

LINCOLN
CENTER

presents

Mostly Mozart

AUGUST 2003



PLAYBILL®

LINCOLN
CENTER

presents

Mostly Mozart

Louis Langrée
Music Director

Wednesday Evening, August 6, 2003, at 8:00

Thursday Evening, August 7, 2003, at 8:00

Friday Evening, August 8, 2003, at 8:00

Sponsored by

Jerome L. Greene
Foundation

MARK MORRIS DANCE GROUP

MARK MORRIS, *Choreographer*

The Peter Jay
Sharp Foundation

RANSOM WILSON, *Conductor*

CHRISTINE BRANDES, *Soprano*

KRISTINE JEPSON, *Mezzo-soprano*

Corporate Sponsor
Fleet

THE DESSOFF CHOIRS

KENT TRITTE, *Director*

ILAN RECHTMAN, *Piano*

YOSUKE KAWASAKI, *Violin*

MICHI WIANCKO, *Violin*

Mostly Mozart
Festival
July 24–
August 23, 2003

JESSICA TROY, *Viola*

WOLFRAM KOESSEL, *Cello*

ANDY RUTHERFORD, *Lute*

EDWARD BREWER, *Harpichord*

Dancers

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⁺,

KAREN REEDY^{**}, MATTHEW ROSE, BRYNN TAYLOR*,

JULIE WORDEN, MICHELLE YARD

**apprentice*

+*maternity leave*

***guest performer*

(program continued)

Steinway Piano

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 sponsored by the Jerome L. Greene Foundation and The Peter Jay Sharp Foundation. The Festival's corporate sponsor is Fleet.

Additional generous support is provided by Mrs. William H. Mann, Hess Foundation, Inc., The Eleanor Naylor Dana Charitable Trust, The Shubert Foundation, The Toys "R" Us Children's Fund, Inc., Ann and Gordon Getty Foundation, Charles E. Culpeper Foundation, S.H. and Helen R. Scheuer Family Foundation, E. Nakamichi Foundation, and Friends of Mostly Mozart.

Public support for *Mostly Mozart* is provided by New York State Council on the Arts.

Continental Airlines is the Official Airline of Lincoln Center, Inc.

"Summer at Lincoln Center" is sponsored by Bloomberg and Pepsi-Cola Company.

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'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.

The Mark Morris Dance Group's education and performance activities are supported by Independence Community Foundation.

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members. Please make certain your cellular phone, pager, or watch alarm is switched off during the performance.

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.

UPCOMING MOSTLY MOZART EVENT:

Il re pastore

Tuesday, August 12; Thursday, August 14; and Saturday, August 16, 2003, at 8:00 in LaGuardia Concert Hall

(cast, in order of appearance)

LISA SAFFER, *Soprano* (Mostly Mozart debut)

HEIDI GRANT MURPHY, *Soprano*

JOHN TESSIER, *Tenor* (Mostly Mozart debut)

MARK PADMORE, *Tenor* (Mostly Mozart debut)

MARGARET LATTIMORE, *Mezzo-soprano* (Mostly Mozart debut)

PHILHARMONIA BAROQUE ORCHESTRA

NICHOLAS MCGEGAN, *Conductor*

MARK LAMOS, *Director* (Mostly Mozart debut)

JOHN CONKLIN, *Sets and Costume Design*

ROBERT WIERZEL, *Lighting Design*

Mozart: *Il re pastore* ("The Shepherd King"), K.208

Performed in Italian with English supertitles.

Pre-concert lectures by John J.H. Muller at 7:00 in the Stanley H. Kaplan Penthouse

For tickets, call CENTERCHARGE at (212) 721-6500 or visit www.lincolncenter.org.

Bedtime (1992)

Franz Schubert: Wiegenlied; Ständchen; Erlkönig
Lighting: James F. Ingalls; Costumes: Susan Ruddle

KRISTINE JEPSON, *Mezzo-soprano*

THE DESSOFF CHOIRS

ILAN RECHTMAN, *piano*

JOE BOWIE, CHARLTON BOYD, RITA DONAHUE,
MARJORIE FOLKMAN, LAUREN GRANT, DAVID LEVENTHAL,
AMBER MERKENS, MAILE OKAMURA, KAREN REEDY,
BRYNN TAYLOR, JULIE WORDEN, MICHELLE YARD

Commissioned, in part, by Dance Umbrella, Boston

—Pause—

Gloria (1981, revised 1984)

Antonio Vivaldi: *Gloria*, RV 589

Lighting: Michael Chybowski

RANSOM WILSON, *Conductor*

CHRISTINE BRANDES, *Soprano*; KRISTINE JEPSON, *Mezzo-soprano*

THE DESSOFF CHOIRS

JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN,
SHAWN GANNON, LAUREN GRANT,
DAVID LEVENTHAL, BRADON McDONALD, MAILE OKAMURA,
JULIE WORDEN, MICHELLE YARD

—Intermission—

A Spell (1993)

John Wilson: Where the Bee Sucks; Stay, O Stay;
Do Not Fear to Put Thy Feet; Take, O Take Those Lips Away

Lighting: Michael Chybowski; Costumes: Susan Ruddle

KRISTINE JEPSON, *Mezzo-soprano*; YASUKE KAWASAKI, *Violin*;

EDWARD BREWER, *Harp*; ANDY RUTHERFORD, *Lute*

MARJORIE FOLKMAN, BRADON McDONALD, MATTHEW ROSE

—Pause—

V (2001)

Robert Schumann: Quintet in E-flat major for Piano and Strings, Op. 44

Allegro brillante

In modo d'una Marcia: Un poco largamente—*Agitato*

Scherzo molto vivace

Allegro, ma non troppo

Lighting: Michael Chybowski; Costumes: Martin Pakledinaz

MARK MORRIS DANCE GROUP MUSIC ENSEMBLE

YOSUKE KAWASAKI, *Violin*; MICHI WIANCKO, *Violin*;

JESSICA TROY, *Viola*; WOLFRAM KOESSEL, *Cello*;

ILAN RECHTMAN, *Piano*

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

Dedicated to the City of New York.

Choreographic material for the final movement of V was commissioned by Thirteen

WNET's Dance in America series for its program

"Born to Be Wild: The Leading Men of American Ballet Theatre."

Mostly Mozart Festival: *The Langrée Era*

This summer's edition of Mostly Mozart marks the beginning of a new era for the Festival, with the appointment of Louis Langrée as the Festival's music director (please see interview with Maestro Langrée in accompanying article). It is certain to be an era that is identified with wonderful music-making, a spirit of innovation, and energetic vitality.

The occasion of the music director search for the Mostly Mozart Festival provided an excellent opportunity for us to reflect on the Festival's evolving artistic mission. At its inception close to four decades ago, the very idea of a summer music festival in New York was considered an act of lunacy. Yet Mostly Mozart proved the naysayers wrong and established itself as the quintessential New York summer activity, along with free Shakespeare in the Park and the New York Yankees. In recent seasons the Festival has expanded further with new programmatic initiatives and directions.

Mostly Mozart now embraces an artistic vision that is larger than an exclusive dedication to the music of Mozart, the most singular of musical geniuses. Festival programs now span the Baroque and Classical periods, as well as offering occasional forays into subsequent centuries. The Festival has become the country's primary venue for the presentation of the world's outstanding period instrument ensembles and chamber orchestras. From its inception, it has been a significant orchestral showcase for the debuts of up-and-coming soloists, conductors, and singers. It is now the home for celebrations of composers other than Mozart, and is extending its artistic reach further into music-related theatrical presentations and opera productions.

