

Lincoln Center presents

# Mostly Mozart

July 27–August 21, 2010

**Jane Moss**

Artistic Director

**Louis Langrée**

Renée and Robert Belfer Music Director



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# Mozart

July 27–August 21, 2010

Jane Moss

Louis Langrée

Artistic Director Renee and Robert Beifer Music Director

Thursday–Saturday Evenings, August 5–7, 2010, at 7:30

Pre-performance discussion with Mark Morris and Ara Guzelimian on Thursday, August 5,  
at 6:15, in the Stanley H. Kaplan Penthouse

George Frideric Handel's

## *L'Allegro, il Penseroso ed il Moderato*

Pastoral ode after poems by John Milton, rearranged by Charles Jennens

Mark Morris Dance Group (30th Anniversary Season)

Orchestra of St. Luke's

Jane Glover, *Conductor*

Christine Brandes, *Soprano*

Lisa Saffer, *Soprano*

John McVeigh, *Tenor*

Andrew Foster-Williams, *Baritone*

Riverside Choral Society Chamber Singers;

Patrick Gardner, *Director*

Mark Morris, *Choreographer*

Adrianne Lobel, *Set Design*

Christine Van Loon, *Costume Design*

James F. Ingalls, *Lighting Design*

*Dancers:*

Craig Biesecker, Samuel Black, Joe Bowie, Elisa Clark, Rita Donahue, Domingo Estrada Jr.,  
Julie Fiorenza\*, Lesley Garrison, Lauren Grant, John Heginbotham, Brian Lawson,  
David Leventhal, Aaron Loux, Laurel Lynch, Claudia MacPherson, Bradon McDonald,  
Dallas McMurray, Amber Star Merkens, Maile Okamura, June Omura, Spencer Ramirez\*,  
Kanji Segawa, William Smith III, Utafumi Takemura, Noah Vinson, Julie Worden, Michelle Yard  
\*Understudy

HANDEL

**Overture: Concerto Grosso in G major, Op. 6, No. 1 (1739)**

A tempo giusto—Allegro

***L'Allegro, il Penseroso ed il Moderato* (1740)**

*This performance is approximately two hours long, including one 20-minute intermission.*

*L'Allegro, il Penseroso ed il Moderato is sponsored by Movado.*

*L'Allegro, il Penseroso ed il Moderato was made possible by the National Endowment for the Arts' American Masterpieces: Dance initiative, administered by the New England Foundation for the Arts.*

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

David H. Koch Theater

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## Notes on the Choreography

by Joan Acocella

When Mark Morris came to prominence in the mid-1980s, it was as an *enfant terrible*. That is the sort of thing that gets the presses rolling, and Morris had it, in long supply. He made a solo for himself, *The Vacant Chair*, which he performed dressed only in his underpants, with a brown paper bag over his head. In another piece, *One Charming Night*, he played a vampire wooing a little girl, and succeeding. (At the end, she flew away with him happily.) He also showed little respect for the difference between male and female. Insults to gender were common in modern dance of the early '80s, but Morris went further. His women didn't just lift men; they also dropped them, with an audible crunch, onto the floor.

It wasn't just Morris' dances that were unorthodox. He was too. He had long, shaggy hair and smoked clove cigarettes. When faced with an interviewer, he almost never failed to point out that he was homosexual. At the same time, he loudly deplored New York's "hipster scene," and he dismissed with contempt the idea that he represented an avant-garde. The avant-garde, he said, "doesn't exist and hasn't since 1917." In his view he was just a serious traditional choreographer. And he was right. All the leading characteristics of traditional modern dance—weightiness, naturalness, earnestness—are there in Morris' work. His dancers place themselves before you as human beings. There is a certain unvarnished forthrightness in Morris' choreography that makes it read as candid. Not just the movement, but the dances as a whole have a quality of sincerity. They often tell stories. They address the "great themes": love, fellowship, loneliness, death. Morris is not creating anti-theater or meta-theater. He is creating theater.

Another traditional aspect of Morris' work is its grounding in music. For a modern dance choreographer, he had an unusual training, much of it in folk dance. It was at a flamenco concert, when he was eight, that he decided that he wanted to be a dancer, and he went on to study Spanish dance for ten years. He also spent three years performing with a Balkan folk dance group in his native Seattle. Both flamenco and Balkan dance are very sophisticated musically; by dint of learning them Morris developed a keen musical intelligence. He also studied music independently of dance. His father taught him to read music when he was a child, and thereafter he spent most of his afternoons at the family piano.

His devotion to music can be read in his work. His dances are not just performed to their music: they are a reading of the music. Morris is one of the few choreographers who works with the score in his hand, and you can tell. Fugue, canon, a melody played in parallel thirds, a melody played over a ground bass: if, in watching a piece by Mark Morris, you hear this in the music, you are probably seeing it in the dance at the same time. Morris loves clarity in dance, and he achieves it by making his dances mirror the structure of the music. He also chooses his music for its structural clarity. (This is one reason for his preference for Baroque scores.) Since 1996 every performance—even in the smallest or remotest of venues—has included live music.

So Morris, as he insisted, was not the wild man the press thought he was. He was a careful craftsman, building his dances out of the music and using them to say something about life. Still, the meanings that he found in life were darker than one expected



from a traditional-minded choreographer. He had a vision of truth and beauty, yet he seemed to feel that they were hard to find, hard to hold onto. As a result, his dances habitually showed a divided tone, with competing emotions—pathos and dryness, nastiness and cheerfulness, satire and earnestness—banging up against each other. This was part of what made his traditionalism look so modern.

In 1984 Morris gave his first concert in a large, “mainstream” theater, the Brooklyn Academy of Music. By 1986 major ballet companies were commissioning works from him, and PBS was producing an hour-long program on him—extraordinary attention for an artist who was just turning 30. He was the most talked-about young choreographer in the United States. Then his life underwent a change. In 1987 the French choreographer Maurice Béjart, who for 27 years had been director of dance at Belgium’s national opera house, the Théâtre de la Monnaie, resigned after a quarrel with the administration. In a surprise move, the Monnaie invited Morris to replace him. Morris had little interest in moving to Europe, but the terms of the Monnaie’s offer were almost irresistible: the company would have studios of its own, set and costume shops, and the services of a live orchestra and chorus—things they had never had in the United States. Morris could make big works, with big casts, big scores. He accepted, and in 1988 the Mark Morris Dance Group moved to Brussels on a three-year contract.

