

Lincoln Center presents

Mostly Mozart®

August 2-27, 2011

Jane Moss

Ehrenkranz Artistic Director

Louis Langrée

Renée and Robert Belfer Music Director



PLAYBILL®

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Mostly Mozart[®]

August 2–27, 2011

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Ehrenkranz Artistic Director

Louis Langrée

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Thursday, Friday, and Saturday Evenings, August 18–20, 2011, at 7:30

Mark Morris Dance Group

Mark Morris, Artistic Director and Choreographer

Dancers

Chelsea Lynn Acree*
Samuel Black
Rita Donahue
Domingo Estrada Jr.
Lesley Garrison*
Lauren Grant

John Heginbotham
Brian Lawson*
Aaron Loux
Laurel Lynch
Dallas McMurray
Amber Star Merkens

Maile Okamura
Spencer Ramirez
William Smith III
Noah Vinson
Jenn Weddel
Michelle Yard

MMDG Music Ensemble

Stefan Asbury, Conductor

Matthew Anderson, *Tenor*
Zachary Finkelstein, *Tenor*
John Buffett, *Baritone*
Michael Kelly, *Baritone*
David Salsbery Fry, *Bass*

(Program continued.)

*Apprentice

These performances are approximately an hour and a half long with one 15-minute intermission.

These performances are part of Mostly Mozart's Stravinsky Too series.

These performances are made possible in part by The Fan Fox and Leslie R. Samuels Foundation, Inc.

These performances are made possible in part by the Josie Robertson Fund for Lincoln Center.

Steinway Piano

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 Mark Morris Dance Group New Works Fund is supported by The Gladys Krieble Delmas Foundation, Meyer Sound/Helen and John Meyer, The PARC Foundation 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.

Festival Dance was made possible by The New Works Fund with leadership gifts from Poss Family Foundation, Suzy Kellems Dominik, Shelby and Frederick Gans, Helen and John Meyer, and Abigail Turin and Jonathan Gans.

Lincoln Center Programming Department

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Ann Crews Melton, *House Program Coordinator*

Regina Grande, *Assistant to the Artistic Director*

Julia Lin, *Programming Associate*

Louis Diez, *Production Intern*; Jacob Friedman, *House Program Intern*; Ben Kapilow, *Ticketing Intern*;

Natalie Oing Zhang, *Production Intern*

Program Annotators:

Whit Bernard, Peter A. Hoyt, Christian Labrande, Kathryn L. Libin, Harlow Robinson,

Paul Schiavo, Ruth Smith, David Wright

For the Mostly Mozart Festival:

Andrew Hill, *Production Electrician*

Danielle Sinclair, *Supertitle Operator*

Jessica Barrios, *Wardrobe*

Courtney Wagner, *Wardrobe*

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.

Renard (New York premiere)

STRAVINSKY **Renard**

Fox tricks Cock. Cat and Goat save Cock. Fox tricks Cock. Cat and Goat kill Fox.

Maira Kalman, *Set and Costume Design*

Maile Okamura and Stephanie Sleeper, *Costume Realization*

Matthew Eggleton and Johan Henckens, *Set and Prop Realization*

Nicole Pearce, *Lighting Design*

Zachary Finkelstein, *Tenor*; Matthew Anderson, *Tenor*; John Buffett, *Baritone*;

David Salsbery Fry, *Bass*

MMDG Music Ensemble; Stefan Asbury, *Conductor*

Dallas McMurray, *Fox*

William Smith III, *Cat*

Aaron Loux, *Cock*

Domingo Estrada Jr., *Goat*

Rita Donahue, Laurel Lynch, and Jenn Weddel, *Hens*

World premiere: June 28, 2011—Seiji Ozawa Hall, Tanglewood Music Center, Lenox, Mass.

Renard is commissioned in part by the Tanglewood Music Center of the Boston Symphony Orchestra.

Pause

Festival Dance

HUMMEL **Piano Trio in E major, Op. 83**

Allegro; Andante; Rondo

Martin Pakledinaz, *Costume Design*

Michael Chybowski, *Lighting Design*

Georgy Valtchev, *Violin*; Paul Wiancko, *Cello*; Colin Fowler, *Piano*

Samuel Black, Rita Donahue, Domingo Estrada Jr., Lauren Grant, Aaron Loux,

Laurel Lynch, Dallas McMurray, Maile Okamura, Spencer Ramirez, William Smith III,

Jenn Weddel, Michelle Yard

World premiere: March 17, 2011—James and Martha Duffy Performance Space,

Mark Morris Dance Center, Brooklyn, New York

Intermission

Socrates

SATIE **Socrate**

Portrait de Socrate; Bords de l'Illissus; Mort de Socrate

Martin Pakledinaz, *Costume Design*

Michael Chybowski, *Lighting Design and Décor*

Michael Kelly, *Vocalist*; Colin Fowler, *Piano*

Chelsea Lynn Acree, Samuel Black, Rita Donahue, Domingo Estrada Jr.,
Lesley Garrison, Lauren Grant, John Heginbotham, Laurel Lynch, Dallas McMurray,
Amber Star Merkens, Maile Okamura, William Smith III, Noah Vinson,
Jenn Weddel, Michelle Yard

World premiere: February 23, 2010—Brooklyn Academy of Music, Brooklyn, New York

Welcome to Mostly Mozart

I am delighted to welcome you to the Mostly Mozart Festival, and am pleased you are joining our celebration of the prolific brilliance and inspiring musical spirit of our namesake composer. In assembling our Mozart fête each summer we are always impressed not only by Mozart's genius but by his profound aliveness. Every August his remarkable achievements feel like completely new discoveries as offered through different lenses. It is a wonderful privilege in one's life—as a curator, as a musician, as an audience member—to repeatedly immerse oneself in Mozart's musical universe and feel each encounter as if it were the very first experience.

As always, the artistic centerpiece of our Festival is the dynamic musicianship of the Mostly Mozart Festival Orchestra under the leadership of Renée and Robert Belfer Music Director Louis Langrée in programs ranging from Bach to one of the giants of the 20th century. Mozart, of course, exerted great influence on subsequent generations of composers, and this summer we turn our focus to Igor Stravinsky. The Mostly Mozart Festival Orchestra, Mark Morris Dance Group, and this summer's Artists-in-Residence, the intrepid Brooklyn-based International Contemporary Ensemble, explore the many facets of Stravinsky's legacy, and we are pleased to present two film programs capturing Stravinsky as composer, conductor, and choreographic muse.

In a Festival first, we present Mozart's acclaimed opera *Don Giovanni* in a staged concert, led and directed by the esteemed Hungarian conductor Iván Fischer. The outstanding period-instrument Philharmonia Baroque Orchestra, conducted by Nicholas McGegan, will perform Handel's rarely heard opera *Orlando*. Guest conductors, acclaimed soloists and ensembles, late-night concerts, pre-concert recitals and lectures, and artist talks round out the Festival.

Mozart never ceases to astonish, delight, and deeply enrich our lives, as he has since the century of his birth. Thank you for joining us for a summer of wonderful musical occasions and explorations.

Jane Moss

Ehrenkranz Artistic Director

Mozart/Stravinsky: 1791/1971

by Harlow Robinson

In 1956, on the 200th anniversary of Mozart's birth, poet W.H. Auden penned these lines:

How seemly, then, to celebrate the birth
Of one who did no harm to our poor earth,
Created masterpieces by the dozen...
Nor, while we praise the dead, should we forget
We have *Stravinsky*—bless him!—with us yet.

