

Lincoln Center presents

# Mostly Mozart

July 25–August 23, 2014

48th Festival

**Jane Moss**  
Ehrenkranz  
Artistic Director

**Louis Langrée**  
Renée and Robert Belfer  
Music Director



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# Lincoln Center presents **Mostly Mozart<sup>®</sup>**

July 25–August 23, 2014

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Sponsored by Bloomberg

*Thursday–Saturday Evenings, August 7–9, 2014, at 7:30*

*Pre-performance discussion with Mark Morris and Jane Moss on August 8 at 6:15  
in the David Rubenstein Atrium*

## **Acis and Galatea** (New York premiere)

Music by George Frideric Handel, arr. by Wolfgang Amadeus Mozart  
Libretto by John Gay, with Alexander Pope and John Hughes

**Mark Morris Dance Group**

*This performance is approximately two hours long, including intermission.*

*(Program continued)*

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Sponsored by Movado

Endowment support for the Mostly Mozart Festival presentation of Mark Morris Dance Group is provided by Blavatnik Family Foundation Fund for Dance.

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

David H. Koch Theater

*Please make certain your cellular phone,  
pager, or watch alarm is switched off.*

## Mostly Mozart Festival

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The Mostly Mozart Festival is made possible by Rita E. and Gustave M. Hauser, The Fan Fox and Leslie R. Samuels Foundation, Inc., Ann and Gordon Getty Foundation, Charles E. Culpeper Foundation, S.H. and Helen R. Scheuer Family Foundation, and Friends of Mostly Mozart.

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Acis and Galatea is made possible with support from American Express, Ellsworth Kelly Foundation, National Endowment for the Arts, and the PARC Foundation.

Major support for the Mark Morris Dance Group is provided by The Booth Ferris Foundation, Judith R. and Alan H. Fishman, Shelby and Frederick Gans Fund, The Andrew W. Mellon Foundation, Meyer Sound/Helen and John Meyer, Poss Family Foundation, The Billy Rose Foundation, Inc., The Fan Fox and Leslie R. Samuels Foundation, The SHS Foundation, The Shubert Foundation, Jane Stine and R.L. Stine, Robert F. Wallace, The White Cedar Fund, and Friends of MMDG.

The Mark Morris Dance Group is supported in part by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, New York State Council on the Arts.

## Upcoming Mostly Mozart Festival Events:

*Friday and Saturday Evenings, August 8-9,  
at 8:00 in Avery Fisher Hall*

### **Mostly Mozart Festival Orchestra**

**Osmo Vänskä**, Conductor

**Yuja Wang**, Piano <sup>MJM</sup>

**Philip Cobb**, Trumpet <sup>MJM</sup>

PROKOFIEV: Symphony No. 1 ("Classical")

SHOSTAKOVICH: Concerto No. 1 for piano,  
trumpet, and strings

BEETHOVEN: Symphony No. 8

*Pre-concert recitals at 7:00 by Philip Cobb, trumpet,  
and Joseph Turrin, piano*

*Sunday Afternoon, August 10, at 1:00  
in the Walter Reade Theater*

### **Handel on Film**

Short documentary and *Messiah*, Parts I and II

*Thursday Night, August 14, at 10:00  
in the Stanley H. Kaplan Penthouse*

### *A Little Night Music*

**Xavier de Maistre**, Harp (New York debut)

MOZART: Keyboard Sonata in C major

LISZT: Le rossignol

FAURÉ: Impromptu

And works by CAPLET, PESCECETTI,

SMETANA, and TÁRREGA

<sup>MJM</sup> Mostly Mozart debut

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

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

# Acis and Galatea

Mark Morris Dance Group

Mark Morris, *Director and Choreographer*

Philharmonia Baroque Orchestra and Chorale

Nicholas McGegan, *Conductor*

Yulia Van Doren, *Galatea*

Thomas Cooley, *Acis* <sup>MJM</sup>

Isaiah Bell, *Damon* <sup>MJM</sup>

Douglas Williams, *Polyphemus* <sup>MJM</sup>

Adrianne Lobel, *Scenic Design*

Isaac Mizrahi, *Costume Design*

Michael Chybowski, *Lighting Design*

## *Dancers*

Chelsea Lynn Acree, Sam Black, Rita Donahue, Domingo Estrada Jr., Benjamin Freedman, Lesley Garrison, Lauren Grant, Brian Lawson, Aaron Loux, Laurel Lynch, Stacy Martorana, Dallas McMurray, Maile Okamura, Brandon Randolph, Billy Smith, Noah Vinson, Jenn Weddel, Michelle Yard

HANDEL (arr. Mozart) ***Acis and Galatea*, K.566 (1718/1788)**

*Acis and Galatea* is a Mark Morris Dance Group/Cal Performances, Berkeley/Celebrity Series of Boston production, in association with Lincoln Center for the Performing Arts; Harriman-Jewell Series, Kansas City; and Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign.

