

Lincoln Center's

MOSTLY MOZART FESTIVAL

July 12–August 12, 2018

Jane Moss
Ehrenkranz Artistic Director

Louis Langrée
Renée and Robert Belfer Music Director

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

The Program

Thursday–Saturday, August 9–11, 2018 at 7:30 pm

Sunday, August 12, 2018 at 5:00 pm

Pre-performance talk with Mark Morris and Benjamin D. Sosland on Friday, August 10, at 6:15 pm in the Agnes Varis and Karl Leichtman Studio

Mark Morris Dance Group

Mark Morris, *Choreographer*

Members of the **Ariel Quartet** ^{MJM}

Inon Barnatan, *Piano*

Timothy Cobb, *Bass*

MMDG Music Ensemble

Luthien Brackett ^{MJM}, Thomas Cooley, Amir Farid ^{MJM},

Colin Fowler, Brian Giebler ^{MJM}, Jolle Greenleaf ^{MJM},

Hank Heijink ^{MJM}, James Kennerley, Tom Meglioranza,

John Moran ^{MJM}, Dan Swenberg ^{MJM}, Jennifer Zetlan ^{MJM}

Dancers: Mica Bernas, Sam Black, Durell R. Comedy,
Brandon Cournay*, Domingo Estrada, Jr.,
Lesley Garrison, Lauren Grant, Sarah Haarmann,
Aaron Loux, Laurel Lynch, Dallas McMurray,
Brandon Randolph, Nicole Sabella, Christina Sahaida*,
Billy Smith, Noah Vinson

* *Apprentice*

^{MJM} Mostly Mozart debut

Please make certain all your electronic devices are switched off.

The 2018 Mostly Mozart Festival presentation of Mark Morris Dance Group is made possible in part by the LuEsther T. Mertz Charitable Trust.

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

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

Rose Theater

Jazz at Lincoln Center's Frederick P. Rose Hall

Mostly Mozart Festival

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Endowment support is provided by Blavatnik Family Foundation Fund for Dance

The Mostly Mozart Festival is also made possible by The Andrew W. Mellon Foundation, The Ford Foundation, and Rita E. and Gustave M. Hauser. Additional support is provided by The Shubert Foundation, LuEsther T. Mertz Charitable Trust, The Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., The Katzenberger Foundation, Inc., Mitsui & Co. (U.S.A.), Inc, Mitsubishi Corporation (Americas), Sumitomo Corporation of Americas, J.C.C. Fund, Japanese Chamber of Commerce and Industry of New York, Nippon Steel & Sumitomo Metal U.S.A., Inc, Great Performers Circle, Chairman's Council, Friends of Mostly Mozart, and Friends of Lincoln Center

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Friday–Saturday, August 10–11 at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Louis Langrée, conductor; **Stephen Hough**, piano

Jodie Devos, soprano (U.S. debut); **Jennifer Johnson Cano**, mezzo-soprano

Andrew Stenson, tenor; **Ryan Speedo Green**, bass-baritone

Concert Chorale of New York

ALL-MOZART PROGRAM

Meistermusik

Piano Concerto No. 21 in C major

Requiem

For tickets, call (212) 721-6500 or visit MostlyMozart.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or request a Mostly Mozart brochure.

Visit MostlyMozartFestival.org for full festival listings.

Join the conversation: [@LincolnCenter](https://twitter.com/LincolnCenter)

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.

Mostly Mozart Festival | **The Program**

I Don't Want to Love

MONTEVERDI: Non voglio amare; Ah, che non si conviene; Zefiro torna;
S'el vostro cor, Madonna; Eccomi pronta ai baci; Lamento della ninfa;
Soave libertate

Costume Design: Isaac Mizrahi

Lighting Design: Michael Chybowski

Jolle Greenleaf, *Soprano*; Brian Giebler, *Tenor*; James Kennerley, *Tenor*;
Tom Meglioranza, *Bass*; Dan Swenberg, *Lute/Guitar*; Hank Heijink, *Theorbo*;
John Moran, *Cello*; Colin Fowler, *Harpichord*

Mica Bernas, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant,
Laurel Lynch, Brandon Randolph, Noah Vinson

Premiere: August 12, 1996 – Edinburgh International Festival, Edinburgh Festival Theatre,
Edinburgh, Scotland

Love Song Waltzes

BRAHMS: *Liebeslieder-Walzer*, Op. 52

Lighting Design: James F. Ingalls

Jennifer Zetlan, *Soprano*; Luthien Brackett, *Mezzo-Soprano*;
Thomas Cooley, *Tenor*; Tom Meglioranza, *Baritone*;
Colin Fowler, *Piano*; Amir Farid, *Piano*

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

Premiere: November 4, 1989 – Théâtre Royal de la Monnaie, Brussels, Belgium

Intermission

Mostly Mozart Festival | **The Program**

The Trout (World premiere)

SCHUBERT: Piano Quintet in A major ("Trout")

Costume Design: Maile Okamura

Lighting Design: Nick Kolin

Ariel Quartet—Gershon Gerchikov, *Violin*; Jan Grüning, *Viola*;
Amit Even-Tov, *Cello*

Timothy Cobb, *Bass*; Inon Barnatan, *Piano*

Mica Bernas, Domingo Estrada, Jr., Lesley Garrison, Aaron Loux,
Laurel Lynch, Dallas McMurray, Brandon Randolph, Nicole Sabella,
Christina Sahaida, Billy Smith, Noah Vinson

Premiere: August 9, 2018 – Mostly Mozart Festival, New York, NY

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

Mostly Mozart Festival

Welcome

I am delighted to welcome you to the 2018 Mostly Mozart Festival. This summer marks a significant expansion of the festival to embrace landmark international productions in music, theater, and dance, as well as an enhanced commitment to the music of our time. We also extend our performances beyond the Lincoln Center campus to Brooklyn and Central Park, where some 800 singers will gather in August for the world premiere of John Luther Adams's choral work *In the Name of the Earth*.