They were a hard three years. Grieving over Béjart, the Brussels dance critics did not welcome his successor. Furthermore, their tastes had been formed by the post-existentialist dance-theater that Béjart had

been giving them for three decades. As for Morris’ work, with its musicality and its pure-dance values, they had little acquaintance with this kind of thing, and little liking for it. By 1989 several reviewers were calling for his dismissal.

Whatever his difficulties at the Monnaie, Morris knew he would have the opera house’s resources for a short time, and he took advantage of them, creating for his company a series of large-scale works that surpassed anything he had done before. The crown of those Belgian works is *L’Allegro, il Penseroso ed il Moderato*, from 1988. *L’Allegro* shows Morris in his most expansive mode. Everything about it is big, all-embracing. Set to Handel’s 1740 oratorio of the same name, which in turn takes its text from Milton’s famous pastoral poems “L’Allegro” and “Il Penseroso,” the piece unites poetry, music, and dance, and in doing so brings together the arts of the past four centuries.

Its subject matter is equally broad. Following Milton’s text, it aims to show us the whole known world—the farms, the cities, the people, the animals, the gods—and tells us stories about them. (It is a good idea to read the text, inserted in this program, before seeing the show.) The stage blooms with patterns: squares, wedges, grids, rosettes. Most important of all is the circle, symbol of harmony. Act One ends in a full-company circle dance. This is the human family completing its daily round. Act Two’s rousing finale culminates in an even more spectacular circle dance, with three concentric rings, spinning in opposite directions—not just the human family now, but the cosmos. Whatever Morris’ vision of darkness in others of his works, *L’Allegro* is his vision of light.

# Notes on the Music

by Ruth Smith

## Rejoicing in Nature and Art

A published correspondence (*Music and Theatre in Handel's World*, ed. D. Burrows and R. Dunhill, Oxford University Press 2002) allows us to eavesdrop on the composition of a Handel masterpiece. Charles Jennens, librettist of Handel's *Saul*, writes in December 1739 to his friend and fellow Handel enthusiast James Harris:

Having mention'd to Mr. Handel your schemes of Allegro & Penseroso, I have made him impatient to see it in due Form & to set it immediately. I beg therefore that you will execute your Plan without delay & send it up; or if you don't care to do that, send me your Instructions, & I will make the best use I am able of them; but by all means let me know your Intentions by the next Post; for He is so eager, that I am afraid, if his demands are not answer'd very soon, He will be diverted to some less agreeable Design. I have been preparing a Collection for him from Scripture, which is more to my own Tast & (by his own Confession) to his too; but I believe he will not set it this year, being desirous to please the Town with something of a gayer Turn.

The "Collection from Scripture" was *Messiah*.

Harris' admiration for Handel was matched by his veneration for Milton. It was generally held in the mid-18th century that Milton was England's greatest poet. Handel turned down at least two invitations to set Milton's *Paradise Lost*, but Harris struck gold with Milton's paired poems *L'Allegro* (the cheerful man) and *Il Penseroso* (the pensive man), recognizing how well they played to

Handel's methods and strengths. His "scheme" was to interweave the poems, producing a balanced alternation of vignettes of opposite or complementary moods, from the rapt to the hilarious, to bring out their contrasts of temperament. In sending his proposed libretto to Jenner's a fortnight later he pointed out that:

To give Mr. Handel a general idea of the whole piece, it would be proper to observe that there is not only one grand contrast which runs through the whole, of mirth to melancholy, but that these two have each their several species, which the great poet has elegantly contrived to set in opposition to each other. Mirth he has divided into rural mirth & city mirth. In rural mirth you have the singing of the lark, hunting, the scene of plowmen, milk-maids, mowers, shepherds &c. In city mirth, you have courts & assemblies, plays and fine music. Melancholy he has divided according to the seasons of the natural day; by night we have the nightingale; walking by moonshine, and the contemplation of great & enthusiastic subjects in some solitary tower. In day time we have soft repose in some deep and dark forest or the attendance upon solemn church music. It is proper also to observe that each part begins with an execration of its contrary, and then goes to describing the genealogy of its own subject.

This account is a good description of the finished work. Harris appreciated that one of Handel's main compositional methods was to build a sequence by juxtaposing contrasting movements. Handel's immediate response showed how well Harris had chosen

Jennens, reporting back on additions and amendments he had made to Harris' text, added that the composer appreciated the contrast principle and wanted to heighten it:

He seemed not perfectly satisfy'd with your Division, as having too much of the Penseroso together, which would consequently occasion too much grave Musick without intermission, & would tire the Audience. He said, he had already resolv'd upon a more minute division, which therefore I left him to make with the assistance of your plan.

The correspondence gives us a further stage of this three-man collaboration. Handel felt that after all the juxtapositions a definite conclusion was needed to unite the work in "one Moral Design," and proposed that Jennens adapt Milton's poem *At a Solemn Musick*, "Blest Pair of Sirens" (part of which was used at the end of Handel's next Milton setting, *Samson*). But, Jennens thought, "As it stands, it has no sort of connection with the other"; and instead, with Handel's encouragement, he wrote a more relevant conclusion himself, *Il Moderato*, in which reason tempers extremes of feeling and *L'Allegro* and *Il Penseroso* unite in a sublime duet (with words partly from Shakespeare's *Tempest*) to greet the light of "intellectual day."

Composed by a German, formed in Italy, and resident in London, *L'Allegro* reveals not only, once more, Handel's imaginative penetration of human psychology—the main subject of the poems—but also a spellbindingly vivid affinity with the natural world, and specifically the English countryside. Harris was England's leading philosopher of aesthetics, and in his writings on words-and-music he especially celebrated Handel's gift for vivid realization of images and actions (a controversial view—others belittled it as puerile literalism). He saw that the scenes of Milton's poems, with their clarity of

detail and wealth of sights and sounds, were ideal prompts for Handel's particular kind of descriptive dramatization.

