Lincoln Center's
Mostly Mozart 50th Anniversary®

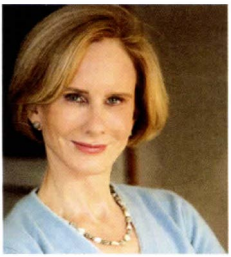
July 22–August 27, 2016

Jane Moss
Ehrenkranz
Artistic Director

Louis Langrée
Renée and Robert Belfer
Music Director



PLAYBILL®



Welcome

It is with great pleasure that I welcome you to the 50th anniversary Mostly Mozart Festival. To celebrate this landmark occasion, we have an extraordinary summer featuring special commissions, world premieres, renowned artists, outdoor events, and as always, the treasured repertoire of our namesake composer.

From *The Illuminated Heart*, our opening program of Mozart arias and ensembles staged by director Netia Jones, to choreographer Mark Morris's *Mozart Dances*, a Lincoln Center co-commission that returns to close this year's festival, we honor the innovative genius of Mozart with visionary artistry across multiple genres. The summer's musical heart remains the Mostly Mozart Festival Orchestra, led by Renée and Robert Belfer Music Director Louis Langrée and esteemed guest conductors, who are joined by cherished soloists including Joshua Bell, Richard Goode, and clarinetist Martin Fröst. In a festival first, the Emerson String Quartet and Emanuel Ax join together for two concerts, including an intimate late-night performance at the Stanley H. Kaplan Penthouse. The popular series A Little Night Music also features pianists Paul Lewis and Inon Barnatan, and, in his festival debut, Mahan Esfahani on harpsichord. We highlight Mozart's vocal works with his C-minor Mass and Requiem, as well as concert stagings of *Così fan tutte* and *Idomeneo*.

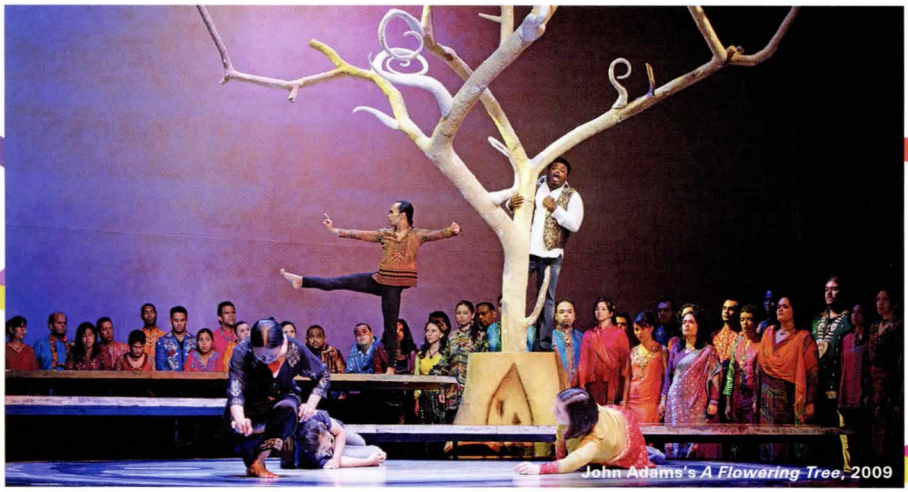
I invite you to witness the world premiere of composer David Lang's *the public domain*, an epic work for 1,000 singers from across the New York City area, performed free on the Josie Robertson Plaza. Artists-in-residence the International Contemporary Ensemble mark the festival's anniversary with 50 premiere works that will be performed throughout the summer across the campus. Many of these events are also free.

Finally, this special *Playbill* celebrates our milestone anniversary with stories and essays about the festival and Mozart himself—his genius, history, and the impact he has had on the cultural life of our metropolis. I thank you, the audience, for making Mostly Mozart a quintessential part of New York City's summertime landscape, and look forward to seeing you often.



Jane Moss
Ehrenkranz Artistic Director

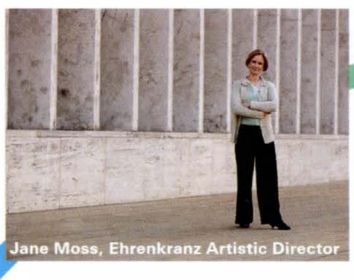
MOZART FOREVER


John Adams's *A Flowering Tree*, 2009

Transformation to the Present

Building upon the ideas and traditions that have been hallmarks of the festival since its founding, Ehrenkranz Artistic Director Jane Moss has transformed Mostly Mozart into a festival that reflects the dynamic landscape of today's performing arts. In addition to its enduring artistic and creative relationships and discovery of engaging new talent, the festival's core ensemble, the Mostly Mozart Festival Orchestra, has developed into one of the nation's foremost Classical ensembles. Dance by a range of choreographers—most notably Mark Morris—has evolved into a popular component of the festival, as have period-instrument concerts, films, lectures, and multidisciplinary presentations, which include more semi-staged and staged operas than ever before. Finally, in a nod to the traditions of Mozart's time—when audiences primarily listened to their own contemporary music—Mostly Mozart now regularly commissions and premieres new music, bolstered by composers-in-residence who have included George Benjamin and Kaija Saariaho, and its artists-in-residence, the International Contemporary Ensemble. ■

Karissa Krenz is a New York–based performing arts writer, creative professional, and flâneuse. She is the editor of this special *Playbill* and curator of the *Mozart Forever: Fifty Years of the Mostly Mozart Festival* exhibition at the New York Public Library for the Performing Arts.


Jane Moss, Ehrenkranz Artistic Director


A Little Night Music


Louis Langrée



Mostly Mozart Festival Orchestra, 2014



Mark Morris's *L'Allegro, il Penseroso ed il Moderato*, 2002



Kaija Saariaho's *La Passion de Simone*, 2008



Emerson String Quartet, 2013



Breath by Marc Downie and Paul Kaiser, 2007



Mostly Mozart's special stage reconfiguration was implemented in 2005.

PHOTOS BY KEN FRIEDMAN, ©CHRIS LEE, HAGHI SUKA, JENNIFER TAYLOR, AND ©RICHARD TERMINE



The 2006 world premiere of Mark Morris's *Mozart Dances*

©STEPHANIE BERGER

Making Mostly Mozart

Lincoln Center's Ehrenkranz Artistic Director Jane Moss talks to Karissa Krenz about Mostly Mozart's past and present, its special relationships, highlights from its 50th anniversary, and her special admiration for the festival's namesake.

Why do you think Mostly Mozart has lasted for 50 years, and is still going strong?

The success of Mostly Mozart is exceptional. When it was created, there was no tradition of a summer audience in New York, Mozart's music was infrequently performed, and there had never been an indoor summer music festival in America. What is striking, too, is that it was an instant hit—it was playing to 90% capacity from the beginning.

The festival was also created with a dual mission: to celebrate the genius of Mozart with superb musical execution, and to create a populist experience that would attract both first-time and experienced concertgoers. That was achieved through a more informal concert ambience and very low ticket prices. It all worked from day one—it touched a cultural need in New York that we didn't even know was there.

And then it crossed over into the popular consciousness, becoming a fixture of summer in New York, so much so that even if you weren't going to Mostly Mozart, you knew the name. It was highly successful branding before the idea of "branding" even existed. Most impressive, it is amazing how many people have told me the first concert they ever went to was at Mostly Mozart. I think that's one of the festival's greatest achievements.

What made you decide to expand Mostly Mozart's multidisciplinary and contemporary offerings?

First, keeping a long-running event of any variety fresh and alive and artistically relevant is a challenge that must be continually addressed. Second, one must keep on top of how the art forms and audience priorities are changing.

To that end, we noticed there are audiences eager to have an "experience" above and beyond simply listening to virtuosic playing on the other side of a proscenium. They want to feel a greater connection with the music making. This led to our special stage installation for David Geffen Hall that extends the orchestra's platform into the auditorium and offers on-stage seating, creating a far more intimate setting. We also added the popular *A Little Night Music* concerts, which offer intimate, world-class performances in the 230-seat Stanley H. Kaplan Penthouse with tables, wine, and candlelight overlooking the Hudson River. The candlelight, I might add, is a nice reference to Mozart's era.

In addition to changes in physical ambience, we added multidisciplinary programing to the festival—particularly in the area of dance and opera. These presentations add a strong visual and theatrical dimension to the listening experience and enable us to extend our reach into the dance and opera audiences.

Finally, and in a very emphatic fashion, we implemented a strong commitment to the music of our own time. I am always looking for ways to present contemporary works in a context that attracts more mainstream audiences, and I felt strongly that Mostly Mozart, in a counterintuitive way, was the perfect vehicle for that. It had a very strong identity with a pre-existing audience, and by intro-

ducing cutting-edge performances in a significant fashion, we could comfortably expand "the brand" to include the hip and happening feeling that compelling contemporary programming evokes. In other words, it's not your mother's Mostly Mozart.

Do you think the festival's evolution has contributed to its longevity?

If we had just stood in place, the festival inevitably would have run out of steam and lost its artistic relevance. We used the power of our large loyal audience to keep infusing it with new energy. While Mozart continues to be at the center, it is really a six-degrees-of-separation festival; even things that seem completely unrelated can link back to Mozart.

When I think about the big picture, it's thrilling to me how our instincts about what one could do with Mostly Mozart proved to be correct. We've been able to successfully transform something that had already established itself and—more important—was beloved. We've made it a very flexible and nimble vehicle for deeply engaging and diverse programming, and that will ensure its future vitality and relevance.

