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**CAL PERFORMANCES PRESENTS THE WEST COAST PREMIERE OF
MARK MORRIS'S *MOZART DANCES* FEATURING MARK MORRIS DANCE GROUP
THURSDAY-SUNDAY, SEPTEMBER 20 –23 IN ZELLERBACH HALL**

**JANE GLOVER CONDUCTS BERKELEY SYMPHONY ORCHESTRA ALONG WITH GUEST PIANISTS
GARRICK OHLSSON AND YOKO NOZAKI**

***SIGHTLINES*: PRE-PERFORMANCE TALK WITH MUSIC DIRECTOR JANE GLOVER AND
ROBERT COLE, DIRECTOR OF CAL PERFORMANCES, FRIDAY, SEPTEMBER 21 AT 7:00 P.M.**

BERKELEY, August 16, 2007—Mark Morris's *Mozart Dances*, hailed “an utter thrill” (*The New Yorker*), will have its much-anticipated West Coast premiere in Zellerbach Hall **Thursday-Sunday, September 20-23** at Zellerbach Hall. Danced by the celebrated **Mark Morris Dance Group** (MMDG), the three Mozart piano works will be performed by pianists **Garrick Ohlsson** and **Yoko Nozaki** with **Jane Glover** conducting the **Berkeley Symphony Orchestra**. Morris set *Mozart Dances* to two Mozart piano concertos—No. 11 in F (K. 413) and No. 27 in B-flat (K. 595)—flanking his Sonata in D for Two Pianos (K. 448). The design team is led by longtime Morris collaborator **James F. Ingalls** (lighting), **Martin Pakledinaz** (costume design), and English abstractionist **Howard Hodgkin** (scenic design). Following its world premiere at the Mostly Mozart Festival at Lincoln Center last year, *New York Times* critic John Rockwell declared *Mozart Dances* “one of Mr. Morris’ greatest achievements.”

A free *Sightlines* pre-performance talk with music director Jane Glover and Robert Cole, director of Cal Performances, will take place Friday, September 21, 7-7:30 pm in Zellerbach Hall. This event is free to event ticket holders.

MOZART DANCES

It seems fitting that Mark Morris would find his perfect collaborator in Mozart. Although born 200 years apart, both artists share a commanding musicality, a deep appreciation of theatricality and a bit of a ‘bad boy’ reputation. Their lyricism is laced with audacity and wit.

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“To hear Mozart through Morris’s ears is to appreciate the music in scintillating new detail...But to see the music through Morris’s eyes is even better, as the choreography channels our own emotional responses to Mozart and then crystallizes them into a narrative we never imagined.”
(*Guardian Unlimited*, London)

Mozart was the first major composer for whom the emerging modern piano was an indispensable expressive instrument. The Mozart catalogue includes 27 piano concertos, 18 piano sonatas, dozens of smaller pieces for solo piano, and still dozens more chamber scores that include piano. The three piano works that make up *Mozart Dances* were selected by Morris, Mostly Mozart Festival director Louis Langrée and Emanuel Ax who, along with Yoko Nozaki, performed in the original New York production.

Although not a story ballet, the three dances of *Mozart Dances* are linked. The first piece titled “Eleven,” performed to Mozart’s earliest piano concerto, No. 11 in F major, K.413, is choreographed for eight women set against a white backdrop with three “enormous strokes of black...with just a hint of violence” (*The New Yorker*). The women, like the setting, are strong and aggressive. The second movement, “Double,” is set to Mozart’s best-known work for two pianists sans accompaniment, the Sonata in D major for Two Pianos, K.448. The work features eight men in an intimate and gentle dance. The concluding portion, “Twenty-seven,” performed to Mozart’s last piano concerto, No. 27 in B-flat, K.595, brings together the entire company. Morris has stated in a recent *New Yorker* article that each of the pieces is “like a Mozart opera and “Twenty-seven” is like *Così Fan Tutte*” with its unresolved ending.

Mozart Dances was commissioned by Lincoln Center for the Performing Arts in New York; New Crowned Hope in Vienna; and the Barbican Centre in London in association with Cal Performances. The production returns to Lincoln Center in August 2007, including a “Live from Lincoln Center” PBS broadcast (in the Bay Area only KVIE in Sacramento is carrying the program).

MARK MORRIS

Mark Morris is “the most prodigiously gifted choreographer of the post-Balanchine era,” said Terry Teachout of *Time* magazine. But Morris is far more – he is a director, philanthropist and a powerful creative force in dance, music, education and culture. Morris grew up in Seattle, Washington, studied with Verla Flowers and Perry Brunson, and danced for an eclectic group of companies prior to forming Mark Morris Dance Group in 1980. In 1988, Morris became Director of Dance for the Théâtre Royal de la Monnaie in Brussels where he and his company remained for three years while Morris completed 12 works including three acclaimed evening-length pieces: *The Hard Nut*; *L’Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In the words of *New York* magazine, “Morris has gone from insurgent to icon.”

