

Lincoln Center's

Mostly Mozart[®]

50th Anniversary

July 22–August 27, 2016

Jane Moss

Ehrenkranz Artistic Director

Louis Langrée

Renée and Robert Belfer Music Director

The Program

Wednesday–Saturday, August 24–27, 2016, at 7:30 pm

Pre-performance discussion with Mark Morris and Ara Guzelimian on Friday, August 26 at 6:15 pm in the David Rubenstein Atrium

Mozart Dances

Mark Morris Dance Group

Mark Morris, *Choreographer*

Mostly Mozart Festival Orchestra

Louis Langrée, *Conductor*

Garrick Ohlsson, *Piano*

Inon Barnatan, *Piano*

Howard Hodgkin, *Scenic Design*

Martin Pakledinaz, *Costume Design*

James F. Ingalls, *Lighting Design*

Dancers

Chelsea Acree, Sam Black, Durell R. Comedy, Rita Donahue, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Brian Lawson, Aaron Loux, Laurel Lynch, Stacy Martorana, Dallas McMurray, Maile Okamura, Brandon Randolph, Nicole Sabella, Billy Smith, Noah Vinson, Jenn Weddel, Michelle Yard

(Program continued)

Please make certain all your electronic devices are switched off.

The Mostly Mozart Festival is made possible by Renée and Robert Belfer, Sarah Billingham Solomon and Howard Solomon, and Rita E. and Gustave M. Hauser.

Endowment support for the Mostly Mozart Festival presentation of *Mozart Dances* is provided by Blavatnik Family Foundation Fund for Dance.

These performances are made possible in part by the Josie Robertson Fund for Lincoln Center.

Steinway Pianos

David H. Koch Theater

Mostly Mozart Festival

Additional support is provided by Chris and Bruce Crawford, Laurie M. Tisch Illumination Fund, Anne and Joel Ehrenkrantz, The Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., Charles E. Culpeper Foundation, S.H. and Helen R. Scheuer Family Foundation, and Friends of Mostly Mozart.

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We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

Mozart Dances

Eleven

MOZART: Piano Concerto No. 11 in F major, K.413 (1782–83)

Allegro, Larghetto, Tempo di Menuetto

Mostly Mozart Festival Orchestra

Louis Langrée, *Conductor*; Garrick Ohlsson, *Piano*

Sam Black, Durell R. Comedy, Rita Donahue, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Brian Lawson, Laurel Lynch, Stacy Martorana, Maile Okamura, Dallas McMurray, Nicole Sabella, Billy Smith, Noah Vinson, Michelle Yard

Pause

Double

MOZART: Sonata in D major for Two Pianos, K.448 (1781)

Allegro con spirito, Andante, Allegro molto

Garrick Ohlsson, *Piano*; Inon Barnatan, *Piano*

Sam Black, Rita Donahue, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Brian Lawson, Aaron Loux, Laurel Lynch, Stacy Martorana, Dallas McMurray, Maile Okamura, Brandon Randolph, Nicole Sabella, Billy Smith, Noah Vinson, Michelle Yard

Intermission

Twenty-seven

MOZART: Piano Concerto No. 27 in B-flat major, K.595 (1791)

Allegro, Larghetto, Allegro

Mostly Mozart Festival Orchestra

Louis Langrée, *Conductor*; Garrick Ohlsson, *Piano*

Sam Black, Rita Donahue, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Brian Lawson, Aaron Loux, Laurel Lynch, Stacy Martorana, Dallas McMurray, Maile Okamura, Brandon Randolph, Nicole Sabella, Billy Smith, Noah Vinson, Michelle Yard

This performance is approximately 2 hours long, including intermission.

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).

Snapshot

By James M. Keller

Mark Morris created his *Mozart Dances* in 2006 in response to a commission from Lincoln Center for a piece to celebrate the 250th anniversary of Mozart's birth. The combination of Morris and Mozart was a fortuitous match: Morris is acclaimed for his unusual sensitivity in choreographing to classical scores, while Mozart was exceptionally adept at incorporating the language and spirit of dance into his compositions. The three pieces that provide the underpinning for *Mozart Dances* are all products of the composer's decade living in Vienna, where he moved in 1781 and died ten years later at the age of only 35.

Mozart's F-major Piano Concerto (K.413) was one of three he wrote to introduce himself to Viennese audiences at concerts in early 1783, as a composer—and soloist—of piano concertos. He met with more trouble than he expected getting the pieces published, a forewarning of the challenges he would meet during his Vienna decade, his extraordinary gifts notwithstanding. Even before that, Mozart had unveiled his Sonata in D major for Two Pianos (K.448), composed in 1781, just a few months after establishing himself in Vienna. He wrote it to perform with his highly accomplished pupil Josepha Barbara Auernhammer, whose musical ability he embraced even while spurning her romantic entreaties. From the final year of his life, 1791, comes his Piano Concerto in B-flat major (K.595). In this last of his magnificent sequence of piano concertos, Mozart focuses not on the virtuosity of which he was supremely capable, but rather on conveying a sense of warm-heartedness and even slight melancholy, a spirit that would often infuse the works of his final year.

