



Tanglewood



Seiji Ozawa Hall

at Tanglewood

June 28–July 16
2007

TANGLEWOOD

The Tanglewood Festival

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

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

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

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

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

in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the



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

result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present

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

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

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

A "Special Focus" Exhibit at the Tanglewood Visitor Center The Festival of Contemporary Music at Tanglewood: A Photographic Retrospective

Photograph by Whiststone



Since 1964, the Tanglewood Music Center has organized an intensive five-day festival—the TMC's annual Festival of Contemporary Music (FCM)—dedicated to the work of both established and up-and-coming contemporary composers. This summer's "special focus" exhibit traces the origins of FCM in the mid-1950s through its formal establishment in 1964 (under the leadership of Erich Leinsdorf and Gunther Schuller in conjunction with the Fromm Music Foundation) and into the late 1980s. Drawing primarily on the BSO Archives' extensive collection of Tanglewood photographs, the exhibit documents the musicians and composers who have played an active role in the Festival's continued artistic success, including Theodore Antoniou, Elliott Carter, Aaron Copland, John Harbison, Oliver Knussen, Bruno Maderna, Gunther Schuller, and Charles Wuorinen, to name just a few. In the photo above, Paul Fromm, Aaron Copland, Lukas Foss, and Gunther Schuller discuss contemporary music activities at Tanglewood, c.1963.

* * * * *

Preserving FCM in Sound: In the summer of 2006, the BSO Archives was awarded a grant from the Association for Recorded Sound Collection (ARSC) to preserve a collection of forty-nine FCM programs recorded on reel-to-reel tape between 1969 and 1981. At the completion of this project, performances of works by Milton Babbitt, Arthur Berger, Pierre Boulez, Elliott Carter, John Harbison, Olivier Messiaen, Gunther Schuller, and Charles Wuorinen, among others, will be available to researchers in the BSO Archives.

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

The Tanglewood Music Center

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

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

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

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song, with a strong emphasis on music of the twentieth and twenty-first centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a concert performance in the Koussevitzky Music Shed of Verdi's *Don Carlo* conducted by James Levine with a guest cast of internationally renowned singers; a TMCO concert led by Stefan Asbury in Ozawa Hall, and Beethoven's Ninth Symphony led by Rafael Frühbeck de Burgos in the Shed—the latter representing Tanglewood's traditional season-ending performance of that work. The season also includes a fully staged

TMC production of Mozart's *Così fan tutte* conducted by James Levine (August 11-14 in the Theatre) and a third collaboration between the TMC Vocal Program and Keith Lockhart and the Boston Pops Orchestra—a concert performance of Rodgers & Hammerstein's classic musical *Carousel* (July 10 in the Shed). The TMC season opens with a residency by the Mark Morris Dance Group, culminating in two performances by the company (June 28 and 29) of Mark Morris's choreography to Purcell's *Dido and Aeneas*, conducted by Stefan Asbury and featuring TMC singers and instrumentalists. All TMC Fellows participate in the TMC's ongoing chamber music programs in Ozawa Hall (Sunday mornings at 10 a.m., and on Saturdays at 6 p.m. prior to BSO concerts). The 2007 Festival of Contemporary Music—a five-day celebration of the music of our time—will be directed by John Harbison, and will focus on “The Generation of ’38,” highlighting the remarkable quality and diversity of music written by composers born in or near that year. The Fromm Concert at Tanglewood, the penultimate event of the Festival, will feature the Julius Hemphill Sextet and improvisations with Musica Elettronica Viva. The start of the TMC season again includes an intensive string quartet seminar; and a highlight of the Composition Program is the now regular collaboration with Shakespeare & Company on writing incidental music for the theater—this season a condensed version of *Macbeth*, featuring Tina Packer and actors from the company, on stage with TMC musicians in Ozawa Hall as part of Tanglewood on Parade on August 15.

