Friday, December 14, 2012, 7:30pm
Saturday, December 15, 2012, 2pm & 8pm
Sunday, December 16, 2012, 3pm
Thursday, December 20, 2012, 7:30pm
Friday, December 21, 2012, 7:30pm
Saturday, December 22, 2012, 2pm & 8pm
Sunday, December 23, 2012, 3pm
Zellerbach Hall

The Hard Nut

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

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

Mark Morris Dance Group

Chelsea Lynn Acree  Samuel Black    Rita Donahue
Domingo Estrada, Jr.  Lesley Garrison  Lauren Grant
Brian Lawson*  Aaron Loux  Laurel Lynch  Stacy Martorana
Dallas McMurray  Amber Star Merkens  Maile Okamura
Spencer Ramirez  Billy Smith  Noah Vinson
Jenn Weddel  Michelle Yard

Shawn Gannon  John Heginbotham  June Omura  Kraig Patterson
Brandon Courmay  John Eirich  Julie Fiorenza
Benjamin Freedman  Jennifer Jones  Claudia MacPherson
Brandon Randolph  Utafumi Takemura  Nicholas Wagner

Mark Morris, Artistic Director
Nancy Umanoff, Executive Director

Berkeley Symphony Orchestra
George Cleve, Conductor

Piedmont East Bay Children’s Choir
Robert Geary, Director

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

Major support for the Mark Morris Dance Group is provided by the Asian Cultural Council, Bloomberg Philanthropies, the Brooklyn Community Foundation, the Fund for the City of New York, The Andrew W. Mellon Foundation, the Billy Rose Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, and Jane Stine and R. L. Stine.

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

The Mark Morris Dance Group’s performances are made possible with public funds from the New York City Department of Cultural Affairs, the New York State Council on the Arts, and the National Endowment for the Arts.

The Hard Nut © 1991 Discalced, Inc. d/b/a Mark Morris Dance Group

These performances are made possible, in part, by Patron Sponsors Paul and Sheri Siegel, and Kathleen G. Henschel.

Cal Performances' 2012–2013 season is sponsored by Wells Fargo.
CAST

The Hard Nut

CAST

Marie Lauren Grant
Fritz June Omura
Louise/Princess Pirlipat Jenn Weddel
Dr. Stahlbaum/King Mark Morris
Mrs. Stahlbaum/Queen John Heginbotham
Housekeeper/Nurse Kraig Patterson
Drosselmeyer Billy Smith
Nutcracker/Young Drosselmeyer Aaron Loux
Barbie Doll Chelsea Lynn Acree
Robot Spencer Ramirez

Party Guests
Samuel Black, Rita Donahue, Domingo Estrada, Jr., Shawn Gannon, Laurel Lynch, Dallas McMurray, Maile Okamura, Noah Vinson, Michelle Yard

Changers Chelsea Lynn Acree, Brandon Cournay, Brandon Randolph

Rat King Utafumi Takemura

Rat Soldiers
Julie Fiorenza, Lesley Garrison, Jennifer Jones, Claudia MacPherson, Stacy Martorana, Brandon Randolph

G. I. Joe Soldiers
John Eirich, Benjamin Freedman, Brian Lawson, Spencer Ramirez, Nicholas Wagner

Snow
Chelsea Lynn Acree, Samuel Black, Rita Donahue, John Eirich, Domingo Estrada, Jr., Julie Fiorenza, Benjamin Freedman, Lesley Garrison, Jennifer Jones, Brian Lawson, Laurel Lynch, Claudia MacPherson, Stacy Martorana, Dallas McMurray, Maile Okamura, Spencer Ramirez, Brandon Randolph, Utafumi Takemura, Noah Vinson, Nicholas Wagner, Jenn Weddel, Michelle Yard

Rat Queen Chelsea Lynn Acree

Spanish Domingo Estrada, Jr., Michelle Yard

Arabian
Brian Lawson, Laurel Lynch, Stacy Martorana, Brandon Randolph, Nicholas Wagner

Chinese
John Eirich, Julie Fiorenza, Utafumi Takemura

Russian
Chelsea Lynn Acree, Samuel Black, Rita Donahue, Lesley Garrison, Claudia MacPherson, Dallas McMurray

French
Jennifer Jones, Maile Okamura, Spencer Ramirez, Noah Vinson

Suitors John Eirich, Brian Lawson

Dentist Shawn Gannon

Flowers
Samuel Black, Rita Donahue, Domingo Estrada, Jr., Benjamin Freedman, Lesley Garrison, Jennifer Jones, Laurel Lynch, Stacy Martorana, Dallas McMurray, Maile Okamura, June Omura, Noah Vinson, Nicholas Wagner, Michelle Yard

In memoriam
Martin Pakledinaz
(1953–2012)

These performances are dedicated to the memory of Martin Pakledinaz, costume designer, longtime collaborator, and dear friend.
**The Hard Nut**

**ACT I**

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

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

**ACT II**

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

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 fifteen 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.