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By James M. Keller

Piano Concerto No. 11 in F major, K.413 (1782–83)
Sonata in D major for Two Pianos, K.448 (1781)
Piano Concerto No. 27 in B-flat major, K.595 (1791)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

When the 25-year-old Mozart moved to Vienna from his native Salzburg in 1781, he had every reason to harbor optimism about his prospects. He knew that even in the musical hothouse of Vienna he would stand apart from the mass of musical functionaries who kept the city's music stands covered with new compositions. What's more, he was already acknowledged as an exceptional keyboard player.

He would capitalize on both of those talents during his golden decade in Vienna, which lasted until his premature death in 1791. He loved his urban environment, which not only supported his musical endeavors but also offered leisure activities he particularly enjoyed, such as dancing. He had appeared as a dancer in court entertainments while growing up in Salzburg and went dancing as often as he could in Vienna. He even hosted dances at home: "We actually prefer house balls," he wrote to his father in January 1783. "Last week I gave one in our apartment....We started at 6 o'clock in the evening and ended at 7;—what, only one hour?—No, No!—we ended at 7 o'clock in the morning." He composed his first dances when he was five and eventually produced some 200 of them—minuets, German dances, contredanses—many being sophisticated pieces he was required to produce as court chamber composer, a position he proudly assumed in 1787.

A dance-like spirit infuses many of Mozart's compositions. Sometimes the connection is obvious, as in the minuet movements of his symphonies or string quartets. Elsewhere, one may find it more deeply subsumed into a piece's atmosphere. This was a prevalent characteristic of Baroque music a generation or two earlier; it is no surprise that some of Mark Morris's most acclaimed choreography is set to Baroque scores. This attribute still held over through the Classical era. When Lincoln Center for the Performing Arts invited Morris to create *Mozart Dances* in honor of Mozart's 250th birthday in 2006, the choreographer found a natural match in the dance-inclined composer.

The music Morris selected spans Mozart's entire Viennese decade. The F-major Piano Concerto (K.413) was one in a set of three Mozart wrote to introduce himself as a concerto soloist in his adopted city. "These concertos are a happy medium between what is too easy and too difficult," he wrote to his father. "They are very brilliant, pleasing to the ear, and natural, without being vapid. There are also passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way

that the less discriminating cannot fail to be pleased, though without knowing why." He probably introduced them at concerts on January 4 and January 11, 1783, and by January 15 the set was being advertised for sale "by subscription" (in manuscript only). It seems that Mozart and his selling agent found few buyers, even after they lowered the price tag by a third. The pieces were finally published in March 1785, properly engraved, under the imprint of the Viennese firm of Artaria. Genial elegance infuses this concerto, which concludes with a movement that wears its dance origins on its sleeve, a *Tempo di Menuetto*.

Mozart also drew a substantial strand of income from teaching. Playing the piano was a social grace popular among the daughters of aristocrats and comfortably middle-class families, and Mozart made the rounds of many of their piano benches. Some of his pupils became accomplished virtuosos: Josepha Barbara Auernhammer, for example, the daughter of an economic counselor. "She plays enchantingly," Mozart wrote to his father, "except that her Cantabile still lacks the truly delicate, singing touch." On the other hand, he reported, "She is nothing but a silly girl in love"—in love with him, actually, although he did not reciprocate the sentiment. On several occasions they appeared together in his Concerto for Two Pianos, and in September 1781 he wrote for their use this "Sonata for Two" (K.448), a tour de force of sparkling pianism and suavely interlocked musical dialogue that they unveiled at the Auernhammer home that November.

Generations of listeners have found special poignancy in the music Mozart composed in 1791, the year in which he celebrated his 35th birthday and, ten and a half months later, was buried in an unmarked grave. The first piece he completed that fateful year was his B-flat-major Piano Concerto (K.595), his final work in that genre, which he entered in his catalogue on January 5. He had begun the piece as early as 1788 and set it aside to meet other pressing deadlines, returning to focus on it in late 1790. Its nostalgic introspection and avoidance of flashy brilliance characterize the concerto style Mozart was by then cultivating. Even its orchestral sound is constrained; when the composer injects a touch of punctuation into the first movement's opening phrase, the melodic idea is fanfare-like but the orchestration—flute plus pairs of oboes, bassoons, and horns—is warm-toned rather than assertive. Each of the three movements is cast in the major mode, yet Mozart infuses his major with a measure of melancholy. The *Larghetto* is a model of his capacity for artless simplicity, and the main theme of the finale unpretentiously mirrors the tune of a song Mozart was penning concurrently, "Sehnsucht nach dem Frühlinge" ("Longing for Spring"), which expresses wistfully that "although Winter days have much joy," one yearns nonetheless for the green trees and blossoming violets of May.