The poems' mass of specific images that could be imitated by a composer makes one admire Handel's judgement in choosing where to focus on verbal detail. Many opportunities are subordinated to an overall sweep of melody (for example in the unforgettable "Let me wander"), the balance of literal imitation and broader evocation of mood being one secret of the work's irresistible charm. Admirable also is the freedom with which Handel sometimes opts to expand a few words of text into a major episode—such as "solitary" Saturn, the "whisp'ring winds" at the end of Part 1, and, most obviously, the nightingale—while elsewhere deploying his inimitable economy in summoning up a mood: the 18-line *Penseroso* passage beginning "Come pensive nun" is in five different sections of which none is longer than 24 bars.

It might be thought that so rich a verbal text does not need music (let alone dance), but the collaborators clearly felt that the quantity of references not just to sound but to music itself demanded realization by a master illustrator: from the bravura evocations of birdsong (did Messiaen know *L'Allegro*?) through the mythic potency of the songs of the Muses, of Orpheus (archetypal musician), and of the genius of the wood, to the realism of a choral anthem, complete with "pealing organ," in a cathedral service. Like all the best art *L'Allegro* is *about* art. Milton's poems themselves draw attention to the joys of united words-and-music, celebrating "soft Lydian airs / Married to immortal verse; the melting voice...Untwisting all the chains that tie the hidden soul of harmony." *L'Allegro* is radiant with good humor which derives partly from sheer pleasure in compositional wit, in the sense of invention, aptness, and fun. The parodic

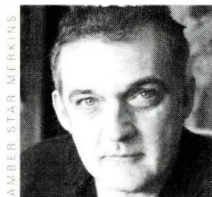
openings, the dismembering of “holding” to produce the sound of laughter, the showy competitiveness of the soprano with the flute-ningingale, the buzz of conversation created by the repetition of “busy”—these are just a few examples which explode the notion that Handel had a limited understanding of the English language. The dazzling varieties of imitation convey a zestful delight in communicating sensory impressions and moods through the art of composing, which Morris’ rendition exactly captures.

Composed at white heat in 17 days during the coldest winter on record (the River Thames froze over), *L’Allegro* was warmly received. As with most of his theater works, Handel performed several different versions in subsequent seasons, latterly often omitting *Il Moderato*, to the extent that there is no definitive version. Splicing parts of *Il Moderato* into the Allegro-and-Penseroso sections, as Morris does, is a legitimate continuation of Handel’s own practice of constantly renewed presentation.

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## Meet the Artists



AMBER STAR MERKINS  
**Mark Morris**

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied with Verla Flowers and Perry Brunson. In the early years of his career, he performed with the dance companies of 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 time there were three evening-length dances: *L’Allegro, il Penseroso ed il Moderato*; *Dido and Aeneas*; and *The Hard Nut*. In 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris is also a ballet choreographer and has created seven works for the San Francisco Ballet since 1994 and received commissions

from many others. His work is also in the repertory of the Pacific Northwest Ballet, Boston Ballet, Dutch National Ballet, 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, Gotham Chamber Opera, English National Opera, and the Royal Opera, Covent Garden. In 1991, he was named a fellow of the MacArthur Foundation. He has received ten honorary doctorates to date. In 2006 Mr. Morris received the New York City Department of Cultural Affairs Mayor’s Award for Arts and Culture and a WQXR Gramophone Special Recognition Award “for being an American ambassador for classical music at home and abroad.” He is the subject of a biography, *Mark Morris*, by Joan Acocella, and Marlowe & Company published a volume of photographs and critical essays titled *Mark Morris’ L’Allegro, 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.

and in 2010 he received the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society.

## 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 United States 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 United States and at major international festivals. Based in Brooklyn, 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 at the University of Illinois in Urbana-Champaign. MMDG also appears regularly in New York, Boston, Fairfax, and Seattle. 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 regularly. From the company's many London seasons, it has also garnered two Laurence Olivier Awards.

MMDG is noted for its commitment to live music, a feature of every performance on its 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); percussionist and 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*, two documentaries for the United Kingdom's *South Bank Show*, and PBS' *Live From Lincoln Center*. In September of 2001 the Mark Morris Dance Center opened in Brooklyn, New York, to provide a home for the company, rehearsal space for the dance community, outreach programs for local children and seniors, and a school offering dance classes to students of all ages. For more information, visit [www.mmdg.org](http://www.mmdg.org).



Jane Glover

Music director of Chicago's Music of the Baroque and artistic director of opera at London's Royal Academy of Music, Jane Glover made her professional debut at the Wexford Festival in 1975, conducting her own edition of Cavalli's *Eritrea*. She joined Glyndebourne in 1979 and was music director of the Glyndebourne Touring Opera from 1981–85. She was artistic director of the London Mozart Players from 1984–91, and has also held principal conductorships of both the Huddersfield and London Choral Societies.

Ms. Glover has conducted all the major symphony and chamber orchestras in Britain, as well as orchestras in Europe, the United States, the Far East, and Australia. In demand on the international opera stage, Ms. Glover has appeared with numerous companies, including the Royal Opera House, English National Opera, Royal Danish Opera,

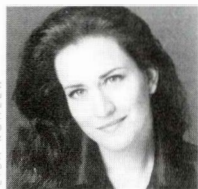


Glimmerglass Opera, New York City Opera, Opera Australia, Opera Theatre of St. Louis, Chicago Opera Theater, and Teatro La Fenice, as well as French companies, including Bordeaux and Nancy.

Ms. Glover's many recordings feature a series of Mozart and Haydn symphonies, and Mozart arias with Felicity Lott, all with the London Mozart Players; Haydn masses with Trinity Wall Street on Naxos; plus other recordings of Haydn, Mozart, Schubert, Mendelssohn, Britten, and Walton with the London Philharmonic and Royal Philharmonic Orchestras, and the BBC Singers. Her extensive broadcasting career includes the television series *Orchestra and Mozart* and the radio series *Opera House* and *Musical Dynasties*, all for the BBC.

Her book, *Mozart's Women*, was published, to great critical acclaim, in September 2005. It was nominated for the Samuel Johnson Prize for Non-Fiction.

Ms. Glover studied at St. Hugh's College, Oxford, where, after graduation, she did her D.Phil. on 17th-century Venetian opera. She holds honorary degrees from several universities and is a fellow of the Royal College of Music. She was created a CBE in the 2003 New Year's Honors.



