

Cal Performances Presents

Thursday, September 20, 2007, 8pm
Friday, September 21, 2007, 8pm
Saturday, September 22, 2007, 8pm
Sunday, September 23, 2007, 3pm
Zellerbach Hall

Mozart Dances

(West Coast Premiere)

Mark Morris, *choreographer*

Berkeley Symphony Orchestra

Jane Glover, *conductor*

Garrick Ohlsson, *piano*

Yoko Nozaki, *piano*

Howard Hodgkin, *scenic design*
Martin Pakledinaz, *costume design*
James F. Ingalls, *lighting design*

Mark Morris Dance Group

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

Artistic Director

Mark Morris

Executive Director

Nancy Umanoff



Thursday night's presentation is the 150th performance of the Mark Morris Dance Group at Cal Performances.

Mozart Dances was commissioned by the Lincoln Center for the Performing Arts (New York), Barbican Centre (London) and New Crowned Hope (Vienna), in association with Cal Performances (Berkeley).

Altria Group, Inc. is the Mark Morris Dance Group's Lead Sponsor.

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

Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, JPMorganChase Foundation, The Howard Gilman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, and The Shubert Foundation.

The Mark Morris Dance Group New Works Fund is supported by The Andrew W. Mellon Foundation, Ellsworth Kelly Foundation, The Gladys Krieble Delmas Foundation, Shelby and Frederick Gans Fund, Meyer Sound Laboratories/Helen and John Meyer, and Poss 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, a State Agency, and the National Endowment for the Arts Dance Program.

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Cal Performances' 2007–2008 Season is sponsored by Wells Fargo Bank.

Mozart Dances

(2006)

Eleven

Wolfgang Amadeus Mozart (1756–1791) Piano Concerto No. 11 in F major, K. 413
(1782–1783)

Allegro
Larghetto
Tempo di Menuetto

Berkeley Symphony Orchestra
Jane Glover, *conductor*
Garrick Ohlsson, *piano*

Dancers

Craig Biesecker, Samuel Black, Joe Bowie, Elisa Clark, Amber Darragh, Rita Donahue,
Lauren Grant, John Heginbotham, David Leventhal, Laurel Lynch, Bradon McDonald,
Maile Okamura, Noah Vinson, Julie Worden, Michelle Yard

INTERMISSION

Double

Mozart Sonata in D major for Two Pianos, K. 448
(K. 375a) (1781)

Allegro con spirito
Andante
Allegro molto

Garrick Ohlsson, *piano*
Yoko Nozaki, *piano*

Dancers

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

INTERMISSION



Twenty-seven

Mozart Piano Concerto No. 27 in B-flat major, K.595
(1791)

Allegro
Larghetto
Allegro

Berkeley Symphony Orchestra
Jane Glover, *conductor*
Garrick Ohlsson, *piano*

Dancers

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

Program Notes

The Music

Wolfgang Amadeus Mozart (1756–1791)

Piano Concerto No. 11 in F major, K. 413 (K. 387a)

Composed in 1782–1783.

Premiered in March 1783 in Vienna, with the composer as soloist.

When Mozart resigned from his Salzburg post in the musical establishment of Archbishop Colloredo in 1781 to move to Vienna, he anticipated making his living as a free-lance pianist, composer and teacher. He outlined his plan in a letter to his father in January 1782: “I have three pupils now, which brings me in some eighteen ducats a month.... I really need only one more, because four pupils are quite enough. With the income, a man and his wife can manage in Vienna if they live quietly and in the retired way which we desire; but, of course, if I were to fall ill, we should not make a farthing. I can write, it is true, at least one opera a year, give a concert annually and have some things engraved and published by subscription. There are other concerts too where one can make money, particularly if one has been living in a place for a long time and has a good reputation.” The pupils, commissions and concerts did materialize soon after his arrival, and he felt confident enough about the future to marry Constanze Weber the following August. She was expecting within a month—the first of a series of almost constant pregnancies during the nine years of their marriage that nearly ruined her health for good—and Mozart soon had to incorporate supporting a growing family into his career plans.

Mozart’s first years in Vienna were good. He was happy with his marriage. He was in demand as a pianist and composer, with a reputation that extended through much of Europe. He was invited to perform at the houses of important members of the Viennese aristocracy. Publishers and music dealers vied for his works. The concerts he produced were well attended. Everyone, it seemed, talked of him.

