

Lincoln Center's

# MOSTLY MOZART FESTIVAL

July 10–August 10, 2019

Jane Moss  
Ehrenkranz Artistic Director

Louis Langrée  
Renée and Robert Belter Music Director

*American Express is the lead sponsor of the Mostly Mozart Festival.*

## The Program

**Wednesday–Saturday, July 10–13, 2019 at 7:30 pm**

*Pre-performance talk with Mark Morris and Jane Moss on  
Thursday, July 11 at 6:15 pm in the Agnes Varis and Karl Leichtman Studio*

## Mark Morris Dance Group

Mark Morris, *Choreographer*

### American String Quartet

Daniel Avshalomov, Laurie Carney,  
Wolfram Koessel, Peter Winograd

### MMDG Music Ensemble

Colin Fowler, *Piano*; Wolfram Koessel, *Cello*;  
Georgy Valtchev, *Violin*

*Dancers:* Mica Bernas, Sam Black, Karlie Budge,\*  
Brandon Cournay, Domingo Estrada, Jr.,  
Lesley Garrison, Lauren Grant, Sarah Haarmann,  
Deepa Liegel,\* Aaron Loux, Laurel Lynch,  
Dallas McMurray, Minga Prather,\*  
Brandon Randolph, Nicole Sabella,  
Christina Sahaida, Billy Smith, Noah Vinson

\* *Apprentice*

*Please make certain all your electronic devices are switched off.*

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**Tonight's performance is made possible by Arlene and Robert Goldberg.**

Major endowment support for contemporary dance and theater is provided by the Doris Duke Charitable Foundation.

Endowment support for the Mostly Mozart Festival presentation of Mark Morris Dance Group is provided by the Blavatnik Family Foundation Fund for Dance.

The Mostly Mozart Festival presentation of Mark Morris Dance Group is made possible in part by the Harkness Foundation for Dance.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

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*Steinway Piano*

Rose Theater

Jazz at Lincoln Center's Frederick P. Rose Hall

## Mostly Mozart Festival

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Major endowment support for contemporary dance and theater is provided by the Doris Duke Charitable Foundation

Additional endowment support is provided by the Blavatnik Family Foundation Fund for Dance, Nancy Abeles Marks and Jennie L. and Richard K. DeScherer

The Mostly Mozart Festival is also made possible by Rita E. and Gustave M. Hauser. Additional support is provided by The Shubert Foundation, LuEsther T. Mertz Charitable Trust, Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., The Katzenberger Foundation, Inc., Mitsui & Co. (U.S.A.), Inc, Harkness Foundation for Dance, Great Performers Circle, Lincoln Center Spotlight, Chairman's Council, Friends of Mostly Mozart, and Friends of Lincoln Center

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Major support for the Mark Morris Dance Group is provided by American Express, Anonymous, Beyer Blinder Belle Architects & Planners, LLP, Allan and Rhea Bufferd Education Fund, Frederick and Morley Bland, Booth Ferris Foundation, Gale Epstein, Doris Duke Charitable Foundation, Judith R. and Alan H. Fishman, York-Chi and Stephen Harder, Howard Hodgkin Estate, John and Tommye Ireland (in memoriam), Suzy Kellems Dominik, Shelby and Frederick Gans, Isaac Mizrahi and Arnold Germer, Howard Gilman Foundation, Elizabeth Amy Leibman, Nicholas Ma, The Pierre and Tana Matisse Foundation, Nicolas Ma and William Lopez, Suzanne Berman and Timothy J. McClimon, McDermott, Will & Emery, The Andrew W. Mellon Foundation, Meyer Sound/Helen and John Meyer, Mark Morris, Harris A. Berman & Ruth Nemzoff Family Foundation, Ellen and Arnold Offner, Sarabeth Berman and Evan Osnos, PARC Foundation, PopSockets, Poss Family Foundation, Drs. Jocelynnne and Perry Rainey, Poss-Kapor Family Fund, Jocelynnne Rainey, Ed.D., Diane E. Solway and David Resnicow, Resnicow + Associates, Margaret Conklin and David Sabel, The Fan Fox and Leslie R. Samuels Foundation, Iris Cohen and Mark Selinger, Nancy Umanoff, The SHS Foundation, The Shubert Foundation, Jane and R.L. Stine, Jamie Gorelick and Richard Waldhorn, and The White Cedar Fund.

