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Mozart Dances



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New Crowned Hope



Celebrating
25 years of the
Barbican

Mozart Dances

UK premiere

Eleven

Mozart Piano Concerto No.11 in F major, K413 ^{25'}

interval 20'

Double

Mozart Sonata in D major for two pianos, K448 ^{25'}

interval 20'

Twenty-seven

Mozart Piano Concerto No.27 in B flat major, K595 ^{30'}

Mark Morris Dance Group

Mark Morris *choreographer*

Emanuel Ax *piano*

Yoko Nozaki *piano* (K448)

Academy of St Martin in the Fields

Jane Glover *conductor*

Howard Hodgkin *scenic design*

Martin Pakledinaz *costume design*

James F. Ingalls *lighting design*

'Mozart Dances' was commissioned by the Barbican Centre (London), New Crowned Hope (Vienna) and Lincoln Center for the Performing Arts (New York)

Wednesday 4/Thursday 5/Friday 6/Saturday 7 July 2007, 7.45pm
and Saturday 7 July, 2.30pm

Barbican Theatre

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Saturday 7 July, 4.30pm Barbican Theatre
Post-performance talk
Mark Morris and Peter Sellars in conversation
Free to same-day ticket-holders

Mozart Dances

Mark Morris Dance Group

Eleven ^{25'}

danced to

Mozart Piano Concerto No.11 in F major, K413

Emanuel Ax *piano* • **Academy of St Martin in the Fields** • **Jane Glover** *conductor*

danced by

Craig Biesecker, Samuel Black, Joe Bowie, Elisa Clark, Amber Darragh, Rita Donahue, Lauren Grant, John Heginbotham, David Leventhal, Laurel Lynch, Bradon McDonald, Maile Okamura, Noah Vinson, Julie Worden, Michelle Yard

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Twenty-seven ^{30'}

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Wolfgang Amadeus Mozart (1756–91)

Piano Concerto No.11 in F major, K413 (1782–3)

Allegro • Larghetto • Tempo di minuetto

Sonata in D major for two pianos, K448 (1781)

Allegro con spirito • Andante • Allegro molto

Piano Concerto No.27 in B flat major, K595 (1791)

Allegro • Larghetto • Allegro



Performed back to back, the three Mozart works chosen for *Mozart Dances* – one of his earliest piano concertos, his last piano concerto and, sandwiched between them, his only work expressly written for two pianos – describe a journey from youthful exuberance and wild hopes, to mature resignation and joyful peace.

One of three concertos that Mozart composed upon his arrival in cosmopolitan Vienna from provincial Salzburg, the brightly virtuosic Concerto No.11 has all the earmarks of a work intended to impress the listener with energy and invention. Yet these concertos were also meant to reach the great mass of music-lovers. As Mozart wrote to his father, 'There are passages here and there that only connoisseurs can fully appreciate – yet the common listener will find them satisfying as well, although without knowing why.' K413 contains numerous unusual features. The swirling first movement is in 3/4 – a metre found in only three opening movements among Mozart's 27 piano concertos. The entrance of the soloist is famously subtle, as if the pianist has simply appeared, unannounced, out of the orchestral fabric. This concerto was also the last time that Mozart used the stately minuet as the basis of a final movement. Most intriguingly of all, the work ends with a whisper.

Upon arrival in Vienna in 1781, Mozart began to attract students. In letters to his father, he made ugly comments about one of them, Josepha Auernhammer: 'She is as fat as a peasant wench, perspires so much that you feel like vomiting, and walks about in such skimpy attire that you can read clear as day: "Please look here".' But he could not deny her gifts, informing his father a few months

later, 'The young lady plays with charm.' At length, he paid her the ultimate compliment, writing for her the Sonata K448. He and she premiered it (with Mozart on Piano II) in November 1781 in the Auernhammer home. The charm Mozart found in his pupil's playing translates into brilliant passagework, close-knit ensemble, and a typically graceful slow movement that is a fountain of melody.

