



Tanglewood

SEIJI OZAWA HALL JUNE 28–JULY 21, 2011



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 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.



A tangle of traffic at the Main Gate of Tanglewood in the 1950s
(BSO Archives)

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 *Allergia* 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. All participants receive full fellowships covering tuition, room, and board. TMC Orchestra highlights this summer include Leonard Bernstein's *Symphony No. 2, The Age of Anxiety*, conducted by Miguel Harth-Bedoya, which opens the orchestra's season on July 5 in Seiji Ozawa Hall, and its closing all-Brahms concert in the Shed led by Rafael Frühbeck de Burgos on August 14,

with mezzo-soprano Stephanie Blythe and the Tanglewood Festival Chorus. TMC Orchestra performances on July 11 with conductor Stefan Asbury and on July 17 with Kurt Masur will also showcase TMC Conducting Fellows.

The Mark Morris Dance Group's annual residency on June 28 and 29 will include a new TMC-commissioned Mark Morris work choreographed to Stravinsky's *Renard*. The music for this, and for Morris's *Italian Concerto* (to Bach's keyboard work) and *Frisson* (to Stravinsky's *Symphonies of Wind Instruments*), will be performed by Instrumental and Vocal Fellows of the TMC, on a program that also reprises Morris's *Falling Down Stairs*, with Yo-Yo Ma playing Bach's Cello Suite No. 3. In addition, Mark Morris will direct a special evening of song and

short, whimsical operas by Darius Milhaud on July 10. TMC string players start the season with a week-long intensive study of the string quartet, culminating in marathon concerts on June 28 and 29. All of the TMC Fellows participate in chamber music programs in Ozawa Hall throughout the summer, notably on Sunday mornings at 10 a.m.—the first being a "Brass Extravaganza" on July 3—and, starting July 9, on Saturdays at 6 p.m. prior to BSO concerts.

The Festival of Contemporary Music (FCM), an annual five-day celebration of the music of our time, will this year be directed by the distinguished American composer Charles Wuorinen, who will open the Festival conducting the world premiere of his *It Happens Like This*, a secular cantata to texts of James Tate, commissioned by the TMC and dedicated to James Levine. Six concerts presenting a wide spectrum of musical styles will include two additional TMC commissions in their world premieres: Fred Ho's *Fanfare to Stop the Creeping Meatball*, which will open five of the performances; and John Zorn's *À Rebours*, a concerto for solo cello and ensemble with soloist Fred Sherry, to be performed on August 4. Other guest artists will include the new music group Ensemble Signal and pianist Ursula Oppens, the latter performing a Prelude Concert before the Festival's concluding orchestra concert on August 8, which will feature music of Felipe Lara, Jo Kondo, Andrew Norman, David Felder, and Christopher Rouse.

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.



The TMC Orchestra with Conducting Fellow Keitaro Harada in the final concert of the 2010 Festival of Contemporary Music (photo: Hilary Scott)



2011
Tanglewood



Tuesday, June 28, 8pm
Wednesday, June 29, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

MARK MORRIS DANCE GROUP

CHELSEA LYNN ACREE* • SAMUEL BLACK • JOE BOWIE • RITA DONAHUE
DOMINGO ESTRADA, JR. • LAUREN GRANT • LESLEY GARRISON*
JOHN HEGINBOTHAM • AARON LOUX • LAUREL LYNCH
DALLAS McMURRAY • AMBER STAR MERKENS • MAILE OKAMURA
SPENCER RAMIREZ* • WILLIAM SMITH III • NOAH VINSON
JENN WEDDEL • JULIE WORDEN • MICHELLE YARD

*Apprentice

Artistic Director
MARK MORRIS

Executive Director
NANCY UMANOFF

with

FELLOWS OF THE TANGLEWOOD MUSIC CENTER
STEFAN ASBURY, conductor
YO-YO MA, cello

MetLife Foundation is the Mark Morris Dance Group's Official 30th Anniversary Sponsor.

Major support for the Mark Morris Dance Group is provided by Bloomberg Philanthropies, Brooklyn Community Foundation, JP Morgan Chase Foundation, Fund for the City of New York, The Andrew W. Mellon Foundation, The Billy Rose Foundation, Inc., 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 Gladys Krieble Delmas Foundation, Meyer Sound/Helen and John Meyer, The PARC Foundation 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.



Bank of America is proud to sponsor the 2011 Tanglewood season.

Steinway & Sons is the exclusive provider of pianos for Tanglewood.

Special thanks to Commonwealth Worldwide Chauffeured Transportation.

In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices 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 and Seiji Ozawa Hall is prohibited.