In keeping with Mozart's spirit of innovation and creativity, this year's festival opens with *Available Light*, a confluence of dance, architecture, and music created by three major contemporary artistic forces: choreographer Lucinda Childs, architect Frank Gehry, and composer John Adams. The Catalan theater company La Fura dels Baus arrives with a profoundly inventive staging of Haydn's *Creation*, while another classic work, Shakespeare's *Macbeth*, is transposed to feudal Japan in an exquisite production by the legendary director Yukio Ninagawa.

The festival also presents important premieres, including a world premiere work by Mark Morris Dance Group set to Schubert's "Trout" Quintet; a celebration of the Bernstein centennial with a bold new staging of his *MASS*, featuring the Mostly Mozart Festival Orchestra and over 200 performers; and the New York premiere of *The Force of Things*, an immersive "opera for objects" with music by exciting young composer Ashley Fure and architectural design by Adam Fure.

As always, Mozart's music remains a core inspiration of the summer, with programs by our extraordinary Mostly Mozart Festival Orchestra that include the transcendent Requiem, led by Renée and Robert Belfer Music Director Louis Langrée, the "Jupiter" and "Prague" Symphonies, and a string quintet performed by the Emerson String Quartet with guest violist Nokuthula Ngwenyama. Our Festival Orchestra is joined by preeminent guest artists including conductors Thomas Dausgaard, Richard Egarr, and Christian Zacharias; pianists Emanuel Ax and Francesco Piemontesi; violinists Joshua Bell and Daniel Lozakovich; and sopranos Jodie Devos and Rosa Feola. Rounding out the festival is our popular *A Little Night Music* series, a film on Leonard Bernstein, and free events, as well as pre-concert recitals and talks.

With so many rich offerings, I hope that you will join us often and look forward to seeing you at the Mostly Mozart Festival.

Jane Moss
Ehrenkranz Artistic Director

Morris and MMF: A Fertile Collaboration

By Susan Reiter

Mark Morris and Mostly Mozart—the names not only make an alliterative pairing, but together they have been the source of numerous enriching performances. Since the Mark Morris Dance Group first appeared as part of the 2002 Mostly Mozart Festival, the troupe has become its unofficial resident dance company. Given Morris's impressive breadth of musical knowledge and sophisticated insight into the scores to which he sets his dances—what other choreographer has also served as a conductor for his company's performances?—an ongoing connection with a music festival seems logical, almost inevitable.

Often the festival has provided a grand stage for a full-evening Morris creation, such as his 1988 masterpiece *L'Allegro, il Penseroso ed il Moderato*, which introduced Morris's work to Mostly Mozart Festival audiences and made two return appearances. In 2006, to mark the 250th anniversary of its namesake's birth, Mostly Mozart offered the world premiere of Morris's stirring and bountiful *Mozart Dances*, set to two piano concertos framing a piano sonata. The work returned in 2007 and again in 2016, when Mostly Mozart celebrated its 50th anniversary. In 2012 the company performed—and Morris himself conducted—his acclaimed 1989 production of Purcell's *Dido and Aeneas*.

But in between these grander works, the festival has also welcomed more intimate Morris programs of dances set to chamber music scores. A 2011 program exemplified the range of Morris's musical interest and curiosity, combining dances set to Stravinsky, Hummel, and Satie.

Morris's presence at Mostly Mozart is primarily due to his ongoing collaboration with Jane Moss, Ehrenkranz Artistic Director, who has also included Morris programs in Lincoln Center's annual White Light Festival. "Jane has supported me and my company very strongly for many years," Morris notes. "We fit in with Mostly Mozart because of the way I work choreo-musically."

For this year's festival, Moss offered Morris an opportunity to choreograph a new work to Schubert's Quintet in A major ("Trout"), one of the composer's best-known and most admired chamber music works—and one that Morris had been interested in "for many decades." *The Trout*, for 11 dancers, becomes the second Morris work to have its world premiere at Mostly Mozart.

However familiar Morris may have thought he was with the 1819 five-movement work, he was surprised at what he heard as he began choreographing. "I thought I knew the 'Trout' perfectly, and I don't. It's not at all the way you think it's going to be, based on sonata form in chamber music from that

Mostly Mozart Festival | **Notes on the Program**

period. It's supposed to follow a certain set of rules that we all take for granted, but it doesn't do what you expect. It's sort of stream of consciousness, in a fabulous way. It's surprisingly asymmetrical and rule-breaking.

"The themes and progressions, along with melodic—as Lou Harrison called little fragments of melody—are played around with throughout the length of the piece. So when the theme and variations arrive in the fourth movement, you've heard all of that material, and you may not even know the song—but there it is," Morris says. "I wanted to present this mix of music, and dances from different periods of my work, including some old stuff we don't do very often. The Monteverdi I've been wanting to bring back for a long time."

Together with Moss, Morris shaped the program that is anchored by *The Trout* premiere, representing quite a range of Morris's career—the three works span nearly 30 years—and contrasting musical forces. *I Don't Want to Love* (1996) is set to seven Monteverdi madrigals, performed by four vocalists with harpsichord, theorbo, lute, and cello. *Love Song Waltzes* (1989) is set to Brahms's *Liebeslieder-Walzer*, Op. 52, for a quartet of vocalists and piano four hands.

Susan Reiter writes about the performing arts for TDF Stages, Los Angeles Times, Playbill, and other publications.

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Seven Madrigals

CLAUDIO MONTEVERDI

*Born May 15, 1567, in Cremona, Italy**Died November 29, 1643, in Venice*

A classic biography of Monteverdi calls him “the creator of modern music,” and with good reason. Monteverdi was not only a great innovator, but he also made a declaration to that effect. In 1605, his Fifth Book of Madrigals appeared with a preface that amounted to a full-fledged modernist manifesto. The preface stated nothing less than music (which in those days still meant primarily vocal music) had as its mission to express the emotions contained in the text. Self-evident as this seems to us today, this was in fact a novel claim at the time, even though Monteverdi referred to several predecessors who had begun to prepare the way. (The famous preface was actually signed by Giulio Cesare Monteverdi, the composer’s brother—but that was little more than a diplomatic ploy.)