James M. Keller is program annotator for the New York Philharmonic (The Leni and Peter May Chair) and the San Francisco Symphony, and is the author of the book Chamber Music: A Listener's Guide (Oxford University Press).

Peter Quince at the Clavier

By Wallace Stevens

I

Just as my fingers on these keys
Make music, so the selfsame sounds
On my spirit make a music, too.

Music is feeling, then, not sound;
And thus it is that what I feel,
Here in this room, desiring you,

Thinking of your blue-shadowed silk,
Is music. It is like the strain
Waked in the elders by Susanna:

Of a green evening, clear and warm,
She bathed in her still garden, while
The red-eyed elders, watching, felt

The basses of their beings throb
In witching chords, and their thin blood
Pulse pizzicati of Hosanna.

II

In the green water, clear and warm,
Susanna lay.
She searched
The touch of springs,
And found
Concealed imaginings.
She sighed,
For so much melody.

Upon the bank, she stood
In the cool
Of spent emotions.
She felt, among the leaves,
The dew
Of old devotions.

She walked upon the grass,
Still quavering.
The winds were like her maids,
On timid feet,
Fetching her woven scarves,
Yet wavering.

A breath upon her hand
Muted the night.
She turned—
A cymbal crashed,
And roaring horns.

III
Soon, with a noise like tambourines,
Came her attendant Byzantines.

They wondered why Susanna cried
Against the elders by her side;

And as they whispered, the refrain
Was like a willow swept by rain.

Anon, their lamps' uplifted flame
Revealed Susanna and her shame.

And then, the simpering Byzantines
Fled, with a noise like tambourines.

IV
Beauty is momentary in the mind—
The fitful tracing of a portal;
But in the flesh it is immortal.

The body dies; the body's beauty lives.
So evenings die, in their green going,
A wave, interminably flowing.
So gardens die, their meek breath scenting
The cowl of winter, done repenting.
So maidens die, to the auroral
Celebration of a maiden's choral.

Susanna's music touched the bawdy strings
Of those white elders; but, escaping,
Left only Death's ironic scraping.
Now, in its immortality, it plays
On the clear viol of her memory,
And makes a constant sacrament of praise.

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AMBER STAR MERKENS

Mark Morris

Mark Morris was born on August 29, 1956, in Seattle, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the companies of Lar Lubovitch, Hannah Kahn, Laura Dean, and Eliot Feld, as well as the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created close to 150 works for the company. From 1988 to 1991 he was director of dance at La Monnaie, and in 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris has created 20 ballets since 1986, and his work has been performed by companies worldwide, including American Ballet Theatre, Ballet du Grand Théâtre de Genève, and the Royal New Zealand and San Francisco Ballets. He began conducting performances for MMDG in 2006 and has since conducted at Tanglewood Music Center, Lincoln Center, and Brooklyn Academy of Music. He served as music director for the 2013 Ojai Music Festival. He also works extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and the Royal Opera House, Covent Garden, among others.

Mr. Morris was named a MacArthur Fellow in 1991 and has received 11 honorary doctorates to date. He is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has served as an advisory board member for the Rolex Mentor and Protégé Arts Initiative. Mr. Morris has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Creativity Foundation's Laureate Prize, the International Society for the Performing Arts's Distinguished Artist Award, the Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke's Gift of Music award, and a 2016 Doris Duke Artist Award. In 2015 Mr. Morris was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance. He opened the Mark Morris Dance Center in Brooklyn in 2001.



MATT DINE

Louis Langrée

Louis Langrée, music director of the Mostly Mozart Festival since December 2002, was named Renée and Robert Belfer Music Director in August 2006. Under his musical leadership, the Mostly Mozart Festival Orchestra has received extensive critical acclaim, and its performances are an annual summer-time highlight for classical music lovers in New York City.

Mr. Langrée is also music director of the Cincinnati Symphony Orchestra. Earlier this year they performed in New York as part of the 50th anniversary season of Lincoln Center's Great Performers series, and future plans include a tour to Asia. Mr. Langrée will make his debut with the Philadelphia Orchestra in the fall, and in February he returns to the Metropolitan Opera for performances of *Carmen*. In Europe he will conduct the Gewandhaus Orchestra of Leipzig and the Orchestre National de France, the latter in Debussy's opera and Schoenberg's tone poem based on Maeterlinck's *Pelléas et Mélisande*.