How does this year's festival reflect and honor Mostly Mozart's history and its evolving artistic portfolio?

This summer's festival reflects the founding DNA—the dual focus on Mozart and popular access. It takes that idea of access in a significant



The Marriage of Figaro with the Budapest Festival Orchestra and Iván Fischer, 2013

©RICHARD TERMINE

new direction with David Lang's *the public domain* by adding the element of participation—now you can be in the Mostly Mozart Festival. There is a considerable amount of free activity, too, including an outdoor concert with the orchestra.

The presentation of period-instrument ensembles, an important priority for the festival in the past decade, is represented by a special residency by the Freiburg Baroque Orchestra that features two staged concerts of Mozart's operas, another musical genre we've expanded upon in recent years. That focus this year also includes the opening program, *The Illuminated Heart*, which crosses over many different strands of the festival. It transforms David Geffen Hall yet again, creating the feeling of a Baroque theater with extensive use of projections staged by Netia Jones, and features selections from Mozart's operas and a stellar cast. And of course, for pride of place, there's the Mostly Mozart Festival Orchestra, which has been at the center of the festival almost since its inception.

Mostly Mozart has a tradition of building relationships with performers, and you've expanded that further in recent times, especially in working with Mark Morris, ICE, and an array of composers-in-residence.

We have found that bringing these additional artistic voices into the mix through residencies works beautifully.

Mark is essentially a musician with enormous interest in the Classical and Baroque periods who is, incidentally, a choreographer. He fits perfectly as our resident musician/choreographer. It has evolved into a sustained relationship that has included commissions especially for the festival—one of which we're reviving this summer: *Mozart Dances*. Mark loves being in a festival like Mostly Mozart because he views his work as a kind of music.

And then we have our Artists-in-Residence, ICE, the crackerjack contemporary group that can tackle a wide range of music. Its arrival on the scene was fantastic from our perspective because while ICE creates its own programming, we can integrate the ensemble into projects we are contemplating. When you have an ongoing relationship, it opens up the world for you curatorially.

Finally, it all comes back to Mozart. What does his music mean to you?

Most overtly in his operas, Mozart reveals the deepest longings, intimacies, and aspiration of the human spirit. And though his music allows us to feel what is most personal and universal in ourselves, the composer himself remains somewhere out of view due to the inherent balances and elegance of his Classical framework. He represents the end of an era in that regard; beginning with Beethoven and moving forward to Schubert and beyond, the composers themselves move front and center into the audience's consciousness, and you can feel their struggles, their sorrows, their triumphs. But Mozart casts a powerful musical light without you being aware of its source or the effort of its creation. He does reveal his heart, and he shows us our own—for me there is no greater artistic meaning or purpose than that. The greatest privilege of my musical life is my ongoing intimate summer encounter with Mozart's musical universe. And every time it is transcendent and transformative. It is an extraordinary blessing. ■

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Jane Moss
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The Program

Wednesday–Saturday, August 24–27, 2016, at 7:30 pm

Pre-performance discussion with Mark Morris and Ara Guzelimian on Friday, August 26 at 6:15 pm in the David Rubenstein Atrium

Mozart Dances

Mark Morris Dance Group
Mark Morris, *Choreographer*

Mostly Mozart Festival Orchestra
Louis Langrée, *Conductor*
Garrick Ohlsson, *Piano*
Inon Barnatan, *Piano*

Howard Hodgkin, *Scenic Design*
Martin Pakledinaz, *Costume Design*
James F. Ingalls, *Lighting Design*

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

(Program continued)

Please make certain all your electronic devices are switched off.

The Mostly Mozart Festival is made possible by Renée and Robert Belfer, Sarah Billinghurst Solomon and Howard Solomon, and Rita E. and Gustave M. Hauser.

Endowment support for the Mostly Mozart Festival presentation of *Mozart Dances* is provided by Blavatnik Family Foundation Fund for Dance.

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

Steinway Pianos
David H. Koch Theater

Mostly Mozart Festival

Additional support is provided by Chris and Bruce Crawford, Laurie M. Tisch Illumination Fund, Anne and Joel Ehrenkranz, The Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., Charles E. Culpeper Foundation, S.H. and Helen R. Scheuer Family Foundation, and Friends of Mostly Mozart.

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Join the conversation: #LCMozart

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.

Mozart Dances

Eleven

MOZART: Piano Concerto No. 11 in F major, K.413 (1782–83)
Allegro, Larghetto, Tempo di Menuetto
Mostly Mozart Festival Orchestra
Louis Langrée, *Conductor*; Garrick Ohlsson, *Piano*

Sam Black, Durell R. Comedy, Rita Donahue, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Brian Lawson, Laurel Lynch, Stacy Martorana, Maile Okamura, Dallas McMurray, Nicole Sabella, Billy Smith, Noah Vinson, Michelle Yard

Pause

Double

MOZART: Sonata in D major for Two Pianos, K.448 (1781)
Allegro con spirito, Andante, Allegro molto
Garrick Ohlsson, *Piano*; Inon Barnatan, *Piano*

Sam Black, Rita Donahue, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Brian Lawson, Aaron Loux, Laurel Lynch, Stacy Martorana, Dallas McMurray, Maile Okamura, Brandon Randolph, Nicole Sabella, Billy Smith, Noah Vinson, Michelle Yard

Intermission

Twenty-seven

MOZART: Piano Concerto No. 27 in B-flat major, K.595 (1791)
Allegro, Larghetto, Allegro
Mostly Mozart Festival Orchestra
Louis Langrée, *Conductor*; Garrick Ohlsson, *Piano*

Sam Black, Rita Donahue, Domingo Estrada, Jr., Lesley Garrison, Lauren Grant, Brian Lawson, Aaron Loux, Laurel Lynch, Stacy Martorana, Dallas McMurray, Maile Okamura, Brandon Randolph, Nicole Sabella, Billy Smith, Noah Vinson, Michelle Yard

This performance is approximately 2 hours long, including intermission.

Premiere: August 17, 2006—New York State Theater, Lincoln Center for the Performing Arts, New York City, New York

Commissioned by Lincoln Center for the Performing Arts (New York), New Crowned Hope (Vienna), and the Barbican Centre (London).

Snapshot

By James M. Keller

Mark Morris created his *Mozart Dances* in 2006 in response to a commission from Lincoln Center for a piece to celebrate the 250th anniversary of Mozart's birth. The combination of Morris and Mozart was a fortuitous match: Morris is acclaimed for his unusual sensitivity in choreographing to classical scores, while Mozart was exceptionally adept at incorporating the language and spirit of dance into his compositions. The three pieces that provide the underpinning for *Mozart Dances* are all products of the composer's decade living in Vienna, where he moved in 1781 and died ten years later at the age of only 35.

Mozart's F-major Piano Concerto (K.413) was one of three he wrote to introduce himself to Viennese audiences at concerts in early 1783, as a composer—and soloist—of piano concertos. He met with more trouble than he expected getting the pieces published, a forewarning of the challenges he would meet during his Vienna decade, his extraordinary gifts notwithstanding. Even before that, Mozart had unveiled his Sonata in D major for Two Pianos (K.448), composed in 1781, just a few months after establishing himself in Vienna. He wrote it to perform with his highly accomplished pupil Josepha Barbara Auernhammer, whose musical ability he embraced even while spurning her romantic entreaties. From the final year of his life, 1791, comes his Piano Concerto in B-flat major (K.595). In this last of his magnificent sequence of piano concertos, Mozart focuses not on the virtuosity of which he was supremely capable, but rather on conveying a sense of warm-heartedness and even slight melancholy, a spirit that would often infuse the works of his final year.

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Note on the Program

By James M. Keller

Piano Concerto No. 11 in F major, K.413 (1782–83)
Sonata in D major for Two Pianos, K.448 (1781)
Piano Concerto No. 27 in B-flat major, K.595 (1791)
WOLFGANG AMADEUS MOZART
Born January 27, 1756, in Salzburg
Died December 5, 1791, in Vienna

When the 25-year-old Mozart moved to Vienna from his native Salzburg in 1781, he had every reason to harbor optimism about his prospects. He knew that even in the musical hothouse of Vienna he would stand apart from the mass of musical functionaries who kept the city's music stands covered with new compositions. What's more, he was already acknowledged as an exceptional keyboard player.

He would capitalize on both of those talents during his golden decade in Vienna, which lasted until his premature death in 1791. He loved his urban environment, which not only supported his musical endeavors but also offered leisure activities he particularly enjoyed, such as dancing. He had appeared as a dancer in court entertainments while growing up in Salzburg and went dancing as often as he could in Vienna. He even hosted dances at home: "We actually prefer house balls," he wrote to his father in January 1783. "Last week I gave one in our apartment....We started at 6 o'clock in the evening and ended at 7;—what, only one hour?—No, No!—we ended at 7 o'clock in the morning." He composed his first dances when he was five and eventually produced some 200 of them—minuets, German dances, contredanses—many being sophisticated pieces he was required to produce as court chamber composer, a position he proudly assumed in 1787.

A dance-like spirit infuses many of Mozart's compositions. Sometimes the connection is obvious, as in the minuet movements of his symphonies or string quartets. Elsewhere, one may find it more deeply subsumed into a piece's atmosphere. This was a prevalent characteristic of Baroque music a generation or two earlier; it is no surprise that some of Mark Morris's most acclaimed choreography is set to Baroque scores. This attribute still held over through the Classical era. When Lincoln Center for the Performing Arts invited Morris to create *Mozart Dances* in honor of Mozart's 250th birthday in 2006, the choreographer found a natural match in the dance-inclined composer.