These innovative ideas led quite naturally to a complete overhaul of the madrigal as it had been known in the 16th century. With his Seventh Book of Madrigals published in 1619, Monteverdi introduced music for solo singers with *basso continuo*, or chordal accompaniment on a keyboard instrument. The title of the book, *Concerto*, refers to a style where the voices are treated as individuals, and the writing is often highly virtuosic.

One of the most famous works of this type is “Zefiro torna e di soavi accenti,” for two tenor voices. The text is a sonnet by Ottavio Rinuccini, the librettist of Monteverdi’s opera *Orfeo*; the musical form is a *ciaccona*: the piece is based on a two-measure ground bass over which the two singers perform their acrobatic vocal feats as they praise the beauties of a flowery meadow in spring. Inevitably, the dramatic contrast arrives—nature is glorious, but the lovesick poet is unhappy. The singers suddenly break into recitative, with chromatic harmonies expressing torment. Yet a poet turns even pain into song, and so the ground bass and the agile vocal figures return at the end.

The madrigals (“Ah, che non si conviene,” “S’el vostro cor,” “Soave libertate,” and “Eccomi pronta ai baci”), all from the Seventh Book, are scored for two or three voices; all include recitative elements and a great deal of vocal virtuosity. The first poem is by an unknown author; in the other three, we meet three distinguished Italian poets from Monteverdi’s time: Giovanni Battista Guarini, Gabriello Chiabrera, and Giambattista Marino. Guarini’s verbal elegance and fondness for contrasts, Chiabrera’s passionate vein, and Marino’s undisguised eroticism all find eloquent expressions in these little musical gems.

“Non voglio amare,” on an anonymous poem, is not, strictly speaking, a madrigal but rather a “canzonetta,” a lighter, dance-like genre. This piece

Mostly Mozart Festival | **Notes on the Music**

comes from the Ninth Book of Madrigals and Canzonettas, published posthumously in 1651.

The “Lamento della Ninfa” is in a class all by itself. It is an operatic scene on words by Rinuccini, the *Orfeo* librettist, and was published in the Eighth Book of Madrigals (1638), the famous *Madrigals of War and Love*. A young woman, abandoned by her lover, complains about her sad fate as a group of three men watch her from a distance, commiserating. The lament, which takes the form of a set of variations over a descending bass line, is framed by two brief trios where the two tenors and the bass set the stage, and then close the curtain, as it were.

—Peter Laki

Liebeslieder-Walzer, Op. 52 (1868–69)

JOHANNES BRAHMS

Born May 7, 1833, in Hamburg, Germany

Died April 3, 1897, in Vienna

In 1863 Brahms left Germany, where he had spent his first three decades, and settled in Vienna. There he would compose the symphonies and concertos that secured his position as heir to the classical tradition created by Mozart, Haydn, Beethoven, and Schubert, all of whom had lived in the Austrian capital. But Brahms also acquired affection for another characteristically Viennese musical genre: the waltz. He admired the music of Johann Strauss, the “waltz king,” as well as the many pieces in waltz form by Schubert and other Viennese composers.

Brahms did more than just enjoy the dance music of these composers. In 1865, two years after his move to Vienna, he wrote a set of 16 waltzes for piano four-hands. Four years later, he brought forth, as his Op. 52, a more extensive set of 18 waltzes. Their success prompted Brahms to compose a second set of similar pieces as his Op. 65. In both of these new sets, Brahms added vocal parts to the keyboard music, thereby creating songs in waltz meter with elaborate keyboard accompaniment. He called them *Liebeslieder*, or “Love Songs.” Their verses stem from a collection of folk poetry, translated into German, from various European countries.

With their melodic lilt and euphonious textures, Brahms’s waltz-songs generally are closer in spirit to Schubert than to the more brilliant Strauss waltzes. They are tuneful, certainly, but they also entail meticulous compositional craftsmanship. How many 19th-century composers would write a love song using imitative counterpoint, as Brahms does in several of the *Liebeslieder* waltzes? But we need not focus on Brahms’s workmanship in these pieces; Viennese warmth is their principal attribute.

—Paul Schiavo

Mostly Mozart Festival | **Notes on the Music****Piano Quintet in A major, D.667 ("Trout") (1819)**

FRANZ SCHUBERT

*Born January 31, 1797, in Vienna**Died November 19, 1828, in Vienna*

Franz Schubert's most famous and enduringly popular piece of chamber music, the "Trout" Quintet in A major, resulted from a vacation in Upper Austria the composer took in the summer of 1819. He traveled there from Vienna with his friend Johann Vogl, the singer who first performed many of Schubert's songs. The two companions enjoyed their time away from the city, walking in the mountains by day and playing with local instrumentalists at night.

One of their hosts, a cellist named Sylvester Paumgartner, lived in a large house in the town of Steyr. There he frequently hosted musical gatherings. He was particularly taken with the melody of Schubert's song *Die Forelle* ("The Trout"), which he must have heard Vogl sing. Paumgartner's enthusiasm evidently induced the composer to use this melody as the subject for a set of variations that he incorporated into a quintet he composed for his newfound friends in Steyr. The work's somewhat unusual scoring, which includes string bass but only one violin, was specified by Paumgartner and surely reflected the availability of capable players in his small town.

The company for which Schubert wrote this quintet also must have prompted its congenial tone. None of the composer's other large-scale works sounds quite so *gemütlich*, so friendly and comfortable. The broad opening movement is followed by a lyrical *Andante* and an energetic *Scherzo*. Then comes the "Trout" melody and six variations on it. Schubert closes his quintet with a spirited finale whose harmonies, slipping easily between major and minor modes, impart an almost Hungarian flavor.

—Paul Schiavo

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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 more than 150 works for the company. From 1988 to 1991 he was director of La Monnaie, 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 Mr. Morris was inducted

Mostly Mozart Festival | Meet the Artists

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.

