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Mostly Mozart

AUGUST
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FEATURES

5 Beyond Amadeus

New York's supreme summer music festival continues its expansion.

By Brian Wise

8 Dr. Seuss Meets Mozart

Robert Kapilow cooks up *Green Eggs and Hamadeus* at the Mostly Mozart Festival.

By Barbara Hoffman

10 Utopia Unlimited

The Mark Morris Dance Group stages Handel's oratorio *L'Allegro, il Penseroso ed il Moderato* as part of the Festival.

By Valerie Gladstone

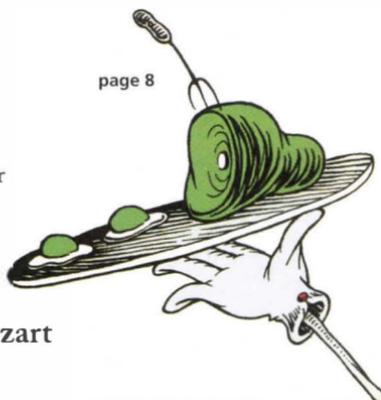
14 Period Pieces

Period-instrument groups take center stage at a Mostly Mozart program this year.

By Kevin Filipksi

17 THE PROGRAM

page 8



page 10



page 14



ON THE COVER:

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Beyond Amadeus

More than Mostly
Mozart: New
York's supreme
summer music
festival continues
its expansion.
BY BRIAN WISE



CHRISTIAN STEINER

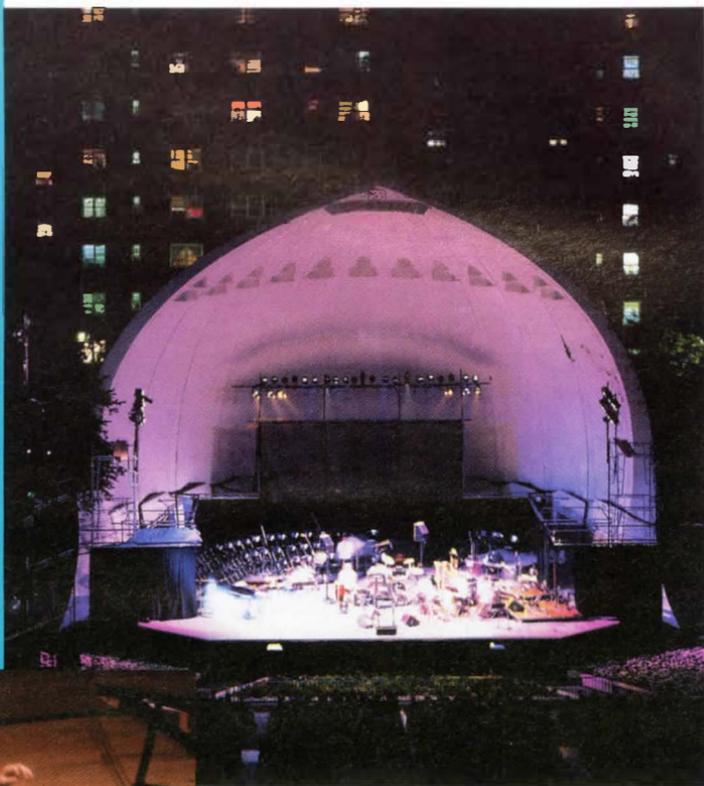
It began in 1966 with a simple objective: to provide New York music lovers with a respite from August's dog days with an effervescent dose of music by Mozart and his closest contemporaries. Over the years, the Mostly Mozart Festival has grown ever more varied and enterprising in scope, introducing many rare and neglected works, innovative festivals-within-a-festival, and a host of celebrated soloists, many in their New York debuts.

The 36th season, which will run from July 29 through August 24, promises to be particularly eventful artistically, with several new programming initiatives on tap. It also represents a turning point, being the first season since the departure of Gerard Schwarz, who stepped down last August after 17 years as the Festival's music director. Jane S. Moss, Lincoln Center's vice president for programming, notes that Mostly Mozart is bound to take on a different face in his absence. "We're taking this

*Mezzo-soprano Susan
Graham performed
on opening night
of the Festival.*

Beyond Amadeus

Moonlit Mozart: Opening night performers at this year's Festival included pianist Lang Lang (below), who appeared at the Guggenheim Bandshell in Damrosch Park (right). Closing night (August 24) will feature soprano Karita Mattila (facing page).



DAVID LAMB



WALTER SCOTT

opportunity to look at the Festival in a fresh light and examine future courses in terms of repertory," says Moss.

Accordingly, several common threads weave through this summer's offerings. Chief among these is a special focus on the music of George Frideric Handel, a continuation of "Beyond the *Messiah*," which received favorable notices this past spring as part of Lincoln Center's Great Performers Series. Lesser-known masterpieces will take center stage, among them Paul McCreech and the Gabrieli Consort and Players presenting Handel's first English-language oratorio, *Esther*; and Nicholas McGegan and the Philharmonia Baroque Orchestra offering a pair of rarities: Mozart's edition of Handel's two-act drama *Acis and Galatea*, and the New York premiere of Handel's recently discovered vocal work, *Gloria*. The composer's works will be sprinkled throughout other programs as well, performed by both modern- and period-instrument specialists.

Moss points out that appearances by the latter camp should provide a welcome addition to the Mostly Mozart Festival. "Period-

instrument presentation has, by and large, fallen off quite dramatically since its heyday in the early 1980s," she explains. "There's occasional activity during the year, including at Lincoln Center. However, what's interesting about Mostly Mozart is that there's a slightly different audience during the summer, and a very healthy one."

The Handel series intersects with another highly anticipated event this season, the Mostly Mozart debut of the Mark Morris Dance Group, which performs its celebrated production of Handel's *L'Allegro, il Penseroso ed il Moderato*. Widely regarded as the company's masterpiece, this mounting will feature a first-rate cast of vocal soloists, including sopranos Christine Brandes and Dominique Labelle, tenor John Mark Ainsley, and baritone Philip Cutlip. What's more, the staging represents a concerted move toward theatrical and mixed-media productions at Mostly Mozart, taking a cue from Lincoln Center's New Visions series, which has done much to spice up New York concert life through innovative works.

Moss predicts that theatrical productions will become an even larger component of the Festival. "We're thinking about productions of Mozart's operas," she says, noting that the Festival has yet to present one in a full staging. "We would also love to put together stage presentations related to his concert works—ones that address his vocal repertoire in an unusual way—as well as the Baroque repertoire, and bring the Festival further into New Visions territory."

Also on the agenda this season is family programming. Composer and National Public Radio personality Robert Kapilow will present his delectable *Green Eggs and Hamadeus*, a participatory romp through Mozart's *Eine kleine Nachtmusik* cross-pollinated with the beloved Dr. Seuss classic, *Green Eggs and Ham*. Mozart, of course, enjoys preeminent status as a children's composer, a child prodigy whose music embodied simplicity, charm, and understated sophistication. Moss says that this youthful appeal forms the basis of another idea being considered for future seasons: a conservatory component of the Festival wherein students would arrive at Lincoln Center to study with leading specialists in the Baroque and Classical styles.

Still, while Mostly Mozart continues to branch out in promising new directions, Moss maintains that its namesake will remain the primary focus. "Mozart will continue to be the touchstone of the Festival and have the largest representation in the Festival," she says. "I feel quite strongly that we need to put his music in the largest possible context, which includes his contemporaries and all the music that surrounded him."

Brian Wise is the associate editor of *Stagebill*.



INFORMATION

The Mostly Mozart Festival is a presentation of Lincoln Center for the Performing Arts and is sponsored by the Jerome L. Greene Foundation and The Peter Jay Sharp Foundation. The Festival's corporate sponsor is Fleet. For Mostly Mozart information, call the hotline at 212.875.5399 or visit lincolncenter.org.

Utopia Unlimited

The Mark Morris
Dance Group's
staging of
Handel's oratorio
*L'Allegro, il
Penseroso ed il
Moderato*, with
the acclaimed
Philharmonia
Baroque
Orchestra, arrives
at the Mostly
Mozart Festival,
August 14
through 17.

