

Wednesday–Saturday, June 12–15, 2013
Hertz Hall, Wheeler Auditorium & Faculty Glade

Ojai North!

Mark Morris *Music Director, 2013 Ojai Music Festival*
Thomas W. Morris *Artistic Director, Ojai Music Festival*
Matías Tarnopolsky *Director, Cal Performances*

Mark Morris Dance Group

Chelsea Lynn Acree Sam Black Rita Donahue Benjamin Freedman* Lesley Garrison
Lauren Grant Brian Lawson Aaron Loux Laurel Lynch Stacy Martorana
Dallas McMurray Amber Star Merkens Maile Okamura Spencer Ramirez
Brandon Randolph* Billy Smith Noah Vinson Nicholas Wagner*
Jenn Weddel Michelle Yard

* *apprentice*

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

MMDG Music Ensemble

Joshua Gersen, *conductor*

Yulia Van Doren, *soprano* Hrabba Atladottir, *violin*
Jamie Van Eyck, *mezzo-soprano* Colin Fowler, *organ & piano*
Douglas Williams, *bass-baritone* Sycil Mathai, *trumpet*
Yegor Shevtsov, *piano*

red fish blue fish

American String Quartet

Daniel Avshalomov Laurie Carney Wolfram Koessel Peter Winograd

The Bad Plus

Reid Anderson Ethan Iverson David King

Gamelan Sari Raras

University of California Marching Band

Robert Calonico, *director*

Ojai North! is a co-production of the Ojai Music Festival and Cal Performances.

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Wednesday–Saturday, June 12–15, 2013
Hertz Hall, Wheeler Auditorium & Faculty Glade

Ojai North!

FESTIVAL SCHEDULE

Wednesday, June 12, 6pm Faculty Glade	red fish blue fish performs John Luther Adams's <i>Strange and Sacred Noise</i>
8pm Hertz Hall	Mark Morris Dance Group American String Quartet The Bad Plus perform Cowell and Stravinsky (<i>World Premiere</i>)
10pm Hertz Hall	Film: The Bad Plus perform live to accompany <i>Salomé</i> , starring Alla Nazimova
Thursday, June 13, 6:30pm Hertz Hall	Ojai North! Talks: Mark Morris in conversation with Wendy Lesser
8pm Hertz Hall	Mark Morris Dance Group American String Quartet The Bad Plus perform Cowell and Stravinsky
Friday, June 14, 5pm Hertz Hall	Gamelan Sari Raras Hrabba Atladottir, <i>violin</i> Sycil Mathai, <i>trumpet</i> perform music of Lou Harrison and Java
6:30pm Hertz Hall	Ojai North! Talks: Ethan Iverson in conversation with Wendy Lesser

8pm Hertz Hall	MMDG Music Ensemble American String Quartet Colin Fowler & Yegor Shevtsov, <i>pianos</i> Joshua Gersen, <i>conductor</i> perform Harrison and Adams
10pm Faculty Glade	red fish blue fish performs Adams's <i>songbirdsongs</i>

Saturday, June 15, 12pm Hertz Hall	Yulia Van Doren and Ethan Iverson perform John Cage's <i>Four Walls</i>
2pm Hertz Hall	American String Quartet Yulia Van Doren, <i>soprano</i> Jamie Van Eyck, <i>mezzo-soprano</i> Douglas Williams, <i>bass-baritone</i> Colin Fowler, <i>organ</i> Sycil Mathai, <i>trumpet</i> Mark Morris, <i>conductor</i> perform Cowell, Ives, and Ruggles
4pm Wheeler Auditorium	Film: <i>Lou Harrison: A World of Music</i> , a film by Eva Soltes
6pm Hertz Hall	Ojai North! Talks: Mark Morris in conversation with Wendy Lesser
7:30pm Hertz Hall	Colin Fowler, <i>organ</i> red fish blue fish Joshua Gersen, <i>conductor</i> perform Ives, Cowell, Persichetti, Bolcom, and Harrison
9pm Hertz Hall	MMDG Music Ensemble Joshua Gersen, <i>conductor</i> red fish blue fish Gamelan Sari Raras Yulia Van Doren, <i>soprano</i> Jamie Van Eyck, <i>mezzo-soprano</i> Douglas Williams, <i>bass-baritone</i> Colin Fowler, <i>piano</i> perform Cowell and Harrison

INTERSECTIONS

THIS YEAR'S Ojai North! is all about intersections and chance encounters—the gifts of circumstance that feed creative minds.

In the beginning, Stravinsky: *The Rite of Spring*. Nothing has been quite the same since this eruption at the intersection of music and dance. And now this work, in turn, is transformed by an intersection with jazz. No mere arrangement, this re-imagining is a dialogue in which Stravinsky, too, is setting terms. Mark Morris understands such terms and has created wondrous things in the intersection of the arts he loves. When he approaches works by Cowell, Ives, and Harrison, it is in response to this music's strength, not its pliability. This is not dance set to music or music set to dance—but something new that emerges when two elements meet. Music itself, Lou Harrison once said, emerges at a crossroads between “a song and a dance.” Dance and song, rhythm and melody, pulse and line—these are the coordinates of our humanity, our constraints and our yearnings, the pull toward earth, hands reaching out to touch another self. But challenge the limits and focus desire, make rhythm articulate and the line expressive, and we transform constraints and yearnings into a celebration of our being.

For much of the last century, dance and music have been co-conspirators in this celebration, tracing bold patterns of rhythm and line. *Four Walls*, a dance play by Merce Cunningham and John Cage, inhabits a constricted space that closes in upon a troubled mind. By contrast, Henry Cowell's *Heroic Dance* and the *Atlantis*, written respectively for Martha Graham and Doris Humphrey, open out upon a temporal expanse. Percussion instruments are prominent in *Atlantis*, but in the works of Cage and Harrison they become a preoccupation, as if the very physicality of dance demanded new dimensions in sound. The percussion family is large and promiscuous, not particularly concerned with questions of lineage, ever ready to take in orphans and strays pitched (and unpitched) in the streets. These intersections are littered with glorious junk—pots, pipes and pans, brake drums and crates, and conch shells bobbing in from the sea.

Tom Bachtel



Mark Morris

And across the sea, the mesmerizing sound of the gamelan, court music of Java (here pedigree matters). Harrison bathed in these “golden polyphonies” and wrote music both for gamelan alone and with instruments from the West. His Concerto for Piano with Javanese Gamelan is just such a wedding, an interfaith marriage, whose offspring are raised in the creed—tunings and scales—of the Javanese parent. One of the delights of witnessing this match is the intersection between intervals we know and those we don't. Throughout his life Harrison relished mixing textures and tunings, forms and techniques from disparate cultures and eras—dissonant counterpoint and pentatonic melodies in the Concerto for Organ and Percussion, fugues, chorales, and medieval dances in the Suite for Symphonic Strings—each work the record of serendipitous encounters with “the whole round living world of music,” he loved. “Human Music,” he wrote, “rouses and delights me; it stirs me to a ‘transethnic,’ a planetary music....”

How Californian!—creating from the hybrid culture formed at the intersection of Native American, Latino, European, African, Asian, and Middle Eastern musics, languages, cuisines, and religions. In truth, this is more generally a West Coast breed you'll find up and down the coast from Baja to Fairbanks, clustered in San Diego and Seattle, Portland, San Francisco, and Los Angeles. Cowell, Cage, and

Harrison—founders of a “California School”—were a restless bunch. They may have started in the West but soon crisscrossed the nation and the globe, from New York to Chicago, Berlin, Black Mountain, and Bali, before settling, each on his perch, near the banks of the Hudson, by the shores of the Pacific, or in the canyons of Manhattan. In the end, it isn't geography that defines these composers, but their capacity to re-imagine each inheritance as a discovery and to treat each discovery as a birthright.

How American!—this patchwork of humanity, this nation formed of intersecting lines and rhythms, unruly masses, and strident voices jostling to be heard. One of those voices—though not heard at first—was Charles Ives, whose own music offers variations on the theme America. Here, Yankee stock, the kind that built a cabin beside a pond or sailed the seas to hunt a great white whale. Hymns, rallies, marching bands, and revivals, the hubbub of the milling crowds, the lofty view from mountain peaks, all this in chamber music and songs in counterpoint with works by Cowell and Ruggles.

The eco-centric music of John Luther Adams, including *A Strange and Sacred Noise*, *songbirdsongs*, and his tribute, *for Lou Harrison*, finds its inspiration at man's intersection with creation—alongside the river “that flows by the throne of God.”

Mark Morris has brought together a gathering of musicians and ensembles—keyboardists Colin Fowler, Ethan Iverson, and Yegor Shevtsov; singers Yulia Van Doren, Jamie Van Eyck, and Douglas Williams; conductor Joshua Gersen; The Bad Plus; the American String Quartet; red fish blue fish; instrumentalists Hrabba Atladottir and Sycil Mathai; UC Berkeley's Gamelan Sari Raras; and the Mark Morris Dance Group and MMDG Music Ensemble—that share his penchant for lingering in intersections. We'll linger, too, time enough to hear a song and see a dance before moving on, transformed, perhaps, by our glimpse of other worlds.

Christopher Hailey

Wednesday, June 12, 2013, 6pm
Faculty Glade

red fish blue fish

PROGRAM

John Luther Adams (b. 1953) *Strange and Sacred Noise* (1991–1997)

- I. ...dust into dust...
- II. solitary and time-breaking waves
- III. velocities crossing in phase-space
- IV. triadic iteration lattices
- V. clusters on a quadrilateral grid 1
- VI. clusters on a quadrilateral grid 2
- VII. clusters on a quadrilateral grid 3
- VIII. clusters on a quadrilateral grid 4
- IX. ...and dust rising...

red fish blue fish

Leah Bowden
Eric Derr
Dustin Donahue
Jonathan Hepfer
Ryan Nestor
Stephen Solook

SOUND HEARD

JOHAN CAGE once described music as “sound heard.” Typical Cage: two words and you’ve upset all inherited assumptions. First, that any sound may be considered music. This opens up the full spectrum of noise as suitable material for musical discourse. Second, the very notion of compositional discourse is itself called into question. Any sound may be considered music so long as it is perceived sound. This upends the presumed one-way relationship between composer and listener. Now it’s the listener who does the creative heavy lifting; indeed, you might even say the listener becomes the composer.

This is pretty radical stuff, and composers (including Cage) have wrestled with the consequences of this Copernican revolution ever since. Some all but abandoned any form of compositional control, but others have proceeded more methodically, seeking to weigh the traditional responsibilities of the composer with this new agency conferred upon the listener. John Luther Adams is nothing if not methodical. He thinks deeply about his role as a creative artist and about the materials of his craft. For him, “sound heard” is not just a matter of what and who; it also involves where and when because sound and its perception take place in a shared environment: the space and time that contain the sound and position the listener. For Adams, this shared environment represents an ecological relationship, a relationship that is disturbed when listening is divorced from the wholeness of the natural world. His music is about restoring this balance. That is why Adams has been drawn to the vast spaces and powerful natural forces of Alaska, because they inspire him as a composer

and a listener to create out of a heightened environmental awareness.

Strange and Sacred Noise stands at the beginning of Adams’s exploration of the convergence of what he calls sonic geography with sonic geometry. Sonic geography grows out of physical experience, an experience that includes “the overwhelming violence of nature...a violence at once terrifying and comforting, transpersonal and purifying.” Sonic geometry reflects the preoccupations of a composer whose fascination with fractal analysis led him to search for “audible equivalents” for the complex patterns in nature contained in linear fractals. “Through the discipline of a simple, overall formal symmetry,” Adams writes, “I hope to move beyond self-expression and the limits of my own imagination, to a deeper awareness of the sound itself.” The result is a work that is at once visceral and abstract, frenzied and ritualistic.