Mr. Langrée was chief conductor of Camerata Salzburg until this summer, and has appeared as guest conductor with the Berlin and Vienna Philharmonics, Budapest Festival Orchestra, London Philharmonic Orchestra, NHK Symphony Orchestra, Freiburg Baroque Orchestra, and Orchestra of the Age of Enlightenment. His opera engagements include appearances with La Scala, Opéra Bastille, Vienna State Opera, and Royal Opera House, Covent Garden. Mr. Langrée was appointed Chevalier des Arts et des Lettres in 2006 and Chevalier de l'Ordre National de la Légion d'Honneur in 2014.

Mr. Langrée's first recording with the Cincinnati Symphony Orchestra features commissioned works by Nico Muhly and David Lang, as well as Copland's *Lincoln Portrait* narrated by Maya Angelou. His DVD of Verdi's *La traviata* from the Aix-en-Provence Festival featuring Natalie Dessay and the London Symphony Orchestra was awarded a Diapason d'Or. His discography also includes recordings on the Universal and Virgin Classics labels.

Garrick Ohlsson



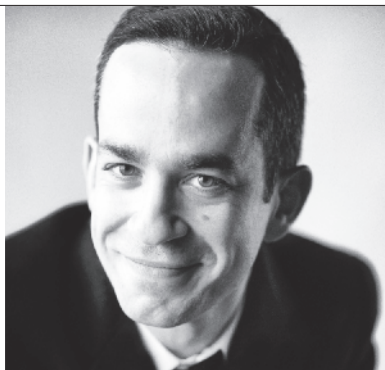
MARK McBETH

Since winning the 1970 International Fryderyk Chopin Piano Competition, pianist Garrick Ohlsson has established himself as one of the world's most versatile and affecting pianists. During the 2016–17 season, he will appear in Philadelphia, Atlanta, Detroit, Dallas, Miami, Toronto, Vancouver, San Francisco, Liverpool, and Madrid. He will conclude the season with a tour of the West Coast with the St. Petersburg Philharmonic Orchestra, conducted by Yuri Temirkanov.

A frequent guest with orchestras in Australia, Mr. Ohlsson recently visited Perth, Brisbane, Melbourne, Sydney, Adelaide, and Hobart, as well as making appearances with New Zealand Symphony Orchestra in Wellington and Auckland. An avid chamber musician, Mr. Ohlsson has collaborated with the Takács and Cleveland Quartets, and the Emerson and Tokyo String Quartets. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. Mr. Ohlsson has appeared in recital with such legendary artists as Magda Olivero, Jessye Norman, and Ewa Podleś.

Mr. Ohlsson is also an active recording artist. His 10-disc set of the complete Beethoven sonatas for Bridge Records has garnered critical acclaim, including a Grammy Award for Volume 3. In 2008 Hyperion re-released his 16-disc recording *Chopin: The Complete Works*, followed in 2010 by recordings of the Brahms piano variations, Granados's *Goyescas*, *o Los majos enamorados*, and music by Griffes. Most recently, recordings of Brahms concertos and Tchaikovsky's Piano Concerto No. 2 were released on live performance recordings with the Melbourne and Sydney Symphony Orchestras. Mr. Ohlsson was also featured on Dvořák's Piano Concerto in the Czech Philharmonic's live recordings of the composer's complete symphonies and concertos, released in 2014 on the Decca label.

Inon Barnatan



MARCO BORGGREVE

Israeli pianist Inon Barnatan is embarking on his third and final season as the inaugural artist-in-association of the New York Philharmonic. He appears as soloist in subscription concerts, takes part in regular chamber performances, and acts as ambassador for the orchestra.

This summer Mr. Barnatan makes a host of festival appearances, including performances at the Santa Fe and Delft Chamber Music Festivals.

During the 2016–17 season, he will debut with the Gewandhaus Orchestra of Leipzig under Alan Gilbert, Chicago Symphony Orchestra under Jesús López-Cobos, Baltimore Symphony Orchestra under Vasily Petrenko, and the Seattle Symphony under Ludovic Morlot, and he will return to the New York Philharmonic under Manfred Honeck. He will tour Europe with his frequent recital partner Alisa Weilerstein, and will also tour the U.S. with the Academy of St. Martin in the Fields and later with Weilerstein and clarinetist Anthony McGill, including a concert at The Chamber Music Society of Lincoln Center. Other highlights include concerto performances in Japan, Hong Kong, and Australia, the complete Beethoven concerto cycle in Marseille, and appearances at London's Wigmore Hall.

