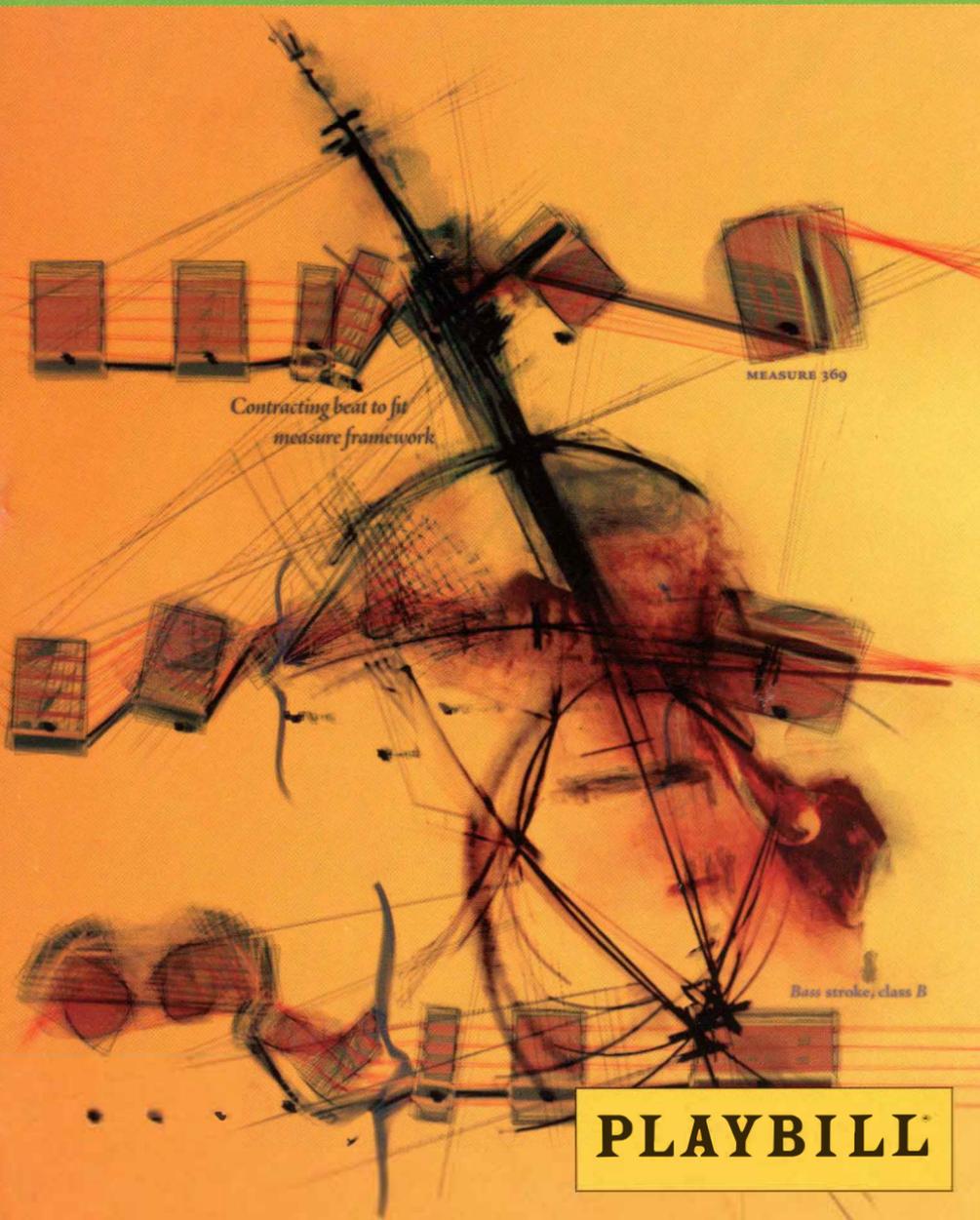


LINCOLN
CENTER
presents

40th Anniversary
Mostly Mozart

July 28–August 26, 2006

Jane Moss Artistic Director Louis Langrée Music Director



*Contracting beat to fit
measure framework*

MEASURE 369

Bass stroke, class B

PLAYBILL

From *Enlightenment: A Mostly Mozart Festival*
visual art installation

LINCOLN
CENTER
presents

Mostly Mozart

40th Anniversary

Jane Moss

Artistic Director

Louis Langrée

Renée and Robert Belfer Music Director

Sponsored by

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Mostly Mozart
Festival
July 28–
August 26, 2006

Thursday Evening, August 17, 2006, at 8:00

Mozart Dances (World Premiere)

MARK MORRIS DANCE GROUP

MARK MORRIS, *Choreographer*

MOSTLY MOZART FESTIVAL ORCHESTRA

LOUIS LANGRÉE, *Conductor*

EMANUEL AX, *Piano*

YOKO NOZAKI, *Piano*

HOWARD HODGKIN, *Scenic Design*

MARTIN PAKLEDINAZ, *Costume Design*

JAMES F. INGALLS, *Lighting Design*

Dancers

Craig Biesecker, Samuel Black*, Joe Bowie, Charlton Boyd, Elisa Clark*,
Amber Darragh, Rita Donahue, Lorena Egan*, Lauren Grant,
John Heginbotham, David Leventhal, Laurel Lynch*, Bradon McDonald,
Dallas McMurray*, Gregory Nuber†, Maile Okamura, June Omura†,
Noah Vinson, Jenn Weddel*, Julie Worden, Michelle Yard

* *Apprentice*

† *On leave*

Mozart Dances was commissioned by Lincoln Center for the Performing Arts (New York), New Crowned Hope (Vienna), and the Barbican Centre (London).

Steinway Piano

This evening's performance of the Mark Morris Dance Group was made possible by a generous and deeply appreciated gift from Rita E. and Gustave M. Hauser.

The Mostly Mozart Festival is supported in part by a deeply appreciated endowment gift from The Hauser Foundation.

