



Tanglewood

JAMES LEVINE MUSIC DIRECTOR

SEIJI OZAWA HALL

JULY 20–AUGUST 16, 2009



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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



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

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 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.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday- and Saturday-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.

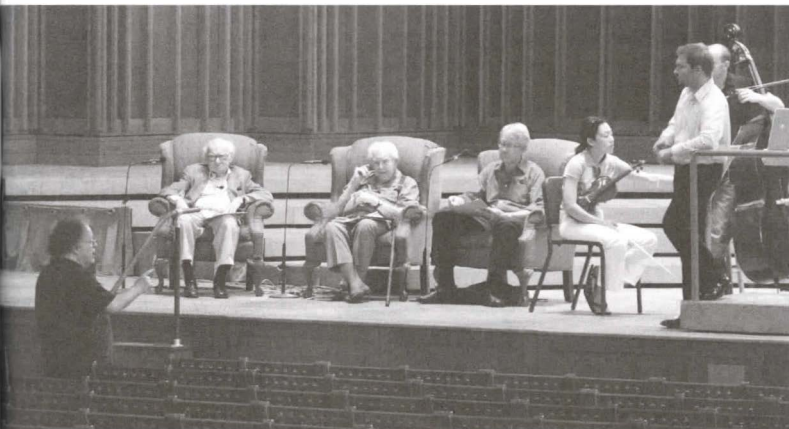
The Tanglewood Music Center

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 20th and 21st centuries. All participants receive full fellowships that underwrite tuition, room, and board. TMC Orchestra highlights this summer include a July 11 concert performance in the Koussevitzky Music Shed of Wagner's *Die Meistersinger von Nürnberg*, Act III, conducted by James Levine with a guest cast of internationally renowned



James Levine consults with (from left) Milton Babbitt, Elliott Carter, John Harbison, and TMC Fellows including conductor Tomasz Golka (standing at podium) during rehearsal for a 2006 TMC performance of Stravinsky's "L'Histoire du soldat" (photo: Hilary Scott)

singers; TMC Orchestra concerts in the Shed conducted by Rafael Frühbeck de Burgos and Kurt Masur, and TMC Orchestra concerts in Ozawa Hall led by Herbert Blomstedt and Stefan Asbury.

The season also includes a fully staged TMC production of Mozart's *Don Giovanni* with James Levine conducting (July 26, 27, and 29 in the Theatre). The Mark Morris Dance Group returns for another residency this summer, culminating in performances by the company on August 5 and 6 that include the world premieres of new Mark Morris works choreographed to Ives's Trio for piano, violin, and cello, and Beethoven's Sonata No. 4 for cello and

piano, performed by Emanuel Ax, Colin Jacobsen, and Yo-Yo Ma. Also on the program are Morris's *A Lake* (Haydn's Horn Concerto No. 2) and *Candleflowerdance* (Stravinsky's Serenade in A for piano) with soloists and ensembles of TMC Fellows. Morris will also direct TMC Fellows in a performance of Stravinsky's *Renard*, as part of Tanglewood on Parade on July 28. All of the TMC Fellows participate in 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 2009 Festival of Contemporary Music (FCM)—an annual five-day celebration of the music of our time—will this year be directed by composer Augusta Read Thomas (August 7-11). Encompassing a wide variety of styles and genres, the six FCM concerts will particularly emphasize the work of young composers and will include four world premieres commissioned by the TMC. The TMC season will again open with an intensive string quartet seminar, led by members of the Concord, Muir, Takács, and American quartets.

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. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Seiji Ozawa, 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.

SEIJI OZAWA HALL AT TANGLEWOOD

July 20–August 16, 2009

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Wednesday, August 5, 8pm
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MARK MORRIS DANCE GROUP with
FELLOWS OF THE TANGLEWOOD MUSIC CENTER

MARK MORRIS DANCE GROUP

CRAIG BIESECKER • SAMUEL BLACK • JOE BOWIE • ELISA CLARK •
AMBER DARRAGH^ • RITA DONAHUE • DOMINGO ESTRADA, JR.* •
LAUREN GRANT • JOHN HEGINBOTHAM • DAVID LEVENTHAL •
LAUREL LYNCH • BRADON MCDONALD • DALLAS MCMURRAY •
MAILE OKAMURA • NOAH VINSON • JENN WEDDEL •
JULIE WORDEN • MICHELLE YARD

*Apprentice

^On Leave

Artistic Director
MARK MORRIS

Executive Director
NANCY UMANOFF

featuring

EMANUEL AX • COLIN JACOBSEN • YO-YO MA

and TMC Fellows

INGRID KELLER • LAUREN MOORE

MetLife Foundation is the Mark Morris Dance Group's Official Tour Sponsor.

Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, JP Morgan Chase Foundation, The Howard Gilman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, and Jane Stine and R.L. Stine.

The Mark Morris Dance Group New Works Fund is supported by The Andrew W. Mellon Foundation, Ellsworth Kelly Foundation, The Gladys Krieble Delmas Foundation, The PARC Foundation, Meyer Sound/Helen and John Meyer, and Poss Family Foundation.

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



A LAKE

Music: Franz Joseph Haydn—Horn Concerto No. 2 in D

Costume Design: Martin Pakledinaz

Lighting Design: James F. Ingalls

Premiere: July 30, 1991—White Oak Dance Project, Filene Center, Wolf Trap Farm Park, Vienna, VA

CRAIG BIESECKER, SAMUEL BLACK, ELISA CLARK, LAUREN GRANT
DAVID LEVENTHAL, LAUREL LYNCH, DALLAS McMURRAY, MAILE OKAMURA
NOAH VINSON, JENN WEDDEL

FELLOWS OF THE TANGLEWOOD MUSIC CENTER:

LAUREN MOORE, horn

GERGELY MADARAS, conductor

Violins: Sophie Alscher, Akiko Hosoi, Kathryn Kilian, Te-Chiang Liu, Joseph Maile,
Rochelle Nguyen, Simeon Simeonov, Emma Sutton, Kaoru Suzuki

Violas: Sarah Bass, Derek Mosloff, Marissa Winship

Cellos: Michael Dahlberg, Yonah Etzion

Bass: Shawn Conley

Harpsichord: Tomoko Nakayama

PAUSE



VISITATION

(world premiere; commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra and Lincoln Center for the Performing Arts)

Music: Beethoven—Sonata No. 4 in C for cello and piano, Opus 102, No. 1

Costume Design: Elizabeth Kurtzman

Lighting Design: Nicole Pearce

CRAIG BIESECKER, JOE BOWIE, RITA DONAHUE, JOHN HEGINBOTHAM,
DALLAS McMURRAY, MAILE OKAMURA, NOAH VINSON, JENN WEDDEL,
JULIE WORDEN, MICHELLE YARD

YO-YO MA, cello

EMANUEL AX, piano

{ I n t e r m i s s i o n }



Bank of America is proud to sponsor the 2009 Tanglewood season.

Steinway and Sons Pianos, selected exclusively for Tanglewood.

Special thanks to Commonwealth Worldwide Chauffeured Transportation.

In consideration of the performers and those around you, please turn off all cellular phones, texting devices, pagers, and watch alarms during the concert.

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

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

CANDLEFLOWERDANCE

Music: Igor Stravinsky—Serenade in A

Costume Design: Katherine M. Patterson

Lighting Design: Nicole Pearce

Premiere: September 22, 2005—Zellerbach Hall, Cal Performances, Berkeley, CA

CRAIG BIESECKER, RITA DONAHUE, LAUREN GRANT,
JOHN HEGINBOTHAM, BRADON McDONALD, JULIE WORDEN

INGRID KELLER, piano (TMC Fellow)

For Susan Sontag

Commissioned in part by Cal Performances, Berkeley

Music by arrangement with Boosey & Hawkes, Inc., publisher and copyright owner

PAUSE

EMPIRE GARDEN

(world premiere; commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra and Lincoln Center for the Performing Arts)

Music: Charles Ives—Trio for Violin, Cello, and Piano

Costume Design: Elizabeth Kurtzman

Lighting Design: Nicole Pearce

CRAIG BIESECKER, SAMUEL BLACK, JOE BOWIE, ELISA CLARK, RITA DONAHUE,
DOMINGO ESTRADA JR., LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL,
LAUREL LYNCH, BRADON McDONALD, DALLAS McMURRAY, MAILE OKAMURA,
JULIE WORDEN, MICHELLE YARD

COLIN JACOBSEN, violin

YO-YO MA, cello

EMANUEL AX, piano

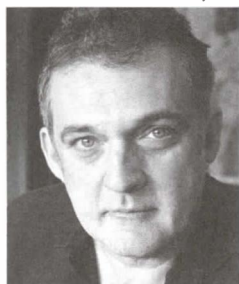
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Walter H. Scott

Guest 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 1988-1991 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. Morris is also much in demand as a ballet choreographer. He has created seven works for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre, and the Boston Ballet, among others. His work is also in the repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and The Royal Ballet. Morris is noted for his musicality and has been described as "undeviating in his devotion to music." 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. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received nine honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux), and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Mark Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In 2007 he received the Samuel H. Scripps/American Dance Festival lifetime achievement award.