<sup>MJM</sup> Mostly Mozart debut

## Synopsis

*Acis is in love with Galatea.*

*The monster, Polyphemus, also loves her.*

*In a jealous rage, and spurned by Galatea,*

*Polyphemus hurls a boulder at Acis and mortally wounds him.*

*Galatea uses her magic powers to change her dead lover*

*into a stream that will flow eternally.*

—Mark Morris

*For the Acis and Galatea libretto, visit [MostlyMozart.org/events/mark-morris-dance-group](https://www.mostlymozart.org/events/mark-morris-dance-group).*

## Note on the Music

by Ellen T. Harris

### ***Acis and Galatea*, K.566 (1718/1788)**

GEORGE FRIDERIC HANDEL

*Born February 23, 1685, in Halle, Germany*

*Died April 14, 1759, in London*

WOLFGANG AMADEUS MOZART

*Born January 27, 1756, in Salzburg*

*Died December 5, 1791, in Vienna*

Handel's *Acis and Galatea* delighted audiences from the very beginning. One might think that having been written for private performance at the country estate of the Duke of Chandos (called Cannons), it would have been cut off from public view, but the result was just the opposite. Under normal circumstances, Handel kept tight control over his music, maintaining a proprietary right of performance, but the creation of *Acis and Galatea* under private patronage meant that "ownership" of the work was not limited to Handel alone. Manuscript copies were made of the work within a few years of the first performance in 1718, and the three that survive provide the best sources for Handel's original version.

In 1722 some of the songs were published without attribution to Handel in what must have been a pirated edition. Excerpts from *Acis and Galatea* were then performed in Bristol, England, in 1727, and in 1731 a performance, apparently of the complete original version, was mounted in London as a benefit for the tenor Philip Rochetti, who later sang with Handel's company. The composer may have given this benefit performance his blessing, but the same was certainly not the case with a full-scale professional performance mounted in London in 1732 by the English composer Thomas Arne. Handel never took kindly to

others taking his own works without permission for their own professional benefit.

Arne divided the work into three acts, had the five-voiced ensembles sung by full chorus, and conflated the roles of Damon and Corydon into one character named Damon. Handel's response was to combine *Acis* with an earlier Italian setting he had made of the same story—but not the same text, with a number of additional pieces thrown into the mix—into a huge, bilingual work in three acts that overwhelmed Arne's production by sheer weight. This version proved successful, and Handel continued to produce it with some regularity over the next seven years. Then in 1739 Handel reverted to an all-English version based largely, but not completely, on the original: he divided the work into two acts and closed the first with a newly written chorus based on the duet "Happy We."

In 1743 Handel oversaw a new publication of *Acis and Galatea* (it was the fifth edition of the work in its various incarnations) that included the entire work as we know it—with overture, recitatives, arias, and choruses (including "Happy We"). The advertisements for this print describe it correctly as "the only Dramatic Work of Mr Handel which has yet been publish'd entire." With this complete publication, Handel ceded the work to the general public, never mounting another revival after his last performance in Dublin in 1742, during the same visit in which *Messiah* was heard for the first time. Most likely Mozart became acquainted with the score of Handel's *Acis and Galatea* through this publication of 1743.

In 1768, when Mozart's family moved to Vienna, the 11-year-old composer was first introduced to Baron Gottfried van Swieten, who in addition to being a diplomat and government official was a talented amateur

musician and enthusiastic collector of “old music.” Some years later both the composer and diplomat were again living in Vienna, and, by 1782, Mozart could write to his father: “I go every Sunday at 12 o’clock to Baron van Swieten, where nothing is played but Handel and Bach.” The composer Joseph Weigl later described the singing of Handel oratorios around the piano at van Swieten’s house: Mozart not only played from the full score, but also took one of the vocal parts and corrected the other participants when they made mistakes! In 1786 van Swieten helped to establish the *Gesellschaft der Associierten Cavaliere* (Society of Associated Cavaliers) for the purpose of producing large-scale public performances of Handel’s oratorios. Mozart re-orchestrated four of Handel’s works for the Society, including his well-known orchestration for *Messiah* (1789). *Acis and Galatea* (1788) was his first foray into this arena. It had its premiere in November or December in Jahn’s Concert Hall under Mozart’s direction and for Mozart’s benefit.

Handel’s original orchestration for the first performance of *Acis and Galatea* in 1718 at Cannons was minimal and geared to the limitations of the Cannons Concert, the group of musicians in Chandos’s employ. The score calls for seven players: four strings (two violins and two cellos), two high wind players (who doubled on oboe or recorder as required), and keyboard continuo. When Handel expanded this work and moved it into the opera house, he added flutes, trumpets, and horns, and undoubtedly reinforced the string section with additional players. Although Mozart’s additions are similar (he added flutes and horns and increased the number of strings), there are also significant differences that

speak to the 70 years between Handel’s original and Mozart’s score.

Handel had structured his orchestration around the wind sound of the oboe, while Mozart (although he also included oboe) largely substituted the clarinet, an instrument with which he had a growing fascination. His Symphony No. 39—written the same year as the re-orchestration of *Acis* in 1788—includes clarinets but not oboes, and it was followed by the Clarinet Quintet in 1789, the Clarinet Concerto in 1791, and the wonderful basset clarinet solos in *La clemenza di Tito* (1791). The difference in sound is already evident in the *Acis* Overture, where paired clarinets mainly replace Handel’s paired oboes. Mozart also added bassoon, an instrument Handel loved but omitted in *Acis*, probably for lack of players. Sometimes the bassoons simply add a rich wind sound to the bass, but occasionally Mozart singles them out. Listen, for example, in “Shepherd, what art thou pursuing” for the beautiful new counterpoint Mozart writes for the bassoons.

Mozart replaces Handel’s recorders with flutes. He is able, of course, to create beautiful effects, as in *Acis*’s aria “Love in her eyes sits playing,” where a solo flute substitutes for Handel’s solo oboe. But the displacement of the recorders is also a loss. The sopranino recorder of “Hush, ye pretty warbling quire” gives an aural impression of bird song that the flute cannot. And the raw humor of having the giant Polyphemus, who has just spoken of his “capacious mouth,” sing his very awkward love song, “O ruddier than the cherry,” to the accompaniment of the tiny sopranino recorder is muted with the flute.