It was with this expanded artistic mission in mind that we selected the French conductor Louis Langrée as the new music director for Mostly Mozart. His dynamic interpretive gifts, his special affinity for Mozart and the Classical style, and the strong impression he made on the Mostly Mozart Festival Orchestra and our audiences made him the ideal new musical leader for the Festival. We feel very fortunate and are very happy that he agreed to join us, and we are quite certain that his outstanding musical gifts and vision will have an enormous impact on this summer's programs and future editions of the Mostly Mozart Festival.

This is an exciting and musically rewarding time in the life of the Mostly Mozart Festival. We hope you join us many times this summer for engaging and passionate performances of the music we love so deeply, and encounters with composers whose genius and sublime expression have rarely been matched.

Jane S. Moss
Vice-President for Programming

Notes on the Music

by Robert Markow

Bedtime: "Wiegenlied," D. 498; "Ständchen," D. 920; "Erlkönig," D. 328
FRANZ SCHUBERT (1797-1828)

No other composer before Schubert had devoted his creative efforts to the art song to the extent this composer did. Schubert's great achievement in Lieder, aside from the obvious beauty of their melodies, lies in the masterly welding of music and poetry into a single artistic expression. In his songs we find a composer's sensitive response to the poetic import of texts, often through the exploitation of a musical metaphor that illustrates something in the poem (rustling leaves, burbling brooks, spinning wheels, etc.). Hence, we hear in the "Wiegenlied," one of the two or three most famous lullabies ever penned, the gentle rocking effect of the cradle, over which flows one of Schubert's most enchanting melodies.

Two of Schubert's most famous songs are entitled "Ständchen" ("Serenade"), both known to millions, many of whom are blissfully unaware of their provenance: one is set to a poem of Rellstab (D. 957), the other to Shakespeare (D.889 "Hark, hark, the lark"). But the "Ständchen" we hear tonight is neither of these. This is a part-song Schubert wrote in the last year of his cruelly short life for two sopranos, two altos, and a solo alto voice with piano accompaniment. Schubert wrote it at the request of Anna Fröhlich so that Leopold Sonnleithner would have a birthday present for his fiancée, Louise Gosmar. Using a poem written especially for the occasion by Grillparzer, Schubert unthinkingly set the words for men's voices, forgetting that only ladies would be available to sing it to Louise. He then had to re-write it, leaving us with two versions to choose from.

"Erlkönig," set by Schubert at the age of 18 to Goethe's text, is a perfect fusion of poem and music. Four different characters—child, father, Erl King, and narrator—are all impersonated by a single voice, set against a relentless torrent of notes in the piano. The anxious father rides furiously through the forest at night, his child in his arms. The child alone can hear the sweet but deadly call of the evil Erl King, and calls to his father for protection, but the father can only try to assuage the child's fears. Alas, these fears have been all too well founded, as we learn in the fateful last words of the poem, set by Schubert with devastating impact.

Wiegenlied

Text: Anonymous

Schlafe, holder, süsser Knabe,
Leise wiegt dich deiner Mutter Hand;
Sanfte Ruhe, milde Labe
Bringt dir schwebend dieses
Wiegenband.

Schlafe in dem süßen Grabe,
Noch beschützt dich deiner Mutter Arm,
Alle Wünsche, alle Habe
Fasst sie liebend, alle liebewarm.

Lullaby

Sleep, dear, sweet boy,
your mother's hand rocks you softly.
This swaying cradle strap
brings you gentle peace and tender
comfort.

Sleep in the sweet grave;
your mother's arms still protect you.
All her wishes, all her possessions
she holds lovingly, with loving warmth.

PROGRAM

Schlafe in der Flaumen Schosse,
Noch umtönt dich lauter
Liebeston,
Eine Lilie, eine Rose,
Nach dem Schlafe werd' sie dir
zum Lohn.

Ständchen

Text: Franz Grillparzer

Zögernd leise
In des Dunkels näch't'ger Hülle
Sind wir hier;
Und den Finger sanft gekrümmt,
Leise, leise,
Pochen wir
An des Liebchens Kammertür.

Doch nun steigend,
Schwellend, schwellend,
Mit vereinter Stimme,
Laut rufen aus wir hochvertraut;
Schlaf du nicht,
Wenn der Neigung Stimme spricht!

Sucht' ein Weiser nah und ferne
Menschen einst mit der Laterne;
Wieviel seltner dann als Gold
Menschen, uns geneigt und hold?

Drum wenn Freundschaft, Liebe
spricht,
Freundin, Liebchen, schlaf du nicht!

Aber was in allen Reichen
Wär dem Schlummer zu vergleichen?
Drum statt Worten und statt Gaben
Sollst du nun auch Ruhe haben.
Noch ein Grüßchen, noch ein Wort,
Es verstummt dir frohe Weise,
Leise, leise,
Schleichen wir uns, ja, schleichen
wir uns wieder fort!

Erlkönig

Text: Johann Wolfgang Goethe

Wer reitet so spät durch Nacht und
Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang
dein Gesicht?"

"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron
und Schweif?"

"Mein Sohn, es ist ein Nebelstreif."

Sleep in her lap, soft as down;
purely notes of love still echo
around you.
A lily, a rose
shall be your reward after sleep.

Serenade

Softly, hesitantly,
cloaked in night's darkness,
we have come here;
and with fingers gently curled,
softly, softly
we knock
on the beloved's bedroom door.

But now, our emotion rising,
swelling,
surging, with united voice
we call out loud, in warm friendship:
"Do not sleep
when the voice of affection speaks."

Once a wise man with his lantern
sought people near and far;
how much rarer, then, than gold
are people who are fondly disposed
to us?

And so, when friendship and love
speak,
do not sleep, friend, beloved!

But what in all the world's realms
can be compared to sleep?
And so, instead of words and gifts,
you shall now have rest.
Just one more greeting, one more word,
and our happy song ceases;
softly, softly
we steal away again.

The Erlking

Who rides so late through the
night and wind?
It is the father with his child.
He has the boy in his arms,
he holds him safely, he keeps him warm.

"My son, why do you hide your
face in fear?"

"Father, can you not see the Erlking?
The Erlking with his crown
and tail?"

"My son, it is a streak of mist."

PROGRAM

<p>"Du liebes Kind, komm, geh mit mir! Gar schöne Spiele spiel ich mit dir; Manch bunte Blumen sind an dem Strand, Meine Mutter hat manch gülden Gewand."</p>	<p>"Sweet child, come with me, I'll play wonderful games with you; many a pretty flower grows on the shore, my mother has many a golden robe."</p>
<p>"Mein Vater, mein Vater, und hörest du nicht, Was Erlenkönig mir leise verspricht?" "Sei ruhig, bleibe ruhig, mein Kind: In dürren Blättern säuselt der Wind."</p>	<p>"Father, father, do you not hear what the Erlking softly promises me?" "Calm, be calm my child: The wind is rustling in the withered leaves."</p>
<p>"Willst, feiner Knabe, du mit mir gehn? Meine Töchter sollen dich warten schön; Meine Töchter führen den nächtlichen Reihn Und wiegen und tanzen und singen dich ein."</p>	<p>"Won't you come with me, my fine lad? My daughters shall wait upon you; my daughters lead the nightly dance, and will rock, and dance, and sing you to sleep."</p>
<p>"Mein Vater, mein Vater, und siehst du nicht dort Erlkönigs Töchter am düstern Ort?"</p>	<p>"Father, father, can you not see Erlking's daughters there in the darkness?"</p>
<p>"Mein Sohn, mein Sohn, ich seh es genau: Es scheinen die alten Weiden so grau."</p>	<p>"My son, I can see clearly: it is the old gray willows gleaming."</p>
<p>"Ich liebe dich, mich reizt deine schöne Gestalt; Und bist du nicht willig, so brauch ich Gewalt."</p>	<p>"I love you, your fair form allures me, and if you don't come willingly, I'll use force."</p>
<p>"Mein Vater, mein Vater, jetzt fasst er mich an! Erlkönig hat mir ein Leids getan!"</p>	<p>"Father, father, now he's seizing me! The Erlking has hurt me!"</p>
<p>Dem Vater grauset, er reitet geschwind, Er hält in Armen das ächzende Kind, Erreicht den Hof mit Mühe und Not: In seinen Armen das Kind war tot.</p>	<p>The father shudders, he rides swiftly, he holds the moaning child in his arms; with one last effort he reaches home; the child lay dead in his arms.</p>