In 2011 Stravinsky has been gone for 40 years, and Mozart for 220. What a peculiar numerical coincidence that Mozart died in Vienna in 1791 and Stravinsky in New York in 1971. The years 1791 and 1971: they are mirror images. And so, in a way, are the two composers.

Stravinsky fiercely resisted comparison, but spoke fondly of the creator of *Don Giovanni* and *Così fan tutte*. Critics have noted strong Mozartian influence in various compositions, particularly *The Rake's Progress* (Auden cowrote the libretto), *Mass*, and *Symphony in C*. But the relationship goes deeper than this, to a question of worldview and music's purpose. Stravinsky didn't really care for most 19th-century music. It was too political, emotionally explicit, and overblown for his taste. He did make an exception for Tchaikovsky, whose favorite composer was also (surprise!) Mozart. Much closer to Stravinsky's sensibility were the proportion, clean line, and balance of Classicism, a peak with diamond-hard edges at whose summit sit Mozart, Haydn, and Beethoven.

Stravinsky did not, like Tchaikovsky as a child, have a music box that tinkled excerpts from *Don Giovanni*, but as a budding pianist he essayed Mozart. Stravinsky's father, an operatic bass, does not seem to have sung Mozart roles—he specialized more in Russian repertoire—but little Igor heard performances of Mozart's symphonic and operatic works. Some years later, he told composer George Antheil, "If I had my way I would cut all the development sections out of Mozart's symphonies. They would be fine then!"

The ballet scores that made him famous (*The Firebird*, *Petrushka*, *The Rite of Spring*) are the most obviously "Russian" and least Mozartian of Stravinsky's music. Here he departs radically from received Viennese classical conventions. But the success of his mixed-genre ballet *Pulcinella* in 1920 led Stravinsky to pursue a more neoclassical line that eventually led to *Symphonies of Wind Instruments*, *Symphony of Psalms*, *Symphony in C*, and *Symphony in Three Movements*.

While Stravinsky admired Mozart's music, he had no use for the romantic image of the spendthrift and kooky composer—later reinforced by the play and film *Amadeus*. "Let me say, once and for all," Stravinsky remarked with a characteristic lack of sentimentality, "that I have never regarded poverty as attractive; that I do not wish to be buried in the rain, unattended, as Mozart was; that the very image of Bartók's poverty-stricken demise, to mention only one of my less fortunate colleagues, was enough to fire my ambition to earn every penny that my art would enable me to extract from the *society* that failed in its duty towards Bartók as it had earlier failed with Mozart."

Notes on the Music

by Paul Schiavo

Renard (1915–16)

IGOR STRAVINSKY

Born June 17, 1882, in Oranienbaum,
near St. Petersburg

Died April 6, 1971, in New York

Stravinsky established himself as one of the most important composers of his generation with three remarkable ballet scores written for Sergey Diaghilev's Paris-based dance and theater company, the Ballets Russes. With these compositions, *The Firebird*, *Petrushka*, and *The Rite of Spring*, Stravinsky brought what he referred to as "the Russian orchestral school" into the modern era, combining audacious new rhythms, harmonies, and aural textures with the style of colorful instrumentation he had learned from his teacher, Nikolay Rimsky-Korsakov.

Following the historic premiere of *The Rite of Spring*, in June 1913, Stravinsky's work took an unexpected turn. The impetus for the stylistic shift lay, at least in part, in global events beyond the composer's control. The outbreak of World War I found Stravinsky in Switzerland, where, since he was now unable to return to Russia, he decided to remain for the duration of the conflict.

This exile proved difficult. Cut off from country, friends, and family, the composer endured intense bouts of homesickness. In an effort to alleviate his yearning for his native land and culture, Stravinsky turned to an anthology of Russian folk poems compiled by a famous ethnologist, Alexander Afanasiev. Delving into these verses, the composer grew fascinated by their rhythms and cadence, whose effect he found decidedly musical. He therefore began to select excerpts from the collection that might serve as texts for compositions.

Thus began a series of pieces written during the War years, one of the most important being the work we know as *Renard*.

The story related in *Renard* is a barnyard fable concerning the encounters of a vain and none-too-bright rooster with a cunning but luckless fox, the work's title character. Twice the cock foolishly succumbs to Renard's blandishments and leaps from safety into the predator's arms; and twice he is rescued by his friends, a cat and a goat. Stravinsky extracted the libretto from Afanasiev's collection and began composing music to it in the spring of 1915. He completed the work in August of the following year.

Stravinsky conceived *Renard* as a new kind of theater piece, neither ballet nor chamber opera, but using elements of both those genres. (The same can be said of *Les noces* and *The Soldier's Tale*, two other compositions based on Russian folk tales that Stravinsky created during the War years.) In a preface to the score, the composer noted that the four animal characters could be mimed by "clowns, dancers, or acrobats" whose performance parallels but remains essentially independent from that of the singers who convey their dialogues. As for the latter, they sing the words of the several protagonists but do not assume their parts in any strict fashion; that is, different voices represent each of the animals at different times.

"The music of *Renard* begins in the verse," Stravinsky wrote of this piece. More specifically, the work's musical character derives from a Russian tradition of rapid recitation, in which normal linguistic accents are altered or eliminated altogether. Much of the vocal writing treats the stresses within

individual words and the rhythms of sentences freely, changing them or flattening them out in rapid-fire patter. This holds true whether the work is sung in the original Russian or in either the French or English translations that Stravinsky authorized.

Melodically, the work derives much of its contours from Russian folk song, whose inflections Stravinsky used easily and naturally without actually quoting any known tunes. The melodic lines acquire a modern flavor through the composer's characteristic angular rhythms, and frequently through their accompaniment by brusque ostinatos (short repeating figures) that impart a rough-hewn quality to the music. The orchestra of 15 instruments includes a cimbalom (Hungarian dulcimer) and produces a constantly changing array of brittle timbres. A galumphing march passage frames the piece, serving as brief prelude and epilogue.

Piano Trio in E major, Op. 83 (1819)

JOHANN NEPOMUK HUMMEL

Born November 14, 1778, in Bratislava, Slovakia

Died October 17, 1837, in Weimar

For many music lovers, the Viennese Classical school of composers consists of Mozart, Haydn, Beethoven, and Schubert. This limited pantheon accurately reflects the extraordinary achievements of those men, but it has unfortunately obscured the work of several lesser but still estimable musical figures. The most accomplished of them was Johann Nepomuk Hummel.

Hummel was widely regarded by his contemporaries as one of the leading musicians of his time. A child prodigy, he received his early training from Mozart,

who took the young Hummel under his roof for two years and taught him without compensation. When he was only ten, Hummel embarked on an extended international tour, establishing himself as a composer and pianist. Eventually he attained several of the most important musical posts in Europe, including Kapellmeister at both the Esterházy court, where he succeeded Haydn, and later at Weimar, where he preceded Liszt. He had a stormy but enduring friendship with Beethoven and for some time was considered that luminary's greatest rival as both a pianist and composer. Schubert admired Hummel and planned to dedicate his important last three piano sonatas to him.

Much of Hummel's music features the piano, either as a solo instrument or as part of an ensemble. Among other things, the composer published seven piano trios, several of which show him at his best. The Trio in E major, Op. 83, dates from 1819.

This work unfolds in three movements, the first being a broad *Allegro* whose melodic ideas and harmonic shadings often call Schubert to mind. Here, and to some extent in the succeeding movements, the piano part is especially robust, yet its dialogues with the violin and cello affirm the Classical ideal of chamber music as a discourse among equals.

