

LINCOLN
CENTER
presents

Mostly Mozart

July 31–August 25, 2007

Jane Moss
Artistic Director

Louis Langrée
Renée and Robert Bellier Music Director

Mostly Mozart Festival Orchestra

Oswaldo Golijov

Mozart Dances

Joshua Bell

Osmo Vänskä

Louis Langrée

Emanuel Ax

Christian Tetzlaff

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

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Swedish Radio Choir

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Sponsored by
Jerome L. Greene
Foundation
The Peter Jay
Sharp Foundation

Wednesday Evening, August 15, 2007, at 8:00

Thursday Evening, August 16, 2007, at 8:00

Friday Evening, August 17, 2007, at 8:00

Saturday Evening, August 18, 2007, at 8:00

Mozart Dances

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, Lauren Grant, John Heginbotham,
David Leventhal, Laurel Lynch, Bradon McDonald, Dallas McMurray,
Maile Osumura, June Omura, Noah Vinson, Jenn Weddel,*
Julie Worden, Michelle Yard

*apprentice

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

(program continued)

Steinway Pianos

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

New York State Theater

PROGRAM

The Mostly Mozart Festival is sponsored by the Jerome L. Greene Foundation and The Peter Jay Sharp Foundation.

The *Mostly Mozart Festival* is also made possible by Rita E. and Gustave M. Hauser, the Hess Foundation, Inc., The Shubert Foundation, The Eleanor Naylor Dana Charitable Trust, Paul Newman, Ann and Gordon Getty Foundation, Mr. and Mrs. Michael E. Gellert, 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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Lincoln Center for the Performing Arts, Inc., is pleased to announce that the August 16 performance is being telecast live on PBS as part of the series *Live From Lincoln Center*, which is made possible by a major grant from **MetLife**. In addition to underwriting from **MetLife**, the series is also made possible with generous support from **Thomas H. Lee and Ann Tenenbaum, the Robert Wood Johnson Jr. Charitable Trust, The Robert and Renée Belfer Family Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., The Irene Diamond Fund, and the National Endowment for the Arts.**

In the New York area, the telecast will be seen on Thirteen/WNET New York. It will be rebroadcast on Thirteen/WNET on Sunday, August 19 at 12:00 noon.

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 Mark Morris Dance Group.

MetLife Foundation is the Official Tour Sponsor of Mark Morris Dance Group.

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, and The Starr Foundation.

The Mark Morris Dance Group New Works Fund is supported by The Andrew W. Mellon Foundation, Ellsworth Kelly Foundation, The Gladys Kriebel Delmas Foundation, Shelby and Frederick Gans Fund, and Poss Family Foundation.

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

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, ELISA CLARK,
AMBER DARRAGH, RITA DONAHUE, LAUREN GRANT,
JOHN HEGINBOTHAM, DAVID LEVENTHAL, LAUREL LYNCH,
BRADON McDONALD, MAILE OKAMURA, NOAH VINSON,
JULIE WORDEN, MICHELLE YARD

Pause

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

To Breathe

In addition to the intersecting musical themes in this summer's Mostly Mozart Festival, we find an overarching exploration of the relationship of music to breath, both literally and as metaphor. As Anastasia Tsioulcas so aptly observes in a *Playbill* essay about our Festival's spiritual theme, the original Latin *spiritus* (the root word of spiritual) meant breath, and the definitions of breath, soul, and spirit have been intimately entwined etymologically since the earliest origins of language. Music, of course, is dependent upon breath for its realization—directly in the case of human voice, woodwinds, brass, and indirectly in the composer's shaping of a phrase, the inhalation of a musician as the fingers press down on the string, the breath-synchronized exertions of a conductor.

Each of our three themes this summer—Beethoven, Latin America, and spirituality in music—are made manifest through the breath of the human voice: Beethoven's *Choral Fantasy*, which concludes our Beethoven marathon concerts, Osvaldo Golijov's *La Pasión según San Marcos*, Fauré's Requiem, and Mozart's Requiem all engage the human voice to illuminate the many dimensions of the soul and the spirit. The use of breath is also explicitly present in the collective artistry of two extraordinary choirs we have with us this summer, from two very different hemispheres and cultures—the Swedish Radio Choir and the Schola Cantorum de Venezuela.