Christine Brandes

Highlights of Christine Brandes' 2010–11 season calendar include Vivaldi's *Gloria* with the Los Angeles Philharmonic at the Hollywood Bowl conducted by Grant Gershon, Handel's *Messiah* with Tafelmusik, and these performances of Handel's *L'Allegro, il Penseroso ed il Moderato* with the

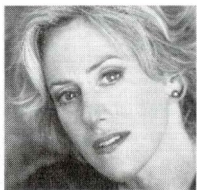
Orchestra of St. Luke's and Jane Glover. Beyond the Baroque, Ms. Brandes' performances include Mahler's Symphony No. 4 with the Canton Symphony Orchestra, Mendelssohn's *Elijah* with the Phoenix Symphony, and a program of Mahler's Symphony No. 4 and Berg's *Lulu Suite* with the Santa Rosa Symphony. On the opera stage, she returns to the Seattle Opera as Pamina in Mozart's *Die Zauberflöte* under the baton of Gary Thor Wedow.

Ms. Brandes' 2009–10 season included a recording and European tour of Jommelli's *Ezio* with Il Complesso Barocco under the baton of Alan Curtis, as well as performances with Chicago's Music of the Baroque, Arion Baroque Orchestra in Montreal, and the Pacific Symphony. She also returned to Portland Opera to sing the role of Despina in *Così fan tutte*.

During recent seasons, Ms. Brandes made her Washington National Opera debut as Catherine in Bolcom's *A View from the Bridge* and returned to the Central City Opera as Maria Corona in Menotti's *The Saint of Bleecker Street*. In addition to numerous productions at New York City Opera and the Opera Company of Philadelphia, she has bowed at Seattle Opera and Lyric Opera of Kansas City.

Her busy concert schedule has included performances of *Das Paradies und die Peri* with Simon Rattle and the Philadelphia Orchestra, concerts with the Chicago Symphony Orchestra under the batons of both Pierre Boulez and Esa-Pekka Salonen, *L'enfant et les sortilèges* with Rattle and the Los Angeles Philharmonic, and Haydn's *Mass in the Time of War* with Bernard Labadie and the San Francisco Symphony.

Ms. Brandes has recorded for EMI, BMG/Conifer Classics, Dorian, Harmonia Mundi USA, Virgin Classics, and Koch International.



**Lisa Saffer**

Lyric soprano Lisa Saffer has graced opera and concert stages worldwide with her versatility, intelligence, and musicality in a range of repertoire.

She first came to prominence for her performances of Baroque operas in Stephen Wadsworth's Monteverdi cycle. Soon she began appearing on CD in a landmark series of Handel recordings with conductor Nicholas McGegan for HMU.

Ms. Saffer considers the New York City Opera and Glimmerglass Opera home companies, but has worked with companies all over the world, including the Metropolitan Opera, Liceu in Barcelona, Chicago Lyric Opera, Houston Grand Opera, Seattle Opera, Opéra National de Paris, English National Opera, Bayerische Staatsoper, Netherlands Opera, and the Santa Fe Opera. Ms. Saffer has appeared with major symphony orchestras including those of New York, Cleveland, Chicago, San Francisco, Atlanta, Boston, and Philadelphia.

Ms. Saffer is also widely recognized for her skill as an interpreter of contemporary scores and is identified with the works of Oliver Knussen, several of which she has recorded for DGG. Her other frequent chamber music appearances include the Los Angeles Philharmonic New Music Group, Santa Fe Chamber Music Festival, The Chamber Music Society of Lincoln Center, and New York Festival of Song, and she has given recitals at Lincoln Center and the Kennedy Center.

In addition to DGG and Harmonia Mundi, Ms. Saffer has recordings on New World, Telarc,

and Virgin Classics. For her portrayal of Berg's Lulu at the English National Opera, she received the Royal Philharmonic Society Award for best vocal performance and was nominated for a Laurence Olivier Award. Just released is a live recording of Philip Glass' *Orphée*, from her acclaimed performance as La Princesse at Portland Opera.

A native of Ann Arbor, she now makes her home in Maine, where she is building a house with her partner, Andy Buck, a timber framer.



**John McVeigh**

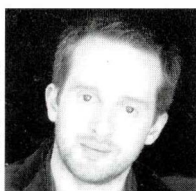
John McVeigh returns to the Metropolitan Opera roster for *Das Rheingold* and to Arizona Opera as Pang in *Turandot* in the 2010–11 season. He also sings Handel's *Messiah* (Philharmonia Baroque, Music of the Baroque, Winston-Salem Symphony), Britten's *Serenade* (Portland Symphony Orchestra), Beethoven's Symphony No. 9 (Arizona Music Festival), and Haydn's *Creation* (Winston-Salem Symphony).

Past performances include Teseo in *Ippolito ed Aricia* and Adrastró in *Antigona* (Opéra de Montpellier); Monteverdi's *Vespers of 1610*; *Antigona* (Théâtre du Châtelet); Emilio in *Partenope* (Göttingen Handel Festspiele, Glimmerglass Opera, New York City Opera); Acis in *Acis and Galatea* (Glimmerglass Opera); and Lurcanio in *Ariodante* (Gran Teatre del Liceu, Houston Grand Opera, New York City Opera, Vlaamse Opera); along with Rameau's *Platée* and previous performances of Handel's *L'Allegro, il Moderato ed il Penseroso* (Mark Morris Dance Group).

Mr. McVeigh has sung Novice in *Billy Budd* (Lyric Opera of Chicago, Los Angeles Opera,

Washington National Opera, Teatro Carlo Felice, Houston Grand Opera); Lysander in *A Midsummer Night's Dream* (Teatro Real, Central City Opera, Utah Opera); and Johnny Inkslinger in *Paul Bunyan* (Central City Opera). He joined the Metropolitan Opera for Little Bat in *Susannah* and created the role of Will Tweedy in *Cold Sassy Tree* at Houston Grand Opera, repeating his performances with Atlanta Opera, Austin Lyric Opera, Lyric Opera of Kansas City, Opera Omaha, San Diego Opera, and Opera Carolina.

Concert performances include Britten's *Nocturne* and "Total Eclipse" from Handel's *Samson* (Music of the Baroque); Celebrant in Bernstein's *Mass* (Utah Symphony, Virginia Arts Festival); Mozart's *Mass in C minor* and Handel's *Israel in Egypt* (Saint Paul Chamber Orchestra); Mendelssohn's *Elijah* (Calgary Philharmonic); Orff's *Carmina burana* (Detroit Symphony Orchestra, Utah Symphony); Glass' *Symphony No. 5* (Brooklyn Philharmonic, Gewandhaus Orchestra Leipzig); and Vaughan Williams' *On Wenlock Edge* (Arizona Music Festival).