A recipient of both the Avery Fisher Career Grant and Lincoln Center's Martin E. Segal Award, Mr. Barnatan has performed extensively with such orchestras as the Los Angeles Philharmonic, San Francisco Symphony, Deutsches Symphonie-Orchester Berlin, Royal Stockholm Philharmonic Orchestra, and the Cleveland and Philadelphia Orchestras. He has worked with such distinguished conductors as Gustavo Dudamel, Michael Tilson Thomas, James Gaffigan, Edo de Waart, and Pinchas Zukerman. Mr. Barnatan's critically acclaimed discography includes recordings of Schubert's solo piano works for the Avie and Bridge labels, as well as *Darknesse Visible*. In 2015 he released *Rachmaninov and Chopin: Cello Sonatas* with Weilerstein on the Decca label.

Mark Morris Dance Group

The Mark Morris Dance Group (MMDG) was formed in 1980 and gave its first performance that year in New York City. The company's touring schedule has steadily expanded to include cities around the world, and in 1986 it made its first national television program for the PBS series *Great Performances: Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium and spent three years in residence at La Monnaie, returning to the U.S. as one of the world's leading dance companies in 1991. Based in Brooklyn, MMDG appears regularly in New York, Boston, Seattle, and Fairfax. The company has performed at New York City Center's Fall for Dance Festival and Lincoln Center's White Light Festival, and collaborates yearly with Brooklyn Academy of Music on performances and master classes. This year marks the 12th MMDG performance at the Mostly Mozart Festival, and the company returns this fall to the White Light Festival's *Sounds of India* series, curated by Mark Morris. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle National Dance Award for Best Foreign Dance Company.

MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe, and jazz trio The Bad Plus, as well as leading orchestras and opera companies, including the London Symphony Orchestra, Metropolitan Opera, and English National Opera. The company also frequently works with distinguished artists and designers, including costume designer Isaac Mizrahi, painters Howard Hodgkin and Robert Bordo, set designers Adrienne Lobel and Allen Moyer, and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, and two documentaries for the U.K.'s *South Bank Show*. In 2015 Mark Morris's signature work, *L' Allegro, il Penseroso ed il Moderato*, had its national television premiere on PBS's *Great Performances*.

Mostly Mozart Festival Orchestra

The Mostly Mozart Festival Orchestra is the resident orchestra of the Mostly Mozart Festival, and the only U.S. chamber orchestra dedicated to the music of the Classical period. Louis Langrée has been the Orchestra's music director since 2002, and each summer the ensemble's David Geffen Hall home is transformed into an appropriately intimate venue for its performances. Over the years, the Orchestra has toured to such notable festivals and venues as Ravinia, Great Woods, Tanglewood, Bunkamura in Tokyo, and the Kennedy Center. Conductors who made their New York debuts leading the Mostly Mozart Festival Orchestra include Jérémie Rhorer, Edward Gardner, Lionel Bringuier, Yannick Nézet-Séguin, Charles Dutoit, Leonard Slatkin, David Zinman, and Edo de Waart. Mezzo-soprano Cecilia Bartoli, flutist James Galway, soprano Elly Ameling, and pianist Mitsuko Uchida all made their U.S. debuts with the Mostly Mozart Festival Orchestra.

Chelsea Acree

Chelsea Acree grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner, then continued at George Washington Carver Center for Arts and Technology. Since receiving her bachelor of fine arts degree in dance from Purchase College in 2005, she has had the opportunity to work with SYREN Modern Dance, Hilary Easton + Company, and Michael and the Go-Getters. Ms. Acree is on the faculty at The School at the Mark Morris Dance Center, where she teaches both children and adults. She began working with MMDG in 2007 and joined the company in 2011.

Sam Black

Sam Black is originally from Berkeley, California, where he began studying tap at age nine with Katie Maltsberger. He received his bachelor of fine arts degree in dance from Purchase College, and currently teaches Mark Morris Dance Group master classes and Dance for PD. He first appeared with MMDG in 2005 and became a company member in 2007.

Durell R. Comedy

Durell R. Comedy, a native of Prince George's County, Maryland, began dancing at age six with Spirit Wings Dance Company. He graduated magna cum laude from George Mason University, receiving his bachelor of fine arts degree in dance performance in 2008. Since then, he has performed at the Metropolitan Opera and worked with Troy Powell and Kyle Abraham, among others. Mr. Comedy was a member of the Limón Dance Company from 2009 to 2015, performing principal and soloist roles. He has also worked as a soloist dancer with the Baltimore Opera and was a principal dancer and dance captain with Washington National Opera from 2013 to 2014. He was an adjunct faculty member at George Mason University's School of Dance in 2014 and was recently awarded George Mason University's College of Visual and Performing Arts Thomas W. Iszard III Distinguished Alumni Award. Mr. Comedy began working as an apprentice with the Mark Morris Dance Group in 2015 and became a company member in 2016.