The more subtle dimensions of musical breath are revealed in the New York premiere of Osvaldo Golijov's instrumental work *Azul*, which evokes human breath illuminating the ineffable. The visiting ensemble Deutsche Kammerphilharmonie Bremen reveals the breath present in every phrase of a Beethoven symphony. The Orchestra of the 18th Century, led by Frans Brüggen, illuminates breath that does not end, but simply stops, in Schubert's "Unfinished" Symphony.

With the Mark Morris Dance Group, in our revival of the acclaimed *Mozart Dances*, one is acutely aware of the physicality of breath as musical poetry in motion is created and expressed in the body of each dancer. Our visual art installation, entitled *Breath*, created by the OpenEnded Group, uses breath as a multi-layered subject for startling imagery and visual interpretation. Most important is the artistic center and heart of the Festival, the Mostly Mozart Festival Orchestra, which breathes as a multi-organ body under the sensitive and inspiring leadership of Louis Langrée, the Festival's music director.

To be alive is to breathe. The many voices in this summer's Mostly Mozart Festival, using various means of artistic expression—composition, performance, choreography, visual art—inspire us to breathe deeply, transcend our lives, and thereby expand our spirits.

Jane Moss

Artistic Director, Mostly Mozart Festival

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



Amber Darragh

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 for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and the Boston Ballet, among others. His work is also in the repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and the Royal Ballet. Mr. Morris is noted for his musicality and has been described as undeviating in his devotion to music. He has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and Royal Opera, Covent Garden.

Mr. Morris was named a fellow of the MacArthur Foundation in 1991. He has received eight honorary doctorates to date. In 2006 he received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special Recognition Award. Mr. Morris is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux), and Marlowe and Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Mr. Morris is a member of the American Academy of Arts and Sciences. In 2007 he received the Samuel H. Scripps/American Dance Festival Lifetime Achievement Award.

Mark Morris
Dance Group

The **Mark Morris Dance Group** was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the U.S. and in 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, Cal Performances in Berkeley, California and its midwest home, the Krannert Center for the Performing Arts in Urbana, Illinois. It appears regularly in Becket, Fairfax, Virginia; Seattle; and at the Jacob's Pillow Dance Festival in Becket, Massachusetts. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since

been invited 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. MMDG collaborates with leading orchestras, opera companies, and musicians, including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma, and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax and Yoko Nozaki for *Mozart Dances* (2006); and the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006). MMDG's film and television projects also 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. The company's 25th-anniversary celebration included over 100 performances through 26 U.S. cities and ten U.K. cities; five world premieres; and Morris' conducting debut in a performance of *Gloria* at BAM. For more information on the Mark Morris Dance Group, please visit www.mmdg.org.

Louis Langrée



The French musician **Louis Langrée** has been music director of the Mostly Mozart Festival since December 2002 and was named René and Robert Belfer Music Director in August 2006, and his first four festivals have been marked with extensive critical acclaim. During the 2007–08 season he will make debuts with the Pittsburgh Symphony, Rome's Santa Cecilia Orchestra, and Mozarteum Orchestra at the Mozarteumwoche in Salzburg, in addition to return visits to the Houston and City of Birmingham Symphony Orchestras and Concerto Köln. During this season he will also conduct for the first time at the Metropolitan Opera with Gluck's *Iphigénie en Tauride* and at the Aix-en-Provence Festival with Mozart's *Zaide*.

The 2006–07 season included performances with the Sinfonica di Milano Giuseppe Verdi, Baltimore, Halle, and Finnish Radio symphony orchestras. In Vienna in 2006, as part of the city's Mozart anniversary celebrations, he conducted Mozart's *Zaide*, with the Camerata Salzburg, directed by Peter Sellars, and a series of performances with the Mark Morris Dance Group. Future seasons include performances with the Camerata Salzburg (Vienna), the London Philharmonic Orchestra (London), and the Netherlands Philharmonic Orchestra (Amsterdam), as well as his debut at La Scala in Milan.

Mr. Langrée has worked with many other orchestras both in Europe and further afield, including the Orchestre de Paris, Orchestre de la Suisse Romande, Netherlands Radio Philharmonic, Detroit Symphony Orchestra, Tokyo Philharmonic, Scottish Chamber Orchestra, and the Academy of St. Martin in the Fields. He also regularly conducts period-instrument orchestras such as the Orchestra of the Age of Enlightenment, Concerto Köln, Orchestre des Champs-Élysées, and Le Concert d'Astrée. Festival appearances have included Spoleto, les Chorégies d'Orange, Wiener Festwochen, and the BBC Proms. He has held positions as music director of the Orchestre de Picardie

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(1993–98), Opéra National de Lyon (1998–2000), and Orchestre Philharmonique de Liège (2001–06).

