

Lincoln Center's

MOSTLY MOZART FESTIVAL

July 12–August 12, 2018

Jane Moss
Ehrenkranz Artistic Director

Louis Langrée
Renée and Robert Belfer Music Director

American Express is the lead sponsor of the Mostly Mozart Festival.

The Program

Thursday and Friday, July 12–13, 2018, at 7:30 pm

Pre-performance talk with Lucinda Childs and Martin Wechsler on Friday, July 13 at 6:15 pm in the Agnes Varis and Karl Leichtman Studio

Available Light

Lucinda Childs Dance Company ^{MIM}

John Adams, *Music*

Lucinda Childs, *Choreography*

Frank Gehry, *Stage Design*

Beverly Emmons and John Torres, *Lighting Design*

Kasia Walicka Maimone, *Costume Design*

Mark Grey, *Sound Design*

Dancers: Katie Dorn, Katherine Helen Fisher, Kyle Gerry, Sarah Hillmon, Anne Lewis, Sharon Milanese, Patrick John O'Neill, Matt Pardo, Lonnie Poupard, Jr., Caitlin Scranton, Shakirah Stewart

This program is approximately 55 minutes long and will be performed without intermission.

Produced by Pomegranate Arts

^{MIM} Mostly Mozart Festival debut

Please make certain all your electronic devices are switched off.

The 2018 Mostly Mozart Festival presentation of *Available Light* is made possible in part by the LuEsther T. Mertz Charitable Trust.

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

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

Rose Theater

Jazz at Lincoln Center's Frederick P. Rose Hall

Mostly Mozart Festival

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Endowment support is provided by Blavatnik Family Foundation Fund for Dance

The Mostly Mozart Festival is also made possible by The Andrew W. Mellon Foundation, The Ford Foundation, and Rita E. and Gustave M. Hauser. Additional support is provided by The Shubert Foundation, LuEsther T. Mertz Charitable Trust, The Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., The Katzenberger Foundation, Inc., Mitsui & Co. (U.S.A.), Inc, Mitsubishi Corporation (Americas), Sumitomo Corporation of Americas, J.C.C. Fund, Japanese Chamber of Commerce and Industry of New York, Nippon Steel & Sumitomo Metal U.S.A., Inc, Great Performers Circle, Chairman's Council, Friends of Mostly Mozart, and Friends of Lincoln Center

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The revival of *Available Light* was commissioned by the Cal Performances, University of California, Berkeley; Festspielhaus St. Pölten; FringeArts, Philadelphia with the support of The Pew Center for Arts & Heritage; Glorja Kaufman Presents Dance at the Music Center and The Los Angeles Philharmonic Association; International Summer Festival Kampnagel, Hamburg; Onassis Cultural Centre—Athens; Tanz Im August, Berlin; and Théâtre de la Ville—Paris and Festival d'Automne à Paris.

Available Light was developed at MASS MoCA (Massachusetts Museum of Contemporary Art).

Light Over Water by John Adams is used by arrangement with Hendon Music, Inc., a Boosey & Hawkes company, publisher and copyright owner.

UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Tuesday–Wednesday, July 17–18 at 7:30 pm in David Geffen Hall

Bernstein MASS (New York production premiere)

Mostly Mozart Festival Orchestra

Louis Langrée, conductor; **Nmon Ford**, Celebrant

Elkhanah Pulitzer, director (New York debut)

Concert Chorale of New York; Young People's Chorus of New York City

Pre-concert lecture on Tuesday, July 17 by Michael Beckerman;

Pre-concert talk on Wednesday, July 18 with Stephen Schwartz, Elkhanah Pulitzer, and John Schaefer at 6:15 pm in the Stanley H. Kaplan Penthouse

Thursday–Friday, July 19–20 at 7:30 pm in the Rose Theater

The Creation (North American production premiere)

accentus, choir; **Insula Orchestra**

Laurence Equilbey, conductor

La Fura dels Baus—Carlus Padrissa, stage direction

HAYDN: Die Schöpfung ("The Creation")

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

Visit MostlyMozartFestival.org for full festival listings.

Join the conversation: @LincolnCenter

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.

Welcome

I am delighted to welcome you to the 2018 Mostly Mozart Festival. This summer marks a significant expansion of the festival to embrace landmark international productions in music, theater, and dance, as well as an enhanced commitment to the music of our time. We also extend our performances beyond the Lincoln Center campus to Brooklyn and Central Park, where some 800 singers will gather in August for the world premiere of John Luther Adams's choral work *In the Name of the Earth*.

