



Tanglewood

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summer 2003

TANGLEWOOD

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

At the all-Wagner concert that opened the 1937 festival's second weekend, rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of \$100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed," "which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications

in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-

BSO Archives



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed

45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present

world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

A "Special Focus" Exhibit at the Tanglewood Visitor Center: Celebrating the 65th Anniversary of the Music Shed at Tanglewood



An exhibit commemorating the 65th anniversary of the Music Shed at Tanglewood (inaugurated 1938) has been mounted by the BSO Archives in the Tanglewood Visitor Center. Finnish architect Eliel Saarinen was hired in 1937 to design a permanent structure for the Berkshire Symphonic

Festival. When his plans exceeded budget, the Festival's Trustees engaged Stockbridge engineer Joseph Franz to modify Saarinen's design. The Shed built with Franz's modifications stands today with few changes, one of those being the Edmund Hawes Talbot Memorial Stage Canopy installed in 1959 to improve the Shed's acoustics.

The exhibit also features items relating to the Theatre-Concert Hall, which was designed by Eliel and Eero Saarinen, completed in 1941, and remained the TMC's main performance venue until the opening of Seiji Ozawa Hall in 1994. Besides items preserved in the BSO Archives, the exhibit also features photographs courtesy of the Stockbridge Library Association Historical Collection. Also on display are materials related to the operas by Osvaldo Golijov and Robert Zuidam commissioned by the TMC and receiving their world premieres this summer.

Shown here is the Shed under construction in the spring of 1938. Steel trusses 90 feet long weighing 16 tons were transported by rail from Bethlehem Steel to Lenox, then loaded onto trucks and brought to Tanglewood. Construction of the Shed required more than 300 tons of steel.

Photograph by David Milton Jones

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. In 1997, Ellen Highstein was appointed Director of the Tanglewood Music Center, operating under the artistic supervision of Seiji Ozawa.

The Tanglewood Music Center Fellowship Program offers an intensive schedule of study and performance for advanced musicians who have completed all or most of their formal training. Some 150 young artists, all attending the TMC on full fellowships which underwrite the costs of tuition, room, and board, participate in a program including chamber and orchestral music, opera and art song, and a strong emphasis on music of the twentieth and twenty-first centuries. The summer of 2003 includes TMC Orchestra performances under the direction of Kurt Masur, Rafael Frühbeck de Burgos, James Conlon, and Edo de Waart. Also highlighting the summer are two major special projects. A summer-opening

residency by choreographer Mark Morris and the Mark Morris Dance Group culminates in performances with TMC musicians of a program choreographed by Morris to music of Bach and Stravinsky, including Morris's and Yo-Yo Ma's collaborative work, "Falling Down Stairs." In mid-August, TMC Vocal and Instrumental Fellows will premiere two newly commissioned operas by TMC alumni composers: Osvaldo Golijov's *Ainadamar* and Robert Zuidam's *Rages d'amours*—the first operas to be commissioned by the BSO for performance by the Music Center since Benjamin Britten's *Peter Grimes* in 1946. Composers Golijov and Zuidam will be in residence through much of the season, working with the Fellows on bringing these works to performance. In addition, the Festival of Contemporary Music will be directed by Robert Spano, who will appear as pianist and speaker as well as conduct the TMC Orchestra. Featured composers will include Jennifer Higdon, George Benjamin, and, in honor of his 80th birthday year, György Ligeti. Also during the Festival, the annual Fromm Concert at Tanglewood will feature pianist Pierre-Laurent Aimard performing the U.S. premiere of Benjamin's *Shadowlines* and several of Ligeti's Etudes, as well as Robert Spano and TMC faculty member Ursula Oppens performing Messaien's *Visions de l'Amen*. Work in new music in 2003 will also include a second collaboration with Shakespeare & Company, whereby TMC Fellowship Composers will create music for the company's production of *King Lear*. A string quartet seminar, this year complemented by a seminar on the performance of piano-and-string chamber music led by Claude Frank and Pamela Frank, will again take place close to the start of the season.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Besides Seiji Ozawa, prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, the late Leonard Bernstein, David Del Tredici, Christoph von Dohnányi, the late Jacob Druckman, Lukas Foss, John Harbison, Gilbert Kalish (who headed the TMC faculty for many years), Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.