FRISSON

Music: Igor Stravinsky—*Symphonies of Wind Instruments*

Lighting Design: Michael Chybowski

Premiere: December 7, 1985—Bessie Schönberg Theater, Dance Theatre Workshop, New York, NY

LAUREN GRANT, AARON LOUX, AMBER STAR MERKENS,
MAILE OKAMURA, WILLIAM SMITH III

FELLOWS OF THE TANGLEWOOD MUSIC CENTER:

Case Scaglione, conductor

Benjamin Smolen, Seth Morris, and Henrik Heide, flutes

Sarah Lewis and Jonathan Bragg, oboes

Paul Lueders, English horn

Danny Goldman, Georgiy Borisov, and Ching-Chieh Hsu, clarinets

Keith Buncke and Thomas Schneider, bassoons

Joyce Fleck, contrabassoon

Nicholas Hartman, Tyler Holt, Matthew Bronstein, Katherine Caliendo, and Anna Spina, horns

Mark Maliniak, Alex Fioto, and Najib Wong, trumpets

Christopher Wolf and Douglas Rosenthal, trombones

Adam Rainey, bass trombone

Jose Martínez Antón, tuba

Stravinsky's *Symphonies of Wind Instruments* (rev. 1947) used by arrangement
with Boosey & Hawkes, Inc.

PAUSE



ITALIAN CONCERTO

Music: Johann Sebastian Bach—Italian Concerto in F, BWV 971

Lighting Design: Paul Palazzo

Premiere: January 17, 2007—James and Martha Duffy Performance Space, Mark Morris Dance
Center, Brooklyn, NY

I. Allegro

II. Andante

III. Presto

JOHN HEGINBOTHAM, AARON LOUX, DALLAS McMURRAY,
AMBER STAR MERKENS, MICHELLE YARD

MARNIE HAUSCHILDT, piano (TMC Fellow)

Alan Smith, TMC faculty coach

PAUSE



RENARD

(world premiere)

Music: Igor Stravinsky—*Renard, Histoire burlesque chantée et jouée*

Set and Costume Design: Maira Kalman

Costumes realized by: Maile Okamura, Stephanie Sleeper

Sets and props realized by: Matthew Eggleton, Johan Henckens

Lighting Design: Nicole Pearce

Renard is commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra.

Fox tricks Cock. Cat and Goat save Cock.

Fox tricks Cock. Cat and Goat kill Fox.

Fox: DALLAS McMURRAY

Cat: WILLIAM SMITH III

Cock: AARON LOUX

Goat: DOMINGO ESTRADA, JR.

Hens: RITA DONAHUE, LAUREL LYNCH, JENN WEDDEL

STEFAN ASBURY, conductor

FELLOWS OF THE TANGLEWOOD MUSIC CENTER:

Zach Finkelstein, tenor

Andrew Penning, tenor

John Buffett, baritone

David Salsbery Fry, bass

Martha Long, flute/piccolo

Amanda Hardy, oboe/English horn

William Amsel, clarinet/E-flat clarinet

Kathryn Brooks, bassoon

Adedeji Bailes Ogunfolu and Anna Spina, horns

Kyle Sherman, trumpet

Nick Tolle, cymbalom (guest artist)

Ethan Pani, timpani

Daniel Zawodniak, Ian Sullivan, and André Sonner, percussion

Tema Watstein and Alex Shiozaki (New Fromm Players), violins

Derek Mosloff (New Fromm Player), viola

Michael Dahlberg (New Fromm Player), cello

Rex Surany, double bass

Case Scaglione, assistant conductor

Elena Lacheva, rehearsal pianist

Kenneth Griffiths, TMC faculty coach

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



FALLING DOWN STAIRS

Music: Johann Sebastian Bach—Suite No. 3 in C for solo cello, BWV 1009

Set Design: Johan Henckens

Costume Design: Isaac Mizrahi

Lighting Design: Michael Chybowski

Premiere: March 6, 1997—Cal Performances, Zellerbach Hall, Berkeley, CA

CHELSEA LYNN ACREE, SAMUEL BLACK, RITA DONAHUE, DOMINGO ESTRADA, JR., LESLEY GARRISON, LAUREN GRANT, JOHN HEGINBOTHAM, AARON LOUX, LAUREL LYNCH, DALLAS McMURRAY, AMBER STAR MERKENS, MAILE OKAMURA, SPENCER RAMIREZ, JENN WEDDEL, MICHELLE YARD

