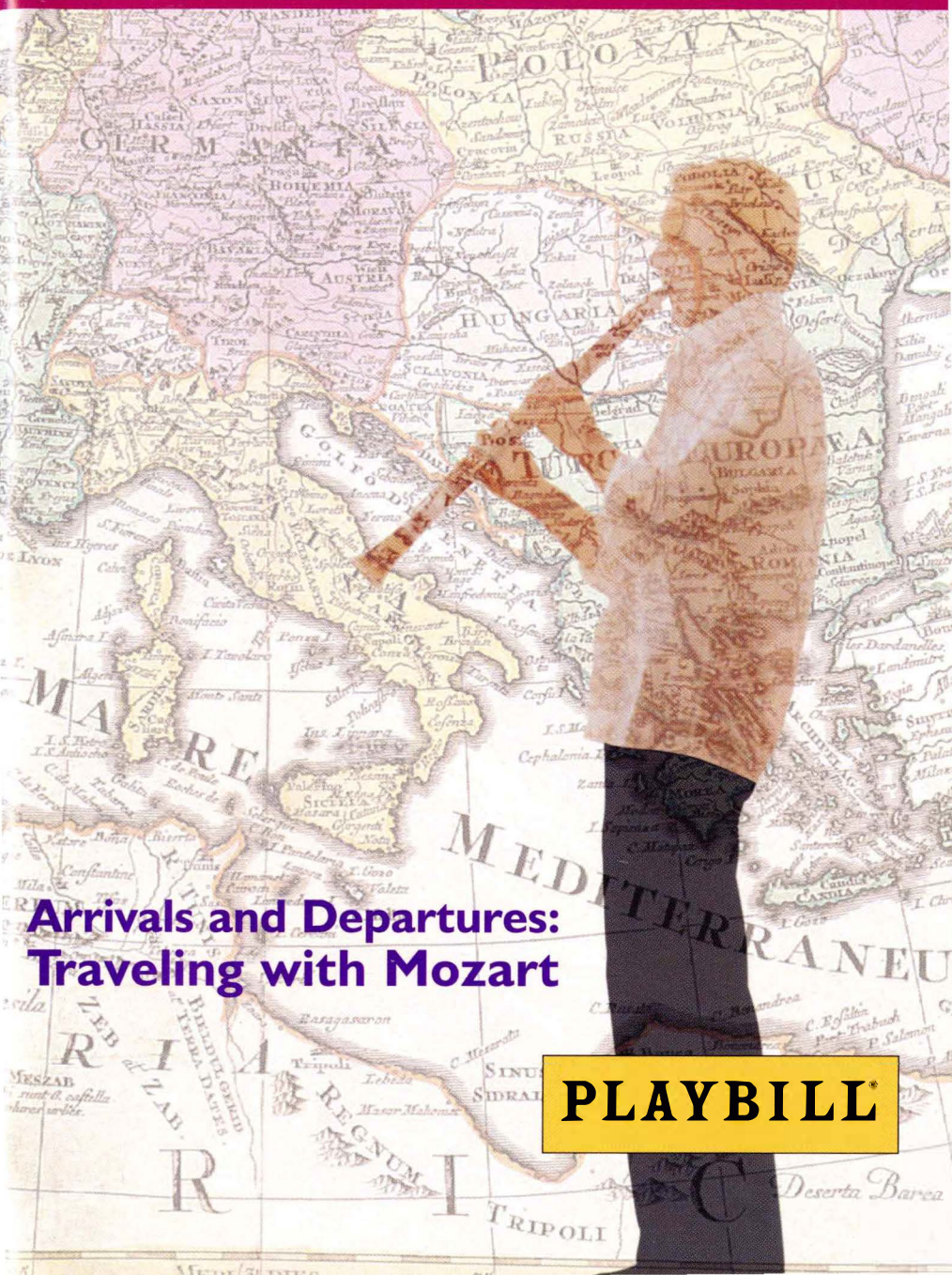


LINCOLN
CENTER
presents

Mostly Mozart

July 28–August 27, 2005

Louis Langrée Music Director



**Arrivals and Departures:
Traveling with Mozart**

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Mostly Mozart

Louis Langrée
Music Director

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Mostly Mozart
Festival
July 28–
August 27, 2005

L'Allegro, il Penseroso ed il Moderato
MARK MORRIS DANCE GROUP (*25th-Anniversary Season*)
ORCHESTRA OF ST. LUKE'S
NICHOLAS MCGEGAN, *Conductor*
CHRISTINE BRANDES, *Soprano*
DOMINIQUE LABELLE, *Soprano*
IAIN PATON, *Tenor*^{MIM}
ANDREW FOSTER-WILLIAMS, *Bass-baritone*^{MIM}
RIVERSIDE CHORAL SOCIETY CHAMBER SINGERS
PATRICK GARDNER, *Director*

MARK MORRIS, *Choreographer*
ADRIANNE LOBEL, *Set Designer*
CHRISTINE VAN LOON, *Costume Designer*
JAMES F. INGALLS, *Lighting Designer*

Dancers:

Craig Biesecker, Samuel Black*, Joe Bowie, Charlton Boyd, Elisa Clark*,
Amber Darragh, Rita Donahue, Nicholas Duran*, Lorena Egan,
Marjorie Folkman, Emily Gayeski, Lauren Grant, John Heginbotham,
David Leventhal, Theresa Ling*, Bradon McDonald, Gregory Nuber,
Maile Okamura, June Omura, Karen Reedy, Kevin Scarpin, Kanji Segawa,
Utafumi Takemura, Noah Vinson, Aaron Walter, Seth Williams,
Julie Worden, Michelle Yard

* Understudy

HANDEL

Overture: Concerto Grosso in G major, Op. 6, No. 1
A tempo giusto—Allegro
L'Allegro, Il Penseroso ed il Moderato

There will be one 20-minute intermission.

^{MIM} —*Mostly Mozart debut*

***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.

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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.

Major support for the Mark Morris Dance Group is provided by Altria Group, Inc., Carnegie Corporation of New York, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, and Target.