Adams does not write a music of the spheres, that ancient notion of mathematical equivalency between music and the heavens. This music is composed, shaped, and controlled, though not as a vehicle of individual expression, but rather as a conduit for Adams’s “deepening faith in the power of noise as a vehicle of transformation and revelation.” In this sense, Adams expects his listeners to be equal partners in the experience of hearing sound: “Immersed in the enveloping presence of elemental noise, in the fullness of the present moment, we just may begin to hear, with the whole of the self, something of the inaudible totality of sound.”

Christopher Hailey

Wednesday, June 12, 2013, 8pm
 Thursday, June 13, 2013, 8pm
 Hertz Hall

Mark Morris Dance Group
American String Quartet
The Bad Plus

PROGRAM



Stephanie Berger

Mosaic and United

Music Henry Cowell (1897–1965):
 String Quartet No. 3, “Mosaic” (1935),
 I–II–III–IV–V–III–I;
 String Quartet No. 4, “United” (1936),
 I–II–III–IV–V

Costume Design Isaac Mizrahi
Lighting Design Michael Chybowski

American String Quartet

Peter Winograd, *violin*; Laurie Carney, *violin*; Daniel Avshalomov, *viola*; Wolfram Koessel, *cello*

Mark Morris Dance Group

Sam Black, Dallas McMurray, Maile Okamura, Lauren Grant, Noah Vinson

Premiere

April 29, 1993, Brooklyn Academy of Music, Brooklyn, New York

String Quartet No. 3, “Mosaic,” by Henry Cowell used by arrangements with Associated Music Publishers, Inc., publisher and copyright owner. String Quartet No. 4, “United,” by Henry Cowell used by arrangement with C. F. Peters Corporation, publisher and copyright holder.

INTERMISSION

Spring, Spring, Spring
(World Premiere)

Music Igor Stravinsky (1882–1971):
The Rite of Spring (1913),
 arranged by The Bad Plus
Costume Design Elizabeth Kurtzman

The Bad Plus

Ethan Iverson, *piano*; Reid Anderson, *bass*; David King, *percussion*

Mark Morris Dance Group

Sam Black, Rita Donahue, Lesley Garrison, Lauren Grant, Brian Lawson, Aaron Loux,
 Stacy Martorana, Dallas McMurray, Amber Star Merkens, Maile Okamura, Billy Smith,
 Brandon Randolph, Noah Vinson, Jenn Weddel, Michelle Yard

Spring, Spring, Spring was made possible by major support from American Express.

OJAI NORTH! TALKS

Join Mark Morris in conversation with Wendy Lesser on Thursday at 6:30pm in Hertz Hall.

DANCING WITH HENRY (AND IGOR)

WHY ON EARTH would one *dance* to that?" It's a question Mark Morris has heard before. His answer is simple: "For the same reason that one would listen to that—because it's so rich and so engaging and so exciting and has everything you need. And because it doesn't need a dance." The pieces in tonight's program meet criteria Morris has established: rhythmic vitality, surprises, interest enough for multiple listenings, and structural rigor "so that a dance cannot complete it or compete with it, but drops right into it and all of the elements—music, dance, the visual aspect, and the aural aspect—are complete and inevitable." Music, for Morris, is something mysterious, direct, and untranslatable. His choreography does not decode what is locked inside the music, but rather represents an individual response, his opinion about "how it goes." Morris's opinions are a product of his passions, and his passion for the music of Lou Harrison and several like-minded composers is the animating impetus for this year's festival. It is an affinity that grows out of a mutual fascination with hybrid societies such as the one that nurtured Morris himself in Seattle, with its strong Asian cultural influences. "I'm not at all interested in what comes from where," Morris has said, "but rather the amazing variety and fluidity of language and culture and art."

Henry Cowell shared this philosophy. He was a composer of astonishing fecundity, an ideas man whose scarcely contained energies shot out in all directions: pianist, organizer, publisher, publicist, critic, essayist, and teacher, ever alert to the trends of the present. In the 1930s "populism" was the rage and artists, tiring of the recondite experiments of the 1920s, rushed to meet the masses. Cowell's goal was to bridge the gulf between modern and popular without creative compromise. The five movements of his Third String Quartet form a mosaic of parts: a hymn, foursquare but freely dissonant, distorted in varied repetition with harmonics; a quasi-scherzo, pizzicato ostinato with outer voices in harmonics *sul ponticello*; an aching expressive cello recitative against soft, high strings, like the wail of a distant siren; a strange little waltz, but

in 5/8 time; and a rather inconclusive dialogue between imitative and chordal textures. The image formed by this mosaic may well depend on how you set the pieces because Cowell prescribed no sequence for these movements!

In his *United* quartet Cowell addresses the modern/popular divide by attempting to fuse disparate cultural and temporal elements into what he called "a more universal musical style." He evokes, for instance, "primitive" music through a three-tone scale in various permutations, "oriental" music through non-Western modes, and "modern" music through unresolved dissonance. At the same time he is careful to introduce the listener to each unfamiliar aspect through repetition, transparent textures, and formal clarity. He unifies the whole with a rhythmic pattern (long, long, short, long, short) that is echoed in the dynamics (loud, loud, soft, loud, soft) and tonal structure (C, C, G, C, G) of the five successive movements. The end result, Cowell asserted, "is something new—and all that is new is modern!"

A decade earlier, when Neoclassicism was new (and modern), Cowell wrote a suite of Neo-Baroque dances in the spirit of Bach and Handel, whose presence is particularly evident in the noble dignity of the third, elastic spring of the fourth, and sensuous line of the fifth movements. But Cowell would eventually grow skeptical of Neoclassicism, which he found "far too comfortable: easy to compose, easy to understand, easy to forget." No danger of that here, because the composer's pungent dissonances, quirky polyrhythms, and delicious tone clusters make this homage to the past a memorable delight.

Which brings us to Stravinsky. Here, choreography is a given, but jazz trio? Piano front and center, by turns sparkling, jittery, suave, the reassuring thump of a walking bass, and the beat, bang, brush, crash of that all-in-one minicombo, the drum kit, the bad boy ever ready to explode. Enter The Bad Plus. Pianist Ethan Iverson describes their work as "the sound of getting together in your garage and all committing, no matter what, seeing what you can make up today." Note the venue, the incubator of choice for all emerging bands. A garage is generally a

place full of stuff, hanging on the walls, piled in a corner, last year's junk, next year's collectibles. It's an environment that encourages a healthy eclecticism, taking a bit of this and that and seeing where it goes. That attitude, as well as an ethos of leaderless collaboration, sets The Bad Plus apart because these guys filter the wide open universe of their own personal tastes and predilections through a texture that may have its roots in jazz, but avoids clichés and can just as easily veer toward indie rock, pop, punk, or the avant-garde. Their concerts and recordings are a mix of original compositions and covers across a dazzling array of genres, tweaked more recently, as in their 2012 album *Made Possible*, with synth and electronics. Jazz purists blanch, but, as bassist Reid Anderson has said, "Jazz is something that has always incorporated other musics."

There comes a point when any "standard" becomes communal property, a strand of the cultural DNA. It seeps into all the cracks, is heard anywhere and everywhere, becomes a soundtrack for many lives. Nobody owns it, everybody does. This is as true for *The Rite of Spring* as it is for *Summertime*. The Bad Plus approach *The Rite of Spring* with ears that seize upon moments that are what drummer David King calls "inherently grooving." So it's not a question of translating Stravinsky from one idiom to another (though I.S. was pretty good at that himself), but discovering shared affinities. Such discoveries can lead The Bad Plus to hang back, to tease out a moment. Take the very beginning in which we are eased into the piece. A single pitch—it haunts us in our sleep—extended, caressed, and then that familiar lick, transferred from bassoon to keyboard. And with that, the trio is on its way.

This *Rite* won't have the visceral force of a full orchestra performance or the clangy percussiveness of the version for two pianos. Instead, we are drawn in close, as if crowded together in a basement club in which time has slowed with the advancing hour. That's when the magic happens, because if you came to hear what The Bad Plus does with Stravinsky, just listen to what Stravinsky does with a jazz trio.

Christopher Hailey

Wednesday, June 12, 2013, 10pm
Hertz Hall

Film Screening

PROGRAM



Alla Nazimova as *Salomé*

United Artists/Photofest

Salomé (1923)

Starring Alla Nazimova

Based on the play by Oscar Wilde (1854–1900)

Direction Charles Bryant

Screenplay Peter M. Winters

Sets & Costumes Natacha Rambova, after Aubrey Beardsley

Music The Bad Plus

The Bad Plus

Ethan Iverson, *piano*; Reid Anderson, *bass*; David King, *percussion*

Friday, June 14, 2013, 5pm
Hertz Hall

Gamelan Sari Raras

Hrabba Atladottir, *violin*
Sycil Mathai, *trumpet*

PROGRAM

Javanese Jineman Uler Kambang

Javanese Ladrang Pangkur

INTERMISSION

Lou Harrison (1917–2003) Lancaran and Ladrang Samuel (1976)

Harrison Gending Pak Chokro (1976)

Harrison Philemon and Baukis (1986–1987)

Hrabba Atladottir, *violin*

Harrison Bubaran Robert (1976; rev. 1981)

Sycil Mathai, *trumpet*

Gamelan Sari Raras

Ben Brinner

Carla Fabrizio

Peter Garellick

Lisa Gold

Midiyanto

Paul Miller

Ashley Morris

Jon Myers

Stephen Parris

Heni Savitri

Dan VanHassel

Richard Wallis

BENEATH THE SURFACE

FIRST: THAT SOUND, a burnished resonance, a beguiling shimmer that found its way into the scores of Debussy, Ravel, Britten, and Messiaen. Lou Harrison had his first direct encounter with a Javanese gamelan orchestra in 1939. Like his predecessors, he tried to capture its surface qualities with pitched percussion instruments from the West, but it wasn't until the 1970s that he began his own in-depth study of gamelan music and performance with the Javanese master K.R.T. Wasitodipuro (also known as Pak Chokro). This led to a series of compositions for gamelan alone, for gamelan in conjunction with Western instruments, and for Western ensembles employing the structural principles of Javanese music (see page 20).

The works on this program are from the period of Harrison's most intense activity, during the mid-1970s and early 1980s, including three of his first gamelan works, *Gending Pak Chokro*, *Lancaran and Ladrang Samuel*, and *Bubaran Robert*. Although these works follow traditional forms, they introduce irregular rhythms and phrase structures, and give unusual melodic prominence to the *balungan*, the structural melody that is normally deep within the texture. In a revision of *Bubaran Robert* in 1981 Harrison added a part for piccolo trumpet, and for several years this piece was played at commencement ceremonies at Mills College, where the composer taught. In Ovid's *Metamorphoses* Philemon and Baucis are an old couple rewarded by Zeus for their hospitality. In *Philemon and Baukis* that hospitality is extended to a solo violin that is welcomed into the gamelan texture. All four pieces are in the five-tone *sléndro* tuning that sounds somewhat like (but is never identical to) the black keys on a piano.

Christopher Hailey

OJAI NORTH! TALKS

JOIN Ethan Iverson in conversation with Wendy Lesser at 6:30pm in Hertz Hall.

GAMELAN TRADITIONS

Juxtaposed with Lou Harrison's compositions this concert offers examples of two of the many types of ensemble called gamelan from Central Java that inspired him. Javanese gamelan music encompasses many contrasts and nuances. The slowest stratum is taken by the gongs, whose strokes establish the length of the cycles. The main skeletal melody (*balungan*), performed by seven-keyed metallophones, forms a middle layer, which is ornamented and elaborated by faster-moving *panerusan* instruments such as metallophones, zither, gong chimes, a two-string bowed fiddle, and flute, and by singers. These elaborations are flexible, giving opportunities for simultaneous improvisation of limited scope. Pieces can be played at various speeds, as the musicians expand or contract the *balungan* at the command of the drummer. The ensemble may shift from playing a single fast, loud melody together to branching out into a rich texture consisting of numerous simultaneous "layers" moving at different speeds (ranging from fast and high to slow and low). Often this is coupled with expanding musical time by slowing down and filling in the "space" that opens up between the beats. The many individual elaborations come to the fore and the "main" melody recedes into the background. The drummer may also cue alternation between soft and loud or acceleration to a condensed version of the piece.