Walter H. Scott



Seiji Ozawa in rehearsal with the TMC Orchestra in Ozawa Hall



Sunday, June 29, at 8:30

Monday, June 30, at 8:30

Florence Gould Auditorium, Seiji Ozawa Hall

MARK MORRIS DANCE GROUP

In collaboration with the TANGLEWOOD MUSIC CENTER
and featured artists CRAIG SMITH and YO-YO MA

CRAIG BIESECKER* JOE BOWIE CHARLTON BOYD
RITA DONAHUE* MARJORIE FOLKMAN SHAWN GANNON
LAUREN GRANT JOHN HEGINBOTHAM DAVID LEVENTHAL
BRADON McDONALD AMBER MERKENS GREGORY NUBER
MAILE OKAMURA JUNE OMURA+ MATTHEW ROSE
BRYNN TAYLOR* JULIE WORDEN MICHELLE YARD

*Apprentice

+Maternity Leave

Artistic Director

MARK MORRIS

General Director

BARRY ALTERMAN

Executive Director

NANCY UMANOFF

PROGRAM

Frisson

Jesu, meine Freude

INTERMISSION

A Spell

Falling Down Stairs

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.

The Mark Morris Dance Group *New Works Fund* is supported by The Howard Gilman Foundation and The Andrew W. Mellon Foundation, as well as Altria Group, Inc; The Gladys Krieble Delmas Foundation; The Horace W. Goldsmith Foundation; and the May and Samuel Rudin Family Foundation.

In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert.

Please refrain from taking pictures in Seiji Ozawa Hall at any time during the concert. Flashbulbs are particularly distracting to the performers and other audience members. Thank you for your cooperation.

ALL CHOREOGRAPHY BY MARK MORRIS

FRISSON

Music: IGOR STRAVINSKY (*Symphonies of Wind Instruments*)

Original Lighting Design: Phil Sandström

Premiere: December 7, 1985 – Bessie Schoenberg Theater, Dance Theater Workshop,
New York, New York

MARJORIE FOLKMAN, DAVID LEVENTHAL, AMBER MERKENS,
GREGORY NUBER, MAILE OKAMURA

Elizabeth Landon, Michael Gordon, Kirsten Wegeman, *flutes*

Celeste Johnson, Adam Dinitz, *oboes*

Frank Rosenwein, *English horn*

Raymond Santos, Daniel Lano, Erin Svoboda, *clarinets*

Stevi Caufield, Carin Miller, *bassoons*

Brooke Bartels, *bassoon & contrabassoon*

R. Scott Wevers, Linda Campos, David Cooper, Jeanne Wiesman, *horns*

Joshua Frank, Matthew Muckey, Paul Jeffrey, *trumpets*

Timothy Higgins, James J. Kent, Angel Subero, *trombones*

Tom McCaslin, *tuba*

CRAIG SMITH, *conductor*

PAUSE

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- Thomas Carlyle

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JESU, MEINE FREUDE

Music: JOHANN SEBASTIAN BACH (*Jesu, meine Freude*, BWV 227)

Original Lighting Design: Michael Chybowski

Premiere: June 9, 1993 – Emerson Majestic Theater, Boston, Massachusetts

Commissioned, in part, by Dance Umbrella, Boston

JOE BOWIE, MARJORIE FOLKMAN, SHAWN GANNON,
JOHN HEGINBOTHAM, DAVID LEVENTHAL,
AMBER MERKENS, MAILE OKAMURA,
MATTHEW ROSE, MICHELLE YARD, JULIE WORDEN

Soprano I: Rochelle Bard, Anne-Carolyn Bird, Amanda Forsythe,
Tracey Gorman, Hein Jung, Deborah Selig

Soprano II: Leena Chopra, Kristen Faerber, Karen Johnson, Zorana Sadiq,
Lucy Shelton+, Amy Synatzske

