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Louis Langrée
Music Director

Mostly Mozart Festival
July 29–August 28, 2004

Mostly Mozart



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Love and Mozart

Choreographer
Anne Teresa
De Keersmaecker
makes her debut in
the Mostly Mozart
Festival with
Mozart/Concert Arias,
a blend of classical
and contemporary
expressions.
By Kate Mattingly

*A scene from
Mozart/Concert Arias*



Brussels is betwixt and in between. The city is both capital of Belgium and headquarters of the European Community. Its culture has been shaped by a variety of Germanic and Romantic influences, including Italian, French, and Spanish. Brussels' official languages are Flemish and French. Such an environment of duality is a fitting home for choreographer Anne Teresa De Keersmaecker.

Born in Wemmel in 1960, De Keersmaecker studied at MUDRA, the school associated with Maurice Bejart's Ballet of the 20th Century. But she left Belgium in 1981 to train at the Tisch School of the Arts in New York. "I wanted to study dance in a more intense way," she explains, "in a city where dance is a part of the life. I wanted to see work by Trisha Brown, Lucinda Childs, Robert Wilson, and The Wooster Group."

Soon after her return to Belgium, she established her company, Rosas, which, in 1992, was invited by Théâtre de la Monnaie to become the resident company of Brussels' Royal Opera De Munt/La Monnaie.

One of the first pieces De Keersmaecker created after this appointment was *Mozart/Concert Arias*, on view this month as part of Lincoln Center's Mostly Mozart Festival. The creation of this work was deeply connected to her position at Théâtre de la Monnaie, and the new resources made available to her. "I inten-

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sified working with the music and working with live music," she says. "I don't think this was a major shift for me because I had made pieces with music and text, always mixing these different means used to communicate. Working at Théâtre de la Monnaie, the possibilities became higher, but so did the challenges. One such challenge was making pieces for larger audiences but keeping experimentation alive."

This dual focus distinguishes De Keersmaecker's creations. New York audiences may be familiar with her recent appearances in the Next Wave Festival at the Brooklyn Academy of Music. Last year Rosas performed her piece called *Rain* at BAM and the year before, *Drumming*. Both of these works were virtuosic and abstract, determined by their scores by Steve Reich.

Mozart/Concert Arias looks very different: created for three sopranos and ten dancers in lavish period costumes designed by Rudi Sabounghi, the piece unfolds on a wood floor designed by Herman Sorgeloos that suggests motifs in Vienna's Schonbrunn Palace. Instead of the subdued, almost pedestrian cloth-

ing worn in *Drumming* and *Rain*, dancers in *Mozart/Concert Arias* wear Sabounghi's exquisitely embroidered outfits and heeled shoes. Although there is no narrative, Mozart's music and De Keersmaecker's movement evoke strong emotion. As the choreographer says, "The feeling of love is quite present."

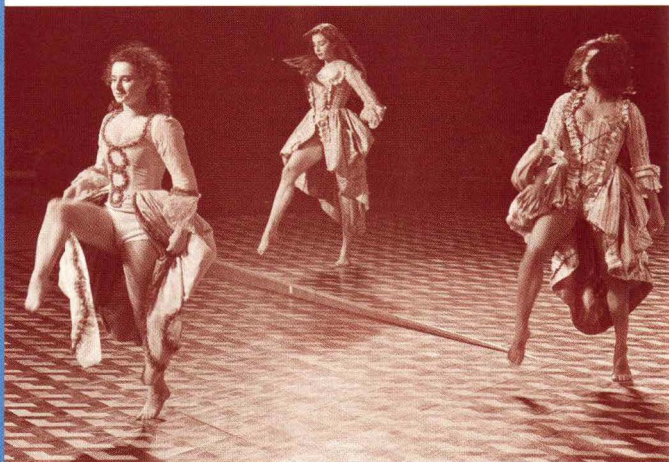
The through line in De Keersmaecker's creations is her intense connection between movement and music. When Mozart wrote these arias he was between the ages of 21 and 33; De Keersmaecker begins the piece with Mozart's "Ch'io mi scordi de te," wherein the composer made a musical declaration of love for soprano Nancy Storace. The other arias were chosen based on their relation to this initial starting point. The basic idea behind the creation," says the choreographer, "was choosing arias around the theme of love that can exist despite the distance between two people, even if the ultimate distance is death."



Anne Teresa
De Keersmaecker's
dance company, Rosas,
is featured at
the Mostly Mozart
Festival, 2004

Love and Mozart

Jane Moss, Vice President of Programming at Lincoln Center, says that *Mozart/Concert Arias* "is a perfect presentation for the Mostly Mozart Festival for the direction that we want to go. We are already incorporating choreographer Mark Morris into the festival, and Anne Teresa De Keersmaecker's works are what I would characterize as an even more avant-garde take on Mozart's repertoire. I am also a great fan of hers and have liked her work a great deal over the years. I have been very impressed—and this is where she is comparable to Mark Morris—by her extraordinary sensitivity to music."



Mozart/Concert Arias

Although the two choreographers worked for extended periods of time at the Théâtre de la Monnaie, their creations are radically different. Morris's *L'Allegro, il penseroso ed il moderato* had its premiere at Théâtre de la Monnaie in 1988 and was presented by the Mostly Mozart festival several years ago. "It was the first foray into dance within Mostly Mozart and it was such a fantastic hit," says Jon Nakagawa, Lincoln Center's Producer of Contemporary Programming. "It fit so perfectly within the festival that we have been finding more ways to bring other art forms in." Nakagawa adds that Morris's works tend to be more "gestural" than De Keersmaecker's. "Her movement comes from a deeper place. The movement grows out of something. It's visceral."

When Lincoln Center asked De Keersmaecker to remount *Mozart/Concert Arias*, it was an unusual request for a choreographer who is driven to explore new directions. "Even though I have always preferred paths that take the company forward I am privileged to accept this request," says De Keersmaecker. "The first show created during the Rosas residence at Théâtre de la Monnaie confronted the dancers for the first time with a great orchestra and three sopranos, right onstage beside them. Since then the orchestra has changed, the singers too, and they will change again, each time

Love and Mozart

giving fresh impetus to the dance with their own energy and their own different personalities."