Javanese repertoires continue to change, new compositions being added to the hundreds of traditional pieces maintained orally and through notation. *Jineman Uler Kambang* and *Ladrang Pangkur* date back to the 19th century. *Uler Kambang* is an example of the *jineman* form, which features the female singer, accompanied by a small subset of the gamelan. *Pangkur* is composed in the 32-beat cycle of the *ladrang* form, marked by the sonorous big gong on the final beat and by smaller gongs at several points along the way. Both pieces are in the *pélog* tuning system, whose seven pitches are separated by a combination of small and large intervals, five of which are usually favored in a given mode.

Ben Brinner & Lisa Gold

Friday, June 14, 2013, 8pm
Hertz Hall

MMDG Music Ensemble
Joshua Gersen, *conductor*

American String Quartet

Colin Fowler & Yegor Shevtsov, *pianos*

PROGRAM

- Lou Harrison (1917–2003) Suite for Symphonic Strings (1960)
- I. Estampie
 - II. Chorale
 - III. Double Fugue
 - IV. Ductia
 - V. Lament
 - VI. Canonic Variations
 - VII. Little Fugue
 - VIII. Round in Honor of Hermes
 - IX. Nocturne

MMDG Music Ensemble
Joshua Gersen, *conductor*

John Luther Adams (b. 1953) for Lou Harrison (2003)

MMDG Music Ensemble
Joshua Gersen, *conductor*

American String Quartet
Peter Winograd, *violin*
Laurie Carney, *violin*
Daniel Avshalomov, *viola*
Wolfram Koessel, *cello*

Colin Fowler & Yegor Shevtsov, *pianos*

ALL IN

THERE IS an Indonesian expression, *main bersama-sama*, that means “playing together.” Lou Harrison gave that title to a work for gamelan and French horn in 1978 and the phrase encapsulates Harrison’s dream of fusing East and West. But the concept could just as easily be applied to his œuvre as a whole, its roots in performance, its inclusiveness, and its profound sense of play. Once asked how he might sum up the significance of his work against the grand sweep of music history, the composer deflected the question and replied simply: “Lou Harrison is an old man who’s had a lot of fun.”

Fun can mean many things, but for Harrison it was certainly something he did with or for others, whether composing, improvising, performing, building instruments, engaging in his art and calligraphy, coaching, or teaching. Mark Morris once said of Harrison, “You either know Lou and have been to his house and are his best friend, or you’ve never heard of him.” Harrison was all in. What he did, he did with total commitment and whether that led to fame and riches (and mostly it did not) was a decidedly secondary concern.

The Suite for Symphonic Strings, one of Harrison’s most widely performed works, was commissioned by the artists’ rights organization BMI, for its 20th anniversary in 1960 and given its premiere by the Louisville Symphony under Robert Whitney in 1961. It is a work of remarkable stylistic diversity, representing not only the eclectic range of Harrison’s aesthetic interests and influences, but also his capacity for allowing different worlds to inhabit the same space—to play together. One of the reasons for the work’s diversity is that only three of the Suite’s nine movements—Estampie, Ductia, and the Canonic Variations—were newly composed; the other movements were drawn from works written over the previous two-and-a-half decades. The reflective second movement, Chorale, is an expanded version of *Chorale for Spring*, written at Black Mountain College in 1951 for the dancer Katherine Litz. The earliest of these movements, the edgy *Double Fugue in*

Honor of Heracles, dates from 1936, during the time Harrison was most influenced by Cowell. Movement five, Lament, originated as a piano piece, *Triphony*, written in 1945 and subsequently arranged for string trio; its austere angularity was inspired by Carl Ruggles’s dissonant counterpoint. Movement seven is an arrangement of *Fugue for David Tudor* from 1952, and movement eight, Round in Honor of Hermes, a dance piece, was originally part of a larger, now lost, work written for Bonnie Bird in 1950: *An Almanac of the Seasons*, for singer, narrator, and chamber orchestra, based on medieval verses of Nicolas Breton. The last movement originated as the first section of a 1951 piece, likewise entitled *Nocturne*. The stylistic diversity of the Suite is mirrored in the range of its historical and literary allusions, including the classical references to Apollo, Eros, Heracles, and Hermes, and the enigmatic *memento mori* about death in Arcadia that inspired two paintings by Nicolas Poussin. There are Baroque and Renaissance associations in the use of round, canon, fugue, and chorale, and medieval connections in movement eight, with its original link to texts by Breton, and in the two closely related monophonic medieval dance forms, the *ductia* and the *estampie* (a form for which Harrison had a particular fondness; it also appears, under the guise “stampede,” in his *Grand Duo for Violin and Piano*). The occasionally archaic sound of the Suite has in part to do with its textures, such as the use of drones in the monophonic Estampie and Ductia (along with its swooping strings), but it can also be attributed to the composer’s instructions for tuning. Harrison much preferred the sound of *just intonation*, in which intervals reflect the true relationships of the overtone series (and some keys are more “in tune” than others), rather than the equidistant homogenization of *equal temperament*. For string instruments just intonation is relatively easy to realize, and in his preface to the score Harrison gave explicit instructions for interval ratios in the work’s diatonic movements. He drew the line, however, at working out such details for the more chromatic movements:

“certainly equal-temperament is ‘wrong’ here... but life is just too short (what with bombs and other things) for me to go through [these] movements and establish each ratio, melodically and contrapuntally. I leave it to the generosity and the good sense of my fellow musicians to make harmonious what they encounter in these compositions.”

Harrison was a great believer in the good sense of his fellow musicians, which is why so many were drawn into the warm embrace of his musical universe. Among them was John Luther Adams, who got to know Harrison in the 1970s and found him to be “an inspiring model of how to live, without regret or bitterness, as an uncompromising independent composer.” *For Lou Harrison* is a work conceived on a grand scale; its nine continuous segments move at a majestic pace: four temporal layers, their proportions 4:5:6:7, present “rising arpeggios over sustained harmonic clouds” and “long solo lines over ‘procession-like’ material.” In the homogeneity of its style, *for Lou Harrison* is very unlike the Suite for Symphonic Strings, or for that matter so much of Harrison’s music. But Adams came to realize that the work’s distinctive texture was itself a tribute to his mentor:

Shortly after Lou died, I dreamed I was rehearsing a new piece for chorus and gamelan. ... I was convinced this was the memorial I would compose for Lou...but I’ve never composed for gamelan, and in the months following... I came to feel it would be presumptuous for me to compose a gamelan work in memory of the master of the American Gamelan. One evening...I stopped. Suddenly it struck me that the interlocking layers of repeated melodic cells, the longer phrases punctuated by gong-like octaves in the low register of the piano, the stately pacing and solemn tone of the whole thing sounded a lot like Javanese gamelan.

Main bersama-sama.

Christopher Hailey

Friday, June 14, 2013, 10pm
Faculty Glade

red fish blue fish

PROGRAM

John Luther Adams (b. 1953) *songbirdsongs* (1974–1979/2006)

- I. Wood Thrush
- II. Morningfieldsong
- III. Meadowdance
- IV. August Voices
- V. Mourning Dove
- VI. Apple Blossom Round
- VII. Notquitespringdawn
- VIII. Joyful Noise
- IX. Evensong

red fish blue fish

Rachel Beetz *piccolo*
 Alice Teysier *piccolo*
 Dustin Donahue *percussion*
 Ryan Nestor *percussion*
 Stephen Solook *percussion*

UR-TWITTER

JOHAN LUTHER ADAMS describes his music as “eco-centric” and sees his role as a composer as that of a mediator between human creativity and the forces of the natural world. Those natural forces include sound, which is subject to experience and analysis, including the kind of theoretical formulations that inspired *Strange and Sacred Noise*. *Songbirdsongs*, on the other hand, is more directly rooted in experience, and the compositional process began with attentive listening. This involves, of course, re-creating the bird songs themselves, whose pitches, intervals, rhythms, and ranges resist exact transcription in musical notation. But Adams has listened well and has been remarkably successful in capturing the songs of multiple species. He cautions, however, that *songbirdsongs* “is not literal transcription. It is translation. Not imitation, but evocation.” That evocation involves suggesting the improvisational freedom of bird song, as well as its interaction with its environment, including the songs of other species.

The birdsongs are principally represented by two piccolos, but on occasion by individual percussion instruments, as well. For each species Adams has created a series of possible phrases that are themselves unordered, but which follow the structure and performing habits of each bird. An “event map” suggests a relative relationship between the instruments, but Adams has given the musicians great latitude in shaping this largely indeterminate score. “The music,” Adams instructs his performers, “should be played with the free intonation and inflection of bird songs, not in exact temperament. Time should also be free and fluid. ... The appropriate pacing will become apparent by listening to the music of the moment. Try and play mindlessly, shaping the music as it unfolds. Don’t be afraid of silences!”

Each of the pieces focuses on a different bird, or collection of birds sharing the same habitat. Except for the last piece, which features birds from the Alaskan north, these are species common to the southeastern United States.

Wood Thrush (wood thrush): Piccolos 1 and 2 (a duet in intervallic inversion) are shadowed respectively by xylophone and celesta. Bamboo wind chimes play softly throughout.

Morningfieldsong (song sparrow, field sparrow): Piccolo 1 and high bongos represent the song sparrow; piccolo 2 and temple blocks the field sparrow.

Meadowdance (eastern meadowlark, red-winged blackbird): Piccolos 1 and 2 represent these two species, accompanied by maracas and sizzle cymbals.

August Voices (pine warbler, red-eyed vireo, purple martin): The piccolos are accompanied by orchestral bells, tam-tam, cymbals, and vibraphone; the purple martin is initially represented by the xylophone.

Mourning Dove (mourning dove): Ocarinas replace the piccolos, accompanied by marimbas.

Apple Blossom Round (Baltimore orioles): Piccolos, xylophones, and tom-toms are all involved in the representation of the birdsong.

Notquitespringdawn (eastern towhee, American robin): The piccolos are joined by four triangles and vibraphone.

Joyful Noise (northern cardinal, Carolina wren, tufted titmouse): Piccolos (representing the wren and titmouse), low and high whip, crotales, bass drum, and timpani (which introduces the cardinal).

Evensong (hermit thrush, Swainson’s thrush, varied thrush, ruffed grouse): Piccolos (hermit thrush and Swainson’s thrush), brass wind chimes, celesta, log drum (ruffed grouse), tubular bells, bowed crotales (varied thrush), as well as optional violin and xylophone.

Christopher Hailey

Saturday, June 15, 2013, 12pm
Hertz Hall

Yulia Van Doren, *soprano*
Ethan Iverson, *piano*

PROGRAM

John Cage (1912–1992) Four Walls (1944)
Act One: Scenes I–VIII
Act Two: Scenes IX–XIV

DISQUIET

JOHN CAGE's long collaboration with Merce Cunningham produced dozens of works, including the Suite for Toy Piano, originally performed as a dance under the title *Diversion*. Their first major collaboration, however, was the two-act dance play *Four Walls*, based on a scenario by Cunningham. According to information provided by the Cage Foundation, the theme centers around a family "that consists of a weak but loving mother, a silent father, a rebellious son and daughter, the daughter's fiancé, a speaking chorus of six friends and relations, and a dancing chorus of six 'mad ones.'" Such explicitly programmatic content is unusual for Cage and he later felt this music overly expressive. Indeed, *Four Walls* was performed only once in 1944 and, although at Cunningham's request Cage extracted from the score a three-minute solo piece (*Soliloquy*), the entire work was not revived until the 1980s.