In keeping with Mozart's spirit of innovation and creativity, this year's festival opens with *Available Light*, a confluence of dance, architecture, and music created by three major contemporary artistic forces: choreographer Lucinda Childs, architect Frank Gehry, and composer John Adams. The Catalan theater company La Fura dels Baus arrives with a profoundly inventive staging of Haydn's *Creation*, while another classic work, Shakespeare's *Macbeth*, is transposed to feudal Japan in an exquisite production by the legendary director Yukio Ninagawa.

The festival also presents important premieres, including a world premiere work by Mark Morris Dance Group set to Schubert's "Trout" Quintet; a celebration of the Bernstein centennial with a bold new staging of his *MASS*, featuring the Mostly Mozart Festival Orchestra and over 200 performers; and the New York premiere of *The Force of Things*, an immersive "opera for objects" with music by exciting young composer Ashley Fure and architectural design by Adam Fure.

As always, Mozart's music remains a core inspiration of the summer, with programs by our extraordinary Mostly Mozart Festival Orchestra that include the transcendent Requiem, led by Renée and Robert Belfer Music Director Louis Langrée, the "Jupiter" and "Prague" Symphonies, and a string quintet performed by the Emerson String Quartet with guest violist Nokuthula Ngwenyama. Our Festival Orchestra is joined by preeminent guest artists including conductors Thomas Dausgaard, Richard Egarr, and Christian Zacharias; pianists Emanuel Ax and Francesco Piemontesi; violinists Joshua Bell and Daniel Lozakovich; and sopranos Jodie Devos and Rosa Feola. Rounding out the festival is our popular *A Little Night Music* series, a film on Leonard Bernstein, and free events, as well as pre-concert recitals and talks.

With so many rich offerings, I hope that you will join us often and look forward to seeing you at the Mostly Mozart Festival.

Jane Moss
Ehrenkranz Artistic Director

About the Production

The Museum of Contemporary Art in Los Angeles originally commissioned *Available Light* in 1983 during a period when the museum was under construction and working in site-specific locations. Under the guidance of founding curator Julie Lazar, the Stages and Performances series at MOCA commissioned artists to collaborate with architects, photographers, writers, and designers to create new works for select sites throughout the community.

Lucinda Childs was the first artist invited to create a new collaborative piece with maverick Los Angeles–based architect Frank Gehry, who was known for his sculptural approach to buildings and use of modest materials. Concurrently, California-based composer John Adams was asked to join the collaboration and create 55 minutes of music that he called *Light Over Water*. Childs then invited couturier Ronaldus Shamask to design the costumes. Gehry was subsequently engaged by the museum to renovate its transitional program galleries: two city-owned warehouses newly dubbed the Temporary Contemporary (now called Geffen Contemporary). The two oddly angled buildings that together comprised the TC inspired Gehry's design for *Available Light*.

Available Light inaugurated LA MOCA's public programs, bringing together leading contemporary artists at a pivotal moment in their careers. In 2015 the work was revived by Pomegranate Arts with new costumes by Kasia Walicka Maimone and new lighting design by Beverly Emmons and John Torres. These performances at the Mostly Mozart Festival mark the final performances of this work, and are among the last performances of the Lucinda Childs Dance Company.

For *Available Light*: Some Notes on Choreography

By Susan Sontag

(This essay was first published in the 1983 catalogue that accompanied the original production of Available Light at the Museum of Contemporary Art, Los Angeles.)

Lucinda Childs's work is the result of an exceptionally coherent sensibility, and itself possesses an extraordinary unity. It is work of visionary authority—an authority that resides, in part, in its lack of "rhetoric." It proceeds by the strict avoidance of cliché, and of anything that would make the work disjunctive, fragmented. By a refusal of humor, self-mockery, flirtation with the audience, cult of personality. By a distaste for the exhibitionistic: of movement calling attention to itself, of isolatable "effects." Its beauty is, first of all, an art of refusal.

As a choreographer, Childs has had a remarkably logical career. In the first phase, from 1963 to 1966, there were 13 performance pieces (mostly solos). The non-dance movements, the use of objects and, in some cases, witty monologues, gave these works a dadaist insouciance, though they were in fact rigorously structured and solemnly executed. Improvisation was never a technique, nothing was random—and all required feats (some of them stunts) of precise synchronization. These strategies, Childs's first attempt to develop highly formal concerns with space and time, soon lost their charms. *Untitled Trio* (1968)—three ten-minute dances, each for three dancers, without props, words, or music—signaled a dramatic change of tone and means from the "found" movements and ironic verbosity licensed by the Duchampian aesthetic, a change so radical that it may obscure the essentially exploratory nature of the first and second phases of Childs's work, and the underlying unity of their formal concerns.

