

Lincoln Center presents

# Mostly Mozart<sup>®</sup>

July 28–August 22, 2009

Jane Moss  
Artistic Director

Louis Langrée  
Renée and Robert Belfer Music Director



**PLAYBILL<sup>®</sup>**

# C O N T E N T S

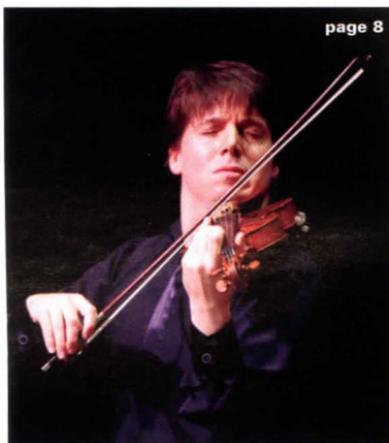
## AUGUST 2009

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Wednesday–Friday Evenings, August 19–21, 2009, at 7:30

Saturday Afternoon, August 22, 2009, at 3:00

Pre-performance discussion on August 20 with Mark Morris and Joan Acocella at 6:15  
in the Irene Diamond Education Center

## Mark Morris Dance Group

Mark Morris, *Choreography*

### MMDG Music Ensemble

Colin Jacobsen, *Violin*

Michi Wiancko, *Violin*

Jessica Troy, *Viola*

Yo-Yo Ma, *Cello*

Emanuel Ax, *Piano*

#### *Dancers*

Craig Biesecker, Samuel Black, Joe Bowie, Elisa Clark, Amber Darragh ,  
Rita Donahue, Domingo Estrada Jr., Lauren Grant, John Heginbotham,  
David Leventhal, Laurel Lynch, Bradon McDonald, Dallas McMurray,  
Maile Okamura, Noah Vinson, Jenn Weddel, Julie Worden, Michelle Yard

^On leave

*These performances are approximately 100 minutes long with one intermission.*

Lincoln Center 

This event is part of the Lincoln Center 50 Years celebration.

*(Program continued)*

*Steinway Piano*

Made possible in part by The Fan Fox and Leslie R. Samuels Foundation, Inc.

Sponsored by J.C.C. Fund of the Japanese Chamber of Commerce and Industry of New York, Inc.

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

Rose Theater, Frederick P. Rose Hall  
Home of Jazz at Lincoln Center

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pager, or watch alarm is switched off.*

## Mostly Mozart Festival

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The Mostly Mozart Festival is made possible by Rita E. and Gustave M. Hauser, the Hess Foundation, Inc., The Fan Fox and Leslie R. Samuels Foundation, Inc., The Shubert Foundation, The Eleanor Naylor Dana Charitable Trust, Ann and Gordon Getty Foundation, J.C.C. Fund of the Japanese Chamber of Commerce and Industry of New York, Inc., Charles E. Culpeper Foundation, S.H. and Helen R. Scheuer Family Foundation, and Friends of Mostly Mozart.

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Major support for the Mark Morris Dance Group is provided by Carnegie Corporation of New York, JP Morgan Chase Foundation, The Howard Gilman Foundation, Independence Community Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, and Jane Stine and R.L. Stine.

The Mark Morris Dance Group New Works Fund is supported by The Andrew W. Mellon Foundation, Ellsworth Kelly Foundation, The Gladys Krieble Delmas Foundation, The PARC Foundation, Meyer Sound/Helen and John Meyer, and Poss Family Foundation.

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

In May 1959, President Dwight D. Eisenhower presided over the official groundbreaking of the nation's first major cultural complex, Lincoln Center for the Performing Arts.

In honor of its 50th Anniversary, Lincoln Center launched a yearlong campus-wide celebration in May 2009 commemorating Lincoln Center's past and looking ahead to the next generation of artists and audiences.

This milestone year features a series of special celebratory performances, commissions, events, and commemorative publications presented by Lincoln Center's 12 resident organizations, representing the highest standards of excellence in opera, symphonic and chamber music, theater, jazz, dance, film, and arts education.

For updated 50th Anniversary information, visit [LincolnCenter.org/50](http://LincolnCenter.org/50).