In autumn 1782, he began planning his concerts for the following Lenten season. (Opera was

forbidden in Catholic Austria during the Lent, and early spring was the only time of the year when auditoriums were free for instrumental concerts.) By December, he was at work on a series of three new concertos, the first he composed after moving to Vienna. That he was concerned they should satisfy the popular Viennese taste for pleasant diversion while possessing something of deeper musical value is evidenced by his famous letter of December 28 to his father: “These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.” There is further evidence that he took care to please a wide audience with the three new concertos (K. 413, 414, 415): in addition to their easily accessible musical style, their orchestration was devised so that the wind parts were expendable, thereby making these works performable by as small an ensemble as a string quartet. In this form—as chamber music for the home—he offered them in manuscript score for public subscription early in 1783. Artaria published the three concertos in March 1785.

It is not surprising that the new concertos had an excellent success at their premieres in March 1783. The first to be heard seems to have been the Concerto in C major, K. 415, on March 3 at the Burgtheater. Of his March 22 performance of two of the concertos, *Cramers Magazin* reported, “Today the celebrated Chevalier Mozart gave a music academy [concert] for his own benefit at the National Theater in which pieces of his own composition were performed. The academy was honored by the presence of an extraordinarily large audience, and the two new concertos and other fantasies [improvisations] which Mr. Mozart played on the fortepiano were received with the loudest approval. Our Monarch, who contrary to the custom honored the academy with his presence, joined in the applause of the public so heartily that one can think of no similar example. The proceeds of the academy are estimated at 600 gulden.” Mozart was especially gratified at the Emperor’s response. (“His Majesty’s delight was beyond all bounds,”

rejoiced the composer.) Perhaps the Emperor, who seemed greatly taken with this blazingly talented young Salzburg musician, would appoint him to a secure post at court, the composer thought. Perhaps the subscribers and publishers would continue to seek out his music. Perhaps his marriage would continue to be happy and trusting, and, perhaps, that first child, to be born in June, would live longer than eight weeks. Perhaps, he hoped, he would prosper and live long and become an honored musician. Perhaps....

The concertos of 1782–1783 are luminous musical documents of Mozart’s early, joyful times in Vienna, before the disappointments and broken dreams of his last years. These works are delightful evidence that “he knew his public, and wished to charm them with amiability rather than risk offending them by too aggressive originality,” wrote Alfred Einstein. They are not, however, simply empty entertainment pieces. To spice their pleasant style, he added some contrapuntal seasonings (“from which the connoisseurs alone can derive satisfaction”) that demonstrate his recent study of Bach, a technical enrichment that also informs the “Haffner” Symphony (No. 35, K. 385) and the series of quartets dedicated to Haydn that he began in 1782. While these concertos do not reach the exalted peaks of his later works in the form, they are filled with the perfectly poised grace and limpid beauty that are Mozart’s hallmarks.

The F major Concerto (K. 413) is the most galant in style that Mozart wrote in Vienna, “a product of the *Ancien Régime*,” according to Cuthbert Girdlestone, “one of the few works of Mozart’s prime which can be so styled. Everything in it is measured and well-ordered.... It is anxious to remain close to the average feelings of its public; it does not provoke emotions other than those which it is permissible to express in polite society; its ideal, in a word, is that of a gentleman in a drawing room.” The Concerto’s popularity with the composer’s contemporaries is attested by its three publications during Mozart’s lifetime (Artaria, Vienna; Traeg, Vienna; Le Duc, Paris, all in 1785), the only one of his concertos to reach that number, and, indeed, only one of seven such works that were formally published before his death. Though the composition is modest in its scale and expres-

sive range (Girdlestone noted the “mild temper of the whole work”), it exhibits the melodic felicity, harmonic suavety and formal assurance that mark all of Mozart’s Vienna concertos. The legendary keyboard artist Wanda Landowska said that the F major Concerto “breathes pure joy from beginning to end.”