This second phase, inaugurated with *Untitled Trio*, was cut short by illness, and begins properly (after a period of convalescence, further training, and teaching), five years later. Starting with a revised version of *Untitled Trio*, Childs created 16 pieces—solos and works for small ensembles—between 1973 and 1978. All between ten and 13 minutes, they explore highly disciplined, complex, game-like relations in space, using phrases built out of simple movements such as walks, skips, jumps, falls, runs, turns. (Childs's first appearance at the Brooklyn Academy of Music, for some years now her principal performance base in the United States, was in 1977, with a program of six "silent" pieces.)

The third phase of Childs's work, starting in 1979, can no longer be called exploratory: long works that are wrapped around music, much longer in scale, and more ambitious formally—in which, with the presence of music, the addition of sets and costumes (the first time the dancers were costumed was at the Brooklyn Academy in 1977), the dance vocabulary is being built back up to rejoin, on its own terms, the mainstream of dance vocabulary. Since 1981, Childs has also been choreographing for other companies.

Childs started by defining herself as a “modern” choreographer; therefore, alienated from “tradition.” (Two decades ago, it could still seem plausible to regard modern dance as the antithesis of classical dance.) When she did start choreographing dances, in 1968, it was with the predilection for keeping the movement vocabulary relatively simple, seeking complexity elsewhere—in the intricate design of spatial forms and of timing. But the music-based works choreographed since 1979 propose a much more complex movement vocabulary, and Childs has broken radically with the anti-ballet aesthetic of the other ex- or neo-Duchampian choreographers with whom she is often (mistakenly) grouped. Of all the adepts of the rigorously modern among contemporary choreographers, Childs has the subtlest—potentially the richest—relation to classical dance. If the use of portions of the ballet idiom is more easily recognizable in the work of Merce Cunningham and Twyla Tharp, it is because Childs does not feed balletic movements and positions into an eclectic mix, but wholly transforms and essentially reinterprets them.

In this, as in other matters, Childs’s approach is strongly anti-collage. Thus the choreography of *Available Light* was not conceived first and then illustrated by the music, the set, and the costumes, but solicited, presupposed, and was worked out in strict relation to them—to the two-level stage devised by Frank Gehry, the multi-layered music of John Adams, the three-color constructivist scheme (black, red, white) of Shamask’s costumes.

Of the 16 “silent” pieces that Childs choreographed between 1973 and 1978—for the company she founded in 1973—none uses more than five dancers. In 1978, the company was enlarged to eight (four men and four women) plus Childs—the cast of the first two large-scale productions, *Dance* (1979) and *Relative Calm* (1981). Childs is in the process of expanding the company to 12 (*Available Light*, the third of her large-scale productions, uses 11 dancers); and she would like to work with 16 or, ideally, 20 dancers. Childs likes the dancers to have two kinds of technique. Many are Cunningham-trained, and all study ballet as well—like Childs. Her choreography requires dancers who are the equivalent of bilingual: who speak the language of modern dance (Childs considers Cunningham technique by far the most appropriate modern technique), and the classical language of ballet.

Childs is of course herself a member of the company, and dances in almost all the works she has made. She choreographs herself differently, whether as a member of the ensemble, or as the company’s only soloist. Even in *Available Light*, in which Childs has no solo section as such where she appears alone on stage (unlike *Dance* and *Relative Calm*), she is the only dancer who comes and goes. All the other dancers remain on stage for the entire 50 minutes. (Except for the brief pause after 30 minutes, when the music downshifts and all ten go off and then return.)

The diagonal is a signature element in Childs’s choreography—a principle of avidity, about space. The dancers frequently go into low plié arabesque, with

the arm continuing the diagonal: the longest line that the body can make. And a favorite path for the dancers is diagonal: the longest distance one can traverse on stage without changing direction. *Relative Calm* contains the apotheosis of Childs's adventures with the diagonal: two of its four sections being choreographed entirely on the diagonal. In the 23-minute first section, the whole company dances back and forth on parallel paths from upstage right to downstage left; in the 17-minute third (solo) section, Childs moves back and forth in phrases of different lengths, punctuated by turns, on the opposite diagonal.

When dancers move to the diagonal, it often means an intensification, as in the finale of "Dance #1" of *Dance*, when suddenly four pairs of dancers dash again and again from upstage left to downstage right. Or as in *Available Light*: Childs's arrival upstage right and procession downstage left through a corridor formed by eight dancers, four on each side.

A recurrent structure in Childs's work splits the performance into two versions, the action into two levels. In a very early piece, *Street Dance* (1964), Childs's voice, taped, is in the loft with the audience; she is down on the street, seen performing the actions that the audience, standing at the window, hears described on the tape. Doubling, in the sense of synchronization, became the extended subject of the works created for small ensembles in the 1970s starting with *Untitled Trio*, in which dancers perform the same actions on different paths. *Transverse Exchanges* and *Radial Courses* (both of 1976) elaborate, delicately and strenuously, on the counterpoint of dancers going in and out of sync with each other through changes of gait, direction, and relation to the floor.