Compilation and translations © RICHARD WIGMORE (1988)
from *Schubert: The Complete Song Texts* by Richard Wigmore

Gloria: Gloria, RV 589

ANTONIO VIVALDI (1678–1741)

Vivaldi's formative years were mostly spent preparing for the priesthood. He was ordained in 1703 at the age of 25, but soon thereafter withdrew from celebrating mass, presumably for reasons of health. Barely six months after his ordination, Vivaldi joined the staff of the Ospedale della Pietà as Maestro di violono. The Pietà, one of four such institutions in Venice at the time, was a sort of state-supported orphanage-cum-music school for girls. Though not officially in charge of the choral area, Vivaldi often fulfilled duties here in addition to providing instrumental music. Over the years he

PROGRAM

produced more than 60 sacred choral works, of which the *Gloria* in D major is his best known. This is an elaborate, half-hour setting of the *Gloria* text, the second part of the five sung sections of the Catholic mass. Scholars are not in agreement as to whether this *Gloria* was ever part of a complete mass, or even attached to just a *Kyrie* (which would constitute a *Missa brevis*).

Vigorous, stomping octaves in unison strings, oboes, and trumpets set the *Gloria* off to a brilliant start, followed by jubilant outbursts from the chorus in block-chordal style. Each of the following movements is well delineated through contrasting moods, tempos, keys, scoring, and musical style. No. 3 ("Laudamus te"), for example, is a cheery romp in the *galant* style featuring two sopranos who frequently indulge in imitative entries, while No. 5 ("Propter magnum gloriam") is a full-textured number for chorus and orchestra in fugal style and approaches Bach in its aura of monumentality. The final fugue, "Cum Sancto Spiritu," is Vivaldi's "most celebrated choral fugue" (Michael Talbot), yet it is not really by Vivaldi. It is a reworking of a corresponding movement by a minor Veronese contemporary, Giovanni Maria Ruggieri, but provides nonetheless a splendid conclusion.

Gloria

Gloria in excelsis Deo.

Et in terra pax hominibus bonae
voluntatis.

Laudamus te,
Benedicimus te,
Adoramus te,
Glorificamus te.

Gratias agimus tibi,

Propter magnam gloriam tuam.

Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.

Domine Deus, Agnus Dei,
Filius Patris,
Qui tollis peccata mundi,
miserere nobis.

Qui tollis peccata mundi, suscipe
deprecationem nostram.

Qui sedes ad dexteram Patris,
miserere nobis.

Quoniam tu solus Sanctus, tu solus
Dominus, tu solus Altissimus,
Jesu Christe.

Cum Sancto Spiritu: in gloria
Dei Patris.

Amen.

Gloria

Glorify to God in the highest.

And peace on earth to men of
good will.

We praise you,
we bless you,
we worship you,
we glorify you.

We give you thanks,

for your great glory.

Lord God, heavenly King,
almighty God and Father.
Lord Jesus Christ, only begotten Son.

Lord God, Lamb of God,
Son of the Father,
You take away the sins of the
world, have mercy on us.

You take away the sins of the
world, receive our prayer.

You are seated at the right hand of
the Father, have mercy on us.

For you alone are Holy, you alone
are Lord, you alone are the
Most High, Jesus Christ.

With the Holy Spirit, in the glory
of God the Father.

Amen.

A Spell: "Where the Bee Sucks," "Stay, O Stay," "Do Not Fear to Put Thy Feet," "Take, O Take Those Lips Away"

JOHN WILSON (1595–1674)

John Wilson was one of the leading musical figures of Elizabethan England. His long career embraced a wide variety of musical activities, including lutenist (he was widely regarded as one of the best), counter-tenor (including performances in numerous court masques and entertainments), professor of music at Oxford (his alma mater), a city wait (member of a band that performed for official functions) in London, and popular composer of numerous lute pieces and songs (well over 200), many of which were set to texts of important stage works, including those of Shakespeare. The main body of Wilson's published songs is contained in the *Cheerful Ayres and Ballads*, which appeared in 1660 and was edited by the composer himself. Wilson proudly noted that this was "the first Essay (for ought we understand) of printing Musick that ever was in Oxford." Each of the songs used in the choreography for "A Spell" is characterized by an inherently dance-like quality, from the light and playful "Where the Bee Sucks," used in Shakespeare's *Tempest* to the profoundly melancholic "Take, O Take Those Lips Away," the song that introduces Act IV of *Measure for Measure*.

Where the Bee Sucks

Text: William Shakespeare

Where the bee sucks there suck I,
 In a cowslip's bell I lie,
 There I couch when Owls do cry,
 On the bat's back I do fly
 After summer merrily.
 Merrily merrily shall I live now
 Under the blossom that hangs on the bow.

Stay, O Stay

Text: Anonymous

Stay, O stay why dost thou fly me,
 Turn again and lay thee by me,
 I am neither Snake nor Adder,
 I'll not hurt thee come and try me,
 None shall of thy sight be gladder,
 Come and rest thee on my Bosom,
 I'll but braid thy locks and loose 'em,
 Dew and drench them with the showering,
 Of mine eyes that hither woos 'em
 With a fragrant stream down pouring.

Yet not drown nor hurt them sweetest
 If for fear of that thou fleetest
 They'll be dry if thou but eye them
 Or if thou shalt think it meetest
 With my sighs I'll fann and dry them
 See Love I have made thee posies
 Pictures of thee Pinkies and roses
 Each divided with a Lily,
 Make them good with kind supposes
 Though the present be but silly.

PROGRAM

For though lovelier sweets be dwelling
In thy face so far excelling
As 'twas made to make earth sweet with
Yet are these the lik'st in smelling
To thyself that I could meet with.
Come and thou shalt tast of twenty
Sorts of fruit that here in plenty
Lie t'invite thee, blue dew berries
Grapes and Damsons to content thee
Strawberries, Green Figgs and Cherries.

Ask these Hills and Mountains tow'ring
Ask these vales and Meadows flow'ring
All will tell thee what my smart is
If thou can'st not in my show'ring
Eyes and sighs read whose my Heart is.
Ah, 'twill be to thee no glory
To be nam'd in my Death story
When thou seest it thou wilt rend it
And I know thou wilt be sorry
When 'twill be too late to mend it.