The orchestra presents the two principal themes of the opening movement, one of only three among the piano concertos in triple meter (K. 459 and K. 491 are the others): a main subject comprising a repeated-note gesture followed by a quick tumble down the scale; and a complementary melody, based on a rising figure with a trill, in the nature of a gently lilting dance. The soloist enters and takes over the main theme to provide a bridge to the elaborated repetition of the melodies. The central section of the movement treats the second theme in various transformations before moving on to some purely decorative passagework for the soloist. The earlier motives return in the recapitulation before the pianist takes a solo turn in the cadenza. (Mozart’s cadenzas for this Concerto survive in a manuscript copied in Papa Leopold’s hand.) The lovely binary-form song of the *Larghetto* (the only movement in which bassoons join the little wind band of oboes and horns) is music of peerless grace and unruffled contentment such as could have been authored by no composer other than Mozart. The finale, a rondo in the style of a minuet, is a perfect example of Mozart’s ability to write music that would please both the general public (with its infectious dance rhythms and pervasive amiability) and the connoisseurs (with the elegant contrary-motion counterpoint of its main theme and the sophistication of its form). “The whole work makes a singularly satisfying whole,” wrote Philip Radcliffe, “its modest dimensions being well suited to its quiet demeanor. In its own way, this is one of Mozart’s most perfect works.”

Sonata for Two Pianos in D major, K. 448 (K. 375a)

Composed in 1781.

Among the pupils that Mozart acquired soon after settling in Vienna in 1781 was Josepha



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Auernhammer, the only daughter of the socially prominent Economic Councilor Johann Michael Auernhammer. Though Josepha proved to be an excellent pianist and a fine student, Mozart painted a most unflattering picture of her in a letter to his father in Salzburg. He labeled her “*ein Scheusel*”—“*a horror*”—and continued, “If an artist wished to paint the Devil in a lifelike way, he would be obliged to resort to her face as a model. She is as fat as a peasant girl.... To see her is enough to make one blind; a single look is a whole day’s punishment.... She is the biggest bore I know.” The lady herself harbored no false vanity about her looks, though she was proud of her keyboard skills. “I am not pretty; on the contrary, I am plain,” she reportedly told Mozart. “I don’t want to marry some clerk with three or four hundred florins, and I have no choice of anyone better. So I prefer to remain as I am, and make a livelihood by my talents.” She underestimated herself. In 1796, she wedded a prosperous merchant named Boesenkoenig, and was reportedly still giving annual recitals in Vienna as late as 1813. Perhaps Mozart’s protests to his puritanical father about Josepha were more subterfuge than substance, after all. It seems that

he was visiting the young lady’s apartment three or four times a week in 1781, which, to his father’s prudish eye, might appear to have been a more rigorous schedule of attention than strictly tutorial duties would demand.

For a concert of his music at the Auernhammer home on November 23, 1781, at which he and Josepha were to be featured in joint performance, Mozart revived his Concerto for Two Pianos from the previous year (K. 365) and wrote a new Sonata for Two Pianos in D major (K. 448, corrected to K. 375a in later editions of the Köchel catalog). It was an important evening in helping the recently arrived composer establish himself in the Imperial city, since Auernhammer’s guests included such local luminaries as the Countess Maria Wilhelmine Thun and Gottfried van Swieten, the music-loving Court Librarian for whom Mozart was to write his only other complete work for two pianos—the Fugue in C minor, K. 426, of 1783. (Though there are a number of four-hand compositions in his catalog, only fragments exist of the few other works mooted for two pianos, including a Sonata in B-flat major.) The recital was a success, and the Two Piano Sonata remained a regular item in

Mozart's repertory—he played it in 1784 with another talented pupil, Babette Ployer (for whom the Concerto No. 17, K. 453 was written), and oversaw its publication by the Viennese firm of Traeg in 1789.

The Two Piano Sonata is one of those inimitable masterworks of Mozart that elevates the stock formulas of his day into a creation of almost reckless beauty. Alfred Einstein wrote that the Sonata is “*galant* from beginning to end,” with the form and idiom “of an ideal *sinfonia* for an *opera buffa*; no cloud obscures its gaiety,” and then went on to point out the true essence of the work: “The art with which the two parts are made completely equal, the play of the dialogue, the delicacy and refinement of the figuration, the feeling for sonority in the combination and exploitation of the different registers of the two instruments—all these things exhibit such mastery that this apparently ‘superficial’ and entertaining work is at the same time one of the most profound and mature of all Mozart’s compositions.” The Sonata opens with a bold unison statement of the fanfare motive that serves as the main theme. After some attractive intertwinings of scales and arpeggios (the two pianos are treated as exact equals, evidence of Mozart’s high opinion of Fräulein Auernhammer’s talents), the second theme, composed of scalar motives and short phrases, is presented, and soon proves to be a proper subject for a bit of imitative discussion between the participants. A development section based on a new motive and a full recapitulation of the earlier themes round out the sonata form of the movement. The *Andante* is quiet and lyrical and probably as close to unadulterated rapture as it is safe to approach. The finale is a quicksilver rondo of wit, grace and immaculate musicianship.