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, 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. Based in Brooklyn, NY, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, CA, and its midwest home, the Krannert Center for the Performing Arts in Urbana, IL. MMDG also appears regularly in New York City; Boston; 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, Garrick Ohlsson, 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 the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, NY, housing rehearsal space for the dance community and outreach programs for local children, as well as a school offering dance classes to students of all ages. For more information, visit www.mmdg.org.

EMANUEL AX

Emanuel Ax is renowned not only for his poetic temperament and unsurpassed virtuosity, but also for the exceptional breadth of his performing activity. Each season includes appearances with major symphony orchestras worldwide, recitals in the most celebrated concert halls, chamber music collaborations, the commissioning and performance of new music, and additions to his acclaimed discography on Sony BMG Masterworks. Born in Poland, Emanuel Ax moved to Canada with his family when he was a young boy, later settling in New York City. Studying at the Juilliard School and Columbia University, Mr. Ax captured public attention in 1974 when he won the First Arthur Rubinstein International Piano Competition in Tel Aviv. Soon afterwards, he won the Michael Award of Young Concert Artists and the coveted Avery Fisher Prize. He made his Sony Classical debut with a collection of Chopin scherzos and mazurkas. Mr. Ax's third volume in the recording cycle of Haydn piano sonatas received a Grammy Award in February 2004; the previous recording in the cycle also won a Grammy. Other recent releases include two discs of two-piano programs (with Yefim Bronfman) and period-instrument performances of Chopin's complete works for piano and orchestra. For more information, visit www.EmanuelAx.com.





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COLIN JACOBSEN




Violinist Colin Jacobsen, a 2003 Avery Fisher Career Grant recipient, first played to critical acclaim at the age of fourteen, collaborating with Kurt Masur and the New York Philharmonic in a performance hailed by the *New York Times*. He recently returned to perform with the New York Philharmonic in Brahms's Double concerto with Yo-Yo Ma, David Zinman conducting. Mr. Jacobsen enjoys a diverse musical life performing as a guest soloist with orchestras worldwide and as chamber musician with a number of groups including the Silk Road Ensemble, Brooklyn Rider, and the Metropolitan Museum Artists in Concert. Along with his brother Eric (a cellist and conductor), he founded The Knights, a groundbreaking indie-orchestra that recently opened the Dresden Musikfestspiele with Dawn Upshaw as guest soloist. As a composer/arranger, he has written two pieces for Brooklyn Rider's album in collaboration with Persian kamanche player Kayhan Kalhor (recently released on Harmonia Mundi's World Village label) and also helped create pieces for the Silk Road Ensemble. His string quartet, Brooklesca, composed for Brooklyn Rider and recorded on the album "Passport," has been heard nationwide on American Public Media's "Performance Today" and called a "driving, gypsy-inflected tour de force" by host Fred Child, who also selected the album as one of the year's top ten classical recordings.

INGRID KELLER



A native of Boston, pianist Ingrid Keller began her musical studies at the early age of three. Her love of classical music was cultivated by her mother's Viennese background and her frequent travels to Europe. She received her bachelor of music degree, *magna cum laude*, from Northwestern University. While there, she was nominated by the faculty as one of their most outstanding pianists to participate in the 2002 Thauvut-Isaac Competition, which she won. Ms. Keller earned a master of music degree and a performer diploma, both with high distinction, at Indiana University under the tutelage of Menahem Pressler. She received first place in the MTNA Piano Division in 2004 and is currently an active soloist and collaborative recitalist while she pursues her doctorate of music degree at IU. In January 2009 she became the coach/accompanist for Indianapolis Opera's Young Artist Program. She is a Tanglewood Music Center Fellow this summer, as recipient of the Nat Cole Memorial Fellowship/Paul Buitenenwieser Fellowship.

YO-YO MA



The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences and to his personal desire for artistic growth and renewal. Mr. Ma maintains a balance between his engagements as soloist with orchestras worldwide and his recital and chamber music activities. His discography includes over 75 albums, including sixteen Grammy Award-winners. One of Mr. Ma's goals is the investigation of music as a means of communication and as a vehicle for the migration of ideas; in 1998 he established the Silk Road Project to promote the study of cultural, artistic, and intellectual traditions along the ancient Silk Road trade routes. Mr. Ma was born in Paris to Chinese parents who later moved the family to New York. He began studying cello at four, attended the Juilliard School, and in 1976 graduated from Harvard University. He has received numerous awards, including the 1978 Avery Fisher Prize, the 1999 Glenn Gould Prize, the 2001 National Medal of Arts, the 2006 Sonning Prize, the 2006 Dan David Prize, and the 2008 World Economic Forum's Crystal Award. In 2006 he was designated a United Nations Messenger of Peace by then Secretary-General Kofi Annan; in 2007, Secretary-General Ban Ki-moon extended his appoint-

ment. In January 2009, at the invitation of President-Elect Barack Obama, Mr. Ma played in the quartet performance of John Williams's *Air and Simple Gifts* at the 56th Inaugural Ceremony.