For Cage, *Four Walls* was an exploration of a "disturbed mind," and this state of mental and spiritual inquietude is evoked by a severely limited range of material that is subject to obsessive repetition, slow change, and heightened contrasts between high and low, loud and soft, active and static, and long periods of silence. Throughout, Cage uses only the white keys of the piano, though this does not result in a piece

in C major, but rather a succession of modal variations on this set of seven pitches. There is a fixed rhythmic structure that governs the music, scenario, and dancing, although this may not be readily apparent to the ear. The resulting sense of claustrophobia inevitably turns the listener inward. The work's emotional centerpiece is the seventh scene, a song for unaccompanied voice with a text by Cunningham:

Sweet love
my throat is gurgling
the mystic mouth
leads me so defted
and the deep black nightingale
turned willowy
by love's tossed treatment
berefted

The influence of Satie on *Four Walls* is unmistakable. There is something of austere asceticism of *Socrate*, a work to which Cage paid homage with his *Cheap Imitation* (1969). But there is also an emotional intensity that Cage himself would come to avoid in later works. From today's perspective, though, we can easily recognize the composer's signature, the handwriting on these walls is clearly Cage's own.

Christopher Hailey

Saturday, June 15, 2013, 2pm
Hertz Hall

Yulia Van Doren, *soprano*
Jamie Van Eyck, *mezzo-soprano*
Douglas Williams, *bass-baritone*

American String Quartet

Colin Fowler, *piano & organ*
Sycil Mathai, *trumpet*

Mark Morris, *conductor*

PROGRAM

Songs by Henry Cowell (1897–1965) and Charles Ives (1874–1954)

Cowell How Old Is Song (1931)
Ives The Circus Band (1894)

Yulia Van Doren, *soprano*

Ives Songs My Mother Taught Me (1895)
The Things Our Fathers Loved (1917)

Jamie Van Eyck, *mezzo-soprano*

Cowell Angus Og (1917)
Douglas Williams, *bass-baritone*

* * *

Cowell Two Songs on Poems of Catherine Riegger (1933)
1. Sunset
2. Rest

St. Agnes Morning (1914)

Douglas Williams, *bass-baritone*

Ives Mists (1910)

Yulia Van Doren, *soprano*

Cowell April (1918)

Where She Lies (1924)

Jamie Van Eyck, *mezzo-soprano*

Ives Berceuse (ca. 1900; 1920)

Yulia Van Doren, *soprano*

* * *

Ives Charlie Rutlage (1920)

Cowell Manaunaun's Birthing (1924)

Douglas Williams, *bass-baritone*

Cowell Spring Pools (1958)

Jamie Van Eyck, *mezzo-soprano*

Ives The See'r (1908; 1920)

Yulia Van Doren, *soprano*

Ives So may it be! (1914; 1921)

Douglas Williams, *bass-baritone*

Ives Remembrance (ca. 1906; 1921)

Yulia Van Doren, *soprano*

INTERMISSION

Chamber Works by Charles Ives and Carl Ruggles (1876–1971)

Ives String Quartet No. 2 (1911–1913)

I. Discussions: Andante moderato —
Andante con spirito — Adagio molto

II. Arguments: Allegro con spirito

III. The Call of the Mountains: Adagio —
Andante — Adagio

American String Quartet

Peter Winograd, *violin*

Laurie Carney, *violin*

Daniel Avshalomov, *viola*

Wolfram Koessel, *cello*

Ruggles Exaltation (1958; arr. Colin Fowler, 2013)

Yulia Van Doren, *soprano*

Jamie Van Eyck, *mezzo-soprano*

Douglas Williams, *bass-baritone*

Colin Fowler, *organ*

Sycil Mathai, *trumpet*

American String Quartet

Mark Morris, *conductor*

SING, MEMORY

THIS COUNTRY OF PIONEERS, of clean slates and new beginnings, carried west the precious cargo of its memories—a family Bible, a tattered picture, a favorite chair—that tethered the horizon to the gentle anguish of fond recall. It is in this tug between a cherished past and the urge to bold invention that a nation found its voice. The songs of Charles Ives and Henry Cowell show how their bold invention was tethered to the memories of youth, of things their fathers loved and songs their mothers sang. But if they looked back it was with the wonder and glee of a child's eye and an ear that overheard—with quiet awe, half understood—the somber verities of grownups' talk.

Cowell set to music more than two dozen poems by his parents, writers who divorced when Henry was six. Harry Cowell, an Irish immigrant, encouraged his son to explore his Celtic heritage, and it may be an ancient bard we hear in “How Old Is Song,” a re-working of *The Aeolian Harp* (1923), a “piano string piece,” in which the pianist directly strums the piano strings. Ives recalls a more recent past in “The Circus Band,” whose raucous opening turns Cowell's gentle strumming into a boisterous thump. Altogether more reflective is the celebration of “tunes of long ago” in “Songs My Mother Taught Me” and “The Things Our Fathers Loved.”

“Sunset” and “Rest” are settings of poems by Catherine Riegger, the daughter of composer Wallingford Riegger. The voice, with its occasional glissandi in graphic notation, ranges freely over thorny clusters and rumbling depths. “Charlie Rutlage,” a setting of an authentic cowboy poem, juxtaposes homespun insouciance with an increasingly frenetic and cacophonous narrative of a fatal accident. The haunting vocal line of “Where She Lies” is accompanied by a sensitive range of registral and sonorous effects.

Neither Cowell nor Ives felt any sense of embarrassed disjunction between the advances on the future we hear in the songs above and the music of their youth. Ives's “Berceuse” and Cowell's “St. Agnes Morning” are early songs

whose unaffected simplicity is wholly appropriate to their subject matter. On the other hand, Ives's “Mists,” set to a text by his wife, and Cowell's “April” venture into a gauzy, harmonically voluptuous impressionism (an odd choice for Cowell, considering Pound's text is about the death by dismemberment of the Theban King Pentheus).

John Osborne Varian, an Irish poet linked to the theosophist community in Halcyon, California, became a surrogate father for Cowell (the two collaborated on *The Building of Bamba*, a pageant play based on Irish mythology, performed in Halcyon in 1917). “Angus Og” and “Manaunaun's Birthing” celebrate Celtic gods of eternal youth and of motion, the latter depicted with great rolling swells that rise up out of the chasms of the sea.

“Spring Pools” captures with exquisite delicacy Frost's meditation on nature's cycles, an adult's observation seen through the wide-eyed perspective of a child. That perspective is also present in “The See'r,” a whimsical vignette of a village character, “So may it be!” and “Remembrance,” which Ives wrote with his father in mind.

If Ives's songs give voice to memory, his Second String Quartet is a memory of voices, voices—according to the composer's own program—that converse, discuss, argue, and fight, at the end of which all shake hands and “walk up the mountainside to view the firmament!” The discussions of the first movement are earnest, though spiced with familiar tunes (including “Columbia, the Gem of the Ocean,” “Dixie,” and “Marching Through Georgia”) that suggest favorite hobbyhorse topics. The second movement is a scherzo, whose hefty arguments are interrupted by a swooning second violin, identified by Ives as Rollo Finck (a dig at the conservative critic Henry T. Finck) and quotations from Beethoven's “Ode to Joy” and, again, “Columbia, the Gem of the Ocean.” In the slow, majestic finale, hymns, including “Nearer My God to Thee,” lead to the “Call to the Mountain”—magical final pages of ecstatic

yearning in the upper reaches of the strings and an insistent ostinato in the cello that fade to silence.

In his exceptionally long life Carl Ruggles, a near contemporary of Ives and a close friend of Cowell, completed only a dozen works, the last of which, *Exaltation*, was written in memory of his wife. There is little here of the dissonant counterpoint for which Ruggles was famous; it is instead a simple strophic hymn. Ruggles did not specify a text but Emily Dickinson's “I died for Beauty” serves as a fitting meditation on the transience of mortal aspirations and memory, whose traces are preserved in song.

Christopher Hailey

Henry Cowell (1897–1965)

How Old Is Song

Text: Harry Cowell

Before a man had sung a note
Or a song bird warbled in its throat,
The winds were whispering through the trees
Wild prehistoric melodies
Prophetic of the days to come
When man would make him harps to strum
The halls of heaven with music rang
The morning stars together sang,
Prophetic of the voice of him
Who chants of choiring Seraphin
From chaos the orchestral seas
Were forming polyharmonies.
No song is new, Man sings and rings
Times changes in eternal things.
His voice prophetic of a long
Lone silence to succeed his song.

Charles Ives (1874–1954)

The Circus Band

Text: Charles Ives

All summer long, we boys
Dreamed 'bout big circus joys!
Down Main Street, comes the band,
Oh! Ain't it a grand
And glorious noise!
Horses are prancing,
Knights advancing;
Helmets gleaming,
Pennants streaming,
Cleopatra's on her throne!
That golden hair is all her own.
Where is the lady all in pink?
Last year she waved to me I think,
Can she have died? Can! that! rot!
She is passing but she sees me not.

Ives

Songs My Mother Taught Me

Text: Adolf Heyduk (1835–1923), adaptation of an English translation by Natalie MacFarren (1826–1916)

Songs my mother taught me in the days long vanished,
Seldom from her eyelids were the tear drops banished.
Now I teach my children each melodious measure
Often tears are flowing from my memory's treasure.

Ives

**The Things Our Fathers Loved
(and the greatest of these was Liberty)**

Text: Charles Ives

I think there must be place in the soul
all made of tunes of long ago;
I hear the organ on the Main Street corner,
Aunt Sarah humming Gospels;
Summer evenings,
The village cornet band,
playing in the square.
The town's Red, White and Blue,
all Red, White and Blue.
Now! Hear the songs!
I know not what are the words
But they sing in my soul
of the things our Fathers loved.

Cowell

Angus Og (The Spirit of Youth)

Text: John O. Varian (1863–1931)

I am the spirit of youth
I am here!
I am making the grass grow feet
I am making the buds sprout upon the branches of
the trees
I am making the fern fronds open,
Here in the shade.
Let my spirit be waking deep in your hearts,
Let my song be singing high in your minds
I am the spirit of growth
With my mantle of green
Listen to my song singing upon the hill and the plain.

Cowell

Two Songs on Poems of Catherine Riegger

1. Sunset

The hour of ruin is begun
In glimmer of the western tide.
The golden lava of the sun
Floods down the cloudy mountainside.
And brings a death of fire and pain
Those ancient cities have not known
Who perished underneath a rain
Of hissing rock and molten stone.
Death coursing with a swift delight
Shall overtake me as I stand
Before the coming of the night
Upon the burning Western Land.

2. Rest

Anchor your flight, o winging birds,
To summer's many nested trees;
And stars, throw down the silver cords
That bind you deeply to the seas.
There may be then one low-built shore
Where our unquiet minds find rest,
Such as the star knows in the deep
And the sleeping bird in the nest.

Cowell

St. Agnes Morning

Text: Maxwell Anderson (1888–1959)

Between the dawn and the sun's rising
She could not sleep, so the blood stirred in her;
She could not sleep, and in the cold morning
Woke with the white curtains' stir.
Between the dawn and the river's flaming
She folded a curtain toward the sea,
And, bending, lifted silks together
In the cold light, dubiously.
In the cold air, pulsing the curtain,
She lifted silks; and let them fall.
In the wind she bent above them
Hearing their rustling musical.
Between the dawn and the silver morning
She could not sleep, so the blood dinned
With the river's silver and the sea's silence
And the wind.