Alto: Ayelet Carmon, Kelley O'Connor, Laura Lendman, José Lemos

Tenor: Charles Blandy, John McMunn, Eric Shaw, Brent Wilson*

Bass: Daniel Cilli, Kyle Ferrill, Matthew Singer, Robert Stafford

Heath Marlow, *cello*

Gregory Staas, *double bass*

Margaret McDonald, *organ*

CRAIG SMITH, conductor

+TMC Faculty

*Guest Artist

INTERMISSION

A SPELL

Music: JOHN WILSON (1595-1674) ("Where the Bee Sucks," "Stay, O Stay,"
"Do Not Fear to Put Thy Feet," "Take, O Take Those Lips Away")

Original Lighting Design: Michael Chybowski

Costumes: Susan Ruddle

Premiere: August 17, 1993 – Meadowbank Centre, Edinburgh Festival,
Edinburgh, Scotland

CHARLTON BOYD, AMBER MERKENS, GREGORY NUBER

JOSÉ LEMOS, *countertenor*

MARC ROVETTI, New Fromm Player, *violin*;

ANDY RUTHERFORD*, *lute*

YEN-I LEE, *harpsichord*

*MMDG Musician

PAUSE

Program continues...

FALLING DOWN STAIRS

Music: JOHANN SEBASTIAN BACH

(Suite No. 3 in C for solo cello, BWV 1009)

Original Lighting Design: Michael Chybowski

Costumes: Isaac Mizrahi

Premiere: March 6, 1997 – Zellerbach Hall, Berkeley, California

JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN,
SHAWN GANNON, LAUREN GRANT, JOHN HEGINBOTHAM,
DAVID LEVENTHAL, BRADON McDONALD, AMBER MERKENS,
GREGORY NUBER, MAILE OKAMURA, MATTHEW ROSE,
BRYNN TAYLOR, JULIE WORDEN, MICHELLE YARD

YO-YO MA, *cello*

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. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980 and has since created over 100 works for the company. From 1988 to 1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il penseroso ed il moderato*; and *Dido and Aeneas*. In 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is also much in demand as a ballet choreographer. He has created four works for the San Francisco Ballet since 1994 and has received commissions from such companies as American Ballet Theatre, Boston Ballet, and the Paris Opera Ballet. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, English National Ballet, and the Royal Ballet, Covent Garden. He has worked extensively in opera, directing and choreographing productions for New York City Opera, English National Opera, and the Royal Opera, Covent Garden. Mr. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received honorary doctorates from the Boston Conservatory of Music, the Juilliard School, Long Island University, Pratt Institute, and Bowdoin College. Mr. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.

MARK MORRIS DANCE GROUP

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the U.S. and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988 the Dance Group was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. It has maintained and strengthened its ties to several cities around the world, most notably Berkeley, CA, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* each December. It is the official dance company (2000-2005) of the Virginia Arts

Festival and appears regularly in Boston, MA; Fairfax, VA; Seattle, WA; Urbana-Champaign, IL, and at the Jacob's Pillow Dance Festival in Becket, MA. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. Cellist Yo-Yo Ma has frequently collaborated with the Dance Group; their projects include the 1997 Emmy Award-winning film *Falling Down Stairs*, using Bach's Third Suite for Unaccompanied Cello, and the 2002 dance *Kolam*, created for The Silk Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the UK's *South Bank Show*. In 2001, the Mark Morris Dance Center opened in Brooklyn, New York. The 30,000-square foot facility features three studios and a school for dance students of all ages.

YO-YO MA



The multi-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences, and to his personal desire for artistic growth and renewal. Whether performing a new concerto, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, or exploring cultures and musical forms outside the Western classical tradition, he seeks connections that stimulate the imagination. Mr. Ma maintains a balance between his engagements as soloist with orchestras worldwide and his recital and chamber music activities, drawing inspiration from a wide circle of collaborators. One of his goals is to explore music as a means of communication, and as a vehicle for the migrations of ideas across a range of cultures throughout the world. Taking this interest even further, he established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. Mr. Ma is an exclusive Sony Classical artist, with a discography (including fourteen Grammy