MetLife Foundation is the official sponsor of the Mark Morris Dance Group's 25th Anniversary National Tour.

The Mark Morris Dance Group New Works Fund is supported by The Howard Gilman Foundation and The Andrew W. Mellon Foundation, as well as The Horace W. Goldsmith Foundation and The Gladys Krieble Delmas Foundation.

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.

Traveling with Mozart

Welcome to the 2005 Mostly Mozart Festival. As you read this, we hope you are enjoying the changes we have made to Avery Fisher Hall to bring you closer to the musicians onstage, closer to the music and music-making that we so deeply love, and closer to the remarkable genius and inexhaustible spirit of our namesake composer.

Since Mostly Mozart is a summer festival, a time when many people travel to relax or expand their horizons, we thought we would focus this summer's festival on Mozart's travels, which were so radically different in character, intent, and scope than the leisure travel of today.

Few composers of Mozart's era traveled as extensively as he did, starting as a child prodigy performer and continuing throughout his life in support of his composing career. This summer's festival focuses on only a few of his destinations, and includes a country to which he never traveled—namely Russia—yet where his influence was welcomed by future generations of composers. Furthermore, Mozart was unique in his ability to readily digest the wide variety of musical influences and styles to which he was exposed on his travels. And his synthesis of the diverse range of musical experiences provided by his journeys contributed significantly to the singularity of his own musical voice.

It is hard for us to imagine the extraordinary travail and outright danger involved in traveling in the 18th century. From uncomfortable carriages, to disease and epidemics, to inadequate lodging, to inclement weather and criminal predators, travel was an activity undertaken only for reasons of dire necessity. Tourism as we know it today would be an inconceivable diversion for our 18th-century counterparts.

However, this summer we are taking advantage of the travel conveniences and conveyances of the 21st century to bring you extraordinary ensembles and artists from many of the countries Mozart traveled to over two centuries ago. They will join us and the Mostly Mozart Festival Orchestra in illuminating, at the highest musical level, Mozart's remarkable creations as well as the works of composers he encountered and embraced on his journeys.

This summer in our new "Mozart Hall" we hope you will travel with us from Paris to Prague, to London, to Italy, and even to the steppes of Russia, as we explore the geography of Mozart's sublime music and the landscape that he immeasurably expanded and transformed.

Louis Langrée
*Music Director,
Mostly Mozart Festival*

Jane S. Moss
*Vice-President for Programming,
Lincoln Center*

Mozart's Transitory Life

by Peter A. Hoyt

Travel in 18th-century Europe involved now-unimaginable inconveniences, indignities, and dangers: tourist diaries invariably tell of almost impassable roads, uncomfortable carriages, wretched accommodations, avaricious innkeepers, corrupt customs officials, and marauding highwaymen. It is perhaps not surprising that many Europeans never traveled at all—indeed, most lived and died within walking distance of wherever they were born. In Venice, for example, few residents ever stepped on solid ground. They therefore were entirely unfamiliar with animals elsewhere regarded as common: in 1784 an entrepreneur discovered that Venetians would eagerly pay to see a stuffed horse.

Given the prevailing reluctance to travel, it is remarkable that Wolfgang Amadeus Mozart (1756–91) spent so much of his life in transit: his parents took him and his prodigiously gifted sister, Nannerl, on a first concert tour in 1762, slightly before his sixth birthday, and in 1763 they began a trip that took the family through Germany, France, England, the Netherlands, and—after recrossing France—Switzerland. They completed this “grand tour” only in 1766, returning to Salzburg after an absence of more than three years. Further visits were made to Vienna and Hungary, and in the early 1770s Mozart sojourned three times to Italy. In 1777 he began a journey to Paris that was fraught with erotic explorations and personal tragedies. As an adult he visited Prague, Berlin, Frankfurt, and other musical centers.

Profit was initially the motive for these peregrinations, but Mozart's father soon saw travel as a spiritual duty. Displaying his son, Leopold wrote, announced to the world “the miracle that God allowed to be born in Salzburg.” This trust in providence perhaps contributed to an unsystematic approach to touring, in which the Mozart family simply arrived in a town and sought opportunities to perform. Such casualness was not common among 18th-century musicians: composers then typically traveled only to fulfill a specific duty, such as an operatic commission. Mozart in later life generally adopted this more pragmatic attitude, but he never completely abandoned the haphazard methods of his youth. Such offhand forays were invariably disappointing: near the end of his 1789 trip to Berlin—a tour conducted with little advance planning—he wrote to his wife that “when I return you must be content to see me rather than money.”

Mozart experienced all the difficulties of 18th-century travel: he survived a carriage accident, he joined a convoy of coaches to avoid Italian bandits, and at a Dutch roadside inn he found that the proprietor's pigs were allowed in the dining area, so as to feed on any morsels that fell from the table. Other experiences may have had more serious consequences: his family's wandering around Europe (and his father's constant absence from his job in Salzburg) created an unfavorable impression in some aristocratic circles. This may help explain why Mozart never secured employment commensurate to his talents. Moreover, some scholars speculate that the illnesses he contracted while touring weakened his constitution and led to his early death.

But this touring also made Mozart into a unique artist: it permitted him to hear and master the most recent developments in musical composition, it allowed him to study the techniques of the best performers of the day, and it challenged him to set his own ideals of expression and craftsmanship, rather than simply conforming to local standards and fashions. Through travel Mozart's music became cosmopolitan—and perhaps universal.

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Note on the Music

by Ruth Smith

Rejoicing in Nature and Art

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

Having mention'd to Mr Handel your schemes of Allegro & Penseroso, I have made him impatient to see it in due Form & to set it immediately. I beg therefore that you will execute your Plan without delay & send it up; or if you don't care to do that, send me your Instructions, & I will make the best use I am able of them; but by all means let me know your Intentions by the next Post; for He is so eager, that I am afraid, if his demands are not answer'd very soon, He will be diverted to some less agreeable Design. I have been preparing a Collection for him from Scripture, which is more to my own Tast & (by his own Confession) to his too; but I believe he will not set it this year, being desirous to please the Town with something of a gayer Turn.

(The "Collection from Scripture" was *Messiah*.)