ANDRES LANDINO

**Andrew Foster-Williams**

Acclaimed for his authoritative, sonorous, and regal voice, Andrew Foster-Williams is seen as an exciting emerging talent in the classical music world.

Current and future plans include Bach's *Lutheran Mass* with the Cleveland Orchestra under Franz Welser-Möst; Haydn's *Die Jahreszeiten* with the London Symphony Orchestra and Colin Davis (recorded for LSO Live); the Villains in *Les Contes d'Hoffmann* in Moscow; Ismenor in

*Dardanus* at the Opéra de Lille under Emmanuelle Haïm; *Jephtha* for Opéra National de Bordeaux; Handel's *Messiah* with the New York Philharmonic under Bernard Labadie; and Haydn's *Creation* in performances throughout France with Concert Spirituel and Hervé Niquet.

Recent opera appearances have included the bass arias in *The Fairy Queen* at the Glyndebourne Festival with William Christie, in a production taken on tour to Paris, Caen, Dijon, and the Brooklyn Academy of Music; *Jephtha* with Ivor Bolton and *Les Boréades* with Haïm at the Opéra National du Rhin; Cold Genius, Aeolus, and Comus in a new Mark Morris production of Purcell's *King Arthur* for English National Opera; Il Conte in *Le nozze di Figaro* at the Beaune Festival; Publio in *La clemenza di Tito* for ENO; Leone in *Tamerlano* for Washington National Opera; Alidoro in *La Cenerentola* for Welsh National Opera; Nick Shadow in *The Rake's Progress* with Basel Chamber Orchestra; Larkens in *La Fanciulla del West* at the Royal Opera House; and Golaud in *Pelléas et Mélisande* for Independent Opera in London.

On the concert platform Mr. Foster-Williams has sung *Messiah* with the Philadelphia Orchestra under Paul Goodwin and with the Detroit Symphony Orchestra under Nicholas McGegan, *Die Jahreszeiten* with the Netherlands Philharmonic under Paul McCreesh, Haydn's *Lord Nelson Mass* with the Cleveland Symphony Orchestra under Welser-Möst, *Christus* and *St. Matthew Passion* with Roger Norrington and the Orchestra of the Age of Enlightenment, and Haydn's *Creation* with the Hallé Orchestra under Mark Elder and the Gabrieli Consort, as well as a *Messiah* tour and recording with the Britten Sinfonia.

## Orchestra of St. Luke's

The 2010–11 season marks the 36th year of the Orchestra of St. Luke's, a unique musical

organization with a commitment to engaging audiences throughout New York City and beyond. St. Luke's currently performs approximately 75 orchestral, chamber, and educational concerts each year.

This year the Orchestra's annual series presented by Carnegie Hall features violinist Christian Tetzlaff in works by Mozart, Schoenberg, Sibelius, and Haydn; mezzo-soprano Susan Graham singing Berg's *Seven Early Songs* with conductor Edo de Waart; and conductor Iván Fischer leading works by Prokofiev and Dvořák, and Tchaikovsky's Violin Concerto with soloist Nikolaj Znaider.

In addition to its own series, the Orchestra performs regularly with the world's great artists at Lincoln Center and engages each year in a number of artistic collaborations that include dance, opera, and special events with such artists, ensembles, and organizations as Anna Netrebko, Yo-Yo Ma, Jessye Norman, Mark Morris Dance Group, Peter Gabriel, Sting, Elton John, and many more.

Committed to the community, St. Luke's also produces free concerts in each of the five boroughs, and over the last 33 years its arts education program has served over one million children through a combination of free performances and school partnerships. In addition, St. Luke's stellar discography, numbering more than 70 recordings, includes four Grammy Award-winning discs.

In 2011 the Orchestra will open the DiMenna Center for Classical Music, a state-of-the-art rehearsal, recording, and education facility for St. Luke's and many of the city's musical groups. Co-owned and occupied by the Baryshnikov Arts Center, the newly renovated building located at 450 West 37th Street will form an anchor for classical music on the west side and will be the creative and administrative home for St. Luke's.

## Riverside Choral Society Chamber Singers

The Riverside Choral Society is a vital presence in the cultural life of New York City. The chorus has performed with the Kirov Orchestra, Rotterdam Philharmonic Orchestra, Orchestra of the Age of Enlightenment, and Mostly Mozart Festival Orchestra, and will present Mahler's Third Symphony with the London Symphony Orchestra at Lincoln Center this season.

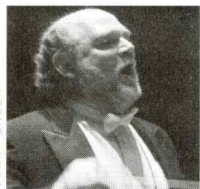
Under the baton of director Patrick Gardner, the group has performed major works by Verdi, Beethoven, Bruckner, Brahms, Mozart, Schubert, Haydn, Britten, Pärt, Fauré, Lou Harrison, and many others. RCS is noted for presenting both masterworks and new and unusual choral works. RCS presented the first New York performance of Carl Orff's *Nänie und Dithyramb*, and has received grants from the Kurt Weill Foundation to present such seldom-heard works as Weill's *Das Berliner Requiem* and *Vom Tod im Wald*. In October 2004 RCS presented Mario Castelnuovo-Tedesco's *Sacred Service* at the Museum of Jewish Heritage, and in 2007 the group presented Alfred Schnittke's Requiem at Saint Thomas Church.

In recent seasons Mr. Gardner has conducted RCS in performances at Alice Tully Hall of the Verdi and Brahms Requiems, Beethoven's *Missa solemnis*, Stravinsky's *Symphony of Psalms*, and *La Koro Sutra*, Harrison's setting of the Buddhist Heart Sutra for chorus and an orchestra of percussion instruments built by the composer. In March 2006 RCS Chamber Singers accompanied the Mark Morris Dance Group in performances of the signature works *Four Saints in Three Acts* and *Dido and Aeneas*, as part of MMDG's 25th-anniversary celebration at BAM.

In summer 2005 RCS appeared in the Mostly Mozart Festival to perform Handel's *L'Allegro, il Penseroso ed il Moderato* with MMDG.