Piano Concerto No. 27 in B-flat major, K. 595

Composed in 1791.

Premiered on March 4, 1791, in Vienna, with the composer as soloist.

Had there been a Viennese edition of “What Ever Happened To...?” in 1791, Mozart certainly would have been included. He had gone to that city a decade earlier in hopes of gaining enough fame as a

free-lance composer and pianist (and occasional impresario and violist) to gain a permanent position at court. Things generally went well for the first five years or so. He gave many public concerts, received numerous commissions, and even landed a minor job as chamber music composer to the court. (This last, however, paid a mere pittance—less than half of the small sum paid to his predecessor in the position, Christoph Gluck. The desired place at court never materialized.) Mozart’s musical language became richer and deeper during those years, and it was not long before it failed to be appreciated by the fickle Viennese, who were far more interested in tunes and titillations than in a challenging new artistic style. His popularity declined rapidly.

The genre of the piano concerto was central to Mozart’s public image during his first five Viennese years, since it presented him as both composer and pianist in the concerts he promoted for his own benefit. After 1786, when he no longer enjoyed sufficient public esteem to give a concert on his own, the need for concertos vanished, and he composed only two examples for piano during his last five years. The earlier of these (K. 537, “Coronation”) was introduced at a concert he gave in Frankfurt at the time of the crowning of Leopold II, when he still hoped to attract enough royal attention to gain a position at court. The second one, this B-flat Concerto, he wrote for a concert in Vienna given by the clarinetist Josef Bähr, at the restaurant of Ignaz Jahn, one of the caterers to the court. Since Mozart’s sister-in-law, Aloisia Lange, also participated in the concert as a singer, it is not impossible that she helped arrange this bit of work for him.

By early 1791, Mozart was in a difficult situation. He was deeply in debt, his health was deteriorating, and his prospects were bleak. To get a little money in hand, he churned out a whole string of dances for various balls during the winter months, but these trifles could just as well have been written by Wranitzky or Kozeluch or Dittersdorf or any other now-forgotten composer of the time. When Emanuel Schickaneder popped up in the spring with the suggestion for a musical play based on a mystical, quasi-oriental subject of the sort then immensely popular in Vienna, Mozart thought this might be a lucrative venture. He was right, but he

Program Notes

did not live long enough to profit from the success of *The Magic Flute* later in the year. This Concerto was another of the projects of that sad time.

The B-flat Concerto was the first work completed in Mozart's last year, and commentators have always been tempted by the maudlin autobiographical possibilities this coincidence offers. It will never be known if Mozart realized he would not see another Christmas while he was writing the piece. He was troubled enough at the time to admit in a letter that "life has lost its attraction." Whatever the reason, it seems that, at least concerning the major works, he was determined to write exactly in the manner he pleased, almost in defiance of public taste. It may be that he was just beginning to enter a new creative phase during those last months. There are signs of an encroaching, restless Romanticism in such works as *Don Giovanni*, the G minor Symphony, the G minor Quintet and the *Requiem* that carried over into this Concerto. This quality, however, is a musical characteristic, not an autobiographical confession. Of all the great masters, Mozart separated his music the farthest from his life, and to discover a premonition of death in this B-flat Concerto would impute to Mozart not just an evolving artistic style, but an entire change of aesthetic philosophy. That is not impossible, but it is unlikely. To what extent this beautiful work is "valedictory" is left to each listener.