Ives

Mists

Text: Harmony Twichell Ives (1876–1979)

Low lie the mists;
They hide each hill and dell;
The grey skies weep
With us who bid farewell.
But happier days
Through memory weaves a spell,
And brings new hope
To hearts who bid farewell.

Cowell

April

*Text: Ezra Pound (1885–1972),
Nympharum membra disjecta³*

Three spirits came to me
And drew me apart
To where the olive boughs
Lay stripped upon the ground:
Pale carnage beneath the bright mist.

Cowell

Where She Lies

Text: Edna St. Vincent Millay (1892–1950)

Heap not on this mound
Roses that she loved so well;
Why bewilder her with roses,
That she cannot see or smell?
She is happy where she lies
With the dust upon her eyes.

Ives

Beauceuse

Text: Charles Ives

O'er the mountains toward the west,
as the children go to rest,
Faintly comes a sound,
a song of nature hovers round.
'Tis the beauty of the night;
Sleep thee well till morning light.

Ives

Charlie Rutlage

Text: Dominick John "Kid" O'Malley (1867–1943)

Another good cowpuncher
has gone to meet his fate,
I hope he'll find a resting place,
within the golden gate.
Another place is vacant
on the ranch of the X I T,
'Twill be hard to find another
that's liked as well as he.
The first that died was Kid White,
a man both tough and brave,
while Charlie Rutlage makes the third
to be sent to his grave
Caused by a cowhorse falling,
while running after stock;
'Twas on the spring roundup,
a place where death men mock,
he went forward one morning
on a circle through the hills,
he was gay and full of glee,
and free from earthly ills;
But when it came to finish up
the work on which he went,
nothing came back from him,
his time on earth was spent.
'Twas as he rode the roundup,
an X I T turned back to the herd;
Poor Charlie shoved him in again,
his cutting horse he spurred;
Another turned; at that moment

his horse the creature spied
and turned and fell with him,
and, beneath, poor Charlie died.
His relations in Texas
his face never more will see,
but I hope he'll meet his loved ones
beyond in eternity.
I hope he'll meet his parents,
will meet them face to face,
and that they'll grasp him
by the right hand
at the shining throne of grace.

Cowell**Manaunaun's Birthing**

Text: John O. Varian

Sleep into growth in my measureless waste;
Sleep into power in waters non est.
Grow where the unuttered word has its way,
Fill naught with thy power, give vacancy force,
Bring space in the void,
Put time in the deep,
Put shine in the light.
Come to thy birthing Manaunaun Mac Lir!
Come to thy birthing Manaunaun the Might!

Cowell**Spring Pools**

Text: Robert Frost (1874–1963)[‡]

These pools that, though in forest, still reflect
The total sky almost without defect,
And like the flowers beside them, chill and shiver,
Will like the flowers beside them soon be gone,
And yet not out by any brook or river,
But up by roots to bring dark foliage on.
The trees that have it in their pent-up buds
To darken nature and be summer woods—
Let them think twice before they use their powers
To blot out and drink up and sweep away
These flowery waters and these watery flowers
From snow that melted only yesterday.

Ives**The See'r**

Text: Charles Ives

An old man with a straw in his mouth
sat all day long before the village grocery store;
he liked to watch the funny things a-going by!

Ives**So may it be!**

Text: William Wordsworth (1770–1850)

My heart leaps up when I behold
A rainbow in the sky:
So was it when my life began;
So is it now I am a man;
So be it when I shall grow old,
Or let me die!
The Child is father of the Man;
And I could wish my days to be
Bound each to each by natural piety.

Ives**Remembrance**

Text: Charles Ives

A sound of a distant horn,
O'er shadowed lake is borne,
my father's song.

Carl Ruggles (1876–1971)**Exaltation**

Text: Emily Dickinson, I died for Beauty (1830–1886)

I died for Beauty—but was scarce
Adjusted in the Tomb
When One who died for Truth, was lain
In an adjoining Room—

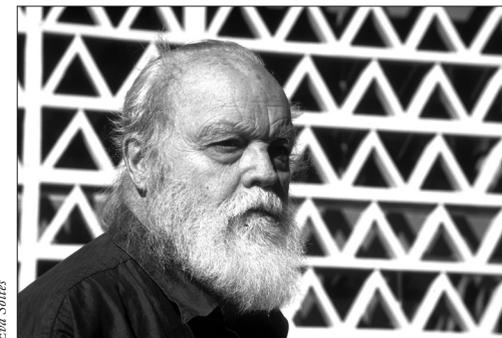
He questioned softly 'Why I failed?'
'For Beauty,' I replied—
'And I—for Truth—Themselves are One—
We Brethren, are,' He said—

And so, as Kinsmen, met a Night—
We talked between the Rooms—
Until the Moss had reached our lips—
and covered up—our names—

[†] Ezra Pound: *Personae*. Copyright © 1916 Ezra Pound. Reprinted by permission of New Directions Publishing Corp.

[‡] Copyright 1928, © 1969 by Henry Holt and Co., © 1956 by Robert Frost. Reproduced by permission of Henry Holt and Co. and the estate of Robert Frost.

Saturday, June 15, 2013, 4pm
Wheeler Auditorium

Film Screening**PROGRAM**

Eva Soltes

Lou Harrison

Lou Harrison: A World of Music

Eva Soltes, *director & producer*

LOU HARRISON: A WORLD OF MUSIC is an intimate portrait of the great American composer, artist, writer, and activist Lou Harrison (1917–2003), who followed his own dreams for over seven decades. Trading a fast-paced New York career for a remote cabin in the woods, Harrison embraced artistic playfulness over the business of composing. Experimenting freely with Western, Eastern, and custom-made instruments, Harrison forged a new course for 20th-century music.

The film was directed and produced by filmmaker and music producer Eva Soltes, and is the culmination of two decades of documentation and research, resulting in more than 300 hours of performances, rehearsals, and interviews that were made with Harrison, his life partner William Colvig, and Harrison's contemporaries and associates. Harrison's hauntingly beautiful music is interwoven throughout the documentary, illustrating his life with the stylistic changes in his work. Over 60 years of archival imagery helps to paint a comprehensive yet lyrical portrait of the man, his times, and his legacy.

Saturday, June 15, 2013, 7:30pm
Hertz Hall

Colin Fowler, *organ*
red fish blue fish
Joshua Gersen, *conductor*

PROGRAM

- Charles Ives (1874–1954) Variations on “America” (1892)
- Henry Cowell (1897–1965) Prelude for Organ (1925)
- Vincent Persichetti (1915–1987) Sonatine, Op. 11 (1940)
- William Bolcom (b. 1938) La Cathedrale engloutie (Rock of Ages) (1979)
- Cowell Hymn and Fuguing Tune No. 14 (1962)
- Colin Fowler, *organ*
- Lou Harrison (1917–2003) Concerto for Organ with Percussion Orchestra (1973)
- I. Allegro
 - II. Andante: Siciliana in the Form of a Double Canon
 - III. Largo
 - IV. Canons and Choruses
 - V. Allegro Finale
- Colin Fowler, *organ*
red fish blue fish
Joshua Gersen, *conductor*

OJAI NORTH! TALKS

Join Mark Morris in conversation with Wendy Lesser at 6pm in Hertz Hall.

VESSELS AND VOYAGES I

ISTRUMENTS ARE THE VESSELS; their sounds, the wake of our voyage. Consider the organ, a makeshift thing that grew with the ages in size and sophistication. It is certainly a part of *our* journey, from Ives’s “organ on the Main Street corner” to the Mighty Wurlitzer that gave voice to a nation’s cinematic fantasies. What could be more American? Isn’t part of the charm of Ruggles’s *Exaltation* its evocation of the parlor harmonium?

So many American composers have cut their teeth as church or theater organists, including three of the five gathered here. Charles Ives was much in demand as an organist when he wrote his *Variations on “America”* in 1891. It is among his earliest compositions and transforms this familiar hymn tune into, among other things, a march and a polonaise, with healthy doses of quirky harmonies and bitonality along the way. The final variation is marked “Allegro—as fast as the pedals can go,” a passage Ives once described as “almost as much fun as playing baseball.” That burst of pedal virtuosity is a good warm-up for Vincent Persichetti’s *Sonatine for pedals alone*. It is an engaging work composed at the end of a golden decade for the American organ during which that Romantic behemoth, the massive Wanamaker organ, reached its final splendor, the Aeolian-skinner company began reviving historic prototypes, and Laurens Hammond introduced an electric instrument that would make the organ a mainstay of jazz, blues, rock, and gospel music. The sound of the African-American gospel organ was the inspiration for William Bolcom’s *Gospel Preludes*, although the second prelude takes Debussy’s *The Sunken Cathedral* as its starting point; the old hymn “Rock of Ages” emerges from, then sinks again into dissonant depths.

Church organist is one of the very few items not on Henry Cowell’s musical résumé and the organ plays only a minor role in his output. Nevertheless, he was fascinated by the traditions of American church and folk music that had been a mainstay of the instrument’s repertoire. Between 1943 and 1964 he wrote

18 *Hymn and Fuguing Tunes* inspired by the 18th-century hymn styles of such composers as William Walker and William Billings. Cowell’s *Tunes*, scored for various instruments, including No. 14 for organ alone, each pair a slow setting of a newly composed hymn tune followed by a lively imitative treatment of the same melody, a reflection of Cowell’s love of contrapuntal textures that one also finds in his short, three-voice *Prelude for Organ* of 1925.

Lou Harrison included the organ in a number of works he also described it as “hopelessly tonal.” When he came to write his *Concerto for Organ with Percussion Orchestra* he use pitched instruments—such as the piano, celesta, glockenspiel, vibraphone, and tube chimes—as a bridge between the organ’s sustaining qualities and an eclectic array of unpitched percussion instruments that included wooden crates struck with beaters, oxygen tank bells, and plumber’s pipes. It is a colorfully be-flagged armada of musical vessels!

The work’s bright, joyous opening movement introduces some of the most raucous instruments that pound out jazzy rhythms and driving ostinatos amid throbbing organ interjections. The following movement originated as a *Double Canon for Carl Ruggles* (1951) and employs the “Ruggles style,” a proto-serial technique that avoids pitch repetition until seven or more different pitches have sounded. Here, Harrison asks the organist, who plays unaccompanied, to select “the ‘nastiest,’ reediest stops that the instrument affords.” The stately *Largo* is transparent: two-part organ textures against mostly pitched percussion. The distinctly Asian flavor of *Canons and Choruses* derives from its modal and pentatonic melodies and gamelan-like texture. The last movement, the celebration of a single melody, returns to the mood of the first, though with heightened energy, a still larger percussion complement, and some magnificent organ tone clusters produced with octave bars for one and two octaves.

Christopher Hailey

Saturday, June 15, 2013, 9pm
Hertz Hall

MMDG Music Ensemble
Joshua Gersen, conductor

Yulia Van Doren, soprano
Jamie Van Eyck, mezzo-soprano
Douglas Williams, bass-baritone

red fish blue fish

Gamelan Sari Raras

Colin Fowler, piano

PROGRAM

Henry Cowell (1897–1965) Heroic Dance (for Martha Graham) (1931)

MMDG Music Ensemble
Joshua Gersen, conductor

- Cowell Atlantis (1931)
- I. Introduction
 - II. The Shooting of the Moon Arrows
 - III. The Weeping of the Arsete of the Moon
 - IV. Birth of the Sea Soul
 - V. Temptation of the Sea Soul by Monsters
 - VI. Pleasure Dance of the Sea Soul
 - VII. Withdrawal of the Sea Soul to the Sea
 - VIII. Combat Between Sea and Earth Monsters
 - IX. Triumph of the Sea Monster

MMDG Music Ensemble
Joshua Gersen, conductor

Yulia Van Doren, soprano
Jamie Van Eyck, mezzo
Douglas Williams, bass-baritone

Lou Harrison (1917–2003) Fugue for Percussion (1942)

red fish blue fish

Harrison Concerto for Piano with Javanese Gamelan
(1986–1987)

- I. Bull's Belle
- II. [Untitled]
- III. Belle's Bull

Gamelan Sari Raras
Colin Fowler, piano

VESSELS AND VOYAGES II

THE VOYAGES on this second concert take us into uncharted seas. Henry Cowell's *Heroic Dance* and *Atlantis* are among the myriad works that only surfaced after his death, evidence of the many journeys planned but never completed. Cowell got to know Martha Graham around 1930, and *Heroic Dance* may well have been written for a proposed European tour. Its implacable ostinatos and sour, dissonant woodwind sonorities have the hieratic feel of something ancient, anticipating, perhaps, Graham's later preoccupation with the heroines (and anti-heroines) of Greek drama: Clytemnestra, Medea, and Jocasta.

