

BALLET SAN JOSE

S I L I C O N V A L L E Y

Dennis Nahat, Artistic/Executive Director

Presents The World Premiere of

CINEMA SOUNDTRACKS

with

GRAND PAS DE DIX

NOVEMBER 17-20, 2005

San Jose Center for the Performing Arts



BALLET SAN JOSE

S I L I C O N V A L L E Y

DENNIS NAHAT, ARTISTIC / EXECUTIVE DIRECTOR

THE COMPANY

Erin Duffy • Karen Gabay • Tiffany Glenn

Catharine Grow • Erena Ishii • Maria Jacobs • Zhang Jing

Alexsandra Meijer • Beth Ann Namey • Mirai Noda

Kaleena Opdyke • Patricia Perez • Dalia Rawson • **Nicole Yip

Willie Anderson • Maximo Califano • Rudy Candia

Stephane Dalle • Michael Doerner • *Damir Emric

Zuri Goldman • Daniel Gwatkin • Peter Hershey

Le Mai Linh • Ramon Moreno • Seth Parker • *Robert Raney

Raymond Rodriguez • **Akira Takahashi • Travis Walker



Dwight Oltman

MUSIC DIRECTOR AND
PRINCIPAL CONDUCTOR

Kenneth Keith

LIGHTING DESIGNER
TECHNICAL DIRECTOR

David Guthrie

Emeritus
DESIGNER (1927-2004)

Raymond Rodriguez

RÉGISSEUR

Karen Gabay

REHEARSAL ASSISTANT

Maggie Heaman

COSTUME DIRECTOR/RESIDENT DESIGNER

Lise la Cour

SCHOOL DIRECTOR

Jodi Porter

ASSOCIATE SCHOOL DIRECTOR

Spencer Anderson

PRODUCTION STAGE MANAGER

Les Reinhardt

ASSISTANT STAGE MANAGER

All casting subject to change.

Latecomers will not be seated after lights have dimmed.

The use of cameras, cellular phones, or any kind of recording equipment is strictly prohibited.

This performance will last approximately 2 hours.

All photography: **John Gerbetz**

Front cover: **Morgan Rosales**

Pictured on the front cover in CINEMA SOUNDTRACKS: **Ramon Moreno, Karen Gabay, Raymond Rodriguez, Stephane Dalle & Catharine Grow.**

*Ballet San Jose Silicon Valley Apprentice

**Trainee

A Welcome Note:

Dennis Nahat, Artistic/Executive Director

As our 20th Anniversary Season continues and the Holidays approach we are already gearing up for THE NUTCRACKER. At the same time, our dancers, staff and stage crew have worked very hard preparing this November offering which kick starts the Season! After having just closed with the world premiere of THE FIREBIRD and PHAEDRA in October, only 20 working days have passed and we're back on the stage in another world premiere by choreographer **Daryl Gray** with his CINEMA SOUNDTRACKS.

Opening the program is a repertory favorite, GRAND PAS DE DIX which I created just 30 years ago for our very young company. With that same enthusiasm today, our dancers are flying! GRAND PAS DE DIX (*grand dance for 10*) is an extraction of divertissement,

which starts the lavish Hungarian festivities at the marriage of *de Brienne* and *Raymonda*. The three-act ballet RAYMONDA was first produced in St. Petersburg on January 19, 1898. Its libretto and choreography were by **Lydia Pashkova** and **Marius Petipa** with music by **Alexander Glazunov**. The ballet is a favorite in Russia and has had several stagings in the West. Abbreviated versions of the ballet were mounted, notably Ballet Russe de Monte Carlo in 1946 and later by **George Balanchine** and **Alexandra Danilova**, known as GRAND PAS. The section of Act III, better known as GRAND PAS HUNGROIS, is performed more frequently today in solo, *pas de deux* and ensemble forms. These excerpts with Glazunov's music provide a handsome showcase to show off the dancers technique. Ballet San Jose Silicon Valley's staging with its original choreography emphasizes the grand Imperial and Hungarian style of the original 1898 staging and is a favorite among audiences and dancers alike.