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winners) that reflects his wide-ranging interests. Besides his many recordings of the standard cello literature, he has also made numerous discs that defy categorization, among them "Hush" with Bobby McFerrin, "Appalachia Waltz" and Grammy-winner "Appalachian Journey" with Mark O'Connor and Edgar Meyer, and "Piazzolla: Soul of the Tango." Recent releases include "Silk Road Journeys: When Strangers Meet," "Yo-Yo Ma Plays the Music of John Williams," and "Classic Yo-Yo." Yo-Yo Ma is strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation. While touring, he takes time whenever possible to conduct master classes as well as more informal programs for students—musicians and non-musicians alike. Yo-Yo Ma was born to Chinese parents living in Paris. He began to study the cello with his father at age four and soon came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. This August brings three further Tanglewood appearances: a recital with Emanuel Ax, a concert with John Williams conducting the Boston Symphony Orchestra, and "Yo-Yo Ma's Brazil," a program exploring that country's diverse musical culture.

CRAIG SMITH



Craig Smith is both founder and artistic director of Emmanuel Music and was from 1988 to 1991 Permanent Guest Conductor of the Théâtre Royal de la Monnaie in Brussels. With Emmanuel Music he conducts a weekly Bach cantata as part of the Sunday service at Boston's Emmanuel Church, and a popular and critically acclaimed concert series which has included J.S. Bach's *St. Matthew* and *St. John* Passions, *Christmas Oratorio*, and B minor Mass; Mozart and Handel operas; Schubert's rarely heard opera *Alfonso and Estrella*; major symphonic works; chamber series surveying the complete vocal, piano, and chamber works of such great composers as Schumann, Debussy, Brahms, and Schubert; and world premieres and commissions by composer and Principal Guest Conductor John Harbison. He has collaborated with stage director Peter Sellars in opera productions presented in the U.S. at Pepsico Summerfare, the Brooklyn Academy of Music, Chicago Lyric Opera, the Guthrie Theatre in Minneapolis, the American Repertory Theatre, and the Opera Company of Boston. Their productions of the three Mozart/da Ponte operas (*Così fan tutte*, *Le nozze di Figaro*, and *Don Giovanni*) were premiered at Pepsico Summerfare, performed throughout the U.S. and Europe, filmed with the Vienna Symphony for European and American television, and later recorded on video for Decca. Their recent collaboration on Bach Cantatas 199 and 82 with mezzo-soprano Lorraine Hunt Lieberson was presented in Boston, New York, Paris, London, and Lucerne, and has been recorded on Nonesuch, with Ms. Hunt Lieberson

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*Two roads diverged
in a Tanglewood and I,
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as soloist. As guest conductor of the Monnaie Theatre in Brussels, Mr. Smith collaborated with choreographer Mark Morris in numerous productions that have since been presented in Boston, Minneapolis, New York City's Lincoln Center, Hong Kong, Los Angeles, Holland, Israel, Los Angeles, and New Zealand. Mr. Smith made his Houston Grand Opera debut conducting Handel's *Giulio Cesare*, directed by Nicholas Hytner. In Boston, he has conducted *Così fan tutte*, *The Barber of Seville*, and *Don Giovanni* with Opera Aperta. With Emmanuel Music he has completed recordings of music by Heinrich Schütz; John Harbison, and J.S. Bach. Mr. Smith has taught at Juilliard, MIT, and the New England Conservatory of Music, and is currently on the faculty of Boston University.

CRAIG BIESECKER, from Waynesboro, Pennsylvania, received a B.S. in Music Education from West Chester University of PA. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman, and worked with choreographers Tim and Lina Early. In New York City, he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. This is Craig's first year with the Mark Morris Dance Group.

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



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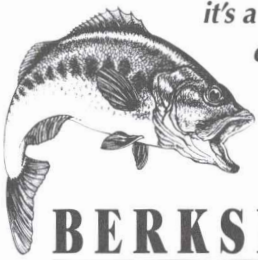


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performed in works of Robert Wilson and Ulysses Dove, and danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

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

RITA DONAHUE was born and raised in Fairfax, Virginia. She graduated with a B.F.A. in dance and a B.A. in English from George Mason University in 2002 and joined bopi's black sheep, dances by Kraig Patterson. She began working with the Mark Morris Dance Group in 2003.