Finally, Mozart adds viola and horns to fill in the inner parts of the harmony that, at Cannons, would have been supplied by the harpsichord. Although he also calls for a keyboard instrument, its function has clearly been reduced. Moreover, the inclusion of the horns in the opening chorus of Act II, "Wretched lovers," adds a rich, somber quality in the first section and a bellicose addition to the introduction of Polyphemus in the second. The horns also provide greater militaristic flavor to Acis's "Love sounds the alarm."

In general, Mozart's orchestration of *Acis and Galatea* is very respectful of Handel's

original, transforming what was originally a chamber piece to an orchestra-accompanied opera with full chorus. Comparing it to Handel's own greatly enlarged, operatic version of 1732, one would have to say Mozart did the better job.

*Ellen T. Harris is professor emeritus in music and theater arts at MIT and president-elect of the American Musicological Society. Her most recent book, George Frideric Handel: A Life with Friends, is due out from W. W. Norton in September.*

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# Handel

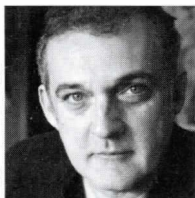
by Lydia Davis

I have a problem with my marriage, which is that I simply do not like George Frideric Handel as much as my husband does. It is a real barrier between us. I am envious of one couple we know, for example, who both love Handel so much that they will sometimes fly all the way to Texas just to hear a particular tenor sing a part in one of his operas. By now, they have also converted another friend of ours into a lover of Handel. I am surprised, because the last time she and I talked about music, what she loved was Hank Williams. All three of them went by train to Washington, D.C., this year to hear *Giulio Cesare in Egitto*. I prefer the composers of the nineteenth century and particularly Dvořák. But I'm pretty open to all sorts of music, and usually if I'm exposed to something long enough, I come to like it. But even though my husband puts on some sort of Handel vocal music almost every night if I don't say anything to stop him, I have not come to love Handel. Fortunately, I have just found out that there is a therapist not too far from here, in Lenox, Massachusetts, who specialized in Handel-therapy, and I'm going to give her a try. (My husband does not believe in therapy and I know he would not go to a Dvořák-therapist with me even if there was one.)

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## Meet the Artists



Mark Morris

Mark Morris (director and choreographer) 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 companies of Lar Lubovitch, Hannah Kahn, Laura Dean, and Eliot Feld. He formed the Mark Morris Dance Group in 1980 and has since created close to 150 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. In 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov.

Much in demand as a ballet choreographer, Mr. Morris has created 18 ballets since 1986, and his work has been performed by companies worldwide, including San Francisco Ballet, American Ballet Theatre, Ballet du Grand Théâtre de Genève, and the Royal New Zealand Ballet. He also works in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and the Royal Opera House–Covent Garden, among others.

In 1991 Mr. Morris was named a fellow of the MacArthur Foundation, and he has received 11 honorary doctorates to date. He is a member of the American Academy of Arts and Sciences and the American Philosophical Society. He received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement in 2007, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society in 2010, the Benjamin Franklin Laureate

Prize for Creativity in 2012, and the Cal Performances Award of Distinction in the Performing Arts in 2013.

Mr. Morris opened the Mark Morris Dance Center in Brooklyn in 2001 to provide a home for his company, rehearsal space for the dance community, outreach programs for children and seniors, and a school offering dance classes to students of all ages and abilities.

### Mark Morris Dance Group

The Mark Morris Dance Group (MMDG) was formed in 1980 and gave its first performance that year in New York City. The company's touring schedule steadily expanded to include cities in the United States and around the world, 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 Dance Group returned to the United States in 1991 as one of the world's leading dance companies. Based in Brooklyn, the company maintains strong ties to presenters in several cities around the world, most notably to 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, Seattle, and Fairfax.

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 garnered two Laurence Olivier Awards and a Critics' Circle Dance Award for Best Foreign Dance Company. The company has featured live musicians in every performance since the formation

of the MMDG Music Ensemble in 1996. MMDG regularly collaborates with leading orchestras, opera companies, and musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, the Metropolitan Opera, the English National Opera, and the London Symphony Orchestra, among others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, two documentaries for the United Kingdom's *South Bank Show*, and PBS's *Live From Lincoln Center*.

Highlights of MMDG's 2014–15 season include the premiere of Mr. Morris's 20th opera production, Handel's *Acis and Galatea*, arranged by Mozart; a week-long mini-festival at Jacob's Pillow; and Excursions 2014, a multi-continent tour that will split the dance group in two from October through November. This multifaceted tour will feature *Words*, a new work by Mark Morris, and extensive cross-cultural community and educational programming through Access/MMDG and the U.S. State Department's DanceMotion USA program.

### Philharmonia Baroque Orchestra and Chorale

Entering its 34th season, Philharmonia Baroque Orchestra has been dedicated to authentic performances of Baroque, Classical, and early Romantic music on original instruments since its inception in 1981. Under the leadership of Nicholas McGegan, the orchestra performs an annual subscription season in the San Francisco Bay Area and is regularly heard on tour around the world. The orchestra has its own professional chorus, the Philharmonia Chorale, under the leadership of Bruce Lamott. It welcomes eminent guest artists who have included mezzo-soprano Susan Graham, countertenor David Daniels, fortepianist Emanuel Ax, violinist Rachel Podger, and guest conductors such as Jordi Savall, Masaaki Suzuki, and Trevor Pinnock.

Philharmonia's recent U.S. tour appearances include Lincoln Center's Great Performers series, the Ravinia Festival in Chicago, the International Chamber Orchestra Festival in Minnesota, Carnegie Hall, and Walt Disney Concert Hall in Los Angeles. In 2006, to mark its 25th season and the 20th anniversary of Mr. McGegan's tenure as music director, Philharmonia premiered its first commissioned work, a one-act opera by Jake Heggie with a libretto by Gene Scheer entitled *To Hell and Back*.