There follows a noble and, in its best moments, heartfelt *Andante*. The concluding *Rondo* has as its recurring principal theme a wide-stepping melody that seems nothing so much as a country dance tune. Between its several appearances Hummel considers other material that sounds all the more sophisticated for the rustic flavor of this sunny *Rondo* subject.

Socrate (1917–18)

ERIK SATIE

Born May 17, 1866, in Honfleur, France

Died July 1, 1925, in Paris

Nearly a century after he created his most important work, Erik Satie remains one of the most intriguing and controversial artists of the early modern era. To his detractors, Satie was a childish iconoclast whose apparently simple compositions were born of a deficient musical technique. Others, however, have challenged the presumption of Satie's limited musical competence. The American composer and critic Virgil Thomson, for one, saw in Satie "not a naive composer" but "a man looking for clarity." This more sympathetic view has gained currency, and Satie's stature looms larger now than any time since the 1920s. The recent postmodern sensibility, with its preference for stripped-down, "minimalist" expression, and for discontinuity or non-linear development, finds an important precedent in Satie's work.

Satie first gained attention in the 1880s through his famous *Gymnopédies*, those modest and ethereal piano pieces that today are known to millions. Satie subsequently led a bohemian existence in Paris, earning a meager living as a café pianist and composing small pieces with ironic, self-effacing titles that translate to "Flabby Preludes (for a Dog)," "Bureaucratic Sonata," "Vexations," and "Three Pieces in the Form of a Pear." Those works, and even more his absurdist ballet *Parade* (whose use of a typewriter, a siren, and parodies of dance-hall music created a scandal at its 1917 premiere), seemed to secure Satie's reputation as the musical prankster of French modernism, a composer whose principal virtue lay in his talent for deflating the grandiloquence that tainted much music of the late 19th century. But Satie always saw himself as more than this, and he now conceived a

work that confounded those who regarded him as only a compositional jester.

In January 1917, some four months before the premiere of *Parade*, the composer wrote to a friend that he was setting a French translation of passages from Plato's *Dialogues* related to the life and death of Socrates. "Plato is a perfect collaborator," he exulted, "very gentle and never overwrought. I am swimming in happiness."

In setting the excerpts he had selected from Plato's *Dialogues*, Satie hoped to fashion a work that was, as he put it, "as white and pure as Antiquity." By this he meant a complete lack of dramatic rhetoric in the music. *Socrate* fastidiously avoids all the conventions by which composers have traditionally conveyed passion and pathos. Its harmonies are consistently neutral in tone, there are no expressive tensions or climaxes, and the vocal writing sets forth the text in a straightforward, matter-of-fact prosody. The result is a cool, flat music and seemingly detached character that defines an absolutely anti-Romantic aesthetic. For this, *Socrate* was, and remains, a quite revolutionary composition.

The score unfolds in three movements. In the first, *Portrait de Socrate* ("Portrait of Socrates"), the philosopher's student Alcibiades toasts Socrates by comparing him to the satyrs Silenus and Marsyas, particularly by likening his teacher's eloquence to the music of Marsyas's flute. Satie sets this paean to a rhythmically simple recitative. The final lines, in which Socrates announces his intention of continuing the toast, give the movement an inconclusive "open" ending.

There follows an interlude, *Bords de l'Ilissus* ("By the Banks of Ilissus"), in which Socrates and another of his students, Phaedrus, stroll beside the river in search of

a place to rest. Satie's lilting rhythms impart a faintly pastoral feeling, but nothing more in terms of concrete suggestion.

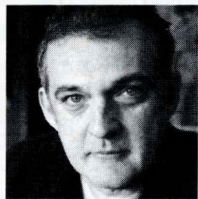
The final movement, *Mort de Socrate* ("Death of Socrates"), brings the crowning achievement of Satie's career. In words all the more touching for their directness, Socrates's colleague Phaedo relates the philosopher's acceptance of the death sentence imposed by an Athenian court. Satie matches Phaedo's unflinching account with music utterly devoid of histrionics or sentimentality. This calm declamation in the cadences of everyday speech proves more moving than any impassioned outburst, the conjunction of high tragedy and restrained narrative producing a unique poignancy.

Few listeners understood this in 1920, when *Socrate* received its first public performance. One who did was the English critic Leigh Henry, who wrote:

Some may find...its reticence unsympathetic, its passionlessness inhuman. But those who realize the psychological intensity of terribly level and resigned speech, of simple gestures, of calm recognition and acceptance of the ordinariness of things portentous to Romantic temperaments, will recognize in *Socrate* something of the spirit of its namesake subject, and of that lofty tragic insight which gave the world the drama of Aeschylus and Sophocles.

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Meet the Artists



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 Koleda Balkan Dance Ensemble, and later the dance companies of Lar Lubovitch, Hannah Kahn, Laura Dean, and Eliot Feld. He formed the Mark Morris Dance Group in 1980, and has since created more than 130 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. He has created seven works for the San Francisco Ballet since 1994 and received commissions from many others. His work is 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 House–Covent Garden.

In 1991, Mr. Morris was named a fellow of the MacArthur Foundation. He has received 11 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 WOXR 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 (Farrar, Straus and Giroux), and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Mr. Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In 2007, he received the Samuel H. Scripps American Dance Festival Award for Lifetime Achievement. In 2010, he received the prestigious Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society.

Mark Morris Dance Group

The Mark Morris Dance Group (MMDG) was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the U.S. and in Europe, and in 1986 it made its first national television program for the PBS series *Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. 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 at Urbana-Champaign. MMDG also appears regularly in New York, Boston, Seattle, and Fairfax, Virginia.

MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. 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 UK's *South Bank Show*, and PBS's *Live From Lincoln Center*. In September of 2001, the Mark Morris Dance Center opened in Brooklyn to provide a home for the company, 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 mmdg.org.

MMDG Music Ensemble

The MMDG Music Ensemble, formed in 1996, performs with the Dance Group throughout the season at home and on tour and has become integral to the company's creative life. The core group of accomplished musicians is supplemented by a large roster of regular guests, including cellist Yo-Yo Ma and pianist Emanuel Ax. Most recently, the Ensemble, consisting of 14 musicians, traveled with the company to Moscow to perform Mark Morris's evening-length *Dido and Aeneas*. While in

Brooklyn, members of the Ensemble continue to participate in the Mark Morris Dance, Music, and Literacy Project in the New York City public school system.



Stefan Asbury

Stefan Asbury (conductor) is in demand by many of the leading orchestras worldwide. Appointed chief conductor of the North Netherlands Orchestra beginning in 2011–12, Mr. Asbury has been artist-in-association with the Tapiola Sinfonietta in Finland since 2007. He enjoys ongoing relationships with the Basel Sinfonietta and the NDR Sinfonieorchester Hamburg. In 2010–11 he returned to the Frankfurt Radio Symphony Orchestra, Seoul Philharmonic Orchestra, and the Royal Concertgebouw Orchestra.

A Tanglewood Music Center faculty member since 1995, Mr. Asbury has held the Sana H. Sabbagh Master Teacher Chair since 2005. From 1999 to 2005 he was associate director of new music activities. He has given conducting master classes at such institutions as the Zürcher Hochschule der Künste, Venice Conservatory, and Tokyo Wonder Site, and his Tanglewood master classes are featured in the Boston Symphony Orchestra's *Inside the TMC* webcasts. This Tanglewood season he conducted TMC Fellows in collaboration with the Mark Morris Dance Group, the Tanglewood Music Center Orchestra, and the Boston Symphony Orchestra during Tanglewood on Parade.

Mr. Asbury has collaborated with the Mark Morris Dance Group in its production and tour of Prokofiev's *Romeo and Juliet*.