Mark Morris Dance Group

The Mark Morris Dance Group 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 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. 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 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 the 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

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 Lou Harrison and Henry

Mostly Mozart Festival | **Meet the Artists**

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*.

Ariel Quartet

Distinguished by its virtuosic playing and impassioned interpretations, the Ariel Quartet has developed a glowing international reputation. Formed in Israel nearly 20 years ago when its members were students, the quartet was recently awarded the prestigious Cleveland Quartet Award. The Ariel Quartet serves as the faculty quartet-in-residence at the University of Cincinnati's College-Conservatory of Music, where they direct the chamber music program and perform their own annual series of concerts. The group's 2018–19 season features concert tours of Europe and Israel, as well as performances for Calgary Pro Musica, the Kreeger Museum, and Music Toronto, among others. The Ariel Quartet has been mentored extensively by Itzhak Perlman, Paul Katz, Donald Weilerstein, Miriam Fried, Kim Kashkashian, and Martha Strongin Katz, and spent a formative year in Switzerland for in-depth studies with Walter Levin, the founding first violinist of the LaSalle Quartet.

Colin Fowler

Colin Fowler (music director, piano, harpsichord) 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 dePreist and Judith Clurman. A versatile musician and conductor, Mr. Fowler works in diverse 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, 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 collaborating with the Mark Morris Dance Group in 2005, and has since performed more than 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.

Inon Barnatan

Inon Barnatan (piano) is celebrated for his poetic sensibility, musical intelligence, and consummate artistry. He was a recipient of Lincoln Center's Martin E. Segal Award in 2015, as well as the prestigious Avery Fisher Career Grant in 2009. He recently completed his third and final season as the inaugural artist-in-association of the New York Philharmonic, a position created by former Philharmonic music director Alan Gilbert. Mr. Barnatan and Gilbert have since collaborated numerous times and are in the process of recording the complete cycle of Beethoven piano concertos with the Academy of St. Martin in the Fields, marking that orchestra's first complete recorded Beethoven concerto cycle. Mr. Barnatan has performed extensively with the world's leading orchestras, including those of Cleveland, Los Angeles, New York, Philadelphia, and San Francisco, and has worked with distinguished conductors such as Gustavo Dudamel, Michael Tilson Thomas, Matthias Pintscher, and Pinchas Zukerman. In 2019 Mr. Barnatan will become music director of La Jolla Summerfest in California. His recordings are critically acclaimed, and his album *Darknesse Visible* was named one of the "Best of 2012" by the *New York Times*. His 2015 CD, *Rachmaninov & Chopin: Cello Sonatas*, on Decca Classics with Alisa Weilerstein, earned rave reviews on both sides of the Atlantic.

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 a 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 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 as an apprentice in January 2017 and became a full-time company member in August 2017.

Sam Black

Sam Black is originally from Berkeley, California, where he began studying tap at the age of nine with Katie Maltzberger. 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.

Luthien Brackett

Luthien Brackett (mezzo-soprano), praised for her lush, silky tone, is in great demand as a concert soloist and professional chorister. Her most recent solo appearances include Beethoven's Ninth Symphony with the Johnstown Symphony Orchestra; Bach's *St. John Passion* with the Sebastians and TENET; Bach's *St. Matthew Passion* with the Washington Bach Consort; Handel's *Messiah* with the Choir of Trinity Wall Street and Trinity Baroque Orchestra, Rochester Chamber Orchestra, and Charlotte Symphony Orchestra; and the Russian premiere of Maximilian Steinberg's *Passion Week* with the Clarion Society at the Grand Hall of the Saint Petersburg Philharmonia. She can be heard later this summer in the role of the Sorceress in *Dido and Aeneas* for Finger Lakes Opera. Among her numerous commercial recordings are three Grammy-nominated albums: Handel's *Israel in Egypt* with the Choir of Trinity Wall Street and Trinity Baroque Orchestra (2013), Julia Wolfe's Pulitzer Prize-winning *Anthracite Fields* with the Bang on a Can All-Stars (2015), and Maximilian Steinberg's *Passion Week* with the Clarion Society (2017). Ms. Brackett is a member of the Choir of Trinity Wall Street, and appears regularly with several of America's other preeminent professional vocal ensembles, including the Antioch Chamber Ensemble (of which she is a founding member), TENET, the Clarion Society, Santa Fe Desert Chorale, Spire Chamber Ensemble, and Seraphic Fire.

Timothy Cobb

Timothy Cobb (bass), principal bass of the New York Philharmonic, is active as a teacher, chamber musician, and soloist. He is the double bass department chair at The Juilliard School, and serves on the faculties of the Manhattan School of Music, Purchase College, Rutgers University, and the Mannes School of Music preparatory division. He is also the distinguished artist-in-residence at Lynn University in Boca Raton, Florida. Formerly principal bass of the Metropolitan Opera and member of the Chicago Symphony Orchestra, he can be heard on all Met recordings after 1985, as well as on a recording of Giovanni Bottesini's duo bass compositions on the Naxos label. Mr. Cobb also serves as principal bass for Valery Gergiev's World Orchestra for Peace, a gathering of invited musicians from around the world who donate their time biannually, forming an orchestra to promote international friendship and understanding. From his affiliation with the World Orchestra, Mr. Cobb has been designated a UNESCO Artist for Peace. He has served as principal bass for the Mostly Mozart Festival for 20 seasons.

Durell R. Comedy

Durell R. Comedy, a native of Prince George's County, Maryland, began dancing at the age of six with Spirit Wings Dance Company. He graduated from the Visual and Performing Arts program of Suitland High School in 2004, and received his bachelor of fine arts degree in dance performance in 2008 from George Mason University, graduating magna cum laude. He has worked and performed with the

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Metropolitan Opera, Troy Powell, and Kyle Abraham, among others, and has appeared as a dance soloist in Baltimore Opera Company's *Aida*. He worked with Washington National Opera from 2013–14 as a principal dancer and dance captain, and was a member of the Limón Dance Company from 2009–15, performing principal and soloist roles. He was formerly a fellowship student at the Ailey School and a 2014 adjunct faculty member at George Mason University's School of Dance. Mr. Comedy joined MMDG as an apprentice in 2015 and became a company member in 2016.