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### Upcoming Mostly Mozart Festival Events:

*Friday and Saturday Evenings, August 21–22, at 8:00, in Avery Fisher Hall*

#### **Mostly Mozart Festival Orchestra**

**Louis Langrée**, Conductor  
**Carolyn Sampson**, Soprano  
**Matthew Polenzani**, Tenor  
**Peter Rose**, Bass

#### **Concert Choral of New York**

**James Bagwell**, Director

HAYDN: The Creation

*Pre-concert lecture on August 21 by Peter A. Hoyt at 6:45 in the Stanley H. Kaplan Penthouse*

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

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

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

## *Visitation* (New York premiere)

### BEETHOVEN **Cello Sonata No. 4 in C major, Op. 102, No. 1**

Andante—Allegro vivace; Adagio—Tempo d'andante—Allegro vivace

Elizabeth Kurtzman, *Costume Design*

Nicole Pearce, *Lighting Design*

Yo-Yo Ma, *Cello*; Emanuel Ax, *Piano*

Dallas McMurray (8/19, 20), Maile Okamura (8/21, 22)

I. Craig Biesecker, Joe Bowie, Rita Donahue, Michelle Yard (8/19, 21)

John Heginbotham, Noah Vinson, Jenn Weddel, Julie Worden (8/20, 22)

II. Craig Biesecker, Joe Bowie, Rita Donahue, John Heginbotham, Noah Vinson,  
Jenn Weddel, Julie Worden, Michelle Yard

World premiere: August 5, 2009—Seiji Ozawa Hall, Tanglewood Music Center, Lenox, Mass.

## *Pause*

## *Empire Garden* (New York premiere)

### IVES **Trio for Violin, Cello, and Piano, S.86**

I. Moderato; II. TSIAJ—Presto; III. Moderato con moto

Elizabeth Kurtzman, *Costume Design*

Nicole Pearce, *Lighting Design*

Colin Jacobsen, *Violin*; Yo-Yo Ma, *Cello*; Emanuel Ax, *Piano*

Craig Biesecker, Samuel Black, Joe Bowie, Elisa Clark, Rita Donahue, Domingo Estrada Jr.,  
Lauren Grant, John Heginbotham, David Leventhal, Bradon McDonald, Dallas McMurray,  
Maile Okamura, Jenn Weddel, Julie Worden, Michelle Yard

World premiere: August 5, 2009—Seiji Ozawa Hall, Tanglewood Music Center, Lenox, Mass.  
Music by arrangement with Peer International Corporation, publisher and copyright owner.

## *Intermission*

## V

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

Allegro brillante; In modo d'una marcia: un poco largamente—Agitato;  
Scherzo molto vivace; Allegro, ma non troppo

Martin Pakledinaz, *Costume Design*

Michael Chybowski, *Lighting Design*

Colin Jacobsen and Michi Wiancko, *Violin*; Jessica Troy, *Viola*; Yo-Yo Ma, *Cello*;  
Emanuel Ax, *Piano*

Craig Biesecker, Elisa Clark, Rita Donahue, Domingo Estrada Jr., Lauren Grant,  
John Heginbotham, David Leventhal, Bradon McDonald, Dallas McMurray, Maile Okamura,  
Noah Vinson, Jenn Weddel, Julie Worden, Michelle Yard

World premiere: October 16, 2001—Sadler's Wells, London, U.K.

*Empire Garden and Visitation are commissioned in part by Lincoln Center for the Performing Arts and Tanglewood Music Center of the Boston Symphony Orchestra.*

## Six Degrees of Separation

Welcome to the 43rd season of the Mostly Mozart Festival, where each summer we celebrate the genius of Mozart as well as his predecessors, contemporaries, and successors. As the artistic and musical horizons of our Festival expand, frequently we are asked about various programs' relationships to Mozart. In some cases, the connections are obvious: this summer we mark the 200th anniversaries of Joseph Haydn's death and Felix Mendelssohn's birth. In a three-generational link, Haydn's influence on Mozart is echoed in Mozart's influence on Mendelssohn. The achievements of these composers are highlighted in several programs led by the esteemed and dynamic Louis Langrée, the Renée and Robert Belfer Music Director of the Mostly Mozart Festival. Performances by the Emerson String Quartet, Joshua Bell, and Pierre-Laurent Aimard with the Chamber Orchestra of Europe also feature Haydn and Mendelssohn.

