

Mark Morris Dance Group

Thursday through Sunday, October 3–6, 2002
Zellerbach Hall

Joe Bowie Charlton Boyd Marjorie Folkman
Shawn Gannon Lauren Grant John Heginbotham
David Leventhal Bradon McDonald Amber Merkens
Gregory Nuber Maile Okamura June Omura Guillermo Resto
Matthew Rose Brynn Taylor* Julie Worden Michelle Yard

Artistic Director
Mark Morris

General Director
Barry Alterman

Executive Director
Nancy Umanoff

*apprentice

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

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Choreography by Mark Morris

Resurrection

Music: Richard Rodgers ("Slaughter on Tenth Avenue")

Set and Costumes: Isaac Mizrahi

Lighting: Michael Chybowski

Members of the Berkeley Symphony Orchestra

Robert Cole, conductor

Joe Bowie, Charlton Boyd, Shawn Gannon,
Marjorie Folkman, Lauren Grant, David Leventhal, Bradon McDonald,
Amber Merkens, Gregory Nuber, Maile Okamura, June Omura,
Matthew Rose, Julie Worden, Michelle Yard

This dance has been commissioned by the American Dance Festival with support from the Doris Duke Awards for New Work.

Commissioned in 2002 by the Boston Pops Orchestra, Keith Lockhart, conductor

This selection is used by special arrangement with

The Rodgers and Hammerstein Organization, 1065 Avenue of the Americas, New York 10018.

Premiere: July 18, 2002 – Page Auditorium, Durham, North Carolina

PAUSE

A Lake

Music: Franz Joseph Haydn (Horn Concerto No. 2 in D)

Lighting: James F. Ingalls

Costumes: Martin Pakledinaz

Members of the Berkeley Symphony Orchestra

Robert Cole, conductor

Stuart Gronningen, horn

Joe Bowie, Charlton Boyd, Marjorie Folkman, David Leventhal, Amber Merkens,
Gregory Nuber, Maile Okamura, June Omura, Matthew Rose, Julie Worden

Premiere: July 30, 1991 – Filene Center, Wolf Trap, Vienna, Virginia

INTERMISSION

Something Lies Beyond the Scene

(World Premiere)

Music: William Walton (Façade: An Entertainment with poems by Edith Sitwell)

(Fanfare – Hornpipe – Through Gilded Trellises – Tango-Pasodoblé –

Lullaby for Jumbo – Black Mrs. Behemoth – Tarantella – By the Lake –

Polka – Something Lies Beyond the Scene – Jodelling Song – Popular Song)

Lighting: Michael Chybowski

Costumes: Katherine McDowell

Members of the Berkeley Symphony Orchestra

Robert Cole, conductor

Reciters:

Charlton Boyd, Marjorie Folkman, Shawn Gannon, Mark Morris

Joe Bowie, Lauren Grant, John Heginbotham,

Bradon McDonald, Amber Merkens, Gregory Nuber,

Maile Okamura, June Omura, Matthew Rose, Michelle Yard

INTERMISSION

Foursome

Music: Erik Satie (Gnossiennes No. 1, No. 2, No. 3)
and Johann Nepomuk Hummel (Seven Hungarian Dances)

Lighting: Michael Chybowski

Costumes: Katherine McDowell

Sara Davis Buechner, piano

Shawn Gannon, John Heginbotham,

Mark Morris, Guillermo Resto

Premiere: February 27, 2002 – Brooklyn Academy of Music, Brooklyn, New York

PAUSE

Lucky Charms

Music: Jacques Ibert (Divertissement)

(Introduction – Cortège – Valse – Nocturne – Parade – Finale)

Lighting: Michael Chybowski

Members of the Berkeley Symphony Orchestra

Robert Cole, conductor

Charlton Boyd, Marjorie Folkman, Lauren Grant, John Heginbotham,
Bradon McDonald, Amber Merkens, Gregory Nuber, June Omura, Maile Okamura,
Brynn Taylor, Julie Worden, Michelle Yard

Premiere: June 7, 1994 – Emerson Majestic Theater, Boston, Massachusetts

Jacques Ibert's Divertissement used by arrangement with Theodore Presser Company,
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Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. He performed with a variety of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created over 100 works for the ensemble, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988–1991, he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, Morris created 12 pieces, including three evening-length works—The Hard Nut (his comic book-inspired version of Tchaikovsky's Nutcracker); L'Allegro, il Penseroso ed il Moderato; and Dido and Aeneas—and founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is noted for his musicality—he has been described as “undeviating in his devotion to music”—and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera, and directed and choreographed a Royal Opera, Covent Garden, production of Rameau's Platée, which premiered at the Edinburgh International Festival in 1997 and had its New York premiere with the New York City Opera in April 2000 at Lincoln Center. He also directed and choreographed the June 2000 English National Opera production of Four Saints in Three Acts. His premieres in 2002 included Kolam, created for Yo-Yo Ma's Silk Road Project, in collaboration with Indian composer Zakir Hussain. Morris was named a Fellow of the MacArthur Foundation in 1991 and has received honorary doctorates from the Boston Conservatory of Music, The Juilliard School, and Long Island University. He is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. In the following years, the company's touring schedule steadily expanded to include cities both in the US and in Europe, and in 1986, the Dance Group made its first national television program for PBS' Great Performances (“Dance in America”). In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the UK's South Bank Show. The company returned to the United States in 1991 as one of the world's leading dance ensembles, performing across the country and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably here in Berkeley, where, for the past several years, the Dance Group has performed twice annually at Cal Performances, including presentations of The Hard Nut each December from 1996–2001. Audiences have also become accustomed to the

Dance Group's regular and frequent appearances in Boston (MA); Fairfax (VA); London, England; and at the Jacob's Pillow Dance Festival in Becket (MA). The Dance Group was named the official dance company (2000–2005) of the Virginia Arts Festival. In addition to a full international touring schedule, the company has completed two film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello, and a film version of Morris' *Dido and Aeneas*. The Dance Group's 2001 season at Sadler's Wells Theatre in London garnered the company its second Laurence Olivier Award. In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. This 30,000-square-foot facility features three studios and a school providing classes to over 400 students of all ages.