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

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

Walter H. Scott



BSO Music Director James Levine, who works with the TMC Fellows in classes on orchestral repertoire, Lieder, and opera, shown here with TMC Vocal Fellows in a July 2005 session devoted to Mozart's *"Don Giovanni"*



SEIJI OZAWA HALL AT TANGLEWOOD

June 28 – July 16, 2007

TABLE OF CONTENTS

Thursday, June 28, and Friday, June 29, at 8:30	2
MARK MORRIS DANCE GROUP in collaboration with the TANGLEWOOD MUSIC CENTER Purcell's "Dido and Aeneas"	
Sunday, July 1, at 8:30	15
EMERSON STRING QUARTET All-Beethoven Program	
Thursday, July 5, at 8:30	23
JUILLIARD STRING QUARTET All-Bartók Program	
Monday, July 9, at 8:30	30
TANGLEWOOD MUSIC CENTER ORCHESTRA, STEFAN ASBURY, ERIK NIELSEN, and KAZEM ABDULLAH conducting Music of Ravel, Bartók, and Holst	
Thursday, July 12, at 8:30	40
HESPERION XXI, JORDI SAVALL, director "The Sephardic Diaspora: Ballads and Instrumental Music"	
Sunday, July 15, at 8:30	46
ANDRÉ PREVIN, piano, with special guests JIM HALL, guitar, and DAVID FINCK, bass An Evening of Jazz	
Monday, July 16, at 8:30	51
TANGLEWOOD MUSIC CENTER ORCHESTRA, MARK ELDER, SEAN NEWHOUSE, and KAZEM ABDULLAH conducting Music of Stravinsky, Haydn, and Shostakovich	

Walter H. Scott



Thursday, June 28, at 8:30

Friday, June 29, at 8:30

Florence Gould Auditorium, Seiji Ozawa Hall

MARK MORRIS DANCE GROUP

CRAIG BIESECKER SAMUEL BLACK* JOE BOWIE
CHARLTON BOYD ELISA CLARK AMBER DARRAGH
RITA DONAHUE LAUREN GRANT JOHN HEGINBOTHAM
DAVID LEVENTHAL LAUREL LYNCH
BRADON McDONALD DALLAS McMURRAY*
MAILE OKAMURA JUNE OMURA NOAH VINSON
JENN WEDDEL* JULIE WORDEN MICHELLE YARD

*Apprentice

Artistic Director
MARK MORRIS

Executive Director
NANCY UMANOFF

with
VOCAL FELLOWS OF THE TANGLEWOOD MUSIC CENTER
and the
TANGLEWOOD MUSIC CENTER ORCHESTRA,
STEFAN ASBURY, conductor

Altria Group, Inc., is the Lead Sponsor of the Mark Morris Dance Group.
MetLife Foundation is the Official Tour Sponsor of the Mark Morris Dance Group.
Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, JPMorganChase Foundation, The Howard Gilman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, and The Starr Foundation.
The Mark Morris Dance Group New Works Fund is supported by The Andrew W. Mellon Foundation, Ellsworth Kelly Foundation, The Gladys Krieble Delmas Foundation, Poss Family Foundation, and Harold and Melanie Snedcof.
The Mark Morris Dance Group 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.



DIDO & AENEAS

Music: Henry Purcell (1689)

Libretto: Nahum Tate

Choreography: Mark Morris

Set Design: Robert Bordo

Costume Design: Christine Van Loon

Lighting Design: James F. Ingalls

Premiere: March 11, 1989 – Théâtre Royal de la Monnaie, Théâtre Varia, Brussels

Characters (In order of vocal appearance)	Dancers	Singers
BELINDA	MAILE OKAMURA	YULIA VAN DOREN
DIDO	AMBER DARRAGH (6/28) BRADON McDONALD (6/29)	KATHERINE WHYTE
SECOND WOMAN	RITA DONAHUE	EVE-LYN DE LA HAYE
AENEAS	CRAIG BIESECKER	CHRISTOPHER JOHNSTONE
SORCERESS	AMBER DARRAGH (6/28) BRADON McDONALD (6/29)	CHRISTIN-MARIE HILL
FIRST WITCH	ELISA CLARK	ILEANA MONTALBETTI
SECOND WITCH	NOAH VINSON	KATHRYN LEEMHUIS
SAILOR	LAUREN GRANT	STEPHEN NG
SPIRIT (MERCURY)		REBECCA JO LOEB