Other appearances at Mostly Mozart include Mozart's *Requiem* (2004), Haydn's *Creation* (2003), and Beethoven's *Choral Fantasy* (2002). RCS made its Lincoln Center debut in 1998 in the Festival's lauded presentation of Mozart's *Idomeneo*, and returned to Mostly Mozart for performances of Mozart's Mass in C minor (2000) and Schumann's *Das Paradies und die Peri* (2001).



Patrick Gardner

Patrick Gardner's performances have been acclaimed by New York audiences, critics, and an international roster of composers, whose orchestral and choral works he has conducted. Active in premiering new music, he has won the praise of such notable composers as Lou Harrison, William Bolcom, John Harbison, Jennifer Higdon, and Lukas Foss. Now in his 20th season as director of the Riverside Choral Society, Mr. Gardner is also director of choral activities at Rutgers University. In the past year Mr. Gardner conducted Verdi's *Requiem* and *Carmina burana* at Alice Tully Hall, and Bach's Mass in B minor at Carnegie Hall.

In addition to preparing Handel's *L'Allegro, il Penseroso ed il Moderato* for Mostly Mozart Festival performances in 2005, Mr. Gardner prepared the RCS Chamber Singers for the Mark Morris Dance Group's 25th-anniversary season presentations of Purcell's *Dido and Aeneas* and *Four Saints in Three Acts*. This season Mr. Gardner will prepare RCS for Mahler's Third Symphony with the London Symphony Orchestra at Lincoln Center, their fifth collaboration with Valery Gergiev. Mr. Gardner has prepared RCS for numerous Mostly Mozart Festival performances in the past decade, with both the Mostly Mozart

Festival Orchestra and London's Orchestra of the Age of Enlightenment. Next May he will conduct Bach's Mass in B minor with RCS at Alice Tully Hall.

In recent orchestral concerts Mr. Gardner has conducted Brahms' Symphony No. 2, Haydn's Symphony No. 88, Higdon's *Blue Cathedral*, Prokofiev's *Alexander Nevsky*, and Schubert's Symphony No. 5, as well as concertos by Shostakovich, Mozart, and Ibert. He was the chorus master for the internationally acclaimed Robert Altman production of Stravinsky's *The Rake's Progress* at the Opéra de Lille in France and has recorded for Naxos, Albany, Ethereal, and Folkways records.

## Adrianne Lobel

Adrianne Lobel's (set design) projects for Mark Morris include *King Arthur* (English National Opera and New York City Opera); *Platée* (Royal Opera, London, Edinburgh, and New York City Opera); *L'Allegro, il Penseroso ed il Moderato*; *The Hard Nut*; *Le nozze di Figaro* (Brussels); and *Orfeo ed Euridice* (BAM, U.S. tour). For the Metropolitan Opera, she designed *An American Tragedy* (2005) and *Nixon in China* (2011). Her sets for Broadway include *A Year with Frog and Toad* (produced and designed); *On the Town*, directed by George C. Wolfe; and *The Diary of Anne Frank*, *Passion*, and *Twelve Dreams*, all directed by James Lapine. Commissions include *Lady in the Dark* (Royal National Theatre, London) and *Street Scene* (Houston Grand Opera), both directed by Francesca Zambello. Her projects for Peter Sellars include *Dr. Atomic* (San Francisco Opera); *The Rake's Progress* (Théâtre du Châtelet, Paris); *Le nozze di Figaro* (Pepsico Summerfare and Bobigny, Paris); *Così fan tutte* (Pepsico Summerfare); *The Magic Flute* (Glyndebourne Festival, England); and *The Mikado* (Chicago Lyric Opera). Ms. Lobel's awards include Lucille Lortel, Obie, Long Wharf's Murphy, Emmy, Jefferson, and Drama Desk, as well as Maharam and

Tony nominations. She also developed and designed *Little House on the Prairie*, a new musical currently on an American tour.

### Christine Van Loon

Christine Van Loon (costume design) was born in Hoeilaart, Belgium, and has studied commercial art, costume, and set design. At the Théâtre Royal de la Monnaie in Brussels, she worked in both the set and costume departments and with Maurice Béjart's Ballet of the 20th Century. Ms. Van Loon has designed the costumes for several Mark Morris productions, including *Dido and Aeneas* and *L'Allegro, il Penseroso ed il Moderato*.

### James F. Ingalls

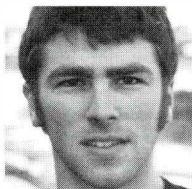
James F. Ingalls' (lighting design) designs for the Mostly Mozart Festival include *A Flowering Tree*, *La Passion de Simone*, *Mozart Dances*, and *Zaide*. For Great Performers his work includes *Romeo & Juliet*, *On Motifs of Shakespeare*, *Kafka Fragments*, *Ainadamar*, *The Renaissance Muse*, *Bach Cantatas*, *El Niño* at BAM, and the *Bach Cello Suites* at St. Ignatius. Recent work includes *A Parallelogram* by Bruce Norris (Steppenwolf Theatre Company, Chicago), Mark Morris' *Pacific* (Washington Ballet), *Cantata Criolla* (Los Angeles Philharmonic), *Oedipus Rex/Symphony of Psalms* (Sydney Festival, 2010), and *Don Quixote*, choreographed by Alexei Ratmansky (Het Nationale Ballet, Amsterdam). He frequently collaborates with the Wooden Floor Dancers in Santa Ana, California.



**Craig Biesecker**

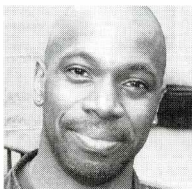
Craig Biesecker, from Waynesboro, Pennsylvania, received a B.S. in music

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. He joined MMDG in 2003.



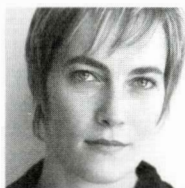
**Samuel Black**

Samuel Black is originally from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He 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 to work with Mark Morris in 1989.



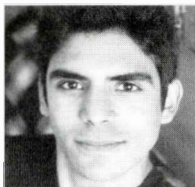
**Elisa Clark**

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 Nederlands 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 Honorarium Award Winner.



**Rita Donahue**

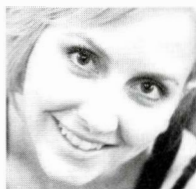
Rita Donahue was born and raised in Fairfax, Virginia, and attended George Mason University, where she graduated with honors in dance and English in 2002. She danced with bopi's black sheep/dances by Kraig Patterson and joined MMDG in 2003.