BY VALERIE
GLADSTONE

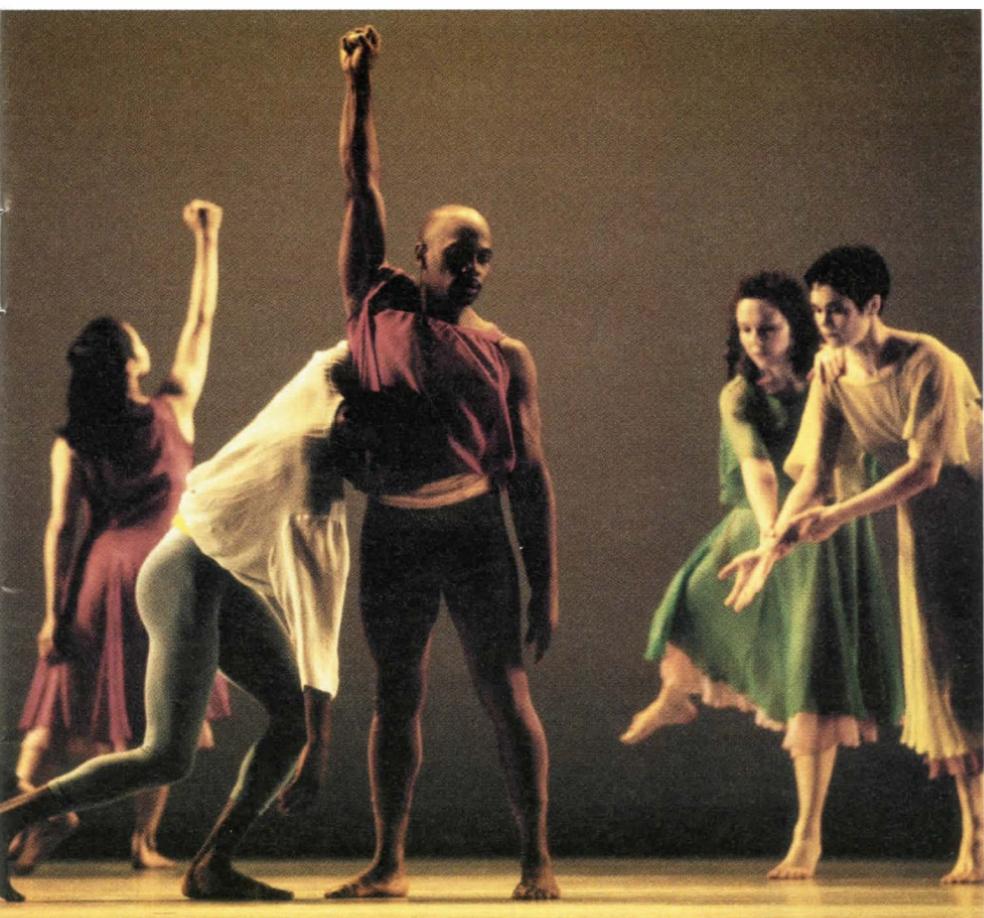
The Mark Morris Dance
Group performs
*L'Allegro, il Penseroso ed
il Moderato*.

The Mostly Mozart Festival debut of choreographer Mark Morris' masterpiece set to George Frideric Handel's *L'Allegro, il Penseroso ed il Moderato* is the first fully staged work in the Festival's 36-year history. "Our primary goal," says Jon Nakagawa, producer of contemporary programming, "is to offer works that successfully combine various artistic genres. Mark's choreography, with its approach to John Milton's poetry, Handel's music, and William Blake's paintings, shows the magic that can result." Described by the *Los Angeles Times* as "intensely musical, deceptively cerebral, insinuatingly sensual, and fabulously funky," Morris' *L'Allegro* is considered a milestone of 20th-century dance, a work of utopian grandeur.

Accompanied by San Francisco's Philharmonia Baroque Orchestra and led by celebrated Handel conductor Nicholas McGegan, *L'Allegro*, as it is commonly known, has four performances (August 14 through 17) at the New York State Theater. Joining the 24-member Mark Morris Dance Group is a first-rate musical cast, including sopranos Christine Brandes and Dominique Labelle, tenor John Mark Ainsley, and baritone Philip Cutlip. Adrienne Lobel designed the atmospheric, three-dimensional set, comprised of richly colored scrims reminiscent of paintings by Mark Rothko and Josef Albers.

Although Morris' genius was well established by the time of *L'Allegro's* premiere at Brussels' Théâtre Royale de la Monnaie in 1988, audiences were still astounded that, at only 32, he had choreographed a work encompassing such a wide range of human behavior and depth of feeling. The freedom he had gained as the director of dance at the distinguished Belgian opera house opened the floodgates of his creativity. For the first time in his career, he enjoyed the luxury of unlimited rehearsal time, vast studio space, a grand theater at his disposal, and the financial wherewithal to commission the most appropriate sets and costumes. It was a new and liberating experience for him.

An avid and erudite music lover, Morris first listened to the Handel work in 1985 at a friend's house in his hometown of Seattle. "I thought, 'Oh my God, this is so great and beautiful,'" he says. "I loved the structure." Morris' choreography is always triggered by a composition's structure. He set off in search of an



original edition of the Milton poems that inspired the libretto. What he discovered was a work with a rich and many-faceted history.

While a student at Christ's College, Cambridge, in 1631, Milton wrote the two companion poems "L'Allegro" and "Il Penseroso," attempting to reconcile aspects of his own character: L'Allegro represents the cheerful man and Il Penseroso the contemplative. Through their eyes, he portrayed a ravishing world of sensual and intellectual pleasures, dwelling on the pastoral delights of the country and the solitary joys of philosophical thought. He described the glories of birdsong and women, theater and church, star-gazing and meditation.

A little over one hundred years later, inspired by Milton's poetry, Handel composed *L'Allegro, il Penseroso ed il Moderato*. At the time, his reputation as England's leading opera composer was declining and in hopes of a reversal, he turned his talents to this work, which marked his move from operas to oratorios. Charles Jennens—later the librettist of Handel's *Messiah*—wove Milton's

Right: Nicholas McGegan conducts the Philharmonia Baroque Orchestra.
Below: George Frideric Handel



poems into a single dramatic structure, a dialogue that alternates between the two contrasting points of view. At Handel's suggestion, he also added a third perspective, "Il Moderato," to unify the tensions between the views.

Written for a full orchestra, four-part chorus, four vocal soloists, harpsichord, chamber organ, and carillon, Handel's oratorio, which includes a sequence of recitatives, arias, and choruses, offers a variety of pictorial scenarios, musical affects, and emotional tonalities. Its only duet, "As steals the morn upon the night," is widely regarded as one of the composer's finest. "Handel's harmony affects the soul," a poet once wrote, "To soothe by sweetness, or by force control." In 1803 another great artist came under *L'Allegro's* spell. Moved by Milton's poems, the poet, painter, engraver, and mystic William Blake created 12 glorious watercolors, visualizations of the poet's themes. Many of them are dominated by the romantic figures of Mirth and Melancholy, swathed in diaphanous robes, around whom others swirl against backgrounds of serene landscapes and abstract iconography.

Poetry, music, art. It was now up to Morris to supply the dance and knit the elements together. He found a narrative concept in the poems, dynamic context in the music, and inspiration for movement in Blake's figures. He says he directly stole gestures from Blake's portrait of Melancholy and her companions, and his



image of the moon. "There are positions from Blake," he says, "that I used in 'Haste Thee, Nymph,' like sitting curled up on the floor from a detail of a little old guy." As is his custom, he drew on an eclectic range of dance vocabularies, including ballet, modern, and a wide variety of folk dances. He created line dances and circle dances, inspired by English reels, a Romanian heel-clicking dance, and a Croatian dance where people hold hands and jump up and down—forms that he finds much more exciting and human than abstract dance. Amazed, dancer Rachel Murray reported that the work seemed to just pour out of him.