Moving forward to our own century, we welcome Artist-in-Residence John Adams, the American composer who was himself influenced by Mozart. Adams' newest opera, *A Flowering Tree*, was inspired by Mozart's *The Magic Flute* and is the centerpiece of our celebration of Adams' music. *A Flowering Tree* features the extraordinary chorus Schola Cantorum de Venezuela, whose presence at Mostly Mozart allows us to explore the choral music of South America in an *a cappella* program.

The Festival also includes the return of choreographer Mark Morris, known for both his musicality and theatrical vision. To celebrate Lincoln Center's 50th Anniversary, we have commissioned two new works for the Mark Morris Dance Group and internationally acclaimed cellist Yo-Yo Ma and pianist Emanuel Ax. The music of Beethoven and Schumann, whose proximate relationships to Mozart need no explanation, form the centerpiece of the Morris program, augmented by a work set to the music of Charles Ives, who had an important influence on John Adams and who was himself influenced by Beethoven.

Well, you get the picture. Though our 2009 Festival spans many centuries, disciplines, and continents, Mozart's music remains at the Festival's center, touching every musical note that is performed, no matter how seemingly far-flung the connection. It is Mozart who provides us with the essential inspiration, meaning, and vision to make the Mostly Mozart Festival such a special New York tradition. And perhaps our Festival touches on a larger musical truth: the music we so deeply love—from Mozart to John Adams—in every way transcends time and place and moves effortlessly throughout the centuries without decay. It is fully alive, fully present, and always new every time it is heard, creating six degrees of separation among listeners throughout human history.

**Jane Moss**

Artistic Director, Mostly Mozart Festival

## Notes on the Music

by Kenneth LaFave

### **Cello Sonata No. 4 in C major, Op. 102, No. 1 (1815)**

LUDWIG VAN BEETHOVEN

*Born December 16, 1770, in Bonn*

*Died March 26, 1827, in Vienna*

Beethoven's five sonatas for cello and piano were the first examples by a major composer of works for cello with piano as an equal partner. Vivaldi and Boccherini had written works for cello and continuo, in which the keyboard parts supplied simple chords, but the idea of cello and piano in dialogue was Beethoven's innovation. Very few cello sonatas followed immediately from his example; the remainder of the 19th century would produce cello sonatas only from Chopin, Alkan, and Brahms.

Beethoven composed his first pair of cello sonatas, Op. 5, at age 25, to please a cello-playing monarch. The centerpiece of his five sonatas, Op. 69, came at the height of the composer's great middle-period powers. The final pair, Op. 102, was a gateway to the abstract energies of Beethoven's late period. Called variously "terse," "subtle," and "intimate," the Op. 102 sonatas were, aside from some songs, the only works Beethoven composed in 1815. Their immediate inspiration seems to have been the cellist Joseph Linke, who spent the summer of that year with the Countess Marie von Erdody, Beethoven's longtime friend and patron. But the inner motivation was more likely the restless urge that had compelled the composer throughout his life: the desire to push formal boundaries and forge new modes of expression.

The first sonata in the Op. 102 pair comprises two *Allegro* movements, each preceded by slow introductions. The contrast in mood between the first and second intro-

ductions define the separate emotional regions of the sonata. The *Andante* that precedes the first *Allegro* is relaxed and lyrical; the opening notes are a gentle descent from C to G. The response is a stormy reaction, not in the home key of C major, but in its relative minor.

The *Adagio* of the second movement searches for a key center like a lost tourist wandering down an unknown street. At last, the *Andante* of the first movement returns, "reminding" the cellist of C major with that same descent of C to G. The concluding *Allegro* is a robust, dance-like finale with an opening motto that ascends joyfully from E to C, reversing the descent of the *Andante*. Virtuoso demands for both cellist and pianist include a steely command of rhythm, plus fugal elements that in later scores will blossom into the contrapuntal focus of Beethoven's final period.