The Mark Morris Dance Group is supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, Mayor Bill de Blasio, Brooklyn Borough President Eric L. Adams, Council Member Helen Rosenthal, the New York City Department for the Aging, the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature, and the National Endowment for the Arts.

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**Visit [MostlyMozartFestival.org](http://MostlyMozartFestival.org) for full festival listings.**

Join the conversation: #MostlyMozart

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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.*

***Sport (World premiere)***

SATIE: *Sports et Divertissements*

*Costume Design:* Elizabeth Kurtzman

*Lighting Design:* Nick Kolin

Colin Fowler, *Piano*

Mica Bernas, Sam Black, Brandon Cournay, Domingo Estrada Jr.,  
Lesley Garrison, Lauren Grant, Aaron Loux, Dallas McMurray,  
Brandon Randolph, Nicole Sabella, Christina Sahaïda, Billy Smith

*Commissioned in part by Lincoln Center for the Performing Arts*

***Empire Garden***

IVES: Trio for Violin, Cello, and Piano, S. 86

I. Moderato

II. TSIAJ – Presto

III. Moderato con moto

*Costume Design:* Elizabeth Kurtzman

*Lighting Design:* Nicole Pearce

Georgy Valtchev, *Violin*; Wolfram Koessel, *Cello*; Colin Fowler, *Piano*

Mica Bernas, Sam Black, Karlie Budge, Brandon Cournay, Domingo Estrada, Jr.,  
Lesley Garrison, Aaron Loux, Laurel Lynch, Dallas McMurray,  
Minga Prather, Brandon Randolph, Nicole Sabella,  
Christina Sahaïda, Billy Smith, Noah Vinson

Premiere: August 5, 2009 – Tanglewood Music Center, Seiji Ozawa Hall, Lenox, Massachusetts

*Commissioned in part by the Boston Symphony Orchestra and Lincoln Center for the  
Performing Arts*

Music by arrangement with Peer International Corporation, publisher and copyright owner

*Intermission*

**V**

SCHUMANN: Quintet in E-flat major for Piano and Strings, Op. 44

Allegro brillante

In modo d'una Marcia. Un poco largamente – Agitato

Scherzo molto vivace

Allegro, ma non troppo

*Costume Design:* Martin Pakledinaz

*Lighting Design:* Michael Chybowski

Peter Winograd, *Violin*; Laurie Carney, *Violin*; Daniel Avshalomov, *Viola*;  
Wolfram Koessel, *Cello*; Colin Fowler, *Piano*

Sam Black, Karlie Budge, Domingo Estrada, Jr., Lesley Garrison,  
Lauren Grant, Aaron Loux, Laurel Lynch, Dallas McMurray,  
Minga Prather, Brandon Randolph, Nicole Sabella, Christina Sahaida,  
Billy Smith, Noah Vinson

Premiere: October 16, 2001 – Sadler's Wells, London, U.K.

*This performance is approximately one hour and 50 minutes long,  
including intermission.*

By Kenneth LaFave

***Sports et Divertissements* (1914)**

ERIK SATIE

*Born May 17, 1866, in Honfleur, France*

*Died July 1, 1925, in Paris*

The 21 tiny pieces of this set represent the height of Satie's penchant for writing very short, humorous piano works. Eccentric in life as well as in music, Satie composed them in the spring of 1914 on commission from the magazine *La Gazette du Bon Ton*. The music notation was to appear in his manuscript, laced with verbal comments from the composer in elegant calligraphy, along with illustrations by Charles Martin—an amalgam of music, words, and visual art describing racing, hunting, sledding, flirting, and a range of other sports and pastimes. Delayed for a nearly a decade due to the complications of World War I, the project finally appeared in 1923. Satie's music was premiered separately in 1922 by the extraordinary young pianist Marcelle Meyer. The composer made it clear that any order of the pieces would do, provided the chorale comes first. This performance generally follows the published order.

Satie's music was the essence of whimsy, going all the way back to his early *Gymnopédies*, which remain today his most popular works. Adding humor to the mix, *Sports et divertissements* reveals a surreal mental landscape translated into sound. At an average length of around 22 seconds each, the pieces barely have time to present themselves before they vanish. The whimsical texts Satie wrote to go with the score include such absurdities as waves swamping tourists at the beach (*Le Bain de mer*); a golf club shattering to pieces (*Le Golf*); a bride awakened by Reveille (*Le Réveil de la Mariée*); and an octopus experiencing stomachache following the ingestion of a crab (*La Pieuvre*). (What a piece called "The Octopus" is doing in a suite devoted to sports and pastimes is anybody's guess.)