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

To give Mr. Handel a general idea of the whole piece, it would be proper to observe that there is not only one grand contrast which runs through the whole, of mirth to melancholy, but that these two have each their several species, which the great poet has elegantly contrived to set in opposition to each other. Mirth he has divided into rural mirth & city mirth. In rural mirth you have the singing of the lark, hunting, the scene of plowmen, milk-maids, mowers, shepherds &c. In city mirth, you have courts & assemblies, plays and fine music. Melancholy he has divided according to the seasons of the natural day; by night we have the nightingale; walking by moonshine, and the contemplation of great & enthusiastic subjects in some solitary tower. In day time we have soft repose in some deep and dark forest or the attendance upon solemn church music. It is proper also to observe that each part begins with an execration of its contrary, and then goes to describing the genealogy of its own subject.

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

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

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

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

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

It might be thought that so rich a verbal text does not need music (let alone dance), but the collaborators clearly felt that the quantity of references not just to sound but to music itself demanded realization by a master illustrator: from the bravura evocations of birdsong (did Messiaen know *L'Allegro*?) through the mythic potency of the songs of the Muses, of Orpheus (archetypal musician), and of the genius of the wood, to the realism of a choral anthem, complete with "pealing organ," in a cathedral service. Like all the best art *L'Allegro* is about art. Milton's poems themselves

draw attention to the joys of united words-and-music, celebrating "soft Lydian airs / Married to immortal verse; the melting voice...Untwisting all the chains that tie the hidden soul of harmony." *L'Allegro* is radiant with good humor which derives partly from sheer pleasure in compositional wit, in the sense of invention, aptness, and fun. The parodic openings, the dismembering of "holding" to produce the sound of laughter, the showy competitiveness of the soprano with the flute-nightingale, the buzz of conversation created by the repetition of "busy"—these are just a few examples which explode the notion that Handel had a limited understanding of the English language. The dazzling varieties of imitation convey a zestful delight in communicating sensory impressions and moods through the art of composing, which Morris's rendition exactly captures.

Composed at white heat in 17 days during the coldest winter on record (the River Thames froze over), *L'Allegro* was warmly received. As with most of his theater works, Handel performed several different versions in subsequent seasons, latterly often omitting *Il Moderato*, to the extent that there is no definitive version. Splicing parts of *Il Moderato* into the Allegro-and-Penseroso sections, as Morris does, is a legitimate continuation of Handel's own practice of constantly renewed presentation.

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Note on the Choreography

by Joan Acocella

When Mark Morris came to prominence in the mid-1980s, it was as an *enfant terrible*. That is the sort of thing that gets the presses rolling, and Morris had it, in long supply. He made a solo for himself, *The Vacant Chair*, which he performed dressed only in his underpants, with a brown paper bag over his head. In another piece, *One Charming Night*, he played a vampire seducing a little girl, and succeeding. (At the end, she flew away with him quite happily.) He also showed little respect for the difference between male and female. Insults to gender were common in modern dance of the early '80s, but Morris went further. His women didn't just lift men; they also dropped them, with an audible crunch, onto the floor.

It wasn't just Morris' dances that were unorthodox. He was too. He had long, shaggy hair and smoked clove cigarettes. When faced with an interviewer, he almost never failed to point out that he was homosexual. At the same time, he loudly deplored New York's "hipster scene," and he dismissed with contempt the idea that he represented an avant-garde. The avant-garde, he said, "doesn't exist and hasn't since 1917." In his view he was just a serious traditional choreographer. And he was right. All the leading characteristics of traditional modern dance—weightiness, naturalness, earnestness—are there in Morris' work. His dancers place themselves before you as human beings. They look like the crowd that you might meet at a cash machine, and at times they appear to move that way as well. There is a certain unvarnished forthrightness in Morris' choreography that makes it read as candid. Not just the movement, but the dances as a whole have a quality of sincerity. They often tell stories. They address the "great themes": love, fellowship, loneliness, death. Morris is not creating anti-theater or meta-theater. He is creating theater.

Another traditional aspect of Morris' work is its grounding in music. For a modern dance choreographer, he had an unusual training, much of it in folk dance. It was at a flamenco concert, when he was eight, that he decided that he wanted to be a dancer, and he went on to study Spanish dance for ten years. He also spent three years performing with a Balkan folk dance group in his native Seattle. Both flamenco and Balkan dance are very sophisticated musically; by dint of learning them Morris developed a keen musical intelligence. He also studied music independently of dance. His father taught him to read music when he was a child, and thereafter he spent most of his afternoons at the family piano.

His devotion to music can be read in his work. His dances are not just performed to their music: they are a reading of the music. Morris is one of the few choreographers who works with the score in his hand, and you can tell. Fugue, canon, a melody played in parallel thirds, a melody played over a ground bass: if, in watching a piece by Mark Morris, you hear this in the music, you are probably seeing it in the dance at the same time. Morris loves clarity in dance, and he achieves it by making his dances mirror the structure of the music. He also chooses his music for its structural clarity. (This is one reason for his preference for baroque scores.) And since 1996, his company has always—even in the smallest or remotest venues—performed to live music.

So Morris, as he insisted, was not the wild man the press thought he was. He was a careful craftsman, building his dances out of the music and using them to say something about life. Still, the meanings that he found in life were darker than one expected from a traditional-minded choreographer. He had a vision of truth and beauty, yet he seemed to feel that they were hard to find, hard to hold onto. As a result, his dances habitually showed a divided tone, with competing emotions—pathos and dryness, nastiness and cheerfulness, satire and earnestness—banging up against each other. This was part of what made his traditionalism look so modern.

In 1984 Morris gave his first concert in a large, “mainstream” theater, the Brooklyn Academy of Music. By 1986 major ballet companies were commissioning works from him, and PBS was producing an hour-long program on him—extraordinary attention for an artist who was just turning 30. He was the most talked-about young choreographer in the United States. Then his life underwent a change. In 1987 the French choreographer Maurice Béjart, who for 27 years had been director of dance at Belgium’s national opera house, the Théâtre de la Monnaie, resigned after a quarrel with the administration. In a surprise move, the Monnaie invited Morris to replace him. Morris had little interest in moving to Europe, but the terms of the Monnaie’s offer were almost irresistible: the company would have studios of its own, set and costume shops, and the services of a live orchestra and chorus—things they had never had in the United States. Morris could make big works, with big casts, big scores. He accepted, and in 1988 the Mark Morris Dance Group moved to Brussels on a three-year contract.