The Concerto is cast in the traditional three movements. As is generally true with the works of Mozart, there is an abundance of melodies. In his book on Mozart's piano concertos, Denis Forman divided the melodies in this work into two styles: one "elegiac," the other, "courtly dance," and marvels that such contrasting types could be combined into so pleasing a whole. Adding another thought about the synthesis of styles found in this Concerto, Edward Downes wrote, "Completed between *Così fan tutte* and *The Magic Flute*, it combines the sensuous grace of the former with the spirituality of the latter." The orchestra presents much of the important thematic material before the soloist enters: a flowing main theme over a rustling accompaniment; a tiny fanfare from the woodwinds; a short, chromatically inflected phrase that begins on a weak beat; a turn figure in the flute; and several others. Already in this opening tutti appear the

expressive chromatic leadings, quick exchanges of major and minor tonalities, and unexpected harmonic deflections that lend this Concerto its Romantic quality. This characteristic is enhanced with the entry of the soloist, who elaborates upon the themes of the introduction. The central section, which begins in the remote key of B minor, is one of Mozart's most subtle and imaginative developments in its exploration of the expressive possibilities of the themes. The recapitulation is begun by the orchestra alone, but the piano soon joins to further examine the themes. With its daring harmonic adventures and multiplicity of moods, this movement stands quivering on the brink of musical Romanticism. It is such music that encourages speculation as to the course Mozart's music would have taken had he lived beyond his 35th year.

The slow second movement is in a large three-part (A-B-A) form. It has a gentle, almost ethereal quality that Cuthbert Girdlestone characterized, somewhat cryptically, as "Franciscan mildness." The simplicity of the main theme, given immediately by the soloist, belies the many poignant harmonic touches that invest the movement with its deep expression. The finale is a sonata-rondo, with several extensive areas of thematic development. The hunting-horn theme heard at the beginning of the movement also served as the melody for a song Mozart composed the week after finishing this Concerto on January 5: *Sehnsucht nach dem Frühling* ("Longing for Spring"). Though this finale does not explore the darker harmonic by-ways of the preceding movements, neither does it exhibit the carefree rejoicing of earlier concertos. In its careful balance of emotions, it is a fitting close to this last, and perhaps most thoughtful, of Mozart's concertos for his beloved instrument.

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Orchestra Roster

Berkeley Symphony Orchestra

Jane Glover, *Conductor*

Violin I

Franklyn D'Antonio, *Concertmaster*
David Ryther, *Assistant Concertmaster*
Eugene Chukhlov
Larisa Kopylovsky
Candace Sanderson
Emanuela Nikiforova
Josepha Fath
Frederica Steffens

Violin II

Candace Guirao, *Principal*
David Cheng
Thomas Yee
Annie Li
Deborah Cornelius
Mary Pitchford
Randy Weiss

Viola

Marcel Gemperli, *Principal*
Darcy Rindt
Darien Cande
Patrick Kroboth
Jason Totzke

Cello

Carol Rice
David Wishnia
Wanda Warkentin
Nancy Bien-Souza

Bass

Michel Taddei, *Principal*
Karen Horner
Alden F. Cohen

Flute

Emma Moon, *Principal*

Oboe

Deborah Shidler, *Principal*
Bennie Cottone

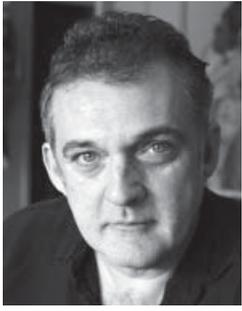
Bassoon

Carla Wilson, *Principal*
Shawn Jones

Horn

Glen Swarts, *Principal*

About the Artists



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,

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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, Geneva Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet and The Royal Ballet. Morris is noted for his musicality—he has been described as “undeviating in his devotion to music”—and for his “ability to conjure so many contradictory styles and emotions.” He has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and the Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received eight honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor’s Award for Arts & Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan 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. Morris is a member of the American Academy of Arts and Sciences. In 2007, he received the Samuel H. Scripps/American Dance Festival lifetime achievement award.

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

About the Artists

permanent headquarters in the United States, housing rehearsal space for the dance community, outreach programs for local children, as well as a school offering dance classes to students of all ages. For more information on the Mark Morris Dance Group, please visit www.mmdg.org.



Jane Glover (conductor) is Music Director of Music of the Baroque in Chicago. She has served as Music Director of the Glyndebourne Touring Opera and as Artistic Director of the London Mozart Players, and has

conducted many major orchestras and opera companies in Britain, Europe, North America, the Far East and Australasia. She regularly conducts all the Mozart operas, numerous Handel operas and the Monteverdi trilogy (in her own editions). Beyond this core repertory, her operatic experience ranges through Gluck, Beethoven, Rossini, Donizetti, Humperdinck, Richard Strauss, Britten and Knussen. Engagements this year include her debuts with the Berlin Staatsoper (*Così fan tutte*) and with the Houston and San Francisco symphony orchestras. Her book, *Mozart's Women*, was recently published by Macmillan. She studied at Oxford and did her PhD on 17th-century Venetian opera there. She holds honorary degrees from several universities, and is a Fellow of the Royal College of Music. She was created a CBE in the 2003 New Year's Honours List.