Dance critic Joan Acocella raves about Morris' accomplishment: "The end of *L'Allegro* is even more thrilling than the beginning. The stage is opened to its full depth, fully lit and as the singers' voices go up in their final hymn to Mirth, the dancers, in one and twos and threes, come leaping out of the back wings, join hands with others flying in from the other side, and race downstage toward us in a transport of joy. In its fusion of geometry and dynamism, it is the embodiment of Milton's and Handel's and Morris' meaning: the coming together of the two poles of the mind—reason and energy, contemplation and enjoyment, Apollo and Dionysus, seeing and being, *Penseroso* and *Allegro*."

Valerie Gladstone writes about the arts for the *New York Times*, *Town and Country* magazine, and *Artnews*, and plans to publish a book on flamenco.

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Period Pieces

Period-instrument groups at the Mostly Mozart Festival will take a fresh approach to a once convention-bound movement.

BY KEVIN FILIPSKI



Although period-instrument ensembles are prime features of this summer's Mostly Mozart Festival, don't pigeon-hole their conductors as early music specialists.

"I never plan to be a specialist—I can't bear being a specialist," says Paul McCreech, conductor of the Gabrieli Consort and Players, one of three original-instrument groups at the Festival's 36th edition. McCreech and his forces will make their Mostly Mozart debut performing Handel's oratorio *Esther*—of which McCreech notes, "There's nothing in it that Handel doesn't do better later on, but it's not just a piece with historic interest," a sign to the conductor that the period-instrument movement is no longer ghettoized.

"You don't have to fight for the aesthetics of the movement any more," McCreech says. "In the core repertoire, it's now accepted. And I've worked with some fantastic modern orchestras where they are as stylish in Mozart or Beethoven as the period-instrument groups."

*A member of
the Orchestra of
the Age of
Enlightenment.
Facing page: The
Gabrieli Consort
and Players*



Nicholas McGegan, who with the Philharmonia Baroque Orchestra is also debuting at this year's festival, concurs. "Most period-instrument players are already terrifically experienced in this music, so you don't have to explain style to them," McGegan explains. "But happily, of course, there are many modern-instrument orchestras that are getting very experienced at performing this music, too."

For its two Mostly Mozart programs, the Philharmonia Baroque Orchestra also concentrates on Handel: the pastoral ode *L'Allegro, il Penseroso ed il Moderato*, performed with the Mark Morris Dance Group in their Mostly Mozart debut, and the hybrid masque-opera *Acis and Galatea*, in Mozart's own arrangement, which even McGegan admits to not being on familiar terms with.

"It's more of a period piece than the original," he says. "You're putting an early-18th-century piece in late-18th-century clothes, so you've got two layers going on at once—it's a bit of a stylistic shock there. But it's also a great deal of fun."

Louis Langrée returns to the Festival leading a period instrument ensemble familiar to Mostly Mozartians—the Orchestra of the Age of Enlightenment (OAE)—but also crosses over to modern instruments, conducting the Mostly Mozart Festival Orchestra (MMFO) in two programs. "It's like someone doing only symphonic or only operatic repertoire—I wouldn't want to do just 'period' or 'regular' orchestras," Langrée insists. "It's rewarding to do both."

MUSIC ON PERIOD INSTRUMENTS

Saturday, August 10 at 3 pm
Orchestra of the Age of Enlightenment
Louis Langrée, Conductor
All-Beethoven program

Sunday, August 11 at 5 pm
Philharmonia Baroque Orchestra
Nicholas McGegan, Conductor
Handel/Mozart:
Acis and Galatea

Sunday, August 18 at 5 pm
Gabrieli Consort and Players
Paul McCreesh, Conductor
Handel: *Esther* HWV50

Mostly Mozart

Wednesday–Saturday Evenings, August 14–17, 2002, at 8:00

Sponsored by
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Mostly Mozart
Festival
August 4–
August 21,
2002

*George Frideric Handel: Beyond the Messiah
L'Allegro, il Penseroso ed il Moderato*

MARK MORRIS DANCE GROUP (*Mostly Mozart Debut*)

PHILHARMONIA BAROQUE ORCHESTRA

NICHOLAS MCGEGAN, *Conductor*

CHRISTINE BRANDES, *Soprano*

DOMINIQUE LABELLE, *Soprano*

JOHN MARK AINSLEY, *Tenor*

PHILIP CUTLIP, *Baritone*

THE DESSOFF CHOIRS

KENT TRITLÉ, *Director*

MARK MORRIS, *Choreographer (Mostly Mozart Debut)*

ADRIANNE LOBEL, *Set Designer*

CHRISTINE VAN LOON, *Costume Designer*

JAMES F. INGALLS, *Lighting Designer*

Dancers

Todd Allen, Christina Amendolia, Joe Bowie, Charlton Boyd, Marjorie Folkman, Maurice Fraga*, Shawn Gannon, Emily Gayeski*, Lauren Grant, John Heginbotham, Peter Kyle, David Leventhal, Bradon McDonald, Amber Merkens, Gregory Nuber, Maile Okamura, June Omura, Joseph Poulson, Erika Randall*, Karen Reedy, Mara Reiner, Matthew Rose, Kevin Scarpin*, Utafumi Takemura, Brynn Taylor, Noah Vinson, Seth Williams*, Autumn Williams-Wussow*, Julie Worden, Michelle Yard

* *understudy*

HANDEL

Overture: Concerto Grosso in G major, Op. 6, No. 1
A tempo giusto—Allegro

L'Allegro, il Penseroso ed il Moderato

There will be one 20-minute intermission.

George Frideric Handel: Beyond the Messiah is made possible in part by the E. Nakamichi Foundation.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

New York State Theater

PROGRAM

The Mostly Mozart Festival is also made possible by Mrs. William H. Mann; the Hess Foundation, Inc.; The Eleanor Naylor Dana Charitable Trust; Catherine Filene Shouse Foundation; The Shubert Foundation; Ann and Gordon Getty Foundation; Charles E. Culpeper Foundation; S.H. and Helen R. Scheuer Family Foundation; E. Nakamichi Foundation; Friends of Mostly Mozart; and New York State Council on the Arts.

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In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces, not during the performance. The taking of photographs and the use of recording equipment are not allowed in the building.

New York State Theater reconstruction funded by the Fan Fox and Leslie R. Samuels Foundation, Inc. and indirectly with public funds, provided through the Department of Cultural Affairs from the City of New York, which owns the New York State Theater.

The Mark Morris Dance Group gratefully acknowledges major support from the Andrew W. Mellon Foundation and The Howard Gilman Foundation.

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

Mark Morris Dance Group New Works Fund is sponsored by Philip Morris Companies Inc.

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Notes on the Music

by Ruth Smith

Rejoicing in Nature and Art

A recently published correspondence (*Music and Theatre in Handel's World*, ed. D. Burrows and R. Dunhill, Oxford University Press 2002) allows us to eavesdrop on the composition of a Handel masterpiece. Charles Jennens, librettist of Handel's *Saul*, writes in December 1739 to his friend and fellow Handel enthusiast James Harris:

Having mention'd to Mr Handel your schemes of Allegro & Penseroso, I have made him impatient to see it in due Form & to set it immediately....I have been preparing a Collection for him from Scripture, which is more to my own Tast & (by his own Confession) to his too; but I believe he will not set it this year, being desirous to please the Town with something of a gayer Turn. (The "Collection from Scripture" was *Messiah*.)

Harris' admiration for Handel was matched by his veneration for Milton. It was generally held in the mid-18th century that Milton was England's greatest poet. Handel turned down at least two invitations to set Milton's *Paradise Lost*, but Harris struck gold with Milton's paired poems *L'Allegro* ("the cheerful man") and *Il Penseroso* ("the pensive man"), recognizing how well they played to Handel's methods and strengths. His "scheme" was to interweave the poems, producing a balanced alternation of vignettes of opposite or complementary moods, from the rapt to the hilarious, to bring out their contrasts of temperament. In sending his proposed libretto to Jennens a fortnight later he pointed out that

To give Mr. Handel a general idea of the whole piece, it would be proper to observe that there is not only one grand contrast which runs through the whole, of mirth to melancholy, but that these two have each their several species, which the great poet has elegantly contrived to set in opposition to each other....It is proper also to observe that each part begins with an execration of its contrary, and then goes to describing the genealogy of its own subject.