The Mostly Mozart performances mark the first time Rosas will perform in New York with a full orchestra. *Mozart/Concert Arias* also provides a significant addition to the festival's exploration of Mozart in contemporary interpretations. "Last year we presented *Winterreise* by Trisha Brown, and this year will present a Jonathan Miller production of *Così fan tutte*," says Nakagawa. "I think it's important for our audiences to see classical music in a different context, and to teach people to listen to classical music in a different way. De Keersmaecker and her dancers listen to the music as they dance so it becomes a part of the experience."

Moss adds, "When I talk about where I want to take the Mostly Mozart Festival, what I mean by that is we are expanding the stage/theatrical components. Initially we did concerts, then we added Mark Morris. Last year we added opera. I think that what we want to do is continually push the envelope in terms of not only staged operas, but things like staged concert arias. As opposed to existing, theatrical works by Mozart, we'd rather treat a variety of Mozart repertoire in interesting and creative theatrical ways. *Mozart/Concert Arias* fit perfectly in this plan."

Asked what makes De Keersmaecker's works distinct, Nakagawa answers, "I think she's a very passionate and intelligent choreographer, and that's such a unique combination. Usually you see very intellectual and cerebral choreography. Or it has a very passionate sort of Pina Bausch-like quality. I think Anne Teresa brings those two things together and *Mozart/Concert Arias* is no exception."

This duality is more reason why Brussels makes such an apt home for this creative artist. As she says, "Belgium is my homeland, and I think I belong to an artistic community there. It's such an important part of my identity."

INFORMATION

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

Kate Mattingly teaches dance history in the United States and Europe and freelances for a variety of publications.

Tony May's

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Mostly Mozart

Louis Langrée
Music Director

Thursday Evening, August 19, 2004, at 8:00

Saturday Evening, August 21, 2004, at 8:00

Sponsored by
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Mostly Mozart
Festival
July 29–
August 28, 2004

Mark Morris Dance Group Mark Morris, *Choreographer*

ORCHESTRA OF ST. LUKE'S

CRAIG SMITH, *Conductor*

DAVID JOLLEY, *Horn*

STEPHEN TAYLOR, *Oboe*

TIMOTHY FAIN, *Violin*

THE WAVERLY CONSORT

MICHAEL JAFFEE, *Director*

VOICES OF ASCENSION

DENNIS KEENE, *Artistic Director*

Dancers:

CRAIG BIESECKER, JOE BOWIE, CHARLTON BOYD,
AMBER DARRAGH, RITA DONAHUE,
MARJORIE FOLKMAN, LAUREN GRANT,
JOHN HEGINBOTHAM, DAVID LEVENTHAL,
BRADON McDONALD, GREGORY NUBER,
MAILE OKAMURA, JUNE OMURA,
MATTHEW ROSE, NOAH VINSON*,
JULIE WORDEN, MICHELLE YARD

*apprentice

(program continued)

Sponsored by Bloomberg

*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 Bank of America.

The *Mostly Mozart Festival* is also made possible by Mrs. William H. Mann, Rita E. and Gustave M. Hauser, the Hess Foundation, Inc., The Eleanor Naylor Dana Charitable Trust, The Shubert Foundation, Hugo Boss Fashion, Inc., Ann and Gordon Getty Foundation, Charles E. Culpeper Foundation, S.H. and Helen R. Scheuer Family Foundation, and Friends of Mostly Mozart. Public support is provided by the New York State Council on the Arts.

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

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

The members of Voices of Ascension performing this evening are represented by AGMA, the American Guild of Musical Artists, AFL-CIO, the union that represents artists performing in opera, ballet, modern dance, and choral presentations, as well as choreographers, stage directors, and stage managers.

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.

A Lake

Haydn: Concerto for Horn and Strings in D major, Hob. VIIId:4

Costumes: Martin Pakledinaz; Lighting: James F. Ingalls

DAVID JOLLEY, *Horn*

ORCHESTRA OF ST. LUKE'S; CRAIG SMITH, *Conductor*

JOE BOWIE, CHARLTON BOYD, AMBER DARRAGH,
MARJORIE FOLKMAN, DAVID LEVENTHAL,
GREGORY NUBER, MAILE OKAMURA,
JUNE OMURA, MATTHEW ROSE, JULIE WORDEN

*Premiere: July 30, 1991—White Oak Dance Project, Filene Center,
Wolf Trap, Vienna, Virginia*

*Company Premiere: March 17, 1992—Harbourfront,
Premiere Dance Theatre, Toronto, Canada*

—Pause—

Marble Halls

Bach: Concerto for Oboe, Violin, Strings and Basso Continuo
in C minor, BWV 1060

Costumes: Katherine McDowell; Lighting: Phil Sandstrom

STEPHEN TAYLOR, *Oboe*; TIMOTHY FAIN, *Violin*

ORCHESTRA OF ST. LUKE'S; CRAIG SMITH, *Conductor*

CRAIG BIESECKER, JOE BOWIE, AMBER DARRAGH,
RITA DONAHUE, LAUREN GRANT, DAVID LEVENTHAL,
BRADON McDONALD, MAILE OKAMURA,
NOAH VINSON, MICHELLE YARD

*Premiere: March 14, 1985—Batsheva Dance Company,
Jerusalem Theater, Jerusalem, Israel*

*Company Premiere: May 9, 1985—Washington Hall Performance Gallery,
Seattle, Washington*

Intermission

PROGRAM

I Don't Want to Love

Monteverdi: Non voglio amare; Ah, che non si conviene; Zefiro torna
e di soavi accenti; S'el vostro cor, Madonna; Eccomi pronta ai baci;
Lamento della ninfa; Soave libertate

Costumes: Isaac Mizrahi; Lighting: Michael Chybowski

THE WAVERLY CONSORT, MICHAEL JAFFEE, *Director*;
GARETH MORRELL, *Tenor*; FREDERICK URREY, *Tenor*;
THOMAS MEGLIORANZA, *Baritone*; ELAINE LACHICA,
Soprano; MICHAEL JAFFEE, *Lute and Baroque Guitar*;
RICHARD KOLB, *Theorbo*; EDWARD SMITH, *Harpsichord*;
KAY JAFFEE, *Harps*