Thomas Cooley

Thomas Cooley (tenor) is a singer of great versatility, expressiveness, and virtuosity, in demand internationally for a wide range of repertoire in concert, opera, and chamber music. He has received exceptional acclaim for the role of the Evangelist in Bach's Passions, and in the great oratorios of Handel. He has collaborated with such conductors as Helmuth Rilling, Donald Runnicles, Osmo Vänskä, Eiji Oue, Lan Shui, Michael Tilson Thomas, Wolfgang Sawallisch, Nicholas McGegan, Robert Spano, and David Robertson. Mr. Cooley performs regularly at major festivals and with the orchestras of Atlanta (including an appearance at Carnegie Hall), St. Louis, Pittsburgh, Baltimore, Oregon, and Milwaukee, among others. He appears regularly with such historically informed groups as the Philharmonia Baroque Orchestra, Handel and Haydn Society, Music of the Baroque, Bach Choir of Bethlehem, Akademie für Alte Musik, Boston Baroque, Les Violons du Roy, the Munich Bach Choir, and at the Carmel and Oregon Bach festivals.

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 performed in the Radio City Christmas Spectacular, and with the Mark Morris Dance Group, Metropolitan Opera Ballet, New York Theatre Ballet, the Chase Brock Experience, Schoen Movement Company, Dance Heginbotham, and Morphoses. Television and film credits include PBS's *Great Performances*, *Musical Chairs* (HBO), *Puma*, *Sesame Street*, and Target. He has been the associate choreographer for *My Fair Lady* (Bay Street), *The Wildness* (Off-Broadway), *Coriolanus* (Off-Broadway), and *I Am Anne Hutchinson/I Am Harvey Milk*. After dancing with the company for seven years, Mr. Cournay became associate artistic director of Keigwin + Company. He joined MMDG as an apprentice in 2018.

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

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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.

Amir Farid

Amir Farid (piano) has worked throughout his career under the guidance of Ronald Farren-Price, with whom he completed his bachelor of music degree and is currently undertaking a master of music degree at the Melbourne Conservatorium of Music. Mr. Farid has appeared as a concerto soloist with the Sydney Symphony Orchestra, ANAM Orchestra, and Melbourne Chamber Orchestra, and performed Rachmaninoff's Piano Concerto No. 2 at the Sidney Myer Music Bowl with the Melbourne Symphony Orchestra. As a chamber musician, Mr. Farid plays piano with the Benaud Trio, with whom he won the piano trio prize at the 2005 Australian Chamber Music Competition and undertook a residency at the Banff Centre for the Arts. As an accompanist, he was winner of the prize for best pianist at the 2006 and 2012 Mietta Song competitions, and won the 2007 Geoffrey Parsons Award.

Lesley Garrison

Lesley Garrison grew up in Swansea, Illinois, and received her early dance training at the Center of Creative Arts in St. Louis and the Interlochen Arts Academy in Michigan. She studied at the Rotterdam Dance Academy 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.

Brian Giebler

Brian Giebler (tenor) has been critically praised for his bright tone and elegant expressivity. From performing the role of the Evangelist in Bach's *St. Matthew Passion* with the Grammy-nominated Choir of Trinity Wall Street to singing Stravinsky with the Cleveland Orchestra, Mr. Giebler has captivated audiences around the country. He has been a soloist with the Cleveland Orchestra, Virginia Symphony Orchestra, American Classical Orchestra, Handel and Haydn Society, Symphoria, and at the Oregon, Baldwin Wallace, Carmel, and Victoria Bach festivals. He took second place in the 2018 Lyndon Woodside Oratorio-Solo Competition at Carnegie Hall, won the Richard Chambless People's Choice Award at the 2018 American Traditions Vocal Competition, and was a prize winner at the 2016 Biennial Bach Vocal Competition sponsored by the American Bach Society and the Bach Choir of Bethlehem.

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 more than 60 of Morris’s works. In addition to staging Morris’s repertory on his company and at universities, Ms. Grant teaches ballet and modern technique for numerous professional dance companies and schools around the globe. Her writing has been published in the journals *Dance Education in Practice*, *Ballet Review*, *Dance Magazine*, and *InfiniteBody*. She also serves as a panelist for the New York State Council on the Arts. Ms. Grant holds a bachelor of fine arts degree in dance from NYU’s Tisch School of the Arts, and earned her master of fine arts degree in dance from Montclair State University, where she is an adjunct professor and a member of the National Honor Society. 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.

Jolle Greenleaf

Jolle Greenleaf (soprano) is one of today’s foremost figures in the field of early music. Balancing a career as a leading soloist and an innovative impresaria, she is in great demand both as a guest artist and as the artistic director of TENET Vocal Artists, a premier New York-based ensemble specializing in early music. She is a celebrated interpreter of the music of Bach, Buxtehude, Handel, Purcell, and most notably, Monteverdi. Ms. Greenleaf has performed as a soloist in venues throughout the U.S., Scandinavia, Europe, and Central America for presenters that include Vancouver Early Music Festival, Denmark’s Vendsyssel Festival, Costa Rica International Music Festival, Puerto Rico’s Festival Casals, Utrecht Early Music Festival, and at Panama’s National Theatre and the Cathedral de San Cristóbal in Havana, Cuba.

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 performed with Pam Tanowitz Dance, Jessica Lang Dance, Dylan Crossman Dans(c)e, Pat Catterson, Denisa Musilova, and Bill Young. She joined MMDG as an apprentice in January 2017 and became a company member in August 2017.