They were a hard three years. Grieving over Béjart, the Brussels dance critics did not welcome his successor. Furthermore, their tastes had been formed by the post-existentialist dance-theater that Béjart had been giving them for three decades. As for Morris’ work, with its musicality and its pure-dance values, they had little acquaintance with this kind of thing, and little liking for it. By 1989 several reviewers were calling for his dismissal.

Whatever his difficulties at the Monnaie, Morris knew he would have the opera house’s resources for a short time, and he took advantage of them, creating for his company a series of large-scale works that surpassed anything he had done before. Possibly the crown of those Belgian works is *L’Allegro, il Penseroso ed il Moderato*, from 1988. *L’Allegro* shows Morris in his most expansive mode. Everything about it is big, all-embracing. Set to Handel’s 1740 oratorio of the same name, which in turn takes its text from Milton’s famous pastoral poems “L’Allegro” and “Il Penseroso,” the piece unites poetry, music, and dance, and in doing so brings together the arts of the past four centuries.

Its subject matter is equally broad. Following Milton’s text, it aims to show us the whole known world—the farms, the cities, the people, the animals, the gods—and tells us stories about them. (It is a good idea to read the text, inserted in this program, before seeing the show.) The stage blooms with patterns: squares, wedges, grids, rosettes. Most important of all is the circle, symbol of harmony. Act one ends in a full-company circle dance. This is the human family completing its daily round. Act two’s rousing finale culminates in an even more spectacular circle dance, with three concentric rings, spinning in opposite directions—not just the human family now, but the cosmos. Whatever Morris’ vision of darkness in other of his works, *L’Allegro* is his vision of light.

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 five 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, Bowdoin College, and George Mason University. Mr. Morris is the subject of a biography by Joan Accolla (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, now celebrating its 25th anniversary, 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, Illinois; and at the Jacob's Pillow Dance Festival in Becket, Massachusetts. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since returned to both festivals annually. 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* 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*

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and *Aeneas*, *The Hard Nut*, and two documentaries for the U.K.'s *South Bank Show*. In fall 2001 MMDG opened the Mark Morris Dance Center in Brooklyn, the company's first permanent headquarters in the U.S., housing rehearsal space for the dance community, outreach programs for local children, as well as a school offering dance classes to students of all ages.

Nicholas McGegan

Conductor **Nicholas McGegan** is one of the world's leading authorities on baroque and classical repertoire. A champion of such baroque masters as Handel, Rameau, Bach, and Vivaldi, his repertoire also encompasses Mozart and Haydn, the complete symphonies of Beethoven, and extends to Stravinsky, Britten, Tippett, and Glass.

Mr. McGegan's itinerary includes appearances on many of the world's most illustrious podiums. In the United States these include regular engagements with the Atlanta, Chicago, Detroit, Houston, Milwaukee, New York, Philadelphia, and Saint Louis symphony orchestras. He has also conducted the Royal Concertgebouw Orchestra, Amsterdam; the City of Birmingham Symphony Orchestra (CBSO); London's Academy of St. Martin in the Fields; the Orchestra of the Age of Enlightenment (OAE); the Sydney, Melbourne, and West Australian symphonies; as well as orchestras in Lithuania, Hungary, Austria, and Italy.

He appears regularly at the Hollywood Bowl and at the Aspen, Ravinia, and Mostly Mozart festivals. In 2003 he conducted the first opera ever staged at Mostly Mozart, *Il re pastore*. A recent Ravinia highlight was "Los Sazones," Vivaldi's *Four Seasons* adapted for orchestra and salsa band by Jimmy Bosch. He frequently collaborates with Mark Morris and this year will conduct Handel's *L'Allegro* with the Mark Morris Dance Group both here at Mostly Mozart and at the Ravinia Festival.

Mr. McGegan, known to nearly everyone who meets him as "Nic," has a long association with the San Francisco-based Philharmonia Baroque Orchestra (PBO), with whom he celebrates 20 years as music director in 2005. During his tenure the Orchestra has become the leading original-instrument orchestra in the United States. Their regularly sold-out subscription concerts have quadrupled, they now appear at major festivals in the U.S. and in Europe, and PBO was named *Musical America's* Ensemble of the Year for 2004. Since 1990 Mr. McGegan has also been artistic director of Germany's International Handel-Festival in Göttingen, the world's oldest festival celebrating Handel and his music.

For further information visit www.nicholasmcgegan.com.

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 the 2004-05 season Ms. Brandes' operatic appearances included return engagements with New York City Opera singing the roles of L'amour and La Folie in the Mark Morris production of Rameau's *Platée* and with Houston Grand Opera as Nannetta in *Falstaff*. She performed with the Chamber Orchestra of Philadelphia, Ensemble Orchestral de Paris, the National Symphony Orchestra, Orpheus Chamber Orchestra, and Chicago's Music of the Baroque. She also offered the world premiere of a piece by Melinda Wagner, written for Ms. Brandes, with members of The Chamber Music Society of Lincoln Center.

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

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Orchestra, concert performances of *L'enfant et les sortilèges* with Sir Simon Rattle and the Los Angeles Philharmonic, Mozart's Requiem with the Cleveland Orchestra and John Nelson, Mahler's Symphony No. 2 with Rafael Frühbeck de Burgos and Beethoven's *Egmont* with Wolfgang Sawallisch 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 the Mostly Mozart Festival, the Kennedy Center with the National Symphony Orchestra, and with the orchestras of Saint Paul, Saint Louis, and Indianapolis, among others.