**EPISODE**

Louise and Fritz are sent to bed.
Pyotr Il'yich Tchaikovsky (1840–1893) began his career as a civil servant. In 1862, he gave up his job and enrolled at the St. Petersburg Conservatory. He was offered the Professorship of Harmony at the newly opened Moscow Conservatory in 1866. After the success of his first piano concerto, he began a correspondence with Nadezhda von Meck, a wealthy widow, whose financial support enabled him to devote himself to composition. They remained correspondents until a misunderstanding in 1890 ended their relationship, but they never actually met. Tchaikovsky made a disastrous marriage in 1877, possibly in an attempt to conceal his homosexuality; a separation followed an attempted suicide after only eleven weeks of marriage. Despite his subsequent depressions, he managed to produce his eleven works created during his time there were three evening-length dances: L’Allegro, il Penseroso ed il Moderato; Dido and Aeneas; and The Hard Nut. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is also a ballet choreographer and has created eight works for San Francisco Ballet since 1994 and received commissions from many others. His work is in the repertory of Pacific Northwest Ballet, Boston Ballet, the Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and the Royal Ballet.

Mr. Morris, named music director of the 2013 Ojai Music Festival, is noted for his musicality and has been described as “undeviating in his devotion to music.” He has conducted performances for the Mark Morris Dance Group since 2006. He has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, Gotham Chamber Opera, English National Opera, and the Royal Opera, Covent Garden. In 1991, he was named a Fellow of the MacArthur Foundation. He has received eleven honorary doctorates to date. In 2006, Mr. Morris received the New York City Department of Cultural Affairs Mayor’s Award for Arts & Culture and a WQXR Gramophone Special Recognition Award “for being an American ambassador for classical music at home and abroad.” He is the subject of a biography, Mark Morris, by Joan Acocella (Farrar, Straus & Giroux), and Marlowe & Company published a volume of photographs and critical essays entitled Mark Morris’ L’Allegro, il Penseroso ed il Moderato: A Celebration.

Mr. Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In recent years, he has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement (2007), the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society (2010), and the Benjamin Franklin Laureate Prize for Creativity (2012).
The Mark Morris Dance Group (MMDG) was formed in 1980 and gave its first concert that year in New York City. The company’s touring schedule steadily expanded to include cities in the United States and around the world, and in 1986 it made its first national television program for the PBS series Dance in America. In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world’s leading dance companies, performing across the United States and major international festivals, in Brooklyn, New York, the company maintains strong ties to several cities, most notably its West Coast home, Cal Performances, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. MMDG also appears regularly in New York; Boston; Fairfax, Virginia; and Seattle. 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. From the company’s many London seasons, it has garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its 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); percussionist and composer Zakir Hussain, Mr. Ma, and jazz pianist Ethan Iverson in Kolam (2002); The Bad Plus in Violetta (2004); pianists Emanuel Ax, Garrick Ohlsson, and Yoko Nozaki in Mozart Dances (2006); and with English National Opera in Four Saints in Three Acts (2006) and King Arthur (2006). MMDG’s film and television projects also include Dido and Aeneas, The Hard Nut, two documentaries for the United Kingdom’s South Bank Show, and PBS’s Live from Lincoln Center. In September 2001, the Mark Morris Dance Center opened in Brooklyn, New York, to provide a home for the company, rehearsal space for the dance community, outreach programs for local children and seniors, and a school offering dance classes to students of all ages. For more information, visit www.mmdg.org.

Adrienne Lobel (scenic design) has carved out an impressive career as a stage designer. Her work tells a visual story in response to a script and/or piece of music. Ms. Lobel is also a painter, in which she translates nature. In both, she believes in paring down elements to essentials, and that negative space—the space between objects—is as powerful as the objects themselves. Her stage work has most recently been seen on Broadway in The Diary of Anne Frank and A Year with Frog and Toad, and at the Metropolitan Opera for the 2011 staging of John Adams’s Nixon in China (choreographed by Mark Morris and directed by Peter Sellars). Other works with Mr. Sellars include Mr. Adams’s Doctor Atomic (San Francisco Opera), The Rake’s Progress (Théâtre du Châlet, Paris), The Magic Flute (Glyndebourne Festival), Cosi fan tutte (Pepsico Summerfare, New York), and The Mikado (Lyric Opera of Chicago). For Mark Morris, she has designed L’Allegro, il Penseroso ed il Moderato; The Hard Nut; Orfeo ed Euridice; Platée; and King Arthur, among others.

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. He has also designed costumes for New York City Ballet, including Christopher Wheeldon’s The Nightingale and The Rose. Mr. Pakledinaz’s New York credits include Chaplin, Nice Work if you Can Get It (Tony Award nomination); The Normal Heart, Anything Goes (Tony nomination); Gypsy, starring Patti Lupone and directed by Arthur Laurents; The Pirate Queen; The Pajama Game (Tony nomination); Lend Me a Tenor (Hewes, Tony, and Outer Critics award nominations); The Trip to Bountiful; Thoroughly Modern Millie; Wonderful Town; The Wild Party; A Year with Frog and Toad; Kiss Me, Kate (Tony-winner); Golden Child; The Diary of Anne Frank; Waste; and The Life. His work in opera includes Rodelinda for the Metropolitan Opera; Tristan and Isolde for the Opéra National de Paris, directed by Peter Sellars with video installations by Bill Viola; as well as two other world premiere works directed by Mr. Sellars, L’Amour de Loin and Adriana Mater, composed by Kaija Saariraho with librettos by Amin Maalouf. He has received two Tony Awards and the Obie, Drama Desk, Lucille Lortel, and Helen Hayes awards, among others.