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Hank Heijink

Hank Heijink (theorbo) has played all over the world with leading ensembles such as the Amsterdam Baroque Orchestra with Ton Koopman, Orchestre d'Auvergne, Mark Morris Dance Group, and the Wooster Group. As a member of the European Union Baroque Orchestra, he toured extensively throughout Europe, Asia, and Scandinavia. He has collaborated with Richard Egarr, Nigel North, and Christina Pluhar, among others, and has taken part in productions including Purcell's *Dido and Aeneas*, John Blow's *Venus and Adonis*, Cavalli's *La Didone*, and Monteverdi's *Il ritorno d'Ulisse in patria*, among others. As a regular member of TENET, Mr. Heijink can be heard on the ensemble's entire discography and as a soloist on *UNO + ONE: Italia Nostra* and *The Secret Lover*. A native of Eindhoven in the Netherlands, he holds a performance degree from Royal Conservatory of The Hague, a master of arts degree in computer science, and a Ph.D. in social sciences.

James Kennerley

James Kennerley (tenor) is a multi-faceted musician, working equally as a conductor, keyboard player, and singer. As a member of the acclaimed Sonnambula Early Music Consort, he will be artist-in-residence at the Metropolitan Museum of Art for the 2018–19 season. He has performed with and directed many groups, including the Tallis Scholars, Mark Morris Dance Group, and the Orchestra and Choir of Trinity Wall Street. Hailed for his prodigious musicality as an organist, Mr. Kennerley is artistic director of Ars Musica Chorale, municipal organist for the city of Portland, Maine, and organist and choirmaster at Saint Ignatius of Antioch Episcopal Church, where he directs the professional choir and coordinates the church's extensive concert series.

Aaron Loux

Aaron Loux grew up in Seattle, 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 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.

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

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Danceworks, and Pat Catterson. Ms. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007.

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 MMDG as an apprentice in 2006 and became a company member in 2007.

Tom Meglioranza

Tom Meglioranza (baritone/bass) was a winner of the Walter W. Naumburg and Concert Artists Guild competitions. In addition to performances of the *Messiah*, *Carmina Burana*, and the Passions of Bach with many leading orchestras, he has sung Copland's *Old American Songs* with the National Symphony Orchestra, *Eight Songs for a Mad King* with the Los Angeles Philharmonic, and John Harbison's *Fifth Symphony* with the Boston Symphony Orchestra. His operatic roles include Pierrot in Erich Korngold's *Die tote Stadt*, Chou En-Lai in *Nixon in China*, and Prior Walter in Peter Eötvös's *Angels in America*. An inventive recitalist, Mr. Meglioranza has given recitals around the world with pianist Reiko Uchida. His discography includes Schubert's *Winterreise* and Fauré's *La bonne chanson*, Bach cantatas with the Taverner Consort, and orchestral songs of Virgil Thomson with the Boston Modern Orchestra Project. A native New Yorker, he is a graduate of Grinnell College and the Eastman School of Music.

John Moran

John Moran (cello) is a core member of the Rebel Baroque ensemble, artistic director of Modern Musick, in residence at Georgetown University, and principal cellist for the Washington Bach Consort, where he is co-creator of the group's Wunderkind Projekt, an outreach program introducing Washington, D.C., public school students to Bach cantatas. At Peabody Conservatory, he teaches viol, Baroque cello, and musicology, and with violinist Risa Browder he directs the school's Baltimore Baroque Band, for which work the couple received Early Music America's 2018 Thomas Binkley Award. Mr. Moran is currently president of the Kindler Cello Society of Washington, D.C., and vice president of the Viola da Gamba Society of America. He last played for Mark Morris Dance Group in 1991 at the Théâtre des Champs-Élysées in Paris.

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Brandon Randolph

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.

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 the 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 MMDG in 2013 and became a company member in 2015.

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, Missouri. Ms. Sahaida joined MMDG as an apprentice in July 2017.

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. Also an actor, Mr. Smith's regional theater credits include Tulsa in *Gypsy*, Mistoffelees in *Cats*, and Dream

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Curly in *Oklahoma!* He danced with Parsons Dance from 2007 to 2010. He joined MMDG as a company member in 2010.

Dan Swenberg

Dan Swenberg (lute/guitar) plays a wide variety of lutes and guitars: Baroque, Renaissance, Classical, and Romantic. Chief among these is the theorbo—a large lute with an extended neck. He plays with myriad groups on the East and West Coasts as well as in Canada. His diverse programs range from the music of master lutenist Sylvius Weiss to performances touching on Mandeville and 18th-century economics (with Mr. Jones & the Engines of Destruction) and the burlesque world of Bellman (with Skid Rococo). This year marked Mr. Swenberg's Broadway debut, in *Farinelli and the King* starring Mark Rylance. He teaches plucked instruments at the University of North Texas and The Juilliard School.

Noah Vinson

Noah Vinson is from Springfield, Illinois, and received his bachelor of 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 his most recent work for Houston Ballet, *The Letter V*. He began dancing with MMDG in 2002 and became a company member in 2004.

Jennifer Zetlan

Jennifer Zetlan (soprano) is internationally recognized for her artistry and captivating stage presence. She has been seen and heard on opera and concert stages worldwide, as well as recital venues and on Broadway. In the current season, she creates the title role in *Rhoda* and appears in the *Fossil Hunt* for On Site Opera at the Natural History Museum, reprises her role in *Crossing* with American Repertory Theater at the Brooklyn Academy of Music, reprises her role as Fanny in the New York premiere of Ricky Ian Gordon's *Morning Star*, and joins the San Francisco Symphony as Xenia in *Boris Godunov*. Future seasons include engagements with Victory Hall Opera, Metropolitan Opera, and Kansas City Symphony. Last season, she made her European debut with the Staatstheater Stuttgart in Purcell's *The Fairy Queen*, created the title role in the world premiere of *Jane Eyre* by Louis Karchin with Center for Contemporary Opera (studio recorded for Naxos), and concluded a run of *Fiddler on the Roof* (directed by Bartlett Sher) on Broadway. On the concert stage, Ms. Zetlan performed Kaija Saariaho's *Lonh* with the New York Philharmonic at the Park Avenue Armory and sang the role of Woglinde in the New York Philharmonic's concert presentation of *Das Rheingold*. She also sang the soprano solos in Bruckner's *Te Deum* and Mozart's *Mass in C minor* with the Oratorio Society of New York at Carnegie Hall and on tour in Montevideo, Uruguay (in her South American debut), and was

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heard at Carnegie Hall as a celebrated alumna of the Mannes College of Music in their centennial celebration concert. She was also heard in recital with pianist David Shimoni and composer Ricky Ian Gordon.