A number of pieces exhibit Satie's knack for *Augenmusik*, or music that directly imitates its subject. For instance, *La Balançoire* ("The Swing") rocks gently to and fro; flowing water and jumping fish can clearly be discerned in *La Pêche* ("Fishing"); and a little waltz climbs upward until a cascade of 16th notes brings us back down in *Le Water-chute* ("The water slide").

Rosicrucian mystic and Communist Party member, recluse and social gadfly, Satie thumbed his nose at any and all expectations. This work's opening chorale is case in point. Instead of a brilliant opening number, Satie gives us a stiff, heavy, note-against-note piece he calls *Choral Inappétissant* ("Unappetizing Chorale"). Satie wrote of it: "I have put into it everything I know about Boredom."

**Trio for Violin, Cello, and Piano, S. 86 (c.1909/15)**

CHARLES IVES

*Born October 20, 1874, in Danbury, Connecticut*

*Died May 19, 1954, in New York*

Charles Ives, today considered one of the founding fathers of American music—Bernstein called him “the Washington, Adams, and Jefferson” of our music—was known during most of his lifetime primarily for his innovations in the insurance business. (He developed the idea of estate insurance.) His music was too original, too radically itself, to find an audience in his day, and his personality was too uncompromising to allow him a place in academe. Ives studied at Yale University, where he confounded the composition teachers, who tried to get him to write like Brahms, by giving them scores that juxtaposed folk song and fugue, humor and sobriety, solid tonality and generous hints of the posttonal world to come.

Memories of Yale were central to the composition of his only work for the traditional piano trio instrumentation of violin, cello, and piano. Ives began the piece in 1904, completed it in 1911, and revised it extensively in 1914–15. According to a letter from Ives’s wife to the annotator of the trio’s world premiere in 1948, its three movements have exact parallels to aspects of the composer’s student years:

...the Trio was, in a general way, a kind of reflection or impression of his college days on the Campus now 50 years ago. The 1st movement recalled a rather short but serious talk, to those on the Yale fence, by an old professor of Philosophy—the 2nd, the games and antics by the Students on the Campus, on a Holiday afternoon, and some of the tunes and songs of those days were partly suggested in this movement, sometimes in a rough way. The last movement was partly a remembrance of a Sunday service on the campus—Dwight Hall—which ended near the “Rock of Ages.”

Sitting on the Yale fence was a privilege of upper-classmen, who there heard the wisdom of professors that didn’t always make it into classroom lectures. One wonders at the content of that “rather short but serious talk” by the philosophy professor, as Ives’s musical approximation of it in the first movement (*Moderato*) consists simply of 27 measures played three times. In the first iteration, we hear only the cello and piano; in the second, only the violin and piano. The third time through brings all three instruments together, yet there is the distinct feeling of violin and cello each going its separate way, bound only by the atmospheric piano.

The second movement, *Presto*, is labeled “TSIAJ,” which Ives said stood for “This Scherzo Is A Joke”—a redundancy, since the very word “scherzo” means “joke.” Perhaps Ives wanted to make certain his wide amalgam of fraternity tunes wasn’t taken as a serious medley, but as the crazy quilt it is. Among the songs woven into it: “My Old Kentucky Home,” “Sailor’s Hornpipe,” “The Campbells Are Coming,” “Long, Long Ago,” “Hold the Fort,” “There Is a Fountain Filled with Blood,” “Marching Through Georgia,” and “Dixie.”

Like the first movement, the second has a feeling of separate voices going about their business, side-by-side, yet apart. The various tunes vie for attention, but are drowned out by the entrances of the others. Only in the final movement, a majestic *Moderato con moto*, does a feeling of unity arise. For the first time, all three instruments are playing the same piece, as it were. Still, there are the usual Ivesian quotes: from the hymn “Rock of Ages” near the end, and, in a violin-cello canon towards the middle, an anthem Ives had written for the Yale Glee Club—which had been rejected. In this sober and lyrical last movement, Ives may have seen the professionally challenging but artistically rewarding path that lay ahead.