Mozart's final piano concerto, No.27, has been called 'valedictory' for its air of resignation and peace. Mozart entered it into his thematic catalogue on 5 January 1791 and premiered it in Vienna two months later in what turned out to be his last public appearance as a pianist. Yet he began the score in 1788, the year of the last three symphonies, only to put it aside. This was unusual for a composer who generally left his unfinished scores unfinished. A view of the concerto has thus arisen in which Mozart was not so much bidding adieu as saying hello to a new, restrained style. The use of a simple, folkish tune in the famously innocent final movement suggests the same kind of quasi-nursery rhyme that later in 1791 would dominate Papageno's music in *The Magic Flute*. Far from being the embodiment of weariness and resignation, the concerto, according to Robert W. Gutman, represents 'a wilful reduction of means, a purifying and refining that distilled the essential'.

Programme notes by Kenneth LaFave © 2006

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Kenneth LaFave is the composer of 'Die! The Musical!' and the author of programme notes for the New York Philharmonic, the Philadelphia Orchestra and other musical organisations

Mark Morris on *Mozart Dances*

Interview by Joan Acocella

JA: Your 'Mozart Dances' have no explicit stories. They're abstract, or close to it. Do you think an abstract dance can ever be political?

*MM: Dancing is never abstract. It's evocative, because it's being done by human beings. If a dancer looks at something, that means something, and if he looks away, it means something else. And so, to me, whatever story there is in *Mozart Dances* – the piano versus the orchestra, the female soloist versus the women, the two male soloists versus the men – and also 'why are those men there anyway?' – 'what's happening?' – 'why does it look like he feels like that?' – 'does he?' – all of that is evocative of a social situation and a sexual situation. What I feel about that situation, whether it's utopian or dystopian: that's what's being set up, and to me it's political.*

You've talked in the past about sexual politics. Years ago, you said that you wanted to expand the range of expressiveness for the two sexes.

Yes, and I've done it. It's no accident that in the slow movement of the women's dance, *Eleven*, the women are all standing apart from one another on the stage. They do this sort of tortured, beautiful stuff [he gesticulates], but they're always alone, because I didn't want it to become a group hug, which can happen with women, dancing to music like that. And their movement is extremely angular and powerful. Also, in the closing section of their dance, the action is all lateral and linear – thrust, drive, line. The women had a hard time with this. I had to push them to be stern, to sharpen their attack. The women, when they put on those pretty dresses and hear Mozart, tend to go soft and pastel, and to me that's dead.

What about the men?

I've had to push them in the opposite direction. Just as the women, in their slow movement, are all strong and singular and isolated, the men, in their slow section, are all together, co-operating. They dance in circles, nourishing, nesting, blah-blah-blah. They had a hard time, too, just like the women. But that's how dancers become great, by doing what's difficult for them, by dancing against their grain.

It's in the slow movement of 'Double' that 'Mozart Dances' actually does tell a sort of story. A skinny young dancer, Noah Vinson, comes in looking quite forlorn, and the men enclose him in their circle. It's not exactly a hug, but it's poignant.

Yes, Noah does a solo inside the circle. Then he does it alone, which to me is the most tragic thing I've ever seen. But that's also because of the context. First we saw the circle, then we saw a filled circle – filled with Noah's solo – and then we see Noah's solo alone. We've learnt how to see it.

Your dances always look to me half-narrative, or obliquely narrative. You come up with highly articulated gestures that seem to mean something quite specific, but one can never really say what they mean. For example, there's a movement that the dancers do while lying on the floor, with their heads angled and their arms jabbing upward ...

Yes! What's that? Who's ever seen that? It looks like their necks are broken. It's terrifying to me.

And there's a moment late in the slow movement of 'Double' where the men are doing their circle dances and all of a sudden eight women come in, in long tarlatans, like something out of 'Giselle', and insert themselves into the men's circle. It's like a visitation from the beyond. What did that mean?

I don't know what it means. To me it means what the music means. I don't even know what it means when the men in the circle take each other's hands and when they don't. I know that those two different actions evoke different feelings, but whatever I choose, it's not what I set out to do. It never is. I know what the situation is, but it's not a word situation. It's not a play; it's music. At the party after the premiere, one of the musicians came up to me and said how much he liked a certain part of the dance. He said it reminded him of how he felt when he was playing counterpoint. And I said, 'You know why? Because it is counterpoint.' I think that every one of the three Mozart pieces we used is like an opera. The ending of the last piece, *Twenty-seven* – that's the end of *Così fan tutte*.