When Daryl Gray and I began talking about his new work CINEMA SOUNDTRACKS, it seemed like a perfect fit for our company. After working with our company on his very successful PIRATES OF PENZANCE, Gray knows our dancers better and was able to envision his new work very clearly. Casting is always a very important part in creating a new work. He wanted very badly to work with everyone, I said, "So do a big ballet for everyone!" Well that's all he needed to hear... off he ran with **Maggie Heaman**, Costume Director/Resident Designer to create over 150 different costumes and with **Kenneth Keith**, Lighting Designer/Technical Director and Designer to design a multi purpose set. I suggested we might arrange all the music Gray selected for two pianos. I couldn't think of anyone more suited for the job than **Bill Duncan**, pianist/composer/arranger who has worked extensively in Hollywood and has created several works for our Company. It is a 'Dream Team'...and what could be more Hollywood-like than two white grand pianos and a full company of dancers?



Alexandra Meijer and Maximo Califano
in GRAND PAS DE DIX

Gray writes,

Like most people, I love the movies and I've long been aware of the great added value derived from wonderful theme songs and soundtracks. Choreography is the closest thing to cinematography in its merger of music with the visual...both within a frame. Film happens on the screen. Mine happens on the stage. So creating a dance work of this kind seemed a natural.

I first became intrigued with the possibility of creating a ballet to movie music when many film compositions began showing up on symphonic programs across the country and in Europe. After speaking with Mr. Nahat, who liked my idea, and months of listening, I chose my music...a cross-section of composers, eras, themes and subject matter that runs the gamut and spans decades.

Nearly all of these musical selections received Oscars. Many are very familiar to us all and have become part of our popular culture. CINEMA SOUNDTRACKS' themes and scenes are directly related in some way to the films from which they are derived. However, the ballet has been created to show my own point of view on these themes and to stand on its own.

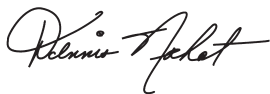
An interesting principle I learned from reading about film composers was their extraordinary ability to musically pinpoint an emotion and to either sustain that feeling or move on. I have followed their lead in doing the same.

Seven principal dancers are introduced in the opening and will play the leading men and women laced throughout the work. They will take on various roles, almost as if stepping in and out of a dream. So, too, will the rest of the cast of dancers play many parts in the worlds or scenes in which they find themselves.

One of the great joys, and challenges, during the creation and performance of this work is the enormous range of emotions portrayed by each cast member in such brief time frames. On some days while we were working four and five pieces at a time, it felt like quite a ride...almost like 'channel surfing'.

I know you will enjoy this program and if you haven't already done so, don't forget to reserve your seats for the rest of our 20th anniversary season. There is a lot more in preparation for you, and to quote Daryl Gray again, "Thank you for taking this ride with us."

Enjoy,



Dennis Nahat

Mr. Nahat has dedicated this entire performance to the memory of internationally acclaimed dancer/director/choreographer/colleague and friend.

Fernando Bujones (1955-2005)



Ramon Moreno in *The Godfather*, CINEMA SOUNDTRACKS

GRAND PAS DE DIX

Choreography **Dennis Nahat**
(*Inspired by Marius Petipa*)
Music **Alexsander Glazunov**
Costumes and Decor **David Guthrie**
Lighting **Kenneth Keith**

Entrée

KAREN GABAY and STEPHANE DALLE
(**ALEXSANDRA MEIJER and MAXIMO CALIFANO**, 11/18, 19)

Maria Jacobs
Le Mai Linh

Mirai Noda
Rudy Candia

Patricia Perez
Ramon Moreno

Dalia Rawson
Michael Doerner

Grand Adagio Ensemble

Variation I

Patricia Perez / Dalia Rawson

Variation II

Michael Doerner / Rudy Candia / Le Mai Linh / Ramon Moreno

Variation III

Maria Jacobs / Mirai Noda

Variation IV

Stephane Dalle
(**Maximo Califano**, 11/18, 19)