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

New York State Theater

PROGRAM

Additional Production Credits:

Jessica Lustig, *Assistant to the Costume Designer*

Seth Reiser and Caleb Wertenbaker, *Assistants to the Lighting Designer*

Costumes constructed by Marc Happel, Studio Rouge Inc., Eric Winterling Inc., and Euro Co. Inc.

Backdrops painted by Scenic Art Studios (Cornwall, NY); special thanks to Joe Forbes.

The Mostly Mozart Festival is sponsored by the Jerome L. Greene Foundation and The Peter Jay Sharp Foundation. The Festival's Corporate Sponsor is Bank of America.

The *Mostly Mozart Festival* is also made possible by Rita E. and Gustave M. Hauser, Sherman Fairchild Foundation, the Hess Foundation, Inc., The Shubert Foundation, Susan and Morris Mark, The Eleanor Naylor Dana Charitable Trust, Mr. and Mrs. Michael E. Gellert, Ann and Gordon Getty Foundation, Paul Newman, David and Melanie Niemiec, Charles E. Culpeper Foundation, S.H. and Helen R. Scheuer Family Foundation, and Friends of Mostly Mozart. Public support is provided by the New York State Council on the Arts.

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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. Please make certain your cellular phone, pager, or watch alarm is switched off during the performance.

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, not during the performance. The taking of photographs and the use of recording equipment are not allowed in the building.

Altria Group, Inc. is the Lead Sponsor of the Mark Morris Dance Group's 25th Anniversary Season.

MetLife Foundation is the Official Sponsor of the Mark Morris Dance Group's 25th Anniversary National Tour.

Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, JPMorganChase Foundation, The Howard Gilman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, The Starr Foundation and Target.

The Mark Morris Dance Group New Works Fund is supported by The Andrew W. Mellon Foundation and the Gladys Krieble Delmas Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from the National Endowment for the Arts Dance Program and the New York State Council on the Arts, a State Agency.

Mozart Dances

Eleven

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

Allegro, Larghetto, Tempo di Menuetto

MOSTLY MOZART FESTIVAL ORCHESTRA;
LOUIS LANGRÉE, *Conductor*; EMANUEL AX, *Piano*

CRAIG BIESECKER, SAMUEL BLACK, JOE BOWIE,
CHARLTON BOYD, ELISA CLARK, AMBER DARRAGH,
RITA DONAHUE, LAUREN GRANT, JOHN HEGINBOTHAM,
DAVID LEVENTHAL, LAUREL LYNCH, BRADON McDONALD,
MAILE OKAMURA, NOAH VINSON, JULIE WORDEN,
MICHELLE YARD

Intermission

Double

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

Allegro con spirito, Andante, Allegro molto

EMANUEL AX, *Piano*; YOKO NOZAKI, *Piano*

CRAIG BIESECKER, JOE BOWIE, CHARLTON BOYD,
ELISA CLARK, AMBER DARRAGH, RITA DONAHUE,
LORENA EGAN, LAUREN GRANT, JOHN HEGINBOTHAM,
DAVID LEVENTHAL, BRADON McDONALD,
DALLAS McMURRAY, MAILE OKAMURA, NOAH VINSON,
JULIE WORDEN, MICHELLE YARD

Intermission

Twenty-seven

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

Allegro, Larghetto, Allegro

MOSTLY MOZART FESTIVAL ORCHESTRA;
LOUIS LANGRÉE, *Conductor*; EMANUEL AX, *Piano*

CRAIG BIESECKER, SAMUEL BLACK, JOE BOWIE,
CHARLTON BOYD, ELISA CLARK, AMBER DARRAGH,
RITA DONAHUE, LORENA EGAN, LAUREN GRANT,
JOHN HEGINBOTHAM, DAVID LEVENTHAL,
BRADON McDONALD, MAILE OKAMURA, NOAH VINSON,
JULIE WORDEN, MICHELLE YARD

On Anniversaries

The Mostly Mozart Festival is different this summer. We are celebrating two anniversaries: the 250th anniversary of Mozart's birth and the 40th anniversary of Mostly Mozart. To celebrate our shared birthday, we are eager to demonstrate that the revelatory impact of Mozart's genius is as powerful and relevant today as it was in his own century.

Therefore, Mostly Mozart this summer is full of commissions, American and world premieres, new productions, and a cutting-edge visual art installation, all of which affirm the vitality of Mozart in the creative life of our own time. The acclaimed Finnish composer Magnus Lindberg joins us for the world premiere of his first violin concerto, inspired by Mozart. The ever-provocative stage director Peter Sellars takes on the themes of slavery, tyranny, and love to be found in Mozart's early opera *Zaide*. The esteemed American choreographer Mark Morris explores Mozart's love of the piano with the world premiere of *Mozart Dances*. And Mozart points us towards the 22nd century with *Enlightenment*, a digital art installation created by the OpenEnded Group and inspired by the dazzling complexity that is found in the climactic fugue of Mozart's "Jupiter" Symphony. These are all works commissioned by Lincoln Center for this summer's Festival.

The Mostly Mozart Festival Orchestra continues to be the heartbeat of the festival and performs on the special stage installation in Avery Fisher Hall, unveiled last summer. We open the Festival with Mozart's very first symphony and we close the Festival with his three last symphonies, an unmatched outpouring of symphonic invention. In between, in addition to important Mozart symphonies and concertos, we offer a variety of musical works created in the centuries after his death that were inspired and influenced by his genius.

We also have many visitors in our festival. Gidon Kremer and his ensemble Kremerata Baltica survey the Mozart violin concertos; Joshua Bell joins some of his friends for a chamber music program; and the Tallis Scholars from London will perform music that Mozart heard on his travels. The world music ensemble Sarband joins forces with the period-instrument ensemble Concerto Köln in a rare exploration of the music of the East and the West. And the Leipzig String Quartet launches our first ever Sunday noon-time concert in Mostly Mozart.

And all of these mainstage performances are complemented by late-night concerts, films, pre-concert recitals, and a special Encounters with Mozart lecture series that offers an in-depth portrait of Mozart's life and the times in which he lived.