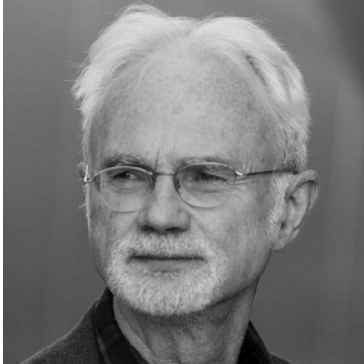
In the large works created since 1979—since Childs moved from the dance concerts to dance productions—the adding of décor is never merely decorative, but integral to this theme: Childs seeks décor that functions principally to create richer possibilities of doubling the action. So, the film that Sol LeWitt made as the "décor" for *Dance* is a film of portions of *Dance*, projected on a transparent scrim at the front of the stage—thereby creating a perfectly synchronized double set of dancers. For example, the audience sees the dancers in the film, never less than life-size, on top; the live dancers (behind the scrim) on the bottom. In *Available Light*, the set itself has become two-level: what LeWitt did in the film, Gehry does in the set—and more. One to three dancers are upstairs echoing, playing off, providing counterpoint to what the dancers are doing below. Childs's work is about love of dance. So much of contemporary dance shows contempt for dance.

Dance for Childs is the art of euphoria. While in the second phase of her work, dance is playful, lively, the new work of the last four years reaches for a poignant "elevation" of mood; a broader, more euphoric buoyancy; a romantic beauty, distilled through the kind of aesthetic purism inherent in Childs's sensibility. (*Available Light* is the second act of *Giselle* as revised and corrected by Mondrian.) Childs is in the course of founding, almost single-handedly, a new classicism in dance. (The "classical" tradition in dance is romantic.) She is developing

into the great classical (or is it neoclassical?) choreographer in the modern (or is it post-modern?) dance tradition. Childs's work assumes that dancing is a noble art.

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Meet the Artists



John Adams

Composer, conductor, and creative thinker, John Adams (music) occupies a unique position in the world of American music. His works stand out for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Among his works are several of the most performed contemporary classical pieces today: *Harmonielehre*, *Shaker Loops*, *Chamber Symphony*, *Doctor Atomic Symphony*, *Short Ride in a Fast Machine*, and his Violin Concerto. His stage works, in collaboration with director Peter Sellars, include *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, *A Flowering Tree*, and the Passion oratorio *The Gospel According to the Other Mary*. In November 2017, Mr. Adams's new opera *Girls of the Golden West*, set during the 1850s California Gold Rush, received its world premiere at San Francisco Opera. The opera's unique libretto, assembled by Sellars, includes original Gold Rush song lyrics, letters, journal entries, and personal memoirs from the era.

Winner of the 1993 Grawemeyer Award for his Violin Concerto and the 2003 Pulitzer Prize for *On the Transmigration of Souls*, Mr. Adams has additionally received honorary doctorates from Harvard, Yale, Northwestern University, Cambridge University, The Juilliard School, and the Royal Academy of Music, where he serves as a visiting professor of composition. A provocative writer, he is author of the highly acclaimed autobiography *Hallelujah Junction* and is a contributor to the *New York Times Book Review*.

As a conductor of his own works and a wide variety of repertoire, Mr. Adams has appeared with the Berlin Philharmonic, Royal Concertgebouw Orchestra, London Symphony Orchestra, Wiener Symphoniker, Los Angeles Philharmonic, and the orchestras of Seattle, Cincinnati, Atlanta, and Toronto. He is currently creative chair of the Los Angeles Philharmonic.

Lucinda Childs



RIKA ANTONIOLI

Lucinda Childs (choreography) began her career at the Judson Dance Theater in New York in 1963. She formed her dance company ten years later, and has since created over 50 works, both solo and ensemble. In 1976 Ms. Childs was featured in the landmark avant-garde opera *Einstein on the Beach* by Philip Glass and Robert Wilson, for which she won an Obie Award. She subsequently appeared in a number of Wilson's productions, including *I Was Sitting on My Patio This Guy Appeared I Thought I*

Was Hallucinating, *Quartett* by Heiner Muller, Wilson and Glass's opera *White Raven*, and *Maladie de la Mort* by Marguerite Duras (opposite Michel Piccoli). She also appeared in Wilson's production of Arvo Pärt's *Adam's Passion*, and recorded spoken text and collaborated on the choreography for *Letter to a Man*, based on Nijinsky's diaries and performed by Mikhail Baryshnikov.