Variation V

Karen Gabay
(**Alexsandra Meijer**, 11/18, 19)

Grand Pas Hongrois Ensemble

Finale and Coda Ensemble

*First performance of GRAND PAS DE DIX by Cleveland Ballet May 20, 1976
at the Drury Theatre, Cleveland, Ohio.*

*First performed by San Jose Cleveland Ballet on December 8, 1988
at the San Jose Center for the Performing Arts, San Jose, California.*

*First performed by Ballet San Jose Silicon Valley, November 17, 2005
at the San Jose Center for the Performing Arts, San Jose, California.*

The music for GRAND PAS DE DIX is recorded by Moscow Symphony Orchestra.

*Rehearsal and performance CD editing by **John Gerbetz**.
Performance recording remastered and mixed by
Lou Dorran at **Xytar Digital Systems**.*

GRAND PAS DE DIX
23 minutes

INTERMISSION



Box 282248 San Francisco, CA 94128
Voice: 656-697-6797 Fax: 510-786-9568
email: xytar@yahoo.com
web: www.xytar.com

CINEMA SOUNDTRACKS

World Premiere

Choreography **Daryl Gray**
Piano Arrangements **Bill Duncan**
Costumes **Maggie Heaman**
Sets and Lighting **Kenneth Keith**

Pianists
MARJA MUTRU and BILL DUNCAN

I INTRODUCTION

THE MAGNIFICENT SEVEN
Music by Elmer Bernstein

KAREN GABAY / CATHARINE GROW
DALIA RAWSON / MARIA JACOBS
ZURI GOLDMAN / RAMON MORENO
RAYMOND RODRIGUEZ

II VARIATIONS ON A THEME

Flying from E.T.
Music by John Williams

Karen Gabay / Catharine Grow / Maria Jacobs
Dalia Rawson with
Erin Duffy / Erena Ishii / Mirai Noda / Zhang Jing
Michael Doerner / Rudy Candia
Daniel Gwatkin / Le Mai Linh

The Poets Acts from THE HOURS
Music by Philip Glass

Zuri Goldman with
Tiffany Glenn / Beth Ann Namey
Kaleena Opdyke / Patricia Perez
Willie Anderson

III EPIC DRAMA

THE GODFATHER
Music by Nino Rota

Ramon Moreno with
Rudy Candia / Michael Doerner / Damir Emric
Daniel Gwatkin / Peter Hershey / Le Mai Linh
Seth Parker / Robert Raney
Akira Takahashi / Travis Walker

EXODUS
Music by Ernest Gold

Raymond Rodriguez with Ensemble

IV COMEDY

The Entertainer from THE STING
Music by Scott Joplin

Ramon Moreno with
Erin Duffy / Beth Ann Namey
Mirai Noda / Zhang Jing
Peter Hershey / Seth Parker / Travis Walker

THE PINK PANTHER
Music by Henry Mancini

Dalia Rawson with
Tiffany Glenn / Kaleena Opdyke / Patricia Perez
Willie Anderson / Michael Doerner / Le Mai Linh

V SUSPENSE

JAWS
Music by John Williams

Raymond Rodriguez

SPELLBOUND
Music by Miklos Rozsa

Karen Gabay with
Catharine Grow / Zuri Goldman

Casting continued

VI ROMANCE

First Love from CINEMA PARADISO
Music by **Ennio Morricone**

Charade, Two For The Road and Moon River from
BREAKFAST AT TIFFANY'S
Music by **Henry Mancini**

VII LIFE THROUGH TIME

My Heart Will Go On from TITANIC
Music by **James Horner**

THE WAY WE WERE
Music by **Marvin Hamlisch**

VIII SPECTACLE

NEW YORK, NEW YORK
Music by **John Kander**

AROUND THE WORLD IN 80 DAYS
Music by **Victor Young**

IX FINALE

THE BRIDGE OVER THE RIVER KWAI
Music by **Malcolm Arnold**

Maria Jacobs and Ramon Moreno

**Catharine Grow and Zuri Goldman with
Mirai Noda / Kaleena Opdyke
Patricia Perez / Zhang Jing
Michael Doerner / Daniel Gwatkin
Le Mai Linh / Robert Raney**