Courtiers, Witches, Spirits, Sailors, and Conscience (Dancers)

SAMUEL BLACK, JOE BOWIE, ELISA CLARK, RITA DONAHUE,
LAUREN GRANT, DAVID LEVENTHAL, MAILE OKAMURA, JUNE OMURA,
NOAH VINSON, MICHELLE YARD

Chorus (Vocal Fellows of the Tanglewood Music Center)

EMILY ALBRINK, EVE-LYN DE LA HAYE, ILEANA MONTALBETTI, sopranos
CHRISTIN-MARIE HILL, REBECCA JO LOEB, KATHRYN LEEMHUIS, altos
MATTHEW ANDERSON, SIDDHARTHA MISRA, STEPHEN NG, tenors
MISCHA BOUVIER, PAUL SCHOLTEN, ULYSSES THOMAS, basses

TANGLEWOOD MUSIC CENTER
VOCAL FELLOWS AND ORCHESTRA
STEFAN ASBURY, conductor

This evening's program will be performed without an intermission.
Please note that the text of "Dido and Aeneas" is being distributed separately.

SYNOPSIS

Scene 1. The Palace

The Trojan War is over. Aeneas and his people have found themselves in Carthage after a treacherous sea voyage. His destiny, as decreed by the gods, is to found Rome, but he has become obsessed with Dido, Queen of Carthage. Her sister and confidante, Belinda, and other optimistic courtiers urge her to enjoy her good fortune, but the young widow Dido is anxious. Aeneas arrives to ask the Queen, again, to give herself to him. Belinda notices with relief that Dido seems to be capitulating. Dido and Aeneas leave together. Love triumphs.

Scene 2. The Cave

The evil Sorceress summons her colleagues to make big trouble in Carthage. Dido must be destroyed before sunset. Knowing of Aeneas' destiny to sail to Italy, the Sorceress decides to send a spirit disguised as Mercury to tell him he must depart immediately. Since Dido and Aeneas and the rest are out on a hunt, the witches plan to make a storm to spoil the lovers' fun and send everyone back home. The witches cast their spell.

Scene 3. The Grove

Dido and Aeneas make love. Another triumph for the hero. The royal party enters and tells a story for Aeneas' benefit. Dido senses the approaching storm. Belinda, ever practical, organizes the trip back to the palace. Aeneas is accosted by the false Mercury with this command: "Leave Carthage now." He accepts his orders, then wonders how to break the news to Dido. He is worried.

Scene 4. The Ships

Aeneas and the Trojans prepare for the journey. The Sorceress and her witches are quite pleased to see that their plot is working. Once Aeneas has sailed they will conjure an ocean storm. They are proud of themselves.

Scene 5. The Palace

Dido sees the Trojans preparing their ships. Aeneas tries to explain his predicament and offers to break his vow in order to stay with her. Dido is appalled by his hypocrisy. She sends him away and contemplates the inevitability of death. "Remember me but forget my fate." Dido dies.



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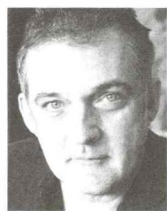
In consideration of the performers and those around you, cellular phones, pagers, and watch alarms should be switched off during the concert

Please do not take pictures during the concert. Flashes, in particular, are distracting to the performers and other audience members.

Note that the use of audio or video recording equipment during performances in the Music Shed or Ozawa Hall is prohibited.