Rita Donahue

Rita Donahue was born and raised in Fairfax, Virginia and attended George Mason University. She graduated magna cum laude in 2002, receiving a bachelor of arts degree in English and a bachelor of fine arts degree in dance. Ms. Donahue danced with Kraig Patterson's Bopi's Black Sheep and joined the Mark Morris Dance Group in 2003.

Domingo Estrada, Jr.

Domingo Estrada, Jr., a native of Victoria, Texas, danced ballet folklórico through his church for 11 years. He earned his bachelor of fine arts degree in ballet and modern dance from Texas Christian University and worked with Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival and performed *Sky Light*, a classic work by choreographer Laura Dean. He debuted with the Mark Morris Dance Group in 2007 and became a company member in 2009.

Lesley Garrison

Lesley Garrison grew up in Swansea, Illinois and received her early dance training at the Center of Creative Arts in Missouri and Interlochen Arts Academy in Michigan. She studied at the Codarts Rotterdam in the Netherlands and holds a bachelor of fine arts degree from Purchase College. She first performed with the Mark Morris Dance Group in 2007 and became a company member in 2011. Ms. Garrison teaches at the School at the Mark Morris Dance Center and Dance for PD.

Lauren Grant

Lauren Grant has danced with the Mark Morris Dance Group since 1996, appearing in nearly 60 of Mark Morris's works. She is on the faculty at The School at the Mark Morris Dance Center, leads master classes around the globe, sets Morris's work at universities, and frequently leads classes for the company. In 2015 Ms. Grant received a Bessie Award for Sustained Achievement in Performance. She has been featured in Amy Nathan's book *Meet the Dancers: From Ballet, Broadway, and Beyond*, as well as in *Time Out New York* and *Dance Magazine*. She has appeared in PBS's *Great Performances* series, *Live From Lincoln Center*, and ITV's *The South Bank Show*. Before joining MMDG, Ms. Grant moved to New York City from her hometown of Highland Park, Illinois, and earned a bachelor of fine arts degree from New York University's Tisch School of the Arts. She is currently pursuing her master of fine arts degree at Montclair State University.

Brian Lawson

Brian Lawson began his dance training in Toronto at Canadian Children's Dance Theatre. There he worked with choreographers David Earle, Carol Anderson, and Michael Trent. Mr. Lawson spent a year studying at Codarts Rotterdam in the Netherlands and graduated summa cum laude in 2010 from Purchase College, where he was also granted the President's Award for his contributions to the dance program. Mr. Lawson has had the pleasure of performing with Pam Tanowitz Dance, Dance Heginbotham, and Nelly van Bommel's NØA Dance,

among others. He joined the Mark Morris Dance Group as an apprentice in 2011 and became a company member in 2013.

Aaron Loux

Aaron Loux grew up in Seattle, Washington, and began dancing at the Creative Dance Center as a member of Kaleidoscope Dance Company, a youth modern dance ensemble. He began his classical training at the Cornish Preparatory Dance Program and received his bachelor of fine arts degree from The Juilliard School in 2009. He danced at the Metropolitan Opera and with ARC Dance Company before joining the Mark Morris Dance Group in 2010.

Laurel Lynch

Laurel Lynch began her dance training at California's Petaluma School of Ballet. 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, Ms. Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. She joined the Mark Morris Dance Group as an apprentice in 2006 and became a company member in 2007.

Stacy Martorana

Stacy Martorana began her dance training in Baltimore, Maryland at Peabody Preparatory. In 2006 she graduated from the University of North Carolina School of the Arts with a bachelor of fine arts degree in contemporary dance. She has danced with the Amy Marshall Dance Company, Neta Dance Company, Helen Simoneau Danse, Kazuko Hirabayashi Dance Theater, Daniel Gwartzman Dance Company, and Rashaun Mitchell. From 2009 to 2011 she was a member of the Merce Cunningham Dance Company's Repertory Understudy Group. She joined the Mark Morris Dance Group in 2012.

Dallas McMurray

Dallas McMurray is from El Cerrito, California and began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a bachelor of fine arts degree in dance from the California Institute of the Arts. He has performed with the Limón Dance Company, in addition to appearing in works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. Mr. McMurray performed with the Mark Morris Dance Group as an apprentice in 2006 and became a company member in 2007.

Maile Okamura

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. Ms. Okamura has performed with Mark Morris Dance Group since 1998. She has also worked with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as dancer and costume designer. Ms. Okamura has also designed costumes for three Mark Morris works to date: *Words* and *A Forest* for MMDG and *The Letter V* for Houston Ballet. Ms. Okamura and her husband, Colin Jacobsen, are parents of Mimi Hanako, born in 2015.