This account is a good description of the finished work. Harris appreciated that one of Handel's main compositional methods was to build a sequence by juxtaposing contrasting movements. Handel's immediate response showed how well Harris had chosen: Jennens, reporting back on additions and amendments he had made to Harris' text, added that the composer appreciated the contrast principle and wanted to heighten it:

He seem'd not perfectly satisfy'd with your Division, as having too much of the Penseroso together, which would consequently occasion too much grave Musick without intermission, & would tire the Audience. He said, he had already resolv'd upon a more minute division, which therefore I left him to make with the assistance of your plan.

The correspondence gives us a further stage of this three-man collaboration. Handel felt that after all the juxtapositions a definite conclusion was

needed to unite the work in "one Moral Design," and proposed that Jennens adapt Milton's poem *At a Solemn Musick*, "Blest Pair of Sirens" (part of which was used at the end of Handel's next Milton setting, *Samson*). But, Jennens thought, "As it stands, it has no sort of connection with the other"; and instead, with Handel's encouragement, he wrote a more relevant conclusion himself, *Il Moderato*, in which reason tempers extremes of feeling and *L'Allegro* and *Il Penseroso* unite in a sublime duet (with words partly from Shakespeare's *Tempest*) to greet the light of "intellectual day."

Composed by a German who was formed in Italy and resident in London, *L'Allegro* reveals not only Handel's imaginative penetration of human psychology—the main subject of the poems—but also a spellbindingly vivid affinity with the natural world, and specifically the English countryside. Harris was England's leading philosopher of aesthetics, and in his writings on words-and-music he especially celebrated Handel's gift for vivid realization of images and actions (a controversial view—others belittled it as puerile literalism). He saw that the scenes of Milton's poems, with their clarity of detail and wealth of sights and sounds, were ideal prompts for Handel's particular kind of descriptive dramatization.

The poems' mass of specific images that could be imitated by a composer makes one admire Handel's judgment in choosing where to focus on verbal detail. Many opportunities are subordinated to an overall sweep of melody (for example in the unforgettable "Let me wander"), the balance of literal imitation and broader evocation of mood being one secret of the work's irresistible charm. Admirable also is the freedom with which Handel sometimes opts to expand a few words of text into a major episode—such as "solitary" Saturn, the "whispering winds" at the end of Part 1, and, most obviously, the nightingale—while elsewhere deploying his inimitable economy in summoning up a mood: the 18-line *Penseroso* passage beginning "Come pensive nun" is in five different sections of which none is longer than 24 bars.

It might be thought that so rich a verbal text does not need music (let alone dance), but the collaborators clearly felt that the quantity of references not just to sound but to music itself demanded realization by a master illustrator: from the bravura evocations of birdsong (did Messiaen know *L'Allegro*?) through the mythic potency of the songs of the Muses, of Orpheus (archetypal musician), and of the genius of the wood, to the realism of a choral anthem, complete with "pealing organ," in a cathedral service. Milton's poems themselves draw attention to the joys of united words-and-music, celebrating "soft Lydian airs/Married to immortal verse; the melting voice... Untwisting all the chains that tie the hidden soul of harmony." *L'Allegro* is radiant with good humor which derives partly from sheer pleasure in compositional wit, in the sense of invention, aptness, and fun. The parodic openings, the dismembering of "holding" to produce the sound of laughter, the showy competitiveness of the soprano with the flute-nightingale, the buzz of conversation created by the repetition of "busy"—these are just a few examples which explode the notion that Handel had a limited understanding of the English language. The dazzling varieties of imitation convey a zestful delight in communicating sensory impressions and moods through the art of composing, which Morris' rendition exactly captures.

Composed at white heat in 17 days during the coldest winter on record (the River Thames froze over), *L'Allegro* was warmly received. As with most of his theater works, Handel performed several different versions in subsequent seasons, latterly often omitting *Il Moderato*, to the extent that there is

no definitive version. Splicing parts of *Il Moderato* into the Allegro-and-Penseroso sections, as Morris does, is a legitimate continuation of Handel's own practice of constantly renewed presentation.

—Copyright © 2002 by Ruth Smith

Notes on the Choreography

by Kate Mattingly Moran

The production of *L'Allegro, il Penseroso ed il Moderato* is not only testament to Mark Morris' vision, but it also forever changed the future for this artist and his company.

The story begins in 1985 when Morris first heard Handel's music: "I immediately decided the music was a good subject for dancing because it's not historical or mythological, like most of Handel's other oratorios and operas."

The fact that Morris answers a question about *L'Allegro's* creation by first talking about Handel is telling: Morris has distinguished himself as a choreographer by his brilliant responses to music. His works, often compared to George Balanchine's ballets, are both contemporary and classic: his dancers are most often barefoot, and their movement, etched with clarity and purpose, is interwoven with the score. In a 1990 documentary Morris said: "what I need most in a dancer is a musical consciousness."

Born in Seattle in 1956, Morris moved to New York in 1976 and danced in the companies of Eliot Feld, Hannah Kahn, Laura Dean, and Lar Lubovitch. He founded the Mark Morris Dance Group (MMDG) in 1980. Their concerts took place at the Cunningham Studio, Dance Theater Workshop, and, eventually, the Brooklyn Academy of Music.

The pivotal moment in the birth of *L'Allegro* came when Gerard Mortier, then the director of Brussels' Théâtre de la Monnaie, invited Morris to replace Maurice Bejart as the theater's resident choreographer. Suddenly an artist accustomed to schlepping around the city to rehearse and perform, whose dancers subsisted on salaries averaging \$14,000 and lacked health insurance, was offered his own theater, costume shop, orchestra, chorus, rehearsal studios, and dancers' salaries averaging \$33,000 plus medical coverage. Morris said yes.

L'Allegro was his first presentation as Brussels' resident choreographer. "I worked on it for three months. It's a very big piece," the choreographer recalls. "We had at least a week of tech rehearsal, which was great. We decided how much space to allow because the stage is bisected or cut into very small bits for different movements. The key was to get the sets to move musically, and to decide the combinations for the 21 drops and scrim that could combine in many, close to infinite possibilities." In order to coordinate these drops designed by Adrienne Lobel with the lighting by James F. Ingall, the designers spent three days running through the two-hour-long piece with the stage manager and rehearsal pianist at Théâtre de la Monnaie.

This presentation of *L'Allegro* during the Mostly Mozart Festival is the first time the piece has been performed in New York using period instruments. "There are lots of things that are different about period instruments," Morris says. "They resonate differently. The bows are shorter. The tuning sounds slightly different. Natural horns are different from modern horns. It's the same music of course, same size band."

This season's conductor, Nicholas McGegan, was present at the 1990 U.S. premiere of *L'Allegro*, an occasion that has been described as the turning point in Morris' career as a choreographer. Before those performances, American critics were divided on Morris' merits; following them, Joan Acocella, dance critic and author of Morris' biography, wrote: "The American press war over Mark Morris ended."

Critics often discuss his large, expansive movement—a sort of liberated ballet vocabulary, but it's the balance he achieves between the full, lush qualities and the intricate details and rhythms that makes his choreography so memorable.

Asked if William Blake's illustrations of John Milton's poems influenced his movement choices, Morris replies: "Sure, because they are beautiful. For me, making the piece, I'm going to look at all the material that's available." He gets up to find a book from the shelf and opens it up saying: "This is exquisitely beautiful." One of the covers says "L'Allegro," with the corresponding poems and illustrations inside, but flipping the book over, the other side reads "Il Penseroso," and opens to reveal the other poems and designs. "Blake always has [the figures] look like they're dressed, but they're actually kind of naked. So the costumes are sort of gauzy. It's a beautiful book."