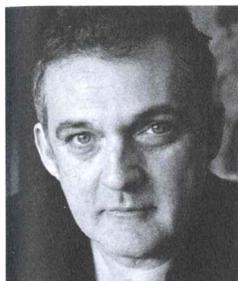
YO-YO MA, cello



Guest Artists

MARK MORRIS

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the Koleda Balkan Dance Ensemble and the dance companies of Lar Lubovitch, Hannah Kahn, Laura Dean, and Eliot Feld. He formed the Mark Morris Dance Group in 1980, and has since created more than 130 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 time there were three evening-length dances: *L'Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; and *The Hard Nut*. In 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also a ballet choreographer and has created seven works for the San Francisco Ballet since 1994 and received commissions from many others. His work is also in the repertory of the Pacific Northwest Ballet, Boston 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, Gotham Chamber Opera, English National Opera, and the Royal Opera, Covent Garden. In 1991 he was named a Fellow of the MacArthur Foundation. He has received eleven 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 “for being an American ambassador for classical music at home and abroad.” He is the subject of a biography, *Mark Morris*, 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*. 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. In 2010 he received the prestigious Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society.



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 Kranert Center for the Performing Arts at the University of Illinois in Urbana-Champaign. MMDG also appears regularly in New York, NY; Boston, MA; Fairfax, VA; and Seattle, WA. 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. From the company's many London seasons, it has also garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its 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); percussionist and 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*, two documentaries for the U.K.'s "South Bank Show," and PBS' "Live From Lincoln Center." In September 2001, the Mark Morris Dance Center

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opened in Brooklyn, NY, to provide a home for the company, rehearsal space for the dance community, outreach programs for local children, and a school offering dance classes to students of all ages. For more information, visit www.mmdg.org.

MAIRA KALMAN (scenic/costume design)

Maira Kalman was born in Tel Aviv. She has worked as a designer, author, illustrator, and artist. Her work is a narrative journal of her life and all its absurdities. She has written and illustrated thirteen children's books including *Ooh-la-la—Max in Love* and *What Pete Ate (from a-z)*. She is a frequent contributor to *The New Yorker* magazine, and is well known for her collaboration with Rick Meyerowitz on the *NewYorkistan* cover in 2001. Recent projects include *The Elements of Style* (illustrated), and two year-long illustrated columns for the *New York Times*, *The Principles of Uncertainty* (2007) and *And The Pursuit of Happiness* (2009). Both are now in book form. She collaborated with Mark Morris in the Virgil Thomson/Gertrude Stein opera, *Four Saints in Three Acts* (2000). A retrospective of her work is at the Jewish Museum in NYC.

NICOLE PEARCE (lighting design)

Nicole Pearce has worked with Mark Morris on *Up and Down* with Boston Ballet, *All Fours*, *Rock of Ages*, *From Old Seville*, *Cargo*, *Candleflowerdance*, *Excursions*, *Empire Garden*, and *Visitation*. Pearce has worked with many other artists and choreographers, including Robert Battle, Adam Houghland, Nicolo Fonte, Larry Keigwin, Andrea Miller, Matthew Neenan, David Parker, Fabian Priovelle, and Doug Varone. Other selected New York credits include *The American Dream* and *The Sandbox* directed by Edward Albee (*The Cherry Lane*); *Beebo Brinker Chronicles* directed by Leigh Silverman (37 Arts); *Edgewise* directed by Trip Cullman (*The Play Company* and *Page 73*); *Betrothed* directed by Rachel Dickstien (*Ripe Time*); *A Raisin in the Sun* directed by Jade King Carroll, and *Savage in Love* directed by Pam MacKinnon (the Juilliard School).

STEFAN ASBURY

Renowned for his innovative programming, conductor Stefan Asbury is in demand with many of the leading orchestras worldwide, encompassing the U.S., Europe, Asia, and Australia. Appointed Chief Conductor of the Noord Nederlands Orkest beginning in 2011-12, Mr. Asbury has since 2007 been Artist in Association with the Tapiola Sinfonietta in Finland. He enjoys ongoing relationships with the Basel Sinfonietta and the NDR Sinfonieorchester Hamburg. Recent seasons have included guest engagements with the Royal Concertgebouw Orchestra, Sinfonieorchester des Bayerischen Rundfunks, West Australian Symphony Orchestra (Perth), London Symphony, RAI Turin, Seattle Symphony, Dresden Philharmonic, and the Orchestra of St Luke's, and he is a regular guest conductor at many European festivals. In 2010-11 he returned to the Frankfurt Radio Symphony, Seoul Philharmonic, and the Royal Concertgebouw. A Tanglewood Music Center faculty member since 1995, he has held the Sana H. Sabbagh Master Teacher Chair since 2005. From 1999 to 2005 he was Associate Director of New Music Activities. He has given conducting master classes at such institutions as the Hochschule der Künste (Zurich), Venice Conservatoire, and Tokyo Wonder Site, and his TMC master classes are featured in the Boston Symphony Orchestra's *Inside the TMC* webcasts. In opera, he led John Adams' *A Flowering Tree* at the 2009 Perth International Arts Festival, Wolfgang Rihm's *Jakob Lenz* at the 2008 Wiener Festwochen, a concert version of Benjamin Britten's *Owen Wingrave* with Tapiola Sinfonietta, the world pre-