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

CHARLES IVES

*Born October 20, 1874, in Danbury,*

*Connecticut*

*Died May 19, 1954, in New York*

Charles Ives, today considered one of the founding fathers of American music—Bernstein called him "the Washington, Adams, and Jefferson" of our music—was known during most of his lifetime primarily for his innovations in the insurance business. (He developed the idea of estate insurance.) His music was too original, too radically itself, to find an audience in his day, and his personality was too uncompromising to allow him a place in academe. Ives studied at Yale University, where he confounded the composition teachers, who tried to get him to write like Brahms,

by giving them scores that juxtaposed folk song and fugue, humor and sobriety, solid tonality and generous hints of the post-tonal world to come.

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

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

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

three instruments together, yet there is the distinct feeling of violin and cello each going its separate way, bound only by the atmospheric piano.

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

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

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

ROBERT SCHUMANN

*Born June 8, 1810, in Zwickau, Saxony  
Died July 29, 1856, in Eendenich, near Bonn*

At any given time, most composers vary the genres they ply, turning from a chamber score to a symphony to a song cycle,

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

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

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

The piano quintet begins with unison flourishes. After running the bases of keys closely allied to the home key of E-flat major, the ensemble announces an expansive theme that leads to a long-lined cello solo that is the second subject. The second movement, a rondo, is labeled “in march mode”; the accompanying tempo of *un poco largamente* and the key of C minor clearly indicate the species of march as funereal. The main subject is sorrowful but not heavy or morose, the B section is caressingly lyrical, and the C section a protestation in fiery F minor. The scherzo is a celebration of scales, brilliantly deployed. After three movements of a light touch, the finale is surprisingly heavy in its duplet-meter squareness. But the composer’s sheer melodic invention and, near the close, his knack for turning the theme to fugal purpose, are compelling.

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## Six Degrees of Mostly Mozart new this season

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Explore Mozart’s influence on the composers in the Mostly Mozart Festival at [6degreesofmozart.org](http://6degreesofmozart.org)

## 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 1988–91 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'Allegra, 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 seven 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, Royal New Zealand Ballet, Houston Ballet, English National Ballet, and the Royal Ballet. He has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, 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. He has received nine honorary doctorates to date. In 2006 he received the New York City

Department of Cultural Affairs Mayor's Award for Arts and Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus, and Giroux), and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegra, il Penseroso ed il Moderato: A Celebration*. Mr. Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. 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 U.S. in 1991 as one of the world's leading dance companies, performing across the country and at major international festivals. Based in Brooklyn, New York, the company 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. 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 frequently. The company's London seasons have garnered two Laurence Olivier Awards. 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, Ma, and jazz pianist Ethan Iverson in *Kolam* (2002); the Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson, and Yoko Nozaki for *Mozart Dances* (2006); and the English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006), among others. 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 the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, housing rehearsal space for the dance community, outreach programs for local children, and a school offering dance classes to students of all ages. For more information, visit [www.mmdg.org](http://www.mmdg.org).

### MMDG Music Ensemble

The MMDG Music Ensemble formed in 1996, performs with the Mark Morris Dance Group at home and on tour, and has become integral to the company's creative life. The core group, supplemented by musicians from a large roster of regular guests, has helped MMDG achieve an unprecedented streak of close to 800 performances with live music. The Ensemble's repertory ranges from 17th-century works by John Wilson and Henry Purcell to more recent scores by Lou Harrison and Henry Cowell. The Ensemble also presents concerts at the Mark Morris Dance Center and other venues, and participates in the Mark Morris Dance, Music, and Literacy Project in the New York City public school system.



Colin Jacobsen

Colin Jacobsen, a 2003 Avery Fisher Career Grant recipient, first played to critical acclaim at the age of 14, collaborating with Kurt Masur and the New York Philharmonic. He recently returned to the Philharmonic to perform Brahms' Double Concerto with Yo-Yo Ma under conductor David Zinman. Mr. Jacobsen enjoys a diverse musical life performing as a guest soloist with orchestras worldwide and chamber musician with a number of groups, including the Silk Road Ensemble, Brooklyn Rider, and the Metropolitan Museum Artists in Concert. Along with his brother Eric, a cellist and conductor, he founded the Knights, a groundbreaking indie-orchestra that recently opened the Dresden Musikfestspiele with Dawn Upshaw as guest soloist. As a composer and arranger, he has written two pieces for Brooklyn Rider's album in collaboration with Persian kamancheh player Kayhan Kalhor (recently released on Harmonia Mundi's World Village label), and also helped create pieces for the Silk Road Ensemble. His string quartet, *Brooklesca*, composed for Brooklyn Rider and recorded on the album *Passport*, has been heard nationwide on American Public Media's *Performance Today* and selected as one of the year's Top 10 Classical Recordings.