James F. Ingalls’s (lighting design) designs for Mark Morris include Orfeo ed Euridice (Metropolitan Opera); King Arthur (English National Opera); Sylvia, Sandpiper 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 Dance Project tour. His work for Lincoln Center includes Zaide, Ainadamar, and Bach Cantatas, all directed by Peter Sellars, and Renaissance Muse, directed by Mark Lamos. At the Metropolitan Opera, Mr. Ingalls has also designed An American Tragedy, Salome, Benvenuto Cellini, The Gambler, War and Peace, and Wozzeck. Most recently, he designed A Flowering Tree and La Passion de Simone (New Crowned Hope at the Barbican Centre, London), Dr. Atomic (Holland Festival/De Nederlandse Opera and San Francisco Opera), and The Cherry Orchard (Oregon Shakespeare Festival). He often collaborates with the Wooden Floor (formerly the Saint Joseph Ballet) in Santa Ana, California.

Charles Burns was born in Washington DC. He currently lives in Philadelphia with his wife, the painter Susan Moore. His illustrations and comics have been widely published in Europe and the United States, in such magazines as RAW, The New Yorker, The New York Times Magazine, The Believer, and Rolling Stone. His books include The Hive (Pantheon, 2012), X’ed Out (Pantheon, 2010), and Black Hole (Pantheon, 2005).

Matthew Rose (rehearsal director) began his dance training in Midland, Michigan, with Linda Z. Smith at age 17. After receiving his B.F.A. in dance from the University of Michigan in 1992, he moved to New York City. He was a soloist with the Martha Graham Dance Company from 1993 to 1996, and in 1997 began working with MMDG. After several years of performing full-time with the group, he began assisting Mr. Morris with the creation of new works. He has been the company’s rehearsal director since 2006.

Chelsea Lynn Acree grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner and continued at the Arts and Technology. Since receiving her B.F.A. in dance from SUNY Purchase in 2005, she has had the opportunity to work with a variety of artists, including SYREN Modern Dance, Laura Peterson, Hilary Easton + Company, and Michael and the Go-Getters. Ms. Acree is on the faculty at The School at the Mark Morris Dance Center, where she teaches children and adults how to move through space. She began working with MMDG in 2007 and joined the company in 2011.

Samuel Black is from Berkeley, California, where he began studying tap at age nine with Katie Maltzberger. He received his B.F.A. in dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in the Netherlands. He has performed with David Parker, Takehiro Ueyama, and Nelley van
Brandon Cournay is from Detroit, Michigan, and has had an exciting journey performing in both commercial and concert dance. He performed in the Radio City Christmas Spectacular and has been featured in TV commercials or industrials for Puma, Sesame Street, and Target. Mr. Cournay can also be seen in the upcoming dance film Musical Chairs. He has performed with New York Theatre Ballet, MMDG, and Morphoses, and is currently dancing with Keigwin + Company. He received his B.F.A. in dance from the Juilliard School.

Rita Donahue was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated with high distinction in 2002, receiving a B.A. in English and a B.F.A. in dance. She danced with boppi’s black sheep / dances by kraig patterson and joined MMDG in 2003.

John Eirich was raised in Orlando, Florida, where he studied ballet and jazz at Southern Ballet Theatre. He earned his B.F.A. in dance from New World School of the Arts in 2005. He was also a student at Jacob’s Pillow Contemporary Traditions Program and has performed with Miami Contemporary Dance Company and the Florida Grand Opera. He has worked with the Amy Marshall Dance Company, was a member of Taylor 2 from 2006 to 2010, and has been a member of TAKE Dance since 2007. Mr. Eirich joined Dušan Týnek Dance Theatre in 2010 and is currently a member of Dance Heginbotham. He has performed Misa Brevis with the Limón Dance Company and L’Allegro, il Penseroso ed il Moderato with MMDG.

Domingo Estrada, Jr., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced ballet folklórico through his church for eleven years. Mr. Estrada earned his B.F.A. in ballet and modern dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival, where he had the privilege of performing Skylight, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Mr. Estrada would like to thank God, his family, and all who support his passion.

Julie Fiorenza was born in South Korea and grew up in Massachusetts, where, at age four, she began her training at the Academy of Dance Arts and later studied at the Boston Ballet School. She received a B.F.A. in dance from The Ailey School/Fordham University, graduating with honors. Ms. Fiorenza has been a member of Ailey II, Nai-Ni Chen Dance Company, and Adams Company Dance. She performed lead dance roles in regional productions of The King and I at Casa Mañana Theatre and the Ogunquit Playhouse. She has appeared on stage at the Metropolitan Opera in Turandot and Mark Morris’s Orfeo ed Euridice. She has also performed with MMDG in Romeo & Juliet, On Motifs of Shakespeare and L’Allegro, il Penseroso ed il Moderato. This is her third season dancing in The Hard Nut. Ms. Fiorenza is a founding member of Jessica Lang Dance.