The music Morris selected spans Mozart's entire Viennese decade. The F-major Piano Concerto (K.413) was one in a set of three Mozart wrote to introduce himself as a concerto soloist in his adopted city. "These concertos are a happy medium between what is too easy and too difficult," he wrote to his father. "They are very brilliant, pleasing to the ear, and natural, without being vapid. There are also passages here and there from which connoisseurs alone can derive satisfaction; but these passages are written in such a way

that the less discriminating cannot fail to be pleased, though without knowing why." He probably introduced them at concerts on January 4 and January 11, 1783, and by January 15 the set was being advertised for sale "by subscription" (in manuscript only). It seems that Mozart and his selling agent found few buyers, even after they lowered the price tag by a third. The pieces were finally published in March 1785, properly engraved, under the imprint of the Viennese firm of Artaria. Genial elegance infuses this concerto, which concludes with a movement that wears its dance origins on its sleeve, a *Tempo di Menuetto*.

Mozart also drew a substantial strand of income from teaching. Playing the piano was a social grace popular among the daughters of aristocrats and comfortably middle-class families, and Mozart made the rounds of many of their piano benches. Some of his pupils became accomplished virtuosos: Josepha Barbara Auernhammer, for example, the daughter of an economic councilor. "She plays enchantingly," Mozart wrote to his father, "except that her Cantabile still lacks the truly delicate, singing touch." On the other hand, he reported, "She is nothing but a silly girl in love"—in love with him, actually, although he did not reciprocate the sentiment. On several occasions they appeared together in his Concerto for Two Pianos, and in September 1781 he wrote for their use this "Sonata for Two" (K.448), a tour de force of sparkling pianism and suavely interlocked musical dialogue that they unveiled at the Auernhammer home that November.

Generations of listeners have found special poignancy in the music Mozart composed in 1791, the year in which he celebrated his 35th birthday and, ten and a half months later, was buried in an unmarked grave. The first piece he completed that fateful year was his B-flat-major Piano Concerto (K.595), his final work in that genre, which he entered in his catalogue on January 5. He had begun the piece as early as 1788 and set it aside to meet other pressing deadlines, returning to focus on it in late 1790. Its nostalgic introspection and avoidance of flashy brilliance characterize the concerto style Mozart was by then cultivating. Even its orchestral sound is constrained; when the composer injects a touch of punctuation into the first movement's opening phrase, the melodic idea is fanfare-like but the orchestration—flute plus pairs of oboes, bassoons, and horns—is warm-toned rather than assertive. Each of the three movements is cast in the major mode, yet Mozart infuses his major with a measure of melancholy. The *Larghetto* is a model of his capacity for artless simplicity, and the main theme of the finale unpretentiously mirrors the tune of a song Mozart was penning concurrently, "Sehnsucht nach dem Frühlinge" ("Longing for Spring"), which expresses wistfully that "although Winter days have much joy," one yearns nonetheless for the green trees and blossoming violets of May.

James M. Keller is program annotator for the New York Philharmonic (The Leni and Peter May Chair) and the San Francisco Symphony, and is the author of the book Chamber Music: A Listener's Guide *(Oxford University Press).*

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Peter Quince at the Clavier

By Wallace Stevens

I
Just as my fingers on these keys
Make music, so the selfsame sounds
On my spirit make a music, too.

Music is feeling, then, not sound;
And thus it is that what I feel,
Here in this room, desiring you,

Thinking of your blue-shadowed silk,
Is music. It is like the strain
Waked in the elders by Susanna:

Of a green evening, clear and warm,
She bathed in her still garden, while
The red-eyed elders, watching, felt

The basses of their beings throb
In witching chords, and their thin blood
Pulse pizzicati of Hosanna.

II
In the green water, clear and warm,
Susanna lay.
She searched
The touch of springs,
And found
Concealed imaginings.
She sighed,
For so much melody.

Upon the bank, she stood
In the cool
Of spent emotions.
She felt, among the leaves,
The dew
Of old devotions.

She walked upon the grass,
Still quavering.
The winds were like her maids,
On timid feet,
Fetching her woven scarves,
Yet wavering.

A breath upon her hand
Muted the night.
She turned—
A cymbal crashed,
And roaring horns.

III
Soon, with a noise like tambourines,
Came her attendant Byzantines.

They wondered why Susanna cried
Against the elders by her side;

And as they whispered, the refrain
Was like a willow swept by rain.

Anon, their lamps' uplifted flame
Revealed Susanna and her shame.

And then, the simpering Byzantines
Fled, with a noise like tambourines.

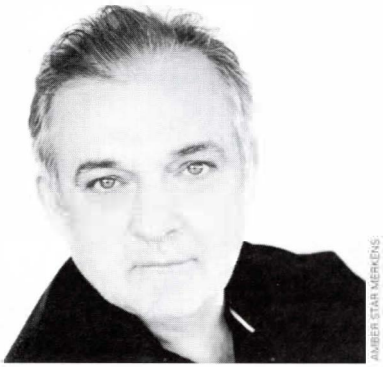
IV
Beauty is momentary in the mind—
The fitful tracing of a portal;
But in the flesh it is immortal.

The body dies; the body's beauty lives.
So evenings die, in their green going,
A wave, interminably flowing.
So gardens die, their meek breath scenting
The cowl of winter, done repenting.
So maidens die, to the auroral
Celebration of a maiden's choral.

Susanna's music touched the bawdy strings
Of those white elders; but, escaping,
Left only Death's ironic scraping.
Now, in its immortality, it plays
On the clear viol of her memory,
And makes a constant sacrament of praise.

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Meet the Artists



Mark Morris

Mark Morris was born on August 29, 1956, in Seattle, 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, as well as the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created close to 150 works for the company. From 1988 to 1991 he was director of dance at La Monnaie, and in 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Mr. Morris has created 20 ballets since 1986, and his work has been performed by companies worldwide, including American Ballet Theatre, Ballet du Grand Théâtre de Genève, and the Royal New Zealand and San Francisco Ballets. He began conducting performances for MMDG in 2006 and has since conducted at Tanglewood Music Center, Lincoln Center, and Brooklyn Academy of Music. He served as music director for the 2013 Ojai Music Festival. He also works extensively 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.

Mr. Morris was named a MacArthur Fellow in 1991 and has received 11 honorary doctorates to date. He is a member of the American Academy of Arts and Sciences and the American Philosophical Society, and has served as an advisory board member for the Rolex Mentor and Protégé Arts Initiative. Mr. Morris has received the Samuel H. Scripps/American Dance Festival Award for Lifetime Achievement, the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society, the Creativity Foundation's Laureate Prize, the International Society for the Performing Arts's Distinguished Artist Award, the Cal Performances Award of Distinction in the Performing Arts, the Orchestra of St. Luke's Gift of Music award, and a 2016 Doris Duke Artist Award. In 2015 Mr. Morris was inducted into the Mr. and Mrs. Cornelius Vanderbilt Whitney Hall of Fame at the National Museum of Dance. He opened the Mark Morris Dance Center in Brooklyn in 2001.



Louis Langrée

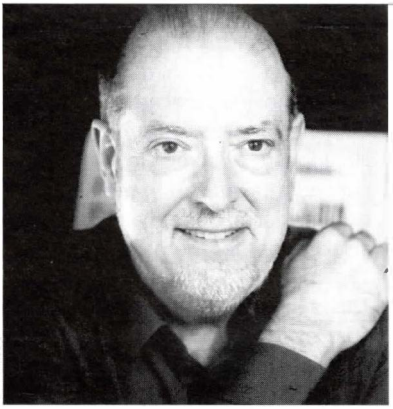
Louis Langrée, music director of the Mostly Mozart Festival since December 2002, was named Renée and Robert Belfer Music Director in August 2006. Under his musical leadership, the Mostly Mozart Festival Orchestra has received extensive critical acclaim, and its performances are an annual summertime highlight for classical music lovers in New York City.

Mr. Langrée is also music director of the Cincinnati Symphony Orchestra. Earlier this year they performed in New York as part of the 50th anniversary season of Lincoln Center's Great Performers series, and future plans include a tour to Asia. Mr. Langrée will make his debut with the Philadelphia Orchestra in the fall, and in February he returns to the Metropolitan Opera for performances of *Carmen*. In Europe he will conduct the Gewandhaus Orchestra of Leipzig and the Orchestre National de France, the latter in Debussy's opera and Schoenberg's tone poem based on Maeterlinck's *Pelléas et Mélisande*.

Mr. Langrée was chief conductor of Camerata Salzburg until this summer, and has appeared as guest conductor with the Berlin and Vienna Philharmonics, Budapest Festival Orchestra, London Philharmonic Orchestra, NHK Symphony Orchestra, Freiburg Baroque Orchestra, and Orchestra of the Age of Enlightenment. His opera engagements include appearances with La Scala, Opéra Bastille, Vienna State Opera, and Royal Opera House, Covent Garden. Mr. Langrée was appointed Chevalier des Arts et des Lettres in 2006 and Chevalier de l'Ordre National de la Légion d'Honneur in 2014.

Mr. Langrée's first recording with the Cincinnati Symphony Orchestra features commissioned works by Nico Muhly and David Lang, as well as Copland's *Lincoln Portrait* narrated by Maya Angelou. His DVD of Verdi's *La traviata* from the Aix-en-Provence Festival featuring Natalie Dessay and the London Symphony Orchestra was awarded a Diapason d'Or. His discography also includes recordings on the Universal and Virgin Classics labels.