We are very pleased and proud to offer this special edition of the Mostly Mozart Festival as a deeply felt homage and tribute to the remarkable genius of our namesake composer, whose gifts never cease to astonish and inspire us.

Jane Moss
*Artistic Director,
Mostly Mozart Festival*

Louis Langrée
*Renée and Robert Belfer Music Director,
Mostly Mozart Festival*

The Mozart of the Future

Over the centuries, the image of Wolfgang Amadeus Mozart (1756–1791) has been disconcertingly unstable. During his lifetime he was often considered a composer of “difficult” music, and at least one purchaser of his Opus 10 string quartets—outraged by the harmonic collisions in the so-called “Dissonance” quartet—trampled the publication underfoot. Some early writings therefore portrayed Mozart as an uncompromising intellectual. By the middle of the 19th century, however, his language began to seem untroubled in comparison to the tumultuous creations of the Romantic composers. He was then assumed to be entirely uncerebral—someone, as Tchaikovsky wrote in 1878, “uncorrupted by introspection.” This simplistic view could scarcely account for the emotionally charged music found in *Don Giovanni* or the G-minor Symphony (K.550), and soon after 1900 critics were discussing the “demonic element” in Mozart’s output. His intellect now became a minor concern, and biographers—some armed with the new tools of Freudian psychology—sought out the demons that lurked in the composer’s subconscious.

Such a sequence of conflicting perspectives (and there were many others) is unique among composers, most of whom have popular images that strongly resist change. Joseph Haydn, for example, stubbornly remains a genial, joking, and quaintly bewigged figure, despite research that suggests “Papa Haydn” was often melancholy, insecure, and startlingly aggressive when criticized. In contrast, our understanding of Mozart undergoes periodic upheavals in which previous theories are revised, rejected, and reborn.

So it is logical to wonder why Mozart in particular constantly receives comprehensive reevaluations. In an anniversary year, it is also natural to ask how the image of this composer will change in the future, for one may easily suspect that any prevailing depiction—including the one found in the film *Amadeus*—will become obsolete over time.

To understand why Mozart’s image has been so changeable and to predict its future transformations, it may be necessary to examine current concepts of human nature itself. Because his extraordinary facility as a performer and composer were documented in detail, and because his mature works stand as consummate realizations of their artistic premises, Mozart has come to symbolize the miraculous possibilities of the human spirit. His precocity suggests the potential within every child, and his compositions embody a type of perfection to which we—whatever our tasks and despite our limitations—may at least aspire.

If Mozart’s image somehow figures in what it means to be human, that image will change as society develops new concepts of its humanity. These changes will come from many sources: neurobiologists, for example, are furnishing fresh insights into the workings of the mind, and semioticians are attempting to uncover the mechanisms that make communication possible. We may hope that economists will someday reconceptualize labor’s relation to profit, making it inconceivable for one person to enslave another. Furthermore, new creative works—whether musical compositions, stage productions, or choreographic interpretations—will continue to redefine the limits of human expression. And by exploring the potential and possibilities of our species, such activities will inevitably demand a new understanding of Mozart, who has become an emblem of all that is glorious in human endeavor.

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Notes on the Program

by Kenneth LaFave

Piano Concerto No. 11 in F major, K.413 (1782-83)

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

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

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Mozart was the first major composer for whom the emerging modern piano was an indispensable expressive venue. To think of Mozart without the piano would be like thinking of Whitman without the exclamation point, or Renoir without the color black. His catalogue includes 27 piano concertos, 18 piano sonatas, dozens of smaller pieces for solo piano, and still dozens more chamber scores that include piano.

The three piano works chosen by Mark Morris, Louis Langrée, and Emanuel Ax for *Mozart Dances* are one of Mozart's earliest piano concertos, No. 11 in F major, K.413; his last piano concerto, No. 27 in B-flat, K.595; and, sandwiched between them, his best-known work for multiple pianists sans accompaniment, the Sonata in D major for Two Pianos, K.448. Performed back to back, these three describe a journey from youthful exuberance and wild hopes, to mature resignation and joyful peace.

Dialogue is key to nearly all of Mozart's music, most especially to his concertos and chamber music. The exchange of melodies, the trading back and forth of phrases, sudden interjections, and even rude interruptions characterize the process of a typical Mozart piano concerto. Piano and orchestra banter as equals, a situation made possible by the piano's range and its capacity for multiple voices. The violin, horn, and clarinet are single-line instruments, unable to match the orchestra's sonic depth, and Mozart's orchestral writing for these instruments' concertos is consequently more purely supportive of the solo part than engaged with it in parry-and-thrust.

In *Mozart's Piano Concertos: Dramatic Dialogue in the Age of Enlightenment*, author Simon P. Keefe explores the idea that Mozart's penchant for musical dialogue owes at least in part to late 18th-century theater, which Mozart attended with great interest. Keefe writes in his introduction: "Mozart's concertos are infused not only with the spirit but also with the dialogic prowess of Classical drama, suggesting a tighter bond between dramatic and musical 'classicism' than has hitherto been recognized."

Whether or not Classical drama was a conscious influence on Mozart's musical dialogues, a fascination with the give-and-take of speech translates clearly for Mozart into the treatment of melody as pure expression, shared among instruments as among friends in conversation. It's no happenstance that Mozart's skills as an orchestrator reach their pinnacle not in his symphonies, but in the piano concertos.

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

One of three piano concertos Mozart composed upon his arrival in cosmopolitan Vienna from provincial Salzburg, this brightly virtuosic concerto has all the earmarks of a work intended to impress the listener with energy and invention. Yet the F-major concerto and its companions, K.414 in A and K.415 in C, were also meant to reach the great mass of music lovers in Vienna. In a letter to his father, the composer explained:

These concertos are a happy medium between what's too difficult and too easy—they are Brilliant—pleasing to the ear—Natural without becoming vacuous;—there are passages here and there that only connoisseurs can fully appreciate—yet the common listener will find them satisfying as well, although without knowing why.