Michael Chybowski

Michael Chybowski (lighting design) has designed for *The Lieutenant of Inishmore* by Martin McDonagh, *Moby Dick and Other Stories* with Laurie Anderson, Andre Belgrader's production of *Endgame* (BAM Harvey), *Cymbeline*, *Hair*, *Hamlet* (New York Shakespeare Festival, Delacorte Theater), *The Heart Is a Lonely Hunter* (NYTW), and the original production of *Wit*. For MMDG, he has designed more than 40 dances, including the recent *Crosswalk*, *Jenn and Spencer*, *A Wooden Tree*, and *Acis and Galatea*, as well as *Four Saints in Three Acts* for English National Opera and *Falling Down Stairs*, which toured internationally with cellist Yo-Yo Ma. Recent work includes Mark Morris's *Beaux* for San Francisco Ballet, *Kammermusik No. 3* for Pacific Northwest Ballet, and Isaac Mizrahi's directorial debut with *A Little Night Music* at Opera Theatre of Saint Louis. Mr. Chybowski received an American Theatre Wing Hewes Design Award for his lighting of *Cymbeline* and *Wit*, a Lucille Lortel Award for *The Grey Zone* by Tim Blake Nelson, and a 1999 Obie Award for Sustained Excellence.

James F. Ingalls

James F. Ingalls (lighting design) has designed several pieces 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* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Ein Herz* (Paris Opera Ballet); and *Platée* (Royal Opera House, Covent Garden, New York City Opera). Recent designs for dance include *The Weight of Smoke*, *Dill Dilly* and *Sullivaniana* (Paul Taylor's American Modern Dance), *The Nutcracker* (Pacific Northwest Ballet), *The Sleeping Beauty*, choreographed by Alexi Ratmansky (Teatro alla Scala Ballet, American Ballet Theatre), and Twyla Tharp's 50th Anniversary Tour (New York State Theater). Recent design for opera includes *The Little Matchgirl* (Spoleto Festival USA), *Oedipus Rex/Symphony of Psalms* (Aix-en-Provence Festival), *Iolanta* and *Persephone* (Opera Lyon), and the world premiere of Kaija Saariaho's *Only the Sound Remains* (Dutch National Opera), all directed by Peter Sellars. Recent theater includes *Waiting for Godot*, directed by Garry Hynes (Druid Theatre/Galway, Irish tour). Mr. Ingalls often collaborates with Melanie Rios Glaser and the Wooden Floor dancers in Santa Ana, California.

Nick Kolin

Nick Kolin (lighting design) has designed *Whelm*, *Words*, *A Forest*, *Numerator*, *Pure Dance Items*, *Little Britten*, and *The Trout* for the Mark Morris Dance Group,

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with whom he tours as lighting supervisor. Recent dance projects include new works for Philadanco!, *Art of Fugue* with Syren Modern Dance, and many collaborations with the Joffrey Ballet School. He has served as 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 degree from NYU's Tisch School of the Arts.

Isaac Mizrahi

Isaac Mizrahi (costume design) has worked extensively in the entertainment industry as an actor, host, writer, designer, and producer for more than 30 years. He has hosted his own television talk show, written two books, and has made countless appearances in movies and on television. He currently serves as a judge on *Project Runway: All-Stars* and is chief designer for the Isaac Mizrahi brands. He has designed costumes for opera, ballet, Broadway, and Off-Broadway, as well as directed productions for the Opera Theatre of Saint Louis. Annually, he directs and narrates his production of *Peter and the Wolf* at the Guggenheim Museum. Mr. Mizrahi has performed cabaret at Café Carlyle, Joe's Pub, West Bank Café, and City Winery. He also has his own production company, Isaac Mizrahi Entertainment, under which he has several projects in development in television, theater, and literature. He is at work on a memoir due out in 2019.

Maile Okamura

Maile Okamura (costume design) has designed and constructed dance and opera costumes for Mark Morris Dance Group, Dance Heginbotham, Atlanta Ballet, Tanglewood Music Festival, American Classical Orchestra, Bard College, and Middlebury College. She danced with Mark Morris Dance Group from 1998 to 2015.

Mostly Mozart Festival

Mostly Mozart Festival

Since its founding in 1966, Lincoln Center's Mostly Mozart Festival has evolved from an indoor festival devoted to music by its namesake composer to a broad-reaching, multidisciplinary international festival encompassing productions in dance, opera, and theater, a popular late-night recital series, and music from Mozart's predecessors and contemporaries to the music of our own time. Spanning numerous venues and settings, the Mostly Mozart Festival is acclaimed worldwide as an essential summer cultural destination. It includes performances by the Mostly Mozart Festival Orchestra with preeminent soloists, as well as concerts by outstanding chamber and period instrument ensembles. Contemporary music has become a vital 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, Emanuel Ax, Martin Fröst, Isabelle Faust, Richard Goode, Alicia de Larrocha, Stephen Hough, Andrew Manze, the Emerson String Quartet, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, and Mark Morris Dance Group.

Lincoln Center for the Performing Arts, Inc.

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.

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Mark Morris Dance Group



Mica Bernas



Sam Black



Durell R.
Comedy



Brandon
Courney



Domingo
Estrada, Jr.