### **Quintet in E-flat major for Piano and Strings, Op. 44 (1842)**

ROBERT SCHUMANN

*Born June 8, 1810, in Zwickau, Saxony*

*Died July 29, 1856, in Eendenich, near Bonn*

At any given time, most composers vary the genres they ply, turning from a chamber score to a symphony to a song cycle, one after the next, sometimes all at once. Not so with Robert Schumann, who preferred to concentrate on one mode of musicmaking at a time. Everything Schumann composed up until his marriage to Clara Wieck in 1840 was piano music. The marriage to Clara brought “the year of song,” in which he wrote nothing but lieder. In 1841, Schumann composed two of the four symphonies he would eventually write, and in 1842 he engineered a year of chamber music, producing a piano quartet, three string quartets, a piano trio, and this, the most beloved of them all, the Piano Quintet in E-flat.

The quintet, now considered an indispensable part of the repertoire, was not well received in its time. Schumann was, in general, not highly regarded as a composer, his main claims to fame resting in his roles as a critic and a husband. In the former part, he spearheaded Romanticism, and brought to the public’s attention the work of such composers as Chopin and Brahms. As a husband, he was widely known as “Mr. Clara Schumann,” his wife having achieved renown as a touring virtuoso that far outstripped his as a composer. Whenever she could, Clara Schumann championed the music of her husband, including this score, but the audiences of the time clamored for hyper-virtuosic pieces of the sort Schumann didn’t write. The 19th-century American pianist William Mason noted:

Schumann’s genius was so little appreciated that when he entered the store of Breitkopf & Härtel with a new manuscript under his arm, the clerks would nudge one another and laugh. One of them told me that they regarded him as a crank and a failure because his pieces remained on the shelf and were in the way.

The piano quintet begins with unison flourishes. After running the bases of keys closely allied to the home key of E-flat major, the ensemble announces an expansive theme that leads to a long-lined cello solo that is the second subject. The second movement, a rondo, is labeled “in march mode”; the accompanying tempo of *un poco largamente* and the key of C minor clearly indicate the species of march as funereal. The main subject is sorrowful but not heavy or morose,

the B section is caressingly lyrical, and the C section a protestation in fiery F minor. The scherzo is a celebration of scales, brilliantly deployed. After three movements of a light touch, the finale is surprisingly heavy in its duplemeter squareness. But the composer's sheer melodic invention and, near the close, his knack for turning the theme to fugal purpose, are compelling.

*Kenneth LaFave is the author of Experiencing Leonard Bernstein and Experiencing Film Music (Rowland & Littlefield). He is also a composer whose works have been performed by the Tucson Symphony Orchestra, the Kansas City Chorale, and others.*

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## Meet the Artists



BEOWULF SHEEHAN

### **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 over 150 works for the company. From 1988 to 1991 he was director of dance at Théâtre Royal de la Monnaie in Brussels, and in 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris has created 22 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 BAM. 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, Covent Garden, among others.

Mr. Morris was named a MacArthur Fellow in 1991 and has received 11 honorary doctorates to date. He has taught at the University of Washington, Princeton University, and Tanglewood Music Center. 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' 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 he 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. Mr. Morris's memoir, *Out Loud*, co-written by Wesley Stace, will be published by Penguin Press in October 2019.

## **Mark Morris Dance Group**

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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 steadily expanded to include cities in the U.S. and around the world, 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, returning to the U.S. in 1991 as one of the world's leading dance companies. Based in Brooklyn, MMDG maintains strong ties to presenters in several cities, most notably to its West Coast home, Cal Performances in Berkeley, California, and its Midwest home, the Krannert Center for the Performing Arts at the University of Illinois at Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle, and Fairfax. The company has performed at New York City Center's Fall for Dance Festival, regularly performs at Lincoln Center's Mostly Mozart and White Light Festivals, and collaborates yearly with BAM on performances and master classes. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company.

Reflecting Mark Morris's commitment to live music, the Dance Group has featured live musicians in every performance since the formation of the MMDG Music Ensemble in 1996. 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. MMDG frequently works with distinguished artists and designers, including painters Robert Bordo and the late Howard Hodgkin, set designers Adrienne Lobel and Allen Moyer, and costume designers Martin Pakledinaz and Isaac Mizrahi. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the U.K.'s *South Bank Show*, and PBS's *Live From Lincoln Center*. In 2015 Morris's signature work *L'Allegro, il Penseroso ed il Moderato* had its national television premiere on PBS's *Great Performances*. While on tour, MMDG partners with local cultural institutions and community organizations to present arts and humanities-based activities for people of all ages and abilities.