The scoring is for pairs of oboes, bassoons, and horns, with the usual strings. Mozart also arranged this and the other concertos for chamber accompaniment of string quintet alone, in order to market the work for purchase and performance by the many amateur pianists of his newly adopted city. He took out a loan to publish the arrangements, and was shocked when they did not sell. He then took out another loan to cover the service on the first loan, so beginning the downward spiral of Mozart's finances, concluding in penury.

The concerto contains numerous unusual features. The swirling first movement is in 3/4—a meter found in a total of only three opening movements of Mozart's 27 piano concertos. The entrance of the soloist in the first movement is famously subtle, as if the pianist has simply appeared, unannounced, out of the orchestral fabric. Concerto No. 11 is also the last time Mozart will employ the stately minuet as the basis of a last movement. Most intriguingly of all, the concerto ends with a whisper. The only other time Mozart does that in a piano concerto is in K.415, the third score of this set.

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

Upon arrival in Vienna in 1781, Mozart began to attract students. In letters to his father, Mozart made ugly comments about one of them, Josepha Auernhammer: "She is as fat as a peasant wench, perspires so much that you feel like vomiting, and walks about in such skimpy attire that you can read clear as day: 'Please look here.'" But he could not deny her gifts. After a few months of lessons, Mozart again wrote to his father about her, saying, in tones exceedingly generous for the hypercritical composer, "The young lady plays with charm."

At length, Mozart paid Auernhammer the ultimate compliment, writing for her this three-movement work that treats two pianists as equal partners in a chamber-music experience. It would be Mozart's only score written expressly for two pianos, though he would pen many works for one piano with two players. Auernhammer and Mozart premiered it—with the composer playing the Piano II part—in November of 1781 in the Auernhammer home. The charm Mozart found in his student's playing translates into brilliant passagework, close-knit ensemble, and a typically graceful slow movement that is a fountain of melody.

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

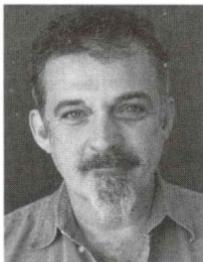
Mozart's chamber music-like Piano Concerto in B-flat major, K.595, has been called "valedictory" for its air of resignation and peace. Mozart entered his final piano concerto into his thematic catalogue January 5, 1791, and premiered it in Vienna two months later in what turned out to be his last public appearance as a pianist. This has underwritten the idea of the work as a deliberate farewell.

Yet Mozart began the score in 1788, the year of the last three symphonies, only to put it aside. This was unusual for a composer who generally left his unfinished scores unfinished. Because of this, a view of the concerto has arisen in which Mozart was not so much bidding adieu as he was saying hello to a new, restrained style. The use of a simple, folkish tune in the famously innocent final movement suggests the same kind of quasi-nursery rhyme that later in 1791 would dominate Papageno's music in *The Magic Flute*. Far from being the embodiment of weariness and resignation, the concerto, according to author Robert W. Gutman, represents "a willful reduction of means, a purifying and refining that distilled the essential."

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Meet the Artists

Mark Morris



Mark Morris was born on August 29, 1956 in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988–1991 he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*; *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*. In 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov.

Mr. Morris is also much in demand as a ballet choreographer. He has created six works on the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and the Boston Ballet, among others. His work is in the repertory of the Geneva Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and the Royal Ballet, Covent Garden. Mr. Morris is noted for his musicality. He has worked extensively in opera, directing and choreographing productions for the New York City Opera, English National Opera, and the Royal Opera, Covent Garden.

Mr. Morris was named a Fellow of the MacArthur Foundation in 1991 and has received eight honorary doctorates. Mr. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux). In 2001, Marlowe & Company published *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*, a volume of photographs and critical essays.

Mark Morris
Dance Group

The **Mark Morris Dance Group**, now celebrating its 25th anniversary, 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 Europe, 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 in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. It has maintained and strengthened its ties to several cities around the world, most notably its West Coast home at Cal Performances in Berkeley, California. It appears regularly in Boston; Fairfax, Virginia; Seattle; Urbana, Illinois; at the Jacob's Pillow Dance Festival in Becket, Massachusetts, and at BAM in Brooklyn. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since returned to both festivals annually. The company's London seasons have garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. Cellist Yo-Yo Ma has frequently collaborated with MMDG; their projects include the 1997 Emmy Award-

winning film *Falling Down Stairs* and the 2002 dance *Kolam*, created for the Silk Road Project in collaboration with Indian composer Zakir Hussain and jazz pianist Ethan Iverson of The Bad Plus. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, and two documentaries for the U.K.'s *South Bank Show*. In fall 2001 MMDG opened the Mark Morris Dance Center in Brooklyn, the company's first permanent headquarters in the U.S., housing rehearsal space for the dance community, outreach programs for local children, as well as a school offering dance classes to students of all ages.

Louis Langrée



ALVARO YANEZ

The French musician **Louis Langrée** has been music director of the Mostly Mozart Festival in New York since December 2002, and was named Renée and Robert Belfer Music Director in August 2006. During the 2006–07 season his engagements include debut appearances with the Baltimore, Dallas, and Finnish Radio symphony orchestras as well as return visits to the City of Birmingham Symphony Orchestra and Sinfonica di Milano Giuseppe Verdi. In Vienna, as part of the city's Mozart anniversary celebrations, he has already conducted Mozart's *Zaide* with the Camerata Salzburg, directed by Peter Sellars, and he will return in December to conduct choreographer Mark Morris' *Mozart Dances*. Both works are featured in this summer's Mostly Mozart Festival, *Zaide* with Concerto Köln and *Mozart Dances* with the Mostly Mozart Festival Orchestra.