Garrick Ohlsson (piano) was first recognized worldwide when he won the Chopin International Piano Competition in 1970, and he has since gone on to establish himself as a musician of magisterial interpretive and technical prowess. Although he has long been regarded as one of the

world's leading exponents of the music of Frédéric Chopin, Mr. Ohlsson commands an enormous repertoire, which ranges over the entire piano literature. A student of the late Claudio Arrau, Mr. Ohlsson has come to be noted for his masterly performances of the works of Mozart, Beethoven and Schubert, as well as the Romantic repertoire. His concerto repertoire alone is unusually wide and eclectic—ranging from Haydn and Mozart to works of the 21st century—and to date he has at his command some 80 concertos. In the 2007–2008 season, Mr. Ohlsson appears in North America with the symphony orchestras of Atlanta, Baltimore, Boston, Fort Worth, Houston, Indianapolis, Minnesota, Nashville, San Francisco, Seattle and Toronto. Special projects include performances in Berkeley and Los Angeles with the Mark Morris Dance Group and pianist Yoko Nozaki in the critically acclaimed *Mozart Dances*; performances with the Russian National Orchestra and Vladimir Jurowski in California and at New York's Lincoln Center; and a Florida tour with the Pittsburgh Symphony. With the Sydney Symphony and Vladimir Ashkenazy, he will perform Rachmaninoff's Third Piano Concerto to be recorded live on the Octavia Records label. A recital project focusing on the piano music of Scriabin and Russian contemporaries will begin in San Francisco and San Diego in the spring and will carry through the 2008–2009 season. In addition, he performs with the Warsaw Philharmonic, RTVE Madrid and the MDR Leipzig Symphony Orchestra. In 2006–2007, Mr. Ohlsson opened the Mostly Mozart Festival in New York in a live, nationally televised performance. Mr. Ohlsson is an avid chamber musician and has collaborated

About the Artists

with the Cleveland, Emerson, Takács and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio.



Yoko Nozaki (*piano*) made her New York City recital debut in 1972, and has won consistent critical acclaim during two decades of chamber music performances, recitals and concerts with major American orchestras. She has also appeared at such music festivals

as Mostly Mozart, Ravinia, Ojai and Tanglewood and frequently collaborates with her husband, pianist Emanuel Ax. Ms. Nozaki and Mr. Ax's joint appearances have included recitals in the Distinguished Artist Series at the 92nd Street Y and the Metropolitan Museum in New York. They have performed together with several major orchestras, including St. Louis, Minnesota, Detroit and Cleveland. During summer 1992, they gave performances of the Mozart Two-Piano Concerto at the Mostly Mozart Festival in New York with Edo de Waart and at the Blossom Festival with Leonard Slatkin. They also participated in a Tanglewood Festival evening featuring Brahms's *Liebeslieder Waltzes* and Rossini's *Petite Messe Solennelle*, commemorating that composer's 200th birthday. A performance of the Mozart concerto with Mr. Ax and the Minnesota Orchestra under the direction of David Zinman soon followed. In August 1996, Ms. Nozaki made her Ravinia Festival debut in a performance of the Mozart Three-Piano Concerto with Mr. Ax and Christoph Eschenbach. That season also included debut appearances at the Ojai Festival and at Carnegie Hall with the New York String Orchestra. More recently, Ms. Nozaki and Mr. Ax highlighted a four-city tour in 1999–2000 with an acclaimed performance at the Freer Gallery in Washington, D.C. In 1999, the pair also toured with Jamie Laredo and the Brandenburg Ensemble, including a Celebrity

Series performance at Symphony Hall in Boston. In 2001, Ms. Nozaki and Mr. Ax were joined by the percussionists Mark Damaloukis and Matt Wood for a Lincoln Center *Great Performers* concert exploring modern music for piano and percussion. Last season, she made her debut appearance at the Hollywood Bowl. Recent and upcoming engagements include appearances with the Toronto Symphony and Orchestre de Lyon in Paris.