JOE BOWIE, CHARLTON BOYD, MARJORIE FOLKMAN,
JUNE OMURA, MATTHEW ROSE,
JULIE WORDEN, MICHELLE YARD

*Premiere: August 12, 1996—Festival Theatre, Edinburgh International Festival,
Edinburgh, Scotland*

*This dance was created under the auspices of the Mark Morris Dance Group
New Works Fund, sponsored by Altria Group, Inc.*

—Pause—

Jesu, Meine Freude

Bach: *Jesu, meine Freude*, BWV 227

Lighting: Michael Chybowski

MYRON LUTZKE, *Cello*; JOHN FEENEY, *Bass*;
ROBERT WOLINSKY, *Organ*
VOICES OF ASCENSION; CRAIG SMITH, *Conductor*

JOE BOWIE, AMBER DARRAGH, MARJORIE FOLKMAN,
JOHN HEGINBOTHAM, DAVID LEVENTHAL,
BRADON McDONALD, MAILE OKAMURA,
MATTHEW ROSE, MICHELLE YARD, JULIE WORDEN

*Premiere: June 9, 1993—Emerson Majestic Theater, Boston, Massachusetts
Commissioned, in part, by Dance Umbrella, Boston*

LINCOLN
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Mostly Mozart

Please note the following cast changes for this evening's performance.

AMBER DARRAGH will be replaced throughout the program by the following dancers: MICHELLE YARD in *A Lake*, GREGORY NUBER and JOHN HEGINBOTHAM in *Marble Halls*, and LAUREN GRANT in *Jesu, Meine Freude*.

- 1756 January 27: Joannes Chrysostomus Wolfgangus Theophilus Mozart born in Salzburg, Austria, the youngest child of Johann Georg Leopold Mozart and his wife, Anna Maria.
- 1761 First composition, Andante in C for Keyboard, K.1a; first known public appearance at Salzburg University in a music theater piece.
- 1762 Leopold Mozart journeys to Munich with Wolfgang and his older sister, Nannerl, to show off their prodigious talents on the harpsichord.
- 1764 Meets with J.C. Bach, youngest son of J.S. Bach. First keyboard concertos based on J.C. Bach sonatas. Writes his first symphony (E-flat, K.16).
- 1766 First public performance of one of his symphonies (K.22), in Amsterdam.
- 1767 Performance of *Apollo et Hyacinthus*, Mozart's first theatrical work, in Salzburg. Travels to Vienna. Wolfgang and Nannerl fall ill with smallpox.
- 1769 Return of Mozart family to Salzburg. Mozart named third Konzertmeister of the Hofkapelle.
- 1773 Premiere of motet *Exsultate, jubilate*, K.165, at the Theatiner Church in Milan. Brief return to Salzburg before traveling to Vienna.
- 1778 Successful trip to Paris and performance of the "Paris" Symphony, K.297. Illness and death of Mozart's mother in Paris in July. The soprano Aloisia Weber rejects Mozart's marriage proposal.
- 1780 Writes *Missa solemnis* in C, K.337.
- 1781 First major adult opera commission results in *Idomeneo*, premiered in Munich. Mozart meets the 49-year-old Haydn in Vienna, the beginning of a long and devoted friendship. Released from the service of the Archbishop of Salzburg for insubordination.
- 1782 Composition and premiere of *Die Entführung aus dem Serail* in Vienna. During Mozart's lifetime this work was his greatest stage success outside Vienna. Marriage to Constanze Weber, sister of Aloisia.
- 1783 First child born in June and dies in August.
- 1784 Accepted into the Freemason lodge Zur Wohltätigkeit and at the peak of his fortunes. Six piano concertos written in Vienna between the months of February and December.
- 1785 Birth of second child, Carl Thomas, who survives. Cycle of six string quartets, including "Hunt" and "Dissonance," composed and dedicated to Haydn. Piano Concertos in D minor, K.466, and in C, K.467.
- 1786 Premiere of *Le nozze di Figaro*. Mozart's third child is born in October and dies in November.
- 1787 Performance of *Figaro* in Prague to great success. Premiere of *Don Giovanni* in Prague. Leopold Mozart, aged 68, dies in Salzburg. Birth of fourth child, Theresa, in December. The 16-year-old Beethoven arrives in Vienna to have lessons with Mozart. He leaves within two weeks.
- 1788 Viennese premiere of *Don Giovanni* meets with moderate success. Death of Theresa, his fourth child. Last three symphonies written: K.543 in E-flat, K.550 in G minor, and K.551 in C ("Jupiter").
- 1789 Financial insecurity and poor health. Starts work on *Così fan tutte*. Mozart's fifth child born on November 16 and dies one hour later. Mozart conducts performance of Handel's *Messiah*, which he reorchestrated.
- 1790 Coronation of Leopold II as Emperor of Germany in Frankfurt. Mozart completes and performs his last piano concerto, K.595. On his last day in Vienna before leaving for London, Haydn dines with Mozart. They part tearfully, assuming that the elderly Haydn would not live to see his young friend again.
- 1791 Interruption of work on *Die Zauberflöte* to write the commissioned work *La clemenza di Tito*, K.621, celebrating the coronation of Leopold II. Birth of sixth child, Franz Xavier, who survives. Premiere of *Die Zauberflöte* in Vienna with Mozart conducting. Receives anonymous commission for a requiem mass and begins work on the Requiem, K.626, but falls ill in November. Rehearsal of unfinished Requiem at Mozart's bedside. (Work later completed by Mozart's pupil Süssmayr.) Mozart dies in Vienna on December 5 and is buried quietly and unceremoniously in a mass grave.

The Many Sides of Mostly Mozart

Welcome to the 38th Mostly Mozart Festival. We are especially excited by this summer's Festival, as we enter the second year with our music director, **Louis Langrée**. With his leadership of the **Mostly Mozart Festival Orchestra** we are certain that the dynamic music-making onstage will illuminate and reveal the genius, the soul, and the heart of our central inspiration and muse. Mostly Mozart Festival Orchestra programs will explore the many facets of Mozart's singular vision, as well as those of his contemporaries and musical heirs.

