

REVISED PROGRAM & CASTING

(Please note: this program will include two intermissions.)

Mozart Dances

Choreography by Mark Morris
Scenic Design by Howard Hodgkin
Costume Design by Martin Pakledinaz
Lighting Design by James F. Ingalls

Eleven

Music: Wolfgang Amadeus Mozart – Piano Concerto No. 11 in F major, K. 413

Allegro
Larghetto
Tempo di Menuetto

Inon Barnatan, *piano*

Berkeley Symphony
Colin Fowler, *conductor*

Mica Bernas, Karlie Budge, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant,
Laurel Lynch, Matthew McLaughlin, Dallas McMurray, Maile Okamura, Minga Prather,
Brandon Randolph, Christina Sahaida, Billy Smith, Noah Vinson, Jammie Walker

INTERMISSION

Double

Music: Wolfgang Amadeus Mozart – Sonata in D major for Two Pianos, K. 448

Allegro con spirito
Andante
Allegro molto

Inon Barnatan, *piano*; Colin Fowler, *piano*

Mica Bernas, Karlie Budge, John Eirich, Domingo Estrada, Jr., Lesley Garrison,
Lauren Grant, Deepa Liegel, Aaron Loux, Laurel Lynch, Dallas McMurray, Minga Prather,
Brandon Randolph, Christina Sahaida, Billy Smith, Noah Vinson, Jammie Walker

INTERMISSION

Twenty-Seven

Music: Wolfgang Amadeus Mozart – Piano Concerto No. 27 in B-flat major, K. 595

Allegro
Larghetto
Allegro

Inon Barnatan, *piano*

Berkeley Symphony
Colin Fowler, *conductor*

Mica Bernas, Karlie Budge, John Eirich, Domingo Estrada, Jr., Lesley Garrison,
Lauren Grant, Deepa Liegel, Aaron Loux, Laurel Lynch, Matthew McLaughlin, Dallas McMurray,
Maile Okamura, Brandon Randolph, Christina Sahaida, Billy Smith, Noah Vinson

Premiere: August 17, 2006 – New York State Theater,
Lincoln Center for the Performing Arts, New York City, New York

*Commissioned by Lincoln Center for the Performing Arts (New York),
New Crowned Hope (Vienna), and the Barbican Centre (London).*

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Cal Performances and the Mark Morris Dance Group would like to acknowledge the loss of our friend and colleague, Bay Area arts critic Allan Ulrich, who passed away on July 22, 2019. For more than 40 years, Allan was a familiar presence within the Bay Area arts community. Always deeply informed and opinionated, he wrote tirelessly about dance and classical music for the *San Francisco Chronicle* and *Examiner*, as well as countless other local, national, and international publications. Those of us who worked closely with him will remember a man of the highest artistic standards, a writer and thinker who believed deeply in, and advocated for, the power and potential of the performing arts. He is—and will be—sorely missed.

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