In addition to choreographing more than 120 works for the Mark Morris Dance Group, Morris has created six ballets for the San Francisco Ballet as well as works for Paris Opera Ballet and American Ballet Theatre, among others. He choreographed John Adams’s *Nixon in China* for the Houston Grand Opera in 1987 and has collaborated with artists as varied as fellow dancer Mikhail Baryshnikov, cellist Yo-Yo Ma, fashion designer (and close friend) Isaac Mizrahi, tabla player Zakir Hussain, and sculptor Stephen Hende. The *Los Angeles Times* has described Morris as “intensely musical, deceptively cerebral, insinuatingly sensual, fabulously funky.” Morris recently made his opera directing debut in the Metropolitan Opera’s production of Gluck’s *Orfeo ed Euridice*.

Morris was honored with the 2007 Samuel H. Scripps American Dance Festival Award at Duke University in Durham and he has also received the *Dance* magazine award in 1991 and the Capezio Award in 1997. In 1991, he was named a fellow of the MacArthur Foundation; he has received eight honorary doctorates including from the Boston Conservatory of Music, The Juilliard School, Long Island University, Pratt Institute, Bowdoin College and George Mason University. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux) and, in 2001, Marlowe and Company published *Mark Morris’ L’Allegro, il Penseroso ed il Moderato*, a volume of photographs and essays.

MARK MORRIS DANCE GROUP

Mark Morris Dance Group first came to Cal Performances in 1987, and since 1994 has returned every year. Its visits to Zellerbach Hall often include world premieres: *Candleflowerdance* (2005); *Rock of Ages* (2004), set to Franz Schubert's *Nocturne*; *All Fours* (2003); *Something Lies Beyond the Scene* (2003); and *Kolam* (2003), a work commissioned by Cal Performances as part of Yo-Yo Ma's *Silk Road Project*, with musical accompaniment by Ma, Zakir Hussain, Ethan Iverson and Ben Street. In 2001, MMDG delivered an encore presentation of Rameau's comic opera-ballet *Platée* as well as a preview performance of *V* (called "one of the few great works that modern dance has produced in a decade" by *The New York Times*), and in 2000 featured the American premiere *Four Saints in Three Acts*. Its most recent production for Cal Performances was the American premiere of *King Arthur*. Past seasons in Berkeley have witnessed the world stage premiere of *Falling Down Stairs*, created by Morris to Bach's Suite No. 3 for unaccompanied cello, performed by cellist Yo-Yo Ma (1997); the world premiere of *Rhymes with Silver* (1997); the West Coast premiere of Morris' production of Purcell's *Dido and Aeneas* (1995); and the world premiere of *World Power*, choreographed to the music of Lou Harrison (1995).

The company has garnered many awards and accolades, including the Hamada Prize (the Edinburgh Festival's highest honor, 1995) and the Lawrence Olivier Award (1997 and 2001). MMDG is the first dance company to appear at the Mostly Mozart Festival and the Tanglewood Music Festival.

JANE GLOVER

Jane Glover, Music Director of Chicago's Music of the Baroque, made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *L'Eritrea*. She joined Glyndebourne in 1979 and was Music Director of the Glyndebourne Touring Opera from 1981 to 1985. She was Artistic Director of the London Mozart Players from 1984 to 1991, and has also held principal conductorships of both the Huddersfield and the London Choral Societies.

Glover has conducted all the major symphony and chamber orchestras in Britain, as well as

orchestras in Europe, the United States, the Far East and Australia. Her recent engagements have included Mark Morris' *King Arthur* for English National Opera and Cal Performances, a production she will reprise at New York City Opera in the 2007/2008 season, as well as a major Mozart-based series of concerts in Chicago for the 250th anniversary of the composer's birth. She has also conducted concerts with the Komische Opera in Berlin, the Toronto Symphony Orchestra, the Chicago College of Performing Arts (Verdi Requiem), and the Berkshire Choral Festival in Massachusetts, *Così Fan Tutte* at the Staatsoper in Berlin, *Il ritorno d'Ulisse* in Chicago, *Le Nozze di Figaro* in Bordeaux, and concerts with the Academy of St Martin in the Fields, the San Francisco Symphony, the Houston Symphony and the London Mozart Players. Plans for 2007/2008 include the Aspen Music Festival (Cavalli's *Eliogabalo*), Michigan Opera (*Figaro*), Spain's Oviedo Opera (*Iphigénie en Tauride*) and Chicago Opera Theater (*Don Giovanni*).