Brandon Randolph

Brandon Randolph began his training with Carolina Ballet Theatre in Greenville, South Carolina, under the direction of Hernan Justo. At age 14, he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied with Stanislav Issaev and Robert Barnett. Mr. Randolph received his bachelor of fine arts degree in dance from Purchase College in 2012. There he had the opportunity to perform with Dance Heginbotham, as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Mr. Randolph began working with the Mark Morris Dance Group in 2013 and became a company member in 2014.

Nicole Sabella

Nicole Sabella is from Clearwater, Florida, where she studied at the Academy of Ballet Arts and the Pinellas County Center for the Arts at Gibbs High School under Suzanne B. Pomerantzeff. In 2009 she graduated from Philadelphia's University of the Arts, earning her bachelor of fine arts degree in dance and the Outstanding Performance in Modern Dance Award. She was a performer with Zane Booker's Smoke, Lilies and Jade Arts Initiative. Ms. Sabella first performed with the Mark Morris Dance Group in 2013 and became a company member in 2015.

Billy Smith

Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance scholarship. He graduated magna cum laude in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason, he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Mr. Smith's piece *3-Way Stop* was selected to open the 2006 American College Dance Festival Association gala at Ohio State University, and his original choreography for a production of *Bye Bye Birdie* garnered critical praise. He is an actor as well, and his regional

theater credits include Tulsa in *Gypsy*, Mister Mistoffelees in *Cats*, and Dream Curly in *Oklahoma!* Mr. Smith danced with Parsons Dance from 2007 to 2010. He joined the Mark Morris Dance Group as a company member in 2010.

Noah Vinson

Noah Vinson is originally from Springfield, Illinois, and received his bachelor of arts degree in dance from Columbia College Chicago. He was recognized by *Dance Magazine* as an upcoming talent in 2009 and assisted Mark Morris in the creation of his most recent work for Houston Ballet, *The Letter V*, which premiered in 2015. He began dancing with the Mark Morris Dance Group in 2002 and became a company member in 2004.

Jenn Weddel

Jenn Weddel received her early training from Boulder Ballet Company near where she grew up in Longmont, Colorado. She holds a bachelor of fine arts degree from Southern Methodist University and also studied at the Boston Conservatory, University of Colorado, and Trinity Laban Conservatoire of Music and Dance in London. Since moving to New York in 2001, she has created and performed with Red Wall Dance Theatre, Sue Bernhard Danceworks, Vencel Dance Trio, and Rocha Dance Theater, as well as with choreographers Alan Danielson and Ella Ben-Aharon. Ms. Weddel performed with the Mark Morris Dance Group as an apprentice in 2006 and became a company member in 2007.

Michelle Yard

Michelle Yard was born in Brooklyn. She began her professional dance training at the Fiorello H. LaGuardia High School of Music & Art and Performing Arts and continued her studies at Alvin Ailey American Dance Theater. She graduated with a bachelor of fine arts degree from New York University's Tisch School of the Arts. Ms. Yard teaches Pilates as well as master classes for Access/MMDG. She joined the Mark Morris Dance Group in 1997.

Howard Hodgkin

Howard Hodgkin (scenic design) studied at the Camberwell College of Arts and the Bath School of Art and Design. In 1984 he represented Britain at the Venice Biennale and won the Turner Prize the following year. He was knighted in 1992 and made a Companion of Honor in 2003. An exhibition of his *Paintings 1975–1995*, organized by the Modern Art Museum of Fort Worth, opened in 1995 at the Metropolitan Museum of Art and toured to museums

in Fort Worth and Düsseldorf, and to London's Hayward Gallery. A retrospective opened at the Irish Museum of Modern Art in 2006, traveling to the Tate Britain and then to the Museo Nacional Centro de Arte Reina Sofía.

Mr. Hodgkin first worked in the theater in 1981, when he designed the set and costumes for Richard Alston's *Night Music* with Ballet Rambert. They later collaborated on *Pulcinella*, which was filmed by the BBC and released on DVD. For the Mark Morris Dance Group, he designed the sets for *Rhymes with Silver*, *Kolam*, *Mozart Dances*, and *Layla and Majnun*, which will premiere in September. He is represented by Gagosian Gallery and has shown with them in New York, Los Angeles, Paris, Rome, and London. Toronto's Aga Khan Museum exhibited Mr. Hodgkin's collection of paintings *Inspired by India* along with Indian miniatures from his collection in 2015. *After All*, an exhibition of his new prints, will open the new Alan Cristea Gallery in London later this year. Future plans include new paintings at Hong Kong's Gagosian Gallery in January, and a retrospective of his portraits, 1949–2016, at London's National Portrait Gallery in 2017.