Our collaboration with Maestro Langrée has also produced new program initiatives this summer. For the first time, we will offer "A Little Night Music," a series of one-hour, late-night recitals in the special setting of the Stanley H. Kaplan Penthouse. We have included a film festival that features memorable Mozart performances from the past. We have added an educational program focused on Mozart's beloved "Jupiter" Symphony. And we have expanded the Festival to include thematically related music from other cultures. This new direction can be heard in the penultimate program of the Festival, which pairs Mozart's Requiem with the deeply spiritual music of Asia.

As in past summers, visiting ensembles and theatrical presentations also play an important role in the artistic life of Mostly Mozart. London's acclaimed **Orchestra of the Age of Enlightenment**, a frequent visitor to the Festival, explores Mozart's most notable predecessor, Johann Sebastian Bach. The artistry of Scandinavia is on view with the **Swedish Chamber Orchestra**, which joins forces with pianist **Emanuel Ax**. The **Leipzig String Quartet** will expand to include pianist and conductor **Christian Zacharias** and Festival Orchestra principal bassist **Timothy Cobb** in an inspiring performance of Schubert's "Trout" Quintet. The theatrical world of Mostly Mozart also expands this summer to include a return engagement of the **Mark Morris Dance Group**, a production of Mozart's opera masterpiece *Così fan tutte* directed by **Jonathan Miller**, and the Belgian choreographer **Anne Teresa De Keersmaecker's** unique choreographic interpretation of Mozart's sublime concert arias.

With its many passions, ideas, interpretations, musical masterworks, and superb performances, this summer's Mostly Mozart Festival is certain to engage, touch, and expand the heart and the mind.

Jane S. Moss
Vice-President, Programming
Lincoln Center for the Performing Arts

Notes on the Program

by Peter Laki

Concerto for Horn and Strings in D major, Hob. VIIId:4

Attributed to JOSEPH HAYDN

Born March 31, 1732, in Rohrau, Lower Austria

Died May 31, 1809, in Vienna

The horn of the 18th century was very far from the instrument as we know it today. What the Classical masters wrote for was the so-called “natural horn” or “hunting horn” which had no valves, and could, in theory at least, play only a limited number of notes—those of the series of the natural overtones. In practice, though, players found ways of overcoming these limitations. They learned to modify the pitch by placing their hands into the bell of the instrument; and they also used different crooks inserted in the mouth-pipe to change the pitch. By these methods, skilled virtuosos could play a full scale on the instrument, but only the best were able to do so perfectly in tune.

“Although the repertory for the horn as a solo instrument is not extensive, it includes some fine compositions,” writes the *New Grove Dictionary of Music*. Yet horn players are luckier than many of their colleagues playing other instruments: Haydn, Mozart, and Beethoven all wrote solo and chamber compositions for the horn (in addition to great horn parts in orchestral works).

It is not entirely clear how many horn concertos Haydn wrote as some works are lost and others are of questionable authenticity. There is only one concerto that survives in Haydn's own hand: the D-major concerto of 1762. The second concerto, heard tonight, came down to us in a single manuscript from Saxony, far from where Haydn lived. It was listed as a work by Haydn in the 1781 catalog of the Breitkopf & Härtel publishing house in Leipzig, but the specialists do not consider that sufficient proof, and the present work was excluded from the New Complete Edition of Haydn's works.

Yet there can be no doubt that this “Concerto No. 2” is a superb piece of music: it goes beyond the stylistic clichés of the Classical era and contains melodic ideas that are entirely consistent with Haydn's personality as we know it. The second movement, a heartfelt *Adagio* in the key of B minor, is particularly inspired.

Hornists in the 18th century were classified as “high” or “low” players. Due to the technical circumstances outlined above, the high register presented difficulties that could be mastered only by the specialist. The present concerto avoids that high register and was obviously written for a *secondo corno* who could offer, instead of breathtaking high notes, a beautiful sound in a low register and the ability to play fast repeated notes and the fanfare-like melodies which capture the very soul of the instrument.

Concerto for Oboe, Violin, Strings, and Basso Continuo in C minor, BWV 1060

JOHANN SEBASTIAN BACH

Born March 21, 1685, in Eisenach

Died July 28, 1750, in Leipzig

This work has come down to us as a concerto for two harpsichords, but, like all of Bach's harpsichord concertos, it is an arrangement of an original with a different scoring. For some of the concertos, the originals have survived as well; in other cases, scholars examined the style and the range of the harpsichord parts to arrive at conclusions regarding the original scoring. BWV 1060 was almost certainly written for violin and oboe; since the publication of the reconstructed version, the work has achieved great popularity in that form.

The tonality of C minor acquired a connotation of tragedy in the works of Mozart and Beethoven. That connotation doesn't apply to Bach, and certainly not to this concerto, which is fresh, vigorous, and full of energy. One of its recurrent motifs, a pair of descending eighth-notes with an echo, makes a downright playful effect. Many other rhythmic elements are also symmetrically repeated—a simplicity of design not habitually found in Bach's works. Then, as if he had had enough of that simplicity, Bach introduces a slight but significant contrapuntal imitation at the last return of the first movement's main theme.

In the warmly melodic second-movement *Adagio*, the solo instruments carry on a heartfelt dialog to the *pizzicato* (plucked) accompaniment of the strings. The last phrase of the movement is left open-ended: the music asks a question to which the third-movement *Allegro* is the answer. Joyful and virtuosic, it is a striking example of "monothematic" construction, that is, instead of introducing new thematic material, the solo episodes are derived from the main melody.

Seven Madrigals

CLAUDIO MONTEVERDI

Born May 15, 1567, in Cremona

Died November 29, 1643, in Venice

A classic biography of Monteverdi calls him "the creator of modern music," and with good reason. Monteverdi was not only a great innovator, but he also made a declaration to that effect. In 1605, his Fifth Book of Madrigals appeared with a preface that amounted to a full-fledged modernist manifesto. The preface stated nothing less than music (which in those days still meant primarily vocal music) had as its mission to express the emotions contained in the text. Self-evident as this seems to us today, this was in fact a novel claim at the time, even though Monteverdi referred to several predecessors who had begun to prepare the way. (The famous preface was actually signed by Giulio Cesare Monteverdi, the composer's brother—but that was little more than a diplomatic ploy.)