Do Not Fear to Put Thy Feet

Text: Attributed to John Fletcher

Do not fear to put thy feet
Naked in the River sweet,
Think not Newt, nor Leech, nor Toad
Will bite thy foot when thou hast trod;
Nor let the waters, rising high,
As thou wad'st in make thee cry and sob,
But ever live with me,
And not a wave shall trouble thee.

Take, O Take Those Lips Away

Text: Anonymous, quoted by John Fletcher and William Shakespeare

Take, O take those lips away
That so sweetly were forsworn
And those eyes, the break of day,
Lights that do mislead the Morn,
But my kisses bring again,
Seals of love, though seal'd in vain.

Hide, O hide those hills of Snow,
Which thy frozen bosom bears,
On whose tops the Pinks that grow
Are of those that April wears.
But first set my poor heart free,
Bound in Icy chains by thee.

V: Piano Quintet in E-flat major, Op. 44

ROBERT SCHUMANN (1810–1856)

Schumann's Piano Quintet, written in 1842, represents the first great work of its kind, uniting piano with the standard string quartet. Only Boccherini had attempted a similar work before Schumann, but it was the latter who provided the model for others to follow: Brahms, Dvořák, Franck, Fauré, Elgar, Reger,

Shostakovich, Bloch, and many others. Schumann's Piano Quintet did more to spread his reputation than any other single composition during his lifetime. As the piano was Schumann's instrument, it is perhaps not surprising to discover that the keyboard is favored, to the extent that it assumes nearly equal importance alongside the other four instruments combined, essentially resulting in a "duet" for piano and a collective of four strings.

A boldly striding theme for all five instruments in piano launches the quintet. The second subject is one of Schumann's most inspired flights of lyricism, initiated by the piano, then continued in a grandly soaring dialogue between cello and viola. The slow movement is marked to be played "in the manner of a march"—a funeral march, it would seem. In any case, it is certainly somber, in C minor and with two contrasting episodes. The third movement has been called "the glorification of the scale," for obvious reasons. There are two contrasting Trios plus a coda. The final movement incorporates a spaciousness of design appropriate to the finale of a grand symphony. The coda is perhaps the most remarkable passage of all: a double fugue built from overlapping entries of the principal themes of the first and last movements. The quintet rushes headlong to a glorious and joyful conclusion.

—Copyright © 2003 by Robert Markow

Note on the Choreography

by Suzanne Carbonneau

Descartes' famous dictum equating the intellect with existence ("I think therefore I am") seems a definitive dismissal of the body as a means toward self-knowledge. Descartes, of course, was asserting a principle that had defined Western thought since the ancient Greeks. And this idea, that it is the mind alone that can tell us who we are, has left dance to struggle for a legitimate place in Western culture.

Choreographer Mark Morris has done more to make the case for movement as an instrument for philosophical inquiry than any other choreographer of our time. Through 30 years of dancemaking, Morris has taken as his subject nothing less than who we are, and why we are here on earth. In Morris' choreography, physics is transformed into metaphysics.

With Morris in our midst, we have the privilege of being attendant at the creation of work that matters, and we have the pleasure of the knowledge that this is so. For over a decade, *L'Allegro, il Penseroso ed il Moderato* (Handel, 1988) and *Dido and Aeneas* (Purcell, 1989) have been acknowledged as masterpieces of the Morris repertory. Newer to this designation is *V*, which, since its premiere in 2001, has stunned audiences with the recognition that they are in the presence of greatness and with the self-assurance that the dance they are seeing will continue to be esteemed a hundred years from now. As other artistic geniuses—Beethoven, Milton, Caravaggio—have made us part of a larger human family across time, Morris' dances, too, make us aware of our connection to those who have come before and will be here after.

As does *L'Allegro* and *Dido*, *V* tells us something about ourselves that we recognize as truth and presents possibilities for our lives that we had not yet imagined. The consolation of philosophy asserts itself in *V* with singular force. Unlike those earlier works, *V* is not a narrative, but it does share their metaphorical resonances, their spatial felicities, rhythmic acuity, and creaturely forms. While it was choreographed before September 11, this dance seems almost unbearably prescient. (Since its premiere, *V* has been dedicated

to New York.) Before it occurred, the World Trade Center attack seemed unimaginable; yet, here was Morris conjuring a balm for the damage before it even had come our way. What could possibly have led him to know that we would need—*need*—this dance?

It is possible to see links between *V* and the suggestions of evolution in *Gloria* (Vivaldi, 1981/ revised 1984), a work from a more sanguine time, in which the dancers develop from belly-crawlers to bipeds. In *V*, though, the action is reversed. The dancers are hobbled in the second movement, creeping on hands and feet, before rising again. Built on a foundation of rhythmic and architectonic glories, the metaphoric and physical singularity—and aptness—of this image is characteristic of the inexhaustibility of Morris' movement invention.

A ferociously learned autodidact, Morris is alone among his generation in the fecundity and epic sweep of his kinetic imagination, which is, he happily acknowledges, inspired by music. He has gone so far, in fact, as to say that he learned to choreograph from composers. Not since Balanchine has a dancemaker worked so closely to ally movement with music. Morris choreographs with score in hand, keeping an Old Testament faith with compositional structure. His dances are shrines to his deities: J.S. Bach, Lou Harrison, W.A. Mozart, Harry Partch, Franz Josef Haydn, George Gershwin, Robert Schumann, G.F. Handel, Erik Satie, Henry Purcell. Morris is polytheistic; the list is long.

But it would be misleading to think that Morris' dances simply mimic their scores. Rather, he gives them a new kind of presence, a meaty heft. He is, after all, taking something intangible—vibrations in the air—and transforming them into something solid, familiar, corporal (skin, muscle, bone, sinew, breath). Our ability to feel the music in our own bodies deepens as we seek communion with the dancers' movements. But Morris also finds something else in music: an impetus for substantiating emotions and ideas, for making them live. In the body's nobility and power, its absurdity and ungainliness, its vulnerability and desolation, Morris finds all the material he needs to create portraits we find compelling: as we want to be, as we never should be, as we are. Add more dancers—body in relation to body—and he has created a world. The word is made flesh.

Most choreographers have their sunny dances and their dark dances, but Morris' works entangle the emotions, and in doing so, seem more true to lived experience. Morris has presented us with some of the most Elysian choreography imaginable, though he refuses to let us linger too long in paradise, even if—especially if—we desire the self-deception. Any comfort we find in his choreography comes with struggle. There is beauty aplenty, but resolution is not to be wrested easily. *Bedtime* (Schubert, 1992) begins dreamily but ends in night terrors. Even in *A Spell* (Wilson, 1993), which opens with an overgrown cupid gamboling in a sylvan glade, there are clouds on the horizon. And while there is no one working in dance today who conveys nobility and grandeur better, there are also few others so inclined to remind us of impermanence, fragility, and solitude alongside these felicities. In *Gloria* and *V*, transcendence is gained through effort, resistance, opposition. Joan Acocella, who has written a magisterial biography of Morris, has observed that "Mr. Morris helps us not to be stupid." She points out here that feelings are experienced in relief—that we don't value life without an awareness of mortality.

So, where are we to find solace? By not being so alone, Morris tells us. Rejecting the polemical individualism of modern dance, the exclusive coupledom of ballet, Morris' dances create ways for people to be together—even better, to be

PROGRAM

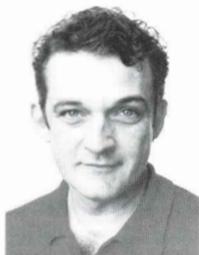
together rhythmically. For Morris, dance is the way that we take our place within the human family, adjusting our cadences and finding a home within the patterns that will bring us into harmony with others. (This is, after all, the Mark Morris Dance Group.)