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 more than 120 works for the company. From 1988 to 1991, he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is also much in demand as a ballet choreographer. He has created six works for the San Francisco Ballet since 1994 and has received commissions from American Ballet Theatre and Boston Ballet, among others. His work is also in the repertory of the Geneva Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. Morris is noted for his musicality (he has been described as "undeviating in his devotion to music") and for his "ability to conjure so many contradictory styles and emotions." He has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, 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, Bard College, Bates College, and George Mason University. In 2006 he received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special Recognition Award for exposing thousands of people to classical music of the highest standard coupled with his own approach to dance. Mark Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux) and a member of the American Academy of Arts and Sciences. 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

The 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 MMDG was invited to become the national dance company of Belgium, spending 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 its west coast home, Cal Performances in Berkeley, CA. It appears regularly in Boston, MA; Urbana, IL; Fairfax, VA; Seattle, WA, and at the Jacob's Pillow Dance Festival in Becket, MA. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited 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. MMDG collaborates with leading orchestras, opera companies, and musicians, including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma, and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax and Yoko Nozaki for *Mozart Dances* (2006); and with English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006), among others. MMDG's film and television projects also include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the UK's South Bank Show. In

fall 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, NY, the company's first permanent headquarters in the U.S., providing rehearsal space for the dance community, outreach programs for local children, and a school offering dance classes to students of all ages. The company's 25th-anniversary celebration included over 100 performances through 26 U.S. cities and ten UK cities; five world premieres, and Mr. Morris's conducting debut in a performance of *Gloria* at BAM.

STEFAN ASBURY

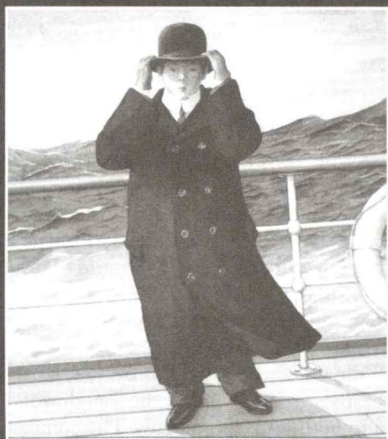


Firmly established as one of today's leading conductors of contemporary music, Stefan Asbury is in increasing demand as a guest conductor with major orchestras, ensembles, and festivals worldwide. Mr. Asbury has served on the faculty of the Tanglewood Music Center since 1995; he was the TMC's Associate Director of New Music Activities from 1999 to 2002 and currently holds the Sana H. Sabbagh Master Teacher Chair on the TMC Conducting Faculty. He was music director of Remix Ensemble Casa da Musica Porto, Portugal, from 2000 to 2004, commissioning new

works and programming an innovative mix of jazz, film, and music theatre. In 2006-07 he became artist in association with the Tapiola Sinfonietta, with which he conducts four projects per season. Recent engagements include his Concertgebouw debut with music of Adès,

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IMAGE: Nathan Gunn as Targuius in
The Rape of Lucretia, Glimmerglass
Opera 2001. Photo: George Mott

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Britten, and Bernstein; the world premiere of a new work by Mark-Anthony Turnage with the London Sinfonietta to mark the reopening of London's Royal Festival Hall; Stravinsky's *Threni* with the Deutsches Symphonie-Orchester Berlin and the RIAS Kammerchor; a return engagement with ORF (the Austrian Radio Orchestra) at the Wien Modern; a return to the Salzburg Festival with Klangforum Wien, and a Norrköping Symphony concert (music of Henze, Mahler, and Britten) as part of the Stockholm Composers Festival. He will conduct Wolfgang Rihm's *Jakob Lenz* for the Wiener Festwochen in spring 2008.

ROBERT BORDO (*set design*) was born in Montreal and has lived and worked in New York since 1972. His first New York solo exhibition was held at Brooke Alexander in 1987. His paintings were most recently seen in *Incorrigible, Sentimental* curated by Merline James (Kerlin Gallery, Dublin) and *Mirage* curated by Julie Ault and Martin Beck (Alexander and Bonin). He is a professor at the Cooper Union School of Art, where he leads the painting program. In 2003 he was visiting critic for the M.F.A. program at Yale University and the Glasgow School of Art, Scotland, as well as a visiting artist at the American Academy in Rome. He has collaborated with Mark Morris designing sets and costumes for several dances, including Henry Purcell's opera *Dido and Aeneas*.