Benjamin Freedman, from Tampa, Florida, began his dance training at Interlochen Arts Academy and North Carolina School of the Arts, where he performed in works by Martha Graham, Jerome Robbins, Jiří Kylián, and Larry Keigwin. At University of South Florida, he participated in the reconstruction of Bill T. Jones’s Serenade/The Proposition. He also was a student at the Jacob’s Pillow Contemporary Program, where he worked with Judith Jamison. Mr. Freedman will graduate in 2013 from New York University’s Tisch School of the Arts with a B.F.A. in dance and an intensive minor in psychology. At Tisch, he has had the opportunity to learn and perform Mark Morris’s Pacific, as well as to choreograph multiple works on the student company. In New York, he has worked with Korhan Basaran, Chihiro Shimizu and Artists, and Danaka Dance Group. He will join MMDG as an apprentice in January 2013.

Lesley Garrison grew up in Swansea, Illinois, and received her early dance training at the Center of Creative Dance Training at Interlochen, Michigan. She studied at the Rotterdamse Dansacademie in the Netherlands and holds a B.F.A. from SUNY Purchase, where she received the Modern Dance Faculty Award. She has performed with Erica Essner, Dance Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly Van Bommel’s NOA Dance, Rocha Dance Theater, and Sidra Bell Dance New York. She first performed with MMDG in 2007 and became a company member in 2011. Ms. Garrison teaches at The School at the Mark Morris Dance Center and for the Dance for PD program.

Lauren Grant has danced with MMDG since 1996. Performing leading roles in The Hard Nut and Mozart Dances, Ms. Grant has appeared in over 40 of Mark Morris’s works. She is on the faculty of The School at the Mark Morris Dance Center and frequently leads classes for the company before rehearsals and performances. Additionally, she teaches technique and repertory at schools and universities across the United States and abroad. Ms. Grant has been featured in Time Out New York, Dance Magazine, the book Meet the Dancers, and appeared in a documentary (The South Bank Show, United Kingdom), which followed the company in the making and premiere of Four Saints in Three Acts. She and her husband David Leventhal (former MMDG dancer) are proud parents of son Zev, born in March 2012.

John Heginbotham was raised in Anchorage, Alaska, and graduated from the Juilliard School (B.F.A. in dance, 1993). He has performed in the companies of Susan Marshall, John Jasperse, Pam Tanowitz, and as a guest artist with Pilobolus Dance Theatre. He joined MMDG in 1998, dancing as a full company member until 2012. He formed his own performance group, Dance Heginbotham, in 2011. His dances have been presented at the Kennedy Center for the Performing Arts, the Baryshnikov Arts Center, Jacob’s Pillow Dance Festival, La MaMa ETC, and the Museum of Modern Art (with the art-pop group Fischerspooner). In addition to directing Dance Heginbotham, he is the current Guest Artist in Residence at the Mark Morris Dance Center.
Choreographer in Residence for the Dartmouth Dance Ensemble. As a teacher, Mr. Heginbotham is on faculty at Princeton University and The School at the Mark Morris Dance Center. He is a founding teacher of Dance for PD, an ongoing collaboration between MMDG and the Brooklyn Parkinson Group. For more information, please visit www.johnheginbotham.com.

Jennifer Jones was raised in Lakeland, Florida. She holds an M.F.A. in dance performance/choreography from New York University and a B.F.A. with a focus in ballet performance from the University of South Florida. Her choreography has been selected to represent USF at the American College Dance Festival, as well as chosen to be performed in the Celebrazione Festival in Milan, Italy and in the DanceNOW raw studio showings in New York City. In college, she had the privilege to dance in works by Mark Morris, José Limón, Jessica Lang, Ronald K. Brown, Chris Yon, Deborah Jowitt, and Jim Martin, among others. She has appeared in productions at the Metropolitan Opera, including Ben Wright’s Don Giovanni and Mark Morris’s Orfeo ed Euridice. She was a member of the Carolyn Dorfman Dance Company from 2008 to 2011, is a founding member of Skybetter and Associates, and is a personal trainer under the Tracy Anderson Method.

Brian Lawson began his dance training in Toronto at Canadian Children’s Dance Theatre, where he worked with such choreographers as David Earle, Carol Anderson, and Michael Trent. Mr. Lawson spent a year studying at the Rotterdamse Dansacademie in the Netherlands and graduated summa cum laude in 2010 from SUNY Purchase, where he was also granted the President’s Award for his contributions to the dance program. Mr. Lawson has had the pleasure of performing with Pam Tanowitz Dance, John Heginbotham, and Nelly van Bommel’s NOA Dance, among others. He joined MMDG as an apprentice in 2011.

Aaron Loux grew up in Seattle, Washington, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Preparatory Dance Program and received his B.F.A. from the Juilliard School in 2009. He danced at the Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.

Laurel Lynch began her dance training at Petaluma School of Ballet in California. She moved to New York to attend the Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. After graduation, Ms. Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. She joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.

Claudia MacPherson was born in Wisconsin but calls Kentucky home. She holds a B.F.A. from The Ailey School/Fordham University and has worked with Eva Dean Dance, Kevin Wynn Collection, Tattooed Ballerinas, and SuriCo. Ms. MacPherson has enjoyed collaborating with soprano Noemi Lugo for concerts in Kentucky, Vermont, and Brazil. She has performed with MMDG in The Hard Nut, Romeo & Juliet, On Motifs of Shakespeare, and L’Allegro, il Penseroso ed il Moderato, as well as in Mark Morris’s production of Orfeo ed Euridice at the Metropolitan Opera. She is currently a member of Jessica Lang Dance.