Operatic engagements have included performances at Houston Grand Opera, San Diego Opera, the Gulbenkian Foundation, Opera Theatre of Saint Louis, Glimmerglass Opera, San Francisco Opera, the Opéra de Nancy, New York City Opera, and at the Opera Company of Philadelphia. She has performed Susanna in *Le nozze di Figaro* with New York City Opera, Opera Pacific, and with the opera companies of Philadelphia, Montreal, and Quebec.

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

Dominique Labelle Born in Montreal, **Dominique Labelle** first came to international prominence as Donna Anna in Peter Sellars' production of *Don Giovanni*. She is sought after by such conductors as Pierre Boulez, Bernard Haitink, Christopher Hogwood, Kurt Masur, Nicholas McGegan, John Nelson, Sir Roger Norrington, Seiji Ozawa, Leonard Slatkin, Michael Tilson Thomas, Franz Welser-Möst, and David Zinman, and has sung with most of the major U. S. orchestras, including Atlanta, Boston, Cincinnati, Cleveland, Houston, Los Angeles, Minnesota, New York, Philadelphia, and San Francisco.

Certainly one of today's finest interpreters of Handel, she is closely associated with his recently discovered *Gloria*. She is much in demand for performances of the works of Bach, Handel, and Mozart, with modern- and period-instrument orchestras alike.

Her most recent opera roles include the title role in *Lucia di Lammermoor*, Violetta in *La Traviata*, and the title roles in Handel's *Atalanta* and *Rodelinda*.

Outside North America, her engagements have included the International Handel-Festival in Göttingen, the Academy of St. Martin in the Fields, the BBC Proms, City of Birmingham Symphony Orchestra, Ensemble Orchestral de Paris, Orchestra of the Age of Enlightenment, English Concert, Gabrieli Consort, Netherlands Bach Society, Royal Concertgebouw Orchestra, Bach Collegium of Japan, and Melbourne Symphony.

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

Her many recordings appear on Virgin Veritas, Deutsche Harmonia Mundi, RCA Victor Red Seal, Koss, Denon, New World, and Musica Omnia labels. Her recording of Handel's *Arminio* won the 2002 Handel Prize.

Ms. Labelle lives in central Massachusetts with her husband and two children. She is a National Winner of the Metropolitan Opera competition, and is also the recipient of a George London Foundation Award and Boston University's Distinguished Alumni Award.

Iain Paton Born in Scotland, **Iain Paton** studied at the Royal Scottish Academy of Music and Drama. He won the first Erich Vietheer Award at Glyndebourne and subsequently appeared in Australia, New Zealand, and Norway in Lloyd Webber's *Requiem*; with the Scottish Early Music Consort in Northern Ireland, Germany, and Poland; and in *Zaide* with the City of Birmingham Touring Opera. For Scottish Opera he has sung Pedrillo in *Die Entführung auf dem Serail*, Janek in *Makropoulos Case*, the Novice in *Billy Budd*, Vanya in *Kat'a Kabanová*, Tamino in *Die Zauberflöte*, and Shepherd in *Tristan und Isolde*. He sang and recorded *King Arthur* in London, Paris, and New York with Les Arts Florissants, also appearing with them as Pedrillo (Strasbourg).

In the 1996–97 season Mr. Paton appeared with De Vlaamse Opera in *Venus and Adonis* and *Dido and Aeneas* and as Ferrando in *Così fan tutte*, Pedrillo (Strasbourg), *Messiah* with Rias Kammerchor and Freiburg Baroque Orchestra (Montreux and Paris), Ferrando (Scottish Opera), Almaviva in *Il barbiere di Siviglia* (Opera North), and *Il primo omicidio* (Innsbruck Festival).

Engagements in 1998–99 included Mozart's C-minor Mass (Royal Scottish National Orchestra); Vasek in *The Bartered Bride* (Opera North), Tom in *Rake's Progress* (Opera Theatre Company, Dublin), *The Seasons* (Philharmonia Baroque, San Francisco), and Pedrillo (Garsington). He made his debut at the Bastille Opera in *Les Indes galantes* with Les Arts Florissants, which also toured the U.S., as well as *Messiah* (Orchestra of the Age of Enlightenment) under Nicholas McGegan in Spain.

More recently he has performed *Rake's Progress* (Berlin), Lensky in *Eugene Onegin* (Opera North), *Acis and Galatea* (Philharmonia Baroque), and *Gloriana* (Opera North) in Barcelona, Albert Herring (Opera North), Oronte in *Alcina* (Göttingen Festival with McGegan), Britten's *War Requiem* (Istanbul), Beppe in *I Pagliacci* (Royal Albert Hall), and Ferrando (Antwerp). In the last two years he has sung concerts in Istanbul, a tour of the Far East with Les Arts Florissants, his first Orfeo (Bilbao), Tamino (Scottish Opera), Belfiore in *La finta giardiniera* (Garsington), Vasek, Beppe, Count Alfredo in *L'Occasione fa il ladro*, *The Seven Deadly Sins*, Don Ottavio in *Don Giovanni* (Opera North), and Almaviva (Antwerp).

Andrew Foster-Williams The British-born bass-baritone **Andrew Foster-Williams** studied at the Royal Academy of Music, where he was recently made an associate.

Operatic engagements have included Garibaldo in *Rodelinda* and Melisso in *Alcina* with Nicholas McGegan at the International Handel-Festival in Göttingen; Starveling in *A Midsummer Night's Dream* at the Gran Teatre de Liceu in Barcelona with Harry Bicket; Ramballe in *War and Peace* for English National Opera; Maestro in *Prima la Musica* for Richard Hickox at the Barbican; Leporello in *Don Giovanni*, Podesta in *La gazza ladra*, Colline in *La bohème*, Angelotti in *Tosca*, Voice of Neptune in *Idomeneo*, and a semi-staged production of Schubert's *Winterreise* for Opera North; Don Fernando in *Fidelio* and Voice of Neptune in *Idomeneo* with Glyndebourne On Tour; Polyphemus in *Acis and Galatea* with the Early Opera Company; and Colline in *La bohème* for Grange Park.