In 1979 Ms. Childs choreographed one of her most enduring works, *Dance*, with music by Philip Glass and film décor by Sol LeWitt. In 2015 she revived *Available Light* (originally created in 1983), which was presented at the Festival d'Automne in Paris and the Manchester International Festival. In 2016 her choreographic scores were shown at the Thaddeus Ropac Gallery in collaboration with the Centre Nationale de la Danse, to which she has donated her archive.

Ms. Childs has choreographed over 30 works for major ballet companies, including the Paris Opera Ballet and Les Ballets de Monte Carlo. She has also directed and choreographed a number of contemporary and 18th-century operas, including Gluck's *Orfeo ed Euridice* for the Los Angeles Opera, Mozart's *Zaide* for La Monnaie in Brussels, Stravinsky's *Le Rossignol* and *Oedipe*, and John Adams's *Doctor Atomic* for the Opera du Rhin. Her production of Jean Baptiste Lully's *Atys* premiered at Oper Kiel in 2014, and her production of Jean-Marie Leclair's *Scylla et Glaucus* premiered there in 2017. The recipient of numerous awards, Ms. Childs holds the rank of Commandeur in France's Ordre des Arts et des Lettres. In 2017 she received the Golden Lion award from the Venice Biennale and the Samuel H. Scripps American Dance Festival award for lifetime achievement.

Frank Gehry



ALEXANDRA CABRI

Raised in Toronto, Frank Gehry (stage design) moved to Los Angeles in 1947. He received his bachelor of architecture degree from the University of Southern California in 1954, and studied city planning at the Harvard University Graduate School of Design. His architectural career has spanned over five decades and produced public and private buildings in America, Europe, and Asia that have earned him prestigious awards in the architectural field. These include the Arnold W. Brunner Memorial Prize in

Architecture, Pritzker Prize, Wolf Prize in Art (Architecture), Praemium Imperiale Award, Dorothy and Lillian Gish Award, National Medal of Arts, Friedrich Kiesler Prize, American Institute of Architects Gold Medal, and Royal Institute of British Architects Gold Medal.

Mr. Gehry's many notable projects include the Guggenheim Museum in Bilbao, Spain; Frederick R. Weisman Art Museum Expansion at the University of Minnesota; Nationale-Nederlanden Building in Prague; DZ Bank Building in Berlin; Richard B. Fisher Center for the Performing Arts at Bard College in Annandale-on-Hudson, New York; Walt Disney Concert Hall in Los Angeles; Jay Pritzker Pavilion and BP Bridge in Millennium Park in Chicago; Peter B. Lewis Science Library in Princeton, New Jersey; and the Eight Spruce Street Residential Tower and Signature Theatre in New York City. Current projects include the Guggenheim Abu Dhabi; LUMA Foundation in Arles, France; and the Eisenhower Memorial in Washington, D.C. Projects under construction are the Divan Orchestra in Berlin, and the West Campus for Facebook in Menlo Park, California.

Beverly Emmons

Beverly Emmons's (lighting design) lighting credits include *Annie Get Your Gun*, *Jekyll & Hyde*, *The Heiress*, Stephen Sondheim's *Passion*, *The Elephant Man*, and *Amadeus*, for which she won a Tony Award. Her Off-Broadway work includes *The Vagina Monologues* and several works by Joseph Chaiken. Ms. Emmons has also designed productions at the Kennedy Center, the Guthrie, Arena Stage, and the Children's Theatre Company of Minneapolis. For Robert Wilson, she has lit eight productions, including *Einstein on the Beach*. Along with her work with Lucinda Childs, Ms. Emmons has designed lighting for choreographers Alvin Ailey, Trisha Brown, Merce Cunningham, and Martha Graham. Her honors include seven Tony nominations, the 1976 Lumen Award, 1984 and 1986 Bessies, a 1980 Obie for Distinguished Lighting, and several Maharam/American Theatre Wing Design awards.

John Torres

John Torres's (lighting design) work includes designs for dance, theater, music, fashion, and print. For Taylor Mac, he has created designs for performances at the Curran Theatre in San Francisco, MASS MoCA, and New York Live Arts. In collaboration with Robert Wilson, productions have included *Einstein on the Beach* (2013–15 world tour), *Cheek to Cheek Live!* with Tony Bennett and Lady Gaga (PBS), *La Traviata* (Landestheater Linz), *Garrincha* (Teatro Paulo Autran, São Paulo), and *Here Elsewhere* for Hermès (Cedar Lake, New York). Mr. Torres's credits for dance include *I'm Going to Toss My Arms—If You Catch Them They're Yours* and *Rogues* (Trisha Brown), Théâtre National de Chaillot, Paris, and *Available Light* at Walt Disney Concert Hall. In fashion, he has designed lighting for Givenchy and Kanye West, and is a frequent collaborator with fashion photographer Steven Klein.