## **MMDG Music Ensemble**

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The MMDG Music Ensemble, formed in 1996, is integral to the Dance Group. The Ensemble's repertory ranges from 17th- and 18th-century works by John Wilson and Henry Purcell to more recent scores by Ethan Iverson, Lou Harrison, and Henry Cowell. The musicians also participate in the Dance Group's educational and community programming at home and on tour. The Music Ensemble is led by Colin Fowler, who began to collaborate with MMDG in 2005 during the creation of *Mozart Dances*.

## **American String Quartet**

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The American String Quartet celebrates its 45th anniversary in 2019. In its years of touring, it has performed in all 50 states and appeared in the most important concert halls worldwide. The group's presentations of the complete quartets of Beethoven, Schubert, Schoenberg, Bartók, and Mozart have won widespread critical acclaim, and its *MusicMasters Complete Mozart String Quartets*, performed on a matched quartet set of instruments by Stradivarius, are widely considered to have set the standard for this repertoire. Highlights of the quartet's 2018–19 season include additional performances of its major project with National Book Award-winning author Phil Klay and poet Tom Sleigh, combining music and readings in a program that examines the effects of war on people, their hearts, and their minds. The quartet also collaborates again with the renowned author Salman Rushdie in a work for narrator and quartet by the film composer Paul Cantelon built around Rushdie's novel *The Enchantress of Florence*. These imaginative projects cement the American String Quartet's reputation as one of the most adventurous and fearless string quartets performing today, as comfortable with the groundbreaking as with the traditional. Formed when its original members were students at The Juilliard School, the quartet's career began with the group winning both the Coleman Competition and the Naumburg Award in the same year. The resident quartet at the Aspen Music Festival since 1974 and at the Manhattan School of Music in New York since 1984, the American has also served as resident quartet at the Taos School of Music, Peabody Conservatory, and the Van Cliburn International Piano Competition.

## **Colin Fowler**

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Colin Fowler (music director, piano) began his musical study at the age of five in Kansas City and went on to study at the prestigious Interlochen Arts Academy. He continued his education at The Juilliard School, where he received bachelor and master of music degrees. While at Juilliard, he studied piano with Abbey Simon, organ with Gerre Hancock and Paul Jacobs, harpsichord with Lionel Party, and conducting with James dePriest and Judith Clurman. A versatile musician and conductor, Mr. Fowler works in many areas of the music scene in New York City. He is a veteran of numerous Broadway shows, most recently performing in the Tony Award-winning musical *Jersey Boys*. A seasoned church musician, he is currently the organist at Marble Collegiate Church on Fifth Avenue and also leads services and concerts at Park Avenue Synagogue, where he has served as music director since 2012. As a classical soloist and collaborative artist, he has performed and recorded with many world-renowned musicians and ensembles, including Deborah Voigt and the Los Angeles Philharmonic. He began to collaborate with the Mark Morris Dance Group in 2005 and has since then performed over 40 pieces with the company on almost every keyboard instrument possible, including the harmonium and toy piano. He has conducted performances of *Mozart Dances*, *Acis and Galatea*, and *The Hard Nut*. Mr. Fowler was appointed music director in 2013.

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## **Mica Bernas**

Mica Bernas, originally from Manila, Philippines, received her training at the Cultural Center of the Philippines Dance School. She later joined Ballet Philippines as member of the corps de ballet, performing as a soloist from 2001–06. Since moving to New York in 2006, she has worked with Marta Renzi Dance, Armitage Gone Dance, Gallim Dance, Barkin/Selissen Project, and Carolyn Dorfman Dance (2007–13). Ms. Bernas was a guest artist with the Limón Dance Company, performing at the 2013 Bienal Internacional de Danza de Cali in Bogotá, Colombia; Lincoln Center's David H. Koch Theater; and at the Joyce Theater for the company's 70th anniversary in 2015. She also teaches at the Limón Institute and has been on the faculty for BIMA at Brandeis University since 2011. Ms. Bernas joined MMDG in August 2017.