On the concert platform Mr. Foster-Williams has appeared in Handel's *L'Allegro, Messiah, Saul*, and *Rinaldo*; Mozart's *Requiem*; Haydn's *The Creation* and *Seven Last Words*; Bach's *St. Matthew* and *St. John Passions*; Vivaldi's *La Senna festeggiante*; Scarlatti's *St. Cecilia Vespers*; Purcell's *King Arthur* and *The Fairy Queen*; and Charpentier's *David et Jonathan*.

His recordings include *La Senna festeggiante* with Robert King and the King's Consort (Hyperion) and Campra's *Grands Motets* with William Christie and Les Arts Florissants (Virgin Veritas).

Future engagements include Beethoven's Symphony No. 9 with Nicholas McGegan and the Philharmonia Baroque Orchestra and with Andreas Delfs at the Milwaukee Symphony; Alidoro in *La Cenerentola* for Glyndebourne On Tour; Borée in *Les Boreades* with Emmanuelle Haïm and Opera National du Rhin; and Cold Genius, Aeolus, and Comus in Purcell's *King Arthur* with Mark Morris for English National Opera.

Orchestra of St. Luke's

Last season marked the 30th anniversary of America's foremost chamber orchestra, the **Orchestra of St. Luke's**. This unique musical organization began as a chamber ensemble in the Church of St. Luke in the Fields in New York's Greenwich Village and currently comprises the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble, and the St. Luke's Arts Education Program. St. Luke's currently performs approximately 100 orchestral, chamber, and educational concerts throughout New York each year, all showcasing the hallmark collaborative spirit that has garnered St. Luke's consistent critical acclaim for vibrant music-making of the highest order.

"St. Luke's started as a chamber ensemble with the impossible dream that it could do everything from Baroque to contemporary and chamber ensemble to chamber orchestra—this was our vision from the very first day," said OSL President, Executive Director, and Co-Founder Marianne Lockwood. "That it has grown to embrace all of that and more, with a list of pre-eminent collaborating artists, presenters, and venues, is the fruition of that dream."

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. In addition to being presented by Carnegie Hall in an annual series in the Isaac Stern Auditorium, the Orchestra of St. Luke's continues a 20-year collaborative relationship with Carnegie Hall that currently includes participation in such Carnegie events as the Choral Workshop, Family Concerts, concert presentations of musical theater, and others. The Orchestra is also 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. OSL musicians 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.

In the 2005–06 season, the OSL's Carnegie Hall series features a performance of the Mozart Requiem led by Principal Conductor Donald Runnicles and concerts featuring guest artists Joshua Bell, Ian Bostridge, and Peter Serkin. The St. Luke's Chamber Ensemble's annual series at Zankel Hall and the Brooklyn Museum include a Valentine's Day program titled "A Little Night Music," an evening of St. Luke's musicians' favorites, and a concert with Andreas Scholl; the Ensemble's acclaimed *Second Helpings* contemporary music programs, presented at the Chelsea Art Museum and at Dia:Beacon, feature programs devoted to New York composers and to Assistant Composer-in-Residence Daniel Bernard Roumain, all overseen by St. Luke's Composer-in-Residence Joan Tower. Among the season's collaborations are Carnegie Hall's Family Concerts and National High School Chorus Concert; Lincoln Center's fall gala with Deborah

Voigt and Ben Heppner; performances with the Collegiate Chorale; and the opening night gala of the Paul Taylor Dance Company's 2006 season.

The Orchestra has recently released two critically acclaimed recordings on its own label, St. Luke's Collection: Mozart's Symphonies Nos. 39 and 41 under the direction of Donald Runnicles, and Bach's *Brandenburg* Concertos, performed by the St. Luke's Chamber Ensemble. These are the most recent additions to an already stellar and extensive discography, numbering more than 70 recordings, that includes three Grammy Award-winning discs.

For St. Luke's calendar of events, tickets, and more information, visit: www.OSLmusic.org.

Riverside Choral Society

Under the baton of director Patrick Gardner, the **Riverside Choral Society** has performed major works by Beethoven, Bruckner, Brahms, Mozart, Schubert, Haydn, Britten, Pärt, Fauré, Lou Harrison, and many others. The Riverside Choral Society is noted for presenting both masterworks and new and unusual choral works under Mr. Gardner's direction and was the first New York ensemble to perform Robert Levin's reconstruction of the Mozart Requiem. RCS presented the first New York performance of Carl Orff's *Nänie und Dithyramb*, and has several times received grants from the Kurt Weill Foundation to present seldom-heard works, such as Weill's *Das Berliner Requiem* and *Vom Tod im Wald*. In recent seasons Mr. Gardner conducted RCS in performances at Alice Tully Hall of the Beethoven *Missa solemnis*, the Stravinsky *Symphony of Psalms*, and *La Koro Sutro*, the late Lou Harrison's setting of the Buddhist Heart Sutra for chorus and the American Gamelan, an orchestra of percussion instruments built by the composer.

Last summer RCS returned to the Mostly Mozart Festival to perform Mozart's Requiem under the direction of Louis Langrée, with whom RCS performed Haydn's *Creation* in 2003 and the Beethoven *Choral Fantasy* with Robert Levin as fortepiano soloist in 2002. The group made its Lincoln Center debut in August 1998 in the Festival's lauded presentation of Mozart's *Idomeneo*, returned to Mostly Mozart in 2000 for two acclaimed performances of Mozart's Great Mass in C minor, and presented two highly praised performances of Schumann's *Das Paradies und die Peri* at the Festival in 2001.

Last season RCS presented Mario Castelnuovo-Tedesco's *Sacred Service* under Mr. Gardner's direction at Safra Hall at New York City's Museum of Jewish Heritage. In April RCS joined the Kirov Opera Orchestra at Carnegie Hall and the New Jersey Performing Arts Center for performances of Mahler's Symphony No. 2 under the direction of Valery Gergiev. Maestro Gergiev has requested that RCS join him again to perform the three choral symphonies in Lincoln Center's 2006 presentation of the complete cycle of Shostakovich's symphonies with the Kirov Orchestra and the Rotterdam Philharmonic.

Patrick Gardner

In addition to his duties as director of the Riverside Choral Society, **Patrick Gardner** is also the director of choral activities at Rutgers University's Mason Gross School of the Arts, where he conducts the Rutgers University Kirkpatrick Choir and the Rutgers Glee Club.