**Domingo Estrada Jr.**

Domingo Estrada Jr., a native of Victoria, Texas, has recently acquired a B.F.A. in ballet and modern dance at Texas Christian University. Currently he also works with

choreographers Leslie Scott (BODYART Dance), Mary Seidman (Mary Seidman & Dancers), and Christian von Howard (Von Howard Project). He made his debut MMDG during *The Hard Nut* at Cal Performances, Berkeley, in 2007 and became a company member in 2009.



**Lesley Garrison**

Lesley Garrison grew up in Swansea, Illinois, and received much of her early training at the Center of Creative Arts (COCA) in St. Louis. She is a 2007 graduate of the Conservatory of Dance at SUNY Purchase. She has also studied at Interlochen Arts Academy, Rotterdamse Dansacademie, Jacob's Pillow, and the Professional Project. She has performed with the Kevin Wynn Collection, Nelly van Bommel's NØA Dance, and Sidra Bell Dance New York. She first performed with MMDG in *L'Allegro, il Penseroso ed il Moderato* two seasons ago and toured with Mark Morris' *Romeo & Juliet*, *On Motifs of Shakespeare*.



**Lauren Grant**

Lauren Grant, born and raised in Highland Park, Illinois, has danced with MMDG since 1996. Appearing in over 40 of Mark 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*, and 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 MMDG in 1998.



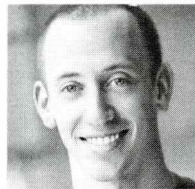
**Brian Lawson**

Brian Lawson began his dance training in Toronto at Canadian Children's Dance Theatre. There he worked with choreographers such as David Earle, Carol Anderson, and Michael Trent. He spent a year studying at the Rotterdamse Dansacademie and earned his B.F.A. at SUNY Purchase this year. At Purchase, he had the opportunity to perform works by Merce Cunningham and Nelly van Bommel.



**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 PD program, and leads classes around the world for people with Parkinson's disease. 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.



**Aaron Loux**

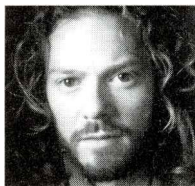
Aaron Loux grew up in Seattle, Washington, and began dancing at the Creative Dance Center as a member of Kaleidoscope, a youth modern dance company. He began his classical training at Cornish College's Preparatory Dance Program and received his B.F.A. from The Juilliard School in 2009. He danced at the Metropolitan Opera and with ARC Dance Company before joining MMDG as an apprentice in 2010.





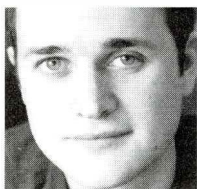
**Laurel Lynch**

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 graduating in May 2003, Ms. Lynch has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and T.E.A. (Transpersonal Education and Art). She performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Ms. Lynch performed with MMDG as an apprentice in 2006 and became a company member in 2007.



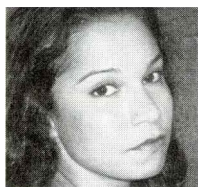
**Bradon McDonald**

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



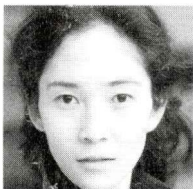
**Claudia  
MacPherson**

Claudia MacPherson was born in Wisconsin but calls Kentucky home. She received her B.F.A in dance from Alvin Ailey/Fordham University. Since graduating she has worked with Eva Dean Dance, the Kevin Wynn Collection, SuriCo, and the Tattooed Balerinas. She first performed with MMDG in *The Hard Nut* in 2007 and has since appeared in Mark Morris' productions of *Romeo & Juliet*, *On Motifs of Shakespeare* and *Orfeo ed Euridice* at the Metropolitan Opera. Most recently she toured Scotland performing a new work by Morris, *Cease Your Funning*, set to a selection of Beethoven's Scottish songs, for the variety dance show *Off Kilter*.



**Amber Star Merkens**

Amber Star Merkens 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 Limon 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. She joined MMDG in 2001.



**Maile Okamura**

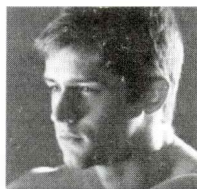
Maile Okamura is originally from San Diego, California. She was a member of Boston Ballet II in 1992-93 and Ballet Arizona in 1993-96. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. She began working with MMDG in 1998 and became a company member in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



**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 and joined 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 and a son.



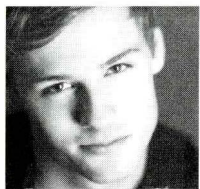
**Spencer Ramirez**

Spencer Ramirez began his training in Springfield, Virginia, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York, and at the Maryland Youth Ballet with faculty such as Michelle Lees, Christopher Doyle, and Harriet Williams. In 2008 he entered The Juilliard School under the direction of Lawrence Rhodes and performed works by Jose Limon, Jerome Robbins, Sidra Bell, and Fabien Privoille. Mr. Ramirez joined MMDG last month.



**Kanji Segawa**

Kanji Segawa began his training with his mother, Erika Akoh, and studied ballet with Kan Horiuchi in Tokyo, Japan. In 1997 he came to the U.S. to study at the Ailey School under a Japanese Government Fellowship. Mr. Segawa has been a member of Battleworks Dance Company, Jennifer Muller/The Works, and Ailey II. He first performed with MMDG in *The Hard Nut* in London in 2004 and has since appeared in Morris' productions of *L'Allegro, il Penseroso ed il Moderato*, *Romeo & Juliet*, *On Motifs of Shakespeare*, *King Arthur* with the English National Opera, and *Orfeo ed Euridice* with the Metropolitan Opera.



**William Smith III**

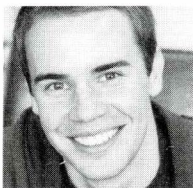
William Smith III grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance talent scholarship. He graduated *magna cum laude* in 2007 and received achievement awards in performance, choreography, and academic endeavors. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. His own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University, and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. An actor as well, Mr. Smith's regional theater credits include Tulsa in *Gypsy*, Mr. Mistoffelees in *Cats*, and Dream Curly in *Oklahoma!* He was a member of Parsons Dance from 2007–10.