He collaborates regularly with Ensemble Modern, Klangforum Wien, musikFabrik, and the London Sinfonietta. Mr. Asbury's notable recordings include works of Unsuk Chin and Jonathan Harvey with Ensemble intercontemporain and Gérard Grisey's *Les espaces acoustiques* with WDR Sinfonieorchester Köln.

Maira Kalman

Maira Kalman (set and costume design) was born in Tel Aviv. She has worked as a designer, author, illustrator, and artist. Her work is a narrative journal of her life and all of its absurdities. She has written and illustrated 13 children's books, including *Ooh-la-la (Max in Love)* and *What Pete Ate from A-Z*. She is a frequent contributor to the *New Yorker*, and is well known for her collaboration with Rick Meyerowitz on the *New Yorkistan* cover in 2001. Recent projects include *The Elements of Style Illustrated* and two year-long illustrated columns for the *New York Times*: *The Principles of Uncertainty* (2007) and *And the Pursuit of Happiness* (2009). Both are now available in book form. Ms. Kalman collaborated with Mark Morris on the Virgil Thomson/Gertrude Stein opera *Four Saints in Three Acts* (2000). Earlier this summer, New York's Jewish Museum featured a retrospective of her work.

Nicole Pearce

Nicole Pearce (lighting design) has worked with Mark Morris on *Up and Down* with Boston Ballet, *All Fours*, *Rock of Ages*, *From Old Seville*, *Cargo*, *Candleflowerdance*, *Excursions*, *Empire Garden*, and *Visitation*. Ms. Pearce has worked with many other artists and choreographers, including Robert Battle, Adam Houghland, Nicolo Fonte, Larry Keigwin, Andrea Miller, Matthew Neenan, David Parker, Fabien Prioville, and Doug Varone. Other selected New York credits include *The American Dream* and *The Sandbox* directed by Edward Albee (Cherry Lane Theatre);

Beebo Brinker Chronicles directed by Leigh Silverman (37 Arts); *Edgewise* directed by Trip Cullman (The Play Company and Page 73); *Betrothed* directed by Rachel Dickstein (Ripe Time); and *A Raisin in the Sun* directed by Jade King Carroll and *Savage in Limbo* directed by Pam MacKinnon (The Juilliard School).

Martin Pakledinaz

Martin Pakledinaz (costume design) has designed costumes for theater, opera, and dance. He has collaborated with Mark Morris on works for MMDG, San Francisco Ballet, and Boston Ballet, and worked with the New York City Ballet, including Christopher Wheeldon's *The Nightingale and the Rose*. Mr. Pakledinaz's New York credits include *Gypsy*, starring Patti LuPone and directed by Arthur Laurents; *The Pirate Queen*; *The Pajama Game* (Tony Award nomination); *The Trip to Bountiful*; *Thoroughly Modern Millie*; *Wonderful Town*; *The Wild Party*; *A Year with Frog and Toad*; *Kiss Me, Kate*; *Golden Child*; *The Diary of Anne Frank*; *Waste*; and *The Life*. His work in opera includes *Rodelinda* for the Metropolitan Opera, and *Tristan und Isolde* for the Paris National Opera, directed by Peter Sellars with video installations by Bill Viola, as well as two other world premieres directed by Sellars, *L'amour de loin* and *Adriana Mater*, composed by Kaija Saariaho with librettos by Amin Maalouf. He has won two Tony Awards as well as Obie, Drama Desk, and Lucille Lortel awards, among others.

Michael Chybowski

Michael Chybowski (lighting design) has designed for *The Lieutenant of Inishmore* by Martin McDonagh, *Songs and Stories from Moby Dick* with Laurie Anderson, Andre Belgrader's production of *Endgame* (BAM), *Cymbeline*, *Hair*, *Hamlet* (New York Shakespeare Festival), *The Heart Is a Lonely Hunter* (New York Theatre Workshop), and the original production of *Wit*. For MMDG,

he has designed more than 40 dances, including *Four Saints in Three Acts* for English National Opera and *Falling Down Stairs*, which toured the U.S. with cellist Yo-Yo Ma. Recent work includes Isaac Mizrahi's directorial debut with *A Little Night Music* at Opera Theatre of Saint Louis. Mr. Chybowski received American Theatre Wing Hewes Design Awards for his lighting of *Cymbeline* and *Wit*, a Lucille Lortel Award for *The Grey Zone* by Tim Blake Nelson, and a 1999 Obie for Sustained Excellence.

Chelsea Lynn Acree

Chelsea Lynn Acree grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner, then continued at Carver Center for the Arts and Technology. Since receiving her bachelor of fine arts degree in dance from Purchase College-SUNY in 2005 she has had the opportunity to work with a variety of artists, including SYREN Modern Dance, Laura Peterson, Hilary Easton + Company, and Michael and the Go-Getters. Ms. Acree is on faculty at the School at the Mark Morris Dance Center, where she teaches kids and adults how to move through space. She began working with MMDG in 2007 and joined the company in 2011.

Samuel Black

Samuel Black is from Berkeley, California, where he began studying tap at the age of nine with Katie Maltsberger. He received his bachelor of fine arts degree in dance from Purchase College-SUNY, and also studied at the Rotterdam Dance Academy in Holland. He has performed with David Parker, Takehiro Ueyama, and Nelly van Bommel, and currently teaches MMDG master classes and Dance for Parkinson's Disease (PD)®. He first appeared with MMDG in 2005 and became a company member in 2007.

Rita Donahue

Rita Donahue was born and raised in Fairfax, Virginia, and attended George Mason University. She graduated with high distinction in 2002, receiving a bachelor of arts degree in English and a bachelor of fine arts in dance. 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, studied martial arts and earned his black belt in 1994. He danced ballet folklórico through his church for 11 years. Mr. Estrada earned his bachelor of fine arts degree in ballet and modern dance from Texas Christian University and had the honor of working with the late Fernando Bujones. During his undergraduate studies he attended the American Dance Festival, where he performed *Skylight*, a classic work by choreographer Laura Dean. He debuted with MMDG in 2007 and became a company member in 2009.

Lesley Garrison

Lesley Garrison grew up in Swansea, Illinois, and received her early dance training at the Center of Creative Arts in St. Louis, Missouri, and at Interlochen Arts Academy in Interlochen, Michigan. She studied at the Rotterdam Dance Academy in The Netherlands and holds a bachelor of fine arts degree from Purchase College-SUNY, receiving the Modern Dance Faculty Award. She has performed with the Erica Essner Performance Co-Op, John Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly van Bommel's NQA Dance, Rocha Dance Theater, and Sidra Bell Dance New York. She first performed with MMDG in *L'Allegro, il Penseroso ed il Moderato* in 2007 and joined the company as an apprentice in 2011. She has also performed in Morris's production of *Orfeo ed Euridice* with the Metropolitan Opera. Ms. Garrison

has taught creative movement and modern dance at the School at the Mark Morris Dance Center and assists in the Dance for PD® program.

Lauren Grant

Lauren Grant, born and raised in Highland Park, Illinois, has danced with MMDG since 1996. Appearing in more than 40 of Mark Morris's 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 bachelor of fine arts degree from New York University's Tisch School of the Arts. Ms. Grant is on faculty at MMDG's school and also teaches dance internationally.

John Heginbotham

John Heginbotham has danced with MMDG since 1993. Raised in Anchorage, Alaska, he is a 1993 graduate of The Juilliard School and has performed in the companies of Susan Marshall, John Jasperse, Ben Munisteri, and Pilobolus Dance Theatre (guest artist). Mr. Heginbotham recently completed a choreographic residency at Baryshnikov Arts Center, where he was the recipient of a 2010 Jerome Robbins Foundation New Essential Works grant. Mr. Heginbotham is a founding teacher of Dance for PD®, a program initiated by MMDG and the Brooklyn Parkinson Group. For more information, please visit johnheginbotham.com.