Mr. Langrée was music director of Glyndebourne Touring Opera for five years and has worked regularly at Glyndebourne Festival Opera. He has also conducted at the Royal Opera House, Covent Garden; Lyric Opera of Chicago; Dresden Staatsoper; Grand Théâtre in Geneva; Opéra-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.

Mr. Langrée has an extensive discography, including recordings for Virgin Classics, Universal, and Naïve. Many of these have won awards, including Victoire de la Musique, Diapason d'Or, and Gramophone. His most recent release is Mozart's C-minor Mass with Le Concert d'Astrée on Virgin Classics.

Emanuel Ax



J. Henry Fair

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. 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 Orchestra.

For the opening gala of the New York Philharmonic in September 2006, Mr. Ax appeared 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 contributed to a series of chamber and orchestral programs centered around Mozart and Strauss works. With his wife, pianist Yoko Nozaki, *Mozart Dances* was repeated in Vienna and London during 2007. Tours included a series of Mozart concertos with Orpheus on the west coast, performances in 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.

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.

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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 Mieczyslaw Munz. Additionally, he attended Columbia University, where he majored in French.

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, Yoko 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 on 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 St. Louis, Minnesota, Detroit, and Cleveland. During the summer of 1992 they gave performances of the Mozart Two-Piano Concerto at the Mostly Mozart Festival in New York with Edo de Waart and at the Blossom Festival with Leonard Slatkin. They also participated in a Tanglewood Festival evening featuring Brahms' *Liebeslieder Waltzes* and Rossini's *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 concert exploring modern music for piano and percussion on Lincoln Center's Great Performers series. 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

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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.

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 during the war to the United States, where he lived on Long Island from 1940 to 1943. He studied at 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 and made a Companion of Honour 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 and Düsseldorf, and to London's Hayward Gallery. A retrospective opened at the Irish Museum of Modern Art, Dublin, in spring 2006. It traveled to London's Tate Britain and then to El Museo Nacional Centro de Arte Reina Sofía in Madrid. A survey exhibition of paintings made in the last 15 years opened at the Yale Center for British Art in New Haven in February 2007, and is on at the Fitzwilliam Museum, Cambridge, until September 23. A touring print show organized by the Barbican Art Gallery is on at the Victoria Art Gallery, Bath, between July 28 and September 30. It will later travel to Belfast.

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

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 worked with the New York City Ballet on productions including Christopher Wheeldon's recent *The Nightingale* and *The Rose*. Mr. Pakledinaz's New York credits include *Gypsy*, starring Patti Lupone and directed by Arthur Laurents; *The Pirate Queen*; *The Pajama Game* (Tony Award nomination); *The Trip to Bountiful*; *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 *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 librettos by Amin Maalouf.

Upcoming projects include *Grease* on Broadway and *Iphigénie en Tauride*, a co-production of the Seattle and Metropolitan Operas.

Mr. Pakledinaz has been awarded two Tony Awards and the Obie, Drama Desk, and Lucille Lortel Awards, among others.

James F. Ingalls

Lighting designer **James F. Ingalls'** designs for Mark Morris include *Orfeo ed Euridice* (Metropolitan Opera); *King Arthur* (English National Opera); *Sylvia*, *Sandpaper Ballet*, *Maelstrom*, and *Pacific* (San Francisco Ballet); *Platée* (Royal Opera House, Covent Garden, and New York City Opera); *L'Allegro*,

PROGRAM

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. His work for Lincoln Center includes *Zaide*, *Ainadamar*, and *Bach Cantatas*, all directed by Peter Sellars, and *Renaissance Muse*, directed by Mark Lamos. At the Metropolitan Opera Mr. Ingalls has also designed *An American Tragedy*, *Salome*, *Benvenuto Cellini*, *The Gambler*, *War and Peace*, and *Wozzeck*. Most recently he designed *A Flowering Tree* and *La Passion de Simone* (New Crowned Hope at the Barbican Centre, London), *Dr. Atomic* (Holland Festival/De Nederlandse Opera and San Francisco Opera), and *The Cherry Orchard* at Oregon Shakespeare Festival. He often collaborates with Saint Joseph Ballet in Santa Ana, California.

Craig Biesecker



Craig Biesecker, from Waynesboro, Pennsylvania, received a B.S. 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 B.F.A. 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. He first worked with MMDG in 2005 and became a company member in 2007.