**Michi Wiancko**

Michi Wiancko made her Los Angeles Philharmonic debut in 1997 and will perform her New York solo recital debut at Weill Recital Hall at Carnegie Hall this season. Ms. Wiancko is the recipient of numerous honors, including winner of the 2002 Concert Artists Guild International Competition, American String Teachers Association Competition, Cleveland Institute of Music and Music Academy of the West Concerto Competitions, and the Music Teachers National Association Competition. Her past teachers include Donald Weilerstein and Robert Mann, and she performs with the Los Angeles Piano Quartet, Musicians from Marlboro, and Metamorphosen. She has performed at major venues including Carnegie Hall, Orange County Performing Arts Center, Redlands Bowl, Banff Centre, Metropolitan Museum of Art, Isabella Stewart Gardner Museum, Philadelphia Chamber Music Society, Library of Congress, and National Gallery, among others. Ms. Wiancko has appeared with Battlestar, a Brooklyn-based ensemble performing innovative hip-hop, country, and electronica. She has also worked with Mark O'Connor, and her musical interests

include country fiddle and gypsy violin. A native of Southern California, Ms. Wiancko began playing the violin at the age of three.



**Jessica Troy**

Jessica Troy, a native New Yorker, wears a wide variety of freelance hats. As the violist of the MMDG Music Ensemble since 1998, she has toured extensively, from Brooklyn to Sydney, and performed throughout the U.S. and Japan with Yo-Yo Ma. On the Baroque viola she performs with the Dodd String Quartet, Four Nations Ensemble, Rebel, Grand Tour Orchestra, Sinfonia New York, and Clarion, and appeared with Renée Fleming on *Late Show with David Letterman*. She has seized the stage from Toronto to Lima with the East Village Opera Company, a rock group. She is a member of both the Brooklyn and Westchester Philharmonics. She has recorded quartet parts for Ani DiFranco, Lou Reed, 2 Foot Yard, and Charming Hostess. A participant at many illustrious chamber music festivals, including Prussia Cove and Marlboro, she can be heard on the latter's 50th-anniversary CD in György Kurtág's 12 Microludes for String Quartet, which she prepared with the composer.



Yo-Yo Ma

STEPHEN DANIELIAN

The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences and to his personal desire for artistic growth and renewal. Mr. Ma maintains a balance between his engagements as soloist with orchestras worldwide and his recital and chamber music activities. His discography includes over 75 albums, including 16 Grammy Award winners.

One of Mr. Ma's goals is the investigation of music as a means of communication and as a vehicle for the migration of ideas. In 1998, he established the Silk Road Project to promote the study of cultural, artistic, and intellectual traditions along the ancient Silk Road trade routes.

Mr. Ma was born in Paris to Chinese parents who later moved the family to New York. He began to study cello at the age of four, attended The Juilliard School, and in 1976 graduated from Harvard University. He has received numerous awards, including the 1978 Avery Fisher Prize, 1999 Glenn Gould Prize, 2001 National Medal of Arts, 2006 Sonning Prize, 2006 Dan David Prize, and 2008 World Economic Forum's Crystal Award. In 2006, he was designated a United Nations Messenger of Peace by then-Secretary-General Kofi Annan. In 2007, Secretary-General Ban Ki-moon extended his appointment. In January 2009, at the invitation of President-Elect Barack Obama, Mr. Ma played in the quartet performance of John Williams' *Air and Simple Gifts* at the 56th Inaugural Ceremony.



Emanuel Ax

J. HENRY FAIR

Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. He studied at The Juilliard School and Columbia University, capturing public attention in 1974, when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later by the coveted Avery Fisher Prize.