In collaboration with the Mark Morris Dance Group, Philharmonia gave the U.S. premieres of Morris's highly acclaimed productions of Henry Purcell's *King Arthur* and Jean-Philippe Rameau's ballet-opera *Platée*. Philharmonia has also collaborated with many Bay Area performing arts groups. Its recording of Haydn Symphonies No. 104 ("London"), No. 88, and No. 101 ("The Clock") was nominated for a Grammy for Best Orchestral Performance. The group has also released Vivaldi's *The Four Seasons* and other violin concertos featuring Elizabeth Blumenstock as soloist; an acclaimed recording of Handel's *Atalanta*; Brahms's *Serenades*; Beethoven Symphonies Nos. 4 and 7; and Handel's *Teseo (Highlights)*. The orchestra was founded by harpsichordist and early-music pioneer Laurette Goldberg.



STEVE SHERMAN

**Nicholas McGegan**

Nicholas McGegan (conductor), one of his generation's finest Baroque conductors, has been increasingly recognized for his probing and revelatory explorations of music from all periods. He has been music director of Philharmonia Baroque Orchestra

for 28 years and was artistic director of the Göttingen International Handel Festival for 20 years. Beginning in the 2013–14 season, Mr. McGegan became principal guest conductor of the Pasadena Symphony, and in 2014 he was appointed artist in association with the Adelaide Symphony Orchestra. The coming months will feature an appearance at the Caramoor International Music Festival and collaborations with the New Zealand, Tasmania, and National symphony orchestras, Orchestra of Padova Veneto, Swedish Chamber Orchestra, Bournemouth Sinfonietta, and the Orchestra of St. Luke's.

Mr. McGegan's intelligent and joyful approach to period style has led to appearances with major orchestras, including the New York, Los Angeles, and Hong Kong philharmonics; the Chicago, Milwaukee, St. Louis, Toronto, and Sydney symphony orchestras; the Cleveland and Philadelphia Orchestras; and the Royal Northern Sinfonia and Scottish Chamber Orchestra, where his programs often mingle Baroque with later works. He is also at home in opera houses, having conducted companies including London's Royal Opera, San Francisco Opera, Santa Fe Opera, and Washington National Opera.

Mr. McGegan was made an Officer of the Most Excellent Order of the British Empire (OBE) for services to music overseas. Other awards include the Halle Handel Prize, the Order of Merit of the State of Lower Saxony (Germany), the Medal of Honour of the City of Göttingen, and a declaration of Nicholas McGegan Day by the mayor of San Francisco. His extensive discography includes five recent releases on Philharmonia Baroque's label, Philharmonia Baroque Productions (PBP), including Brahms's *Serenades*; Berlioz's *Les nuits d'été* and Handel arias with Lorraine Hunt Lieberson; Haydn's Symphonies Nos. 88, 101, and

104 (nominated for a Grammy Award); Vivaldi's *Four Seasons* and concertos; and Handel's *Atalanta*.



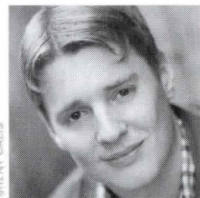
**Yulia Van Doren**

Yulia Van Doren (soprano, Galatea) maintains an extensive international performance schedule. Recent and upcoming highlights include appearances with the Philadelphia Orchestra; Los Angeles Philharmonic; Netherlands Radio Philharmonic Orchestra; Hungarian Radio Symphony Orchestra; L'Opéra Royal de Versailles; Opera de Nice; Macau and Cartagena International Music Festivals; the Mostly Mozart, Ravinia, Tanglewood, Ojai, and Oregon Bach festivals; and the symphonies of San Francisco, Toronto, Cincinnati, Houston, Milwaukee, Nashville, Columbus, Colorado, and Phoenix. Ms. Van Doren has the distinction of being the only singer awarded a top prize in all four U.S. Bach vocal competitions, and she was recognized by *Opera Magazine* as a "star-to-be" following her Lincoln Center debut. As a frequent collaborator with choreographer Mark Morris, she has toured internationally as Belinda in *Dido and Aeneas* and as St. Teresa in *Four Saints in Three Acts*. Born in Moscow, Ms. Van Doren and her seven younger siblings were raised in the United States by their Russian mezzo-soprano mother and American jazz-pianist father. Before turning her full attention to singing, Ms. Van Doren was an accomplished classical pianist and amateur flutist and violist. She has been honored as an Astral Artist and a Paul and Daisy Soros Fellow, and she is the recipient of a Beebe Grant for Advanced European Study.



**Thomas Cooley**

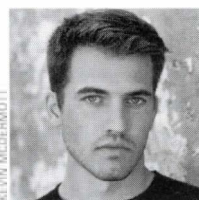
Thomas Cooley's (tenor, Acis) repertoire ranges across more than four centuries, encompassing the early masters such as Monteverdi, Purcell, Handel, Bach, Mozart, and Haydn, as well as Romantic, 20th-century, and contemporary works. With a lyric voice of great flexibility, dynamic range, warmth, and precision, Mr. Cooley has appeared with such conductors as Manfred Honeck, Nicholas McGegan, Eiji Oue, Krzysztof Penderecki, Helmuth Rilling, Donald Runnicles, Michael Schönwandt, Gil Shohat, Robert Spano, Michael Tilson Thomas, Osmo Vänskä, and Franz Welser-Möst. Mr. Cooley's repertoire on the concert stage includes Beethoven's *Missa solemnis* with the Atlanta Symphony, Berlioz's *Les nuits d'été* and *L'enfance du Christ*, as well as Haydn's *Seasons* with the St. Paul Chamber Orchestra, Berlioz's *Requiem* and Bach's *St. Matthew Passion* in Carnegie Hall with the Orchestra of St. Luke's, Stravinsky's *Les noces* for the St. Louis Symphony, Handel's *Messiah* with Houston Symphony, and Mozart's *Requiem* in Amsterdam's Concertgebouw.