How can you say that? The ending of 'Così' is bewildering. It drives people crazy. And the last movement of 'Twenty-seven' seems to me the happiest and clearest thing in all of 'Mozart Dances'. The dancers are paired off in male-female couples, and they do social dances. Then the men go to one side of the stage, and the women to the other side, and the two groups turn toward each other, with their hands on their hearts. It's a show of friendship, love.

You've seen it only once. Look at it again. At the end, some of the dancers place their hands on their hearts, but the others put their arms out as if they were asking a question. So it's like, 'Huh?' Or 'Just a minute, I'm not finished with you'. Or 'I love you'. Or 'What's wrong?' That, to me, is *Così*. The reason the end of *Così* is so confusing and distressing is that the switched lovers got too close. There was too much duplicity for the problem just to be solved by an amnesty. So the opera ends in chaos. And the end of *Mozart Dances*, I think, has that same irresolution.

But if that's the case, doesn't the finale violate the spirit of its music, which is a sweet, frisky song about the coming of spring?

Peter Sellars says that, in that song, Mozart was writing about the spring of humankind, the spring of the Revolution, of the Enlightenment, of the Masonic ideals – the spring of Benjamin Franklin. I agree with this. That's what the music is saying, and the dance, too. It's terribly sad, I think.

Because those hopes haven't been fulfilled?

No, it's not a question of fulfilment. It's the desire that's wonderful. It's about hope, hope of spring – spring meaning a new opening: newness, freshness.

So what's sad about that?

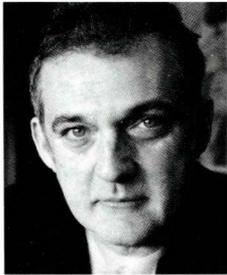
I studied that concerto very hard, for a long time – two years – and as I listened to it, the spring song got sadder and sadder. There are no repeats. The score never says, 'Go back here and start over'. It goes straight through, and though it seems to repeat, there's always some small thing, a chord or whatever, that's different. It changes subtly and constantly. I don't know how to explain this except by the dance I made. The song is transmuted. It becomes ... not bleak, but all I can say is deep.

And sad?

Yes. Everything beautiful is sad. If it's not sad, it's not beautiful. It's pretty.

Joan Acocella is the dance critic of 'The New Yorker' and author of 'Mark Morris', a critical biography, among other books.

Interview reprinted from the programme book for the 2006 New Crowned Hope festival in Vienna, by kind permission of Wiener Festwochen


Mark Morris *choreographer*

Mark Morris was born in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. Early in his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld and the Koleda Balkan Dance Ensemble. Since

forming the Mark Morris Dance Group in 1980, he has created more than 120 works for the company. Among the works he created as Director of Dance at the Théâtre Royal de la Monnaie in Brussels (1988–91) were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido & Aeneas*. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov.

Also much in demand as a ballet choreographer, Mark Morris has created works for the San Francisco Ballet, American Ballet Theatre and Boston Ballet, among others. His work is also in the repertory of the Geneva Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet and the Royal Ballet. Noted for his musicality and his ability to conjure 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. Named a Fellow of the MacArthur Foundation in 1991, he has received honorary doctorates from the Boston Conservatory of Music, Juilliard School and other institutions. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays. A member of the American Academy of Arts & Sciences, 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 in 2006.


Jane Glover *conductor*

Jane Glover is music director of Chicago's Music of the Baroque. She has been music director of Glyndebourne Touring Opera and artistic director of the London Mozart Players, and has conducted many major orchestras and opera companies

in Britain, Europe, North America, the Far East and Australasia. She regularly conducts the operas of Mozart and Handel, as well as the Monteverdi trilogy (in her own editions), but her operatic experience ranges from Gluck, Beethoven, Rossini and Donizetti to Humperdinck, Richard Strauss, Britten and Oliver Knussen.

Engagements this year include her debuts with the Berlin Staatsoper (*Così fan tutte*) and with the Houston and San Francisco symphony orchestras. Her book, *Mozart's Women*, was recently published by Macmillan. She studied at Oxford, where she did her PhD on 17th-century Venetian opera. She holds honorary degrees from several universities, and is a Fellow of the Royal College of Music. She was created a CBE in the 2003 New Year's Honours List.