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. Mr. Lawson spent a year studying at the Rotterdam Dance Academy in The Netherlands and graduated summa cum laude in 2010 from Purchase

College-SUNY, where he was also granted the President's Award for his contributions to the dance program. Mr. Lawson has had the pleasure of performing with Pam Tanowitz Dance, John Heginbotham, and Nelly van Bommel's NDA Dance, among others. He joined MMDG as an apprentice in 2011.

Aaron Loux

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

Laurel Lynch

Laurel Lynch began her dance training at Petaluma School of Ballet in California. She moved to New York to attend The Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. After graduation Ms. Lynch danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, and Pat Catterson. Ms. Lynch joined MMDG as an apprentice in 2006 and became a company member in 2007.

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 bachelor of fine arts degree in dance from the California Institute of the Arts. Mr. McMurray performed with the Limón Dance Company in addition to performing works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. Mr. McMurray danced with MMDG as an apprentice in 2006 and became a company member in 2007.

Amber Star Merkens

Amber Star Merkens, originally from Newport, Oregon, began her dance training with Nancy Mittleman. She received her bachelor of fine arts degree from The Juilliard School and went on to dance with the Limón Dance Company. In 2001 she received a Princess Grace Award and joined MMDG. She has presented her own choreography both in New York and abroad, taught at the Mark Morris Dance Center, and worked as a freelance photographer for MMDG, Silk Road Project, and Brooklyn Rider string quartet, among others.

Maile Okamura

Maile Okamura studied primarily with Lynda Yourth at the American Ballet School in San Diego, California. She was a member of Boston Ballet II and Ballet Arizona before moving to New York to study modern dance. Ms. Okamura has been dancing with MMDG since 1998. She has also had the pleasure of working with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.

Spencer Ramirez

Spencer Ramirez began his training in Springfield, Virginia, studying under Melissa Dobbs, Nancy Gross, Kellie Payne, and Marilyn York. From there, he continued training 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 had the opportunity to perform works by José Limón, Jerome Robbins, Sidra Bell, and Fabien Priville. Mr. Ramirez joined MMDG as an apprentice in 2010 and became a full company member in July 2011.

William Smith III

William Smith III grew up in Fredericksburg, Virginia, and attended George Mason University, graduating magna cum laude in 2007. While at George Mason he performed the works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Mr. Smith's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Association Gala at Ohio State University, and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. He danced with Parsons Dance from 2007–10. He became an MMDG company member in 2010.

Noah Vinson

Noah Vinson received his bachelor of arts degree 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 bachelor of fine arts degree from Southern Methodist University and also studied at Boston Conservatory, the University of Colorado, and the Laban Dance Centre in London. Since moving to New York in 2001, Ms. Weddel has created and performed with RedWall Dance Theatre, Sue Bernhard Danceworks, Venc Dance Trio, Rocha Dance Theater, TEA Dance Company, and with 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.

Michelle Yard

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

Matthew Anderson

Matthew Anderson (tenor) has been praised for his warm tenor voice and the polished musicality he brings to the repertoire of oratorio, opera, and musical theater. Mr. Anderson was the second-prize winner in the 2010 Oratorio Society of New York Solo Competition. He has also been a prize winner in the American Bach Society Vocal Competition and a finalist in the Liederkrantz Vocal Competition. He sings regularly as a soloist in Boston's renowned Emmanuel Music Bach Cantata series and has appeared as a soloist with the Handel and Haydn Society, Cantata Singers, Back Bay Chorale, Musicians of the Old Post Road, Williamstown Early Music, Masterworks Chorale, Musica Maris, and Boston Modern Orchestra Project.

John Buffett

John Buffett (baritone), a graduate of the Eastman School of Music, is known for his concert, recital, and opera work in various styles from Monteverdi to Puccini. Some of his favorite roles include Schaunard in *La bohème*, Golaud in *Pelléas et Mélisande*, and Figaro in *Le nozze di Figaro*. He has performed with the opera companies of Utah, Sarasota, Memphis, and Rochester, at the Boston Early Music Festival, and on the concert stage with the Utah Symphony, Syracuse Symphony Orchestra, Rochester

Philharmonic Orchestra, and Apollo's Fire. Mr. Buffett has recently been a fellow at the Tanglewood Music Center and a young artist with the opera companies of Sarasota and Memphis. He is currently a resident artist with the Utah Opera.

Zachary Finkelstein

Zachary Finkelstein (tenor) decided to pursue the life of a professional opera singer in 2008 after working for two years as a political analyst on Canada's Wall Street. He is making his New York City debut during this engagement with MMDG. Mr. Finkelstein is coming off a successful summer at the Tanglewood Music Center; highlights included singing *Renard* with the TMC Orchestra in a concert featuring Yo-Yo Ma; a world premiere written for Mr. Finkelstein by composer John Liberatore, coached by Dawn Upshaw; and three chamber music concerts in Seiji Ozawa Hall. In the 2010–11 season, Mr. Finkelstein also performed as Tamino, Tito, Gonzalve (Ravel's *L'heure espagnole*), Pasquin/Silvio/Dr. Miracle (Bizet's *Le docteur Miracle*), and Charlie (Weill's *Mahagonny*).

Colin Fowler

Colin Fowler (piano) hails from Kansas City, Kansas. After attending Interlochen Arts Academy, he received his bachelor's and master's degrees at The Juilliard School, where he studied organ with Gerre Hancock and piano with Abbey Simon. Mr. Fowler has performed with the American Brass Quintet, Deborah Voigt, and James Galway. Broadway credits include the recent revival of *42nd Street* and the current production of the Tony Award-winning musical *Jersey Boys*. Mr. Fowler is chair of the theory and ear training department at Nyack College, where he is a full-time professor and conductor of the Nyack College Chorale. He has played with the MMDG Music Ensemble since 2006.

David Salsbery Fry

David Salsbery Fry (bass) is the first-place winner of this year's Concurso Internacional de Canto Bidu Sayão. Last season he appeared as Ogro in Montsalvatge's *El gato con botas* with the Gotham Chamber Opera. He also reprised Bernard the Bull in *Where the Wild Things Are* with New York City Opera, a role he first performed at Tanglewood last summer. Recent career highlights include Olin Blitch in *Susannah* with Opera at Rutgers, Il Commendatore in *Don Giovanni* with Nashville Opera, and both Sarastro in *Die Zauberflöte* and Arkel in *Pelléas et Mélisande* in Tel Aviv for International Vocal Arts Institute. He joined the roster of the Metropolitan Opera for their production of Prokofiev's *The Gambler* in 2008. Originally from Mount Joy, Pennsylvania, he currently divides his time between New York City and Boston.

Michael Kelly

Michael Kelly (baritone), a native of Long Island, has studied under some of today's finest artists and coaches, including James Levine, Dawn Upshaw, Brian Zeger, and Malcolm Martineau. Mr. Kelly attended the Chautauqua Institution and the Tanglewood Music Center summer festivals, as well as the Eastman School of Music. He is a current student of Marlena Malas at The Juilliard School, where he is pursuing a master's degree in vocal performance. He performed twice in the Wednesdays at One series in Alice Tully Hall and is the 2004 winner of the Jessie Kneisel Lieder Competition. This summer he attended the Aix-en-Provence Festival in France before utilizing a grant to study language and culture in Paris.