JAMES F. INGALLS (*lighting design*) has designed several works for Mark Morris, including Rameau's *Platée* at 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, the Théâtre du Châtelet in Paris, and the Salzburg Festival. He often collaborates with Beth Burns and the Saint Joseph Ballet.

CHRISTINE VAN LOON (*costume design*) 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*.

MARK MORRIS DANCE GROUP

CRAIG BIESECKER, from Waynesboro, PA, 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. Craig joined MMDG in 2003.

SAMUEL BLACK is originally from Berkeley, CA, where he began studying tap at the age of nine with Katie Maltsberger. He recently received his B.F.A. in dance from SUNY Purchase, where he performed works by Mark Morris, Paul Taylor, Zvi Gotheiner, Sean Curran, and Kevin Wynn. During a semester at the Rotterdamse Dansacademie in Holland, Sam had the opportunity to dance in several Dutch cities and in Germany. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Sam first worked with MMDG in 2005 and joined the company as an apprentice in 2006.

JOE BOWIE was born in Lansing, MI, and began dancing while attending Brown University, where he graduated with honors in English and American Literature. In New York he has performed in works of Robert Wilson and Ulysses Dove, and also danced with the Paul

Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

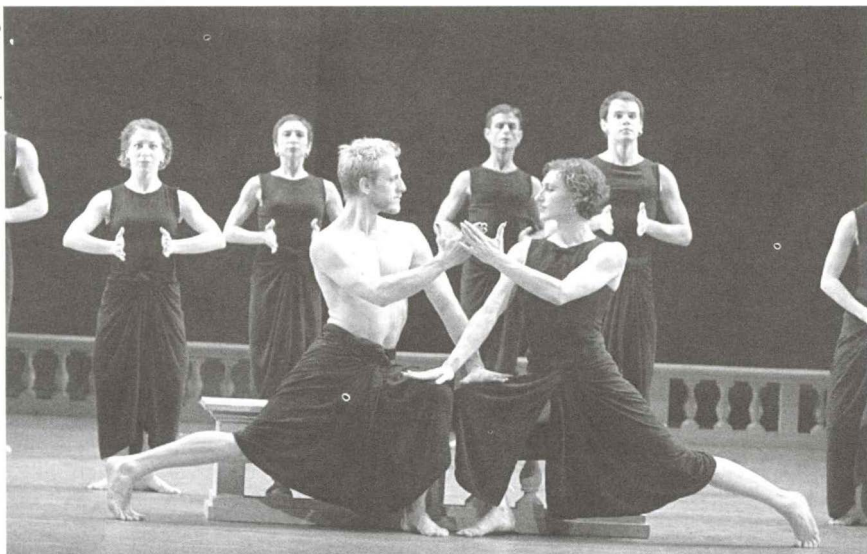
CHARLTON BOYD was born in New Jersey, where he studied and performed with the Inner City Ensemble Theater and Dance Company. He graduated from the Juilliard School. He went on to dance with the Limón Dance Company and appears in *Jose Limón Technique Video, Volume 1*, among other music videos. He first appeared with MMDG in 1989 and became a company member in 1994.

ELISA CLARK received her early training from the Maryland Youth Ballet and her B.F.A. from the Juilliard School, under the direction of Benjamin Harkavy. She has danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, the Peridance Ensemble, and Battleworks Dance company. Ms. Clark has staged works by Robert Battle, David Parsons, Igal Perry, and Adam Hougland for various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival, currently works closely with Carolyn Adams and the American Dance Legacy Institute, and also serves on an advisory panel for Capezio. She first appeared with MMDG in *L'Allegro* in August 2005.

AMBER DARRAGH is originally from Newport, OR, where she began her dance training with Nancy Mittleman. She received her B.F.A. from the Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Amber joined MMDG in 2001.

RITA DONAHUE was born and raised in Fairfax, VA, and attended George Mason University, where she graduated with honors in dance and English in 2002. She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.