Emanuel Ax *piano*

Born in Lvov, Poland, Emanuel Ax moved with his family to Winnipeg, Canada, while still a boy. After studying at the Juilliard School, he first came to public attention in 1974, when, at 25, he won the first Rubinstein Competition in Tel Aviv. His

distinguished career now includes seasonal appearances with major symphony orchestras worldwide, recitals in the most celebrated concert halls, a variety of chamber music collaborations, the commissioning and performance of new music, and regular additions to his acclaimed discography on Sony Classical, with whom he has been an exclusive recording artist since 1987. Recent releases include the third volume in his Grammy Award-winning cycle of the Haydn piano sonatas, two discs of two-piano works by Brahms and Rachmaninov (with Yefim Bronfman), period-instrument performances of Chopin's complete works for piano and orchestra, Brahms's Piano Concerto No.2 with Bernard Haitink and the Boston Symphony, an album of tangos by Astor Piazzolla, and John Adams's *Century Rolls* with the Cleveland Orchestra.

Recent concert highlights have included a season-long 'Perspectives' series at Carnegie Hall, New York, focusing on the music of Debussy. During the 2005/6 season he was Pianist in Residence at the Berlin Philharmonie, performing under Sir Simon Rattle in Berlin and New York and in four chamber concerts with members of the Philharmoniker. His 2006/7 schedule includes appearances with the New York Philharmonic in Vienna and Warsaw and with the Royal Concertgebouw, London Symphony, NDR Hamburg, Rotterdam Philharmonic and Budapest Festival orchestras, as well as performances of *Mozart Dances* in Vienna (last December) and New York (in August). He lives in New York with his wife, the pianist Yoko Nozaki.


Yoko Nozaki *piano*

Since her New York debut recital, Yoko Nozaki has won consistent critical acclaim during two decades of chamber music performances, recitals and concerts with several major US orchestras. She has appeared at such music festivals as Ravinia,

Ojai and Tanglewood and frequently collaborates with her husband, Emanuel Ax. Born in Tokyo, Yoko Nozaki began piano lessons with her mother at the age of three before being accepted by the Toho School of Music to study with Aiko Iguchi. When she was 12, her family emigrated to Durham, North Carolina, where she studied with Loren Withers. She subsequently became a scholarship pupil of Irwin Freundlich at the Juilliard School, going on to win numerous awards.

Yoko Nozaki and Emanuel Ax have given joint recitals in the Distinguished Artist series at the 92nd Street Y and the Metropolitan Museum in New York. They have performed together with major orchestras, including the Saint Louis, Detroit and Cleveland, and have performed the Mozart Two-Piano Concerto at the Mostly Mozart Festival in New York and with the Minnesota Orchestra, the Mozart Three-Piano Concerto (with Christoph Eschenbach) at the Ravinia Festival, the Brahms *Liebeslieder Waltzes* and Rossini *Petite messe solennelle* at the Tanglewood Festival, and the Bartók Two-Piano Concerto in Lyon and Paris. Yoko Nozaki made her debut at the Hollywood Bowl in 2002 and other recent highlights have included the gala opening night of the Chamber Music Society of Lincoln Center's 2005/6 season, and performances with Michael Stern and the Kansas City Symphony.

Howard Hodgkin *scenic design*

Born in London in 1932, Howard Hodgkin was evacuated to the US during the war. It was while living on Long Island (1940–43) that he resolved to become an artist. He later trained at the Camberwell School of Art and the Bath Academy of Art, Corsham. In 1984 he represented Britain at the Venice Biennale and in 1985 won the Turner Prize. He was knighted in 1992, awarded Honorary Doctorates by the Universities of Birmingham and Oxford in 1997 and 2000, and made a Companion of Honour 'for services to art' in 2003. An exhibition of his *Paintings 1975–1995*, organised by the Modern Art Museum of Fort Worth, opened in 1995 at the Metropolitan Museum of Art in New York and toured to Fort Worth, Düsseldorf and London. A major retrospective opened at the Irish Museum of Modern Art, Dublin, in spring 2006, and then toured to Tate Britain and the Museo Nacional Reina Sofia, Madrid. A survey exhibition of paintings made in the past 15 years opened at the Yale Center for British Art, New Haven, in February and comes to the Fitzwilliam Museum, Cambridge, this summer. Howard Hodgkin first worked in the theatre in 1981, when he designed the set and costumes for Richard Alston's *Night Music* (Ballet Rambert); they later collaborated on *Pulcinella* (filmed by the BBC and released on DVD). For Mark Morris, he has designed backcloths for *Rhymes with Silver* (1997) and *Kolam* (2002).