Dallas McMurray, from El Cerrito, California, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. He performed with the Limón Dance Company, in addition to works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. Mr. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.

Amber Star Merkens, originally from Newport, Oregon, began her dance training with Nancy Mittleman. She received her B.F.A. from the Juilliard School and went on to dance with the Limón Dance Company. In 2001, she received the Princess Grace Award and joined MMDG. She has presented her own choreography both in New York and abroad, taught at The School at the Mark Morris Dance Center, and worked as a freelance photographer for MMDG, the Silk Road Project, and Brooklyn Rider, among others. Ms. Merkens would like to thank her family for their continuous support.

Stacy Martorana began her dance training in Baltimore, Maryland, at the Peabody Conservatory. In 2006, she graduated from the University of North Carolina School of the Arts with a B.F.A. in contemporary dance. She has danced with the Amy Marshall Dance Company, the Neta Dance Company, Helen Simoneau Danse, Kazuko Hirabayashi Dance Theater, Daniel Gwirtzman Dance Company, and Rashun Mitchell. From 2009 to 2011, she was a member of the Repertory Understudy Group for the Merce Cunningham Dance Company. She joined MMDG as an apprentice in January 2012 and became a full company member in November 2012.

June Omura was born in New York, grew up in Birmingham, Alabama, and graduated from Barnard College with honors in dance and English. She joined MMDG in 1988, moving to Brussels, Belgium, for the company’s three-year residency at the Théâtre Royal de la Monnaie. She toured the world with MMDG for the next two decades, creating roles throughout the repertory, including the original casts of L’Allegro, il Penseroso ed il Moderato and The Hard Nut. She is featured in the film Falling Down Stairs, a collaboration between Mr. Morris and the cellist Yo-Yo Ma, and in 2005 she was honored with a New York Dance and Performance Award (“Bessie”) for her work with the company—especially for her performances as Fritz, the naughty little brother of The Hard Nut. Ms. Omura has taught ballet, Mark Morris repertory, and modern dance in workshops and master classes across the country. She lives in New Palz, New York, with her husband and their three children, and she recently earned an M.A. in education at SUNY New Palz for English language arts.

Maile Okamura studied primarily with Lynda Yourth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. Ms. Okamura has been dancing with MMDG since 1998. She has also worked with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as a dancer and costume designer.
Kraig Patterson was born in Trenton, New Jersey. He was inspired to pursue a career in dance after performing in high school musicals. He continued his formal dance training via scholarships at the Princeton Ballet, the Ailey School, the Martha Graham School, and the Merce Cunningham Studio. He received his B.F.A. from the Juilliard School in 1986, and danced with MMDG from 1987 to 1999. Mr. Patterson, also known as bopi, has performed with Mark Haim, the Danny Lewis Repertory Ensemble, Ohad Naharin, Neta Pulvermacher, and the White Oak Dance Project. In 1996, Mikhail Baryshnikov invited him to choreograph a new piece for the White Oak Dance Project, make like a tree...; he subsequently created three additional works for the company. Mr. Patterson also served as an artist in residence at George Mason and Princeton universities, Cornish College for the Arts, and Barnard/Columbia College, among others. He has been a guest faculty member at Barnard/Columbia College, Sarah Lawrence College, the International Summer School of Dance (Japan), and the American Dance Festival. In 1996, he founded his own company, bopi's black sheep / Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. In May 2012, he received his B.F.A. in dance from SUNY Purchase, where he had the opportunity to perform with Dance Heginbotham, as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Mr. Randolph will begin his apprenticeship with MMDG in January 2013.

Brandon Randolph began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. In May 2012, he received his B.F.A. in dance from SUNY Purchase, where he had the opportunity to perform with Dance Heginbotham, as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Mr. Randolph will begin his apprenticeship with MMDG in January 2013.

Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. Mr. Smith graduated magna cum laude in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Mr. Smith’s own piece, 3-Way Stop, was selected to open the 2006 American College Dance Festival Gala at Ohio State University, and his original choreography for a production of Bye Bye Birdie garnered much critical praise. An actor as well, Mr. Smith’s regional theater credits include Tulsa in Gypsy, Mistoffelees in Cats, and Dream Curly in Oklahoma! Mr. Smith danced with Parsons Dance from 2007 to 2010. He joined MMDG as a company member in 2010.

Spencer Ramirez began his dance training in Springfield, Virginia, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. He continued training at the Maryland Youth Ballet with such faculty as Michelle Lees, Christopher Doyle, and Harriet Williams. In 2008, he entered the Juilliard School under the direction of Lawrence Rhodes, and had the opportunity to perform works by José Limón, Jerome Robbins, Sidra Bell, and Fabien Prioville. Mr. Ramirez joined MMDG as an apprentice in July 2010 and became a company member in 2011.

Brandon Randolph began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor’s School for the Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. In May 2012, he received his B.F.A. in dance from SUNY Purchase, where he had the opportunity to perform with Dance Heginbotham, as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Mr. Randolph will begin his apprenticeship with MMDG in January 2013.

Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. Mr. Smith graduated magna cum laude in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Mr. Smith’s own piece, 3-Way Stop, was selected to open the 2006 American College Dance Festival Gala at Ohio State University, and his original choreography for a production of Bye Bye Birdie garnered much critical praise. An actor as well, Mr. Smith’s regional theater credits include Tulsa in Gypsy, Mistoffelees in Cats, and Dream Curly in Oklahoma! Mr. Smith danced with Parsons Dance from 2007 to 2010. He joined MMDG as a company member in 2010.

Spencer Ramirez began his dance training in Springfield, Virginia, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. He continued training at the Maryland Youth Ballet with such faculty as Michelle Lees, Christopher Doyle, and Harriet Williams. In 2008, he entered the Juilliard School under the direction of Lawrence Rhodes, and had the opportunity to perform works by José Limón, Jerome Robbins, Sidra Bell, and Fabien Prioville. Mr. Ramirez joined MMDG as an apprentice in July 2010 and became a company member in 2011.

Brandon Randolph began his training with the School of Carolina Ballet Theater in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor’s School for the Arts and Humanities, where he studied with Stanislav Issaev and Bobby Barnett. In May 2012, he received his B.F.A. in dance from SUNY Purchase, where he had the opportunity to perform with Dance Heginbotham, as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Mr. Randolph will begin his apprenticeship with MMDG in January 2013.

Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. Mr. Smith graduated magna cum laude in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Mr. Smith’s own piece, 3-Way Stop, was selected to open the 2006 American College Dance Festival Gala at Ohio State University, and his original choreography for a production of Bye Bye Birdie garnered much critical praise. An actor as well, Mr. Smith’s regional theater credits include Tulsa in Gypsy, Mistoffelees in Cats, and Dream Curly in Oklahoma! Mr. Smith danced with Parsons Dance from 2007 to 2010. He joined MMDG as a company member in 2010.

UTAFUMI TAKEMURA received her B.F.A. in dance with honors from SUNY Purchase and her M.F.A. from New York University’s Tisch School of the Arts, where she was a recipient of the Siedman Award for Dance. She has performed and taught nationally and internationally with numerous companies and choreographers. In 2010, she received a New York Dance and Performance Award (“Bessie”) for her work with Pam Tanowitz Dance. Ms. Takemura has had the pleasure of performing with MMDG in The Hard Nut since 1993 and L’Allegro, il Penseroso ed il Moderato since 2002.

UTAFUMI TAKEMURA received her B.F.A. in dance with honors from SUNY Purchase and her M.F.A. from New York University’s Tisch School of the Arts, where she was a recipient of the Siedman Award for Dance. She has performed and taught nationally and internationally with numerous companies and choreographers. In 2010, she received a New York Dance and Performance Award (“Bessie”) for her work with Pam Tanowitz Dance. Ms. Takemura has had the pleasure of performing with MMDG in The Hard Nut since 1993 and L’Allegro, il Penseroso ed il Moderato since 2002.

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

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

JENN WEDDEL received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a B.F.A. from Southern Methodist University and also studied at Boston Conservatory, Colorado University, and the Laban Center, London. Since moving to New York in 2001, Ms. Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venel Dance Trio, Rocha Dance Company, and with various choreographers, including Alan Danielson and Ella Ben-Aharon. Ms. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.

JENN WEDDEL received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a B.F.A. from Southern Methodist University and also studied at Boston Conservatory, Colorado University, and the Laban Center, London. Since moving to New York in 2001, Ms. Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venel Dance Trio, Rocha Dance Company, and with various choreographers, including Alan Danielson and Ella Ben-Aharon. Ms. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.

Nicholas Wagner was born and raised in Baltimore, Maryland, and has been dancing and performing since age four. He graduated with a B.F.A. from the University of Illinois at Urbana-Champaign and moved to New York in 2009. While in college, he was privileged to be one of the first participants in MMDG/Krahnert Center shadow program, in which students take classes with MMDG company members in Urbana and New York. In New York, Mr. Wagner danced for Yung-Li Dance and was a member of Dušan Týnek Dance Theatre from 2010 to 2012. He currently resides in Brooklyn and will begin his apprenticeship with MMDG in January 2013.

Michelle Yard was born in Brooklyn, New York. She began her professional dance training at the High School of the Performing Arts in New York City and continued her studies as a scholarship student at the Alvin Ailey American Dance Center. She graduated with a B.F.A. from New York University’s Tisch School of the Arts. Ms. Yard teaches Pilates as well as master classes for MMDG’s residency programs. She joined MMDG in 1997. Mom, thank you.

George Cleve (conductor), one of the world’s most persuasive Mozart interpreters, has led top orchestras in North America and Europe in performances of the music of Mozart. Most recently, he led a triumphant run of the opera Idomeneo, a co-production with Opera San Jose and the Packard Humanities Institute that received international critical acclaim. Other operas include Die Entführung aus dem Serail, Le nozze di Figaro, Così fan tutte, Don Giovanni, and Die Zauberflöte.
He also conducted Mozart’s Requiem as the grand finale of the International Festival Mozartiana in Moscow and Mozart’s Symphony No. 41 with the National Philharmonic of Russia. Mr. Cleve has conducted a wide range of other operas, including Purcell’s Didone Abbandonata; Verdi’s Don Carlo, La Traviata, and Rigoletto; Puccini’s La Bohème and Madame Butterfly; Mascagni’s Cavalleria Rusticana; Leoncavallo’s I Pagliacci; and Stravinsky’s Oedipus Rex. He made his debut at San Francisco Opera with Bizet’s Carmen and also conducted a concert version of Gluck’s Orfeo ed Euridice with the Boston Symphony.