Kasia Walicka Maimone

Kasia Walicka Maimone's (costume design) recent film credits include *Bridge of Spies* by Steven Spielberg, *Black Mass* by Scott Cooper, *Foxcatcher* by Bennett Miller, *St. Vincent* by Ted Melfi, and *A Most Violent Year* by J.C. Chandor. She has designed *Moneyball* and *Capote* with Bennett Miller, and *Moonrise Kingdom* with Wes Anderson. Other credits include George Nolfi's thriller *The Adjustment Bureau*, starring Matt Damon and Emily Blunt; Joachim Back's Academy Award-winning short *The New Tenants*; Ang Lee's short *Chosen*, starring Clive Owen; Alison Maclean's *Jesus' Son*, starring Billy Crudup; and Mira Nair's *Amelia* and *Hysterical Blindness*, among others. For the stage, Ms. Walicka Maimone has designed opera projects by Philip Glass, including *Les Enfants Terribles*, *The Sound of a Voice*, and *Book of Longing*, as well as many collaborations with the Philip Glass Ensemble. She has designed experimental pieces for Robert Woodruff's *Oedipus Rex* and Richard Foreman's *Maria del Bosco* and *King Cowboy Rufus Rules the Universe*. She has also collaborated with choreographers Susan Marshall, Twyla Tharp, Donald Byrd, and David Dorfman.

Mark Grey

Mark Grey (sound design) was one of the earliest sound designers to work with the New York Philharmonic, Lyric Opera of Chicago, Walt Disney Concert Hall, and the Metropolitan Opera. His designs have been heard for over two decades in many major concert halls, theaters, opera houses, and HD simulcast locations worldwide. He continues his 25-year tenure as sound designer and close collaborator with John Adams, and has designed with the Kronos Quartet for over a decade. Also a composer, Mr. Grey was commissioned by the National Opera of Belgium, La Monnaie, to write a full-length grand opera, *Frankenstein*, that will premiere in the spring of 2019. His substantial body of work, ranging from solo and chamber compositions to orchestral and choral works, has been performed worldwide.

Katie Dorn



Katie Dorn is a graduate of the University of North Carolina School of the Arts, where she earned a bachelor of fine arts degree in contemporary dance. She completed her master of fine arts degree at Hollins University, and in 2006 received the Martha Hill Young Professional Award as an outstanding young performer. Since moving to New York City, Ms. Dorn has worked with the Metropolitan Opera Ballet, Gus Solomons, Jr., Carlos Soto, and with Robert

Wilson and Philip Glass on the revival of *Einstein on the Beach*. She performed James Lee Byars's *The Mile-Long Paper Walk*, a solo that was re-staged by Lucinda Childs for the Marron Atrium at New York's MoMA in 2014. Ms. Dorn has been dancing for Lucinda Childs since 2009 and has set the choreographer's work for students at the University of Michigan, University of North Carolina School of the Arts, Barnard College, and for the Lyon Opera Ballet. She is the producer and host of the podcast *Dance Journal NYC*.

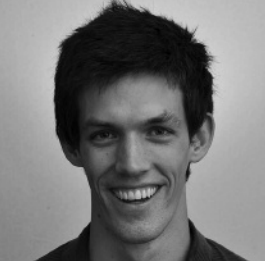
Katherine Helen Fisher



Katherine Helen Fisher is a multi-disciplinary artist whose work is focused on dance and new media. She directs Safety Third Productions, a media company focused on movement-based digital content with which she has movement-directed music videos for Radiohead and Rufus Wainwright. Ms. Fisher's works have been presented at Judson Memorial Church, Art Basel, the Smithsonian, Standard Vision, the Hammer Museum, and the

Microsoft Global Exchange Conference. She developed a participatory performance garment, earning a prize at the International Symposium on Wearable Computers. Her film *Ceiling* won the best dance short award at the 2017 San Francisco Dance Film Festival. She has been dancing with Lucinda Childs since 2008, and has also worked with Mark Morris, MOMIX, ODC, Johannes Wieland, Sara Pearson/Patrik Widrig, Janis Brenner, Jennifer Muller, Andrew Ondrejčak, Ann Carlson, and Robert Wilson. Ms. Fisher holds a bachelor of fine arts degree from New York University and attended the Baltimore School for the Arts. This is her farewell performance with the Lucinda Childs Dance Company. She would like to thank Lucinda, Pomegranate Arts, and the dancers for sharing this wonderful work.