If we want to know how to move through the world with wisdom, compassion, and fraternity, Morris' dances have much to teach us. And in searching out the mysteries of existence, Morris' dances constitute a persuasive alternative to Descartes: I move therefore I am.

—Copyright © 2003 Suzanne Carbonneau

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. 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 1988–1991, 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 on the San Francisco Ballet since 1994 and received commissions from such companies as American Ballet Theatre, Boston Ballet, and the Paris Opéra 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 the 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, 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, Fairfax, Seattle, Urbana-Champaign, and at the Jacob's Pillow Dance Festival in Becket. 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 U.K.'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.

Ransom Wilson



Long recognized as one of the world's leading instrumentalists, **Ransom Wilson** is equally esteemed as an outstanding conductor of orchestral and operatic repertoire. He is artistic director of Oklahoma's famed OK Mozart Festival, music director of the Idyllwild Arts Academy Orchestra, and both music director and principal conductor of Solisti New York, which he founded in 1981. He has appeared as guest conductor with orchestras including the St. Paul Chamber Orchestra, the Houston Symphony, the Denver Symphony, the Hallé Orchestra, the San Francisco Chamber Symphony, the Orchestra of St. Luke's, the New Jersey Symphony, Hartford Symphony Orchestra, Symphony Nova Scotia, Budapest Strings, Berkeley Symphony, and the Bach Camerata of Santa Barbara, and has led a successful tour with James Galway and the Los Angeles Chamber Orchestra.

An esteemed operatic conductor, Mr. Wilson has led new and highly acclaimed productions of Mozart's *Die Zauberflöte* with the Tulsa and Omaha Operas and the American stage premiere of *Il re pastore* with the Glimmerglass Opera. He served recently as assistant conductor at the Metropolitan Opera for Rossini's *Il barbiere di Siviglia*. Additionally, he conducted the first professional production of Amy Beach's opera *Cabildo*, on Lincoln Center's Great Performers series.

In the coming season he will conduct the Abilene and Oklahoma City philharmonics, and he will play and conduct the Flagstaff Symphony Orchestra. He began the 2002-03 season with an auspicious conducting debut at The Juilliard School. He also conducted the Tulsa Philharmonic, the Oklahoma City Symphony, and the Abilene Opera. Additionally, Mr. Wilson appeared in New York as an Artist Member of The Chamber Music Society of Lincoln Center.

In 1988 the New York Times Foundation awarded Mr. Wilson the first Alabama Prize, which is awarded to natives or residents of that state who have distinguished themselves in the performing or visual arts. The following year he shared with pianist Christopher O'Riley a National Public Radio award for best performance by a small ensemble on a national broadcast. The Austrian government honored him with their Award of Merit in Gold, in recognition of his efforts on behalf of Mozart's music in America.

Mr. Wilson's highly successful recording career, which has included three Grammy Award nominations, began in 1973 with Jean-Pierre Rampal and I Solisti Veneti. More than 15 solo recordings have followed on the

PROGRAM

Angel/EMI, RCA, Orion, and Musical Heritage Society labels. Recently Mr. Wilson established a new CD label, Image Recordings, for which he acts as executive producer. Their first release, an all-Ravel disc played by the Borromeo String Quartet, was awarded the Chamber Music America/WQXR 2001 Record Award.

Educated at the North Carolina School of the Arts and at The Juilliard School, Mr. Wilson pursued post-graduate studies as an Atlantique Scholar in France with Jean-Pierre Rampal. He has studied conducting with Roger Neirenberg, James Dixon, and Otto Werner Mueller and received extensive coaching from the late Leonard Bernstein. He currently lives in the Connecticut woods and is on the faculty of Yale University.

Christine Brandes



Soprano **Christine Brandes** enjoys an active career in North America and abroad, performing at many of the most distinguished festivals and concert series, in programs ranging from recitals and chamber music to oratorio and opera.

In the 2003-04 season Ms. Brandes bows as Susanna in *Le nozze di Figaro* at New York City Opera and makes her Opera Theatre of St. Louis debut as Elisetta in a new Colin Graham production of Cimarosa's *The Secret Marriage*. Her busy concert schedule brings her to the Philharmonia Baroque Orchestra for Handel's *Jephtha* and *L'Allegro*, to the Cleveland Orchestra for *Israel in Egypt*, to the St. Paul Chamber Orchestra for an all-Purcell program, and to Les Violons du Roy and the San Diego Symphony for *Messiah*. She also returns to the Philadelphia Orchestra for Beethoven's *Egmont* with Wolfgang Sawallisch and joins the Handel & Haydn Society for Bach cantatas and Handel arias.

Recent symphonic appearances have included performances with the Chicago Symphony Orchestra under the batons of both Pierre Boulez and Esa-Pekka Salonen, John Adams' *El Niño* with the Tokyo Symphony Orchestra, concert performances of *L'enfant et les sortilèges* with Sir Simon Rattle and the Los Angeles Philharmonic, Beethoven's *Egmont* and the Mozart Requiem with the Cleveland Orchestra and John Nelson, Mahler's Symphony No. 2 with Rafael Frühbeck de Burgos and the Philadelphia Orchestra, Bach cantatas with the New World Symphony Orchestra, Handel's *Messiah* with the Toronto Symphony and the Minnesota Orchestra, *Carmina Burana* with the Houston Symphony, Pergolesi's *Stabat Mater* with Neeme Järvi and the Detroit Symphony, and Barber's *Knoxville: Summer of 1915* and Mahler's Symphony No. 4 with Andreas Delfs and the Milwaukee Symphony. She also has bowed at Lincoln Center's Mostly Mozart Festival with the Philharmonia Baroque Orchestra, the Kennedy Center with the National Symphony Orchestra, and with the orchestras of St. Paul, St. Louis, and Indianapolis, among others.

Operatic engagements have included performances at Houston Grand Opera and San Diego Opera as Dalinda in Handel's *Ariodante*, Lisbon's Gulbenkian Foundation as Despina in *Così fan tutte*, Glimmerglass Opera as Dorinda in Handel's *Orlando* and in the title role of *Acis and Galatea*, San Francisco Opera in *Semele* under the baton of Sir Charles Mackerras, Opéra de Nancy in *Alicia*, New York City Opera in *Acis and Galatea* and *Platée*, and at the Opera Company of Philadelphia in *Die Zauberflöte*, *L'Elisir d'amore*, and *Don Giovanni*. She has performed Susanna in *Le nozze di Figaro* with Opera Pacific and with the opera companies of Philadelphia, Montreal, and Quebec.

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

Kristine Jepson



Kristine Jepson is rapidly earning international recognition as one of the finest young artists of our day and has been acclaimed in leading theaters including the Metropolitan Opera, San Francisco Opera, Theatre Royale de la Monnaie, Opéra National de Paris, Dallas Opera, Canadian Opera Company, Miami Opera, and at the Santa Fe Opera Festival in roles such as Sesto in Mozart's *La clemenza di Tito*, the Composer in Strauss' *Ariadne auf Naxos*, and Sister Helen in Jake Heggie's *Dead Man Walking*.