**Isaiah Bell**

Isaiah Bell (tenor, Damon), acclaimed in the press for his elegant tenor, has appeared as the Madwoman in Britten's *Curlew River*, in Bach's *St. Matthew Passion* with Yannick Nézet-Séguin and l'Orchestre

Métropolitain, a recital of German and English song broadcast on CBC Radio's *In Concert*, as Ferrando in *Così fan tutte* with Jeunesses Musicales, a staged *Messiah* with Against the Grain Theatre, and Walton's *Façade* with the Montreal Symphony Orchestra. Highlights of Mr. Bell's upcoming season include the role of Lechmere in Britten's *Owen Wingrave* under Mark Wigglesworth at the Edinburgh Festival, George Benjamin's *Written on Skin* with the Toronto Symphony Orchestra and conducted by the composer, Mozart's *Requiem* with the Colorado Symphony under Pinchas Zukerman, and Berlioz's *Roméo et Juliette* and the Honegger/Ibert opera *L'Aiglon*, both with Kent Nagano and the Montreal Symphony Orchestra. He will also sing with the New Jersey and Vancouver Symphony Orchestras and San Francisco's Opera Parallèle, among others.



**Douglas Williams**

Douglas Williams (baritone, Polyphemus) has collaborated with leading conductors including Helmuth Rilling, Neville Marriner, John Nelson, and Christophe Rousset in venues such as Lincoln Center, the Kennedy Center, Stuttgart's Mozart-Saal, and Frankfurt's Alte Oper. Last season he made his European stage debut at Nice Opera singing the role of Orcone in Scarlatti's *Tigrane*, reprised in New York a role he premiered as a Tanglewood Fellow in *It Happens Like This* by Charles Wuorinen, sang Compère in Virgil Thomson's *Four Saints in Three Acts* with MMDG at Brooklyn Academy of Music, and performed as Apollo in Handel's *Apollo e Dafne* for Pocket Opera. Highlights include Handel's *Messiah* with the Detroit Symphony Orchestra, Beethoven's



*Missa solemnis* with the Cathedral Choral Society, Bach's *St. Matthew Passion* for the Chicago Bach Project, and Bach's *St. John Passion* with Les Talens Lyriques.

### Adrianne Lobel

Adrianne Lobel (scenic design) began working with Mark Morris in 1986 on *Nixon in China*. Since then she has designed his *L'Allegro, il Penseroso ed il Moderato*, *The Hard Nut*, *Le nozze di Figaro*, *Orfeo ed Euridice*, *Platée*, and *King Arthur*. As a stage designer she has worked in opera, dance, Broadway, Off-Broadway, and regional theater in America and in Europe for more than 30 years. Some highlights (other than working with Morris) include *An American Tragedy* at the Metropolitan Opera, *Die Zauberflöte* at Glyndebourne, *Passion* and *A Year with Frog and Toad* on Broadway, and *Così fan tutte* and *Le nozze di Figaro*, directed by Peter Sellars, at Pepsico Summerfare. She has been nominated for many awards and has won Obie, Lucille Lortel, and Jefferson awards, as well as Long Wharf's prestigious Murphy Award. For the last ten years she has been segueing into life as a painter. She would like to dedicate her work on this production to the late Martin Pakledinaz.

### Isaac Mizrahi

Isaac Mizrahi (costume design) has been a leader in the fashion industry for almost 30 years. He is the recipient of many accolades, including four Council of Fashion Designers of America awards. In addition to designing for the luxury and mass markets, Mr. Mizrahi has designed costumes for the Mark Morris Dance Group, the Metropolitan Opera, American Ballet Theatre, San Francisco Ballet, and the Opera Theater of St. Louis. He has collaborated with Mark Morris in 15 productions since 1992, including *Platée*, *Falling Down Stairs*, *Orfeo ed Euridice*, and *Beaux* for San Francisco Ballet; *Gong* for American Ballet Theatre; and *A Choral Fantasy*. He was the subject and co-creator

of *Unzipped*, a documentary following the making of his fall 1994 ready-to-wear collection. Mr. Mizrahi is currently the head judge on the television series *Project Runway All Stars*. His Isaac Mizrahi New York collection was launched in September 2012.

### Michael Chybowski

Michael Chybowski's (lighting design) work has ranged from commercial theater—for the Pulitzer Prize-winning production of *Wit*—to opera productions such as the Seattle Opera's *Parsifal* and a ten-year collaboration with performance artist Laurie Anderson. His designs include *The Lieutenant of Inishmore* by Martin McDonagh, *Moby Dick and Other Stories* with Laurie Anderson, Andre Belgrader's production of *Endgame* (BAM Harvey Theater), *Cymbeline*, *Hair*, *Hamlet* (New York Shakespeare Festival), *The Heart Is a Lonely Hunter*, and Isaac Mizrahi's directorial debut of *A Little Night Music* at Opera Theatre of St. Louis. Mr. Chybowski has designed more than 40 pieces for the Mark Morris Dance Group, including *Four Saints in Three Acts* for English National Opera and the films *Dido and Aeneas* and *Falling Down Stairs*. Recent works for Mark Morris include *A Wooden Tree*, *Crosswalk*, and *Jenn and Spencer*, all of which premiered in the 2012–13 season. He has also designed for several of Morris's works set on other companies, including *Beaux* for San Francisco Ballet and *Kammermusik No. 3* for Pacific Northwest Ballet. Mr. Chybowski received an American Theatre Wing design award for his lighting of *Cymbeline* and *Wit*, a Lucille Lortel Award for *The Grey Zone* by Tim Blake Nelson, and a 1999 Obie Award for Sustained Excellence.