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

SHAWN GANNON is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing



(Semi-staged in Italian with English supertitles)

Music by Giuseppe Verdi

Libretto by Francesco Maria Piave

Conducted by Joel Revzen

Directed by Mary Duncan

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with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

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

JOHN HEGINBOTHAM is from Anchorage, Alaska, and graduated from the Juilliard School in 1993. He has performed with artists including Susan Marshall and Company, John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. John's choreography is featured in the performances and "Emerge" music video of recording artists Fischerspooner. He joined the Mark Morris Dance Group in 1998.

DAVID LEVENTHAL, raised in Newton, Massachusetts, has danced with the Mark Morris Dance Group since 1997. Previously he worked with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Amy Spencer/Richard Colton, Ben Munisteri, and Zvi Gotheiner. He graduated from Brown University in 1995 with honors in English Literature.

BRADON McDONALD received his B.F.A. from the Juilliard School in 1997. After graduation he won the Princess Grace Award and joined the Limón Dance Company where, for three years, he performed such roles as Eros in Limón's *The Winged*, Iago in Limón's *The Moor's Pavane*, and the third and fifth solos in Tudor's *Dark Elegies* as well as works by Jiri Kylian, Doug Varone, Igal Perry, and Donald McKayle. Bradon 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 Bradon was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. Bradon joined the Mark Morris Dance Group in April 2000.

AMBER MERKENS began her dance training with Nancy Mittleman in Newport, Oregon. She received her B.F.A. 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. Amber joined the Mark Morris Dance Group in August 2001.

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

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. Maile began working with MMDG in 1998 and became a company member in 2001.

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

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

ANDY RUTHERFORD began studying the lute in connection with his interest in 17th-century Dutch painting. He plays the lute in My Lord Chamberlain's Consort, which specializes in the English lute song repertoire, and with soprano Marcia Young as Duo Marchand. An

internationally recognized instrument maker, Mr. Rutherford has built lutes for many noted players, including Paul O'Dette, Ronn McFarlane, and Robert Barto.

BRYNN TAYLOR, raised in San Diego, California, graduated from UC Berkeley with a double major in molecular biology and dance. As a member of the Bay Area Repertory Dance Company she performed in works by Marni and David Wood, Martha Graham, and Joe Goode. Brynn joined the Mark Morris Dance Group in 2002.

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

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 her graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was also a scholarship student at the Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she graduated with a Bachelor of Fine Arts. Michelle began dancing with the Dance Group in 1997.

MARK MORRIS DANCE GROUP STAFF

PRODUCTION

Technical Director: Johan Henckens
Assistant Technical Director: A.J. Jackson
Lighting Supervisor: Susan Hamburger
Wardrobe Supervisor: Katherine McDowell

ADMINISTRATION

Company Manager: Aaron Mattocks
Studio Manager: Karyn La Scala
Administrative Assistant: Kathleen Cannucci
Facility Manager: José Suarez
Facility Maintenance: Luis Mandry
Receptionist: Marc Castelli

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School Administrator: Diane Ogunusi

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Finance Manager: Elizabeth Fox
Fiscal Assistant: Jay Selinger

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Dan Klores Communications

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Mark Selinger
(McDermott, Will & Emery)

Accountant

Kathryn Lundquist, CPA

Orthopaedist: David S. Weiss, M.D.

(NYU-HJD Department of Orthopaedic Surgery)

Thanks to Maxine Morris.

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

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MARK MORRIS DANCE GROUP
in collaboration with the
TANGLEWOOD MUSIC CENTER
and featured artist
YO-YO MA, CELLO



Sunday, June 29, 2003, at 8:30

Monday, June 30, 2003, at 8:30

Florence Gould Auditorium, Seiji Ozawa Hall

JESU, MEINE FREUDE

Music: Johann Sebastian Bach ("Jesu, meine Freude" BWV 227)

Choral:

1.