Georgy Valtchev

Georgy Valtchev (violin) was born in Plovdiv, Bulgaria. At age 16, he won the Grand Prize and the Special Prize at the International Kocian Violin Competition in Czechoslovakia. Mr. Valtchev came to the United States as a

scholarship student of Dorothy DeLay and Masao Kawasaki at The Juilliard School in New York, where he earned his bachelor's and master's degrees. Mr. Valtchev has recorded a CD for the Gega label featuring solo and chamber music works by composer Victoria Bond. He has made numerous recordings for Bulgarian National Radio and has appeared in live broadcasts on Bulgarian National Radio and Television and WFMT Chicago.

Paul Wiancko

Paul Wiancko (cello) has performed around the globe and collaborated with an array of artists ranging from Midori, Yo-Yo Ma, and the Guarneri Quartet to jazz greats Chick Corea and Gary Burton, to rock legends Dave Stewart and Joe Cocker. While not performing, Mr. Wiancko composes and produces music ranging from blues to electronica, and has recorded for numerous albums, films, and commercials. Mr. Wiancko lives in New York and is the cellist of the award-winning Harlem Quartet.

Mostly Mozart Festival

Lincoln Center's Mostly Mozart Festival—America's first indoor summer music festival—was launched as an experiment in 1966. Called Midsummer Serenades: A Mozart Festival, its first two seasons were devoted exclusively to the music of Mozart. Now a New York institution, Mostly Mozart continues to broaden its focus to include works by Mozart's predecessors, contemporaries, and related successors. In addition to concerts by the Mostly Mozart Festival Orchestra, Mostly Mozart now includes concerts by the world's outstanding period-instrument ensembles, chamber orchestras and ensembles, and acclaimed soloists, as well as opera productions, dance, film, late-night performances, and visual art installations. Contemporary music has become an essential part of the Festival, embodied in annual artists-in-residence including Osvaldo

Golijov, John Adams, Kaija Saariaho, Pierre-Laurent Aimard, and the International Contemporary Ensemble. Among the many artists and ensembles who have had long associations with the Festival are Joshua Bell, Christian Tetzlaff, Itzhak Perlman, Emanuel Ax, Garrick Ohlsson, Stephen Hough, Osmo Vänskä, the Emerson String Quartet, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, and the Mark Morris Dance Group.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln

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

MMDG Music Ensemble

Stefan Asbury, *Conductor*

Violin

Colin Jacobsen,
Concertmaster
Georgy Valtchev

Viola

Philip Kramp

Cello

Paul Wiancko

Bass

Logan Coale

Flute/Piccolo

Lance Suzuki

Clarinet

Pascal Archer

Oboe/English Horn

Pedro Diaz

Bassoon

Seth Baer

Horn

Michael Atkinson
David Byrd-Marrow

Trumpet

Sycil Mathal

Cimbalom

David Shively

Percussion

Matthew Gold
Alex Lipowski
Eric Poland
Sean Ritenauer

Piano

Colin Fowler



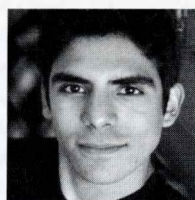
Chelsea Lynn
Acree



Samuel Black



Rita Donahue



Domingo
Estrada Jr.



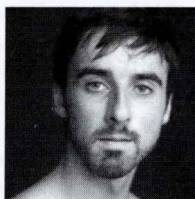
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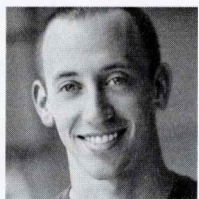
Lauren Grant



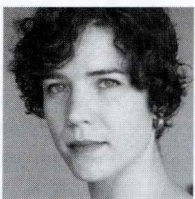
John
Heginbotham



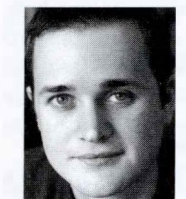
Brian Lawson



Aaron Loux



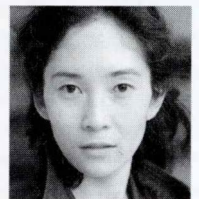
Laurel Lynch



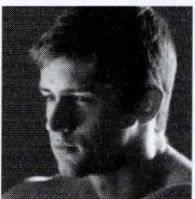
Dallas
McMurray



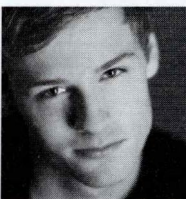
Amber Star
Merkens



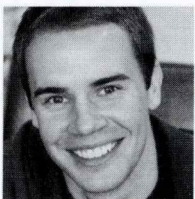
Maile Okamura



Spencer Ramirez



William Smith III



Noah Vinson



Jenn Weddel



Michelle Yard

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Thanks to Maxine Morris.

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

Additional funding has been received from the Altman Foundation; American Music Center Live Music for Dance Program; The Amphion Foundation, Inc.; The Buck Family Foundation; Capezio Ballet Makers Dance Foundation; Joseph and Joan Cullman Foundation for the Arts, Inc.; Mertz Gilmore Foundation; The Harkness Foundation for Dance; The Charles Ives Society, Inc.; Johnson & Johnson/Society for the Arts in Healthcare Partnership to Promote the Arts in Healing; Leon Lowenstein Foundation; Materials for the Arts; McDermott, Will & Emery; New England Foundation for the Arts; USArtists International; and the Friends of the Mark Morris Dance Group.

Socrates costume execution by Tricorne, Inc., and costume painting by Mary Macy.

Socrates titles, Roger Nichols © 1985.

Lincoln Center presents
Mostly Mozart®

Thursday, Friday, and Saturday Evenings, August 18–20, 2011, at 7:30

Mark Morris Dance Group

Mark Morris, Artistic Director and Choreographer

MMDG Music Ensemble

Stefan Asbury, Conductor

English translations
of Stravinsky's *Renard*
and Satie's *Socrate*

Renard ("Fox")

Text: Igor Stravinsky

Trans.: Rollo H. Myers

Tenor I: O where, o where, o where, o where is he?

Tenor II: Where is he? O bring him to me.

TI: We'll smash his ribs in for him.

TII: With our sharp spurs, gore him!

Baritone II: Beat him!

TI: O where, o where, o where, o...

BII: Black and blue, then stick a knife in to him too.

TI: Where is he?

Baritone I: Where is he? O bring him to me!

BII: Come on, come on, don't wait, you'll be too late!

BI: O where, o where, o where, o where, o where is he?

TII and BI: Now the knife is ready here,

All: the blade is already whetted. And a rope is knotted. He'll get such a banging, then there'll be a hanging!

TI: O where, o where o where o where is he?

BII: For the knife is already waiting, and the rope is oscillating. He'll get such a banging, banging followed by a hanging, hanging.

TI: Here am I, up on high, on the house, keeping an eye, uttering my cry.

TII: Hail, my son, you crimson, crested one. Come down from your lofty perch up there, your sins confess.

TI: Gosh, it is old Mother Fox!

TII: I have come from dusty deserts far away, not a drop to drink nor

food for many a day. I can't tell you what I've suffered—pain and misery no end! But now, my son, my dearest boy, I've come to give you absolution.

Ti: O dearest Fox, dear Mother Fox, don't think you can humbug me so easily. Come again another day. Now go away!

Til: O my son, listen to me. You sit up there on high, so near the sky, yet you're a sinner. I'll tell you why, so take heed my son and hear what you've done. You and all your kind have far too many wives. Some of you I'm told have ten or more, others even have a score! Twenty wives are cause for trouble; how much more than if their numbers double! Ev'rywhere you go you're always fighting, squabbling over all your wives, just as if they were your sweethearts. Come then near, approach my son, and I will hear your confession.