Garrick Ohlsson



MARK McBETH

Since winning the 1970 International Fryderyk Chopin Piano Competition, pianist Garrick Ohlsson has established himself as one of the world's most versatile and affecting pianists. During the 2016–17 season, he will appear in Philadelphia, Atlanta, Detroit, Dallas, Miami, Toronto, Vancouver, San Francisco, Liverpool, and Madrid. He will conclude the season with a tour of the West Coast with the St. Petersburg Philharmonic Orchestra, conducted by Yuri Temirkanov.

A frequent guest with orchestras in Australia, Mr. Ohlsson recently visited Perth, Brisbane, Melbourne, Sydney, Adelaide, and Hobart, as well as making appearances with New Zealand Symphony Orchestra in Wellington and Auckland. An avid chamber musician, Mr. Ohlsson has collaborated with the Takács and Cleveland Quartets, and the Emerson and Tokyo String Quartets. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. Mr. Ohlsson has appeared in recital with such legendary artists as Magda Olivero, Jessye Norman, and Ewa Podleś.

Mr. Ohlsson is also an active recording artist. His 10-disc set of the complete Beethoven sonatas for Bridge Records has garnered critical acclaim, including a Grammy Award for Volume 3. In 2008 Hyperion re-released his 16-disc recording *Chopin: The Complete Works*, followed in 2010 by recordings of the Brahms piano variations, Granados's *Goyescas, o Los majos enamorados*, and music by Griffes. Most recently, recordings of Brahms concertos and Tchaikovsky's Piano Concerto No. 2 were released on live performance recordings with the Melbourne and Sydney Symphony Orchestras. Mr. Ohlsson was also featured on Dvořák's Piano Concerto in the Czech Philharmonic's live recordings of the composer's complete symphonies and concertos, released in 2014 on the Decca label.

Inon Barnatan



MARCO BORGGREVE

Israeli pianist Inon Barnatan is embarking on his third and final season as the inaugural artist-in-association of the New York Philharmonic. He appears as soloist in subscription concerts, takes part in regular chamber performances, and acts as ambassador for the orchestra.

This summer Mr. Barnatan makes a host of festival appearances, including performances at the Santa Fe and Delft Chamber Music Festivals. During the 2016–17 season, he will debut with the Gewandhaus Orchestra of Leipzig under Alan Gilbert, Chicago Symphony Orchestra under Jesús López-Cobos, Baltimore Symphony Orchestra under Vasily Petrenko, and the Seattle Symphony under Ludovic Morlot, and he will return to the New York Philharmonic under Manfred Honeck. He will tour Europe with his frequent recital partner Alisa Weilerstein, and will also tour the U.S. with the Academy of St. Martin in the Fields and later with Weilerstein and clarinetist Anthony McGill, including a concert at The Chamber Music Society of Lincoln Center. Other highlights include concerto performances in Japan, Hong Kong, and Australia, the complete Beethoven concerto cycle in Marseille, and appearances at London's Wigmore Hall.

A recipient of both the Avery Fisher Career Grant and Lincoln Center's Martin E. Segal Award, Mr. Barnatan has performed extensively with such orchestras as the Los Angeles Philharmonic, San Francisco Symphony, Deutsches Symphonie-Orchester Berlin, Royal Stockholm Philharmonic Orchestra, and the Cleveland and Philadelphia Orchestras. He has worked with such distinguished conductors as Gustavo Dudamel, Michael Tilson Thomas, James Gaffigan, Edo de Waart, and Pinchas Zukerman. Mr. Barnatan's critically acclaimed discography includes recordings of Schubert's solo piano works for the Avie and Bridge labels, as well as *Darknesse Visible*. In 2015 he released *Rachmaninov and Chopin: Cello Sonatas* with Weilerstein on the Decca label.

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 has steadily expanded to include cities around the world, and in 1986 it made its first national television program for the PBS series *Great Performances: Dance in America*. In 1988, MMDG was invited to become the national dance company of Belgium and spent three years in residence at La Monnaie, returning to the U.S. as one of the world's leading dance companies in 1991. Based in Brooklyn, MMDG appears regularly in New York, Boston, Seattle, and Fairfax. The company has performed at New York City Center's Fall for Dance Festival and Lincoln Center's White Light Festival, and collaborates yearly with Brooklyn Academy of Music on performances and master classes. This year marks the 12th MMDG performance at the Mostly Mozart Festival, and the company returns this fall to the White Light Festival's *Sounds of India* series, curated by Mark Morris. From the company's many London seasons, it has received two Laurence Olivier Awards and a Critics' Circle National Dance Award for Best Foreign Dance Company.

MMDG regularly collaborates with renowned musicians, including cellist Yo-Yo Ma, pianist Emanuel Ax, mezzo-soprano Stephanie Blythe, and jazz trio The Bad Plus, as well as leading orchestras and opera companies, including the London Symphony Orchestra, Metropolitan Opera, and English National Opera. The company also frequently works with distinguished artists and designers, including costume designer Isaac Mizrahi, painters Howard Hodgkin and Robert Bordo, set designers Adrianne Lobel and Allen Moyer, and many others. MMDG's film and television projects include *Dido and Aeneas*, *The Hard Nut*, *Falling Down Stairs*, and two documentaries for the U.K.'s *South Bank Show*. In 2015 Mark Morris's signature work, *L' Allegro, il Penseroso ed il Moderato*, had its national television premiere on PBS's *Great Performances*.

Mostly Mozart Festival Orchestra

The Mostly Mozart Festival Orchestra is the resident orchestra of the Mostly Mozart Festival, and the only U.S. chamber orchestra dedicated to the music of the Classical period. Louis Langrée has been the Orchestra's music director since 2002, and each summer the ensemble's David Geffen Hall home is transformed into an appropriately intimate venue for its performances. Over the years, the Orchestra has toured to such notable festivals and venues as Ravinia, Great Woods, Tanglewood, Bunkamura in Tokyo, and the Kennedy Center. Conductors who made their New York debuts leading the Mostly Mozart Festival Orchestra include Jérémie Rhorer, Edward Gardner, Lionel Bringuier, Yannick Nézet-Séguin, Charles Dutoit, Leonard Slatkin, David Zinman, and Edo de Waart. Mezzo-soprano Cecilia Bartoli, flutist James Galway, soprano Elly Ameling, and pianist Mitsuko Uchida all made their U.S. debuts with the Mostly Mozart Festival Orchestra.

Chelsea Acree

Chelsea Acree grew up in Baltimore, Maryland, where she began her dance training with Sharon Lerner, then continued at George Washington Carver Center for Arts and Technology. Since receiving her bachelor of fine arts degree in dance from Purchase College in 2005, she has had the opportunity to work with SYREN Modern Dance, 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 both children and adults. She began working with MMDG in 2007 and joined the company in 2011.

Sam Black

Sam Black is originally from Berkeley, California, where he began studying tap at age nine with Katie Maltsberger. He received his bachelor of fine arts degree in dance from Purchase College, and currently teaches Mark Morris Dance Group master classes and Dance for PD. He first appeared with MMDG in 2005 and became a company member in 2007.

Durell R. Comedy

Durell R. Comedy, a native of Prince George's County, Maryland, began dancing at age six with Spirit Wings Dance Company. He graduated magna cum laude from George Mason University, receiving his bachelor of fine arts degree in dance performance in 2008. Since then, he has performed at the Metropolitan Opera and worked with Troy Powell and Kyle Abraham, among others. Mr. Comedy was a member of the Limón Dance Company from 2009 to 2015, performing principal and soloist roles. He has also worked as a soloist dancer with the Baltimore Opera and was a principal dancer and dance captain with Washington National Opera from 2013 to 2014. He was an adjunct faculty member at George Mason University's School of Dance in 2014 and was recently awarded George Mason University's College of Visual and Performing Arts Thomas W. Iszard III Distinguished Alumni Award. Mr. Comedy began working as an apprentice with the Mark Morris Dance Group in 2015 and became a company member in 2016.

Rita Donahue

Rita Donahue 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 Kraig Patterson's Bopi's Black Sheep and joined the Mark Morris Dance Group in 2003.

Domingo Estrada, Jr.

Domingo Estrada, Jr., a native of Victoria, Texas, danced ballet folklórico through his church for 11 years. He earned his bachelor of fine arts degree in ballet and modern dance from Texas Christian University and worked with Fernando Bujones. During his undergraduate studies, he attended the American Dance Festival and performed *Sky Light*, a classic work by choreographer Laura Dean. He debuted with the Mark Morris Dance Group 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 Missouri and Interlochen Arts Academy in Michigan. She studied at the Codarts Rotterdam in the Netherlands and holds a bachelor of fine arts degree from Purchase College. She first performed with the Mark Morris Dance Group in 2007 and became a company member in 2011. Ms. Garrison teaches at the School at the Mark Morris Dance Center and Dance for PD.

Lauren Grant

Lauren Grant has danced with the Mark Morris Dance Group since 1996, appearing in nearly 60 of Mark Morris's works. She is on the faculty at The School at the Mark Morris Dance Center, leads master classes around the globe, sets Morris's work at universities, and frequently leads classes for the company. In 2015 Ms. Grant received a Bessie Award for Sustained Achievement in Performance. She has been featured in Amy Nathan's book *Meet the Dancers: From Ballet, Broadway, and Beyond*, as well as in *Time Out New York* and *Dance Magazine*. She has appeared in PBS's *Great Performances* series, *Live From Lincoln Center*, and ITV's *The South Bank Show*. 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 New York University's Tisch School of the Arts. She is currently pursuing her master of fine arts degree at Montclair State University.