Stephanie Berger



Craig Biesecker and Amber Darragh as Aeneas and Dido at the Brooklyn Academy of Music in March 2006, with (background, left to right) Lauren Grant, June Omura, Gregory Nuber, and Noah Vinson

LAUREN GRANT, raised in Highland Park, IL, has danced with MMDG since 1996. Before graduating with a B.F.A. from New York University's Tisch School of the Arts, Lauren studied ballet from the early age of three. Later, she also trained in character dance, acting, and singing. She teaches master classes in ballet and modern technique at schools and universities around the world, at MMDG's school in Brooklyn, and for the company as well. Lauren is married to fellow dancer David Leventhal.

JOHN HEGINBOTHAM is from Anchorage, AK, and graduated from the Juilliard School in 1993. He has performed with such artists as Susan Marshall and Company, John Jasperse, and Ben Munisteri; he was a guest artist with Pilobolus Dance Theater. John's choreography is featured in the performances and *Emerge* music video of recording artists Fischerspooner. He joined MMDG in 1998.

DAVID LEVENTHAL, raised in Newton, MA, has danced with MMDG since 1997. He studied at Boston Ballet School and has danced with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Richard Colton/Amy Spencer, Zvi Gotheiner, Neta Pulvermacher, and Ben Munisteri. He graduated with honors in English literature from Brown University in 1995. He teaches master classes in technique and repertory at schools and colleges around the country. He gives classes regularly at MMDG's school, including one for people with Parkinson's disease. He is married to fellow dancer Lauren Grant.

LAUREL LYNCH began her dance training in Petaluma, CA. After a few too many *Nutcrackers* she moved to New York to attend the Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. Since graduation in May 2003, Laurel has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and TEA Dance Company. She performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Laurel first appeared with MMDG in 2006 and became a company member in 2007.

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. Bradon joined MMDG in 2000.

DALLAS McMURRAY, from El Cerrito, CA, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger, and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. Dallas performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Dallas joined MMDG as an apprentice in 2006.

MAILE OKAMURA is originally from San Diego, CA. She was a member of Boston Ballet II in 1992-93 and Ballet Arizona from 1993 to 1996. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. Maile began working with MMDG in 1998 and became a company member in 2001.

JUNE OMURA was born in New York, grew up in Birmingham, AL, and graduated from Barnard College with honors in dance and English. She first studied with Mark Morris in 1986, and joined MMDG in 1988. In 2005 she received a New York Dance and Performance Award ("Bessie") for her career with the company. June and her husband are the proud parents of twin girls, born in 2003, and a new baby boy, born in September 2006.

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 began working with MMDG in 2002 and became a company member in 2004.

JENN WEDDEL grew up in Longmont, CO, and received her early training from Boulder Ballet Company. She holds a B.F.A. from Southern Methodist University and also studied at the Boston Conservatory, Colorado University, and the Laban Center, London. Since moving to New York in 2001, Jenn has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencil Dance Trio, Rocha Dance Theatre, and with various choreographers including Alan Danielson and Connie Procopio. She has presented her own work in Manhattan and continues to collaborate with TEA Dance Company under the direction of Ella Ben-Aharon and Sahar Javedani. Jenn joined MMDG as an apprentice in 2006.

JULIE WORDEN graduated from the North Carolina School of the Arts and joined MMDG in 1994.

MICHELLE YARD was born in Brooklyn, NY, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was a scholarship student at the Alvin Ailey Dance Center, and attended New York University's Tisch School of the Arts, where she graduated with a B.F.A. Michelle joined MMDG in 1997.

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VOCAL FELLOWS OF THE TANGLEWOOD MUSIC CENTER

KATHERINE WHYTE, soprano (Dido), the recipient of several awards including the Ben Heppner Vocal Award and Jessye Norman Award, has performed on opera and concert stages across her native Canada and the United States. Ms. Whyte made her Metropolitan Opera debut during the 2006-07 season as the First Elf in Richard Strauss's *Die ägyptische Helena*. Ms. Whyte is a recent graduate of the Juilliard Opera Center, where she performed the role of Betty in the world premiere performance of Lowell Liebermann's *Miss Lonelyhearts*. She holds both Bachelor of Music and Master of Music degrees from the University of Toronto.

