education and Art). She has performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Ms. Lynch performed with MMDG as an apprentice in 2006 and became a company member in 2007.



**Claudia MacPherson** was born in Wisconsin, but she calls Kentucky home. She received her BFA in dance from Alvin Ailey/Fordham University, where she worked with Nathan Trice, Jennifer Muller and Ron Brown, among others, and performed at City Center in Alvin Ailey's *Memoria*. She has also worked with Eva Dean Dance, the Kevin Wynn Collection, SuriCo and the Tattooed Ballerinas. She first appeared with MMDG in *The Hard Nut* last season.



**Bradon McDonald** received his BFA from The Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. Mr. McDonald joined MMDG in 2000.



**Dallas McMurray**, from El Cerrito, California, began dancing at age 4, studying jazz, tap and acrobatics with Katie Maltzberger, and ballet with Yukiko Sakakura. He received a BFA in dance from the California Institute of the Arts. He has performed with the Limón Dance Company, and others, in works by Jiri Kylian, Alonzo King, Robert Moses and Colin Connor. Mr. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.



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



**Guillermo Resto** has danced with Mark Morris since 1983.

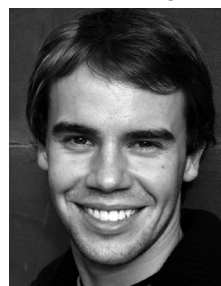


**Kanji Segawa** began his training with his mother, Erika Akoh, and studied ballet with Kan Horiuchi in Tokyo, Japan. In 1997, he came to the United States with a Japanese Government Fellowship to study at the Ailey School. He has been a member of Battleworks Dance Company, Jennifer Muller/The Works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



**Bradley Shelver** trained in ISTD and at the National School of the Arts in Johannesburg, South Africa, and The Ailey School in New York. He has performed with the Alvin Ailey Repertory Company, Elisa Monte Dance, Complexions Contemporary Ballet, Ballet Hispanico, The Francesca Harper Project, José Limón Dance Company, Phoenix Dance Theater (UK) and as a guest artist with Bill T. Jones/Arnie Zane Dance Company and Lar Lubovich. He has also performed solo tours and galas in addition to choreographing works for international companies in the United States and Europe. He is the Artistic Director of Bradley Shelver Contemporary Dance Theater, on the faculty of schools and universities throughout Europe and has taught company class for Matthew Bourne's "New Adventures in Motion Pictures" and Phoenix Dance Theater. He is a monthly columnist for *Dance Spirit* magazine in the United States, and his book, *Techniques of Performance Through the Horton Technique*, will be published by Lepos in 2009. This season marks his first tour with the Mark Morris Dance Group.

**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.



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



**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 University and the Laban Center, London. Since moving to New York in 2001, she has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencil 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. Ms. Weddel

performed with MMDG as an apprentice in 2006 and became a company member in 2007.



**Teri Weksler** was born in Baltimore, Maryland, and is a graduate of The Juilliard School. She has danced with Daniel Lewis, Hannah Kahn, Jim Self and the White Oak Dance Project, and she is a Bessie Award recipient. Ms. Weksler was a founding member of the Mark Morris Dance Group. After moving to Birmingham, Alabama, she became director of Southern Danceworks, and she currently teaches at the Alabama Ballet and Birmingham Southern College.

**Megan Williams** hails from Los Angeles, California. After receiving a BFA from Juilliard



in 1984, she worked with the companies of Laura Glenn, Ohad Naharin and Mark Haim, among others. In 1988, she joined MMDG, with whom she danced for nine years, toured worldwide, taught and appeared in several films, including *Dido and Aeneas*, *Falling Down Stairs* (with Yo-Yo Ma), *The Hidden Soul of Harmony* (*South Bank Show*, U.K.) and *The Hard Nut*. In 1997, she joined Morris as his assistant in the direction and choreography of Paul Simon's *The Capeman*, a Broadway musical starring Marc Anthony and Ruben Blades. She has since staged Morris's works with the Purchase Dance Corps, George Mason University students, Vassar Repertory Dance Theater and the Boston Ballet, and is a member of the guest summer faculty at the Mark Morris Dance Center. Ms. Williams has been on the modern faculty of the Conservatory of Dance at SUNY Purchase since 1999. Ms. Williams serves on the board of directors of SYREN Modern Dance and the advisory board of DanceNowNYC. She is thrilled to be performing with MMDG again. Thanks to Mark

for the opportunity and to Andy, Bram and Griffin for endless support.