In December of 2000 Ms. Jepson sang her first performances as Octavian in *Der Rosenkavalier* at the Metropolitan Opera and was praised highly for her interpretation of this cornerstone of the mezzo repertoire. She subsequently bowed in this role at the Teatro alla Scala, Théâtre de La Monnaie in Brussels, and at the Hamburg State Opera. Future seasons will include her debuts at the Royal Opera Covent Garden, Bavarian State Opera in Munich, Netherlands Opera, Frankfurt Opera, SemperOper Dresden, Gran Teatro del Liceu, Barcelona, and at the Netherlands Opera.

Ms. Jepson returns to the Metropolitan Opera in the fall of 2003 as Ascanio in the new production and Metropolitan Opera premiere of Berlioz's *Benvenuto Cellini* under James Levine. She will add Idamante in *Idomeneo* to her repertoire at the Flemish Opera and returns to Santa Fe in the summer of 2004 as Nero in Handel's *Agrippina*. Ms. Jepson will make her first appearance in Amsterdam with another new role: Erika in Barber's *Vanessa* at Radio Vara opposite Carol Vaness and under Edo De Waart. She will also repeat her acclaimed performance of Sister Helen in *Dead Man Walking* for the Pittsburgh Opera.

Kristine Jepson was born in Iowa and completed her musical studies at the University of Indiana at Bloomington. She made her Metropolitan Opera debut in Britten's *Death in Venice* and has since returned to the company for roles such as Siebel in *Faust*, Stephano in *Roméo et Juliette*, and as Cherubino in *Le nozze di Figaro*, a role which she also has sung in Washington and Dallas. She has won special acclaim as the Composer in *Ariadne auf Naxos* at the Santa Fe Opera and in Boston, and she was singled out for her performance of Sesto in *La clemenza di Tito* with the St. Louis Opera. She has also been heard as Dorabella in *Così fan tutte* in Miami, as Elizabeth Proctor in *The Crucible* in Washington, as Judith in the Vancouver Opera's production of *Bluebeard's Castle*, as Annio in Tito in *Dallas and Santiago*, and as Rosina in *Il barbiere di Siviglia* with the New York City Opera. The 2000–01 season saw Ms. Jepson make several significant debuts: she bowed in Paris at the Bastille Opera in *Faust* and debuted with the San Francisco Opera as Sister Helen in the world premiere production of *Dead Man Walking*. She returned to the Metropolitan Opera for her first performances of Octavian in *Der Rosenkavalier* and performed the role of Cherubino in *Le nozze di Figaro* with the Washington Opera. Ms. Jepson also appeared as soloist in the Mostly Mozart Festival performing *Das Paradis und die Peri*. In December of 2001 she made her debut at the Théâtre Royal de la Monnaie in a new production of *Der Rosenkavalier* under Antonio Pappano. She returned to the Metropolitan Opera as Cherubino in *Le nozze di Figaro* and debuted with Opera Pacific in *Dead Man Walking*. Ms. Jepson returned to the Santa Fe

PROGRAM

Festival as Sesto in a new staging of *La clemenza di Tito*. She was also heard in concert in Cincinnati under James Conlon and in Liverpool and Seattle under Gerard Schwarz.

Last season Ms. Jepson made her debuts at La Scala, Milan, the Hamburg State Opera and at the Bavarian State Opera in *Der Rosenkavalier*. She returned to the Metropolitan Opera as the Composer under James Levine and to Paris as Nicklausse in the Bastille's revival of *Les Contes d'Hoffmann*. Ms. Jepson also appeared with Michigan Opera Theater in *Dead Man Walking* and returned to the Cincinnati May festival for Liszt's rarely performed oratorio, *St. Stanislaus*, under James Conlon.

Other recent concert appearances have included her debut at the Cincinnati May Festival in May 2000 in Mozart's C-minor Mass under James Conlon. She made her Mostly Mozart debut in August of 2000 in the same work under Gerard Schwarz. Ms. Jepson recently sang with the American Symphony Orchestra in Leonard Bernstein's *Jeremiah Symphony* and has performed as soloist in Handel's *Messiah*, Bach's *St. Matthew Passion*, and in Mahler's Eighth Symphony with the Bach Society of Saint Louis.

Future projects include her debut at the Royal Opera, Covent Garden as Dorabella in *Così fan tutte*, at the Gran Teatro del Liceu in Barcelona as Idamante, at the Frankfurt Opera in a new production of *Werther* and at the SemperOper in Dresden in the German premiere of *Dead Man Walking*.

Ilan Rechtman

Pianist **Ilan Rechtman** has performed with major orchestras throughout the world including the London Symphony Orchestra, the Montreal Metropolitan Orchestra, New Zealand Symphony, and Szeland Symphony (Denmark), and in the United States with the Pittsburgh Symphony Orchestra, the San Diego Symphony, the Colorado Symphony Orchestra, the New World Symphony (Miami), the Civic Orchestra of Chicago, the New Mexico Symphony Orchestra, and the Boston Pops, among others. Active as a recitalist and chamber musician, Mr. Rechtman has performed in Canada, Costa Rica, China, Czech Republic, Denmark, England, Germany, Hungary, France, Mexico, South Korea, and Spain and has appeared in more than 80 cities throughout the United States. He has frequently performed in New York City, with appearances at Carnegie Hall, the 92nd Street Y, Town Hall, Avery Fisher Hall, Alice Tully Hall, Merkin (Abraham Goodman) Concert Hall, and Weill Recital Hall. In piano competitions, Mr. Rechtman won first prize at the Francois Shapira Competition in Israel and at the first San Antonio International Competition. He also won the Maurice M. Clairmont Piano Prize and the America Israel Cultural Foundation's Norry scholarship. Mr. Rechtman is recognized as a composer of note and has made important contributions in this field. Music directors Zubin Mehta and Lorin Maazel each commissioned and performed Mr. Rechtman's compositions. *Sailor's Rhapsody*, for piano and orchestra, has been performed by numerous orchestras including the Pittsburgh, New World, Annapolis, and Cape Cod symphony orchestras. His chamber work *Three Movements for Cello and Piano* has had performances at the Kennedy Center as well as in Weill Recital Hall. Two works received orchestral premieres at Carnegie Hall, including *America, Suite Popular, 1994*, for woodwind quintet and orchestra, commissioned and performed by the Woodwind Quintet of America with the Manhattan School of Music Sinfonietta. Ilan Rechtman's works are published by Theodore Presser Company and are released on the Omega/Vanguard, Meridian, MMC, Newport Classics, Cembal d'Amoure, and Well Tempered Productions labels.

PROGRAM

Yosuke Kawasaki

Violinist **Yosuke Kawasaki**, a Japanese-American musician, is currently the co-concertmaster of the Saito Kinen Orchestra and the Mito Chamber Orchestra of Japan. He was the concertmaster of the Montgomery Symphony Orchestra from 1999–2001. As an active chamber musician, Mr. Kawasaki has worked with artists such as Lukas Foss, Gary Graffman, Karl Leister, and Walter Van Hauwe. He has made duo appearances with Vadim Serebryany in America and Japan, which included the complete cycle of Beethoven's sonatas for piano and violin in the 2000 season. His debut recording of Bach's Brandenburg Concertos was recently released on the King label.