Last October he conducted Handel's Op. 4 Organ Concertos; the *Coronation Anthem* No. 3 with Musica Raritana, a period-instrument orchestra of professional instrumentalists and graduate students at Rutgers University; and conducted the *Sacred Service* of Mario Castelnuovo-Tedesco at New York City's Museum of Jewish Heritage.

Last season Mr. Gardner conducted the Shostakovich Piano Concerto No. 1 and the Schubert Symphony No. 5 with the Rutgers Summer Festival Orchestra, the professional orchestra in residence at the University; and the Haydn Symphony No. 88 and the Mozart D-minor Piano Concerto in Burlington, New Jersey. In other recent orchestral concerts he has conducted the Ibert Flute Concerto, Prokofiev's *Alexander Nevsky*, and the Fauré *Pavane*. In October of 2003, Mr. Gardner prepared the Rutgers University Kirkpatrick Choir for a performance of Kurt Weill's *The Eternal Road* conducted by Gerard Schwarz at the Manhattan School of Music.

Mr. Gardner has prepared the Rutgers University Glee Club to join with the Philadelphia Singers for a performance of Schönberg's *Gurrelieder* with Sir Simon Rattle and the Philadelphia Orchestra, guided Riverside Choral Society in its radio debut as part of the Wall-to-Wall Kurt Weill Festival at Symphony Space, and prepared RCS for their many appearances at the Mostly Mozart Festival.

Active in premiering new music, he has won the praise of such notable composers as Lukas Foss, John Harbison, William Bolcom, Lou Harrison, and Leslie Bassett. Mr. Gardner was the chorus master for the internationally acclaimed Robert Altman production of Stravinsky's *Rake's Progress* at the Opera de Lille in France. He has recorded for Albany, Ethereal, and Folkways records. His recent recording of Miriam Gideon's *Sacred Service* with the Rutgers University Kirkpatrick Choir will be released as part of the Naxos Records America Classics series, joining their 2004 Naxos release of Samuel Adler's *Five Sephardic Songs* in music stores nationwide.

Adrianne Lobel Set designer **Adrianne Lobel's** projects for Mark Morris include *Platée* (Royal Opera, London, Edinburgh, and New York City Opera); *L'Allegro, il Penseroso ed il Moderato* (Brussels' La Monnaie, BAM); *The Hard Nut* (La Monnaie, BAM); *Le nozze di Figaro* (Brussels); *Orfeo ed Euridice* (BAM, U.S. tour). Her sets for Broadway include *On the Town*, directed by George C. Wolfe, as well as *The Diary of Anne Frank*, Tony Award-winning *Passion*, and *Twelve Dreams* (Lincoln Center), all directed by James Lapine. Other credits include *Lady in the Dark* (Royal National Theatre, London) and *Street Scene* (Houston Grand Opera), both directed by Francesca Zambello. Her projects for Peter Sellars include *Rake's Progress* (Châtelet, Paris); *Nixon in China* (BAM, Paris' Bobigny, Amsterdam); *Le nozze di Figaro* (Pepsico Summerfare, Bobigny); *Così fan tutte* (Pepsico Summerfare); *Die Zauberflöte* (Glyndebourne Festival, England); and *The Mikado* (Chicago Lyric Opera). Among her honors are Lucille Lortel, Obie, Long Wharf's Murphy Award, Emmy and Jefferson Award, and Drama Desk, Maharam, and Fanny nominations. Ms. Lobel teaches graduate set design at NYU and recently produced and designed *A Year with Frog and Toad*, a new musical based on the children's books by her father, Arnold Lobel.

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

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

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

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

Amber Darragh **Amber Darragh** 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. Darragh joined MMDG in 2001.

Rita Donahue **Rita Donahue** was born and raised in Fairfax, Virginia. She graduated with honors 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. Ms. Donahue began working with MMDG in 2003.

Lorena Egan **Lorena Egan** began her training at the Phoenix School of Ballet in Arizona. She received her B.F.A. from The Juilliard School in 1998. Ms. Egan joined the Pascal Rioult Dance Theater in 1999 and was an integral part of the company for five years before joining MMDG as an apprentice in February 2005.

Marjorie Folkman **Marjorie Folkman** began dancing for Mark Morris in 1996. She graduated *summa cum laude* from Barnard College and has attended Columbia

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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.

Emily Gayeski **Emily Gayeski**, from Rochester, New York, received her B.F.A. from the North Carolina School of the Arts. She has danced with the Carolyn Dorfman Dance Company, bopi's black sheep/Dances by Kraig Patterson, and in Mark Morris' *L'Allegro, Il Penseroso ed Il Moderato* and *The Hard Nut*.

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, she 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 Susan Marshall and Company, John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. His 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 B.F.A. 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.

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 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

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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.

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 Eric Hampton Dance and DC Dance Theater, among others, as well as performing and staging her own choreography. In New York, she has danced with Louis Johnson, Sue Bernhard, Patricia Kenny, and Robert Battle, and she continues to perform frequently with MMDG. Ms. Reedy has staged the work of Eric Hampton and has assisted such choreographers as Jiri Kylián, Hans van Mannen, Eric Hampton, Robert Battle, and Nacho Duato at The Juilliard School. She has been a guest teaching artist at Northern Illinois University and George Mason University, and she currently teaches at the Mark Morris Dance Center. Ms. Reedy's choreography has been seen throughout the New York and Washington, D.C. areas, in venues such as the Kennedy Center, Dance Place, Joyce Soho, and the Cosmopolitan Club.

Kevin Scarpin **Kevin Scarpin** was born in Cypress, California. He began his dance training at UC Berkeley while studying rhetoric and comparative ethnic studies, and continued his dance training at North Carolina School of the Arts, where he received his B.F.A. In New York Mr. Scarpin currently dances with the Seán Curran Company (2000) and has worked professionally with choreographers Lar Lubovitch, Doug Varone, Bill Young, Alan Good, Pat Catterson, Scott Rink, and Larry Keigwin. He has also danced in several productions at the Metropolitan Opera Ballet and New York City Opera Ballet. Mr. Scarpin studied on scholarship at the Merce Cunningham Studio and trains in New York with ballet teacher Janet Panetta. He began working with MMDG as an understudy in Mr. Morris' *L'Allegro, il Penseroso ed il Moderato* in 2002.