The 2005–06 season marked the end of Mr. Langrée's five-year tenure as music director of the Orchestre Philharmonique de Liège. In addition to concerts in Belgium, he conducted the orchestra tour in Europe including Paris, Vienna, and Geneva. He has worked with many orchestras both in Europe and further afield, including the Houston Symphony, London Philharmonic, Orchestre de Paris, Orchestre de la Suisse Romande, Netherlands Radio Philharmonic, Tokyo Philharmonic, and the Academy of St. Martin in the Fields. He has also appeared at Les Chorégies d'Orange and made his debut at the BBC Proms with the Orchestra of the Age of Enlightenment and Natalie Dessay in 2000. He has previously held positions as music director of the Orchestre de Picardie (1993–98) and of the Opéra National de Lyon (1998–2000).

Mr. Langrée was music director of Glyndebourne Touring Opera for five years. He has worked regularly at Glyndebourne Festival Opera, where he has conducted the Mozart Da Ponte operas and *Pelléas et Mélisande* with the London Philharmonic Orchestra and *Idomeneo* and *Fidelio* with the Orchestra of the Age of Enlightenment. He has also conducted at the Royal Opera House, Covent Garden; Dresden Staatsoper; Grand Théâtre in Geneva; Bastille and Théâtre des Champs-Élysées in Paris; and the Netherlands Opera in Amsterdam. For his performance in *Fidelio* at Glyndebourne Opera in 2001 he was the joint recipient, with Sir Simon Rattle, of the Royal Philharmonic Society's award for Best Musical Achievement for Opera. This fall he will make his debut with the Lyric Opera of Chicago, and he will debut in the future at the Metropolitan Opera in New York.

Mr. Langrée has an extensive discography, including *Mozart Heroines* with Natalie Dessay and the Orchestra of the Age of Enlightenment for

PROGRAM

Virgin Classics, which has been recognized with a number of awards, including a Victoire de la Musique, Diapason d'Or, and a Gramophone Award. Mr. Langrée has also made four recordings with the Orchestre Philharmonique de Liège of symphonic and concerto repertoire for Universal/Accord and Naïve, and a disc with the Orchestra of the Opéra national de Lyon on Virgin. Mr. Langrée's recording of Mozart's Mass in C minor with Le Concert d'Astrée will be released by Virgin Classics later this year.

Emanuel Ax



Emanuel Ax is renowned not only for his poetic temperament and unsurpassed virtuosity, but also for the exceptional breadth of his performing activity. Each season his distinguished career includes appearances with major symphony orchestras worldwide, recitals in the most celebrated concert halls, a variety of chamber music collaborations, the commissioning and performance of new music, and additions to his acclaimed discography on Sony Classical.

Mr. Ax captured public attention in 1974 when, at age 25, he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists and, four years later, took the coveted Avery Fisher Prize. He has been an exclusive Sony Classical recording artist since 1987, making his debut on that label with a collection of Chopin scherzos and mazurkas. Mr. Ax's third volume in the recording cycle of Haydn Piano Sonatas (Nos. 29, 31, 34, 35, 49) received a Grammy Award in February 2004—the previous recording in the cycle also won a Grammy. Other recent releases include two discs of two-piano programs (with Yefim Bronfman) of works by Brahms and Rachmaninoff; period-instrument performances of Chopin's complete works for piano and orchestra (on two discs); and the Brahms Piano Concerto No. 2 with Bernard Haitink and the Boston Symphony.

For the opening gala of the New York Philharmonic in September, Mr. Ax will appear with Mr. Bronfman in Mozart's Concerto for Two Pianos conducted by Lorin Maazel with live national TV coverage. As an "On Location" artist with the Los Angeles Philharmonic this season, he will contribute to a series of chamber and orchestral programs centered around Mozart and Strauss works. With his wife, pianist Yoko Nozaki, he will travel to Vienna this fall and London in 2007 with *Mozart Dances*. Both Brahms concertos are programmed with the New York Philharmonic in one week, conducted by Mr. Maazel. Tours will include a series of Mozart concertos with Orpheus on the west coast, Florida with the Atlanta Symphony conducted by Robert Spano, a ten-city recital tour, duos with bassist Edgar Meyer in the spring, and concerts in Japan with his longstanding colleague and partner Yo-Yo Ma.

Always a committed proponent of contemporary composers, Mr. Ax has turned his attention in recent years toward the music of 20th-century composers. He gave the world premiere of John Adams' *Century Rolls* with the Cleveland Orchestra in 1997, the European premiere with the Concertgebouw Orchestra in 1998, and the New York premiere with the Cleveland Orchestra at Carnegie Hall in 2000. Another concerto dedicated to him, Christopher Rouse's *Seeing*, was premiered in 1999 with the New York Philharmonic and received its European debut at the BBC Proms in 2001. In 2000 Mr. Ax joined the Boston Symphony for the first performances of Bright Sheng's *Red Silk Dance*, and in March 2003 he joined

Yo-Yo Ma, David Zinman, and the New York Philharmonic to premiere Mr. Sheng's *Song and Dance of Tears*. Mr. Ax premiered Krzysztof Penderecki's *Resurrection* with the Philadelphia Orchestra in May 2002, and in May 2003 he premiered a concerto written for him by Melinda Wagner, *Extremity of Sky*, with Daniel Barenboim and the Chicago Symphony.

Devoted to chamber music literature, Mr. Ax has worked regularly with such artists as Young Uck Kim, Cho-Liang Lin, Yo-Yo Ma, Peter Serkin, and Jaime Laredo, and he was a frequent collaborator with the late Isaac Stern. He has made a series of acclaimed recordings with Mr. Ma, and as a duo they have won three Grammy Awards for the Beethoven and Brahms sonatas for cello and piano. The pair has also teamed with Richard Stoltzman for a Grammy Award-winning album of clarinet trios and with Pamela Frank, Rebecca Young, and Edgar Meyer for the Schubert "Trout" Quintet. The Ax-Stern-Laredo-Ma Quartet recorded the piano quartets of Beethoven, Brahms, Dvořák, Fauré, Mozart, and Schumann for Sony Classical.

Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada with his family when he was a young boy. His studies at The Juilliard School were greatly supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. His piano teacher was Mieczylaw Munz. Additionally, he attended Columbia University, where he majored in French.

Mr. Ax resides in New York City with his wife, the pianist Yoko Nozaki. They have two children together, Joseph and Sarah. For more information about Mr. Ax's career, please visit www.EmanuelAx.com.

Yoko Nozaki



Since her New York City debut recital, pianist **Yoko Nozaki** has won consistent critical acclaim during two decades of chamber music performances, recitals, and concerts with several major American orchestras. She has also appeared at such music festivals as Mostly Mozart, Ravinia, Ojai, and Tanglewood and frequently collaborates with her husband, pianist Emanuel Ax.

Born in Tokyo, Japan, Ms. Nozaki received her first piano lessons from her mother at the age of three and a half. Soon afterward, she was accepted by the Toho School of Music to study with Aiko Iguchi. When she was 12 years old, her family immigrated to Durham, North Carolina, where she studied with Loren Withers. She subsequently became a scholarship pupil of Irwin Freundlich at The Juilliard School. A recipient of the Mary Biddle Duke Scholarship at Juilliard, Ms. Nozaki has won numerous awards, including the Music Teachers National Association Competition and the Friday Morning Music Club Competition in Washington, D.C.

Ms. Nozaki and Mr. Ax's joint appearances have included recitals in the Distinguished Artist series at the 92nd Street Y and the Metropolitan Museum in New York. They have performed together with several major orchestras, including Saint Louis, Minnesota, Detroit, and Cleveland. During the summer of 1992, they gave performances of the Mozart Two-Piano Concerto at the Mostly Mozart Festival with Edo de Waart and at the Blossom Festival with Leonard Slatkin. They also participated in a Tanglewood Festival evening featuring the Brahms *Leibeslieder Waltzes* and

the Rossini *Petite messe solennelle*, commemorating that composer's 200th birthday. A performance of the Mozart concerto with Mr. Ax and the Minnesota Orchestra under the direction of David Zinman soon followed. In August 1996, Ms. Nozaki made her Ravinia Festival debut in a performance of the Mozart Three-Piano Concerto with Mr. Ax and Christoph Eschenbach. That season also included debut appearances at the Ojai Festival and at Carnegie Hall with the New York String Orchestra.

More recently, Ms. Nozaki and Mr. Ax highlighted a four-city tour in 1999–2000 with an acclaimed performance at the Freer Gallery in Washington, D.C. In 1999, the pair also toured with Jamie Laredo and the Brandenburg Ensemble, including a Celebrity Series performance at Symphony Hall in Boston. In 2001, Ms. Nozaki and Mr. Ax were joined by the percussionists Mark Damolaukis and Matt Wood for a Lincoln Center Presents Great Performers concert exploring modern music for piano and percussion. In 2002, she made her debut appearance at the Hollywood Bowl. Other recent highlights have included a performance of the Bartók Two-Piano Concerto in Lyon and Paris with Mr. Ax and the Orchestre national de Lyon under David Robertson, as well as the gala opening night of The Chamber Music Society of Lincoln Center's 2005–06 season, and performances with Michael Stern and the Kansas City Symphony. In addition to these performances of *Mozart Dances* at the Mostly Mozart Festival, she will repeat this project in Vienna in December and London in the summer of 2007.

Ms. Nozaki lives in New York City with her husband. They have two children together, Joseph and Sarah.

Howard Hodgkin

Born in London in 1932, **Howard Hodgkin** was evacuated to the United States during the war, where he lived on Long Island from 1940 to 1943. During these formative years he resolved to become an artist, and he later received his art training from the Camberwell School of Art and the Bath Academy of Art, Corsham. In 1984 he represented Britain at the Venice Biennale and in the following year won the Turner Prize. He was knighted in 1992, awarded Honorary Doctorates by the Universities of Birmingham and of Oxford in 1997 and 2000 respectively, and made Companion of Honour "for services to art" in 2003.

An exhibition of his *Paintings 1975–1995*, organized by the Modern Art Museum of Fort Worth, opened in 1995 at the Metropolitan Museum of Art in New York and toured to museums in Fort Worth, Düsseldorf, and London. A major retrospective opened at the Irish Museum of Modern Art, Dublin, in spring 2006. It is on at Tate Britain, London until September 10 and then travels to El Museo Nacional Centro de Arte Reina Sofia, Madrid (October 18, 2006–January 8, 2007). A survey exhibition of paintings made in the last 15 years will open at the Yale Center for British Art, Yale University, New Haven in February 2007, and travel to the Fitzwilliam Museum, University of Cambridge in the summer of that year.

Sir Howard first worked in the theater in 1981, when he designed the set and costumes for Richard Alston's *Night Music* and the Ballet Rambert. They later collaborated on *Pulcinella*, which was filmed by the BBC and released on DVD. Mark Morris asked Sir Howard to design the backcloth for *Rhymes with Silver* (1997) and for *Kolam* (2002).

Howard Hodgkin is represented by Gagosian Gallery in New York, Los Angeles, and London.