Morris says his movement refers to, but does not "quote" the images, giving the impression that he views his steps as words. Last year he told Sarah Kaufman of the *Washington Post*: "I think, like every artist I've ever met, I'm trying to make things clearer and more direct and more essential. Everything doesn't have to be incredibly fancy and impenetrable."

In her biography of Morris, Acocella describes *L'Allegro* as "a hymn to the unity of poetry, music and dance: a story of how each, like *L'Allegro* and *Il Penseroso*, can follow its own laws and still harmonize with the others."

Did he know at the time he was making *L'Allegro* that it would become such a masterpiece? "Nobody ever knows that about anything," Morris replies. "I knew it was very good. And it still is. I hooray! The music is genius."

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Meet the Artists

Mark Morris

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. He performed with a variety of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 100 works for the Dance Group, as well as choreographing dances for many ballet companies, including the San Francisco Ballet, the Paris Opera Ballet, and American Ballet Theatre. From 1988–91 he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces, including three evening-length works—*The Hard Nut* (his comic book-inspired version of *The Nutcracker*); *L'Allegro, il Penseroso al il Moderato*; and *Dido and Aeneas*—and founded the White Oak Dance Project with Mikhail Baryshnikov.

He directed and choreographed a Royal Opera, Covent Garden production of Rameau's *Platée*, which premiered at the Edinburgh International Festival in 1997 and had its New York premiere with the New York City Opera in April

PROGRAM

2000. He directed and choreographed the June 2000 English National Opera production of *Four Saints in Three Acts*. His premieres in 2002 included *Kolam*, created for Yo-Yo Ma's Silk Road Project in collaboration with Indian composer Zakir Hussain. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991. He is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

Mark Morris Dance Group

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. In the following years, the company's touring schedule steadily expanded to include cities both in the United States and in Europe. In 1986, the Dance Group made its first national television program for PBS' *Great Performances—Dance in America*. In 1988 MMDG was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the U.K.'s *South Bank Show*. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the United States and at major international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably Berkeley, California, where, for the past several years, the Dance Group has performed twice annually at CalPerformances, including presentations of *The Hard Nut* each December from 1996–2001. Audiences have also become accustomed to the Dance Group's regular and frequent appearances in Boston; Fairfax, Virginia; London, England; and at the Jacob's Pillow Dance Festival in Becket, Massachusetts. The Dance Group was named the official dance company (2000–2005) of the Virginia Arts Festival. In addition to a full international touring schedule, the Dance Group has completed two film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Cello Suite and a version of Mr. Morris' *Dido and Aeneas*. The Dance Group's 2001 season at Sadler's Wells Theatre in London garnered the company its second Laurence Olivier Award. In 2001 the Mark Morris Dance Center opened in Brooklyn, New York. This 30,000-square-foot facility features three studios and a school providing classes to more than 400 students of all ages.

Nicholas McGegan

Conductor Nicholas McGegan is one of the world's leading authorities on Baroque and Classical repertoire. Born in England, he studied at Cambridge and Oxford Universities. He is music director of the San Francisco-based Philharmonia Baroque Orchestra, music director designate of the Irish Chamber Orchestra, Baroque series director of the Saint Paul Chamber Orchestra, artistic director of Germany's International Handel Festival Göttingen, and founder and director of the chamber ensemble Arcadian Academy.

Equally at home with modern- and period-instrument orchestras, he has become a favorite guest of many of the world's major orchestras and opera companies. His wide-ranging repertoire encompasses Handel, Vivaldi, Rameau, Mozart, and Beethoven, and extends to Stravinsky, Britten, and Tippett.

In North America, Mr. McGegan appears regularly with the symphony orchestras of Atlanta, Detroit, Houston, Minnesota, Montreal, National, New World, San Francisco, Saint Louis, and Toronto, and in the U.K. with the City of Birmingham Symphony Orchestra, Orchestra of the Age of Enlightenment, and Scottish Chamber Orchestra. Mr. McGegan made his debut with the Royal Concertgebouw Orchestra in 2001, and in 2002 makes his first appearances with the Chicago Symphony and Philadelphia Orchestras. He makes his Mostly Mozart debut this afternoon.

Mr. McGegan has conducted more than 40 operas in Europe and the United States, including all the major Mozart operas, more than a dozen by Handel, and works by Monteverdi, Haydn, Gluck, Martin y Soler, Purcell, Landi, Offenbach, and Stravinsky. He made his debut with the Royal Opera House in 1997, conducting the acclaimed world premiere of the Mark Morris production of Rameau's *Platée*, first at the Edinburgh Festival and later in London. In 2000 he took part in the opening season of the renovated Royal Opera House, Covent Garden, conducting Mozart's *La clemenza di Tito*. He has also been principal guest conductor of Scottish Opera and principal conductor at Sweden's Drottningholm Theatre, and has conducted at the English National Opera in London, Santa Fe Opera, and Washington Opera. He made his debut with the San Francisco Opera in June.

Mr. McGegan has garnered numerous awards for his 70-plus recordings on Deutsche Harmonia Mundi, Conifer Classics, Classic FM, Decca, Erato, Harmonia Mundi USA, Hungaroton, Reference Recordings and Virgin Classics.

Christine Brandes Soprano Christine Brandes enjoys an active career in North America and abroad, in programs ranging from recitals and chamber music to oratorio and opera.

In the 2001-02 season, Ms. Brandes made her San Diego Opera debut and returned to the stage of the Opera Company of Philadelphia. Concert performances included appearances with the Houston Symphony, the Los Angeles Philharmonic, the Cleveland Orchestra, the Toronto Symphony Orchestra, and the Milwaukee Symphony Orchestra. Future engagements bring her to Houston Grand Opera, Glimmerglass Opera, New York City Opera, and Opera Theatre of St. Louis, as well as the symphonies of Chicago, Tokyo, and St. Louis, among others.

Ms. Brandes made her San Francisco Opera debut last season as Iris in *Semele* under the baton of Sir Charles Mackerras, and other operatic appearances included the title role in New York City Opera's new production of Handel's *Acis and Galatea*, and *Die Zauberflöte* with the Opera Company of Philadelphia. Her concert schedule included engagements with Philharmonia Baroque Orchestra, the Saint Paul Chamber Orchestra, the Los Angeles Philharmonic, Ensemble Orchestral de Paris, and the Detroit Symphony.

Ms. Brandes has recorded for EMI, BMG/Conifer Classics, Harmonia Mundi USA, Virgin Classics, and Koch International.

Dominique Labelle Soprano Dominique Labelle has appeared with many of the finest orchestras, including those of Boston, Cleveland, Dallas, Houston, Montreal, New York, Philadelphia, San Francisco, St. Louis, and Toronto, with such conductors as Bernard Haitink, Christopher Hogwood, John Nelson, Kurt Masur, Nicholas McGegan, Seiji Ozawa, Sir Roger Norrington, Robert Shaw, and Franz Welser-Möst.

In the 2002-03 season engagements include Bach's Mass in B minor with the Handel & Haydn Society, Handel's Gloria and *Messiah* with the Philadelphia Orchestra, an all-Handel program with Nicholas McGegan and the Wiener Akademie, and Handel's *Jephtha* at the Göttingen Handel Festival.

In recent seasons she has bowed in the title role of *Lucia di Lammermoor* at Seattle Opera and Boston Lyric Opera, as Violetta in *La traviata* at Boston Lyric Opera, and in the title role of Handel's *Rodelinda* at Germany's Göttingen Handel Festival.

Concert highlights have included Bach's Mass in B minor with Norrington and the Orchestra of the Age of Enlightenment, Poulenc's *Stabat Mater* with Haitink and the Boston Symphony Orchestra, Mahler's Symphony No. 2 with

(continued from page 20D)

David Zinman and the Aspen Festival Orchestra, Ravel's *L'Enfant et les sortilèges* with Pierre Boulez and the Cleveland Orchestra, Beethoven's *Missa Solemnis* and Symphony No. 9 with Shaw and the National Symphony Orchestra, and the Fauré Requiem with Eschenbach and the Houston Symphony.