Lesley Garrison



Lauren Grant



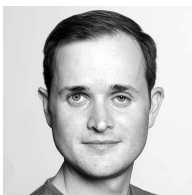
Sarah Haarmann



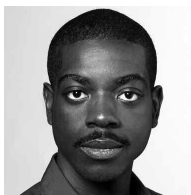
Aaron Loux



Laurel Lynch



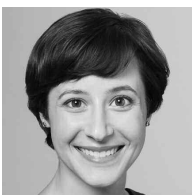
Dallas McMurray



Brandon
Randolph



Nicole Sabella



Christina
Sahaída



Billy Smith



Noah Vinson

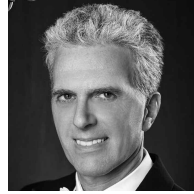
Musicians/MMDG Music Ensemble



Ariel Quartet



Inon Barnatan



Timothy Cobb



Colin Fowler



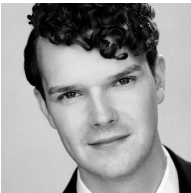
Luthien Brackett



Thomas Cooley



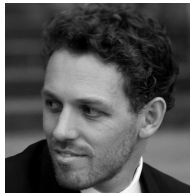
Amir Farid



Brian Giebler



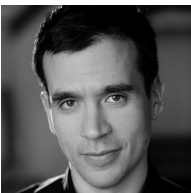
Jolle Greenleaf



Hank Heijink



James
Kennerley



Tom
Meglioranza



John Moran



Dan Swenberg



Jennifer Zetlan

Mostly Mozart Festival

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Mostly Mozart Festival

Mark Morris Dance Group

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Nancy Umanoff, *Executive Director*

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Colin Fowler, *Music Director*

Nick Kolin, *Lighting Supervisor*

Rory Murphy, *Sound Supervisor*

Stephanie Sleeper, *Costume Coordinator*

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Thanks to Maxine Morris.

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

Additional support provided by Amazon, Kenneth Aidekman Family Foundation, Lily Auchincloss Foundation, Inc., Bossak/Heilbron Charitable Foundation, Carali Foundation, Chervenak-Nunnalle Foundation, Con Edison, Joseph and Joan Cullman Foundation for the Arts, Inc., Dau Family Foundation, The Gladys Kriebel Delmas Foundation, Estée Lauder Companies, ExxonMobile Corporate Matching Gift Program, Google Matching Gift Program, The Charles and Joan Gross Family Foundation, Guggenheim Partners Matching Gifts, The Harkness Foundation for Dance, Marta Heflin Foundation, IBM Corporation Matching Gifts Program, Jaffe Family Foundation, JP Morgan Chase, Kinder Morgan Foundation, The Langworthy Foundation, Leatherwood Foundation, The John D. and Catherine T. MacArthur Foundation, Materials for the Arts, Magara Foundation, Merck Partnership for Giving, Mid Atlantic Arts Foundation, Morgan Stanley & Co., Harris A. Berman & Ruth Nemzoff Family Foundation, The L. E. Phillips Family Foundation, The Pinkus Foundation, Jerome Robbins Foundation, Rolex, Billy Rose Foundation, Inc., San Antonio Area Foundation, Schneer Foundation, Laurie M. Tisch Illumination Fund, Trust for Mutual Understanding, Viad Corp, and Zeit 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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Services and Facilities

Box Office and Tickets

Located: Time Warner Center, Ground Floor

Hours: Monday-Saturday, 10am-6pm; Sunday, 12pm-6pm. Open an additional half-hour after the scheduled start time of ticketed performances.

Online: jazz.org

Call: CenterCharge at 212-721-6500

In person: visit the Box Office on the Ground Floor

See below for reservations to Dizzy's Club *Coca-Cola*

Reservations for Dizzy's Club *Coca-Cola*

Online: jazz.org

Call: 212-258-9595 or 9795

In person: visit the reservations desk on the 5th Floor; a direct phone line is also available at the Box Office window adjacent to the elevator bank on the Ground Floor.

General Information

Jazz at Lincoln Center's Frederick P. Rose Hall houses three performance venues and an education center.

The Appel Room, Rose Theater, Dizzy's Club *Coca-Cola*, and Irene Diamond Education Center.

The Irene Diamond Education Center is home to the Louis Armstrong Classroom, The Agnes Varis and Karl Leichtman Studio and Broadcast Suite, and The Edward John Noble Foundation Studio.

Elevators

Elevators on the Ground Floor provide access to all venues on the 5th and 6th Floors.

Internal elevators provide service to the mezzanine level of The Appel Room and Rose Theater, and the balcony level of Rose Theater.

Escalators inside the Time Warner Center provide access to all venues on the 5th Floor.

Elevators are made possible by the Stavros Niarchos Foundation.

Restrooms and Coat Check

Located: on both sides of the Orchestra and Mezzanine levels of Rose Theater; and inside Dizzy's Club *Coca-Cola*.

Coat Check: on the 5th Floor, off of the main elevators and also at the entrance to Dizzy's Club *Coca-Cola*.

Concessions and Merchandise

Open prior to the start of each concert and during intermission for ticketed events in Rose Theater and The Appel Room.

Light refreshments and Jazz at Lincoln Center merchandise are available.

CDs and other gift items are also available in Dizzy's Club *Coca-Cola* during evening operating hours.

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Frederick P. Rose Hall Tours: 212-258-9560

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Photography

No photography or recording of any kind is permitted during the performance.

Fire Notice

The exits indicated by an exit sign nearest to the seat you occupy are the shortest routes to the street.

In the event of an emergency walk, please do not run, to that exit. The staff posted at that exit will direct you.

Accessibility

Frederick P. Rose Hall is fully accessible. When purchasing tickets, patrons who require wheelchair accessible seating should inform the Box Office or CenterCharge of their seating needs. Information is also available at jazz.org.

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These are available free of charge for selected performances. Lincoln Center's Large Type and Braille program services are made possible thanks to a generous endowment established by Frederick P. Rose, Daniel Rose, and Elihu Rose in honor of their mother, Belle B. Rose.

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Jazz at Lincoln Center Recordings

The past seasons are available for on-site listening at the Rodgers & Hammerstein Archives of Recorded Sound, New York Public Library for the Performing Arts at Lincoln Center (40 Lincoln Center Plaza at West 65th St and Broadway).

The collection is open to the public and is free of charge. Program notes for each performance are also available for perusal.

(as of June 22, 2018)