These innovative ideas led quite naturally to a complete overhaul of the madrigal as it had been known in the 16th century. With his Seventh Book of Madrigals published in 1619, Monteverdi introduced music for solo singers with *basso continuo*, or chordal accompaniment on a keyboard instrument. The title of the book, *Concerto*, refers to a style where the voices are treated as individuals, and the writing is often highly virtuosic.

One of the most famous works of this type is “Zefiro torna e di soavi accenti,” for two tenor voices. The text is a sonnet by Ottavio Rinuccini, the librettist of Monteverdi’s opera *Orfeo*; the musical form is a *ciaccona*: the piece is based on a two-measure ground bass over which the two singers perform their acrobatic vocal feats as they praise the beauties of a flowery meadow in spring. Inevitably, the dramatic contrast arrives—nature is glorious, but the lovesick poet is unhappy. The singers suddenly break into recitative, with chromatic harmonies expressing torment. Yet a poet turns even pain into song, and so the ground bass and the agile vocal figures return at the end.

The madrigals (“Ah, che non si conviene,” “S’el vostro cor,” “Soave liberate” and “Eccomi pronta ai baci”), all from the Seventh Book, are scored for two or three voices; all include recitative elements and a great deal of vocal virtuosity. The first poem is by an unknown author; in the other three, we meet three distinguished Italian poets from Monteverdi’s time: Giovanni Battista Guarini, Gabriello Chiabrera, and Giambattista Marino. Guarini’s verbal elegance and fondness for contrasts, Chiabrera’s passionate vein, and Marino’s undisguised eroticism all find eloquent expressions in these little musical gems.

“Non voglio amare,” on an anonymous poem, is not, strictly speaking, a madrigal but rather a “canzonetta,” a lighter, dance-like genre. Monteverdi must have had supreme fun playing with the multiple repeats of the word “no.” This piece comes from the Ninth Book of Madrigals and Canzonettas, published posthumously in 1651.

The “Lamento della Ninfa” is in a class all by itself. It is an operatic scene on words by Ottavio Rinuccini, the librettist of Monteverdi’s opera *Orfeo*; it was published in the Eighth Book of Madrigals (1638), the famous *Madrigals of War and Love*. A young woman, abandoned by her lover, complains about her sad fate as a group of three men watch her from a distance, commiserating. The lament, which takes the form of a set of variations over a descending bass line, is framed by two brief trios where the two tenors and the bass set the stage, and then close the curtain, as it were, on the long-suffering little *ninfa*.

***Jesu, meine Freude*, BWV 227**

JOHANN SEBASTIAN BACH

In the motet *Jesu, meine Freude* two very different texts are intertwined: the verses of a Lutheran hymn alternate with excerpts from St. Paul’s epistle to the Romans. The apostle preaches forsaking the ways of the flesh and following the ways of the spirit. For his part, Johann Franck, the 17th-century sacred poet, evoked gentler images of love for Jesus Christ and boundless confidence in Him. Yet Franck, too, rejects the treasures and vanities of the material world; thus, the two textual sources are linked by a shared spiritual message.

The chorale melody used by Bach, like its text, comes from the mid-17th century and was composed by Johann Crüger. It was one of the best-loved Lutheran hymns; it turns up in several of Bach’s works. Interestingly, the different chorale verses in the present motet offer slightly divergent forms of the melody. During the generations preceding Bach, the melody evidently enjoyed wide circulation and developed a number of variant readings.

PROGRAM

Bach introduced a further element of variation in treating the chorale melody in a new way each time it returns. The opening and closing movements present it in basic four-part harmony while the intervening verses introduce various degrees of contrapuntal elaboration. At one point ("Trotz dem alten Drachen") the chorale is transformed into a veritable musical storm; as a total contrast, "Gute Nacht, o Wesen" is a lyrical statement of the utmost delicacy. In the latter movement, Bach borrowed a technique from his chorale preludes for organ, surrounding his melody with a trio-sonata texture that forms an independent musical entity. (The special sonority of this movement comes from the fact that the basses are silent and the tenors assume the harmonic role of the lowest voice.)

The Biblical movements display the same diversity in technique. They contain chordal and fugal writing; the vocal style can be simple and declamatory in one section and highly ornate in the next. All these contrasts are organized into a perfectly symmetrical structure in the motet as a whole. A massive *fugato* stands in the center, flanked by similar musical characters on either side. As mentioned before, the first and last chorale movements are identical in style; so are the second and the penultimate, and so forth.

Both the chorale text and the Biblical passages make frequent references to death. It is likely that the motet was commissioned for a funeral service in Leipzig, but in the absence of original sources, we may never know exactly when or for whom *Jesu meine Freude*—one of Bach's most celebrated compositions—was written.

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Meet the Artists

Mark Morris



Mark Morris was born on August 29, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. 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 1988–91, 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 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 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, California, where Cal Performances presents the company in two annual seasons, including engagements of *The Hard Nut* each December. It appears regularly in Boston; Fairfax, Virginia; Seattle; Urbana-Champaign, Illinois; and at the Jacob's Pillow Dance Festival in Becket, Massachusetts. It made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003. 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

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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.

Orchestra of St. Luke's

The **Orchestra of St. Luke's** is America's foremost and most versatile chamber orchestra. Formed at the Caramoor International Music Festival in the summer of 1979, the Orchestra evolved from the St. Luke's Chamber Ensemble, which was established in 1974, with Ensemble members forming the Orchestra's artistic core as principal players. The Ensemble and the Orchestra still co-exist today, and the collaborative chamber aesthetic that is the St. Luke's hallmark has resulted in consistent critical acclaim, both for mastery of a diverse repertoire spanning the Baroque to the contemporary, and for vibrant music-making of the highest order.

Carnegie Hall presents the Orchestra of St. Luke's each season in a four-concert subscription series in the Isaac Stern Auditorium. In addition, the Orchestra participates in such Carnegie Hall events as the Choral Workshop and Carnegie Family Concerts. The Orchestra is engaged throughout the year in a number of artistic collaborations with other New York City cultural organizations, and serves each summer as the orchestra-in-residence at the Caramoor Festival.