miere of Van Vlijmen's *Thyeste* with Théâtre Royal de La Monnaie and the Nationale Reisopera, Johannes Maria Staud's *Berenice* at the Munich Biennale, and Britten's *A Midsummer Night's Dream* in Karlsruhe. Mr. Asbury has collaborated with the Mark Morris Dance Group in their production and tour of Prokofiev's *Romeo and Juliet*. He maintains strong relationships with composers including Oliver Knussen, Steve Reich, Wolfgang Rihm, Unsuk Chin, and Mark-Anthony Turnage, and collaborates regularly with Ensemble Modern, Klangforum Wien, Musikfabrik and the London Sinfonietta. His notable recordings include works of Unsuk Chin and Jonathan Harvey with Ensemble Intercontemporain and Gérard Grisey's *Les Espaces acoustiques* with WDR Köln. This Tanglewood season he conducts TMC Fellows in collaboration with the Mark Morris Dance Group, the Tanglewood Music Center Orchestra July 11 and August 7, and the Boston Symphony Orchestra during Tanglewood on Parade on August 2.

YO-YO MA



Yo-Yo Ma's multi-faceted career is testament to his continual search for new ways to communicate with audiences, and to find connections that stimulate the imagination, while also maintaining a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. He draws inspiration from a wide circle of collaborators, each fueled by the artists' interactions. One of his goals is the exploration of music as a means of communication, and as a vehicle for the migration of ideas across a range of cultures throughout the world. He established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. Throughout his career, Yo-Yo Ma has expanded the cello repertoire, performing lesser-known music of the twentieth century and premieres of new works by a diverse group of composers, among them John Williams. Mr. Ma is an exclusive Sony Classical artist, and his discography of more than seventy-five albums reflects his wide-ranging interests. He has made several successful recordings that defy categorization, among them *Hush* with Bobby McFerrin, *Appalachia Waltz* and *Appalachian Journey* with Mark O'Connor and Edgar Meyer, *Obrigado Brazil*, and *Obrigado Brazil—Live in Concert*. Strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation, he takes time whenever possible to conduct master classes as well as more informal programs. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma began studying the cello with his father at age four and came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. Mr. Ma has received numerous awards, and has mentored thousands of students worldwide in countries including Lithuania, Korea, Lebanon, Azerbaijan, and China. A UN Messenger of Peace and a member of the President's Committee on the Arts & Humanities, he has performed for eight American presidents, including President Barack Obama for the 56th Inaugural Ceremony. Mr. Ma and his wife have two children. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius.



CHELSEA LYNN ACREE grew up in Baltimore, MD, where she began her dance training with Sharon Lerner, then continued at Carver Center for the Arts and Technology. Since receiving her B.F.A. in dance from SUNY Purchase in 2005 she has had the opportunity to work with a variety of artists including SYREN Modern Dance, Laura Peterson, Hilary Easton + Company, and Michael and the Go-Getters. Acree is on faculty at The School at the Mark Morris Dance Center teaching children and adults how to move through space. She began working with Mark Morris Dance Group in 2007 and joined the company in 2011.



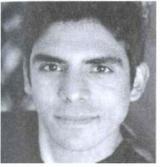
SAMUEL BLACK is from Berkeley, CA, where he began studying tap at the age of nine with Katie Maltzberger. He received his B.F.A. in Dance from SUNY Purchase, and also studied at the Rotterdamse Dansacademie in Holland. He has performed with David Parker, Takehiro Ueyama, and Nelly van Bommel, and currently teaches MMDG master classes and Dance for PD®. He first appeared with MMDG in 2005, and became a company member in 2007.



JOE BOWIE, born in Lansing, MI, began dancing while attending Brown University. After graduating with honors in English and American Literature, he moved to New York and performed in works of Robert Wilson and Ulysses Dove, and danced with The Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.



RITA DONAHUE was born and raised in Fairfax, VA, and attended George Mason University. She graduated with high distinction in 2002, receiving a B.A. in English and a B.F.A. in Dance. She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.