### Matthew Rose

Matthew Rose (rehearsal director) began his dance training in Midland, Michigan, with Linda Z. Smith at the age of 17. After receiving his bachelor of fine arts degree in

dance from the University of Michigan in 1992, he moved to New York City. He was a soloist with the Martha Graham Dance Company from 1993–96, and in 1997 began working with the Mark Morris Dance Group. After several years of performing full time with the group, he began assisting Morris with the creation of new works. He has been the company's rehearsal director since 2006.

### Chelsea Lynn Acree

Chelsea Lynn Acree (dancer) 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 the 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.

### Sam Black

Sam Black (dancer) 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 Rotterdamse Dansacademie in the Netherlands. He has performed with David Parker, Takehiro Ueyama, and Nelly van Bommel, and currently teaches MMDG master classes and Dance for PD (Parkinson's Disease). He first appeared with MMDG in 2005 and became a company member in 2007.

### Rita Donahue

Rita Donahue (dancer) was born and raised in Fairfax, Virginia, and attended George

Mason University. She graduated magna cum laude in 2002, receiving a bachelor of arts degree in English and a bachelor of fine arts degree in dance. Ms. Donahue danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.

### Domingo Estrada Jr.

Domingo Estrada Jr. (dancer), 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.

### Benjamin Freedman

Benjamin Freedman (dancer), from Tampa, Florida, began his dance training at Interlochen Arts Academy and North Carolina School of the Arts, where he performed in works by Martha Graham, Jerome Robbins, and Jiri Kylian. At the University of South Florida he participated in the reconstruction of Bill T. Jones's *Serenade/The Proposition*. Mr. Freedman went on to study at New York University's Tisch School of the Arts, where he graduated with a bachelor of fine arts degree in dance and an intensive minor in psychology. At Tisch, he performed in Mark Morris's *Pacific* and also choreographed multiple works for the student company. He has worked with Korhan Basaran, Chihiro Shimizu, and DANAKA Dance. He joined MMDG as an apprentice in 2013.

### Lesley Garrison

Lesley Garrison (dancer) 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 Rotterdamse Dansacademie in the Netherlands and holds a bachelor of fine arts degree from Purchase College–SUNY, where she received the Modern Dance Faculty Award. She has performed with Erica Essner, Dance Heginbotham, the Kevin Wynn Collection, Neel Verdoorn, Nelly van Bommel's NØA Dance, Rocha Dance Theater, and Sidra Bell Dance New York. She first performed with MMDG in 2007 and became a company member in 2011. Ms. Garrison teaches at The School at the Mark Morris Dance Center and for the Dance for PD program.

### Lauren Grant

Lauren Grant (dancer) has danced with MMDG since 1996. Performing leading roles in *The Hard Nut* and *Mozart Dances*, Ms. Grant has appeared in more than 40 of Mark Morris's works. She is on the faculty at The School at the Mark Morris Dance Center and frequently leads classes for the company. She also teaches technique and repertory at schools and universities across the United States and abroad. Ms. Grant has been featured in *Time Out New York*, *Dance Magazine*, and the book *Meet the Dancers*, and she appeared in the United Kingdom's *South Bank Show*, which followed the company in the making and premiere of *Four Saints in Three Acts*. Before joining MMDG, Ms. Grant moved to New York City from her hometown of Highland Park, Illinois, and earned a bachelor of fine arts degree from NYU's Tisch School of the Arts.

### Brian Lawson

Brian Lawson (dancer) 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 Rotterdamse Dansacademie 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 performed with Pam Tanowitz Dance, Dance Heginbotham, and Nelly van Bommel's NØA Dance, among others. He joined MMDG as an apprentice in 2011 and became a company member in 2013.

### Aaron Loux

Aaron Loux (dancer) grew up in Seattle 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 (dancer) 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.

### Stacy Martorana

Stacy Martorana (dancer) began her dance training in Baltimore at the Peabody Conservatory. In 2006 she graduated from the University of North Carolina School of the Arts with a bachelor of fine arts degree in contemporary dance. She has danced with the Amy Marshall Dance Company, Neta Dance Company, Helen Simoneau Danse, Kazuko Hirabayashi Dance Theater, Daniel



Gwirtzman Dance Company, and Rashaun Mitchell. From 2009–11 she was a member of the Repertory Understudy Group for the Merce Cunningham Dance Company. Ms. Martorana joined MMDG in 2012.

### **Dallas McMurray**

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

### **Maile Okamura**

Maile Okamura (dancer) 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 worked with choreographers Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and John Heginbotham, with whom she frequently collaborates as dancer and costume designer.

### **Brandon Randolph**

Brandon Randolph (dancer) began his training at the School of Carolina Ballet Theatre in Greenville, South Carolina, under the direction of Hernan Justo. At age 14 he was accepted into the South Carolina Governor's School for the Arts and Humanities, where he studied with Stanislav Issaev and Robert Barnett. Mr. Randolph received his bachelor of fine arts degree in dance from Purchase College–SUNY in May 2012. There, he performed with Dance

Heginbotham, as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Mr. Randolph began his apprenticeship with MMDG in 2013.