Born in London in 1932, **Howard Hodgkin** (*scenic design*) was evacuated during the war to the United States, where he lived on Long Island from 1940 to 1943. He studied at the Camberwell School of Art and the Bath Academy of Art, Corsham. In 1984, he represented Britain at the Venice Biennale and in the following year won the Turner Prize. He was knighted in 1992 and made a Companion of Honour in 2003. An exhibition of his *Paintings 1975–1995*, organized by the Modern Art Museum of Fort Worth, opened in 1995 at the Metropolitan Museum of Art in New York and toured to museums in Fort Worth and Düsseldorf, and to London's Hayward Gallery. A retrospective opened at the Irish Museum of Modern Art, Dublin, in spring 2006. It traveled to London's Tate Britain and to El Museo Nacional Centro de Arte Reina Sofia in Madrid. A survey exhibition of paintings made in the last 15 years opened at the Yale Center for British Art in New Haven in February 2007, and is on at the Fitzwilliam Museum, Cambridge until September 23. A touring print show organized by the Barbican Art Gallery is on at the Victoria Art Gallery, Bath between July 28 and September 30. It will later travel to Belfast. Sir Howard first worked in the theater in 1981, when he designed the set and costumes for Richard Alston's *Night Music* with the Ballet Rambert. They later collaborated on *Pulcinella*, which was filmed by the BBC and released on DVD. Mark Morris asked Sir Howard to design the backcloth for *Rhymes with Silver* (1997) and for *Kolam* (2002). Howard Hodgkin is represented by Gagosian Gallery in New York, Los Angeles and London.

Martin Pakledinaz (*costume design*) has designed costumes for theater, opera and dance. He has collaborated with Mark Morris on works for

About the Artists

the Mark Morris Dance Group, San Francisco Ballet and Boston Ballet, and worked with the New York City Ballet, including Christopher Wheeldon's recent *The Nightingale* and *The Rose*. Mr. Pakledinaz's New York credits include *Gypsy*, starring Patti Lupone and directed by Arthur Laurents; *The Pirate Queen*, *The Pajama Game* (Tony Award nomination), *The Trip to Bountiful*, *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 in opera includes *Rodelinda* for the Metropolitan Opera; *Tristan und Isolde* for the Paris Opera/Bastille, directed by Peter Sellars with video installations by Bill Viola; as well as two other world premiere works directed by Sellars, *L'Amour de Loin* and *Adriana Mater*, composed by Kaija Saariaho with librettos by Amin Maalouf. Upcoming projects include *Grease* on Broadway and *Iphigénie en Tauride*, a co-production of the Seattle and Metropolitan Operas.

He has been awarded two Tony Awards and the Obie, Drama Desk and Lucille Lortel awards, among others.

Lighting designer **James F. Ingalls's** designs for Mark Morris include *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* (MDMG); *Ein Herz* (Paris Opera Ballet); and the initial White Oak 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 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 Opear and San Francisco Opera) and *The Cherry Orchard* (Oregon Shakespeare Festival). He often collaborates with Saint Joseph Ballet in Santa Ana, California.

Berkeley Symphony Orchestra performs symphonic music that engages the intellect, sparks the curiosity and delights the spirit of our unique community. Under the baton of Music Director Kent Nagano, Berkeley Symphony is known as "the Bay Area's most adventurous orchestra" (*Contra Costa Times*) and has been recognized with an ASCAP Award for Adventurous Programming in six out of the past seven years.

Berkeley Symphony presents a subscription concert series at Zellerbach Hall from January through April 2008. Kent Nagano opens the season, followed by the first three guest conductors in Berkeley Symphony's Music Director search: Hugh Wolff, Guillermo Figueroa and Laura Jackson. Each concert combines premieres with fresh interpretations of the classics, resulting in "a cutting-edge repertory mix, mingling the old and the new as few orchestras do" (*San Jose Mercury News*).

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

Berkeley Symphony supports local composers through its informal *Under Construction* new music events at First Congregational Church of Berkeley. 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.

Kent Nagano's longstanding association with Berkeley Symphony began in 1979. In demand internationally as a conductor of both symphonic works and opera, he currently leads both the Orchestre Symphonique de Montréal and Bayerische Staatsoper in Munich. Maestro Nagano will step down as Music Director of Berkeley Symphony in 2009.