The St. Luke's Chamber Ensemble is proud to have presented, in partnership with Carnegie Hall, two concerts of Baroque music, long a specialty of the group, in the new Zankel Hall in 2003-04, and will perform two more concerts there in 2004-05. The Ensemble will also perform a three-concert series at the Brooklyn Museum of Art and a series of contemporary music featuring world premieres of works commissioned specifically by St. Luke's. Members of the Orchestra also participate in the St. Luke's Arts Education Program, which integrates comprehensive in-school workshops and residencies with free performances for over 12,000 New York City school children annually.

St. Luke's has released recordings of J.S. Bach's Brandenburg Concertos and Mozart's Symphonies 39 and 41 ("Jupiter"), conducted by Donald Runnicles, on its own label, St. Luke's Collection. These compact discs are the most recent additions to an already stellar and extensive discography that includes three Grammy Award-winning recordings.

Craig Smith

Craig Smith is both founder and artistic director of Emmanuel Music and, from 1988-91, held the post of 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*, the *Christmas Oratorio*, and B-minor Mass; Mozart and Handel operas; Schubert's rarely heard opera *Alfonso and Estrella*; major symphonic works; a chamber music series, and world premieres and commissions by composer and Emmanuel Music principal guest conductor John Harbison.

Mr. Smith has collaborated with stage director Peter Sellars in productions at Lincoln Center, Pepsico Summerfare, Brooklyn Academy of Music,

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Chicago Lyric Opera, the Guthrie Theatre in Minneapolis, the American Repertory Theatre, and the Opera Company of Boston. Their productions of Mozart's *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 released on video by 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 released to critical acclaim on Nonesuch Records. 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*, *Il barbiere di Siviglia*, 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 faculties of Boston University and the Tanglewood Music Center. Performances with Emmanuel Music next season include Handel's *Israel in Egypt* in November and Robert Schumann's rarely heard opera *Genoveva* in April.

David Jolley

A founding member of the Orpheus Chamber Orchestra, **David Jolley** has thrilled audiences throughout the U.S., Europe, and the Far East.

A frequent soloist with orchestras, Mr. Jolley recently premiered Ellen Taaffe Zwilich's Concerto for Horn and String Orchestra with the Rochester Philharmonic, and performed it in Carnegie Hall with the Orpheus Chamber Orchestra. Other recent orchestral engagements include the Detroit Symphony, the Phoenix Symphony, the Memphis Symphony, the Oklahoma City Philharmonic, the London-Ontario Symphony of Canada, the Israel Sinfonietta, and the Kamerata Symphony of Athens.

A founding member of Orpheus Chamber Orchestra, Mr. Jolley is a frequent guest with Musicians from Marlboro, The Chamber Music Society of Lincoln Center, the Guarneri Quartet, the Beaux Arts Trio, and the Kalichstein-Laredo-Robinson Trio. Other collaborations include appearances with André Watts at the Metropolitan Museum of Art and Murray Perahia at the 92nd Street Y.

Mr. Jolley's numerous recordings include Mozart concertos with Orpheus for Deutsche Grammophon and a series of solo albums—*Adagio and Allegro*, *Sonatas and Trios of Alec Wilder*, and *Villanelle*—for Arabesque. His recording of the Strauss Concertos with the Israel Sinfonietta also appeared on Arabesque.

A graduate of The Juilliard School, Mr. Jolley is on the faculties of Manhattan School of Music, the Mannes College of Music, The Hartt School of Music, and Queens College-CUNY.

Stephen Taylor

Oboist **Stephen Taylor** holds the Mrs. John D. Rockefeller III solo oboe chair with The Chamber Music Society of Lincoln Center. He is also solo oboe with the New York Woodwind Quintet, the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble, the American Composers Orchestra, the New England Bach Festival Orchestra, and the renowned contemporary

music group Speculum Musicae, and he plays as co-principal oboe with the Orpheus Chamber Orchestra.

He appears regularly as soloist and chamber musician at such major festivals as Spoleto, Caramoor International Music Festival, Aldeburgh, Bravo! Colorado, Music from Angel Fire, Bridgehampton, Chamber Music Northwest, Santa Fe Chamber Music Festival, and Schleswig-Holstein. *Stereo Review* named his recording of Mozart's Sinfonia Concertante for Winds (Deutsche Grammophon with Orpheus) the "Best New Classical Recording." Included among his more than 200 other recordings are Bach arias with Itzhak Perlman and Kathleen Battle, Bach's Oboe d'amore Concerto, as well as premiere recordings of the Wolpe Oboe Quartet, Elliot Carter's Oboe Quartet (for which Mr. Taylor received a Grammy nomination), and works of Andre Previn.

Trained at The Juilliard School with teachers Lois Wann and Robert Bloom, Mr. Taylor is a member of its faculty as well as of SUNY-Stony Brook and the Manhattan School of Music. He lives in New Jersey with his wife, cellist Rosalyn Clarke, and their son, Jesse. Mr. Taylor collects and restores old wooden boats and plays on a rare Caldwell model Loree oboe.

Timothy Fain

Violinist **Timothy Fain** won first prize at the 1999 Young Concert Artists International Auditions. He gave acclaimed debuts in the Young Concert Artists Series in New York at the 92nd Street Y, in Boston at the Isabella Stewart Gardner Museum, and in Washington, D.C., at the Kennedy Center. In 2002 Mr. Fain made his New York concerto debut with the New York Chamber Symphony conducted by Gerard Schwarz at Alice Tully Hall and was presented in the Young Concert Artists series at Carnegie's Weill Recital Hall.

This season Mr. Fain performs the Philip Glass Concerto with the Mobile (Alabama) Symphony, the Beethoven Concerto at the JCC of Greater Washington (Maryland), and the Barber Concerto with the Albany (Georgia) Symphony and the Waterloo-Cedar Falls (Michigan) Symphony. He may also be heard in performance at New York's Bargemusic, the Isabella Stewart Gardner Museum's Ives Festival, and with The Chamber Music Society of Lincoln Center.