DOMINGO ESTRADA, JR., a native of Victoria, TX, studied martial arts and earned his black belt in 1994. He danced Ballet Folklorico through his church for eleven years. Estrada earned his B.F.A. in Ballet and Modern Dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies he attended the American Dance Festival where he had the privilege of performing *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009. Estrada would like to thank God, his family and all who support his passion.



LESLEY GARRISON grew up in Swansea, IL, and received her early dance training at the Center of Creative Arts in St. Louis, MO, and Interlochen Arts Academy in Interlochen, MI. She studied at the Rotterdamse Dansacademie in Rotterdam, the Netherlands, and holds a B.F.A. from SUNY Purchase, where she received the Modern Dance Faculty Award. She has performed with the Erica Essner Performance Co-op, John Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly Van Bommel's NØA Dance, Rocha Dance Theater and Sidra Bell Dance New York. She first performed with MMDG in *L'Allegro, il Penseroso ed il Moderato* in 2007 and joined the company as an apprentice in 2011. She has also performed in Morris' production of *Orfeo ed Euridice* with the Metropolitan Opera. Garrison has taught creative movement and modern dance at The School at The Mark Morris Dance Center and assists in the Dance for PD® program.



LAUREN GRANT, born and raised in Highland Park, IL, has danced with MMDG since 1996. Appearing in over 40 of Mark Morris' works, she performs leading roles in *The Hard Nut* and *Mozart Dances*. 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. Grant is on faculty at The School at the Mark Morris Dance Center and also teaches dance internationally.



JOHN HEGINBOTHAM has danced with MMDG since 1993. Raised in Anchorage, AK, he is a graduate of the Juilliard School (B.F.A. '93) and has performed in the companies of Susan Marshall, John Jasperse, Ben Munisteri, and Pilobolus Dance Theater (guest artist). Heginbotham recently completed a choreographic residency at the Baryshnikov Arts Center, where he was the recipient of a 2010 Jerome Robbins Foundation New Essential Works (NEW) Fellowship Grant. Heginbotham is a founding teacher of Dance for PD®, a program initiated by MMDG and the Brooklyn Parkinson Group. For more information, please visit www.johnheginbotham.com.



AARON LOUX grew up in Seattle, WA, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at the Cornish College Preparatory Dance Program and received his B.F.A. from The Juilliard School in 2009. He danced at The Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.



LAUREL LYNCH began her dance training at Petaluma School of Ballet in CA. She moved to New York to attend the Juilliard School where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. After graduation Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007. Many thanks to Gene and Becky.



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. McMurray performed with the Limón Dance Company in addition to works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.



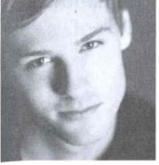
AMBER STAR MERKENS, originally from Newport, OR, began her dance training with Nancy Mittleman. She received her B.F.A from the Juilliard School and went on to dance with the Limón Dance Company. In 2001 she received the Princess Grace Award and joined MMDG. She has presented her own choreography both in New York and abroad, taught at The School at the Mark Morris Dance Center, and worked as a freelance photographer for MMDG, the Silk Road Project, and Brooklyn Rider String Quartet, among others. Merkens would like to thank her family for their continuous support.



MAILE OKAMURA studied primarily with Lynda Yourth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. Okamura has been dancing with MMDG since 1998. She has also had the pleasure of working with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.



SPENCER RAMIREZ began his training in Springfield, VA, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. From there, he continued training at the Maryland Youth Ballet with faculty such as Michelle Lees, Christopher Doyle, and Harriet Williams. In 2008, he entered the Juilliard School under the direction of Lawrence Rhodes and had the opportunity to perform works by José Limón, Jerome Robbins, Sidra Bell, and Fabien Prioville. Ramirez joined MMDG as an apprentice in July 2010.



WILLIAM SMITH III grew up in Fredericksburg, VA, and attended George Mason University under a full academic and dance talent scholarship. Smith graduated *magna cum laude* in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason he performed works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall and Susan Shields. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University, and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. Smith is also an actor, with regional theatre credits including Tulsa in *Gypsy*, Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!* Previously he danced with Parsons Dance from 2007-2010. He became an MMDG company member in 2010.



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 received her early training from Boulder Ballet Company near where she grew up in Longmont, CO. She holds a B.F.A. from Southern Methodist University and also studied at Boston Conservatory, Colorado University, and The Laban Center, London. Since moving to New York in 2001, Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Vencl Dance Trio, Rocha Dance Theater, TEA Dance Company, and with various choreographers including Alan Danielson and Ella Ben-Aharon. Weddel 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. Yard joined MMDG in 1997. Mom, thank you.

Thanks to Maxine Morris.

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

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