YULIA VAN DOREN, soprano (Belinda), was born in Moscow. While still an undergraduate at the New England Conservatory of Music she was awarded the grand prize in the International J.S. Bach Vocal Competition and third prize in the American Bach Soloists' Competition, and performed a series of concerts as guest soloist with the baroque ensemble Teatro Lirico. Ms. Van Doren is a first-year master's degree candidate at Bard College in the new graduate vocal program directed by soprano Dawn Upshaw.

CHRISTOPHER JOHNSTONE, baritone (Aeneas), is a second-year artist-diploma student at Cincinnati-College Conservatory of Music (CCM). He has performed the roles of Belcore in *L'elisir d'amore*, Orestes in *Iphigénie en Tauride*, Guglielmo in *Così fan tutte*, Eisenstein in *Die Fledermaus*, Hanezo in *L'Amico*, Fritz Strephon in *Iolanthe*, and Captain Walker in *The Who's Tommy!* among others. Mr. Johnstone earned his Bachelor of Music degree from Arizona State University and his Master of Music degree from California State University, Long Beach.

CHRISTIN-MARIE HILL, mezzo-soprano (Sorceress), began her musical career as a jazz vocalist in Paris, France. Since transitioning to classical music, she has sung with San Francisco Opera's Merola Program, Lyric Opera of Kansas City, Des Moines Metro Opera, Utah Festival Opera, Pensacola Opera, and the Connecticut Early Music Festival. She made her Tanglewood debut last summer in the U.S. stage premiere of Elliott Carter's *What Next?* under the direction of James Levine.

STEPHEN NG, tenor (Sailor), was born and raised in Hong Kong. Mr. Ng received his doctorate in voice from Indiana University, and his Master of Music degree from the New England Conservatory of Music in Boston. His recording of Janáček's *The Diary of the One who Vanished* was recently released by Clearnote Publications. Mr. Ng is currently an assistant professor of voice at Stetson University in DeLand, Florida.

ILEANA MONTALBETTI, soprano (First Witch), originally from Saskatoon, is a graduate of the Opera Diploma program at the University of Toronto. Her roles in the Opera Division include Rosalinde (*Die Fledermaus*), Countess Almaviva (*The Marriage of Figaro*), and Female Chorus (*The Rape of Lucretia*). She has also appeared as Donna Anna (*Don Giovanni*) with Saskatoon Opera and the Toronto Summer Music Academy and Festival. This fall, she will be returning to the University of Toronto to obtain an Advanced Certificate in performance.

KATHRYN LEEMHUIS, mezzo-soprano (Second Witch), is a graduate student at the Indiana University Jacobs School of Music. Ms. Leemhuis won first place in the Opera Columbus Irma Cooper International Vocal Competition, first place in the Indianapolis Matinee Musicale Competition, and was a regional winner in the Metropolitan Opera National Council Auditions. Future engagements will find Ms. Leemhuis returning to Opera Theatre of St. Louis as Suzuki in Puccini's *Madama Butterfly* in 2008 and as a featured soloist in the Sheldon Concert Hall Artist Recital Series 2008.

EVE-LYN DE LA HAYE, soprano (Second Woman), is a recent graduate of the University of Toronto's Opera Diploma Program and remains a student of Mary Morrison. In her home-

town of Victoria, B.C., she studied with Selena James at the Victoria Conservatory of Music, where she completed her Diploma in Music. She recently made her CBC recording debut in the Canadian work *Six Voices for Sirens* by Ana Sokolovic. This fall she will be joining Calgary Opera's Emerging Artist Program for their 2007-08 season.

REBECCA JO LOEB, mezzo-soprano (Mercury), a New Jersey native, just completed her master's degree at the Manhattan School of Music, where she studied with Edith Bers and performed the roles of Dorothée in *Cendrillon* and Madama Brillante in Cimarosa's *L'italiana in Londra*. Ms. Loeb has been Bonfils-Stanton Apprentice at Central City Opera and a member of the Aspen Opera Theatre. This fall she will continue her studies at the Juilliard School.