Also in demand on the international opera stage, Glover has appeared with numerous companies including the Royal Opera House, Covent Garden, English National Opera, Royal Danish Opera, Glimmerglass Opera, New York City Opera, Opera Australia, Opera Theatre of St. Louis, Chicago Opera Theater and Teatro La Fenice. She has conducted all the Mozart operas many times. Glover studied at St. Hugh's College, Oxford, where, after graduation, she did her D.Phil. on 17th-century Venetian opera. She holds honorary degrees from several universities, and is a Fellow of the Royal College of Music. She was created a CBE in the 2003 New Year's Honours.

GARRICK OHLSSON AND YOKO NOZAKI

Garrick Ohlsson began his piano studies at the age of eight, winning the Chopin International Piano Competition in 1970, and going on to establish himself worldwide as a musician of magisterial interpretive and technical prowess. In addition to being a master of the works of Frédéric Chopin, Mr. Ohlsson commands an enormous repertoire and is noted for his masterly performances of the works of Mozart, Beethoven and Schubert, as well as the Romantic repertoire. Now residing in San Francisco, he returns to Berkeley following a triumphant three-recital series of works by Beethoven at New York's Lincoln Center earlier this year. A versatile musician and a consummate chamber pianist, Ohlsson performs regularly with the world's

leading chamber groups. Audience response to a recent “ravishing” Garrick Ohlsson encore was described as “something that sounded like primal scream therapy ... he toyed with the rhythm in a manner both free and disciplined; hitherto hidden voices sang from within the textures. The waltz sparkled and swooned, and then it was primal scream time all over again.” (*The Boston Globe*).

Since her New York City debut recital, pianist **Yoko Nozaki** has won consistent critical acclaim during two decades of chamber music performances, recitals, and concerts with several major American orchestras. She has also appeared at such music festivals as Mostly Mozart, Ravinia, Ojai, and Tanglewood and frequently collaborates with her husband, pianist Emanuel Ax. They were featured pianists performing the world premiere of *Mozart Dances* last year in New York. The pair highlighted a four-city tour in 1999-2000 with an acclaimed performance at the Freer Gallery in Washington, D.C. In 1999, they also toured with Jamie Laredo and the Brandenburg Ensemble, including a Celebrity Series performance at Symphony Hall in Boston. In 2001, Nozaki and Ax were joined by the percussionists Mark Damolaukis and Matt Wood for a Lincoln Center Presents Great Performers concert exploring modern music for piano and percussion.

TICKET INFORMATION

Tickets for *Mozart Dances* on **Thursday-Saturday, Sept. 20-22 at 8 p.m.**, and **Sunday, Sept. 23 at 3:00 p.m.** in Zellerbach Hall are priced at **\$32.00, \$56.00, \$72.00**. Tickets are available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperformances.net; and at the door. Half-price tickets are available for purchase by UC Berkeley students. UC faculty and staff, senior citizens, other students and UC Alumni Association members receive a \$5 discount (Special Events excluded). For more information, call Cal Performances at (510) 642-9988, or visit the Cal Performances web site at www.calperformances.net.

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**CALENDAR EDITORS, PLEASE NOTE:
CAL PERFORMANCES PRESENTS**

Friday, Sept. 21 from 7:00 p.m. to 7:30 p.m.
SIGHTLINES

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave, Berkeley

Mozart Dances pre-performance talk with music director Jane Glover and Robert Cole, director of Cal Performances. *Sightlines* is a continuing program of pre- and post-performance discussions with Cal Performances' guest artists and scholars, designed to enrich the audience's experience. These events are free to ticketholders.

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Thursday-Saturday, September 20-22 at 8 p.m.
Sunday, September 23 at 3 p.m.

Zellerbach Hall, UC Berkeley Campus
Bancroft Way at Telegraph Ave, Berkeley

Special Event

Mozart Dances

Wolfgang Amadeus Mozart, composer
Mark Morris, director/choreographer
Jane Glover, conductor
Garrick Ohlsson, piano
Yoko Nozaki, piano
Mark Morris Dance Group
Berkeley Symphony Orchestra

Program: *Mozart Dances*, a production directed and choreographed by Mark Morris and features the Mark Morris Dance Group and Berkeley Symphony Orchestra conducted by Jane Glover with pianists Garrick Ohlsson and Yoko Nozaki, comes to Cal Performances.

Tickets: \$32.00, \$56.00 and \$72.00, available through the Cal Performances Ticket Office at Zellerbach Hall; at (510) 642-9988 to charge by phone; at www.calperformances.net; and at the door.

- Cal Performances -