Jesu, meine Freude,
meines Herzens Weide,
Jesu meine Zier!
Ach wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
süßer dir soll mir auf Erden
nichts sonst Liebers werden.

Es ist nun nichts Verdammliches an denen,
die in Christo Jesu sind, die nicht nach dem
Fleische wandeln, sondern nach dem Geist.
Römer 8, 1

2.

Unter deinen Schirmen
bin ich vor den Stürmen
aller Feinde frei.
Lass den Satan wüthen,
lass den Feind erbittern,
mir steht Jesus bei!
Ob es itzt gleich kracht und blitze,
ob gleich Sünd und Hölle schrecken;
Jesus will mich decken.

Denn das Gesetz des Geistes, der da lebendig
machet in Christo Jesu, hat mich frei gemacht
von dem Gesetz der Sünde und des Todes.
Römer 8, 2

3.

Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht dazu!
Tobe, Welt, und springe;
ich steh hier und singe
in gar sicherer Ruh!
Gottes Macht hält mich in acht;
Erd und Abgrund muss verstummen,
ob sie noch so brummen.

Chorale:

1.

Jesus, my joy,
my heart's repose,
Jesus, my treasure!
My heart
has long been troubled
and desirous of thee.
Lamb of God, my bridegroom,
without thee, nothing good
can be my earthly lot.

Damnation befalls not those who are in Christ,
and who pursue not the flesh but the spirit.

Romans 8:1

2.

Beneath thy shield
I am protected from the raging
of all my enemies.
Let Satan storm,
let the evil one rage,
Jesus will stand by me
through thunder and lightning,
against sin and hell
Jesus will protect me.

For the law of the spirit, which gives life in
Christ Jesus, has liberated me from the law of
sin and death.

Romans 8:2

3.

Despite the old serpent,
despite death's vengeance,
despite fear of death!
The world may rave and be overthrown,
yet I stand here and sing
in confident tranquility;
I respect God's might;
earth and abyss will be silenced
although now so vociferous.

Ihr aber seid nicht fleischlich, sondern geistlich,
so anders Gottes Geist in euch wohnt.
Wer aber Christi Geist nicht hat, der ist nicht sein.

Römer 8, 9

4.
Weg mit allen Schätzen,
du bist mein Ergötzen,
Jesu, meine Lust!
Weg, ihr eitlen Ehren,
ich mag euch nicht hören
bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod

soll mich, ob ich viel muss leiden,
nicht von Jesu scheiden.

So aber Christus in euch ist, so ist der Leib
zwar tot um der Sünde willen; der Geist aber
ist das Leben um der Gerechtigkeit willen.

Römer 8, 10

5.
Gute Nacht, o Wesen,
das die Welt erlesen,
mir gefälltst du nicht.
Gute Nacht, ihr Sunden,
bleibet weit dahinten,
komme nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
gute Nacht gegeben!

So nun der Geist des, der Jesum von den
Toten auferwecket hat, in euch wohnt,
so wird auch derselbige, der Christum von
den Toten auferwecket hat, eure sterblichen
Leiber lebendig machen, um des willen,
dass sein Geist in euch wohnt.

Römer 8, 11

6.
Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus, tritt herein.
Denen, die Gott lieben
muss auch ihr Betrüben
lauter Zucker sein.
Duld' ich schon hier Spott und Hohn,

dennoch bleibst du auch im Leide,
Jesu, meine Freude.

Johann Franck (1650)

But ye are not of the flesh but of the
spirit, so strangely does God dwell in
you. But he who has not the spirit of
Christ is not his.

Romans 8:9

4.
Away with all riches,
thou art my delight,
Jesu, my desire.
Away with vain honors,
I'll not hear your temptings,
do not enter my mind!
Misery, distress, affliction, shame
and death
shall not part me from Jesus,
though I must suffer much.

When Christ is in you, the body is
dead to sin, but the spirit is life for
the sake of righteousness.

Romans 8:10

5.
Farewell to the being
that chooses this world;
I love thee not.
Farewell, sins,
stay behind me,
never come to light again.
Farewell, pride and pomp.
Life of wickedness,
I bid you farewell.