**Karen Gabay with
Willie Anderson / Rudy Candia
Peter Hershey / Travis Walker**

**Dalia Rawson and Raymond Rodriguez with
Erin Duffy / Tiffany Glenn / Erena Ishii
Beth Ann Namey / Nicole Yip
Michael Doerner / Damir Emric / Daniel Gwatkin
Le Mai Linh / Robert Raney**

**Catharine Grow / Maria Jacobs and Stephane Dalle
students from Ballet San Jose Silicon Valley SCHOOL
Juliana Burward-Hoy / Helen Chao / Amy Chen
Danielle Dumire / Donica Flandez
Maime Guan / Alexis Johnson / Tess Rickert
Keon Saghari / Sarah Santich / Sarah Stein
Audrey Steinbach / Michelle Wang / Alessandra Yrure**

**Karen Gabay and Raymond Rodriguez
Erin Duffy / Tiffany Glenn / Erena Ishii
Beth Ann Namey / Mirai Noda / Kaleena Opdyke
Patricia Perez / Zhang Jing
Willie Anderson / Rudy Candia / Michael Doerner
Daniel Gwatkin / Peter Hershey / Le Mai Linh
Seth Parker / Travis Walker**

ENTIRE CAST

*First performance of CINEMA SOUNDTRACKS by Ballet San Jose Silicon Valley,
November 17, 2005 at the San Jose Center for the Performing Arts, San Jose, California.*

*Sets constructed by **Scenic Solutions**, Dayton, Ohio.*

Costumes executed by Ballet San Jose Silicon Valley Costume Shop.

*Yamaha pianos from **Pro Piano**, San Francisco, California.*

CINEMA SOUNDTRACKS

1 Hour

Special Thanks to our Media Sponsors



ARTISTIC / EXECUTIVE DIRECTOR



DENNIS NAHAT began his training in Detroit, Michigan, at the age of eight. At 17, he was awarded a full scholarship in dance with a minor in music at the Juilliard School of Music, while continuing his training under **Martha Hill, Martha Graham, José Limon, Donald McKayle, Anna Sokolow, Antony Tudor,** and **Louis Horst**. Nahat performed with the newly formed City Center Joffrey Ballet and later with American Ballet Theater where he danced as a principal.

His choreographic credits extend from ballet to Broadway, television and film where he has created over 104 works. He has created major pieces for American Ballet Theatre, Atlanta Ballet, Hartford Ballet, the Royal Swedish Ballet, The London Festival Ballet and Ballet Nuevo Mundo de Caracas. Nahat's ground-breaking ballet **BLUE SUEDE SHOES**, set to 36 songs of **Elvis Presley**, has been seen nationwide on PBS and received two Emmy nominations for that broadcast series. In 2005 Nahat collaborated with Chinese Performing Artists of America in the ground-breaking creation of the full-length ballet **MIDDLE KINGDOM-ANCIENT CHINA**. His choreography for the Company, referred to by Nahat as "a dancer's company", emphasizes theatricality, highlighting the technical achievements of the artists and visually exciting fare for the audience.

As well as the Founding Artistic Director of Ballet San Jose Silicon Valley and its professional School, Nahat serves as choreographer, judge and teacher for competitions, seminars and companies throughout the world. As well, he is currently Artistic Director of New York's Usdan Center for the Creative and Performing Arts' ballet program.