### **Billy Smith**

Billy Smith (dancer) 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. Mr. Smith's 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!* Mr. Smith danced with Parsons Dance from 2007–10. He became an MMDG company member in 2010.

### **Noah Vinson**

Noah Vinson (dancer) received his bachelor of arts degree in dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jefferey. In New York he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. Mr. Vinson began working with MMDG in 2002 and became a company member in 2004.

### **Jenn Weddel**

Jenn Weddel (dancer) 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

## Mostly Mozart Festival

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also studied at Boston Conservatory, Colorado University, and the Laban Centre 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, 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 (dancer) was born in Brooklyn. She began her professional dance training at the New York City High School of the Performing Arts and continued her studies as a scholarship student at Alvin Ailey American Dance Theater. She graduated with a bachelor of fine arts degree from NYU's Tisch School of the Arts. Ms. Yard teaches Pilates as well as master classes for Access/MMDG programs. She joined MMDG in 1997.

## 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. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals, including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

## Mark Morris Dance Group



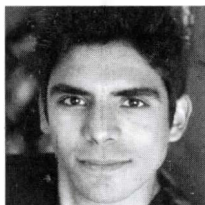
Chelsea Lynn  
Acree



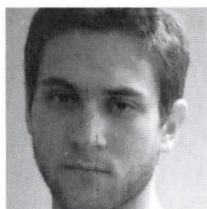
Sam Black



Rita Donahue



Domingo  
Estrada Jr.



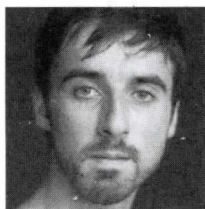
Benjamin  
Freedman



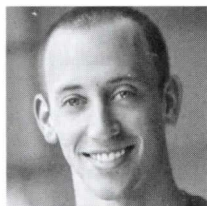
Lesley Garrison



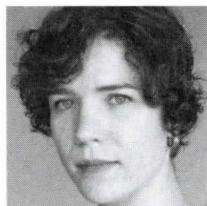
Lauren Grant



Brian Lawson



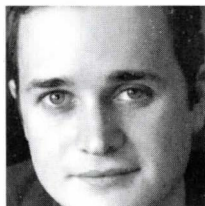
Aaron Loux



Laurel Lynch



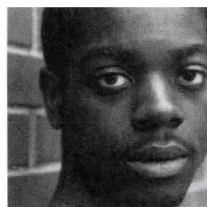
Stacy  
Martorana



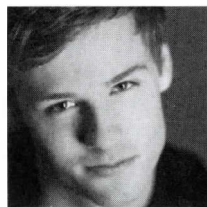
Dallas  
McMurray



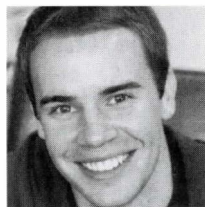
Maile  
Okamura



Brandon  
Randolph



Billy Smith



Noah Vinson



Jenn Weddel



Michelle Yard

## Philharmonia Baroque Orchestra

Nicolas McGegan, *Music Director*

### *The Players and Their Instruments*

Philharmonia Baroque's musicians perform on historically accurate instruments. Below each player's name is information about his or her instrument's maker and origin.

#### **Violin**

Katherine Kyme, *Concertmaster*  
*Johann Gottlob Pfretzschner, Mittenwald, Germany, 1791*

Elizabeth Blumenstock  
*Andrea Guarneri, Cremona, 1660; on loan from Philharmonia Baroque Orchestra Period Instrument Trust*

Maria Ionia Caswell  
*Antoni Rief, Vils, Tyrol, Italy, 1725*

Jolianne von Einem  
*Rowland Ross, Guildford, England, 1979; after Antonio Stradivari, Cremona*

Lisa Grodin  
*Laurentius Storioni, Cremona, Italy, 1796*

Tyler Lewis  
*Timothy Johnson, Hewitt, Texas, 2009; after A. Stradivari*

Carla Moore †  
*Johann Georg Thir, Vienna, Austria, 1754*

Maxine Nemerovski  
*Timothy Johnson, Bloomington, Indiana, 1999; after A. Stradivari*

Laurie Young Stevens  
*Rowland Ross, London, 1995; after A. Amati*

Noah Strick  
*Celia Bridges, Cologne, Germany, 1988*

Lisa Weiss  
*Anonymous, London; after Testore*

#### **Viola**

Anthony Martin\*  
*Aegidius Klotz, Mittenwald, Germany, 1790*

David Daniel Bowes  
*Richard Duke, London, c. 1780*

Ellie Nishi  
*Aegidius Klotz, Mittenwald, Germany, 1790*

#### **Cello**

William Skeen\*  
*Anonymous, Northern Italy, ca. 1680*

Phoebe Carrai  
*Joseph Panormo, London, England, 1811*

Paul Hale  
*Joseph Grubaugh & Sigrun Seifert, Petaluma, 1988; after A. Stradivari*

#### **Bass**

Kristin Zoernig\*  
*Joseph Wrent, Rotterdam, Holland, 1648*

Timothy Spears  
*Anonymous, Germany, date unknown*

#### **Flute**

Stephen Schultz\*  
*Martin Wenner, Singen, Germany 2011; after A. Grenser, c. 1790*

Mindy Rosenfeld  
*Roderick Cameron, Mendocino, California, 1997; after J. H. Grenser, Dresden, Germany, c. 1790*

#### **Oboe**

Marc Schachman\*  
*Sand Dalton, Lopez Island, Washington, 1993; after Floth, c. 1800*