Brian Lawson

Brian Lawson began his dance training in Toronto at Canadian Children's Dance Theatre. There he worked with choreographers David Earle, Carol Anderson, and Michael Trent. Mr. Lawson spent a year studying at Codarts Rotterdam in the Netherlands and graduated summa cum laude in 2010 from Purchase College, 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, Dance Heginbotham, and Nelly van Bommel's NØA Dance,

among others. He joined the Mark Morris Dance Group as an apprentice in 2011 and became a company member in 2013.

Aaron Loux

Aaron Loux grew up in Seattle, Washington, and began dancing at the Creative Dance Center as a member of Kaleidoscope Dance Company, a youth modern dance ensemble. He began his classical training at the Cornish 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 the Mark Morris Dance Group in 2010.

Laurel Lynch

Laurel Lynch began her dance training at California's Petaluma School of Ballet. 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. She joined the Mark Morris Dance Group as an apprentice in 2006 and became a company member in 2007.

Stacy Martorana

Stacy Martorana began her dance training in Baltimore, Maryland at Peabody Preparatory. 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 to 2011 she was a member of the Merce Cunningham Dance Company's Repertory Understudy Group. She joined the Mark Morris Dance Group in 2012.

Dallas McMurray

Dallas McMurray is from El Cerrito, California and 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. He has performed with the Limón Dance Company, in addition to appearing in works by Jiří Kylián, Alonzo King, Robert Moses, and Colin Connor. Mr. McMurray performed with the Mark Morris Dance Group as an apprentice in 2006 and became a company member in 2007.

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 performed with Mark Morris Dance Group 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. Ms. Okamura has also designed costumes for three Mark Morris works to date: *Words* and *A Forest* for MMDG and *The Letter V* for Houston Ballet. Ms. Okamura and her husband, Colin Jacobsen, are parents of Mimi Hanako, born in 2015.

Brandon Randolph

Brandon Randolph began his training with 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 in 2012. There he had the opportunity to perform with Dance Heginbotham, as well as repertory by Stephen Petronio, Lar Lubovitch, Paul Taylor, and George Balanchine. Mr. Randolph began working with the Mark Morris Dance Group in 2013 and became a company member in 2014.

Nicole Sabella

Nicole Sabella is from Clearwater, Florida, where she studied at the Academy of Ballet Arts and the Pinellas County Center for the Arts at Gibbs High School under Suzanne B. Pomerantzeff. In 2009 she graduated from Philadelphia's University of the Arts, earning her bachelor of fine arts degree in dance and the Outstanding Performance in Modern Dance Award. She was a performer with Zane Booker's Smoke, Lilies and Jade Arts Initiative. Ms. Sabella first performed with the Mark Morris Dance Group in 2013 and became a company member in 2015.

Billy Smith

Billy Smith grew up in Fredericksburg, Virginia, and attended George Mason University under a full academic and dance 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 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 critical praise. He is an actor as well, and his regional

theater credits include Tulsa in *Gypsy*, Mister Mistoffelees in *Cats*, and Dream Curly in *Oklahoma!* Mr. Smith danced with Parsons Dance from 2007 to 2010. He joined the Mark Morris Dance Group as a company member in 2010.

Noah Vinson

Noah Vinson is originally from Springfield, Illinois, and received his bachelor of arts degree in dance from Columbia College Chicago. He was recognized by *Dance Magazine* as an upcoming talent in 2009 and assisted Mark Morris in the creation of his most recent work for Houston Ballet, *The Letter V*, which premiered in 2015. He began dancing with the Mark Morris Dance Group 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 the Boston Conservatory, University of Colorado, and Trinity Laban Conservatoire of Music and Dance in London. Since moving to New York in 2001, she has created and performed with Red Wall Dance Theatre, Sue Bernhard Danceworks, Vencl Dance Trio, and Rocha Dance Theater, as well as with choreographers Alan Danielson and Ella Ben-Aharon. Ms. Weddel performed with the Mark Morris Dance Group as an apprentice in 2006 and became a company member in 2007.

Michelle Yard

Michelle Yard was born in Brooklyn. She began her professional dance training at the Fiorello H. LaGuardia High School of Music & Art and Performing Arts and continued her studies at Alvin Ailey American Dance Theater. She graduated with a bachelor of fine arts degree from New York University's Tisch School of the Arts. Ms. Yard teaches Pilates as well as master classes for Access/MMDG. She joined the Mark Morris Dance Group in 1997.

Howard Hodgkin

Howard Hodgkin (scenic design) studied at the Camberwell College of Arts and the Bath School of Art and Design. In 1984 he represented Britain at the Venice Biennale and won the Turner Prize the following year. He was knighted in 1992 and made a Companion of Honor in 2003. An exhibition of his *Paintings 1975–1995*, organized by the Modern Art Museum of Fort Worth, opened in 1995 at the Metropolitan Museum of Art and toured to museums

in Fort Worth and Düsseldorf, and to London's Hayward Gallery. A retrospective opened at the Irish Museum of Modern Art in 2006, traveling to the Tate Britain and then to the Museo Nacional Centro de Arte Reina Sofía.

Mr. Hodgkin first worked in the theater in 1981, when he designed the set and costumes for Richard Alston's *Night Music* with Ballet Rambert. They later collaborated on *Pulcinella*, which was filmed by the BBC and released on DVD. For the Mark Morris Dance Group, he designed the sets for *Rhymes with Silver, Kolam, Mozart Dances*, and *Layla and Majnun*, which will premiere in September. He is represented by Gagosian Gallery and has shown with them in New York, Los Angeles, Paris, Rome, and London. Toronto's Aga Khan Museum exhibited Mr. Hodgkin's collection of paintings *Inspired by India* along with Indian miniatures from his collection in 2015. *After All*, an exhibition of his new prints, will open the new Alan Cristea Gallery in London later this year. Future plans include new paintings at Hong Kong's Gagosian Gallery in January, and a retrospective of his portraits, 1949–2016, at London's National Portrait Gallery in 2017.

Martin Pakledinaz

Martin Pakeldinaz (1953–2012, costume design) was a designer of costumes for theater, opera, and dance. He collaborated with Mark Morris on works for the Mark Morris Dance Group, San Francisco Ballet, and Boston Ballet, in addition to works by Helgi Tomasson, Kent Stowell, Christopher Wheeldon, and George Balanchine. His New York theater credits included *Gypsy, The Pajama Game, Thoroughly Modern Millie, Wonderful Town, The Wild Party*, and *Kiss Me, Kate*. In opera, he worked on productions of *Rodelinda* and *Iphigénie en Tauride* for the Metropolitan Opera and *Tristan und Isolde, Adriana Mater*, and *L'amour de loin* for the Paris National Opera/Bastille, as well as works in Salzburg, Seattle, Santa Fe, and Chicago. Other projects included Stanley Tucci's production of *Lend Me a Tenor* on Broadway, Gordon Edelstein's Off-Broadway production of *The Glass Menagerie* with Judith Ivey, and the Opera Theatre of Saint Louis's productions of *Eugene Onegin* and *The Golden Ticket*, a world premiere based on Roald Dahl's *Charlie and the Chocolate Factory*. Over the course of his career, he was awarded two Tony Awards, as well as Drama Desk, Obie, and Lucille Lortel awards, among others.

James F. Ingalls

James F. Ingalls (lighting design) has designed several productions for the Mark Morris Dance Group, including *Romeo and Juliet: On Motifs of Shakespeare, The Hard Nut, Dido and Aeneas* and *L' Allegro, il Penseroso ed il Moderato*. For Mark Morris, he has designed *Orfeo ed Euridice* at the Metropolitan Opera; *King Arthur* at English National Opera; *Ein Herz* at Paris Opera Ballet; *Sylvia, Sandpaper Ballet, Maelstrom*, and *Pacific* at San Francisco Ballet; and *Platée* at the Royal Opera House, Covent Garden, and New York City Opera. His recent

designs for dance include *The Weight of Smoke, Dilly Dilly* and *Sullivaniana* for Paul Taylor's American Modern Dance; *The Nutcracker* for Pacific Northwest Ballet; *The Sleeping Beauty*, choreographed by Alexei Ratmansky, for Ballet Company of Teatro alla Scala and American Ballet Theatre; and Twyla Tharp's 50th anniversary tour. Recent design for opera includes *The Little Match Girl* at Spoleto Festival USA, *Oedipus rex* at the Aix-en-Provence Festival, *Iolanta* and *Perséphone* at Lyon National Opera, and the world premiere of Kaija Saariaho's *Only the Sound Remains* at Dutch National Opera, all directed by Peter Sellars. Mr. Ingalls's recent work in theater includes Garry Hynes's production of *Waiting for Godot* at Druid Theatre Company. He often collaborates with Melanie Ríos Glaser and The Wooden Floor in California.

Mostly Mozart Festival

Celebrating its 50th anniversary, 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 has broadened 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, and late-night performances. 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.