Atlantis is terra incognita in a double sense, an enigmatic "lost" work about a vanished world. Cowell composed his score as a prologue for a drama by the distinguished painter, Alice Pike Barney (1857–1931); Doris Humphrey was to have provided the choreography. It is perhaps significant that as a teenager Alice Pike was for a time engaged to the explorer Henry Morton Stanley (of Dr. Livingstone fame), because Cowell's music suggests nothing so much as a leap into unknown terrain. The nature of the drama's plot is discernible in the prologue's section titles. Cowell's score features subarticulate moans, sighs, laughter, grunts, and grumbles (as prescribed by Barney) accompanied by a chamber orchestra by turns forbidding, wistful, and aggressive. The final section is a chant-chorale that seems to emerge from the depths of time.

"My musical life has been based on a happy combination of abstruse knowledge and junk." Lou Harrison might well have been thinking of

his Fugue for Percussion. The abstruse: he translates the tonal plan of the traditional fugue into metric patterns. In a fugue in C, for instance, the intervals of the three first entries, tonic (C), the fifth above (G), then the fourth above that (C) are represented in the overtone series by the proportions 3:2 (G to C) and 4:3 (C to G). Harrison then translates these intervallic ratios into rhythmic proportions. So while the performers count, we'll enjoy the junk: pitched and unpitched percussion, including brakedrums, a crate, and a washtub.

In the cultural crossroads of the Concerto for Piano with Javanese Gamelan three distinctive elements are readily audible to the Western ear: tuning, mode, and texture. The piano is tuned in just intonation to match the gamelan; this means that certain intervals will sound slightly sharp or flat to Western ears accustomed to equal temperament. Next, Javanese modes, or scales, are used throughout. In the first movement, for instance, we hear the pentatonic *sléndro* mode, notated A, B, D, E, F-sharp, with the F-sharp sounding slightly sharp. Finally, the layered texture gives the fastest ornamental part of the piano, the *saron* instruments play the *balungan*, the main melodic line at an intermediate speed, and the gongs play the slowest, punctuating colotomic pitches. If *Heroic Dance*, *Atlantis*, and the Fugue for Percussion seem set adrift in space and time, the vessels of this concerto have set their course through "unpathed waters" toward the "undreamed shores" of Harrison's imagination.

Christopher Hailey

MMDG MUSIC ENSEMBLE

FIRST VIOLIN

Michi Wiancko, *Concertmaster*
 Anna Elashvili
 Johnny Gandelsman
 Cyrus Beroukhim
 Maxim Moston

SECOND VIOLIN

Georgy Valtchev
 Benjamin Russell
 Kiku Enomoto
 Jennifer Mae Barizo
 Rob Moose

VIOLA

Jessica Troy
 Thomas Rosenthal
 Todd Low

CELLO

Wolfram Koessel
 Alexander Scheirle
 Brian Snow

BASS

Tony Flynt
 Logan Coale

FLUTE

Lance Suzuki

OBOE

Alexandra Knoll

CLARINET

Pavel Vinnitsky

BASSOON

Edward Burns

HORN

Michael Atkinson
 David Byrd-Marrow

TRUMPET

Sycil Mathai

TROMBONE

David Whitwell

TIMPANI

Matthew Gold

PERCUSSION

Eric Poland
 Sean Ritenauer

PIANO

Colin Fowler
 Yegor Shevtsov



Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created more than 140 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. During his tenure, he created twelve works, including three evening-length productions: *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. Much in demand as a ballet choreographer, Mr. Morris has created 18 ballets since 1986, including eight works for San Francisco Ballet. His work is also in the repertory of such companies as American Ballet Theatre, Houston Ballet, and Pacific Northwest Ballet.

The New Yorker has described Mr. Morris as “undeviating in his devotion to music.” In 1996, he formed the MMDG Music Ensemble to perform with the Dance Group on tour and participate in MMDG education and outreach programming. He began conducting performances for the Dance Group in 2006 and has since conducted at the International Festival of Arts and Ideas, Lincoln Center, and Brooklyn Academy of Music. He recently conducted his first non-dance performance with Trinity Choir for their series *Bach at One* at Trinity Wall Street. Mr. Morris also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, the Royal Opera, Covent Garden, and others. Under his direction, MMDG regularly collaborates with renowned 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); pianists Emanuel Ax, Garrick Ohlsson, and Yoko Nozaki in *Mozart Dances* (2006); mezzo-soprano Stephanie Blythe in *Dido and Aeneas* (2011 and 2012); and The Bad Plus in *Violet Cavern* (2004) and *Spring, Spring, Spring* (2013).

In 1991, Mr. Morris was named a Fellow of the MacArthur Foundation and has received eleven honorary doctorates to date. He has taught at the University of Washington, Princeton University, and the Tanglewood Music Center. He is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has served on the Advisory Board for the Rolex Mentor & Protégé Arts Initiative. 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*. 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.” 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), the Benjamin Franklin Laureate Prize for Creativity (2012), and the Cal Performances Award of Distinction in the Performing Arts (2013).

He opened the Mark Morris Dance Center in Brooklyn in 2001 to provide a home for his 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 and abilities.

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 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 Dance Group returned to the United States in 1991 as one of the world's leading dance companies. Based in Brooklyn, New York, MMDG maintains strong ties to presenters in several cities around the world, 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, Seattle, and Fairfax, Virginia. The company 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 received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. Reflecting Mr. Morris's commitment to live music, the Dance Group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. The Dance Group regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, and mezzo-soprano Stephanie Blythe, as well as leading orchestras and opera companies, such as the Metropolitan Opera, English National Opera, and the London Symphony Orchestra. Moreover, MMDG frequently works with distinguished artists and designers, including painters Howard Hodgkin and Robert Bordo; set designers Adrienne Lobel and Allen Moyer; and costume designers Martin Pakledinaz and Isaac Mizrahi. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the U.K.'s *The South Bank Show*, and PBS's *Live from Lincoln Center*. While on tour, the Dance Group partners with local cultural institutions and community organizations to present Access/MMDG, a program of arts and humanities-based activities for people of all ages and abilities. This summer, MMDG travels to Italy for the Spoleto and Ravenna festivals,

and then returns to make its tenth appearance at the Tanglewood Music Center. For more information, visit www.mmdg.org.

Elizabeth Kurtzman (*costume design*), a Manhattan native, began her career in the fashion industry after attending the Parsons School of Design. She has designed textiles and accessories for numerous New York design houses and has added costume design and book illustration to her list of vocations. For MMDG, she has designed costumes for many works, including *The Argument*, *Greek to Me*, *Empire Garden*, *Visitation*, *The Muir*, *Petrichor*, *A Wooden Tree*, and *Crosswalk*, and for the Gotham Opera Company, under Mark Morris's direction, *L'Isola Disabitata*. Ms. Kurtzman lives and works in New York City.

The **MMDG Music Ensemble**, formed in 1996, performs with MMDG at prestigious venues around the world and is integral to the company's creative life. "With the dancers come the musicians...and what a difference it makes" (*Classical Voice of North Carolina*). The core group, supplemented by musicians from a large roster of regular guests, has helped the Dance Group present more than 1,200 performances with live music. The Ensemble frequently collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, and mezzo-soprano Stephanie Blythe, as well as leading orchestras and choirs, such as Philharmonia Baroque Orchestra, Trinity Choir, and Yale Choral Artists. Under the artistic direction of Mark Morris, the Ensemble's repertory ranges from 17th-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. The MMDG Music Ensemble has performed with the Dance Group at the Mostly Mozart Festival at Lincoln Center, Sadler's Wells in London, the Sydney Festival in Australia, and recently accompanied MMDG on its first tour of China. At home in Brooklyn, members of the Ensemble participate in the Mark Morris Dance, Music and Literacy Project, a residency program in the New York City public school system, which uses

Mr. Morris's masterwork *L'Allegro, il Penseroso ed il Moderato* to introduce school children to the performing and visual arts.



Matthew Rose (*rehearsal director*) began his dance training in Midland, Michigan, with Linda Z. Smith at the age of 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.

DANCERS



Chelsea Lynn Acree grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner and then continued at Carver Center for the Arts and Technology. Since receiving her B.F.A. in dance from Purchase College 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.



Sam Black is from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his B.F.A. in dance from Purchase College and also studied at the Rotterdamse Dansacademie in the Netherlands. He has performed with David Parker, Takehiro Ueyama, and Nelly van Bommel, and currently teaches MMDG master classes and Dance for PD®. He first appeared with MMDG in 2005 and became a company member in 2007.



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 bo-pi's black sheep/dances by kraig patterson and joined MMDG in 2003.



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, and Jiří Kylián. At the University of South Florida, he had the opportunity to participate in the reconstruction of Bill T. Jones's *Serenade: The Proposition*. Mr. Freedman went on to study at New York University's Tisch School of the Arts, where he graduated with a B.F.A. in dance and an intensive minor in psychology. At Tisch, he performed in Mark Morris's *Pacific* and also choreographed multiple works for the student company. He has worked with Korhan Basaran, Chihiro Shimizu, and Danaka Dance. Mr. Freedman joined 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 Arts in St. Louis, Missouri, and Interlochen Arts Academy in Interlochen, Michigan. She studied at the

Rotterdamse Dansacademie in the Netherlands and holds a B.F.A. from Purchase College, 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 NØA 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. She also 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*, U.K.) that followed the company in the making and premiere of *Four Saints in Three Acts*. Before joining MMDG, Ms. Grant moved to New York City from her hometown of Highland Park, Illinois, and earned a B.F.A. from NYU's Tisch School of the Arts. She and her husband David Leventhal, a former MMDG dancer, are proud parents of son Zev, born March 2012.



Brian Lawson began his dance training in Toronto at Canadian Children's Dance Theatre. There, 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 Purchase College, 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 NØA Dance, among others. He joined MMDG as an apprentice in 2011 and became a company member in January 2013.



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 Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Ms. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.



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 Rashaun 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 company member in November of the same year.



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.



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. Okamura has been dancing with MMDG since 1998. She has also had the pleasure of working with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.



Spencer Ramirez his training in Springfield, Virginia, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. He then continued training at the Maryland Youth Ballet with faculty such 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 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. Randolph received his B.F.A. in dance from Purchase College in May 2012. There 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 began his apprenticeship with MMDG in January 2013.

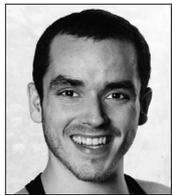


Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He graduated *magna cum laude* in 2007 and received achievement awards in

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.



Noah Vinson 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.



Nicholas Wagner was born and raised in Baltimore, Maryland, and has been dancing and performing since the age of 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 the MMDG/Krannert Center shadow program, in which students spend time and take classes with MMDG company members in Urbana and New York City. In New York, Mr. Wagner danced for Yung-Li Dance and was a member of Dušan Týnek Dance Theatre from 2010 to 2012. He began his apprenticeship with MMDG in January 2013.