PROGRAM

- Martin Pakledinaz** **Martin Pakledinaz** has designed costumes for theater, opera, and dance. He has collaborated with Mark Morris on works for the Mark Morris Dance Group, San Francisco Ballet, and Boston Ballet, and he has designed several works for Helgi Tomasson, including *Nutcracker* in 2004. Mr. Pakledinaz's New York credits include Kathleen Marshall's recent revival of *The Pajama Game* (Tony Award nomination) and the Signature Theatre's revival of Horton Foote's *The Trip to Bountiful*, as well as *Thoroughly Modern Millie*, *Wonderful Town*, *The Wild Party*, *A Year with Frog and Toad*, *Kiss Me, Kate*, *Golden Child*, *The Diary of Anne Frank*, *Waste*, and *The Life*. His work in opera includes Stephen Wadsworth's staging of *Rodelinda* for the Metropolitan Opera; *Tristan und Isolde* for the Paris Opera/Bastille, directed by Peter Sellars with video installations by Bill Viola; as well as two other world premiere works directed by Sellars, *L'Amour de Loin* and *Adriana Mater*, composed by Kaija Saariaho with libretti by Amin Maalouf. Upcoming projects include Alain Boublil and Claude-Michel Schönberg's new Broadway musical *The Pirate Queen*.
- James F. Ingalls** Lighting designer **James F. Ingalls** most recently designed Mark Morris' *King Arthur* at English National Opera. Other work for Mark Morris includes *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*, *Dido and Aeneas*, and *The Hard Nut* (Mark Morris Dance Group); *Ein Herz* (Paris Opera Ballet); and the initial White Oak Project tour. For Merce Cunningham Dance Company he designed *Fluid Canvas* and *Split Sides* with music by Sigur Ros and Radiohead. At the Metropolitan Opera he has designed *An American Tragedy*, *Salome*, *Benvenuto Cellini*, *The Gambler*, *War and Peace*, and *Wozzeck*. Recent projects at Lincoln Center include *Zaide* and *Ainadamar*, both directed by Peter Sellars. He often collaborates with Saint Joseph Ballet in Santa Ana, California.
- Craig Biesecker** **Craig Biesecker**, from Waynesboro, Pennsylvania, received a BS in Music Education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman and worked with choreographers Tim and Lina Early. In New York City he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. Mr. Biesecker joined MMDG in 2003.
- Samuel Black** **Samuel Black** is originally from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He recently received his BFA in dance from SUNY-Purchase, where he performed works by Mark Morris, Paul Taylor, Zvi Gotheiner, Seán Curran, and Kevin Wynn. During a semester at the Rotterdamse Dansacademie in Holland, Mr. Black had the opportunity to dance in several Dutch cities and in Germany. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Mr. Black first worked with MMDG in 2005, and joined the company as an apprentice in 2006.

PROGRAM

- Joe Bowie** **Joe Bowie** was born in Lansing, Michigan, and began dancing while attending Brown University, where he graduated with honors in English and American literature. In New York he has performed in the works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.
- Charlton Boyd** **Charlton Boyd** was born in New Jersey, where he studied and performed with the Inner City Ensemble Theater and Dance Company. He graduated from The Juilliard School. He went on to dance with the Limón Dance Company and appears in *Jose Limón Technique Video, Volume 1*, among other music videos. He first appeared with MMDG in 1989 and became a company member in 1994.
- Elisa Clark** **Elisa Clark** received her early training from the Maryland Youth Ballet, and her BFA from The Juilliard School, under the direction of Benjamin Harkavy. She has danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, the Peridance Ensemble, and Battleworks Dance Company. Ms. Clark has staged works by Robert Battle, David Parsons, Igal Perry, and Adam Houghland for various schools and companies, including the Alvin Ailey American Dance Theater. She has been on the faculty of the American Dance Festival, and currently works closely with Carolyn Adams and the American Dance Legacy Institute, as well as serves on an advisory panel for Capezio. She first appeared with MMDG in *L'Allegro* in August 2005.
- Amber Darragh** **Amber Darragh** is originally from Newport, Oregon, where she began her dance training with Nancy Mittleman. She received her BFA from The Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Ms. Darragh joined MMDG in 2001.
- Rita Donahue** **Rita Donahue** was born and raised in Fairfax, Virginia, and attended George Mason University, where she graduated with honors in dance and English in 2002. She danced with bopi's black sheep/dances by kraig pattersen and joined MMDG in 2003.
- Lorena Egan** **Lorena Egan** began her training at the Phoenix School of Ballet in Arizona. She graduated from The Juilliard School in 1998 and went on to dance with Buglisi/Foreman Dance and the Pascal Rioult Dance Theater (1999–2005). Ms. Egan joined MMDG as an apprentice in 2005.
- Lauren Grant** **Lauren Grant**, raised in Highland Park, Illinois, has danced with MMDG since 1996. At age three she began studying ballet and later, character dance. She attended New York University's Tisch School of the Arts, graduating with a BFA. She teaches master classes in ballet and modern technique, as well as Mark Morris repertory, at schools and universities around the world, at MMDG's school in Brooklyn, and for the company. She is married to fellow dancer David Leventhal.

PROGRAM

- John Heginbotham** **John Heginbotham** is from Anchorage, Alaska, and graduated from The Juilliard School in 1993. He has performed with such artists as Susan Marshall and Company, John Jasperse, and Ben Munisteri; he was a guest artist with Pilobolus Dance Theater. Mr. Heginbotham's choreography is featured in the performances and *Emerge* music video of recording artists Fischerspooner. He joined MMDG in 1998.
- David Leventhal** **David Leventhal**, raised in Newton, Massachusetts, has danced with MMDG since 1997. He studied at Boston Ballet School and has danced with José Mateo's Ballet Theatre and the companies of Marcus Schulkind, Richard Colton/Amy Spencer, Zvi Gotheiner, Neta Pulvermacher, and Ben Munisteri. He graduated with honors in English literature from Brown University in 1995. He teaches master classes in technique and repertory at schools and colleges around the country. He gives classes regularly at MMDG's school, including one for people with Parkinson's disease. He is married to fellow dancer Lauren Grant.
- Laurel Lynch** **Laurel Lynch** began her dance training in Petaluma, California. After a few too many Nutcrackers she moved to New York to attend The Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. Since graduation in May 2003, Ms. Lynch has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and T.E.A. (Transpersonal Education and Art). She performed at the Festival Oltre Passo in Lecce, Italy and appeared as a guest artist with Petaluma City Ballet. Ms. Lynch joined MMDG as an apprentice in 2006.
- Bradon McDonald** **Bradon McDonald** received his BFA from The Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. Mr. McDonald joined MMDG in 2000.
- Dallas McMurray** **Dallas McMurray**, from El Cerrito, California, began dancing at the age of five with Katie Maltsburger, studying jazz, tap, and acrobatics. He went on to study ballet with Yukiko Sakakura at the Duane Dance Academy. He received a BFA in dance from the California Institute of the Arts, where he studied ballet and modern with Tina Yuan, Colin Connor, Lyndon Branagh, Laurence Blake, Glen Eddy, Clare Duncan, Cynthia Young, Jeffrey Gerodias, and Rachel Berman. In Los Angeles, he performed Jose Limon's *Missa Brevis* with the Limon Dance Company at the Ahmanson Theater, and also performed in Hong Kong at the Hong Kond Dance Festival in a work by Jonathan Fredrickson, *Pas de [SIKS]*. He has also performed works by Alonzo King, Jiri Kylian, and Robert Moses. Mr. McMurray joined MMDG as an apprentice in 2006.