Ti and Til: So that you may thus be spared the risk of dying in sin.

The Cock jumps.

Ti: Help, o help, o help, o help, he's got me by the tail, he's pulled me off my rail, torn me all to bits, won't let me go! O, o! Dragging me miles away, how many miles I can't say, 20, 30, or more, surely more than a score I should say! Brother Goat, brother Cat, don't let this glutton devour me! Save me, my friends, or he'll overpower me! I am so afraid!

Ti and Til: Be quick, and come to my aid!

Enter the Cat and the Goat.

Bi: Hey there, old Mother Fox, my old dame. Fox, what you're holding in your clutch, I bet did not cost you

Bi and Bil: much. Don't worry—you want to part with it? You know we're honest men, and so we'll pay our share and play fair.

Ti: So drop it quick or you will feel the stick.

The Fox lets the Cock go and runs away. The Cat and the Goat dance.

Bi: Mother Fox, one day came to stay, and soon of ev'ry thing made hay, and

BI and BII: then the old rascal began to boast

BI: of what she had done and what she would do, it's true. She'd a thing to smash ev'ry bone in your body, so she boasted.

TII: Now we see the Cock out walking. With him go all his ladies

BI and BII: out walking.

TII: Wives!

BI and BII: Lady wives!

TII: All his dear little henny pennies.

BII: Then came the Fox, sly and leering, quickly from a hedge appearing.

BI and BII: What a lucky meeting, and a cruel greeting.

BI: "Have a care; it's all up with you. I fear you'll catch it now, my dear fine fellow."

TII: Please don't eat me, Mother Fox!

BI: Mother Fox, spare me, pray. Take my wives but don't take me!

BI and BII: O, take my wife, spare my life!

TI: No, it's your corpse I must have and yours alone. Skin and bone and all, skin and bone.

BI: Now the Fox has got him in her claws, jumps the wall with him in her jaws! Dragging him along to her lair behind the old pear tree.

BII: Cock-a-doo, cock-a-doo he's screaming.

BI and BII: But the hens don't hear, they're dreaming.

TI: Here am I, up on high, on the house keeping an eye, uttering my cry.

Enter the Fox. She throws off her nun's disguise.

TII: Cock-a-doo, good master Cock with your fine scarlet crest, dressed in your best, looking so bold in your tunic of gold, so open the door, pray.

TI: No, I will not open, no pleas for me. I've spoken! The only thing we cocks like is grains, so I fear you talk in vain.

BI: Cocky, dear old Cock. I've a great big house quite full of lovely grain. You shall have as much as you could ever eat. What do you say?

TI: No, thanks.

TII: Cock-a-doo, good master Cock with your fine scarlet crest, dressed in your best, looking so bold in your tunic of gold. Here are some bread crumbs for you.

TI: To blazes with your bread crumbs! I'm not as simple as all that. I'll stick to mine and you to yours.

BI: Cocky, dearest Cocky, dear old Cock, come down from where you're sitting up there. Come down. Lower still, until you're quite on the ground. Then I'll take you all alive to Paradise.

The Cock prepares to jump.

TI: *(Spoken)* You should keep off meat, Foxy!

The Cock jumps. The Fox seizes him.

TII: *(Spoken)* Others can eat meat, it's we who have to fast!

TI: Help, o help, o help, o help. He's got me by the scalp, he's got me by the hair, it's more than I can bear. Can't you rescue me? Don't you see he's killing me? O, what shall I do? I am through, it is all up with me now. Is there no one here to save me? Brother Goat, brother Cat, o, why don't you come to me? Brother Goat, brother Cat, why don't you run to me? Brother Goat, brother Cat—

TI and TII: he's done for me now!

The Fox carries off the Cock to the side of the stage and begins to pull out his feathers. The Cock begs for mercy.

TI: Ahhhh Mother Fox, you're so charitable, so venerable, come with me to my papa and you will see how well treated you will be! So come with me and you will see how fine a life we lead, how well we feed, a much richer spread. We always have good butter on our bread. O Lord, preserve, I pray, my cousin Seraphina, godmother

Catherina, and all the saints. Andrew, my patron, Uncle John the miller and Aunt Adelina and Aunt Felincia and cousin Sidonie and...

The Cock passes out. Enter the Cat and the Goat. Accompanying themselves on the guzla, they sing for the Fox a nice little song.

Bl: Here's a pretty song, not too long, just a sing-song.

Bl and Bll: We will sing you a pretty song. All for love of you, it's not very long, but it's something quite new.

Bl: Here's a pretty song, not too long, just to please you.

Bll: Are you there, old Mother Fox?

Bl: Are you there, old Mother Fox?

Bll: Are you there, old Mother Fox?

Bl: Madam Renard, where are you? I want to see you!

Bll: Is she there? Is she there? I want

Bl and Bll: to see her, to speak to her and to her charming daughters.

Bl: Here's a pretty song, not too long, just to please you.

Bll: Now the first daughter's name is What-have-you. And

Bl and Bll: the second daughter's called Thing-um-my

Bl: and the third one's name is What's-it.

Bl: And the fourth child's name is Little So-and-so.

Bl: Here's a pretty song, not too long, just to please you.

Bl and Bll: We will sing you a pretty song, all for love of you, it's not very long, but it's something quite new. Are you there old Mother Fox? What are you doing now? Where are you Mother Fox? Madam Renard, where are you? I want to see you!

The Fox pokes her nose out.

TI: What on earth is this row? Who is there, and what do you want now?

BI and BII: We have come to call on you. We are saying, "How d'you do?" In our hands is a great big knife! (*Brandishes knife*) We've come to take your life.

TI: O, my eyes, o you precious pair of eyes! What have you done for me, what have you been doing?

BI and BII: Watching over you, always to protect you from all your wicked foes.

TI: O my feet, you my feet so fleet in your running! What have you done for me with all your great cunning?

BI and BII: Well, we ran away so fast, that from your pursuers you escaped at last!

TI: Now you, my tail, have brought me bad luck!

TI and BII: In the hedge, I got stuck.

BI: Wasn't that just rotten luck?

TI, BI, and BII: Thus, I helped all the beasts waylay you

BI and BII: and so, to slay you!

The animals catch the Fox by the tail, pull her out of her house, and strangle her.

BI: Mother Fox, old Fox, why did you want to leave us?

TII: 'Cos I've work to do at home.

TI: I must do it all alone.

BI: John gives his wife a beating.

TI: Listen to the row they're making, waking all the

TII, BI, and BII: neighbors, while the children

TI and BII: mocking Mother Fox say,

BI: "Foxy, would you like a sweet? Something very nice to eat?"

Mother Fox refuses. Now she knows, she loses. She can hear the wolves there, but she does not care. Sit up on the stove, look out, they're coming near! Now she jumps in fear! Too late, her leg is broken.

Ti and TII: Now, the hens can rest in peace.

BI: Least said, soonest mended. Now, my story's ended.

TII: Now we're off to find some grub!

TI: Yes, some grub to find. We're

TII: off to find some liquor,

TI: some pancakes fried

TI and TII: in oil, some pancakes fried in

All: oil and wine in plenty, wine in plenty.

BI: Lord have mercy on us. See, there goes Simple Thomas. He's got a head, but Lord his brains are dead.

TI, TII, and BI: To rain it's turning. We've a good fire burning

BI: to warm the gentlemen,

All: who've come to have some fun. Hear how their horns are sounding.

BI and BII: How their hounds are bounding. Now, Fox's life is done!