GUEST CHOREOGRAPHER

CINEMA SOUNDTRACKS



DARYL GRAY studied acting and the violin as a child. He appeared in monologues and plays and made his professional debut at age 14 in the role of *Toby* in the St. Louis Opera Guild's production of **THE MEDIUM**. He was trained in a full theater and dance curriculum at the American Ballet Theater School and in the Harkness program under **David Howard**. He was a soloist with the Maurice Bejart Ballet of the 20th Century and appeared as a guest artist with dance companies in the U.S. and abroad, as well as in Broadway musicals. For the concert stage, he has created dances for the Joffrey Ballet of Chicago, American Ballet Theater

Workshop, Atlanta Ballet and numerous other dance companies across the U.S. His choreography has also been featured by the Brussels-based Bejart Ballet, Les Ballets Jazz De Montreal, Batsheva Dance Co. of Israel, as well as by other companies in France, Germany, Belgium, England, Canada, Australia, former Yugoslavia, Korea and South America. His musical stagings have been seen at the New York City Opera, Playhouse 91 in Manhattan, Brooklyn Academy of Music, Coconut Grove Playhouse, Santa Fe Festival Theatre, Sacramento Music Circus, Chicago Civic Theater, Tampa Bay Performing Arts Center and the St. Louis Muny Opera, as well as on CBS and PBS television. Daryl Gray's eclectic projects have included his co-direction and choreography of **PATIENCE** for the NY Gilbert and Sullivan Players. Mr. Gray has created the staging for "A Celebration of the American Musical" presented at Avery Fisher Hall and televised on "Live from Lincoln Center". Recent works include Ann Reinking's Broadway Theater Project, Dance Break '05 and North Carolina Dance Theater.

COSTUME DESIGNER CINEMA SOUNDTRACKS



MAGGIE HEAMAN has been Costume Director of Ballet San Jose Silicon Valley since 2001. She has designed costumes or recreated costume designs for *PIRATES OF PENZANCE*, *OUT OF AFRICA*, *HALLELUJAH JUNCTION*, *APPALACHIAN SPRING*, and *DISTRICT STORYVILLE*. Previously she was costume shop supervisor at Santa Clara University, where she taught costume construction. She has worked as a costume technician for American Musical Theatre of San Jose, Boston Ballet, Berkshire Theatre Festival, Hasty Pudding Theatricals at Harvard University, New Jersey Shakespeare Festival, and Shakespeare Santa Cruz. Costume designs have included "Wilder, Wilder! One Act Plays by Thornton Wilder" for Berkshire Theatre Festival, and "The Visit" and "Grease" for Summer Repertory Theatre of Santa Rosa. She holds a M.F.A. in costume technology from Ohio University, and a B.A. in philosophy from Williams College.

SETS and LIGHTING DESIGNER



KENNETH L. KEITH's career spans 34 years and three continents. Audiences for ballet, modern dance, opera, theater, musical theater, and concerts have enjoyed his designs. His lighting talents came to San Jose in the Inaugural Season of the new company, and last year, his first scenic design was viewed with *PIRATES OF PENZANCE*. Mr. Keith also serves as Technical Director for the Company.

Mr. Keith's design venues include Edinburgh Festival Fringe, American Dance Festival, Montreal's Just for Laughs Festival and New York's Riverside and Lincoln Center Dance Festivals. Credits in lighting design for dance include **George Balanchine's** *THEME AND VARIATIONS* and *APOLLO*, **Martha Graham's** *APPALACHIAN SPRING*, **Roland**

Petit's *CARMEN*, **Flemming Flindt's** *RED SHOES* or *LEGS OF FIRE* and *MIRACULOUS MANDARIN*, many of Artistic Director **Dennis Nahat's** ballets including *THE NUTCRACKER*, *COPPELIA*, *BLUE SUEDE SHOES*, *CELEBRATION AND ODE*, *MIDDLE KINGDOM-ANCIENT CHINA*, *A POLOVTSIAN TALE*, **Daryl Gray's** *PIRATES OF PENZANCE*, **Michael Smuin's** *STRAVINSKY PIANO PIECES*, *THE TEMPEST* and *SHINJU*, **Donald McKayle's** *DEATH & EROS*, *DISTRICT STORYVILLE*, *GAMES* and *RAINBOW 'ROUND MY SHOULDER*, **Lynn Taylor-Corbett's** *DIARY*, **Ulysses Dove's** *VESPERS*, **Mary Giannoe's** *AUTUMN*, and many of the great 19th century classics.