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## **Sam Black**

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

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## **Karlie Budge**

Karlie Budge grew up in Knoxville, Tennessee, dancing with the Tennessee Children's Dance Ensemble (TCDE). She graduated magna cum laude with a bachelor of arts degree in dance and a bachelor of science degree in statistics in 2016 from Case Western Reserve University, and danced with Graham 2 dance company. She has performed works by Mark Morris, Pascal Riolt, Larry Keigwin, Martha Graham, Ted Shawn, Bertram Ross, Virginie Mecene, Adam Barruch, Michael Mao, and Randy Duncan. She has presented her choreography throughout New York City in Playscape2016, NEXT@Graham, NYC10, SoloDuo Festival, and four Martha Graham School showings. She received the Pearl Lang Award for Excellence in Choreography in 2017. Ms. Budge joined MMDG as an apprentice in September 2018.

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## **Brandon Cournay**

Brandon Cournay is originally from Walled Lake, Michigan, and received his bachelor of fine arts degree from The Juilliard School. As a freelance artist, he has performed with the Radio City Christmas Spectacular, the Mark Morris Dance Group, Morphoses, the Metropolitan Opera, New York Theatre Ballet, the Chase Brock Experience, Schoen Movement Company, Dance Heginbotham, and KEIGWIN + COMPANY. TV/film/industrial credits include PBS's *Great Performances*, *Musical Chairs* (HBO), *Sesame Street*, Puma, and Target. As an educator and répétiteur, he has worked with the Pennsylvania Ballet, Whim W'Him, The Juilliard School/Nord Anglia Education, and universities nationwide. Off-stage, he has worked with companies in multiple capacities from artistic

direction to administrative management. For many years, he was the rehearsal director and associate artistic director of KEIGWIN + COMPANY. In addition, he has assisted numerous choreographers on creative projects in theater, film, and dance. He joined MMDG as a company member in 2018.

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## **Domingo Estrada, Jr.**

Domingo Estrada, Jr., a native of Victoria, Texas, studied martial arts and earned his black belt in 1994. He danced ballet folklórico for 11 years before earning his bachelor of fine arts degree in ballet and modern dance from Texas Christian University. 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, and had the honor of working with the late Fernando Bujones. He debuted with MMDG in 2007 and became a company member in 2009.

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## **Lesley Garrison**

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

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## **Lauren Grant**

Lauren Grant, honored with a New York Dance and Performance "Bessie" award for her career with the Mark Morris Dance Group, has danced with MMDG since 1996, appearing in over 60 of Morris's works. Ms. Grant stages Morris's repertory and teaches ballet and modern technique across the globe. She is on the faculty at Montclair State University and serves as a panelist for the New York State Council on the Arts. Her writing has been published in *Dance Education in Practice*, *Ballet Review*, *Dance Enthusiast*, *Dance Magazine*, and *InfiniteBody*. Ms. Grant earned her master of fine arts degree in dance from Montclair State University (where she was a member of the Alpha Epsilon Lambda Honor Society) and her bachelor of fine arts degree in dance from NYU's Tisch School of the Arts. She is a recipient of the prestigious American Association of University Women Career Development Grant, the Sono Osato Scholarship for Graduate Studies, and the Caroline Newhouse Grant—all in support of her scholarly pursuits. Originally from Highland Park, Illinois, she lives in Brooklyn with her husband David Leventhal (former MMDG dancer and current Dance for PD Program Director) and their son.

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## **Sarah Haarmann**

Sarah Haarmann grew up in Macungie, Pennsylvania and received training at the Lehigh Valley Charter High School for the Performing Arts under the direction of Kimberly Maniscalco. She graduated magna cum laude with a bachelor of fine arts degree in dance from Marymount Manhattan College in 2012. Ms. Haarmann has had the pleasure of performing with Pam Tanowitz Dance, Jessica Lang Dance, Dylan Crossman Dans(ce), Pat Catterson, Denisa Musilova, and Bill Young. She joined MMDG in 2017.

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## **Wolfram Koessel**

Wolfram Koessel (cello) has established himself as a much sought-after chamber musician, soloist, recording artist, and contractor in the New York music scene. He has performed with MMDG since 1999 and was music director from 2004-08. In 2006 Mr. Koessel joined the American String Quartet, with whom he performs in the foremost concert halls throughout the world, collaborating frequently with today's leading artists. Mr. Koessel appears with a wide range of ensembles and groups, most notably and frequently with the Orpheus Chamber Orchestra and the New York Philharmonic. He is also a founding member of Trio+ together with violinist Yosuke Kawasaki and pianist Vadim Serebryani. He has supervised and performed music for Warner Brothers, American Express, and many independent film companies and organized hundreds of classical orchestra and chamber music concerts during the last decade in New York City. He is on the faculty of the Manhattan School of Music and the Aspen Music Festival.