Martin Pakledinaz

Martin Pakledinaz (1953–2012, costume design) was a designer of costumes for theater, opera, and dance. He collaborated with Mark Morris on works for the Mark Morris Dance Group, San Francisco Ballet, and Boston Ballet, in addition to works by Helgi Tomasson, Kent Stowell, Christopher Wheeldon, and George Balanchine. His New York theater credits included *Gypsy*, *The Pajama Game*, *Thoroughly Modern Millie*, *Wonderful Town*, *The Wild Party*, and *Kiss Me, Kate*. In opera, he worked on productions of *Rodelinda* and *Iphigénie en Tauride* for the Metropolitan Opera and *Tristan und Isolde*, *Adriana Mater*, and *L'amour de loin* for the Paris National Opera/Bastille, as well as works in Salzburg, Seattle, Santa Fe, and Chicago. Other projects included Stanley Tucci's production of *Lend Me a Tenor* on Broadway, Gordon Edelstein's Off-Broadway production of *The Glass Menagerie* with Judith Ivey, and the Opera Theatre of Saint Louis's productions of *Eugene Onegin* and *The Golden Ticket*, a world premiere based on Roald Dahl's *Charlie and the Chocolate Factory*. Over the course of his career, he was awarded two Tony Awards, as well as Drama Desk, Obie, and Lucille Lortel awards, among others.

James F. Ingalls

James F. Ingalls (lighting design) has designed several productions for the Mark Morris Dance Group, including *Romeo and Juliet: On Motifs of Shakespeare*, *The Hard Nut*, *Dido and Aeneas* and *L'Allegro, il Penseroso ed il Moderato*. For Mark Morris, he has designed *Orfeo ed Euridice* at the Metropolitan Opera; *King Arthur* at English National Opera; *Ein Herz* at Paris Opera Ballet; *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* at San Francisco Ballet; and *Platée* at the Royal Opera House, Covent Garden, and New York City Opera. His recent

designs for dance include *The Weight of Smoke*, *Dilly Dilly* and *Sullivaniana* for Paul Taylor's American Modern Dance; *The Nutcracker* for Pacific Northwest Ballet; *The Sleeping Beauty*, choreographed by Alexei Ratmansky, for Ballet Company of Teatro alla Scala and American Ballet Theatre; and Twyla Tharp's 50th anniversary tour. Recent design for opera includes *The Little Match Girl* at Spoleto Festival USA, *Oedipus rex* at the Aix-en-Provence Festival, *Iolanta* and *Perséphone* at Lyon National Opera, and the world premiere of Kaija Saariaho's *Only the Sound Remains* at Dutch National Opera, all directed by Peter Sellars. Mr. Ingalls's recent work in theater includes Garry Hynes's production of *Waiting for Godot* at Druid Theatre Company. He often collaborates with Melanie Ríos Glaser and The Wooden Floor in California.

Mostly Mozart Festival

Celebrating its 50th anniversary, Lincoln Center's Mostly Mozart Festival—America's first indoor summer music festival—was launched as an experiment in 1966. Called Midsummer Serenades: A Mozart Festival, its first two seasons were devoted exclusively to the music of Mozart. Now a New York institution, Mostly Mozart has broadened its focus to include works by Mozart's predecessors, contemporaries, and related successors. In addition to concerts by the Mostly Mozart Festival Orchestra, Mostly Mozart now includes concerts by the world's outstanding period-instrument ensembles, chamber orchestras and ensembles, and acclaimed soloists, as well as opera productions, dance, film, and late-night performances. Contemporary music has become an essential part of the festival, embodied in annual artists-in-residence including Osvaldo Golijov, John Adams, Kaija Saariaho, Pierre-Laurent Aimard, and the International Contemporary Ensemble. Among the many artists and ensembles who have had long associations with the festival are Joshua Bell, Christian Tetzlaff, Itzhak Perlman, Emanuel Ax, Garrick Ohlsson, Stephen Hough, Osmo Vänskä, the Emerson String Quartet, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, and the Mark Morris Dance Group.

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Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals, including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

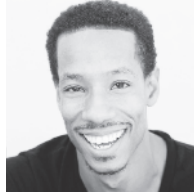
Mark Morris Dance Group



Chelsea Acree



Sam Black



Durell R.
Comedy



Rita Donahue



Domingo
Estrada, Jr.



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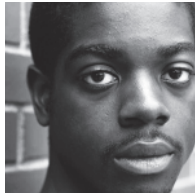
Stacy
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Thanks to Maxine Morris.

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

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The Mark Morris Dance Group is a member of Dance/USA and the Downtown Brooklyn Arts Alliance.

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