Michi Wiancko

Violinist **Michi Wiancko** made her Los Angeles Philharmonic debut in 1997 and will perform her New York solo recital debut at Weill Recital Hall at Carnegie Hall this season. Ms. Wiancko is the recipient of numerous honors, including winner of the 2002 Concert Artists Guild International Competition, American String Teachers Association Competition, Cleveland Institute of Music, and Music Academy of the West Concerto Competitions, as well as the Music Teachers National Association Competition. Her past teachers include Donald Weilerstein and Robert Mann, and she performs with the Los Angeles Piano Quartet, Musicians from Marlboro, and *Metamorphosen*. She has performed at major venues including Carnegie Hall, Orange County Performing Arts Center, Redlands Bowl, Banff Centre, Metropolitan Museum of Art, Isabella Stewart Gardner Museum, Philadelphia Chamber Music Society, Library of Congress, National Gallery, and numerous others. A native of Southern California, Ms. Wiancko began playing the violin at the age of three. Having traveled extensively, she cites numerous world music influences that have inspired her to push the boundaries of classical repertoire and explore new genres. One such exploratory tangent materialized in Ms. Wiancko's involvement with *Battlestar*, a Brooklyn-based ensemble performing innovative hip-hop, country, and electronica. She has also worked with Mark O'Connor, and her musical interests include country fiddle and gypsy violin.

Jessica Troy

Violist **Jessica Troy**, a native New Yorker, holds degrees from Amherst College, the State University of New York at Stony Brook, and the Musikhochschule in Luebeck, Germany, where her major teachers were Philipp Naegele, Caroline Levine, and Barbara Westphal. She is a member of the Brooklyn Philharmonic and plays regularly with the Jupiter Symphony. Her chamber music activities have included performances with *Sequitur* and the *Eberli Ensemble*, as well as with the *Acacia*, *Maia*, and *Meridian String Quartets* in venues ranging from the Knitting Factory to the Saratoga Music Festival and the Violin Society of American Conference, where she also served as a judge in the instrument competition. She has been a participant at many chamber music festivals, including Marlboro and Prussia Cove. She has had the opportunity to work with many composers on their own works, including Roger Reynolds, Jacob Druckman, Oliver Knussen, and György Kurtág.

Wolfram Koessel

Cellist **Wolfram Koessel** made his critically acclaimed debut at Weill Recital Hall at Carnegie Hall in 1994; since then he has performed as soloist and chamber musician in concert halls throughout the world. Based in New York City, Mr. Koessel appears with a wide range of ensembles and chamber music groups, most notably the Orpheus Chamber Orchestra and the Jupiter Symphony. As a soloist, Mr. Koessel has performed the standard as well as unusual cello concerto repertoire with the Jupiter Symphony, the New York *Metamorphoses Orchestra* (which he co-founded in 1994), the Mannes Orchestra, and the symphony orchestras of Cordoba, Mendoza, Costa Rica, and Stuttgart. Multifaceted as a chamber musician, Mr. Koessel is on the faculty of the New York Youth

PROGRAM

Symphony Chamber Music Program and is the music director of Sundays on the Island, a chamber music series on New York's City Island. He served until recently as cellist with the award-winning Meridian String Quartet. His performance of Tchaikovsky's *Rococo* Variations was featured on WQXR's *Young Artists Showcase*. Upon completion of his master's degree at the Mannes College of Music, he was the recipient of the George and Elizabeth Gregory Award for Excellence in Performance. He has played for the Mark Morris Dance Group since the new millennium.

Andy Rutherford

Andy Rutherford, lutenist, 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.

The Dessoff Choirs

The Dessoff Choirs, founded in 1924 by Margarete Dessoff, have established a reputation for pioneering performances of choral works from the pre-baroque era through the 21st century. No stranger to Mostly Mozart, the group last collaborated with the Mark Morris Dance Group at the 2002 Mostly Mozart Festival in performances of Handel's oratorio *L'Allegro, il Penseroso ed il Moderato*, and with Nicholas McGegan and the Philharmonia Baroque in Handel's opera *Acis and Galatea*. At the 2001 Mostly Mozart Festival, Dessoff performed in the *Live From Lincoln Center* telecast of Mozart's Requiem, a production that garnered an Emmy Award nomination for Outstanding Classical Performance. That summer the group was also featured in the Philip Glass retrospective concerts during the Lincoln Center Festival.

Last November, Dessoff appeared with the American Symphony Orchestra in a performance of Ives' Symphony No. 4 and John Alden Carpenter's *Skyscrapers* at Avery Fisher Hall, and in December was featured in the New York premiere of *Water Passion after Saint Matthew* by Tan Dun at the Brooklyn Academy of Music. In February 2003, Dessoff performed works by Prokofiev and Shostakovich with the Czech Philharmonic in *Russia Under Stalin*, an acclaimed series of concerts conceived and conducted by Vladimir Ashkenazy at Carnegie Hall.

The chorus has received the ASCAP/Chorus America Award for Adventurous Programming of 20th-century choral works, including the world premiere of Paul Moravec's *Songs of Love and War*. Dessoff has collaborated with the New York Philharmonic, the San Francisco Symphony, the Brooklyn Philharmonic, the London Philharmonia, and the Cleveland Orchestra.

Highlights from this coming season range from a December performance of rich a cappella works including Machaut's *Messe de Notre Dame* and Schoenberg's *Friede auf Erden*, to Carissimi's grand oratorio *Jephte* and Charpentier's *Judicium Salomonis*, as well as appearances with the New York Philharmonic in their season-long celebration of the music of Charles Ives in May. More information on The Dessoff Choirs may be found at the group's web site, www.dessoff.org.

Kent Tritle

Kent Tritle is one of the leading choral conductors and organists in New York City today. In his seven seasons as music director of The Dessoff Choirs, the chorus has won an ASCAP/Chorus America Award for adventurous programming of contemporary music and has developed into an integral part of the New York musical scene in guest appearances with major orchestras, and regularly at Lincoln Center's Mostly Mozart Festival. Mr. Tritle's own artistic collaborations include those with Susanne Mentzer, Susan Graham, Renée Fleming (for BBC Wales), Jessye Norman, Sherrill Milnes, Marilyn Horne, Tony Randall, Hei-Kyung Hong, and Barbara Dever.

PROGRAM

Mr. Tritle is director of music ministries at the Church of St. Ignatius Loyola and founder and music director of its acclaimed Sacred Music in a Sacred Space concert series. At St. Ignatius Loyola, he oversees a program that annually produces over 400 liturgies with music. Since 1989 he has led the professional choir there to critical acclaim and developed the 70-voice volunteer Parish Community Choir. He was artistic consultant on the design and installation in 1993 of the church's four-manual, 68-stop mechanical action organ.

Mr. Tritle is organist of the New York Philharmonic and the American Symphony Orchestra. With the Philharmonic he has recorded Brahms' *Ein deutsches Requiem* and Britten's *War Requiem* conducted by Kurt Masur, and most recently the Grammy-nominated *Sweeney Todd* conducted by Andrew Litton. He has performed with most of the conductors on the Philharmonic's roster. He is featured on the Cala label's New York Legends series with principal players of the New York Philharmonic and on the AMDG, Epiphany, Gothic, VAI, and Telarc labels.

Mr. Tritle holds graduate and undergraduate degrees from The Juilliard School in organ performance and choral conducting and has been on the faculty there since 1996, this year directing a practicum on oratorio in collaboration with Juilliard's Vocal Arts Department.

Craig Biesecker

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

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, 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 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

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

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

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

PROGRAM

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. At New York University's Tisch School of the Arts, Ms. Grant received her modern dance training and graduated with a B.F.A. Ms. Grant joined MMDG in 1998.

John Heginbotham

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. Mr. Heginbotham'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

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

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. 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 choreographic assistant to Donald McKayle for his new work for the Alvin Ailey American Dance Theater. Mr. McDonald joined the Mark Morris Dance Group in April 2000.