Mr. Fain has appeared as soloist with the Mexico City Philharmonic, the Mankato (Minnesota) Symphony, San Juan Symphony, the Mansfield (Ohio) Symphony, California's South Coast Symphony, the Fargo-Moorhead (North Dakota) Symphony Orchestra, Philadelphia's Oxford Chamber Symphony, the Waterbury (Connecticut) Symphony, the Stamford Symphony, and the Juilliard Symphony. He has played on the Holland Music Sessions World Tour in the U.S., Canada, and The Netherlands, including two solo recitals at the Concertgebouw in Amsterdam.

Mr. Fain has served as a member of Lincoln Center's Chamber Music Society Two, and has also performed chamber music at New York's Bargemusic, and at the Spoleto/Italy, Marlboro, Bard, Bridgehampton, Ravinia, Santa Fe, Caramoor, Moab, Martha's Vineyard, and Chamber Music Northwest festivals, and has toured with Musicians from Marlboro. Mr. Fain is first violinist of the Rossetti String Quartet.

A native of Santa Monica, California, Mr. Fain attended the R.D. Colburn School of Performing Arts and the Crossroads School. He received a bachelor's degree from the Curtis Institute of Music in Philadelphia, where

he studied with Victor Danchenko, and a Master of Music degree from The Juilliard School, where he worked with Robert Mann. Mr. Fain has also studied with Aaron Rosand, Haroutune Bedelian, and Laura and Eduard Schmieder, and played in master classes for Isaac Stern, Peter Oundjian, Miriam Fried, and Ida Haendel. Mr. Fain is recipient of a 2001 Avery Fisher Career Grant.

The Waverly Consort

The Waverly Consort has toured four continents and performed at major festivals throughout the world, including the Casals Festival, the Hong Kong Festival, the Caramoor Festival, and the Madeira Bach Festival. Drawing on musical repertoires of over seven centuries, from Europe and both American hemispheres, the ensemble has created a worldwide audience for its music through its concert tours, recordings, and radio and television appearances.

In its home city of New York, the group has performed more than 100 concerts at Lincoln Center, as well as concert series at the Metropolitan Museum of Art, the YM-YWHA, Brooklyn Academy of Music, and the Cloisters. Its seasonal medieval pageant, *The Christmas Story*, has become a favorite of audiences throughout North America. At other times during the year, the ensemble performs a wide variety of early repertoire from the European Middle Ages to colonial America, in communities and at major cultural centers throughout the country.

The Waverly Consort has been featured on national radio and television broadcasts, including *CBS Sunday Morning* and National Public Radio's *Performance Today*. Its numerous recordings include best-selling releases on CBS Masterworks and Angel-EMI Classics. In 1999 the Waverly Consort launched its own record label, Wave Records, with the release of *The Christmas Story* (WAV 13099), featuring selections from its most popular medieval program. Its latest release, *Iberia! Spanish and Portuguese Music of the Golden Age* (WAV 14002), was released in October 2002.

Information about concerts and recordings is available at the Waverly Consort's website: www.waverlyconsort.org.

Voices of Ascension

Voices of Ascension, founded and directed by conductor Dennis Keene, is one of the premier professional choral ensembles in the world today, distinctive for its artistic command of choral music of all periods and styles. Now approaching its 15th-anniversary season, the ensemble's annual series of concerts in New York City and its recordings have received unalloyed critical acclaim. These performances mark the chorus' Mostly Mozart Festival debut.

Voices of Ascension evolved from a concert series of the Church of the Ascension in New York City, where in 1989 Dennis Keene and the Ascension Choir produced "Tribute to Duruflé," the first complete retrospective of the music of French composer Maurice Duruflé. This festival drew international attention and was later broadcast across the U.S. The following year the group incorporated as Voices of Ascension and presented its first season of concerts.

In 1993 Dennis Keene and Voices of Ascension began a long-term relationship with Delos International recordings. From the first, their recordings have received exceptional critical praise. The ensemble's second recording, *Beyond Chant: Mysteries of the Renaissance*, became one of the best selling

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choral recordings in the country, climbing to No. 10 on Billboard's Classical Chart. Voices of Ascension's ninth Delos CD, *Hear My Prayer*, with soprano Hei Kyung Hong, was released in March 2004.

Voices of Ascension has made guest appearances with the San Francisco Symphony, EOS Orchestra, and the Mark Morris Dance Group, and it has been featured in gatherings of major American music organizations. Its 15th-anniversary season of concerts will begin in November 2004.

Dennis Keene **Dennis Keene** is artistic director and conductor of Voices of Ascension Chorus and Orchestra. Through his many concerts and recordings with Voices of Ascension, his regular guest appearances as conductor and clinician, and his work as artistic director of the Dennis Keene Choral Festival, he has emerged as one of the leading choral conductors in the world today.

Recognized early as an exceptional organist, Dr. Keene began musical studies and performing in his native Los Angeles. He studied at The Juilliard School, where he earned the BMus, MMus, and D.M.A. degrees and the Gaston Dethier Organ Prize as a student of Vernon de Tar. He also studied privately in Paris with Marie-Madeleine Duruflé, André Marchal, and André Isoir, and was active as a recitalist until deciding to concentrate on conducting. His conducting studies were at the Pierre Monteux School for Orchestral Conductors, with Charles Bruck in Paris, and with John Nelson at Juilliard. His passion for professional choral music can be traced to his early work as organist with Gregg Smith, Roger Wagner, and Margaret Hillis.

In 1998 Dr. Keene began a major summer choral institute for the training of conductors and singers: the Dennis Keene Choral Festival. He is organist and choirmaster of the Church of the Ascension in New York City. For several years he served on the board of Chorus America, which honored him with its first Louis Botto Award for "developing a professional ensemble of exceptional artistic quality." He has also served on the Choral Panel of the National Endowment for the Arts.

Craig Biesecker **Craig Biesecker**, from Waynesboro, Pennsylvania, received a bachelor of science degree in music education from West Chester University. 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. Mr. Biesecker joined MMDG in 2003.

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 and 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 MMDG in 1989 and became a company member in 1994.