Sought after as a guest conductor, Mr. Cleve has led the Singapore Symphony, the ABC symphonies of Australia, the New Zealand Symphony, the Mozarteum Orchestra at the Salzburg Festival, the Vienna Symphony, the Royal Philharmonic, the Philharmonia Orchestra, the English Chamber Orchestra, the Swedish Radio Orchestra, the Orchestre National de France, the Orchestre de la Suisse Romande, the Radio Symphony Orchestra of Berlin, the Russian National Orchestra, the Budapest Festival Orchestra, and the Simón Bolívar Symphony Orchestra of Venezuela. In the United States and Canada, Mr. Cleve appeared with the New York and Los Angeles philharmonics, the Cleveland Orchestra, and the Boston, Symphony, San Francisco, Toronto, Winnipeg, and Montreal symphonies. He has also performed at New York’s Mostly Mozart Festival and at the Ravinia Festival with the Chicago Symphony.

In addition to his tenure as music director of the San Jose Symphony from 1972 to 1992, Mr. Cleve has been a frequent guest conductor at Symphony Silicon Valley, Opera San Jose, New York City Ballet, and San Francisco Ballet. He was awarded the rank of Officer in the Order of Arts and Letters of the Republic of France in recognition of his performance of French music. He also received an Honorary Doctorate of Fine Arts from the University of Santa Clara, the Gold Medal of Honor of Austria, and the Silver Medal from the city of his birth, Vienna, Austria, for his role in founding the Midsummer Mozart Festival.

Berkeley Symphony has established a reputation for presenting major new works for orchestra alongside fresh interpretations of the classical European repertoire. It has been recognized with an Adventurous Programming Award from the American Society of Composers, Authors and Publishers in eight of the past ten seasons. The orchestra performs four mainstage concerts a year in Zellerbach Hall, and supports local composers through its Under Construction New Music Series/Composers Program. A community leader in music education, the orchestra partners with the Berkeley Unified School District to produce the award-winning Music in the Schools program, providing comprehensive, age-appropriate music curriculum to more than 20,000 local elementary students each year.

Berkeley Symphony was founded in 1969 as the Berkeley Promenade Orchestra by Thomas Rarick, a protégé of the great English conductor Sir Adrian Boult. Reflecting the spirit of the times, the orchestra performed in street dress and at unusual locations, such as the University Art Museum.

Under its second Music Director, Kent Nagano, who took the post in 1978, the Orchestra charted a new course with innovative programming that included rarely performed 20th-century scores. In 1981, the internationally renowned French composer Olivier Messiaen journeyed to Berkeley to assist with the preparations of his imposing oratorio The Transfiguration of Our Lord Jesus Christ, and the Orchestra gave a sold-out performance in Davies Symphony Hall. In 1984, Berkeley Symphony collaborated with Frank Zappa in a critically acclaimed production featuring life-size puppets and moving stage sets, catapulting the Orchestra onto the world stage.

Berkeley Symphony has introduced Bay Area audiences to works by upcoming young composers, many of whom have since achieved international prominence. Celebrated British composer George Benjamin, who subsequently became Composer-in-Residence at the San Francisco Symphony, was first introduced to the Bay Area in 1987, when Berkeley Symphony performed his compositions Jubilation and Ringed by the Flat Horizon. Thomas Adès’s opera Powder Her Face was debuted by the orchestra in a concert version in 1997 before it was fully staged in New York City, London, and Chicago.

A champion of new music, Berkeley Symphony has commissioned and premiered numerous new works. Recent Orchestration-commissioned works include Private Alleles (2011) by Enrico Chapel, Mantichora (2011) by Du Yun, and Holy Sisters (2012) by Gabriela Lena Frank. Past commissions include Manzanar: An American History (2003) by Naomi Sekiya, Jean-Pascal Beintus, and David Benoit; Bitter Harvest (2005) by Kurt Rohde and librettist Amanda Moody; and a fanfare by Mr. Rohde commemorating Mr. Nagano’s 30 years as music director.

Berkeley Symphony entered a new era in January 2009, when Joana Carneiro became the orchestra’s third Music Director in its 40-year history. Under Ms. Carneiro, the Orchestra continues its tradition of presenting the cutting edge of classical music. Together, they are forging deeper relationships with living composers, which include several prominent contemporary Bay Area composers, such as John Adams, Paul Dresher, and Gabriela Lena Frank.

The internationally acclaimed Piedmont East Bay Children’s Choir offers children throughout San Francisco’s East Bay an outstanding program of choral training and performance. Led by Artistic Director Robert Geary, the Choir has performed with the Oakland East Bay Symphony, Berkeley Symphony, San Francisco Opera, San Francisco Choral Society, and Volti; for national and regional conventions of the American Choral Directors Association and the Organization of American Kodály Educators; with John Denver, MMDG, Barenaked Ladies, and more.