A committed recitalist, Ms. Labelle's appearances have included solo recitals at New York's Weill Recital Hall, Lincoln Center, and 92nd St. Y, and in Boston; Washington, D.C.; Montreal; Quebec; Moscow; and London, among others.

John Mark Ainsley John Mark Ainsley, one of Britain's most prolific tenors, was born in Cheshire, began his musical training in Oxford, and continues to study with Diane Forlano. His extensive international concert work includes the Boston Symphony under Ozawa; Vienna Philharmonic under Norrington and Pinnock; London Symphony under Sir Colin Davis, Rostropovich, and Previn; Berlin Philharmonic under Haitink and Rattle; Les Musiciens du Louvre under Minkowski; and the New York Philharmonic under Masur. His vast discography covers the Baroque and Classical repertoire, the German *Lied* and English song, and the American musical. His recent recording of *On Wenlock Edge* on Hyperion was nominated for a Gramophone Award. A highly gifted performer on the opera stage, he was awarded the Munich Festival Prize for his performance as Orfeo in 1999. Future opera engagements include the title role in Handel's *Samson* at the Netherlands Opera.

Philip Cutlip Acclaimed for his performance of Haydn's *The Seasons* with Philharmonia Baroque Orchestra and Nicholas McGegan, Philip Cutlip is pleased to collaborate again with them in *L'Allegro, il Penseroso ed il Moderato*. Mr. Cutlip looks forward to joining Nicholas McGegan and the St. Paul Chamber Orchestra for performances of *Alexander's Feast* and the Atlanta Symphony for *Christ on the Mount of Olives* in the upcoming season. He will also join the Handel & Haydn Society (conducted by music director Grant Llewellyn) and the Colorado Symphony for performances of Handel's *Messiah*. Prior orchestra credits include the Hartford Symphony, the New World Symphony, National Symphony, Minnesota Orchestra, Pacific Symphony, and the Phoenix Symphony, among others. He has previously appeared as a vocal soloist with the New York City Ballet, Hamburg Ballet, and with Philip Glass. An international artist with prior appearances at the Beijing Festival and the Göttingen Handel Festpiele, he makes his debut at the Gran Teatre Del Liceu in Barcelona as Harlequin in *Ariadne auf Naxos* this season.

Philharmonia Baroque Orchestra Since its founding in 1981, San Francisco's Philharmonia Baroque Orchestra has been dedicated to historically informed performance of Baroque, Classical, and early Romantic music on original instruments. The orchestra performs a subscription season throughout the San Francisco area, and is heard on tour nationally and internationally. In addition to Nicholas McGegan, the orchestra's music director since 1985, it has welcomed to its podium eminent guest conductors, including William Christie, Andrew Parrott, and Jordi Savall.

Under the direction of Mr. McGegan, Philharmonia has made three United States tours, each of which included an appearance on the Great Performers series at Lincoln Center. In addition, in March 1998 Philharmonia performed Handel's *Saul* and *Hercules* at the Brooklyn Academy of Music. In May 1999 Philharmonia made its European debut at the International Handel Festival Göttingen. The Orchestra returned to the festival in spring 2001 and 2002.

PROGRAM

Philharmonia frequently collaborates with other major ensembles, including the San Francisco Opera Center and the Long Beach Opera. The orchestra has been featured in every Berkeley Festival since the first one in 1990.

In 1988 Philharmonia began an extremely successful collaboration with the Mark Morris Dance Group appearing at the Brooklyn Academy of Music in *Dido and Æneas*. Subsequent performances have included a program of mixed works featuring Vivaldi's Gloria; Handel's *L'Allegro, il Penseroso ed il Moderato*; and the American premiere of Morris' production of Rameau's ballet-opera *Platée*, which was the centerpiece of the 1998 Berkeley Festival. *Platée* was presented again in 2001 in Orange County and Berkeley.

Among the most-recorded period instrument orchestras in the United States and Europe, Philharmonia has made 23 highly praised recordings for Harmonia Mundi, Reference Recordings, and BMG. The Orchestra's live recording of Handel's oratorio *Susanna* received a *Gramophone* Magazine Award for Best Baroque Vocal Recording in 1991.

The Dessooff Choirs The Dessooff Choirs, founded in 1924 by Margarete Dessooff, has established a reputation for pioneering performances of choral works from the pre-Baroque era through the 20th century. The chorus has received the ASCAP/Chorus America Award for Adventurous Programming.

Dessooff has collaborated with the New York Philharmonic, the Mostly Mozart Festival Orchestra, the American Symphony Orchestra, the San Francisco Symphony, the Brooklyn Philharmonic, the London Philharmonia, and the Cleveland Orchestra. Last summer, the group was featured in a Philip Glass retrospective concert during the Lincoln Center Festival.

This season Dessooff will appear with the American Symphony Orchestra at Avery Fisher Hall, in the New York premiere of Tan Dun's *Water Passion after Saint Matthew* at the Brooklyn Academy of Music, and in two concerts with Vladimir Ashkenazy and the Czech Philharmonic at Carnegie Hall. The season concludes with Musica de Nueva Espana, a concert of Latin American choral music at the Church of Saint Ignatius Loyola.

Kent Tritle Dessooff's music director, Kent Tritle, is one of the leading choral conductors and organists in New York City. Under his leadership, The Dessooff Choirs won the 1999 ASCAP/Chorus America Award for Adventurous Programming. In his six years with the organization, he has prepared the Dessooff Symphonic Choir for conductors Christoph von Dohnányi, Leonard Slatkin, Gerard Schwarz, Michael Tilson Thomas, Vladimir Spivakov, Leon Botstein, Robert Spano, and Dennis Russell Davies.

Mr. Tritle is also the founder and music director of the Sacred Music in a Sacred Space concert series at the Church of Saint Ignatius Loyola, the organist of the New York Philharmonic, and the principal organist of the American Symphony Orchestra. A graduate of The Juilliard School, he has served on its faculty since 1996.

As a recitalist he has performed widely in the United States and Europe. This fall he returns to Lincoln Center for performances as a guest artist with The Chamber Music Society of Lincoln Center.

Adrienne Lobel Adrienne Lobel (set designer) projects for Mark Morris: *Platée*, *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, *Le nozze di Figaro*, *Orfeo ed Euridice*. Sets for Broadway: *On the Town*, directed by George C. Wolfe; *The Diary of Anne Frank*, Tony Award-winning *Passion*, *Twelve Dreams*, all directed by James

PROGRAM

Lapine. Other credits include: *Lady in the Dark* and *Street Scene*, both directed by Francesca Zambello. Projects for Peter Sellars: *The Rake's Progress*, *Nixon in China*, *The Marriage of Figaro*, *Così fan tutte*, *The Magic Flute*, and *The Mikado*. Honors: Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy and Jefferson Award, and Drama Desk, Maharam, and Fanny nominations. Ms. Lobel teaches graduate set design at NYU and is currently producing and designing *A Year with Frog and Toad*, a new musical based on the children's books by her father, Arnold Lobel.

Christine van Loon Christine van Loon (costume designer) was born in Hoeilaart, Belgium, and has studied commercial art and costume and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Ms. van Loon has designed the costumes for several Mark Morris productions, including *Dido and Aeneas*.

James F. Ingalls James F. Ingalls (lighting designer) has designed several works for Mark Morris, including Rameau's *Platée*, *Dido and Aeneas*, *The Hard Nut*, the first White Oak Dance Project tours, *Ein Herz*, and *Maelstrom*, *Pacific*, and *Sandpaper Ballet* for San Francisco Ballet. For the Boston Ballet he has designed *The Four Seasons* choreographed by Christopher Wheeldon, Lila York's *Celts*, and *Nine Lives and Resurrection*, choreographed by Daniel Pelzig. Recent work includes *The Elephant Man* on Broadway; *War and Peace* at the Metropolitan Opera; *Counter/Part* choreographed by Jim Vincent for Hubbard Street Dance Company; and *L'Amour de Loin* directed by Peter Sellars at Santa Fe Opera, Théâtre du Châtelet, Paris, and the Salzburg Festival. He often collaborates with Beth Burns and the Saint Joseph Ballet.