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



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

### Key Notes

**Mark Morris Dance Group**  
***Romeo & Juliet, On Motifs of Shakespeare***

Friday, September 26, 5–6:30pm  
Zellerbach Hall Lobby Mezzanine

Robert Cole (Director, Cal Performances), Richard Taruskin (Department of Music, UC Berkeley) and Simon Morrison (Department of Music, Princeton University) discuss Mark Morris's new work based on Prokofiev's original music and the original story concept by Soviet dramatist Sergey Radlov.

### Mark Morris Dance Group Staff

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

#### Production

*Technical Director* Johan Henckens  
*Rehearsal Director* Matthew Rose  
*Wardrobe Supervisor* Katherine M. Patterson  
*Assistant Wardrobe Supervisor* Jennifer Perry  
*Lighting Supervisor* Leo Janks  
*Sound Supervisor* Jim Abdou

#### Administration

*General Manager* Aaron Mattocks  
*Company Manager* Adrienne Bryant  
*Director of Finance* Elizabeth Fox  
*Finance Associate* Victoria Gintautiene

#### Marketing and Development

*Director of Marketing and Development* Lauren Cherubini  
*Associate Director, Marketing and Corporate Support* Christy Bolingbroke  
*Special Projects Manager* Alexandro Pacheco  
*Development Assistant* Moss Allen  
*Office Assistant* Jay Selinger

#### Education

*Director of Education* Eva Nichols  
*School Administrator* Diane Ogunusi  
*School Bursar* Marc Castelli

#### Dance Center Operations

*Studio Manager* Karyn Treadwell  
*Administrative Assistant* Hilary Tanabe  
*Production Manager* Matthew Eggleton  
*Music Coordinator* Bruce Lazarus  
*Facility Manager* Joseph Tsiaporin  
*Maintenance* Ray Calderon, Gustavo Chaguay

*Booking Representation* Michael Mushalla (Double M Arts & Events)  
*Media and General Consultation Services* William Murray (Better Attitude, Inc)  
*Legal Counsel* Mark Selinger (McDermott, Will & Emery)  
*Accountant* Kathryn Lundquist, CPA  
*Orthopaedist* David S. Weiss, MD (NYU-HJD Department of Orthopaedic Surgery)  
*Hilot Therapist* Jeffrey Cohen



# About the Artists

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## Production Credits

<i>Stage Manager</i>	Anne Dechene
<i>Research, Source Materials and Score Restoration</i>	Simon Morrison
<i>Additional Orchestration and Score Annotation</i>	Gregory Spears
<i>Rehearsal Pianist</i>	Colin Fowler
<i>Assistants to Martin Pakledinaz</i>	Amanda Bujak, Tess Seufferlein
<i>Associate to Allen Moyer</i>	Warren Karp
<i>Costumes</i>	Tricorne, Inc., Studio Rouge, Seams Unlimited
<i>Millinery</i>	Lynne Mackey Studio
<i>Fabric Dyeing and Printing</i>	Gene Mignola, Inc.
<i>Special Thanks</i>	Bra-Tenders, Adam Pollack, Karen Eifert
<i>Footwear</i>	Capezio Balletmakers, La Danza, Sandals by Barbara Shaum
<i>Scenery, Props and Scenic Paintwork</i>	Capital Scenic, Center Line Studios, Costume Armour, Scenic Art Studios, Matthew Eggleton

Onstage Sound Equipment courtesy of Meyer Sound

Thanks to Maxine Morris.

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

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Allon Fuller Fund; The Capezio/Ballet Makers Dance Foundation;  
Joseph and Joan Cullman Foundation for the Arts, Inc.; Dance Heritage Coalition;  
Google, Inc.; The Harkness Foundation for Dance; The Iovino Family Foundation;  
Leon Lowenstein Foundation; Materials for the Arts; McDermott, Will & Emery;  
The Edith Glick Shoolman Children's Foundation; The Vilcek Foundation;  
and the Friends of the Mark Morris Dance Group.*

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