Martin Pakledinaz *costume design*

Martin Pakledinaz has designed costumes for theatre, opera and dance. He has collaborated with Mark Morris on works for the Mark Morris Dance Group, San Francisco Ballet and Boston Ballet, and has designed several works for Helgi Tomasson, including *Nutcracker* in 2004. His New York credits include Kathleen Marshall's recent revival of *The Pajama Game* (Tony Award nomination) and Signature Theatre's revival of Horton Foote's *The Trip to Bountiful*, as well as *Thoroughly Modern Millie*, *Wonderful Town*, *The Wild Party*, *A Year with Frog and Toad*, *Kiss Me, Kate*, *Golden Child*, *The Diary of Anne Frank*, *Waste* and *The Life*. His work in opera includes Stephen Wadsworth's staging of

Rodelinda for the Metropolitan Opera; *Tristan und Isolde* for the Paris Opéra/Bastille, directed by Peter Sellars with video installations by Bill Viola; as well as two other world premiere works directed by Sellars, *L'Amour de loin* and *Adriana Mater*, composed by Kaija Saariaho to texts by Amin Maalouf. Future projects include Alain Boublil and Claude-Michel Schönberg's new Broadway musical *The Pirate Queen*.

James F. Ingalls *lighting design*

James F. Ingalls most recently designed Mark Morris's *King Arthur* at English National Opera. Other work for Mark Morris includes *Sylvia*, *Sandpaper Ballet*, *Maelstrom* and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*, *Dido & Aeneas* and *The Hard Nut* (Mark Morris Dance Group); *Ein Herz* (Paris Opéra Ballet); and the initial White Oak Project tour. For Merce Cunningham Dance Company he designed *Fluid Canvas* and *Split Sides* with music by Sigur Ros and Radiohead. At the Metropolitan Opera, New York, he has designed *An American Tragedy*, *Salome*, *Benvenuto Cellini*, *The Gambler*, *War & Peace* and *Wozzeck*. Recent projects at Lincoln Center include *Zaide* and *Ainadamar*, both directed by Peter Sellars. He often collaborates with Saint Joseph Ballet in Santa Ana, California.

Mark Morris Dance Group

The Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. Its touring schedule steadily expanded to include cities both in the US and in Europe, and in 1986 it made its first national television programme for Dance in America. In 1988, MMDG 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. Since returning to the US in 1991 the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, California. It appears regularly in Boston, Urbana, Fairfax, Seattle and at the Jacob's Pillow Dance Festival. MMDG made its debut at New York's Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. Its London seasons have won two Olivier Awards. Noted for its commitment to live music, 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, Yo-Yo Ma and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); and the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006). MMDG's film and TV projects also include *Dido & Aeneas*, *The Hard Nut* and two documentaries for the South Bank Show. In 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, the company's first permanent headquarters in the US, housing rehearsal space for the dance community, outreach programmes for local children, as well as a school offering dance classes to students of all ages. The company's 25th Anniversary celebration included over 100 performances through 26 US cities and 10 UK cities, five world premieres and Morris's conducting debut in a performance of *Gloria* at BAM.

Craig Biesecker is from Waynesboro, PA, and received a BS 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 BFA 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 honours in English and American Literature. In New York he has performed in the 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 *José Limón Technique Video, Vol. 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 BFA from the Juilliard School, under the direction of Benjamin Harkarvy. She has danced with the Lor Lubovitch Dance Company, the Nederlands Dans Theater, the Peridance Ensemble and Battleworks Dance Company. Elisa Clark has staged works by Robert Battle, David Parsons, Igal Perry and Adam Hougland at various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival, and currently works closely with Carolyn Adams and the American Dance Legacy Institute, as well as 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 BFA 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 honours in Dance and English in 2002. She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.

Lauren Grant was raised in Highland Park, IL, and has danced with MMDG since 1996. Before graduating with a BFA from New York University's Tisch School of the Arts, Lauren studied ballet from the age of three. Later she also trained in character dance, acting and singing. She teaches masterclasses 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 was raised in Newton, MA, and 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 honours in English Literature from Brown University in 1995. He teaches masterclasses in technique and repertory at schools and colleges around the US. 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 Dusan Tynek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz and TEA (Transpersonal Education and Art). 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 BFA 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* is from El Cerrito, CA, and began dancing at the age of four, studying jazz, tap and acrobatics with Katie Matsberger, and ballet with Yukiko Sakakura. He received a BFA 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 (1992–3) and Ballet Arizona (1993–6). 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.