Kyle Gerry



A native of Eugene, Oregon, Kyle Gerry graduated Phi Beta Kappa from Columbia University with a degree in political science and economics. He continued to study dance at the Merce Cunningham studio, where he has performed many of Cunningham's dances, first as a guest with the Repertory Understudy Group and then through the Merce Cunningham Trust's Fellowship Program. Mr. Gerry has danced with Jessica Gaynor Dance, Rosario, and Kazuko Hirabayashi Dance Theater, and has performed most recently in projects by Vanessa Walters, Christopher Williams, and his longtime teacher, June Finch. He also was featured in the Perm Opera Ballet's *Indian Queen*, directed by Peter Sellars, and the National Opera of Bordeaux's *Dardanus*, directed by Michel Fau. Mr. Gerry joined the Lucinda Childs Dance Company last season.

Sarah Hillmon



A native of Rochester, New York, Sarah Hillmon trained with Garth Fagan and Timothy M. Draper, and was a member of the Rochester City Ballet. She graduated with a bachelor of fine arts degree in dance from the NYU Tisch School of the Arts, where she performed works by artists including Sidra Bell, Lucinda Childs, Gus Solomons, Jr., and Charles Weidman. In addition to the Lucinda Childs Dance Company, Ms. Hillmon has danced for Suzanne Beahrs Dance, BodyStories, AMS Project, and MATYCHAK. She is a founding member of RedCurrant Collective.

Anne Lewis



A native of Des Moines, Iowa, Anne Lewis is a graduate of Mount Holyoke College, where she earned a bachelor of arts degree in critical social thought and dance. Previously, she trained at the Harid Conservatory in Boca Raton, Florida, on full scholarship. Ms. Lewis has been with the Lucinda Childs Dance Company since 2009.

Sharon Milanese



Sharon Milanese is a teaching and performing artist based in New York City. She holds a bachelor of fine arts degree in dance performance from Southern Methodist University, is a certified Pilates instructor, and teaches professional ballet classes worldwide. Ms. Milanese has performed with New York Theatre Ballet, Cortez & Company, Verb Ballets, Ramón Oller and the Peridance Ensemble, CorbinDances, Liz Gerring

Dance Company, Heidi Latsky Dance, Motley Dance, Patricia Hoffbauer, Dusan Tynek Dance Theater, and Robert Wilson and Philip Glass in a revival of *Einstein on the Beach*. She is both a dancer and the rehearsal director for the Lucinda Childs Dance Company.

Patrick John O'Neill



A native of Rochester, New York, Patrick John O'Neill has been dancing since the age of two. In 2010, he earned his bachelor of fine arts degree in dance from NYU's Tisch School of the Arts, and thereafter joined the Lucinda Childs Dance Company. In addition to being a company member for Lucinda Childs, Mr. O'Neill has worked with Kathryn Contessa, Gierre Godley's Project 44, Cherylyn Lavagnino Dance, Aaron McGloin

Dance, and the Steps Repertory Ensemble. During the spring semesters of 2016 and 2017, he taught ballet at Yale University, and is currently on faculty at the Shoreline Ballet in Guilford, Connecticut. In addition to teaching dance, Mr. O'Neill works as a Pilates and spin instructor and private trainer.

Matt Pardo

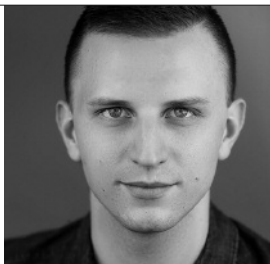


Matt Pardo has danced with Eisenhower Dance Ensemble, River North Chicago Dance Company (apprentice), Pittsburgh Opera, Groundworks Dance Theater, and the Lucinda Childs Dance Company (company member, company class instructor). He danced in the 2012 revival of *Einstein on the Beach*, which won the Olivier Award for Best New Opera Production. *Dance Europe* magazine selected him as a "Top

100 dancer in the world" in 2010–11. Mr. Pardo is a co-founder of The Blanket, a Pittsburgh-based organization which helps artists realize collaborative projects that connect the city with the global dance community. Recent

choreographic and teaching credits include the America Dance Festival, Point Park University, Elon University, Pittsburgh Ballet Theatre School, Broadway Dance Center, and Slippery Rock University. Upcoming writing includes an article in the *Journal of Dance Education* discussing the use of experiential observation in developing a practice of performance. Mr. Pardo is an assistant professor at Shenandoah University.

Lonnie Poupard, Jr.



A member of the Lucinda Childs Dance Company since 2011, Lonnie Poupard, Jr., has worked with many leading artists including Mark Morris, Jody Oberfelder, Gabrielle Lansner & Company, Mark Dendy, Catherine Miller, and Neta Pulvemacher. A native of Monroe, Michigan, Mr. Poupard attended Western Michigan University, where he was honored as a presidential scholar. He was distinguished in the *New Yorker* as one of the “Ten Best Dance Performances of 2009” for his duet performance at New York City Center’s Fall for Dance Festival, and has been a featured dancer for both film and television, including *Law & Order: SVU*.