In recognition of the bicentenaries of Chopin and Schumann in 2010 and in partnership with London's Barbican, Amsterdam's Concertgebouw, Carnegie Hall, the Los Angeles Philharmonic, and the San Francisco Symphony, Mr. Ax has commissioned new works from composers John Adams, Peter Lieberson, and Osvaldo Golijov for three recital programs to be presented in each of those cities with colleagues Yo-Yo Ma and Dawn Upshaw. In addition to this project he will tour Asia with the New York Philharmonic on their first tour with incoming Music Director Alan Gilbert, and will tour in Europe with the Chamber Orchestra of Europe under James Conlon as well as the Pittsburgh Symphony under Manfred Honeck. As a regular visitor in subscription concerts he will return to Chicago, Philadelphia, and Boston during the spring.

Mr. Ax has been an exclusive Sony Classical recording artist since 1987. He has received Grammy Awards for the second and third volumes of his cycle of Haydn's piano sonatas and has also made a series of Grammy-winning recordings with Ma of

the Beethoven and Brahms sonatas for cello and piano. Mr. Ax resides in New York City with his wife, pianist Yoko Nozaki, and their two children. He is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Yale and Columbia Universities. For more information visit [www.emmanuelax.com](http://www.emmanuelax.com)



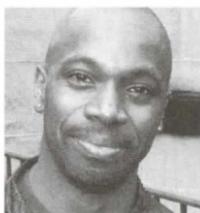
**Craig Biesecker**

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 Riout, 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 age nine with Katie Maltsberger. He received his B.F.A. in dance from SUNY-Purchase, and also studied at the Rotterdamse Dansacademie in Holland. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Mr. Black first appeared 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 in 1989 to work with Mark Morris.



**Elisa Clark**

Elisa Clark received her early training from the Maryland Youth Ballet and her B.F.A. from The Juilliard School, under the direction of Benjamin Harkavy. She danced with the Lar Lubovitch Dance Company, the Netherlands Dans Theater, and Battleworks Dance Company, before joining MMDG in 2006. Ms. Clark has also worked with the Alvin Ailey American Dance Theatre, as assistant to Robert Battle. She has been on faculty at the American Dance Festival and teaches for MMDG. She is a 2008–09 Princess Grace Modern Dance Honorary Award Winner.



**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 before joining MMDG in 2003.



**Domingo Estrada Jr.**

Domingo Estrada Jr., a native of Victoria, Texas, recently earned a B.F.A. in ballet and modern dance at Texas Christian University. He currently works with choreographers Leslie Scott, Mary Seidman, and Christian von Howard. He made his debut with the Mark

Morris Dance Group during *The Hard Nut* at Cal Performances, Berkeley, in 2007.



**Lauren Grant**

Lauren Grant, born and raised in Highland Park, Illinois, has danced with the Mark Morris Dance Group since 1996. Appearing in over 41 of Morris' works, she performs leading roles in *The Hard Nut* and *Mozart Dances*. Ms. Grant has been featured in *Time Out New York*, *Dance Magazine*, the book *Meet the Dancers*, and is the subject of a photograph by Annie Leibovitz. She graduated with a B.F.A. from New York University's Tisch School of the Arts. Ms. Grant is on faculty at MMDG's school and also teaches dance internationally. She is married to fellow dancer David Leventhal.



**John Heginbotham**

John Heginbotham is from Anchorage, Alaska. He is a graduate of The Juilliard School (B.F.A. '93) and has danced in the companies of Susan Marshall, Pilobolus Dance Theater (guest artist), John Jasperse, and Ben Munisteri. His choreography is featured in the work of recording artists Fischerspooner and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, Mr. Heginbotham works regularly with members of the Brooklyn Parkinson Group. He joined the Mark Morris Dance Group in 1998.



**David Leventhal**

David Leventhal has danced with MMDG since 1997. He performs principal roles in *The Hard Nut*, *L'Allegro, il Penseroso ed il Moderato*, and *Romeo & Juliet*, *On Motifs of Shakespeare*. He is a faculty member of the Mark Morris Dance Center in Brooklyn, and teaches technique and repertory at schools and universities. He is one of the founding teachers of MMDG's Dance for Parkinson's program, and leads classes around the world for people with PD. Raised in Newton, Massachusetts, he received his early training from Boston Ballet School, and graduated from Brown University with honors in English literature. 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 has performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Ms. Lynch performed

with MMDG as an apprentice 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 Alvin Ailey American Dance Theater. Mr. McDonald joined MMDG in 2000.