Noah Vinson received his BA 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 BFA from Southern Methodist University and also studied at the Boston Conservatory, Colorado University and the Laban Centre, London. Since moving to New York in 2001, Jenn has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Venc! 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 BFA. Michelle joined MMDG in 1997. Mom, thank you.

**apprentice*

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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, and Poss Family 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.

Thanks to Maxine Morris.

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

Additional funding has been received from the American Music Center Live Music for Dance Program; Capezio/Ballet Dancemakers Foundation; ConEdison; Dance Heritage Coalition; The Harkness Foundation for Dance; The Iovino Family Foundation; Leon Lowenstein Foundation; Materials for the Arts, NYC; McDermott, Will & Emery; The New York City Department of Cultural Affairs; The Catherine B. Reynolds Foundation; Virgil Thomson Foundation; The Untitled Foundation; US Artists International; and the Friends of the Mark Morris Dance Group.

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Academy of St Martin in the Fields

The Academy of St Martin in the Fields was formed in 1958 as a small, conductorless chamber ensemble. Led by Neville Marriner and attracting some of the finest players in London, the orchestra at first concentrated on repertoire from the Baroque era, developing a style of performance that launched the 1960s Baroque revival. The Academy was so named after the various concert-giving societies or 'Academies' that had flourished in 18th-century London and the famous church in which it gave its first concert on 13 November 1959.

Only two years later the Academy had secured its first recording contract, with the independent L'Oiseau-Lyre label. This was to be the beginning of a literally record-breaking discography that now boasts well over 500 entries, making the Academy the most recorded chamber orchestra in the world. The Academy is particularly well-known for its Mozart recordings with Sir Neville Marriner, including the multi-award-winning soundtrack to the film *Amadeus*. More recently the orchestra has won critical acclaim for its recordings of Bach keyboard concertos with pianist Murray Perahia, the Brahms and Stravinsky violin concertos with Hilary Hahn and Sir Neville Marriner, and concertos by Kurt

Weill and Peteris Vasks with British violinist Anthony Marwood. Thanks to this huge recorded catalogue and widespread radio coverage, the Academy's name has become familiar to audiences across the globe.

Alongside its performances with Life President Sir Neville Marriner, Principal Guest Conductor Murray Perahia and Director Kenneth Sillito, the Academy now collaborates with a number of guest directors including Joshua Bell, Gil Shaham, Anthony Marwood, Julia Fischer and Julian Rachlin. The orchestra maintains a busy schedule of international touring alongside its concerts and outreach work in the UK and in the 2006/7 season will perform in France, Spain, Switzerland, Hungary, Holland, Germany, Poland, the Czech Republic and the USA. In 1997 the orchestra was invited to perform during the official handover celebrations in Hong Kong and more recently was the first guest orchestra to appear at the Frank Gehry-designed Walt Disney Concert Hall in Los Angeles. Since 2002 the Academy has been the resident orchestra at the Barbican's Mostly Mozart Festival.

Unlike most major UK orchestras, the ASMF receives no direct government subsidy and relies solely on its artistic integrity and commercial initiative for its continued success.

First Violins

Kenneth Sillito
Harvey de Souza
Amanda Smith
Jeremy Morris
Fiona Brett
Jonathan Morton
Matthew Ward

Second Violins

Jennifer Godson
Rebecca Scott
Mark Butler
Thomas Elliott
Douglas Mackie
Helena Smart

Violas

Robert Smissen
Fiona Bonds
Duncan Ferguson
Ian Rathbone
Nicholas Barr

Cellos

Stephen Orton
Martin Loveday
William Schofield
Sarah Suckling

Basses

Ben Russell
Catherine Elliott
Stephen Mair

Flute

Anna Wolstenholme

Oboes

Christopher Cowie
Jill Crowther

Bassoons

Graham Sheen
Gavin McNaughton

Horns

Susan Dent
Joanna Hensel

Life President

Sir Neville Marriner CBE

Principal Guest

Conductor
Murray Perahia KBE

Artistic Director

Kenneth Sillito

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