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- Amber Darragh** **Amber Darragh** began her dance training with Nancy Mittleman in Newport, Oregon. She received her bachelor of fine arts degree from The Juilliard School in 1999 and went on to dance with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography in various venues, including Alice Tully Hall and the Joyce Soho. Ms. Darragh joined MMDG in 2001.
- Rita Donahue** **Rita Donahue** was born and raised in Fairfax, Virginia. She graduated with honors with a bachelor of fine arts degree in dance and a bachelor of arts degree in English from George Mason University in 2002 and joined bopi's black sheep, dances by Kraig Patterson. Ms. Donahue began working with MMDG in 2003.
- Marjorie Folkman** **Marjorie Folkman** began dancing for Mark Morris in 1996. She graduated *summa cum laude* from Barnard College and has attended Columbia University's Graduate Program in American Studies. She has also danced with Amy Spencer and Richard Colton, Kraig Patterson, Neta Pulvermacher, Sally Hess, Ellen Cornfield, the Repertory Understudy Group for the Merce Cunningham Dance Company, and Sara Rudner.
- 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 bachelor of fine arts degree. She 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 MMDG in 1998.
- David Leventhal** **David Leventhal**, raised in Newton, Massachusetts, has danced with MMDG 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 bachelor of fine arts degree from The Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. Mr. McDonald joined MMDG in 2000.
- 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.

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- Maile Okamura** **Maile Okamura** was born and raised in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then she has had the pleasure of dancing with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Ms. Okamura began working with MMDG in 1998 and became a company member in 2001.
- June Omura** **June Omura** spent her first six years in New York City, then grew up in Birmingham, Alabama. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English, and has been dancing for Mark Morris since 1988. She is the proud mother of twin girls, born in July 2003, and is indebted to her husband, her family, and MMDG for their love and support.
- Matthew Rose** **Matthew Rose** received his bachelor of fine arts degree from the University of Michigan. He has appeared with the Martha Graham Dance Company, Pascal Rioult Dance Theater, and Ann Arbor Dance Works. Mr. Rose began working with MMDG in 1997 and became a company member in 1999.
- Noah Vinson** **Noah Vinson** received his bachelor of arts degree in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He became an apprentice with MMDG in 2003.
- 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 degree. Ms. Yard began dancing with MMDG in 1997.

Mostly Mozart Festival

Now in its 38th 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. Gerard Schwarz was the music director of the Mostly Mozart Festival from 1984–2001. Current music director Louis Langrée began his tenure in December 2002.

Mostly Mozart Festival Orchestra

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 such venues 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 1991–99.

Conductors who made their New York debuts with the Mostly Mozart Festival Orchestra include Charles Dutoit, Leonard Slatkin, David Zinman, and Edo de Waart. Such soloists 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.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. As a presenter of more than 400 events annually, LCPA's series include American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, and the Mostly Mozart Festival. The Emmy Award-winning *Live From Lincoln Center* extends Lincoln Center's reach to millions of Americans nationwide. As a leader in arts and education and community relations, LCPA takes a wide range of activities beyond its halls through the Lincoln Center Institute, as well as offering arts-related symposia, family programming, and accessibility. And as manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and its 11 other resident organizations.

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Orchestra of St. Luke's

Donald Runnicles,
Principal Conductor

Marianne C. Lockwood,
President & Executive Director

Elizabeth Ostrow,
Director of Artistic Planning

Edward Sweeney,
Vice President and General Manager

VIOLIN
Mitsuru Tsubota*
Robin Bushman
Karl Kawahara
Anca Nicolau
Robert Shaw
Susan Shumway
Christoph Franzgrote
Katharina Grossmann
Naomi Katz
Gregor Kitzis
Fritz Krakowski
Elizabeth Lim-Dutton
Rebecca Muir
Laura Seaton-Finn

VIOLA
Louise Schulman*
Ronald Lawrence
Daniel Panner
Liuh-Wen Ting

CELLO
Myron Lutzke*
Daire FitzGerald*
Rosalyn Clarke
Karl Bennion

BASS
John Feeney*
Anthony Falanga

CONTINUO
Robert Wolinsky*

** member of St. Luke's Chamber Ensemble*

The Waverly Consort

Michael Jaffee,
Director
Gareth Morrell, *Tenor*
Frederick Urrey, *Tenor*
Thomas Meglitoranza, *Baritone*
Elaine Lachica, *Soprano*

Michael Jaffee, *Lute and Baroque Guitar*
Richard Kolb, *Theorbo*
Edward Smith, *Harpsichord*
Kay Jaffee, *Harps*

Voices of Ascension

Dennis Keene,
Artistic Director
SOPRANO
Suzanne Anderson
Eileen Clark
Arlene Travis
Deborah Feldman
Julie Liston
Kathy Theil

ALTO
Margaret Bragle
Esther David
Megan Friar
Corey Crawford
Misa Iwama
Melissa Bybee

Daniel N. Colburn II, *Executive Director*
G. Jan Jones, *Operations Manager*
Carolyn S. Braden, *Chorus Personnel Manager*

TENOR
G. Jan Jones
Michael Lockley
Michael Ryan-Wenger
Gregory Davidson

BASS
Jeffrey Johnson
Peter Stewart
Aaron James
Christopher Trueblood

PROGRAM

Mark Morris,
Artistic Director

Barry Alterman,
General Director

Nancy Umanoff,
Executive Director

MARK MORRIS DANCE GROUP STAFF

PRODUCTION

Johan Henckens, *Technical Director*

Wolfram Koessel, *Music Director*

A.J. Jackson, *Assistant Technical Director*

Nicole Pearce, *Lighting 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, *Maintenance*

Jay Selinger, *Office Assistant*

Marc Castelli, *Receptionist*

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Diane Ogunusi, *School Administrator*

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Rob Handel, *Director of Foundation and Corporate Relations*

Alex Pacheco, *Director of Membership and Special Events*

Sarah Weber, *Marketing Manager*

Laura Wall, *Marketing Assistant*

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Lynn Wichern, *Fiscal Administrator*

Elizabeth Fox, *Finance Manager*

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

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

Kathryn Lundquist, CPA, *Accountant*

David S. Weiss, M.D. *Orthopaedist* (NYU-HJD Department of Orthopaedic Surgery)

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