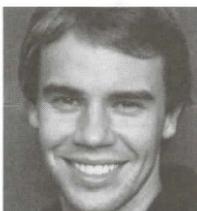
**Dallas McMurray**

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. He has performed with the Limón Dance Company, as well as others, in works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. Mr. McMurray performed with MMDG as an apprentice in 2006 and became a company member in 2007.



**Maile Okamura**

Maile Okamura is originally from San Diego, California. She was a member of Boston Ballet II from 1992 to 1993 and was with Ballet Arizona from 1993 to 1996. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. She began working with MMDG in 1998 and became a company member in 2001.



**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, she has performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Vencil Dance Trio, and Rocha Dance Theatre, 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 performed with MMDG as an apprentice in 2006 and became a company member in 2007.



**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 B'rith Awards. For three years she was a scholarship student at the Alvin Ailey Dance Center; she also 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 43rd 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 1991–99. 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, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of superb artistic programming, national leader in arts and education, and manager of the Lincoln Center campus. As a presenter of more than 400 events annually, LCPA's programs include American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and *Live From Lincoln Center*. In addition, LCPA is leading a series of major capital projects on behalf of the resident organizations across the campus.

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## Program Annotators:

Mark Evan Bonds, Sarah Cahill, Kenneth LaFave, Thomas May, Bruno Monsiegeon, Paul Schiavo, Anastasia Tsioulcas, David Wright

## Mostly Mozart Festival

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Thanks to Maxine Morris.

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

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## A True Account of Talking to the Sun on Fire Island

by Frank O'Hara

The Sun woke me this morning loud  
and clear, saying "Hey! I've been  
trying to wake you up for fifteen  
minutes. Don't be so rude, you are  
only the second poet I've ever chosen  
to speak to personally

so why  
aren't you more attentive? If I could  
burn you through the window I would  
to wake you up. I can't hang around  
here all day."

"Sorry, Sun, I stayed  
up late last night talking to Hal."

"When I woke up Mayakovsky he was  
a lot more prompt" the Sun said  
petulantly. "Most people are up  
already waiting to see if I'm going  
to put in an appearance."

I tried  
to apologize "I missed you yesterday."  
"That's better" he said. "I didn't  
know you'd come out." "You may be  
wondering why I've come so close?"  
"Yes" I said beginning to feel hot  
wondering if maybe he wasn't burning me  
anyway.

"Frankly I wanted to tell you  
I like your poetry. I see a lot  
on my rounds and you're okay. You may  
not be the greatest thing on earth, but  
you're different. Now, I've heard some  
say you're crazy, they being excessively  
calm themselves to my mind, and other  
crazy poets think that you're a boring  
reactionary. Not me.

Just keep on  
like I do and pay no attention. You'll  
find that people always will complain  
about the atmosphere, either too hot  
or too cold too bright or too dark, days  
too short or too long.

If you don't appear  
at all one day they think you're lazy  
or dead. Just keep right on, I like it.

And don't worry about your lineage  
poetic or natural. The Sun shines on  
the jungle, you know, on the tundra  
the sea, the ghetto. Wherever you were  
I knew it and saw you moving. I was waiting  
for you to get to work.

And now that you  
are making your own days, so to speak,  
even if no one reads you but me  
you won't be depressed. Not  
everyone can look up, even at me. It  
hurts their eyes."

"Oh Sun, I'm so grateful to you!"

"Thanks and remember I'm watching. It's  
easier for me to speak to you out  
here. I don't have to slide down  
between buildings to get your ear.  
I know you love Manhattan, but  
you ought to look up more often.

And  
always embrace things, people earth  
sky stars, as I do, freely and with  
the appropriate sense of space. That  
is your inclination, known in the heavens  
and you should follow it to hell, if  
necessary, which I doubt.

Maybe we'll  
speak again in Africa, of which I too  
am specially fond. Go back to sleep now  
Frank, and I may leave a tiny poem  
in that brain of yours as my farewell."

"Sun, don't go!" I was awake  
at last. "No, go I must, they're calling  
me,"

"Who are they?"

Rising he said "Some  
day you'll know. They're calling to you  
too." Darkly he rose, and then I slept.

**These performances are in honor of the divine Merce Cunningham.**

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In this evening's performance Rita Donahue will be replaced by June Omura in *V*.