Amber Merkens

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. Ms. Merkens joined the Mark Morris Dance Group 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 danced with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Ms. Okamura began working with the Mark Morris Dance Group in 1998 and became a company member in 2001.

Karen Reedy

Karen Reedy grew up in the Washington, D.C. area and received her B.F.A. in dance from George Mason University at the age of 19. In Washington, D.C., Ms. Reedy performed with companies including Eric Hampton Dance and DC Dance Theater, as well as performing her own choreography. Since moving to New York, she has worked with choreographers Louis

PROGRAM

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 Kylián and Hans van Mannen. Since 2000, Ms. Reedy has appeared with the Mark Morris Dance Group in *L'Allegro, il Penseroso ed il Moderato* and *The Hard Nut*.

Matthew Rose **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. Mr. Rose began working with the Mark Morris Dance Group in 1997 and became a company member in 1999.

Brynn Taylor **Brynn Taylor** was raised in San Diego, California, and 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. Ms. Taylor joined the Mark Morris Dance Group in 2002.

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 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. Ms. Yard began dancing with the Mark Morris Dance Group in 1997.

Now in its 37th 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 several venues (Avery Fisher Hall, Alice Tully Hall, Walter Reade Theater, New York State Theater, John Jay College Theater, and LaGuardia Concert Hall among them), and now includes significant baroque and early music presentations featuring some of the world's outstanding period instrument ensembles.

The **Mostly Mozart Festival Orchestra** is the resident orchestra of the Mostly Mozart Festival. In addition to the New York season, the Orchestra has toured to notable festivals and venues such as Ravinia, Great Woods, Tanglewood, the Tilles Center, and the Kennedy Center. The Orchestra also toured to Japan, where it was in residence at Tokyo's Bunkamura Arts Center from 1991–1999.

Conductors who made their New York debuts with the Mostly Mozart Festival Orchestra include Charles Dutoit, Leonard Slatkin, David Zinman, and Edo de Waart. Soloists such as Itzhak Perlman, Pinchas Zukerman, Alicia de Larrocha, Richard Stoltzman, Emanuel Ax, and André Watts have had long associations with the Festival. Mezzo-soprano Cecilia Bartoli, flutist James Galway, soprano Elly Ameling, and pianist Mitsuko Uchida all made their New York debuts at the Mostly Mozart Festival.

PROGRAM

Lincoln Center for the Performing Arts is responsible for over 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.

Mark Morris Dance Group Music Ensemble

VIOLIN

Yosuke Kawasaki,
Concertmaster
Michi Wiancko,
Principal Second
Eric De Gioia
Karen DiYanni
Olivier Fluchiare
Ann Leathers
Lisa Matricardi
Laura Oatts
Carol Pool
Alisa Regelin
Robin Zeh

VIOLA

Jessica Troy
Juliet Haffner
Kevin Roy
Laura Hicks

CELLO

Wolfram Koessel
David Heiss

BASS

Jeff Carney

OBOE

Diane Lesser

TRUMPET

Tom Hoyt

HARPSICHORD

Edward Brewer

LUTE

Andy Rutherford

PIANO

Ilan Rechtman

PERSONNEL MANAGERS

Neil Balm
Jonathan Haas
Gemini Music Productions

The Dessoff Choirs

Kent Tritle,

Music Director

Aaron Smith,

Asst. Music Director

Steven W. Ryan,

Accompanist

Steven Harris,

Manager

SOPRANO

Erin Acheson
Nadia
DiGiallonardo
Thérèse M. Honda
Panny King
Deborah Hoffman
Lanser
Miriam Lewin
Sarah Manguso
Lillian Redl
Abigail Upton
Brown

ALTO

Meg Lamm
Lisa M. Madsen
Marcia K. Miller
Christina Peter
Ève Poudrier
Nancy Schnell
Gwendolyn A.
Simmons
Jennifer Stephens
Laurie Yorr

TENOR

Timothy J. Beck
Rèmi Castonguay
Jeff Lunden
Alan Marsh
Steven Ostrow
Neeraj Patel
Dan Rosenbaum
Steven D. Stellman
Jonathan Wind

BASS

Jeremy Bates
Luis Ferran
Wylie Hembree
Stephen J.
Herschkorn
Jerry Nussenblatt
Christopher M.
Platt
Robert P. Rainier
Tyler Shubert
Steve Winn

PROGRAM**MARK MORRIS DANCE GROUP STAFF**

Mark Morris,
Artistic Director

Barry Alterman,
General Director

Nancy Umanoff,
Executive Director

PRODUCTION

Johan Henckens, *Technical Director*
A.J. Jackson, *Assistant Technical Director*
Nicole Pearce, *Lighting Supervisor*
Perchik Miller, *Sound Supervisor*
Katherine McDowell, *Wardrobe Supervisor*

ADMINISTRATION

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

EDUCATION

Eva Nichols, *Director of Education*
Diane Ogunusi, *School Administrator*

FINANCE

Lynn Wichern, *Fiscal Administrator*
Elizabeth Fox, *Finance Manager*
Jay Selinger, *Fiscal Assistant*

DEVELOPMENT/MARKETING

Rob Handel, *Director of Foundation and Corporate Relations*
Alexandro Pacheco, *Director of Membership and Special Events*
Erin Dadey, *Marketing Manager*
Milena Hamm, *Intern*

Michael Mushalla, *Booking Representation*
(Double M Arts & Events)

Dan Klores Communications, *Public Relations and Marketing*

Mark Selinger, *Legal Counsel*
(McDermott, Will & Emery)

Kathryn Lundquist, *CPA, Accountant*

David S. Weiss, M.D., *Orthopaedist*
(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.

Additional funding has been received from The Capezio/Ballet Makers Dance Foundation; Carnegie Corporation of New York; Mary Flagler Cary Charitable Trust; Con Edison; Aaron Copland Fund for Music; Eleanor Naylor Dana Charitable Trust; The Fund for U.S. Artists at International Festivals and Exhibitions; The Harkness Foundation for Dance; JPMorgan Chase Foundation; Leon Lowenstein Foundation; McDermott, Will & Emery; The New York City Department of Cultural Affairs; The New Yorker; Odegard, Inc.; Resnicow Schroeder Associates; Fan Fox and Leslie R. Samuels Foundation; The Shubert Foundation; and the Friends of the Mark Morris Dance Group.

LINCOLN CENTER PROGRAMMING DEPT.

Jane S. Moss, *Vice President, Programming*

Hanako Yamaguchi, *Director of Music Programming*

Jon Nakagawa, *Producer, Contemporary Programming*

Jenneth S. Webster, *Associate Director of Programming*

Jacques E. Boubli, *Production Manager*

Wendy Magro, *Associate Producer, Contemporary Programming*

Kate Monaghan, *Programming Coordinator*

Oliver Intecworn, *Programming Assistant*

David Kincaide, *Assistant, Community Programming*

Kate Mattingly, *Program Editor, Community Programming*

Shawn Bayer, *Production Assistant*; Steven Lankenau, *House Program Assistant*; and Stephanie Yeh, *Production Assistant*

Program Annotators:

Christopher H. Gibbs, Kathryn L. Shanks Libin, Robert Markow,
Paul Schiavo, David Wright

Not a.
Not an.
Not another.
Not belonging to.
Not part of.
Not amid.
Not among.

The.



©2003 Land Rover North America, Inc. landroverusa.com

RANGE ROVER • FREELANDER • DISCOVERY



THE LAND ROVER EXPERIENCE