For more information on Berkeley Symphony's current season, please visit berkeleysymphony.org or call 510.841.2800.

About the Artists

The 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, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy and Gerald Casel. Craig joined MMDG in 2003.



Samuel Black is a native of Berkeley, California, where he began studying tap at age nine with Katie Maltsberger. He recently received his BFA in dance from SUNY Purchase, where he performed works by Mark Morris, Paul Taylor, Sean Curran, Zvi Gotheiner and Kevin Wynn. During a semester at the Rotterdamse Dansacademie in Holland, Sam had the opportunity to dance in several Dutch cities and in Germany. He has performed in New York with David Parker, Takehiro Ueyama and Nelly van Bommel. Sam first worked with MMDG in 2005 and joined the company in 2007.



Joe Bowie was born in Lansing, Michigan, and began dancing while attending Brown University, from which he graduated with honors in English and American literature. In New York, he has performed in the works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor

Dance Company for two years before going to Belgium to work with Mark Morris in 1989.



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



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

About the Artists



Amber Darragh hails from Newport, Oregon, where she began her dance training with Nancy Mittleman. She received her BFA from The Juilliard School in 1999 and then danced with the Limón Dance Company for two years.

She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Amber joined MMDG in 2001.



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



Lauren Grant, raised in Highland Park, Illinois, has danced with MMDG since 1996. Before graduating with a BFA from New York University's Tisch School of the Arts, Lauren studied ballet from the early age of 3. Later, she also

trained in character dance, acting, and singing. She teaches master classes in ballet and modern technique at schools and universities around the world, at MMDG's school in Brooklyn, and for the company as well. Lauren is married to fellow dancer David Leventhal.



John Heginbotham is from Anchorage, Alaska, and graduated from The Juilliard School in 1993. He has performed with such artists as Susan Marshall and Company, John Jasperse and Ben Munisteri, and he was a guest artist with Pilobolus

Dance Theater. John's choreography is featured in the performances and *Emerge* music video of recording artists Fischerspooner. He joined MMDG in 1998.



David Leventhal, raised in Newton, Massachusetts, has danced with Mark Morris Dance Group since 1997. He studied at Boston Ballet School and has danced with José Mateo's Ballet Theatre and the companies of Marcus Schulkind,

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



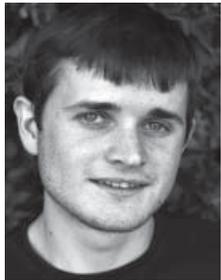
Laurel Lynch began her dance training in Petaluma, California. After a few too many *Nutcrackers*, she moved to New York to attend The Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón and Ohad

About the Artists

Naharin. Since graduation in May 2003, Laurel has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz and TEA (Transpersonal Education and Art). She performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Laurel first appeared with MMDG in 2006 and joined the company in 2007.



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. Bradon joined MMDG in 2000.



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 BFA in dance from the California Institute of the Arts.

Dallas performed with the Limón Dance Company and in works by Jiri Kylian, Alonzo King, Robert Moses and Colin Connor. Dallas first appeared with MMDG 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 in 1992–1993 and Ballet Arizona from 1993 to 1996. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner and Gerald Casel, among others. Maile began working with MMDG in 1998 and became a company member in 2001.



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



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.

About the Artists



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, Jenn has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencl Dance Trio, Rocha Dance Theatre and with various choreographers, including Alan Danielson and Connie Procopio. She has presented her own work in Manhattan and continues to collaborate with TEA Dance Company under the direction of Ella Ben-Aharon and Sahar Javedani. Jenn joined MMDG in 2007.



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



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

Thanks to Maxine Morris.

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

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About the Artists

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<i>Lighting Supervisor</i>	Leo Janks
<i>Wardrobe Supervisor</i>	Katherine M. Patterson
<i>Sound Supervisor</i>	Jim Abdou

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<i>Company Manager</i>	Adrienne Bryant
<i>Director of Finance</i>	Elizabeth Fox
<i>Finance Associate</i>	Ted Hall

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<i>Special Projects Manager</i>	Alexandro Pacheco
<i>Marketing Manager</i>	Christy Bolingbroke
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<i>School Administrator</i>	Diane Ogunusi
<i>Administrative Assistant</i>	Marc Castelli

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<i>Administrative Assistant</i>	Kathleen Cannucci
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