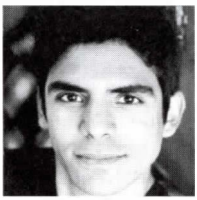
Mark Morris Dance Group


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Sam Black


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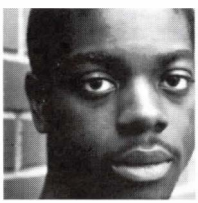

Aaron Loux


Laurel Lynch


Stacy Martorana

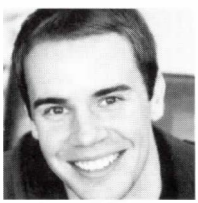

Dallas McMurray


Maile Okamura


Brandon Randolph


Nicole Sabella


Billy Smith


Noah Vinson


Jenn Weddel


Michelle Yard



Mostly Mozart Festival Orchestra

Louis Langrée, *Renée and Robert Belfer Music Director*

Violin I
Ruggero Allifranchini, *Principal*
Martin Agee
Robert Chausow
Katsuko Esaki
Michael Gillette
Suzanne Gilman
Amy Kauffman
Sophia Kessinger
Ron Oakland

Violin II
Laura Frautschi, *Principal*
Lilit Gampel
Katherine Livolsi-Landau
Lisa Matricardi
Kristina Musser
Dorothy Strahl
Deborah Wong
Mineko Yajima

Viola
Shmuel Katz, *Principal*
Meena Bhasin
Danielle Farina
Chihiro Fukuda
Jack Rosenberg

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

Bass
Jordan Frazier, *Principal*
Lou Kosma
Judith Sugarman

Flute
Jasmine Choi, *Principal*

Oboe
Randall Ellis, *Principal*
Nick Masterson

Bassoon
Marc Goldberg, *Principal*
Tom Sefčovič

Horn
Lawrence DiBello, *Principal*
Richard Hagen

Librarian
Michael McCoy

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Grace Hertz, *House Program Coordinator*
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Jeanette Chen, *Production Intern*

For *Mozart Dances*
Andrew Hill, *Production Electrician*

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Peter Carwell, Patrick Castillo, Paul Corneilson, Peter A. Hoyt, James Keller, Paul Schiavo, David Wright

Mark Morris Dance Group

Mark Morris, *Artistic Director*
Nancy Umanoff, *Executive Director*

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Matthew Rose, Rehearsal Director
Colin Fowler, Music Director
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Rory Murphy, Sound Supervisor
Stephanie Sleeper, Costume Coordinator

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Jennifer Dayton, *Education Programs Manager*
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Maria Portman Kelly, *Dance for PD Program Coordinator*
Imani Curry-Johnson, Meghan Lalor, *Dance for PD Interns*
Zoe Schott, *Education Intern*

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Mark Sacks, *Facilities Manager*
Erica Marnell, *Rentals and Office Manager*
Janice Gerlach, *Retail Store Manager*
Jillian Greenberg, *Front Desk Manager*
Tyrone Bevans, Alyssa Filoramo, Tiffany McCue, Jessica Pearson, *Front Desk Assistants*
Olivia Casanova, *Operations Intern*
Jose Fuentes, Andy Rivera, Justin Sierra, Arturo Velazquez, *Maintenance*

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William Murray (Better Attitude, Inc.), *Media and General Consultation Services*
Mark Selinger (McDermott, Will & Emery), *Legal Counsel*
Dunch Arts, LLC, *Development Consultants*
O'Connor Davies Munns & Dobbins, LLP, *Accountant*
David S. Weiss, M.D.(NYU Langone Medical Center), *Orthopaedist*
Marshall Hagins, PT, PhD, *Physical Therapist*
Jeffrey Cohen, Hilot *Therapist*

Additional Production Credits

Costumes constructed by Marc Happel, Studio Rouge Inc., Eric Winterling Inc., and Euro Co. Inc.

Backdrops painted by Scenic Art Studios (Cornwall, NY); special thanks to Joe Forbes.

Thanks to Maxine Morris.

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

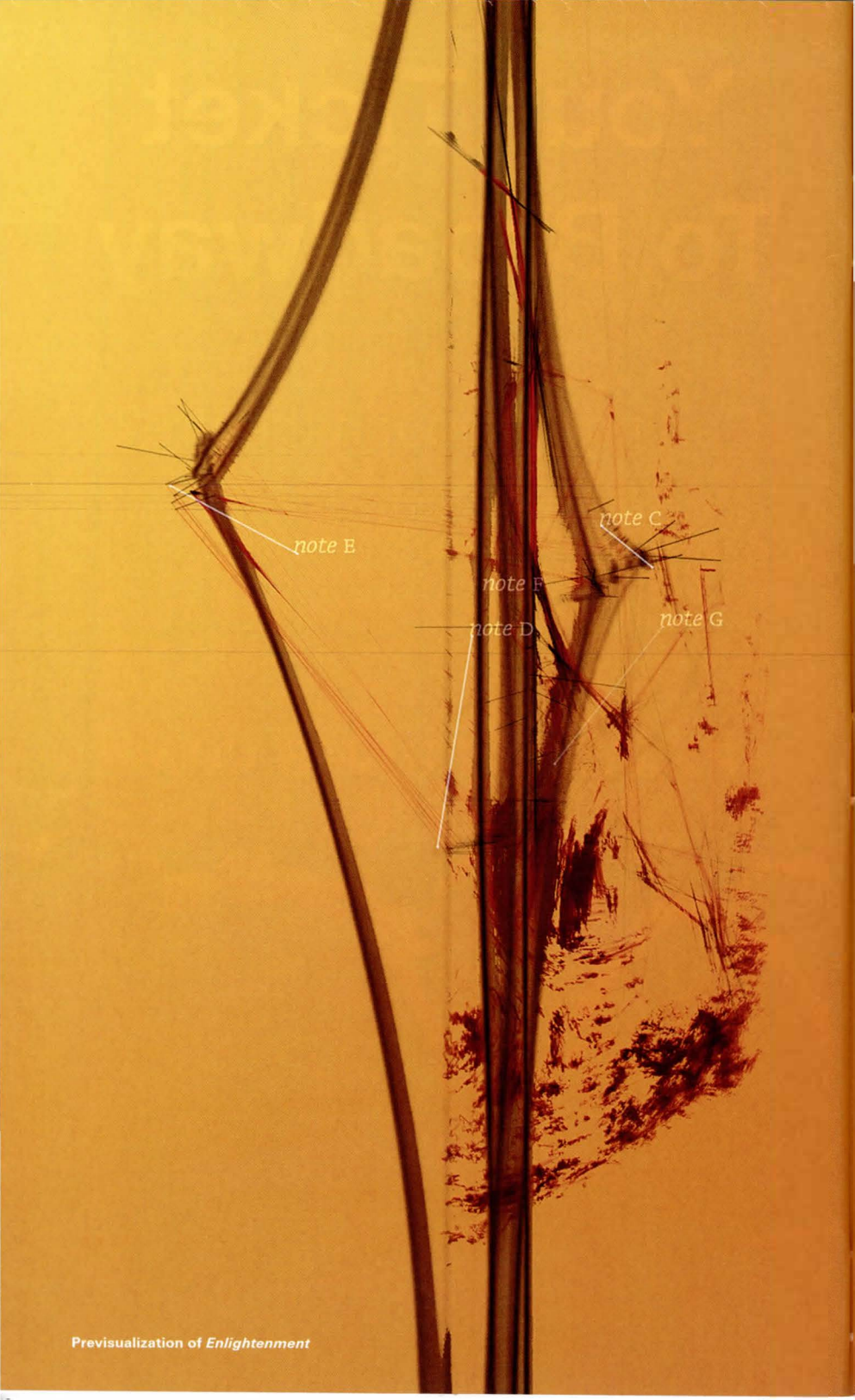
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The Mark Morris Dance Group is a member of Dance/USA and the Downtown Brooklyn Arts Alliance.

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Previsualization of *Enlightenment*

A Capacity for Genius

Is there something inherently different in the brains of creative masters like Mozart? Researchers have been looking into it.

BY SCOTT BARRY KAUFMAN

Where does creative genius come from? Who are these virtuoso musicians, path-breaking scientists, and Olympic athletes? What distinguishes them from the rest of us mere mortals? The heights of human creative expression have always captivated our interest. And for good reason: The striving for greatness is a basic human motivation, a drive that has enabled some of our most valuable cultural products.

In ancient times, creative genius was viewed as divine. Immanuel Kant believed talent was inborn, and that geniuses use their talents to produce something original and exemplary. Only in the latter part of the 19th century did scientists begin to systematically study creative genius and attempt to unravel its major determinants.

In one seminal study in the '60s, psychologist Frank X. Barron invited a group of eminent writers—including Truman Capote, William Carlos Williams, and Frank O'Connor—along with leading architects, scientists, entrepreneurs, and mathematicians, to live in a former fraternity house on the University of California, Berkeley, campus for a few days. These highly acclaimed creators spent time talking to each other, being observed and evaluated on their work and lives, and completing batteries of cognitive and personality tests.

OPENENDEDGROUP

A Capacity for Genius

What was the special sauce of creative genius? To Barron's surprise, it *wasn't* having a high IQ. While general intelligence was certainly high among many of these creators, it wasn't necessarily extremely high. Neither was expertise the defining characteristic; while they had much experience in their domain, it wasn't their knowledge alone that gave rise to their creativity.

In fact, Barron found there was no *single* ingredient to creativity; no one special sauce. His sample was influenced by a whole suite of intellectual, emotional, motivational, and ethical characteristics, and while some were perfectly compatible, others seemed quite contradictory. For instance, in one analysis, Barron and his colleague Donald MacKinnon found that the writers in the sample scored extremely high on many measures of psychological health, including "ego-strength," a key skill for maintaining confidence despite harsh criticism and bouncing back after setbacks. But here's the thing: the average creative writer also scored in the top 15% of the general population on measures of mental illness! As Barron put it, the creative genius is "occasionally crazier and yet adamantly saner, than the average person."