TI: (*Spoken*) And if my story's pleased you, please don't forget my fee's due!

Socrate ("Socrates")

Text: Plato

Trans.: Roger Nichols

Portrait de Socrate ("Portrait of Socrates")

Alcibiades: So, my dear friends, in order to praise Socrates I shall have to resort to comparisons: maybe he will think I'm trying to be whimsical, but I'm being utterly serious. First of all, I must say that he looks just like those busts of Silenus you see in sculptors' workshops, the ones usually shown with a flute or pan-pipes in their hands; they are made of two separate pieces, and when you open them up you find statues of gods inside. Secondly, I reckon he is very like the satyr Marsyas—you play the flute too, don't you? And indeed you are a more remarkable performer than Marsyas. He used to delight his listeners with the beautiful sounds he drew from his instruments, as does anyone today who repeats his melodies; in fact, the tunes Olympus used to play, I attribute them to Marsyas his teacher. The only difference, Socrates, between Marsyas and you is that without any instruments, just by talking, you produce the same effect.

For my part, my friends, if I weren't afraid you would think me completely drunk, I would expound upon the extraordinary effect his words have had on me, and still do have.

When I listen to him I feel my heart beating faster than if excited by the wild frenzy of the Bacchic rites. His words make tears roll down my cheeks, and I know many others who experience the same feelings.

That is the effect on me and many others of this satyr's flute.

Socrates: So much for your kind words about me. Now it is my turn to praise the companion on my right.

Bords de l'Illissus ("By the Banks of the Ilissus")

Socrates: Let us turn off the road a little and, if you like, we'll walk along the banks of the Ilissus and find a quiet place where we can sit down.

Phaedrus: Really, I'm glad I came out today without my sandals. I know it's the usual thing for you. Now we can go into the river itself and bathe our feet and walk along at the same time. That would

be a real pleasure, especially in this weather and at this time of day.

Socrates: I agree. Lead on then, and look out for somewhere to sit down.

Phaedrus: Do you see that tall plane tree?

Socrates: Yes?

Phaedrus: There'll be some shade there and a light breeze and some grass. We can sit down or even lie down if we want to.

Socrates: On you go. I'll follow.

Phaedrus: Tell me, Socrates, wasn't it somewhere here on the banks of the Ilissus, according to the legend, that Boreas kidnapped the young Oritheia?

Socrates: So we are told.

Phaedrus: Wouldn't it have been just here? The water is so beautiful and clear, it's the ideal place for girls to amuse themselves.

Socrates: Even so, it wasn't here but some way further downstream where you can cross the river. You can even see an altar dedicated to Boreas.

Phaedrus: I don't think I remember it. Tell me though, if you would, do you believe the story?

Socrates: Even if I weren't sure, like the "experts," I wouldn't be too worried. I could give the legend a clever interpretation and say that the North Wind blew her off a nearby rock while she was playing with Pharmaces, and that this manner of dying led to the belief that she had been taken off by Boreas. Or could I say she fell from the rock on the Areopagus, as several versions claim that's where it happened. Now then, isn't that the tree you've been heading for?

Phaedrus: That's the one.

Socrates: By Juno, what a delightful spot for a rest! This great tall plane tree, this bush with its wide branches making a deep shade, it's as if the air is swathed with the scent of flowers. What could be more exquisite than this stream running under the plane tree, so cool, as our feet tell us! This place could well be dedicated to some nymph

and to the river Achelous, to judge by the paintings and statues on this altar. Breathe the air for a moment; is there anything more soothing and refreshing? The crickets' lively singing speaks of summer. Best of all I like this tufted grass where we can stretch out and lay our heads down gently on the slope of the bank. My dear Phaedrus, you couldn't have brought me to a nicer place.

Mort de Socrate ("Death of Socrates")

Phaedo: After Socrates was found guilty, we went to see him every day without fail. The open-air court where the sentence was passed was just next to the prison, so we would meet there in the morning and wait together for the prison to open—which it never did very early. The jailer who normally let us in came out and told us to wait and not come in before he told us to personally. A few moments later he came back and admitted us. Once inside, we found that Socrates had just been freed from his chains and Xanthippe—you know her—was near him, holding one of their children in her arms.

Well, Socrates sat on his stool, flexed the leg which had just been unchained, rubbed it with his hand, and said: "What an odd thing it is, my friends, this feeling people call 'pleasure.' It has extraordinary links with pain, which everyone claims is the opposite. Surely it is through enjoyment and suffering that the body dominates and binds the soul? I would have a job persuading anyone else that I do not regard my present state as in any sense a misfortune, since even you are proof against persuasion. It seems you certainly consider me inferior to the swans in the matter of forecasting and divination. Swans, when they know they are about to die, sing better than they have ever done, from joy at going to join the one whom they serve."

Although I have often admired Socrates, I never did so as much as at that moment. I was sitting on his right, on a little seat by the bed, and he was sitting above me. He put his hand on my head and took hold of my hair, which reached down to my shoulders: "Tomorrow, Phaedo," he said, "you will have this beautiful hair cut, won't you?"

He got up and went into a nearby room to have his bath. Crito followed him and Socrates asked us to wait for him. We came back and sat on the bed, but didn't have time to say anything much to us because the slave of the Eleven (magistrates) came in almost at once and went over to him. "Socrates," he said. "I hope I shan't have to make the same complaint about you as the others. As soon as I come to tell them, by order of the magistrates, that they must drink

the poison, they rage and swear at me. But you, I have always found you the bravest, kindest, and best of all those who have been in this prison. At this moment I'm sure I can rely on you not to be angry with me but rather with those who are behind your misfortune—you know who I mean. Now, you can guess what I'm about to say. Farewell! Try to bear the inevitable and accept it." At once he turned away from Socrates and, bursting into tears, left the cell.

Socrates looked after him and said: "Farewell to you also; I will do as you say." Turning to us he said: "There goes an honest man. All the time I have been here he has often come to me and talked with me. He was one of the best of men and now you see how his kind heart weeps for me. Well then, Crito, let us obey him with a good grace. Bring me the poison, if it's prepared; if not, let preparations be made!" Crito made a sign to the slave standing nearby. The slave went out and after being away some time returned with the man who was going to administer the poison, which he was carrying already mixed in a cup.

As soon as Socrates saw him he said: "Excellent, my friend, now what do I have to do? It's your job to teach me." "Nothing," said the man, "except walk about when you have drunk it, until you feel your legs getting heavy. Then lie down on your bed; the poison will work on its own." So saying he handed him the cup. Socrates lifted the cup to his lips and drank from it with amazing composure. Until then nearly all of us had summoned enough strength to restrain our tears, but seeing him drink, and after he had drunk, we could no longer control ourselves. As for me, in spite of all my efforts, the tears flowed from me so freely that I wrapped myself in my cloak to keep my weeping to myself. It was not Socrates's unhappiness that I wept for but mine, thinking what a friend I was about to lose.

However, Socrates, who was walking about, said that he felt his legs getting heavier and lay down on his back as the man had told him. At the same time the man who had given him the poison came to him and, after examining his feet and legs for some time, pressed his foot hard and asked him whether he could feel it. He said he couldn't. Then he pressed his calves and let them go again to show us that his body was going cold and still. He touched him and said that when the cold reached the heart then Socrates would leave us. Uncovering his face, Socrates said: "Crito, we owe a cock to Aesculapius. Don't forget to pay that debt." Shortly afterward he made sudden movement and the man uncovered him altogether. His eyes were unmoving. Crito saw this and closed his mouth and eyes. Such, Echecrates, was the ending of our friend...the wisest and most honest of all men.



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