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

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

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

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

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

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

David Leventhal, raised in Newton, Massachusetts, has danced with the Mark Morris Dance Group since 1997. Previously, he worked with Ballet Theatre of Boston and the companies of Marcus Schulkind, Amy Spencer/Richard Colton, Ben Munisteri, and Zvi Gotheiner. He graduated from Brown University in 1995 with honors in English literature.

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

Amber Merkens began her dance training with Nancy Mittleman in Newport, Oregon. She received her BFA from The Juilliard School in 1999 and went on to dance with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography in various venues, including Alice Tully Hall and the Joyce Soho. Merkens joined the Mark Morris Dance Group in August 2001.

Gregory Nuber began working with MMDG in 1998 and became a company member in 2001. He was a member of Pascal Rioult Dance Theatre for three years; has appeared as a guest artist with New York City Opera, Cleveland Opera, and Tennessee Repertory Theatre; and has worked with numerous New York-based choreographers. Nuber is a graduate of Arizona State University, where he studied acting and dance.

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

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

Guillermo Resto has danced with Mark Morris since 1983.

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

Brynn Taylor was raised in San Diego and graduated from UC Berkeley with a double major in molecular biology and dance. As a member of the Bay Area Repertory Dance Company, she performed in works by Marni and David Wood, Martha Graham, and Joe Goode. In New York, Taylor danced with Lori Belilove & Co. before joining the Mark Morris Dance Group in 2002.

Julie Worden, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith, and has been dancing with Mark Morris since 1994.

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

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

Robert Cole (conductor) received his MA in music from the University of Southern California School of Music and went on to study conducting with Richard Lert in California; Leonard Bernstein and Leon Barzin at the Tanglewood Music Center; and Hans Swarowsky in Europe. He served as associate conductor of the Buffalo Philharmonic Orchestra and has appeared as a guest conductor with the Florida Philharmonic, the Sacramento Symphony, the Pasadena Symphony, the Hartford Ballet, the Chattanooga Symphony, and many other symphonic, dance, and operatic organizations. In addition, Cole was formerly the executive director and music director of the Ballet Society of Los

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

Stuart Gronningen (horn) has long been familiar to Bay Area audiences, both as soloist and orchestral player. In addition to acting as principal horn of the Berkeley Symphony Orchestra, he is currently principal horn of the Oakland East Bay Symphony, a position inherited from the late Oakland Symphony, and former principal horn of the San Francisco Chamber Orchestra, the San Francisco Ballet Orchestra, the Cabrillo Festival Orchestra, and the UC Berkeley Orchestra, among other groups. Gronningen's wide-ranging experience includes extensive work in opera (including the complete San Francisco Ring cycles of 1990 and 1999), theater (*Les Misérables*, the five-year run of *Phantom of the Opera*), chamber music, film scores, jingles, and popular and jazz recordings and performance. He has appeared as soloist with the Oakland Symphony, the San Francisco Chamber Orchestra, the UC Berkeley Orchestra, and several regional and community orchestras in Northern California and Oregon. Gronningen also works as an English teacher at Berkeley High School.

Sara Davis Buechner (piano) was the Grand Prize winner of the 1984 Gina Bachauer International Piano Competition, and the top American prize winner of the 1986 Tchaikovsky Competition in Moscow. She has appeared with many of America's most prominent orchestras, and has performed widely throughout North America, Europe, and Asia. Last season, she made her recital debut at Lincoln Center's Mostly Mozart Festival. This season, her newest recordings of piano music by Stephen Foster and Rudolf Friml will be released. Buechner teaches piano and chamber music at New York University, and has presented master classes at conservatories and universities throughout the United States and Japan.

MARK MORRIS DANCE GROUP STAFF

Production

Johan Henckens, technical director

Ethan Iverson, music director

Michael Chybowski, lighting supervisor

Katherine McDowell, wardrobe supervisor

Development/Marketing

Michael Osso, director of development and marketing

Rob Handel, director of foundation and corporate relations

Alexandro Pacheco, director of membership

and special events

Erin Dadey, marketing associate

Adriana Strokon-Miller, development and marketing intern

Administration

Karyn La Scala, studio manager

Kathleen Cannucci, administrative assistant

Finance

Lynn Wichern, fiscal officer

Elizabeth Fox, finance manager

Jay Selinger, fiscal assistant

School/Education

Eva Nichols, director of education

Diane Ogunusi, school administrator

Michael Mushalla (Double M Arts & Events),

booking representation

Dan Klores Communications, public relations

and marketing

Mark Selinger (McDermott, Will & Emery), legal counsel

Kathryn Lundquist, CPA, accountant

David S. Weiss, MD (NYU-HJD Department of Orthopedic Surgery), orthopedist

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For information, contact:
Mark Morris Dance Group
3 Lafayette Avenue
Brooklyn, NY 11217-1415
Tel: 718.624.8400; Fax: 718.624.8900
info@mmdg.org; www.mmdg.org

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