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 Paterson, New Jersey, where he studied and performed with the Inner City Ensemble Theater and Dance Company. He graduated from The Juilliard School and went on to dance with the Limón Dance Company. He 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.

PROGRAM

Elisa Clark



Elisa Clark received her early training from the Maryland Youth Ballet and earned her B.F.A. 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 Hougland at 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 serving 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 B.F.A. 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 patterson and joined MMDG in 2003.

Lauren Grant



Lauren Grant, raised in Highland Park, Illinois, has danced with MMDG since 1996. Before graduating with a B.F.A. from New York University's Tisch School of the Arts, she studied ballet from the early age of three. Later, she also trained in character dance, acting, and singing. She teaches master classes in ballet and modern technique at schools and universities around the world, at MMDG's school in Brooklyn, and for the company as well. Ms. Grant is married to fellow dancer David Leventhal.

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 and was a guest artist with Pilobolus Dance Theater. Mr. Heginbotham's choreography is featured in the performances and "Emerge" music video of recording artists Fischer-spoooner. He joined MMDG in 1998.

PROGRAM

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 and 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 TEA (Trans-personal Education and Art). She performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. She first appeared with MMDG in 2006 and became a company member in 2007.

Bradon McDonald



Bradon McDonald received his B.F.A. 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 age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. Mr. McMurray has performed with the Limón Dance Company in addition to works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. He first performed with MMDG in 2006 and became a company member in 2007.

PROGRAM

Maile Okamura



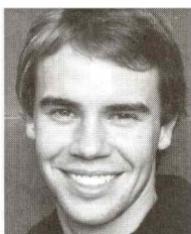
Maile Okamura is originally from San Diego, California. She was a member of Boston Ballet II in 1992–93 and Ballet Arizona from 1993–96. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. Ms. Okamura began working with MMDG in 1998 and became a company member in 2001.

June Omura



June Omura was born in New York, grew up in Birmingham, Alabama, and graduated from Barnard College with honors in dance and English. She first studied with Mark Morris in 1986, joining MMDG in 1988. In 2005 she received a New York Dance and Performance Award (“Bessie”) for her career with the company. Ms. Omura and her husband are the proud parents of twin girls, born in 2003, and a new baby boy, born in September 2006.

Noah Vinson



Noah Vinson received his B.A. in dance from Columbia College 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 B.F.A. 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, Vencl Dance Trio, and Rocha Dance Theatre, as well as 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.

Julie Worden



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

PROGRAM

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 B.F.A. Ms. Yard joined MMDG in 1997.

Mostly Mozart Festival

Now in its 41st 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.

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.

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. As a presenter of more than 400 events annually, LCPA's series include American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, and the Mostly Mozart Festival. The Emmy Award-winning *Live From Lincoln Center* extends Lincoln Center's reach to millions of Americans nationwide. As a leader in arts and education and community relations, LCPA takes a wide range of activities beyond its halls through the Lincoln Center Institute, as well as offering arts-related symposia, family programming, and accessibility. And as manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and its 11 other resident organizations.

PROGRAM

Mostly Mozart Festival Orchestra

Louis Langrée,
*Renée and
Robert Belfer*
Music Director

VIOLIN I

Krista Bennion Feeny,
Concertmaster
Martin Agee
Robert Chausow
Amy Kauffman
Sophia Kessinger
Barbara Long
Ronald Oakland
Michael Roth
Deborah Wong

VIOLIN II

Mineko Yajima, *Principal*
Eva Burmeister
Katsuko Esaki
Lilit Gampel
Michael Gillette
Suzanne Gilman
Katherine Livolsi-Stern
Dorothy Strahl

VIOLA

Stephanie Baer, *Principal*
Schmuel Katz
Lois Martin
Linda Moss
Jack Rosenberg

CELLO

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

BASS

Timothy Cobb, *Principal*
Joseph Bongiorno
Judith Sugarman

FLUTE

Martha Aarons, *Principal*

OBOE

Randall Ellis, *Principal*
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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 funding has been received from the American Music Center Live Music for Dance Program; Capezio/Ballet Dancemakers Foundation; Dance Heritage Coalition; The Harkness Foundation for Dance; The Iovino Family Foundation; Leon Lowenstein Foundation; Materials for the Arts, NYC; McDermott, Will & Emery; Virgil Thomson Foundation; The Untitled Foundation; USArtists International; and the Friends of the Mark Morris Dance Group.

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