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, Vencil Dance Trio, Rocha Dance Theater, TEA 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.



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

MUSICIANS



The New York Times calls **red fish blue fish** a “dynamic percussion ensemble from the University of California.” Founded 15 years ago by

Steven Schick, the San Diego-based ensemble performs, records, and premieres works from the last 85 years of Western percussion's rich history. The group works regularly with living composers from every continent. Recent projects include a world premiere of a Roger Reynolds's *Sanctuary* and the American premiere of James Dillon's epic *Nine Rivers* cycle with the International Contemporary Ensemble. In summer 2011, red fish blue fish collaborated with George Crumb, Dawn Upshaw, and Peter Sellars to premiere the staged version of *The Winds of Destiny* at Ojai North! at Cal Performances. Eighth Blackbird invited red fish blue fish to join them in performances of works by such American icons as John Cage and Steve Reich at the Park Avenue Armory in New York City. *The New York Times* called their “riveting” performance of Cage the “highlight” of the program. The group's recordings of the percussion chamber music of Reynolds and Iannis Xenakis on Mode Records have been praised by critics around the world. Recordings to be released in the 2012–2013 season include the works of Karlheinz Stockhausen, Giacinto Scelsi, and rare works of Xenakis. Red fish blue fish presented four concerts of percussion music alongside Percussion Group Cincinnati at the John Cage Centennial Festival in Washington, D.C., where they performed highlights from the ten-disc box set of the complete percussion works of John Cage to be released on Mode Records.



Internationally recognized as one of the world's finest quartets, the **American String Quartet** (Peter Winograd, *violin*; Laurie Carney, *violin*; Daniel Avshalomov, *viola*; Wolfram Koessel, *cello*) has spent decades honing the luxurious sound for which it is famous. The Quartet will celebrate its 40th anniversary in 2014, and in its years of touring has performed in all 50 states and has appeared in the most important concert halls worldwide. Its performances of the complete quartets of Beethoven, Schubert, Schoenberg, Bartók, and Mozart have won widespread critical acclaim, and its MusicMasters *Complete Mozart String Quartets*, performed on a matched set of instruments by Stradivarius, are widely considered to have set the standard for this repertoire.

Resident quartet at the Aspen Music Festival since 1974 and at the Manhattan School of Music in New York since 1984, the American has also served as resident quartet at the Taos School of Music, the Peabody Conservatory, and the Van Cliburn International Piano Competition. The Quartet's diverse activities have also included numerous international radio and television broadcasts, including a recording for the BBC in May 2012; tours of Asia; and performances with New York City Ballet, the Montreal Symphony, and the Philadelphia Orchestra. The 2009–2010 season featured the Quartet's debut at the prestigious Casals Festival, and in summer 2011 the Quartet returned to Beijing for its sixth residency at the Great Wall International Music Academy. The 2012–2013 season featured the Quartet's third tour of Israel since 2009.

The American's extensive discography can be heard on the Albany, CRI, MusicMasters, Musical Heritage Society, Nonesuch, and RCA labels. Most recently the group released *Schubert's Echo*, which pairs Schubert's monumental last quartet with works bearing its influence by Alban Berg and Anton Webern.

The Quartet's innovative approach to concert programming has won it notable residencies in recent years, including "Beethoven the Contemporary" at the University of Michigan, "The Six Mozart Viola Quintets" at the Aspen Music Festival with Guarneri Quartet violist Michael Tree, and a four-year cycle entitled "4-5-6..." at Princeton University, where the Quartet performed the complete quintets and sextets of Mozart and Brahms, joined in each concert by renowned guest artists.

As champion of new music, the American has given numerous premieres, including Richard Danielpour's Quartet No. 4, commissioned by Kansas City Friends of Chamber Music, and Curt Cacioppo's *a distant voice calling*, commissioned by Arizona Friends of Chamber Music. In January 2009, the Quartet premiered Tobias Picker's String Quartet No. 2 in celebration of the 90th anniversary of the Manhattan School of Music, and in May 2011 premiered Glen Cortese's *Four Dances* for String Quartet and String Orchestra, a work commissioned by the Oregon Mozart Players.



For the past 13 years, **The Bad Plus** has created an uncompromising body of work by shattering musical convention. *Rolling Stone* called their amalgam of jazz, pop, rock, and avant-garde "about as badass as highbrow gets," while *The*

New York Times wrote that the band is "better than anyone at mixing the sensibilities of post-'60s jazz and indie rock." Few jazz groups in recent memory have amassed such acclaim, and few have generated as much controversy while audaciously bucking musical trends. Their belief in a band ethos and "avant-garde populism" has placed them at the forefront of a new instrumental music movement, resulting in ever-growing audiences throughout the world.

The threesome has been exchanging musical ideas since their teenage years. In the late 1980s, Mr. Anderson and Mr. King were two Minnesota high school students playing in fledgling rock bands and digging records by Coltrane and the Police. Mr. Anderson met Mr. Iverson in 1989. All three played together on one occasion a year later before going their separate ways for ten years. They reconvened for a gig in Minneapolis in 2000. Sparks flew, studio sessions for an indie release ensued, and suddenly *The New York Times* called their maiden voyage one of the best releases of 2001. The band signed with Columbia, releasing *These Are the Vistas* in 2003, followed quickly by *Give and Suspicious Activity?* In 2007 they released *Prog*, an album that balanced originals with covers of Bowie, Bacharach, Tears for Fears, and Rush. *For All I Care*, an intriguing juxtaposition of rock and classical sensibilities, followed in 2009, and their first album to consist entirely of original compositions, *Never Stop*, in 2010. With *Made Possible* (2012) they take their distinctive musical M.O. to new heights, proving once again that the rules of musical convention are made to be broken.

The band's vast repertoire is primarily composed of original music, but they are also renowned for their deconstructions of pop, rock, country, and classical pieces, such as Stravinsky's *The Rite of Spring*. The Bad Plus blends a unique variety of influences with their originality, a combination that draws fans from both traditional jazz and mainstream audiences.



Gamelan Sari Raras is a performing ensemble in the Department of Music at UC Berkeley. Founded in 1988 under the leadership of Midiyanto and Ben Brinner, it includes students and former students at Berkeley as well as musicians from surrounding communities, including ethnomusicologists Lisa Gold, Richard Wallis, and Henry Spiller, who specialize in various types of Indonesian music, as well as others who have trained in Indonesia.

Gamelan Sari Raras has performed throughout Northern California with many distinguished Javanese guest artists, including Tristuti Rahmadi, Hardja Susilo, B. Subono, Sumarsam, I. M. Harjito, Djoko Walujo, Ben Soeharto, Nyoman Wenten, Nanik Wenten, Eko Supriyanto, Didik Nini Thowok, Sigit Soegito, and Darsono. The primary repertoire consists of traditional Javanese gamelan music but sometimes includes contemporary works, too. Javanese shadow play (*wayang*) and dance are often featured.



Joshua Gersen (conductor), winner of the prestigious 2011 Aspen Conducting Prize, as well as the 2010 Robert J. Harth Conducting Prize from the Aspen Music Festival, made his conducting debut at age eleven with the Greater Bridgeport Youth Orchestra in Bridgeport, Connecticut, and his professional conducting debut five years later, when he led the Greater Bridgeport Symphony in a performance of his own composition, *A Symphonic Movement*. He is currently the John

S. and James L. Knight Foundation Conducting Fellow of the New World Symphony, where he serves as the assistant conductor to the orchestra's Artistic Director, Michael Tilson Thomas, and also leads the orchestra in various subscription, education, and family concerts. In 2012, he was appointed Music Director of the New York Youth Symphony. Mr. Gersen is a graduate from the Curtis Institute of Music, where he studied conducting with Otto-Werner Mueller.

Beyond his conducting activities, Mr. Gersen is also an avid composer. Both his String Quartet No. 1 and Fantasy for Chamber Orchestra were premiered in the New England Conservatory's Jordan Hall. He has had works performed by the New Mexico and Greater Bridgeport symphonies and the Greater Bridgeport Youth Orchestra. In 2006, Mr. Gersen received his B.M. in composition from the New England Conservatory. His work as a composer has also led to an interest in conducting contemporary music, including several world premieres of new works and collaborated with such established composers as Jennifer Higdon and his teacher, Michael Gandolfi.



Icelandic violinist **Hrabba Atladottir** studied in Berlin, Germany, with Axel Gerhardt. She worked as a freelance violinist in Berlin for five years, regularly playing with the Berlin Philharmonic Orchestra, Deutsche Oper, and Deutsche Symphonieorchester. She also participated in a world tour with the Icelandic pop artist Björk and a German tour with violinist Nigel Kennedy. In 2004 Ms. Atladottir moved to New York, where she played on a regular basis with the Metropolitan Opera, New York City Opera, Orchestra of St. Luke's, and New Jersey Symphony, among other orchestras.

She also plays new music, most recently with the Either/Or ensemble in New York in connection with the Helmut Lachenmann festival. Since August 2008 Ms. Atladottir has been based in Berkeley, where she has been

performing as a soloist as well as with various ensembles, such as the New Century Chamber Orchestra, the Left Coast Chamber Ensemble, the Empyrean Ensemble, the Eco Ensemble, and the San Francisco Contemporary Music Players, to name a few. She is a violin lecturer at UC Berkeley.



Pianist and organist **Colin Fowler** is a graduate of the Interlochen Arts Academy and holds bachelor's and master's degrees from the Juilliard School. He has performed and recorded throughout the world with numerous soloists and ensembles, including Deborah Voigt, the American Brass Quintet, James Galway, and the Los Angeles Philharmonic. In addition to performing and conducting numerous Broadway shows, Mr. Fowler has been a professor at New York University and Nyack College. He is currently the organist and assistant music director at both Calvary Church and Park Avenue Synagogue in New York City. He began collaborating with MMDG in 2006.



Born in 1973 in Menomonie, Wisconsin, pianist **Ethan Iverson** is one third of The Bad Plus. After moving to New York City in 1991, he played dance classes, comedy sports, theater pits, and in the New York Tango Trio with Raul Jaurena and Pablo Aslan; studied with Fred Hersch and Sophia Rosoff; became music director of Mark Morris Dance Group in 1998; participated in the late-1990s indie jazz scene, along with Bill McHenry, Jeff Williams, Reid Anderson, and others, mainly documented on the Fresh Sound New Talent label; and worked as a sideman with Kurt Rosenwinkel and Mark Turner in 2000–2001.

In 2001, Mr. Iverson formed The Bad Plus with Mr. Anderson and Dave King. He was a founding member of the Billy Hart Quartet, along with Mr. Turner and Ben Street, in 2003,

and his popular music blog *Do the Math* debuted in 2005. In recent years, Mr. Iverson has collaborated with Charlie Haden, Paul Motian, Bill Frisell, Tim Berne, Hank Roberts, Albert “Tootie” Heath, Larry Grenadier, Jorge Rossy, Lee Konitz, and Sam Newsome.

Mr. Iverson resides in Park Slope, Brooklyn, with his wife Sarah Deming. After jazz and classical music, his main interests are crime fiction and cult television.



Sycil Mathai is part of various directions of classical, contemporary classical, and experimental chamber music in New York City. His work spans to such ensembles as Extension Ensemble, Knights Chamber Orchestra, Orchestra of St. Luke's, Argento New Music, American Composers Orchestra, Ne(x)tworks, and New Jersey Symphony; artists Carter Burwell and Butch Morris; the dance companies of Merce Cunningham, Mark Morris, and Nai-Ni Chen; and movie directors Andy Kaufman and the Coen Brothers. He has recorded for RCA, PBS, CBS, EA Sports, Sony, Summit Brass, Albany Records, New World, and Sirius Satellite Radio.