Now the spirit of him who raised
Jesus from the dead lives in you;
the same who raised Jesus from the
dead shall give life to your mortal
bodies because the spirit lives in you.

Romans 8:11

6.
Ye spirits of sadness, depart hence,
for Jesus enters,
the lord of my joy.
To those whom God loves
even their sorrow
must be sweetened.
Here I endure mockery and scorn
even now,
yet, still suffering, thou art
Jesus, my joy.

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**We regret that due to illness Craig Smith is
unable to conduct in this evening's performance.**

**We are grateful to have BRAD LUBMAN to conduct "Frisson"
(Stravinsky's *Symphonies of Wind Instruments*) and JOHN OLIVER
to conduct Bach's *Jesu, meine Freude* at short notice.**

Brad Lubman



Brad Lubman, composer and conductor, enjoys a multi-faceted career. His conducting has been praised by such musical luminaries as John Adams, Pierre Boulez, Luciano Berio, Elliott Carter, Steve Reich, Charles Wuorinen, and Michael Tilson Thomas. He frequently conducts the Steve Reich Ensemble and the Ensemble Modern of Frankfurt. Mr. Lubman has appeared with major orchestras and ensembles both here and abroad, including the Saarbruecken Radio Orchestra, Deutsches-Symphonie-Orchester Berlin, New World Symphony, Frankfurt Radio Symphony, Finnish Radio Symphony, Rochester Philharmonic, ASKO Ensemble of Amsterdam, New York New Music Ensemble, and the New Millennium Ensemble, among others. His music has been performed in the United States and Europe by the Cygnus Ensemble, the Guild Trio, the New Millennium Ensemble, Percussion Group The Hague, and the Pittsburgh New Music Ensemble. Mr. Lubman's electronic music has been aired on John Schaefer's show "New Sounds" (on WNYC) and has been used for choreography by the Zambounis Performance Ensemble as well as for the Inter-Arts Festival at Columbia University. Mr. Lubman also writes his own texts for his music; his poetry can be read online at www.nopoetry.com/bradlubman. Mr. Lubman is a member of the Board of Directors of the American Music Center. In May and December 2001, he was the assistant conductor to Michael Tilson Thomas with the San Francisco Symphony. In November 1999, he was assistant conductor to Pierre Boulez for the Boulez Carnegie Hall Workshop. Mr. Lubman has recorded for Auvidis Montaigne, BMG, Bridge, col legno, CRI, Centaur, Koch, and Nonesuch. From 1989-94 he was assistant conductor to Oliver Knussen at the Tangle-

wood Music Center. From 1990-95 he was a faculty member at SUNY Stony Brook as music director of the Stony Brook Symphony and conductor of the Contemporary Chamber Players. From 1985-97 he was a freelance conductor and percussionist in New York City. Mr. Lubman has been Associate Professor of Conducting and Ensembles at the Eastman School of Music in Rochester, New York, since 1997.

John Oliver



John Oliver is the founding conductor of the Tanglewood Festival Chorus, which was organized in the spring of 1970, when Mr. Oliver was director of vocal and choral activities at the Tanglewood Music Center. Since that time he has prepared the chorus for countless Boston Symphony performances in Boston, at Tanglewood, in New York, and overseas including Europe, Hong Kong, and Japan, as well as for numerous Boston Symphony recordings led by Seiji Ozawa and Bernard Haitink, and Boston Pops Orchestra recordings under Keith Lockhart and John Williams. At Tanglewood he also leads the Tanglewood Festival Chorus in its annual Friday-evening Prelude Concert in Ozawa Hall. In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorus in 1977. He made his Boston Symphony conducting debut in August 1985 and led the orchestra most recently in July 1998. He has appeared as guest conductor with the New Japan Philharmonic and Berkshire Choral Institute, and has prepared the choruses for performances led by André Previn of Benjamin Britten's *Spring Symphony* with the NHK Symphony of Japan and of Brahms's *Ein deutsches Requiem* at Carnegie Hall.

STEINWAY PLANO

Audio/video recording and flash photography are not permitted during Tanglewood performances.

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