Todd Allen Todd Allen, a native of Salt Lake City, began dancing at age three with Virginia Tanner's Children's Dance Theater. He received his bachelor of arts degree in Latin American Studies from Brigham Young University, and in 1993 joined Utah's Repertory Dance Theater. Mr. Allen received his master of fine arts degree in dance from New York University's Tisch School of the Arts. He is a member of Zvi Gotheiner & Dancers, and also has performed with Mark Dendy, Cheryllyn Lavagnino, Amos Pinhasi, Ben Munisteri, and Heidi Latsky. His choreography has been recently presented at Symphony Space and at the Utah Arts Festival.

Christina Amendolia After graduating from the College of the Holy Cross with a degree in French language and literature, Christina Amendolia lived in France as a Fulbright scholar. Since returning to New York in 1996, she has worked with MacDuffie/Jones Performance, Valerie Green, Mollie O'Brien, Risa Jaroslow, and Vencl Dance Trio. She studies regularly with Marjorie Mussman. Ms. Amendolia has been appearing with MMDG since January 2000.

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

Charlton Boyd Charlton Boyd was born in New Jersey, where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of The Juilliard School and has danced with the Limon Dance Company. He appears

PROGRAM

in the *Jose Limon Technique Video, Volume 1*, and other music videos. He first appeared with MMDG in 1989 and became a company member in 1994.

- Marjorie Folkman** Marjorie Folkman graduated *summa cum laude* from Barnard College. She has danced for Amy Spencer/Richard Colton, Sally Hess, Neta Pulvermacher, Kraig Patterson, the Repertory Understudy Group for the Merce Cunningham Dance Company, and Sara Rudner. She began dancing with Mark Morris in 1996.
- Shawn Gannon** Shawn Gannon is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined MMDG in 1995 after dancing with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.
- Lauren Grant** Lauren Grant was born in Highland Park, Illinois, and began dancing at age three. She continued training, primarily in classical ballet, through high school. Ms. Grant received her modern dance training at New York University's Tisch School of the Arts. Ms. Grant joined MMDG in 1998.
- John Heginbotham** John Heginbotham grew up in Anchorage, Alaska. He graduated from The Juilliard School's dance division in 1993 and since then has performed with artists, including John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995-98. He joined MMDG in 1998.
- Peter Kyle** Peter Kyle holds a master's degree in dance from the University of Washington in Seattle and a bachelor's degree in dance and German area studies from Kenyon College. In addition to performing works by Isadora Duncan, Doris Humphrey, José Limón, and Daniel Nagrin, he has danced with many companies, including Pittsburgh Dance Alloy, Chamber Dance Company, Gina Gibney Dance, and Works/Laura Glenn Dance. In 1992 he joined Murray Louis and Nikolais Dance, and has served as rehearsal director for the staging of Nikolais/Louis repertory. As guest artist, he has taught at colleges and universities across the country. Mr. Kyle's own choreography has been commissioned by the Pittsburgh Dance Council, and he has been presented in solo concerts in Seattle, Ohio, and Massachusetts. Currently he serves on the faculty of the dance program at the University of Washington in Seattle.
- David Leventhal** David Leventhal, raised in Newton, Massachusetts, has danced with MMDG since 1997. Previously he worked with Ballet Theatre of Boston and the companies of Marcus Schulkind, Amy Spencer/Richard Colton, Ben Munisteri, and Zvi Gotheiner. He graduated from Brown University in 1995 with honors in English literature.
- Bradon McDonald** Bradon McDonald received his bachelor's degree from The Juilliard School in 1997. After graduation he won the Princess Grace Award and joined the Limón Dance Company, where he performed such roles as Eros in Limón's *The Winged*, Iago in Limón's *The Moor's Pavan*, and the third and fifth solos in Tudor's *Dark Elegies*, as well as works by Jiri Kylian, Doug Varone, Igal Perry, and Donald McKayle. Mr. McDonald has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under the director Frank Corsaro. Recently Mr. McDonald was the

PROGRAM

choreographic assistant to Donald McKayle for his new work for the Alvin Ailey American Dance Theater. He joined MMDG in April 2000.

- Amber Merkens** Amber Merkens began her dance training with Nancy Mittleman in Newport, Oregon. She received her bachelor's degree from The Juilliard School in 1999 and went on to dance with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography in various venues, including Alice Tully Hall and the Joyce Soho. Ms. Merkens joined MMDG in August 2001.
- Gregory Nuber** Gregory Nuber began working with MMDG in 1998 and became a company member in 2001. He was a member of Pascal Rioult Dance Theatre for three years, has appeared as a guest artist with New York City Opera, Cleveland Opera, and Tennessee Repertory Theatre, and has worked with numerous New York-based choreographers. Mr. Nuber is a graduate of Arizona State University, where he studied acting and dance.
- Maile Okamura** Maile Okamura was born and raised in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then she has had the pleasure of dancing with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Ms. Okamura began working with MMDG in 1998 and became a company member in 2001.
- June Omura** June Omura grew up in Birmingham, Alabama, appearing in local dance and theater productions from age eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer and joined MMDG in 1988.
- Joseph Poulson** Joseph Poulson is a native of Philadelphia, and graduated from the University of Iowa in 1999. He is a member of David Dorfman Dance and Creach/Co. This year he has also performed with Alexandra Beller, Gerald Casel, Ruth Davidson-Hahn, and Keith Thompson. This is his third year performing in *L'Allegro*.
- Karen Reedy** Karen Reedy grew up in the Washington, D.C., area and received her bachelor's degree in dance from George Mason University at age 19. In Washington, D.C., Ms. Reedy performed with companies including Eric Hampton Dance and D.C. Dance Theater, as well as performing her own choreography. Since moving to New York, she has worked with choreographers Louis Johnson, Sue Bernhard, and Robert Battle. Ms. Reedy has staged Eric Hampton's work at The Juilliard School, where she has also acted as a rehearsal director for the works of Jiri Kylian and Hans van Manen. Since 2000 Ms. Reedy has appeared with MMDG in *L'Allegro, il Penseroso ed il Moderato* and *The Hard Nut*.
- Mara Reiner** Mara Reiner began her professional dance training at School of American Ballet. She went on to study dance as a scholarship student for four years at Alvin Ailey American Dance Center. She has since continued to study as a scholarship student at Step Studios. While at AAADC, Ms. Reiner performed the works of such guest choreographers as Lila York, Earl Mosley, Freddie Moore, Kevin Wynn, and Maxine Sherman, as well as Judith Jamison and Alvin Ailey. She has also performed the works of Daniel Catanach, Catherine Sullivan, Ellen Stokes Shadle, and Wendy Seyb.

PROGRAM

Matthew Rose

Matthew Rose received his bachelor's degree from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works. Mr. Rose began working with MMDG in 1997 and became a company member in 1999.

Utafumi Takemura

Utafumi Takemura received her bachelor's degree from the State University of New York–Purchase and her master's degree from New York University, where she was a recipient of the Seidman Award for Dance. She has performed with various choreographers in New York City and currently dances with Wil Swanson/Danceworks.

Brynn Taylor

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

Noah Vinson

Noah Vinson is originally from Springfield, Illinois. He moved to Chicago to attend Columbia College Chicago, where he received a bachelor's degree in dance and performed in works by Shirley Mordine, Colleen Halloran, and Brian Jeffrey.

Julie Worden

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

Michelle Yard

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. Upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at the Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts. Ms. Yard began dancing with MMDG in 1997.

Now in its 36th year, the **Mostly Mozart Festival** was launched as an experiment in 1966 as *Midsummer Serenades: A Mozart Festival*. This country's first indoor music festival devoted its first two seasons exclusively to the music of Mozart. Now a New York institution, the Festival has broadened its focus to include works by Bach, Handel, Schubert, Haydn, and Beethoven. In recent seasons, the **Mostly Mozart Festival** has expanded into four venues (Avery Fisher Hall, Alice Tully Hall, the New York State Theater, and the Walter Reade Theater), and now includes significant baroque and early music presentations featuring some of the world's outstanding period instrument ensembles.