Mr. Mathai is a graduate of the Juilliard School as a student of Mark Gould, and of Texas Christian University as a student of Steve Weger.



Yegor Shevtsov is a pianist based in New York City. His solo and chamber music performances have been noted by *The New York Times*, *The Miami Herald*, and the *Village Voice*, among others. His recent notable engagements include performances of concertos by Beethoven, Mozart, Britten, and Ligeti. His solo recitals have included music spanning several centuries, from Rameau to many composers of Mr. Shevtsov's generation. In the current season, he is an artist in residence at EMPAC in Troy, New York, where he is recording *Études* by

Debussy and two recent compositions by Boulez. In the 2012–2013 season he conducted acclaimed runs of *3 weeks* and *Sphinx*, contemporary indie operas by Yoav Gal. He is also a core member of Red Light New Music, a performer-composer collective founded in 2005.

Mr. Shevtsov was born in Lviv, Ukraine, where he began to play piano at an early age. Prior to his coming to the United States, he was a George Soros scholar in economics and a competitive ballroom dancer. He currently studies flamenco in the studio of Soledad Barrio. He is on faculty at the Manhattan School of Music.



Recently recognized by *Opera Magazine* as “a star-to-be” following her Lincoln Center debut, Russian-American soprano **Yulia Van Doren**'s recent highlights include creating the lead female role in the world premiere of Shostakovich's *Orango* with the Los Angeles Philharmonic, directed by Peter Sellars and released on Deutsche Grammophon; two Grammy Award-nominated opera recordings with the Boston Early Music Festival; the modern revival of Monsigny's opera *Le roi et le fermier* at Opera de Versailles, Lincoln Center, and the Kennedy Center (recorded for Naxos); and her Carnegie Hall debut premiering a commissioned work by composer Angel Lam. Ms. Van Doren was invited by renowned soprano Dawn Upshaw to study in the inaugural class of the Bard Vocal Arts Graduate Program, and they recently performed together with the City of London Sinfonia in nationally televised performances at the Cartagena International Music Festival.

Ms. Van Doren has the distinction of being the only singer awarded a top prize in all four U.S. Bach vocal competitions. As a frequent collaborator of choreographer Mark Morris, Ms. Van Doren has toured internationally as Belinda in his iconic version of *Dido and Aeneas* and as St. Teresa in Virgil Thomson's *Four Saints in Three Acts*.

In the 2012–2013 season Ms. Van Doren returned to the Mostly Mozart Festival (*Dido and Aeneas* with the Mark Morris Dance Group); Kennedy Center (*Actéon* with Opera Lafayette);

Music of the Baroque (Bach's *St. John Passion* with Jane Glover); Phoenix Symphony (*Messiah* with Michael Christie); Pacific Musiworks (Bach cantatas), and Bard Music Festival. She also sang her first Mendelssohn *Elijah* (Nashville Symphony), Mahler Symphony No. 4 (Pasadena Symphony), and Brahms Requiem (Los Angeles Master Chorale).

Born in Moscow, Ms. Van Doren was raised in the United States in a music-filled household in which she and her seven younger siblings were taught by her Russian mezzo-soprano mother and American jazz pianist father. Before turning her full attention to singing, Ms. Van Doren was an accomplished classical pianist and amateur flutist and violist. Ms. Van Doren is honored to be an Astral Artist, a Paul and Daisy Soros Fellow, and as the recipient of a Beebe Grant for Advanced European Study she spent the 2010–2011 season based in Paris. She presently lives in New York City.



American mezzo-soprano **Jamie Van Eyck** appeals to audiences and critics alike as a compelling young artist in opera and concert.

Her recent engagements include Cherubino in *Le Nozze di Figaro* with Arizona Opera, the Bar Harbor Music Festival, and the Princeton Festival; a return to the Bard SummerScape Festival for concerts of French songs and arias; a return to Madison Opera as Olga in *Eugene Onegin*; and La Ciesca in *Gianni Schicchi* with the Princeton Festival. Ms. Van Eyck sang Beethoven's Symphony No. 9 with the Wisconsin Chamber Orchestra, Handel's *Messiah* with the Phoenix Symphony and Lexington Philharmonic, and Mahler's Symphony No. 2 with the American Symphony Orchestra, and made her debut with the Five Boroughs Music Festival in the Manhattan, Bronx, and Staten Island premieres of the *Five Borough Songbook*. She soon returns to Madison Opera as Jade Boucher in *Dead Man Walking*.

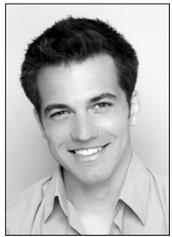
Other engagements have included *Dido and Aeneas* with the Mark Morris Dance Group on tour throughout the

United States and in Moscow. During consecutive residencies at Wolf Trap Opera, Ms. Van Eyck sang Dorabella in *Così fan tutte*, Dryade in *Ariadne auf Naxos*, Melanto in *Il Ritorno d'Ulisse in Patria*, and several recitals with Steven Blier. With Santa Fe Opera, she covered the role of Junon in *Platée* and performed scenes as Sister Helen in Jake Heggie's *Dead Man Walking*.

She was a soloist in *This Way to Broadway* with Marvin Hamlisch and the National Symphony, and has been featured in multiple pops concerts with conductor Keith Lockhart. She also performed Jerome Kern's *Music in the Air* at New York's City Center.

Ms. Van Eyck sang two world premiere performances at Carnegie Hall: Ned Rorem's *Three Poems of Edna St. Vincent Millay* and Kate Soper's *Helen Unfettered*, a piece written for specifically for Ms. Van Eyck. At the Tanglewood Music Center's Festival of Contemporary Music she performed the role of Mama in the North American staged premiere of Elliott Carter's opera *What Next?* under James Levine. She has also performed and premiered works by George Crumb and James Primosch with Orchestra 2001 of Philadelphia, with whom she is a frequent guest artist.

Her second recording for Bridge Records, Volume 15 of *The Complete Crumb Edition*, was released in 2011.



In addition to a well-established international career in concert music, bass-baritone **Douglas Williams** is increasingly recognized for his acting talents on the opera stage. In June 2012, he made his European opera debut in Alessandro Scarlatti's *Tigrane* at the Opéra de Nice.

Born in Connecticut, Mr. Williams studied singing, piano, trombone, dance, and theater from an early age. He then studied music at the New England Conservatory and Yale University.

In 2009 Mr. Williams made his European concert debut at the Salle Pleyel in Paris in Purcell's *King Arthur* conducted by Christophe Rousset with Les Talens Lyriques. He has

also appeared in other prestigious halls, such as Lincoln Center, Kennedy Center, the Tanglewood Festival, the Washington National Cathedral, the Frankfurt's Alte Oper, and Stuttgart's Mozart-Saal. Mr. Williams is a frequent collaborator with British conductor Christopher Warren-Green, most recently for Handel's *Messiah* with the Detroit Symphony Orchestra.

In 2011–2012 he participated in the creation of *It Happens Like This* at Tanglewood, a new stage work by Charles Wuorinen, and reprised the role in the premiere at the Guggenheim Museum in New York. At the Brooklyn Academy of Music he sang the role of Compère in *Four Saints in Three Acts* by Virgil Thomson in the production by Mark Morris. Mr. Williams can also be heard on the recording of Lully's *Psyché* with the Boston Early Music Festival, which received a Grammy Award nomination in 2008 for Best Opera Recording.

In 2012–2013 Mr. Williams collaborated with Mr. Morris and made his debut with the Baroque orchestra Tafelmusik in Handel's *L'Allegro, il Penseroso, ed il Moderato* and *Messiah*.

As a complement to his musical training, Mr. Williams studied acting with Shakespeare & Company in Lenox, Massachusetts.



Filmmaker, music producer, and dancer **Eva Soltes** is a veteran of arts and media production. She has devoted her career to bringing the work of underappreciated artists, art forms, and cultures into the public eye. Her production company Performance & Media Arts creates documentaries and live events. Over the course of her career, Ms. Soltes has produced, directed, and/or written approximately 1,000 music, dance, theater, and media works for national and international audiences.

Her media projects include American producer of the BBC-TV production of *West Coast Story: Frontiers of New Music*, a three-part program featuring the history of California composers; co-producer and editor of *Circles and Cycles: Kathak Dance*, an award-winning documentary

that aired internationally and on PBS stations; tour producer and co-producer of the documentary *Saxophone Diplomacy*, a broadcast work featuring the Rova Saxophone Quartet performing in the former Soviet Union during the Reagan era; producer, director, and editor of *On Conlon Nancarrow*, a multi-image short portraying expatriot composer Conlon Nancarrow in his Mexico City studio, completed as an Artist-in-Residence at the Centre Pompidou; producer, director, and editor of *Building a Dream*, a documentary about Lois Davidson Gottlieb (a Frank Lloyd Wright-trained architect) through the process of building an ecologically sound home with her son; and videographer/editor of a short film made in Sri Lanka to help raise education money for children of the tsunami.

As a dancer, Ms. Soltes is an accomplished performer and teacher of Bharatanatyam, a classical dance of south India, having studied for decades with the legendary dancer T. Balasaraswati. She has performed contemporary work in collaboration with Lou Harrison and Gary Snyder. In Istanbul, Turkey, Ms. Soltes was given special permission by the head of the Mevlevi Order to dance to the poetry of the twelfth-century Sufi poet Rumi. She has also been an artist in residence at Taliesin West. Ms. Soltes lives and works in Joshua Tree, California, where she has founded an artist residency/performance program at Lou Harrison House.



Wendy Lesser is an American critic, novelist, and editor based in Berkeley, California. She did her undergraduate work at Harvard College and her graduate work at UC Berkeley, with time in between at King's College, Cambridge. She is the founding editor of the arts journal *The Threepenny Review* and the author of nine books, including her first novel, *The Pagoda in the Garden* (Other Press, 2005), and her latest nonfiction book, *Music for Silenced Voices* (Yale University Press, 2011).

Her reviews and essays appear in major newspapers and magazines across the country.

Her awards and fellowships include membership in the American Academy of Arts & Sciences, fellowships from the Guggenheim Foundation, the National Endowment from the Humanities, and the New York Public Library's Cullman Center for Scholars and Writers, and the Morton Dauwen Zabel Award for Criticism from the American Academy of Arts & Letters.

The **University of California Marching Band**, directed by Robert Calonicco, has a long and proud history that dates back to 1891. From its humble beginnings, the band has grown to 240 members. The Cal Band is a fixture at campus, athletic, and community events. To commemorate 100 years of service to the University, the Cal Band received the Berkeley Citation in 1991.

The Cal Band has toured to Brussels, Japan, and, in celebration of our country's Bicentennial in summer 1976, in the United States. Among its myriad performances that number 150 annually, the band has also appeared on the popular television game show *Wheel of Fortune*, and with San Francisco Ballet and the San Francisco Symphony. The Cal Band has appeared at Oakland Raiders and San Francisco 49ers football games, with popular music groups Weezer and Foster the People, NASCAR at Sonoma Raceway, and in two San Francisco Giants World Championship victory parades.

The Cal Band is student-managed; five student officers and the band's director oversee all aspects of the group's activities. Responsibilities include show planning and design, music selection, and the day-to-day operation of the band. Members of the band devote from six to 18 hours per week for rehearsals and performances during the football season, and they do all of this for no academic credit or remuneration. As ambassadors of the California Spirit on campus and beyond, the Cal Band is indeed "The Pride of California."

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Executive Director Nancy Umanoff

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Rehearsal Director Matthew Rose
Lighting Supervisor Philip Watson
Sound Supervisor Ken Hypes
Costume Coordinator Stephanie Sleeper

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Operations Coordinator & Community Liaison Jackie Busch
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Hilot Therapist Jeffrey Cohen

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

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