**Utafumi Takemura**

Utafumi Takemura received her B.F.A. with honors in dance from SUNY Purchase and her M.F.A. from New York University's Tisch School of the Arts, where she was a recipient of the Seidman Award for Dance. She has performed and taught with numerous companies and choreographers in New York City and abroad and currently dances with Pam Tanowitz Dance, Freefall, and Paz Tanjuaquio. She has been performing in

*The Hard Nut* since 1993 and *L'Allegro, il Penseroso and il Moderato* since 2002.



**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 received her early training from Boulder Ballet Company, near where she grew up in Longmont, Colorado. She holds a B.F.A. from Southern Methodist University and also studied at the Boston Conservatory, Colorado University, and the Laban Center in London. Since moving to New York in 2001, Ms. Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Venci Dance Trio, Rocha Dance Theater, T.E.A. Dance Company, and various choreographers including Alan Danielson and Ella Ben-Aharon. 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, 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 44th 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, David H. Koch 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 Yannick Nézet-Séguin, 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.



## Orchestra of St. Luke's

### Violin

Mitsuru Tsubota,  
*Concertmaster*  
Mayuki Fukuhara  
Robin Bushman  
Christoph Franzgrote  
Karl Kawahara  
Conrad Harris  
Anca Nicolau  
Ellen Payne  
Marilyn Reynolds  
Robert Shaw  
Susan Shumway

### Viola

David Cerutti  
Louise Schulman  
Lih-Wen Ting

### Cello

Myron Lutzke  
Daire FitzGerald  
Roselyn Clarke

### Bass

John Feeney  
Anthony Falanga

### Flute

Elizabeth Mann

### Oboe

Stephen Taylor  
Melanie Feld

### Bassoon

Thomas Sefcovic  
Stephanie Corwin

### Horn

Stewart Rose

### Trumpet

Carl Albach  
John Dent

### Timpani

Maya Gunji

### Keyboard

Robert Wolinsky  
Bradley Brookshire

### Orchestra of St. Luke's Administration

Marianne C. Lockwood, *President*  
Katy Clark, *Executive Director*  
Elizabeth Ostrow, *Vice President, Artistic Planning*  
Zev Greenfield, *Vice President, Finance and Administration*

## Riverside Choral Society Chamber Singers

### Soprano

Rachel Bazaz  
Constance Chase  
Cathy Jewell Fischer  
Christine R. Howlett  
Eve Ngan  
Jane Rady  
Erin Smith

### Alto

Karoline Barnett  
Ronald Buesser  
Stephanie Cook  
Karyn Gerhard  
Stephanie McGuire  
Abigail Snow  
Angela Sommerfeld

### Tenor

Mark A. Boyle  
J.D. Burnett  
Eric Gratton  
Joel Martin  
Lee Streisfeld-Leitner  
Jonathan Wind

### Bass

Avery Griffin  
John Guarente  
Stephen Herschkorn  
Peter Hoogenboom  
Gregory Jackson  
Dennis Longwell  
Adrian Owen

### Lincoln Center Programming Department

Jane Moss, *Vice President, Programming*  
Hanako Yamaguchi, *Director, Music Programming*  
Jon Nakagawa, *Director, Contemporary Programming*  
Lisa Takemoto, *Production Manager*  
Bill Bragin, *Director, Public Programming*  
Kate Monaghan, *Associate Director, Programming*  
Charles Cermele, *Producer, Contemporary Programming*  
Jill Sternheimer, *Associate Producer, Public Programming*  
Yukiko Shishikura, *Production Coordinator*  
Sheya Meierdierks-Lehman, *House Program Coordinator*  
Kimberly DeFilippi, *Assistant to the Vice President*  
Regina Grande, *Interim Programming Assistant*  
Elizabeth Dobrska, *Ticketing Intern*; Colette Garrigues, *House Program Intern*; Jonathan Jager, *Production Intern*;  
Edward Taylor, *Production Intern*

### For the Mostly Mozart Festival:

Mauricio Lomelin, *L'Allegra, il Penseroso ed il Moderato Production Assistant*

### Program Annotators:

Joan Acocella, John Graham, Peter A. Hoyt, Kathryn L. Libin, Paul Schiavo, Ruth Smith, David Wright

## Mark Morris Dance Group

Mark Morris, *Artistic Director*

Jancy Umanoff, *Executive Director*

### Production

Johan Henckens, *Technical Director*

Matthew Rose, *Rehearsal Director*

Michael Chybowski, *Lighting Supervisor*

Jennifer Perry, *Wardrobe Supervisor*

Stephanie Sleeper, *Costume Coordinator*

Jim Abdou, *Sound Supervisor*

### Administration

Elizabeth Fox, *Chief Financial Officer*

Marea Chavaco, *Finance Associate*

Nina Lutwick, *Contracts Administrator*

### Marketing and Development

Lauren Cherubini, *Director of Marketing and Development*

Christy Bolingbroke, *Associate Director, Marketing and Corporate Support*

Alexandro Pacheco, *Special Projects Manager*

Kelly Sheldon, *Development Associate*

Moss Allen, *Development Assistant*

Ashley Matthews, *Marketing Assistant*

Jay Selinger, *Office Assistant*

### Education

Eva Nichols, *Outreach Director*

David Leventhal, *Dance for PD<sup>SM</sup> Program Manager*

Sarah Marcus, *School Director*

Diane Ogunusi, *School Administrator*

Marc Castelli, *School Bursar*

### Dance Center Operations

Karyn Treadwell, *Studio Manager*

Jackie Busch, *Front Desk Manager*

Matthew Eggleton, *Production and Facilities Manager*

Chris Sperry, *Assistant Facilities Manager*

David Baez, Greg Collazo, Jose Fuentes, *Maintenance*

Bruce Lazarus, *Music Coordinator*

Michael Mushalla (Double M Arts & Events), *Booking Representation*

William Murray (Better Attitude, Inc.), *Media and General Consultation Services*

Mark Selinger (McDermott, Will & Emery), *Legal Counsel*

O'Connor Davies Munns & Dobbins, LLP, *Accountant*

David S. Weiss, M.D. (NYU-HJD Department of Orthopaedic Surgery), *Orthopaedist*

Jeffrey Cohen, *Hilot Therapist*

Marshall Hagins, PT, PhD, *Physical Therapist*

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