PROGRAM

- Gregory Nuber** **Gregory Nuber** graduated from Arizona State University, where he studied acting and dance. He danced with Pascal Rioult Dance Theatre for three years; appeared as a guest artist with New York City Opera, Cleveland Opera, and Tennessee Repertory Theatre; and worked with numerous New York-based choreographers. Mr. Nuber began working with MMDG in 1998 and became a company member in 2001. He is on the faculty at the school at the Mark Morris Dance Center and teaches master classes in the United States and abroad.
- Maile Okamura** **Maile Okamura** is originally from San Diego, California. She was a member of Boston Ballet II in 1992–93 and Ballet Arizona from 1993–96. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. Ms. Okamura began working with MMDG in 1998 and became a company member in 2001.
- June Omura** **June Omura** is originally from New York City and grew up in Birmingham, Alabama. She graduated from Barnard College in 1986 with honors in dance and English; she first performed with Mark Morris that summer, as a workshop student. In 1988 Ms. Omura joined MMDG, and in 2005 she was awarded a New York Dance and Performance Award (Bessie) for her career with the company. Ms. Omura is also the proud mother of twin girls, born in 2003.
- Noah Vinson** **Noah Vinson** received his BA in dance from Columbia College in Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He began working with MMDG in 2002 and became a company member in 2004.
- Jenn Weddel** **Jenn Weddel** grew up in Longmont, Colorado and received her early training from Boulder Ballet Company. She holds a BFA from Southern Methodist University and also studied at the Boston Conservatory, Colorado University, and the Laban Center, London. Since moving to New York in 2001, Ms. Weddel has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencil Dance Trio, Rocha Dance Theater, and with various choreographers including Alan Danielson and Connie Procopio. She has presented her own work in Manhattan and continues to collaborate with TEA Dance Company under the direction of Ella Ben-Aharon and Sahar Javedani. Ms. Weddel joined MMDG as an apprentice in 2006.

PROGRAM

Julie Worden **Julie Worden** graduated from the North Carolina School of the Arts and joined MMDG in 1994.

Michelle Yard **Michelle Yard** was born in Brooklyn, New York, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was a scholarship student at the Alvin Ailey Dance Center, and attended New York University's Tisch School of the Arts, where she graduated with a BFA. Ms. Yard joined MMDG in 1997.

Mostly Mozart Festival Now in its 40th year, the **Mostly Mozart Festival** was launched as an experiment in 1966 as "Midsummer Serenades: A Mozart Festival." This country's first indoor music festival devoted its first two seasons exclusively to the music of Mozart. Now a New York institution, the Festival has broadened its focus to include works by Bach, Handel, Schubert, Haydn, and Beethoven. In recent seasons, the Mostly Mozart Festival has expanded into several venues (Avery Fisher Hall, Alice Tully Hall, Walter Reade Theater, New York State Theater, Gerald W. Lynch Theater at John Jay College, and most recently The Allen Room and Rose Theater), and now includes significant Baroque and Early Music presentations featuring some of the world's outstanding period instrument ensembles. Multidisciplinary presentations related to the Classical and Baroque periods are also an important focus of the festival.

Mostly Mozart Festival Orchestra The **Mostly Mozart Festival Orchestra** is the resident orchestra of the Mostly Mozart Festival. In addition to the New York season, the Orchestra has toured to notable festivals and venues such as Ravinia, Great Woods, Tanglewood, the Tilles Center, and the Kennedy Center. The Orchestra also toured to Japan, where it was in residence at Tokyo's Bunkamura Arts Center from 1991-1999.

Conductors who made their New York debuts with the Mostly Mozart Festival Orchestra include Charles Dutoit, Leonard Slatkin, David Zinman, and Edo de Waart. Soloists such as Itzhak Perlman, Pinchas Zukerman, Alicia de Larrocha, Richard Stoltzman, Emanuel Ax, and André Watts have had long associations with the Festival. Mezzo-soprano Cecilia Bartoli, flutist James Galway, soprano Elly Ameling, and pianist Mitsuko Uchida all made their New York debuts at the Mostly Mozart Festival.

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PROGRAM

Mostly Mozart Festival Orchestra

Louis Langrée,
*Renée and
Robert Belfer
Music Director*

VIOLIN I

Diane Pascal,
Concertmaster
Martin Agee
Robert Chausov
Laura Frautschi
Amy Kauffman
Barbara Long
Ronald Oakland
Michael Roth
Deborah Wong

VIOLIN II

Mineko Yajima, *Principal*
Katsuko Esaki
Lilit Gampel
Michael Gillette
Sophia Kessinger
Katherine Livolsi-Stern
Kristina Musser
Dorothy Strahl

VIOLA

Daniel Panner, *Principal*
Stephanie Baer
Shelley Holland-Moritz
Linda Moss
Jack Rosenberg

CELLO

Ilya Finkelshteyn, *Principal*
Ted Ackerman
Ann Kim
Alvin McCall

BASS

Timothy Cobb, *Principal*
Joseph Bongiorno
Judith Sugarman

FLUTE

Scott Goff, *Principal*

OBOE

Randall Ellis, *Principal*
Jane Cochran

TRUMPET

Neil Balm, *Principal*
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PROGRAM

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