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## **Deepa Liegel**

Deepa Liegel grew up dancing with Cornish Preparatory Dance, Leela Kathak Dance, and Seattle Theatre Group. She received her bachelor in fine arts degree in dance performance with honors, and a minor in arts management from Southern Methodist University in 2017. Since moving to New York, she has performed with Barkha Dance Company, Broadway Bares, and Monica Kapoor, and apprenticed with the Limón Dance Company. She joined MMDG as an apprentice in September 2018.

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## **Aaron Loux**

Aaron Loux grew up in Seattle 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 bachelor of fine arts degree from The Juilliard School in 2009. He danced at the Metropolitan Opera and with Arc Dance Company before joining MMDG in 2010.

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## **Laurel Lynch**

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Laurel Lynch began her dance training at Petaluma School of Ballet in California. 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. Ms. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007.

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## **Dallas McMurray**

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Dallas McMurray, from El Cerrito, California, 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 works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. Mr. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.

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## **Minga Prather**

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Minga Prather, a Dallas native, received her training from Booker T. Washington High School for the Performing and Visual Arts, and later graduated with honors in dance from the Ailey/Fordham bachelor of fine arts program. Ms. Prather has had the pleasure of performing with Hubbard Street Dance Chicago, Alvin Ailey American Dance Theater, and Nimbus Dance Works performing works by Alvin Ailey, Alejandro Cerrudo, William Forsythe, Ohad Naharin, Crystal Pite, and Twyla Tharp. She received an award from the National Young Arts Foundation for Modern Dance in 2014. Ms. Prather joined MMDG as an apprentice in September 2018.

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## **Brandon Randolph**

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Brandon Randolph began his training with the School of 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 Bobby 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 MMDG in 2013 and became a company member in 2014.

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## **Nicole Sabella**

Nicole Sabella is originally 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 the University of the Arts in Philadelphia, 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 MMDG in 2013 and became a company member in 2015.

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## **Christina Sahaida**

Christina Sahaida grew up in Pittsburgh and began her early dance training at the Pittsburgh Ballet Theatre School. In 2012, she graduated with honors from Butler University, receiving a bachelor of fine arts degree in dance performance. She has worked with Ballet Quad Cities, Texture Contemporary Ballet, and most recently the Big Muddy Dance Company in St. Louis. Ms. Sahaida joined MMDG as an apprentice in July 2017 and became a company member in February 2019.

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## **Billy Smith**

Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent 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 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. An actor as well, Mr. Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *CATS*, and Dream Curl in *Oklahoma!* Mr. Smith danced with Parsons Dance from 2007–10. He joined MMDG as a company member in 2010.

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## **Georgy Valtchev**

Georgy Valtchev (violin) has performed on some of the world's most prestigious stages as a soloist, with orchestras, in recitals, and as a chamber musician. In the U.S., he has appeared at Alice Tully Hall, Carnegie Hall, the Kennedy Center, 92nd Street Y, and Chicago's Cultural Institute. In Europe, he has appeared at venues such as Wigmore Hall and the Barbican Centre in London; La Cité de la Musique in Paris; Amsterdam's Royal Carré Theatre; and Bulgaria Hall in Sofia. He has toured Asia, Australia, and Israel, with performances in Beijing Cultural Arts Center, Guangzhou Opera House, Sydney Opera House, Tel Aviv Opera House, Taipei Cultural Center Taiwan, Hong Kong, and Suntory Hall in Tokyo. A dedicated collaborative musician, Mr. Valtchev enjoys frequent performances with distinguished international artists and ensembles in the U.S. and Europe. As a principal member of the MMDG Music Ensemble, he frequently travels



around the world. Mr. Valtchev has been honored to lead, as guest concertmaster, several major symphony orchestras, most notably the London Philharmonic Orchestra and the Royal Symphony Orchestra of Madrid. He is a founder and artistic director of the Unbeaten Path chamber music festival in Kovachevitsa, Bulgaria, and a founding member of the chamber music series Bulgarian Concert Evenings in New York.