How could this be? Revealingly, Barron also found that the creators had an extremely high interest in understanding ambiguities and complexities. When they saw disarray and incompleteness, their interest was piqued, and they showed a drive to discover unhidden meanings and extract order from chaos. In contrast, less creative participants showed a greater intolerance and frustration when encountering ambiguity.

Since Barron's seminal study, a number of scientists (including myself) have confirmed that the personality trait "openness to experience" is a potent contributor to creative thinking and achievement. Those who are high in this attribute tend to be imaginative, curious, perceptive, creative, artistic, thoughtful, and intellectual. They are driven to explore their inner worlds of ideas, emotions, sensations, and dreams, and to constantly seek out new experiences in their environment that will impart personal growth and allow them to further make meaning out of their lives.

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This doesn't mean that knowledge, expertise, and deliberate practice aren't important for creative genius. Both depth *and* breadth are important. For example, psychologist Dean Keith Simonton analyzed the careers of 59 classical composers, and the aesthetic success of the 911 operas they had collectively written, using a composite measure of seven indicators (including audio and video recordings, number of performances, and array of written references). On the one hand, cumulative experience within the domain of music was important, explaining between 14% and 20% of the impact of a composer's opera. So certainly, experience matters.

On the other hand, "cross-training"

(composing operas across genres) was a better predictor of overall impact than the production of genre-specific operas. In fact, there was an optimal level of compositional experience after the first piece that was most conducive to operatic ingenuity. Increased expertise beyond this point actually brought decreased creativity. For example, Pietro Mascagni's most acclaimed opera was his first (*Cavalleria rusticana*) and his second best was next (*L'amico Fritz*), but beyond that his inventiveness gradually declined until he was panned by critics and often booed offstage.

When it comes to creativity, overtraining can lead to inflexibility, a death knell for innovation. Some of the greatest composers of all time—including Mozart, Tchaikovsky, and Richard Strauss—were also the most versatile. Indeed, this versatility and variability lies at the heart of the creative process. While the expert is characterized by his or her reliability and efficiency, creative geniuses are characterized by their long history of hits and misses, successes and false starts.

There are many examples of a creative genius producing a masterpiece, only to be followed by an embarrassing clunker. For example, Simonton found that Shakespeare's most popular plays were created around mid-career. At this time, he composed his masterpiece *Hamlet*, but, not long after, he wrote *Troilus and Cressida*, which is cited as one of his more problematic works, and decidedly less frequently performed. If ability and knowledge were the sole provenance of creative genius, one would expect that the higher the skill and expertise, the more innovative the work.

But this doesn't seem to be the case. Instead of a clean, narrow pathway to a goal, creators take risks, seek out new experiences, and reconcile contradictions.



Indeed, this dance of contradictions is exactly what may give rise to the intense inner drive to create. As the journalist Carolyn Gregoire and I put it in our recent book *Wired to Create: Unraveling the Mysteries of the Creative Mind*, creative people have "messy minds."

We wouldn't have it any other way. Without these rebellious experts, these passionate meaning-makers, these doers and dreamers, we would be bereft of some of humanity's greatest creative accomplishments. Creative geniuses reveal what is within human reach, what we may all be capable of achieving with the drive to make meaning and the courage to create. ■

Scott Barry Kaufman, Ph.D., is scientific director of the Imagination Institute and a researcher and lecturer in the Positive Psychology Center at the University of Pennsylvania. He has written or edited seven books, including *Wired to Create: Unravelling the Mysteries of the Creative Mind* (with Carolyn Gregoire) and *Ungifted: Intelligence Redefined*. He is also co-founder of *The Creativity Post*, host of *The Psychology Podcast*, and he writes the blog *Beautiful Minds* for *Scientific American*. Kaufman lives in Philadelphia.


Mostly Mozart
Mostly Mozart
Mostly Mozart
Mostly Mozart '92
Mostly Mozart '88
MOSTLY MOZART
NUMBER ONE
Lincoln Center Presents
Mozart Forever
Mostly Mozart
Mostly Mozart
1980
Mostly Mozart
1979
LINCOLN CENTER PRESENTS
mostly mozart festival
1999



KARISSA KRENZ

Trazom!

What's in a name? Mozart the legend vs. Mozart the man.

BY TOM SERVICE

We can't even get his name right. W.A. Mozart never really called himself "Amadeus." That imposing Latin formulation is really an accretion of history, handed down over the generations and monumentalized into a quasi-fact by Peter Shaffer's indelible play and film. Mozart's preferred version of his "loved by God" middle name (which was only one of them: he was actually christened Joannes Chrysostomus Wolfgangus Theophilus Mozart) was in fact Amadè. He signed his letters that way, and Amadè is there in his handwriting in two of the most important documents of his life, both situations in which you don't mess around with your signature: his and Constanze's marriage certificate from Vienna in August 1782, and the title page of his meticulous *Catalogue of all My Works*, that invaluable record of everything he composed in those astonishingly productive years in Vienna from February 1784 until his death in 1791. Amadè—or sometimes Amadé or an unadorned Amade—as far as Mozart was concerned, was his name.

So where did "Amadeus" come from, and why did it become so popular as shorthand for Wolfgang Mozart? Well, as soon as Mozart dies, "Amadeus" is born. His death is registered in the Vienna magistrate's records with "Amadeus" as his middle name, and Constanze is

soon asking for a pension from the Emperor as the "relict of the late Wolfgang Amadeus Mozart." It's surely the veneer of Latinate respectability that is the clincher for "Amadeus" in the late 18th century and early 19th century, as publishers,

"Amadeus was a genius!" works in a way that "Amadè was A-OK!" doesn't quite.

commentators, and critics alight on it as the appropriately pompous nomenclature for their object of veneration and hagiography. It also makes a near-rhyme with that other shibboleth of Mozartean biography: "genius." "Amadeus was a genius!" works in a way that "Amadè was A-OK!" doesn't quite.

It's what the wordgames mean that's really important. "Amadeus," when it's carved on a plinth, or on one of those faux-plaster souvenirs that turn Mozart into a periwigged popinjay of the Austrian court—or when it's published on film posters—isn't just about defining an iconography for Mozart. It suggests sounds, too. Or rather, it hints at a way of interpreting his life and his music. It's as if Amadeus isn't one of us. His "genius" and his God-given talents put him in a different realm from the rest of humanity. Loved by the angels in heaven so much that they took him before his time, Mozart's tragically early death becomes the template for how the story of every subsequent musical star who dies too young is told, from Franz Schubert to Jimi Hendrix—apart from that mediocre murderer who wasn't, Antonio Salieri.

And that suggests that the substance of Mozart's music must also be similarly ethereal, and ought to be approached in a spirit of reverential wonder. This is music that comes from another dimension, after all, so anyone with the temerity to approach it as a performer needs to do so with the right attitude of self-annihilating faithfulness to the divinely inspired source from which it came. As many musicians have found (although not in the decades of concerts that have dazzled Mostly Mozart audiences over the past 50 years, of course!), this is dangerous and compromising territory on which to tread. The watchwords of this kind of Amadeus-infected interpretation might be: Oh, Amadeus, we are not worthy, we cannot live up to your standards of truth and beauty! Pity us, we who try, and let us not sully your works with our woe-betided attempts to do justice to your glory! (This worshipful adoration has a commercial corollary as well: The gilded surfaces of all those Mozart souvenirs and those millions of chocolate Mozart-Balls are the kitsch and confectionary reflections of the same awed Amadeus-gaze.)

As well as performances that can be hamstrung by a suffocating musical idolatry or industrial-strength sentimentality,



I think our genuflection at the altar of Amadeus is a willful cultural blindness. (It's also a genuine blindness, in the face of all that evidence that tells us he was really Amadè—as if we hadn't actually looked at his letters or hundreds of other sources from his life.) It blinds us to the substances of Mozart's music that don't fit the Amadeus-character of supposedly serene perfection: its earthiness, its sensuality, its risky structural innovation and dangerous chromaticism, its extremes of emotional register.

And that's who Wolfgang Amadè actually was. He was the composer who created a new genre and a new paradigm for musicians in Vienna, in the piano concertos he wrote for himself to play at the subscription concerts that he put on at his own expense throughout the 1780s. He was a musician who understood that his works had to function as part of the soundscape of the world in which he lived: He wanted tunes from his operas sung and whistled on the street, as happened to *The Marriage of Figaro* in Prague, and he relished the chance to work as part of a musical and theatrical community when he composed *The Magic Flute*, with his friends and family onstage and backstage, writing a work for a non-operatic audience, a mixture of what we would now call musical, pantomime, fairytale, and profound musical ritual.

Our genuflection at the altar of Amadeus is a willful cultural blindness.

This was a person who, far from separating himself off from his fellow man and woman, lived in a series of chaotically busy and cramped apartments, surrounded by the hubbub of his own children, his pupils (as a boy of 8, the infant phenomenon and piano prodigy Johann Nepomuk Hummel lived with the Mozarts for two years), his beloved pet starling, and a continual roll-call of musicians demanding new music. And they got it, most of the time, from a composer who couldn't resist writing for his close friends: horn concertos for Josef Leutgeb, clarinet works for Anton Stadler, arias and operas for his wife and his singing sisters-in-law, string quartets for himself and a circle of string-playing cognoscenti, piano concertos for his pupils as well as himself. He was a proud professional, aware that his gifts and his capacity for ceaseless productivity were on a level that he knew to be superior to any of his Viennese contemporaries, and ought to be recognized as such.