In addition to its vigorous program of innovative new music projects, commissions, and premieres, the Choir has established itself as a leading force in international choral activities, with far-reaching collaborations and the establishment of the Golden Gate International Children’s and Young Choral Festival. The Choir has earned grand prizes, first prizes, and gold medals at prestigious competitions across Europe, Asia, and the Americas, including three gold medals at Grand Prix St. Petersburg Choral Festival (2008); two gold medals at the Hong Kong International Children’s Choral Festival (2006); and first prize in Contemporary Music at the Choral Olympics in Linz, Austria (2008).

Piedmont East Bay Children’s Choir is celebrating its 30th anniversary season in 2012–2013; activities include chorus parts in Berg’s Wozzeck with Esa-Pekka Salonen and Philharmonia Orchestra at Cal Performances and in Los Angeles, Break Bread with Michael Morgan and Oakland East Bay Symphony, The Hard Nut with MMDG at Cal Performances, and Battle Hymns by David Lang with Volti, the San Francisco Choral Society, and the Leah Stein Dance Company.

Robert Geary, founding Artistic Director of the Piedmont East Bay Children’s Choir, Volti, and the Golden Gate International Choral Festival, also serves as Artistic Director of the San Francisco Choral Society. For the past 30 years, he has overseen the development of the Piedmont East Bay Children’s Choir, an innovative education and performance program whose record of success in international competition is at the highest national standard. Recipient of awards for Outstanding Conductorial Achievement in Giessen Germany and Artistic Interpretation from the Międzyzdroje Festival in Poland, Mr. Geary has also received the KDFC Music Educator of the Year Award, and the Lois B. Rawlings Educational Inspiration Award. His choirs have been recognized in the United States by invitations to perform for the national conferences of Chorus America, the American Choral Directors Association, the Organization of American Kodály Educators, and the College Music Society. His choirs can be heard on recordings with many labels, including Other Minds, Harmonia Mundi, Koch International, Swiss International Radio, Ablaze, and Innova. Mr. Geary also has prepared his choirs for some of the world’s leading conductors, including Helmuth Rilling, Robert Shaw, Kurt Herbert Adler, Edo de Waart, Krzysztof Penderecki, Herbert Blomstedt, Dale Warland, Kent Nagano, and Michael Tilson Thomas.
ABOUT THE ARTISTS

Mark Morris Dance Group Staff

Artistic Director  Mark Morris
Executive Director  Nancy Umanoff

Production

Technical Director  Johan Henckens
Rehearsal Director  Matthew Rose
Assistant Technical Director  Matthew Eggleton
Technical Assistant  Dirk Loomans
Lighting Supervisor  Nick Kolin
Sound Supervisor  Ken Hypes
Wardrobe Supervisor  Stephanie Sleeper
Wardrobe Assistant  Elizabeth Sargent, Alan Smith
Hair & Makeup Supervisor  Leslee Newcomb
Assistant Hair & Makeup Supervisor  Sara Beukers

Administration

Chief Financial Officer  Elizabeth Fox
Finance Associate  Rebecca Hunt
General Manager  Huong Hoang
Company Manager  Sarah Horne
Executive Assistant  Jenna Nugent
Interns  Marianny Loveras, Erica Marnell

Development & Marketing

Director of Development  Michelle Amador
Associate Director of Development  Kelly Sheldon
Development Assistant  Rebecca Cash
Digital Content Manager  Moss Allen
Marketing Assistant  Abby West
Intern  Jessica Augustin

Education

School Director  Sarah Marcus
School Administrator  Sydnie Liggett
Outreach Director  Eva Nichols
Dance for PD Program Manager  David Leventhal
Dance for PD Program Assistant  Maria Portman Kelly
Dance for PD Program Intern  Pauline Etim-Ubah

Dance Center Operations

Facility & Production Manager  Peter Gorneault
Studio Manager  Karyn Treadwell
Operations Coordinator & Community Liaison  Jackie Busch
Front Desk Manager  Elise Gaugert
Assistant Front Desk Managers  Charles Gushue, Abby West
Music Coordinator  Bruce Lazarus
Maintenance  Jose Fuentes, Jamel Moore, Orlando Rivera,
Intern  Diana Velazquez

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  O’Connor Davies Munns & Dobbins, LLP
Orthopedist  David S. Weiss, M.D. (NYU Langone Medical Center)
Physical Therapist  Marshall Hagins, PT, Ph.D.
Hilot Therapist  Jeffrey Cohen

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

Costumes refurbished by Olivia Fuku, Elizabeth Sargent and Carli Beardsley.

Thanks to Maxine Morris.

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

Additional funding has been received from the Altman Foundation; The Amphion Foundation, Inc.; Capezio Ballet Makers Dance Foundation; The Aaron Copland Fund for Music, Inc.; Joseph and Joan Cullman Foundation for the Arts, Inc.; The Harkness Foundation for Dance; Johnson & Johnson/Society for the Arts in Healthcare; Kinder Morgan Foundation; Leon Lowenstein Foundation; Materials for the Arts; McDermott, Will & Emery; Mid Atlantic Arts Foundation; SingerXenos Wealth Management; The Tcherepnin Society; and the Friends of the Mark Morris Dance Group.

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

For more information, contact
Mark Morris Dance Group
3 Lafayette Avenue
Brooklyn, New York 11217-1415
phone (718) 634-8400
dist (718) 634-8900
info@mmdg.org
www.mmdg.org