For a biography of **Gergely Madaras**, see page 11.

LAUREN MOORE

A native of Texas, Lauren Moore has been playing French horn since age eleven. She currently holds the position of third/associate principal horn in the Canton Symphony Orchestra and the position of third horn in the Opera Cleveland Orchestra.

Ms. Moore a bachelor of music degree in horn performance from the Conservatory of Music at Baldwin Wallace College and a master of music degree in horn performance from the Cleveland Institute of Music. Major teachers include Richard King, Richard Solis, David Brockett, and Haley Hoops. Lauren can be seen performing with various orchestras in the Cleveland area, such as the Cleveland Orchestra and the Cleveland Pops Orchestra. She is also an active chamber musician and performs in brass and woodwind quintets, as well as brass trios and large chamber ensembles. In April 2009 she played with Paul Schaffer and the CBS orchestra for the Rock and Roll Hall of Fame Induction Ceremony.

Lauren spends her summers attending music festivals such as the Aspen Music Festival and School in 2005, where she was a scholarship recipient, and studied with Eli Epstein, Jerome Ashby, and Jennifer Montone. In 2007 she attended the Blossom Music Festival, where she studied with Richard King and Michael Mayhew. She was a Tanglewood Music Center Fellow in 2008 and returns this year as recipient of the Evelyn S. Nef Fellowship.



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 received his B.F.A. in Dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in Holland. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Sam first appeared with MMDG in 2005 and became a company member in 2007.



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.





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 danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, and Battleworks Dance Company before joining MMDG in 2006. Ms. Clark has also worked with the Alvin Ailey American Dance Theatre, as assistant to Robert Battle. She has been on faculty at the American Dance Festival and teaches for MMDG. She is a 2008-2009 Princess Grace Modern Dance Honorarium Award Winner.



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.



DOMINGO ESTRADA, JR., a native of Victoria, TX, has recently acquired a B.F.A. in Ballet and Modern Dance at Texas Christian University. Currently, he also works with choreographers Leslie Scott, BODYart Dance; Mary Seidman, Mary Seidman & Dancers; and Christian von Howard, Von Howard Project. He made his debut with the Mark Morris Dance Group during this season's *The Hard Nut* at Cal Performances, Berkeley.



LAUREN GRANT, born and raised in Highland Park, IL, has danced with the Mark Morris Dance Group since 1996. Appearing in over forty of Mark Morris's works, she performs leading roles in *The Hard Nut* and *Mozart Dances*. Ms. Grant has been featured in *Time Out New York*, *Dance Magazine*, the book *Meet the Dancers*, and is the subject of a photograph by Annie Leibovitz. She graduated with a B.F.A. from New York University's Tisch School of the Arts. Ms. Grant is on faculty at MMDG's school and also teaches dance internationally. She is married to fellow dancer David Leventhal.



JOHN HEGINBOTHAM is from Anchorage, AK. He is a graduate of the Juilliard School (BFA '93) and has danced in the companies of Susan Marshall, Pilobolus Dance Theater (guest artist), John Jasperse, and Ben Munisteri. His choreography is featured in the work of recording artists Fischerspooner, and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, John works regularly with members of the Brooklyn Parkinson Group. He joined the Mark Morris Dance Group in 1998.



DAVID LEVENTHAL has danced with MMDG since 1997. He performs principal roles in *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Romeo and Juliet, on Motifs of Shakespeare*. He is a faculty member of the Mark Morris Dance Center in Brooklyn, and teaches technique and repertory at schools and universities. He is one of the founding teachers of MMDG's *Dance for Parkinson's* program, and leads classes around the world for people with PD. Raised in Newton, MA, he received his early training from Boston Ballet School, and graduated from Brown University with honors in English Literature. 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 T.E.A. (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 performed with MMDG as an apprentice 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 Maltzberger, 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 performed with MMDG as an apprentice in 2006 and became a company member in 2007.



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MAILE OKAMURA is originally from San Diego, CA. She was a member of Boston Ballet II in 1992-93 and Ballet Arizona in 1993-96. 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 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, 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 performed with MMDG as an apprentice in 2006 and became a company member in 2007.



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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