By the end of his life, he had just about got where he needed to be, with an undemanding yet well-paid position at the Viennese Court, a job that allowed him the freedom to carry on composing what he wanted, but with some well-earned security to support his family. And he had the reserves of energy and empathy to be a deeply loving husband to Constanze and father to his children, the two who survived infancy, as well as the four who died. This is also a human being wracked with feelings of guilt toward his parents: his mother, whom he watched die when they were together in Paris in 1778, and his father Leopold, who never quite forgave him for what happened to his wife, or for leaving Salzburg and its courtly security for the economic and artistic risks of Vienna.

So if the manufactured "Amadeus" is up there among the putti and the clouds at the top of all those sculptures, the real



Amadè is right with us down here on earth, talking to us as people, feeling what we do, fearlessly expressing the delights and darknesses of our lives in his music, without judgment, often without resolution, and always with open-hearted emotional generosity. I think of Mozart's central achievement as a virtuosity of empathy. As the violinist and music and medicine professor Paul Robertson has said, it's not that Mozart wasn't normal, it's that he was what normal should be: capable of sounding out this range of expression, and allowing us to feel that he has somehow lived through and transcended our own experiences in his music. That's a miraculous moment of recognition across the centuries, and it's Amadè who makes it happen.

It's not that Mozart wasn't normal, it's that he was what normal should be ... allowing us to feel that he has somehow lived through and transcended our own experiences in his music.

Well, that's one way of thinking about Mozart: We all have our own, and it's changing all the time, as his music is made in new contexts and given new meanings by the latest generations of performers and composers—not least at this year's Mostly Mozart Festival, with its focus on the contemporary in the shape of over 50 new commissions, and on making us all participants in new music in David Lang's *the public domain*. Amadè would have relished all of that, with taking music outside the stuffy conventions of concert halls that would have shocked any 18th-century composer with their ritualized passivity; the Amadeus of historical invention would instead be squirming atop his lofty celestial perch.

But you know what: Mozart would surely have been delighted at how globally popular his music is today, and if the whole apparatus of Amadeus and the film Amadeus—and not forgetting those marzipan-infused *Mozartkugeln*—have made that happen, who am I to say that history didn't get it, partially, right? Amadeus and the Mozart industry are always going to be there. But that means that there is room for the essential presence of Amadè as well. Let's hear his noise, his energy, his crazily brilliant ideas, and let's continue to make and to hear Mozart anew. And an updated—but original—name isn't a bad place to start. Here's to Wolfgang Amadè Mozart! ■

Tom Service broadcasts for BBC Radio 3, where he has presented *Music Matters* since 2003. He has made films on composers from Handel to Boulez for BBC TV, and writes about music for *The Guardian*. His books, *Music as Alchemy: Journeys with Great Conductors and their Orchestras* and *Full of Noises, conversations with Thomas Adès*, are published by Faber and FSG.

Mostly Mozart

50th Anniversary

#MostlyMozart

FREE EVENTS

EXHIBITION

Tuesday, May 24 to Saturday, August 27
The New York Public Library for the Performing Arts
Mozart Forever:
Fifty Years of the Mostly Mozart Festival
Open during library hours

PREVIEW CONCERT

Friday, July 22 at 7:30
Damrosch Park
Mostly Mozart Festival Orchestra
Louis Langrée, conductor
Simone Porter, piano MIM
ALL-MOZART PROGRAM

MICRO-CONCERTS

Wednesday, July 27 to Sunday, August 7
Hearst Plaza
International Contemporary Ensemble
15 free micro-concerts featuring world premiere works written for ICE.
See MostlyMozart.org.

ATH
Alice Tully Hall
Broadway at 65th Street

DGH
David Geffen Hall
Broadway at 65th Street

DKT
David H. Koch Theater
Columbus Avenue at 62nd Street

DRA
David Rubenstein Atrium
Broadway between 62nd and 63rd Streets

JRP
Josie Robertson Plaza
Columbus Avenue at 63rd Street

MCH
Merkin Concert Hall
129 West 67th Street

SKP
Stanley H. Kaplan Penthouse
165 West 65th Street, 10th floor

MIM Mostly Mozart debut

● Pre-concert recitals take place in the same venue as the main event, one hour prior.

● Pre-concert lectures take place in the Stanley H. Kaplan Penthouse unless otherwise noted.

● Postperformance discussion

MostlyMozart.org

MONDAY

8:00 DGH
The Illuminated Heart
Selections from Mozart's Operas
Mostly Mozart Festival Orchestra
Louis Langrée, conductor
Christine Goerke, soprano
Ana María Martínez, soprano MIM
Sasha Cooke, mezzo-soprano
Matthew Polenzani, tenor MIM
Peter Mattei, baritone MIM

JULY 25

7:30 ATH
Emerson String Quartet
Emanuel Ax, piano
PURCELL, SCHUBERT, and DVOŘÁK

10:00 SKP
A Little Night Music
Emerson String Quartet
Emanuel Ax, piano

AUGUST 1

TUESDAY

7:30 DGH
The Illuminated Heart
Selections from Mozart's Operas
Mostly Mozart Festival Orchestra
See July 25

26

7:30 DGH ●
Mostly Mozart Festival Orchestra
Andrés Orozco-Estrada, conductor (New York debut)
Martin Helmchen, piano MIM
MOZART and HAYDN

10:00 SKP
A Little Night Music
Paul Lewis, piano

2

SUNDAY

3:00–4:30 SKP
Panel Discussion
Mozart and Opera
Presented in association with the Mozart Society of America

7

David Lang, August 13



7:30 DGH ●
Mostly Mozart Festival Orchestra
Louis Langrée, conductor
Richard Goode, piano
ALL-MOZART PROGRAM

9

Karina Canellakis, August 23



7:30 ATH ●
Così fan tutte
(Staged concert)
Freiburg Baroque Orchestra
Louis Langrée, conductor

15

7:30 DGH ●
Mostly Mozart Festival Orchestra
Matthew Halls, conductor (New York debut)
Joshua Bell, violin
MENDELSSOHN, MOZART, and BEETHOVEN

16

3:00 MCH
Seven Responses, Program 1
The Crossing
International Contemporary Ensemble
Quicksilver MIM
Donald Nally, conductor

7:00 MCH ●
Seven Responses, Program 2

21

10:00 SKP
A Little Night Music
International Contemporary Ensemble
Improvisations

22

7:30 MCH
International Contemporary Ensemble
Karina Canellakis, conductor MIM
Premiere Concertos
DAI FUJIKURA, ANTHONY CHEUNG, MARCOS BALTER, and WANG LU

23

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Peter Mattei, July 25–26 	**7:30 ATH** Mostly Mozart Festival Orchestra Louis Langrée, conductor Leif Ove Andsnes, piano BACH and MOZART (Please note venue) 28	**7:30 ATH** Mostly Mozart Festival Orchestra *See July 28* (Please note venue) 29	**7:30 ATH** Mostly Mozart Festival Orchestra *See July 28* (Please note venue) 30
7:30 DGH Mostly Mozart Festival Orchestra *See August 2* 3	Ana María Martínez, July 25–26 	**7:30 DGH** Mostly Mozart Festival Orchestra Paavo Järvi, conductor Martin Fröst, clarinet PÄRT, MOZART, and BEETHOVEN **10:00 SKP** *A Little Night Music* Mahan Esfahani, harpsichord MIM 5	**7:30 DGH** Mostly Mozart Festival Orchestra *See August 5* **10:00 SKP** *A Little Night Music* Martin Fröst, clarinet Roland Pöntinen, piano MIM 6
7:30 DGH Mostly Mozart Festival Orchestra *See August 9* 10	11	**7:30 DGH** Mostly Mozart Festival Orchestra Jeffrey Kahane, conductor and piano ALL-MOZART PROGRAM 12	**5:00 JRP** David Lang's *the public domain* **7:30 DGH** Mostly Mozart Festival Orchestra *See August 12* **10:00 SKP** *A Little Night Music* Inon Barnatan, piano MIM 13
7:30 DGH Mostly Mozart Festival Orchestra *See August 16* **9:00 DRA FREE** A New York Public Library/ Mostly Mozart Trivia Concert Hosted by ICE 17	**7:30 ATH** *Idomeneo* (Staged concert) Freiburg Baroque Orchestra René Jacobs, conductor 18	**7:30 DGH** Mostly Mozart Festival Orchestra Louis Langrée, conductor Joélle Harvey, soprano MIM Cecelia Hall, mezzo-soprano MIM Alek Shrader, tenor MIM Christian Van Horn, bass MIM Concert Chorale of New York James Bagwell, director ALL-MOZART PROGRAM Mass in C minor Requiem 19	**7:30 DGH** Mostly Mozart Festival Orchestra *See August 19* 20
7:30 DKT *Mozart Dances* Mark Morris Dance Group **10:00 SKP** *A Little Night Music* International Contemporary Ensemble *Josephine Baker: A Personal Portrait* 24	**7:30 DKT** *Mozart Dances* Mark Morris Dance Group 25	**7:30 DKT** *Mozart Dances* Mark Morris Dance Group *Please note this pre-concert lecture takes place in DRA* 26	**7:30 DKT** *Mozart Dances* Mark Morris Dance Group 27

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