Gonzalo Ruiz  
*H. A. Vas Dias, Decatur, Georgia, 1988; after C. A. Grenser, Dresden, Germany, c. 1780*

#### **Clarinet**

Eric Hoeprich\*  
*Grenser, Dresden, c. 1785*

Diane Heffner  
*Daniel Bangham, Cambridge, England, 1993; after H. Grenser, Dresden, Germany, c. 1810*

## Mostly Mozart Festival

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### Bassoon

Danny Bond\*

*Peter de Koningh, Hall, Holland, 1985; after  
Grenser, Dresden, Germany, c. 1800*

Andrew Schwartz

*Guntram Wolf, Kronach, Germany, 2008*

### Horn

R.J. Kelley\*

*M. A. Raoux, Paris, 1850*

Paul Avril

*Richard Seraphinoff, Bloomington, Indiana,  
1998; after A. Halari, Paris, 1825*

## Philharmonia Choral

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### Soprano

Angela Arnold

Jennifer Ashworth

Tonia d'Amelio

Angelique Zuluaga

### Alto

Elliot Franks

Katherine McKee

Heidi Waterman

Jacque Wilson

### Tenor

Matthew Curtis

Kevin Gibbs

Jimmy Kansau

David Kurtenbach

Jonathan Smucker

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### Bass

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Celeste Montemarano, *Supertitles*

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## Mostly Mozart Festival

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Thanks to Maxine Morris.

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

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The Mark Morris Dance Group is a member of Dance/USA and the Downtown Brooklyn Arts Alliance.

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Costume fabrics digitally printed by Gene Mignola, Inc.

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## David H. Koch Theater at Lincoln Center

operated by  
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## Mostly Mozart Festival

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The David H. Koch Theater is owned by the City of New York, which has given funds for its refurbishment and which provides an operating subsidy through the Department of Cultural Affairs.



## Lectures, Discussions, and Pre-concert Recitals

All events are FREE to ticketholders of the accompanying performance.

*Saturday Afternoon, July 26, at 4:00*  
Discussion of *Sila: The Breath of the World* with **John Luther Adams** and **John Schaefer**  
Bruno Walter Auditorium

*Friday and Saturday Evenings,  
August 1–2, at 7:00*  
**Members of the Mostly Mozart Festival Orchestra**  
Mozart: Serenade for Winds in E-flat major, K.375  
Avery Fisher Hall

*Monday Evening, August 4, at 6:30*  
**Emerson String Quartet**  
Haydn: String Quartet in G major  
Alice Tully Hall

*Tuesday and Wednesday Evenings,  
August 5–6, at 7:00*  
**Christian Tetzlaff, violin, and  
Caroline Goulding, violin**  
Works by Leclair and Bartók  
Avery Fisher Hall

*Friday Evening, August 8, at 6:15*  
Pre-performance discussion of *Acis and Galatea* with **Mark Morris** and **Jane Moss**  
David Rubenstein Atrium

*Friday and Saturday Evenings,  
August 8–9, at 7:00*  
**Philip Cobb, trumpet, and  
Joseph Turrin, piano**  
Works by Purcell, Bellstedt, and Joseph Turrin  
Avery Fisher Hall

*Tuesday and Wednesday Evenings,  
August 12–13, at 7:00*  
**Amphion String Quartet**  
Barber: String Quartet  
Avery Fisher Hall

*Friday Evening, August 15, at 6:45*  
Lecture on Berlioz's *Symphonie fantastique* by **Peter Bloom**  
Stanley H. Kaplan Penthouse

*Saturday Afternoon, August 16, at 4:00*  
**Panel Discussion: Mozart and the Promise of Opera**  
Bruce Alan Brown, moderator  
*Presented in association with the Mozart Society of America*  
Stanley H. Kaplan Penthouse

*Saturday Evening, August 16, at 7:00*  
**Magali Mosnier, flute, and  
Xavier de Maistre, harp**  
Works by Gluck, Smetana, and Fauré  
Avery Fisher Hall

*Sunday Afternoon, August 17, at 1:45*  
Lecture on Handel's *Teseo* by **Ellen Rosand**  
Stanley H. Kaplan Penthouse

*Tuesday Evening, August 19, at 7:00*  
**Igor Kamenz, piano**  
Beethoven: Sonata No. 7 in D major  
Avery Fisher Hall

*Wednesday Evening, August 20, at 7:00*  
**Igor Kamenz, piano**  
Liszt: Dante Sonata  
Wagner (trans. Liszt): Isolde Liebestod  
Avery Fisher Hall

*Friday Evening, August 22, at 6:45*  
Lecture on Mozart, Bach, and Martin by **Andrew Shenton**  
Stanley H. Kaplan Penthouse

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STANLEY H. KAPLAN PENTHOUSE  
165 West 65th Street, 10th Floor

# Lincoln Center

## for the Performing Arts

### 2014

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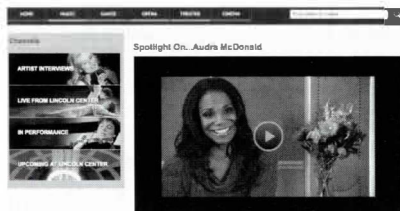
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Lincoln Center added a new feature to its website last July—a video gallery. The online gallery features interviews with a range of world-class artists from classical music, jazz, opera, dance, theater, and cinema, along with performance excerpts from recent *Live From Lincoln Center* broadcasts and previews of upcoming events across the Lincoln Center campus. New content is added regularly. Spend some time with favorites such as Audre McDonald, Joshua Bell, and Dmitri Hvorostovsky, and make new discoveries at [LincolnCenter.org/watch](http://LincolnCenter.org/watch).