Lincoln Center for the Performing Arts is responsible for more than 350 performances produced and presented annually through such series as *Great Performers*, **Mostly Mozart Festival**, *Lincoln Center Out-of-Doors*, *Midsummer Night Swing*, *Lincoln Center Festival*, and *Lincoln Center's American Songbook*. Lincoln Center showcases performance achievement of the highest caliber spanning a diversity of repertoire and disciplines, with a special emphasis on music. Other activities of Lincoln Center for the Performing Arts include national telecasts through the Emmy Award-winning *Live From Lincoln Center*, arts-in-education through the Lincoln Center Institute, and general support, maintenance, and coordination of the Lincoln Center campus.

Philharmonia Baroque Orchestra

VIOLIN

Elizabeth Blumenstock,
Concertmaster

Desiderio Quercetani,
Parma, Italy, 1995, after
Antonio Stradivari,
Cremona, Italy

Lisa Weiss, *Principal*
Second Violin
R. Ballantyne, Glasgow,
Scotland, 1856

Julianne von Einem
Anonymous, Mittenwald
School, Germany,
18th century

Jorie Garrigue
House of Goulding,
London, England, c. 1790

Lisa Grodin
Carlo Giuseppe Testore,
Milan, Italy, 1736

Carla Moore
Johann Georg Thir,
Vienna, Austria, 1754

Maxine Nemerovski
Timothy Johnson,
Bloomington, Indiana,
1999; after *A. Stradivari*

Linda Quan
Jacob Stainer, Absam,
Tirol, 1655

Cynthia Roberts
Lorenzo & Tomasso
Carucci, Florence,
Italy, 1760

Sandra Schwarz
Rowland Ross,
Portsmouth, England,
1987; after *A. Stradivari*

Laurie Young Stevens
Bredton shop, Paris,
France

George Thomson
John Cresswell, Sutton
Coldfield, England, 1987,
after *Niccolo Amati*

VIOLA

Victoria Gunn Pich,
Principal
Thielo Kürten, Düsseldorf,
Germany, 1993

David Daniel Bowes
Richard Duke, London,
England, c. 1780

Maria Ionia Caswell
Devin Hough, Davis,
California, 1998; after
Mittenwald School,
Germany, 18th century

Ellic Nishi
Egedius Klotz, Mittenwald,
Germany, 1796

CELLO

Phoebe Carrai, *Principal*
Anonymous, Italy, 1690

Farley Pearce
Celia Bridges, Ann Arbor,
Michigan, 1988; after *Rogeri*

Elizabeth Reed
Anonymous, 18th Century

Allan Wheat
Larry Bowers, 1988, after
Carlo Tononi, Venice,
Italy, c. 1730

BASS

Kristin Zoernig, *Principal*
Anonymous, Germany

Anne Trout
Anonymous

FLUTE

Stephen Schultz
Andreas Glatt, Brussels,
Belgium, 1973; after *G. A.*
Rottenburgh, Brussels,
Belgium, c. 1745

OBOE

Marc Schachman, *Principal*
H. A. Van Dias, Decatur,
Georgia, 2001; after *T.*
Stanesby, England, c. 1710

Gonzalo Ruiz
Levin & Robinson, New
York, New York, 1989;
after *Saxon models,* c. 1720

BASOON

Jane Gower, *Principal*
Peter de Koningh, Hall,
Holland, 1986; after
Prudent, Paris,
France, c. 1760

Marilyn Boenau
Levin & Ross,
Newfoundland, New
Jersey, 1990; after
Eichentopf, Leipzig,
Germany, 1740

HORN

Paul Avril
Richard Seraphinoff,
Bloomington, Indiana,
1997; after *J. W. Haas,*
Nürnberg, Germany, c. 1720

TRUMPET

John Thiessen, *Principal*
Stephen Keavy & Robert
Vanryne, Oxford,
England, 1987; after
Anonymous, Nuremberg,
Germany, c. 1720

Fred Holmgren
Frank Toms, London,
England, 1997; after
Johann Leonhard F. be III,
Nürnberg, Germany, 1746

TIMPANI

Todd Manley
Anonymous, hand-tuned

ORGAN

Charles Sherman
Gerrit & Henk Klop,
Garderen, The
Netherlands, 1999

HARPSICORD

Charles Sherman
Thomas & Barbara Wolf,
The Plains, Virginia,
1988; after 18th-century
German double manual

PROGRAM

The Dessoff Choirs

Kent Tritle,
Music Director

Steven W. Ryan,
Accompanist

SOPRANO
Erin Acheson
Nadia DiGiallonardo
Patricia Kornfield
Goldman
Christine Hoffman
Thérèse M. Honda
Sarah Kerr
Panny King
Maureen McCarthy
Erika Rohrbach
Abigail Upton

ALTO
Marilyn Horowitz
Meg Lamm
Deborah Hoffman Lanser

Lisa M. Madsen
Marcia K. Miller
Christina Peter
Ève Poudrier
Barbara Scharf Schamest
Gwendolyn A. Simmons
Jennifer Stephens
Laurie Yorr

TENOR
Steve Brautigam
Rémi Castonguay
Eric Kritzler
Steve Lanser
Sabino Losco
Jeff Lunden
Alan Marsh

Steven Ostrow
Neeraj Patel
William Phair
Paul Schleuse

BASS
Luis Ferran
Wylie Hembree
Stephen J. Herschkorn
Paul Murphy
Jerry Nussenblatt
Christopher Platt
Robert P. Rainier
Dale Rejtmarm
Tyler Shubert

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Barry Alterman, *General Director*
Nancy Umanoff, *Executive Director*

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Ethan Iverson, *Music Director*
Guillermo Resto, *Rehearsal Director*
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Katherine McDowell, *Wardrobe Supervisor*
Emanuele Corazzini, *Sound Supervisor*

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ORTHOPAEDIST
David S. Weiss, M.D.
(NYU-HJJD Department of Orthopaedic Surgery)

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

Thanks to Maxine Morris.

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Gil Shaham

Langrée's Mostly Mozart appearances are intriguing in that he's doing Beethoven with both groups. With the Orchestra of the Age of Enlightenment, Robert Levin is the fortepiano soloist for the Piano Concerto No. 4 in G major and the great Fantasia in C minor, while Gil Shaham takes the spotlight with the MMFO in the Violin Concerto. Langrée also conducts a Beethoven symphony on each program: the Seventh with the OAE and the Eighth with the MMFO.

Langrée looks forward to the challenge. "It's good to do it both ways," he says. "I approach them in the same way. The sound will really be different, of course, since Beethoven comes from Haydn but also announces Berlioz and Mahler and the other great symphonists that follow.

"The [period instrument] sound is more brilliant, more velvety, especially the strings because they're gut strings. The flutes are wood, the trumpets are smaller, and the horns are natural horns. You don't have the

volume of the modern orchestra, but with the modern instruments, the sound is so clear you must have a more controlled balance. We will keep the spirit of the music no matter what instruments are used," he says.

As for McGegan, feeling superior because you're a period-instrument 'genius' has obvious drawbacks. "The worst thing you can do when conducting a modern orchestra is to preach, to come in and say, 'You don't know anything and I know everything,'" he says with a laugh, "because both things are untrue. That's the biggest way to annoy everybody."

Finally, McCreesh's goal with his Gabrieli musicians is simple. "You've got to communicate to the audience," he insists. "We hope to create the same emotional experience as modern orchestras, even if our aesthetic is quite different.

"After all, it's not simply old music versus new music. The question is: 'Is it good music or bad music?'"

Kevin Filipksi, a New York-based freelance writer, has contributed to the *New York Times*, *Time Out New York*, and Amazon.com.

INFORMATION

The Mostly Mozart Festival is a presentation of Lincoln Center for the Performing Arts and is sponsored by the Jerome L. Greene Foundation and The Peter Jay Sharp Foundation. The Festival's corporate sponsor is Fleet. For Mostly Mozart information, call the hotline at 212.875.5399 or visit lincolncenter.org.

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