Mr. Keith works out of his studios in Dayton, Ohio, and in Lexington, Michigan, overlooking Lake Huron.

DESIGNER GRAND PAS DE DIX



DAVID GUTHRIE (1927-2004) worked as a close associate of **Dennis Nahat** for 35 years designing the scenery and costumes for more than 65 Ballet San Jose Silicon Valley productions including *THE NUTCRACKER*, *SWAN LAKE*, *COPPELIA*, *ROMEO AND JULIET*, *US*, *GAÎTE PARISIENNE*, *CELEBRATIONS AND ODE*, *PIANO MAN*, *RIVULET*, *GRADUATION BALL*, and *A POLOVTSIAN TALE*. Mr. Guthrie won the 1989 Peggy Ezekiel Award for his costume designs for *A MIDSUMMER NIGHT'S DREAM*. He also designed productions for American Ballet Theatre, San Francisco Ballet, José Limón Dance Company and Pacific Northwest Ballet. A recognized stage director, Mr. Guthrie was

in the theatre since he was 16 months old, and played in the original cast of the *Our Gang* series on Broadway and in television. Mr. Guthrie gave lectures entitled *Don't Sit in the Corner in hospitals to those physically challenged*, as well as a popular series about his experiences in the ballet and theatre worlds called *How to Not Get a Real Job!* Mr. Guthrie's final works in collaboration with Nahat were new designs for *GISELLE* and *THE SLEEPING BEAUTY*.

*RÉGISSEUR



RAYMOND RODRIGUEZ was born in New York City and began tap dancing at the age of six. While attending the High School of Performing Arts in Manhattan, he was required to study ballet and began training at the American Ballet Theater School. While on scholarship he was privately taught by **Jürgen Schneider**, and gained performing experience with American Ballet Theater in children's roles and later as an apprentice. He joined Cleveland Ballet in 1981, which is now **Ballet San Jose Silicon Valley** and currently serves as Régisseur with the Company. Mr. Rodriguez has a diverse repertoire as a principal dancer with roles that included *Albrecht* in GISELLE, *Romeo* in ROMEO AND JULIET, *The Peruvian* in GAÎTÉ PARISIENNE, *Prince Siegfried* in SWAN LAKE, *Don Jose* in CARMEN, the *Profiteer* in THE GREEN TABLE, the principal male in WHO CARES?, the title role in THE TOREADOR and many other roles created for him by **Dennis Nahat**. Partnered with **Karen Gabay**, he has performed at the Anniversary Gala for the Queen of Denmark's Silver Anniversary. Mr. Rodriguez is also Co-Artistic Director for **Pointe of Departure**, Cleveland, Ohio's summer classical ballet company, as well as co-founder of **Elite Dance Artist Management**, representing elite ballet dancers, teachers, choreographers and dance administrators.

**The régisseur is responsible for restaging and/or rehearsing most of - or even all the ballets in a company's repertoire. The régisseur teaches the dancers the correct movements and their relationship to the music. (Not necessarily including artistic interpretation).*

MUSIC ARRANGEMENTS and PIANIST CINEMA SOUNDTRACKS



BILL DUNCAN has earned national honors for his music in advertising (6 Clios, 2 Emmys, Andys, Addys, Freds, Janices, Georges, and more) his career also includes expanding **Stephen Sondheim's** score for ANYONE CAN WHISTLE to Sondheim's praise; the Nationally acclaimed series for the Cleveland Metropark Zoo; and a host of performance projects for the former Cleveland San Jose Ballet, the Cleveland Playhouse, and the Tom Evert Dance Company, as well as production of the dance band, Exotic Birds, which made the Billboard charts in 1992.

Mr. Duncan has worked in New York, Los Angeles, Chicago, and Nashville and has brought major market savvy to Cleveland's recording market. Now his company, **G. William Music Production**, and Commercial Recording have teamed up for what has become one of Cleveland's foremost recording companies.