EMILY ALBRINK, soprano, is a native of Louisville, Kentucky. She finished her studies at the Manhattan School of Music in May 2007 with a Master of Music and a Professional Studies degree as a student of Cynthia Hoffmann. In April, Ms. Albrink made her Carnegie Hall debut as part of the Professional Training Workshop with Osvaldo Golijov and Dawn Upshaw. In the fall, Ms. Albrink will sing Papagena in *Die Zauberflöte* with Indianapolis Opera and Nuria in *Ainadamar* with Opera Boston and the Chicago Symphony Orchestra.

MATTHEW ANDERSON, tenor, studied Classics at Harvard University and voice at the New England Conservatory. Past performances of opera and musical theater include *The Turn of the Screw* (Quint), *The Bartered Bride* (Jenik), *Orfeo* (Shepherd), *H.M.S. Pinafore* (Ralph Rackstraw), *Sweeney Todd* (Anthony), and *Into the Woods* (the Baker). He has appeared as a soloist with Emmanuel Music's Bach Cantata Series, the Handel and Haydn Society, Williamstown Early Music, Musica Maris, Concord Chorus, and Newton Choral Society.

SIDDHARTHA MISRA, tenor, is currently pursuing a master's degree in opera at Temple University, where he recently performed Spalanzani and Pitichinaccio in *Les Contes d'Hoffmann*. Mr. Misra has frequently performed at Center City Opera Theater, including Tybalt in *Roméo et Juliette* and Malcolm in *Macbeth*. Prior to his work in the Philadelphia area, he completed degrees in vocal performance and political science at Northwestern University.

MISCHA BOUVIER, baritone, holds degrees from Boston University and the University of Cincinnati. Recent and future engagements include Bach's Cantata No. 4 with the Long Island Philharmonic; the roles of Bardolph and Chief Justice in *Plump Jack* with the New Mexico Symphony Orchestra and Mexico's Sinaloa Symphony; and the title role in *Hercules* for the American Handel Society at Princeton University.

PAUL SCHOLTEN, baritone, finished his Bachelor of Music degree in voice performance in April at the University of Michigan, where he studied with George Shirley and Martin Katz. This is his third summer as a Fellow of the TMC. He will begin work on his master's degree this fall at the Cincinnati College-Conservatory of Music under Willima McGraw.

ULYSSES THOMAS, bass-baritone, is a native of South Carolina and holds music degrees from Boston University (Master of Music) and Clayton State University (Bachelor of Music). Mr. Thomas currently resides in Boston, continuing his studies at Boston University in the doctoral voice program. This summer marks Mr. Thomas's second summer as a Vocal Fellow of the Tanglewood Music Center.



TANGLEWOOD MUSIC CENTER ORCHESTRA

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Byung-Jin Kang
Martin Shultz
(New Fromm Player)
Alex Russell
Stephanie Nussbaum

Violas

Joshua Kelly
Nadia Sirota
(New Fromm Player)

Lute

Hank Heijink*

Continuo Harpsichord
Ernst Munneke

Cello

Pei-Chieh Chang

Violins 2

Heather Wittels
Yuki Numata
(New Fromm Player)
Jessica Hung

Double Bass

Brandon Kelly McLean

*Guest Artist

TMC REHEARSAL PIANISTS: Ernst Munneke, Bonnie Wagner

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Music Ensemble Director: Wolfram Koessel
Assistant to the Choreographer: Matthew Rose
Lighting Supervisor: Leo Janks
Wardrobe Supervisor: Katherine M. Patterson
Sound Supervisor: Jim Abdou

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Finance Associate: Ted Hall

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David S. Weiss, M.D.
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Thanks to Maxine Morris.

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

For more information contact:

MARK MORRIS DANCE GROUP
3 Lafayette Avenue
Brooklyn, NY 11217-1415
Tel: (718) 624-8400
Fax: (718) 624-8900
info@mmdg.org
www.mmdg.org

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