Kanji Segawa **Kanji Segawa** began his dance training with his mother, Erika Akoh, in Japan and studied at Ken Horiuchi's Unique Ballet Theatre in Tokyo. He was granted a Japanese Government Scholarship for artists to study at the Ailey School. Mr. Segawa has been a member of Alvin Ailey II, Jennifer Muller/The Works, and Peridance Ensemble. He is currently a member of Battleworks Dance Company (Robert Battle, artistic director). He first performed with MMDG in *The Hard Nut* in London in 2004.

Utafmui Takemura **Utafmui Takemura** received her B.F.A. from SUNY-Purchase and her M.F.A. from New York University's Tisch School of the Arts, where she was a recipient of the Seidman Award for Dance. She has performed with various choreographers in New York City and has taught in Spain, France, and Portugal. She currently dances with and is company manager of Wil Swanson/DanceWorks, is general manager of Ballet Arts, and bartends at the Joyce Theater.

Noah Vinson **Noah Vinson** received his B.A. 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 has been working with MMDG since 2002 and became a company member in 2004.

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Aaron Walter **Aaron Walter** graduated from Ohio State University with a B.F.A. in dance performance in June 2003. He started his training at the High School for the Performing and Visual Arts in Houston, Texas. While there, he was a senior company member of the Texas Tap Ensemble. He is currently a member of Keigwin + Company and works with Julian Barnett. He also has performed with KickStand Dance and worked with Scott Cohen and Lisa Race, in addition to his work with MMDG.

Seth Williams **Seth Williams** was raised in Davis, California, where he danced with Pamela Trokanski. He graduated *magna cum laude*, with degrees in comparative literature and dance, from the University of California at Irvine, where he performed in the ballets of David Allan and worked extensively with Donald McKayle. He has appeared with a variety of companies, working most frequently with the Seán Curran Company and the New York Baroque Dance Company, for which he reconstructs 18th-century ballets from the Feuillet notation.

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 B.F.A. Ms. Yard began dancing with MMDG in 1997.

Mostly Mozart Festival Now in its 39th year, the **Mostly Mozart Festival** was launched as an experiment in 1966 as "Midsummer Srenades: 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, and John Jay College Theater 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.

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

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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. 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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Principal Conductor

Marianne C. Lockwood,
President & Executive Director

Elizabeth Ostrow,
Director of Artistic Planning

Edward Sweeney,
Vice President and General Manager

VIOLIN
Mitsuru Tsubota,
Concertmaster*
Robin Bushman
Karl Kawahara
Anea Nicolau
Robert Shaw
Susan Shumway
Christoph Franzgrote
Katharina Grossmann
Fritz Krakowski
Rebecca Muir
Laura Seaton-Finn

VIOLA
Maureen Gallagher*
Louise Schulman*
David Cerutti

CELLO
Myron Lutzke*
Daire FitzGerald*
Rosalyn Clarke

BASS
John Feeney*
Anthony Falanga

FLUTE
Elizabeth Mann*

OBOE
James Roe
Kelly Peral

BASSOON
Dennis Godburn*
Thomas Sefcovic

HORN
Stewart Rose*

TRUMPET
Carl Albach
Louis Hanzlik

TIMPANI
Maya Gunji

KEYBOARD
Gregory Hayes
Margaret Kampmeier

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

Riverside Choral Society Chamber Singers

Patrick Gardner,
Director

Margaret Kampmeier,
Accompanist

SOPRANO
Jessica Beaver
Connie Chase
Cathy Fischer
Mary Huhmann
Eliza Lansdale
Barbara E. Morgan
Eve Ngan
Jane Rady
Kelly Wicand

ALTO
Amy Asch
Ronald Buesser
Stephanie Cook
Cara Eisen
Lauren Faria
Karyn Gerhard
Peter R. Gillett
Laurel Howard
Carla Williams

TENOR
Naoki Achiwa
Steve Cancel
Nathan Davis
Matthew Kreger
Elliott Schnapp
Kevin Shalayda
Jason Tramm
Jonathan Wind

BASS
David Bigge
Kent Currie
Stephen Herschkorn
Gregory Jackson
Charles Kecton
Richard Lippold
Dennis Longwell
Oliver Longwell
Peter Oh
Michael Yuann

Mark Morris Dance Group Staff

Mark Morris,
Artistic Director

Nancy Umanoff,
Executive Director

PRODUCTION

Johan Henckens, *Technical Director*
Volfram Koessel, *Music Director*
Nicole Pearce, *Lighting Supervisor*
Katherine McDowell, *Wardrobe Supervisor*
Jim Abdou, *Sound Supervisor*

OPERATIONS

Aaron Mattocks, *Company Manager*
Karyn La Scala, *Studio Manager*
Kathleen Cannucci, *Administrative Assistant*
José Suarez, *Facility Manager*
David Baez, *Maintenance*
Jay Selinger, *Office Assistant*

EDUCATION

Eva Nichols, *Director of Education*
Diane Ogunusi, *School Administrator*
Marc Castelli, *Administrative Assistant*

DEVELOPMENT/MARKETING

Lauren Cherubini, *Director of Development*
Alex Pacheco, *Special Projects Manager*
Jenna Parks, *Development Associate*
Laura Wall, *Marketing Manager*
Ashley Cohen, *Intern*

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Elizabeth Fox, *Director of Finance*
Liz Bloomfield, *Finance Assistant*

Michael Mushalla (Double M Arts & Events),
Booking Representation
William Murray (Better Attitude, Inc.),
Media and General Consultation Services
Mark Selinger (McDermott, Will & Emery),
Legal Counsel
Kathryn Lundquist, CPA, *Accountant*
David S. Weiss, M.D. (NYU-HJD
Department of Orthopaedic Surgery),
Orthopedist

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