During the past 18 years he has created music for clients which include: BP America, Rubbermaid, Sherwin Williams, Kendall Oil, Applebees, KitchenAid, McDonalds, Cleveland Indians, Baltimore Orioles, Cleveland Cavs, McDonald and Company, Cleveland Clinic, American Greetings, Sears, East Ohio Gas, Minolta, Goodyear, G.F. Goodrich, Matrix Essentials, Key Corp., Kelly Services, Kirby, Anchor Hocking, Stroh's Brewing, Schlitz Brewing, Gencorp, United Way, Schaffer Beer, Stouffers Resort Hotels, and many more.

He has collaborated with **Dennis Nahat**, creating a new Swing score entitled, GO DADDY O!, and an electronic score for the ballet, COUNTDOWN. In 1999 he engineered and created eight works for the Company. His original music is created in a complete in-house music facility. Mr. Duncan is known for his on-time, on-target compositions for any music situation, from MIDI to full orchestral scoring, post-scoring, musical sound design, and much more.



MARJA MUTRU received her Master's degree in piano performance from Sibelius Academy in her native Finland. She has played in leading Finnish symphony orchestras and on numerous music Festivals in Finland performing and recording both classical and contemporary chamber music. Before moving to The United States she participated in the European premiere of **John Adams'** opera *I Was Looking At The Ceiling And Then I Saw The Sky* which toured extensively throughout festivals in Europe, and she also recorded the piece for Nonesuch Records with the Finnish ensemble Avanti!.

After settling in the San Francisco Bay Area, she has worked with local chamber music ensembles, such as The Kronos Quartet, The San Francisco Contemporary Music Players and Earplay, committing to traditional contemporary chamber music. She is also the keyboard player for The Paul Dresher Ensemble where she works closely with the composers writing for this unconventional ensemble. She has performed solo piano repertoire by local composers **John Adams, Richard Felciano, Paul Dresher, Mark Grey** and *Erling Wold*, whose two chamber operas she has recorded as well as his Albrecht's Flügel for solo piano.

Ms. Mutru also performed the West Coast premiere of John Adams' *Road Movies* for violin and piano with **Stuart Canin**, and she appears on the album *Early Music* with Kronos Quartet (Nonesuch Records).

COMPOSER GRAND PAS DE DIX



ALEXANDER GLAZUNOV (1865-1938) was born in St. Petersburg on August 10, 1865. He began studying piano at the age of 9, and began composing at 13. His gifts were readily recognized by **Mily Balakirev** (1837-1910), one of the founders of the Russian nationalist school of composers known as "The Five" or "The Mighty Handful". Balakirev urged him to study with **Nikolai Rimsky-Korsakov** (1844-1908), whose star pupil he became. His first symphony (Op. 5, 1881) was composed at the age of 16, under Rimsky's guidance, and premiered, with Balakirev conducting, at a Free School concert where it was received with great enthusiasm. This symphony was followed by a series of similarly fine works, his *Overture on Greek Folk Themes Op. 6, String Quartet in F Major, Op. 10* and the symphonic poem *Stenka Razin*. Liszt had introduced the First Symphony in Weimar. *Stenka Razin* was a great hit at the Paris Universal Exhibition of 1889, and Glazunov had even received a commission to write a triumphal march for the Chicago Exhibition.

In addition to composing, he had a long and distinguished career as a teacher, starting with his appointment as professor of instrumentation at the St. Petersburg Conservatory in 1899. He became Director of the Conservatory in 1909 and held the post until 1922.

By all accounts, Glazunov was endowed with remarkable musical gifts, among them the ability to commit large works to memory in one hearing. He put this facility to use in his work with Rimsky, in completing **Borodin's** magnum opus *Prince Igor*. His mastery of the technical aspects was no less amazing. His violin concerto remains a standard work in the repertory, chamber music, including string quartets, and much ballet music. His *The Seasons* remains an often-heard work. Yet despite these gifts, the creative spirit departed from him in about 1914 and the remaining twenty years of his life were almost without musical issue. He lived in Paris until his death in 1938.