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## Noah Vinson

Noah Vinson is originally from Springfield, Illinois and received his bachelor of fine arts degree in dance from Columbia College Chicago. He was named a *Dance Magazine* “Dancer on the Rise” in 2009 and assisted Mark Morris in the creation of *The Letter V* for Houston Ballet. He began dancing with MMDG in 2002 and became a company member in 2004.

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## Nick Kolin

Nick Kolin (lighting design) has designed *Whelm*, *Words*, *A Forest*, *Numerator*, *Pure Dance Items*, *Little Britten*, *The Trout*, and *Sport* for the Mark Morris Dance Group and tours with the Dance Group as lighting supervisor. Recent dance projects include new works for Philadanco!, *Art of Fugue* with Syren Modern Dance, many collaborations with the Joffrey Ballet School, and lighting supervisor for Daniil Simkin’s *Intensio*, Wendy Whelan’s *Restless Creature*, the Apollo Theater’s *Get on the Good Foot*, Dance Heginbotham, Lincoln Center Festival, and New York City Center’s Fall for Dance Festival. Other projects include productions with the Cincinnati Ballet, Gotham Chamber Opera, Asolo Repertory Theatre, Castillo Theatre, and Signature Theatre. Mr. Kolin is an adjunct faculty member at Hunter College, where he is the resident lighting designer for the master of fine arts playwriting program. He holds a master of fine arts from New York University’s Tisch School of the Arts.

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## Elizabeth Kurtzman

Elizabeth Kurtzman (costume design) began her career in the fashion industry after attending the Parsons School of Design. She has designed textiles and accessories for numerous New York design houses. She has added costume design and book illustration to her list of vocations, designing numerous pieces for the Mark Morris Dance Group including *Dancing Honeymoon*, *Sang-Froid*, *The Argument*, *Greek to Me*, *Four Saints in Three Acts*, *Visitation*, *The Muir*, *Cross walk*, *Petrichor*, *Pure Dance Items*, and *Pepperland*. She also designed *L’Isola Disabitata* for the Gotham Opera Company, under Mark Morris’s direction. Ms. Kurtzman is currently active in providing art and music programs for children with autism in New York City, where she lives and works.

## Mostly Mozart Festival

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Now in its 53rd season, Lincoln Center's Mostly Mozart Festival is a beloved summertime tradition and New York institution. Launched in 1966 as America's first indoor summer music festival, with an exclusive focus on its namesake composer, Mostly Mozart has since broadened its focus to include works by Mozart's predecessors, contemporaries, and related successors. In addition to performances by the Mostly Mozart Festival Orchestra, the festival now includes concerts by the world's outstanding chamber and period-instrument ensembles, 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 its annual artist residency that has included George Benjamin, Kaija Saariaho, Pierre-Laurent Aimard, John Adams, and the current 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.

## Lincoln Center for the Performing Arts, Inc.

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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 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



Mica Bernas



Sam Black



Karlie Budge



Brandon  
Cournay



Domingo  
Estrada, Jr.



Lesley Garrison



Lauren Grant



Sarah Haarmann



Deepa Liegel



Aaron Loux



Laurel Lynch



Dallas McMurray



Minga Prather



Brandon  
Randolph



Nicole Sabella



Christina  
Sahaïda



Billy Smith



Noah Vinson

## Musicians



American String Quartet



Colin Fowler



Wolfram Koessel



Georgy Valtchev

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Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

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Mauricio Lomelin, *Producer, Contemporary Programming*

Walker Beard, *Production Manager*

Andrew C. Elsesser, *Associate Director, Programming*

Luna Shyr, *Senior Editor*

Regina Grande Rivera, *Associate Producer*

Viviana Benitez, *Associate Producer, David Rubenstein Atrium*

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Amrita Vijayaraghavan, *Producer, A Little Night Music*

Cleo Aukland, *House Program Coordinator*

Paloma Estevez, *Company Manager, Contemporary Programming*

Roshni Lavelle, *House Seat Coordinator*

Paul Frydychowski, *Production Electrician*

Amy Page, *Wardrobe*

Mostly Mozart Festival

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Nancy Umanoff, *Executive Director*

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Marshall Hagins, PT, PhD, *Physical Therapist*

Jeffrey Cohen, *Hilot Therapist*

Thanks to Maxine Morris.

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

Headshots of Mark Morris, Colin Fowler, and the Mark Morris Dance Group dancers taken by Beowulf Sheehan.

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