Caitlin Scranton



Originally from Iowa, Caitlin Scranton studied at Dance Theater of Iowa, Idyllwild Arts Academy, and the Ailey School, and holds a bachelor of arts degree in history from Smith College. Now based in New York, she dances for Christopher Williams and has worked with Cornfield Dance, Mark Dendy, the Metropolitan Opera Ballet, Ramón Oller and the Peridance Ensemble, and Paul Singh. Ms. Scranton is a freelance teacher, most recently spending a year as a visiting artist at Point Park University in Pittsburgh. In 2015 she co-founded The Blanket, a Pittsburgh-based group that seeks to promote and expand modern dance in Pittsburgh. She joined the Lucinda Childs Dance Company in 2009.

Shakirah Stewart



Shakirah Stewart began her professional training at LaGuardia High School of Music & Performing Arts, where she worked with Troy Powell, Jamel Gaines, Penny Frank, and Elisa King. She earned a bachelor of arts degree in dance from Purchase College, where she performed works by Lauri Stallings, Paul Taylor, Ori Flomin, Megan Williams, and Kevin Wynn. While at Purchase, she also worked with Mark Morris, performing

his *Gloria* there, as well as at the Kennedy Center in Washington, D.C. After graduating, Ms. Stewart went on to dance at the New Dance Group, Forces of Nature, and with Amanda Selwyn at Notes in Motion. She has also performed works by Sidra Bell at Purchase College, Jacob's Pillow, and the Modern Dance Festival at Alvin Ailey American Dance Theater.

Pomegranate Arts

For the past 20 years, Pomegranate Arts has worked in close collaboration with a small group of contemporary artists and arts institutions to bring bold and ambitious artistic ideas to fruition. Founder and director Linda Brumbach, along with managing director Alisa E. Regas, produced the Olivier Award-winning revival of *Einstein on the Beach*, the multiple award-winning production of Taylor Mac's *24-Decade History of Popular Music*, and the Drama Desk Award-winning production of *Charlie Victor Romeo*. Since its inception, Pomegranate Arts has put together over 30 major new productions and tours for Philip Glass, Laurie Anderson, Lucinda Childs, Dan Zanes, London's Improbable, Sankai Juku, Batsheva, and Bassem Youssef, and has collaborated on new productions with the Kronos Quartet, Leonard Cohen, Robert Wilson, and Frank Gehry.

Mostly Mozart Festival

Since its founding in 1966, Lincoln Center's Mostly Mozart Festival has evolved from an indoor festival devoted to music by its namesake composer to a broad-reaching, multidisciplinary international festival encompassing productions in dance, opera, and theater, a popular late-night recital series, and music from Mozart's predecessors and contemporaries to the music of our own time. Spanning numerous venues and settings, the Mostly Mozart Festival is acclaimed world-wide as an essential summer cultural destination. It includes performances by the Mostly Mozart Festival Orchestra with preeminent soloists, as well as concerts by outstanding chamber and period instrument ensembles. Contemporary music has become a vital part of the festival, embodied in its annual artist residency that has included George Benjamin,

Mostly Mozart Festival

Kaija Saariaho, Pierre-Laurent Aimard, John Adams, and the current International Contemporary Ensemble. Among the many artists and ensembles who have had long associations with the festival are Joshua Bell, Emanuel Ax, Martin Fröst, Isabelle Faust, Richard Goode, Alicia de Larrocha, Stephen Hough, Andrew Manze, the Emerson String Quartet, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, and 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 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.

Mostly Mozart Festival

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The Lucinda Childs Dance Company would like to extend special thanks to Katia Arfara, Bill Bissell, Michael Chase, Rachel Chanoff, Emmanuel Demarcy-Mota, Constanze Eislet, Brigitte Fuerle, Sue Killam, Meaghan Lloyd, Jason McCullough, Zizi Mueller, Sven Neumann, Rachel Peters, Carolyn Schlecker, Andras Siebold, Michael Solomon, Chad Smith, Nick Stuccio, Virve Sutinen, Matias Tarnopolsky, Claire Verlet, Marc Warren, Renae Williams, and to all our friends at Lincoln Center for the Performing Arts and Mostly Mozart Festival, especially Jon Nakagawa and Jane Moss.

Welcome to Lincoln Center



Frank Vranika

The world's leading performing arts center hosts some five million visitors annually. Located on 16.3 acres, the recently transformed Lincoln Center campus is home to 11 resident organizations: The Chamber Music Society of Lincoln Center, The Film Society of Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center for the Performing Arts, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, The New York Public Library for the Performing Arts, and The School of American Ballet. There is something going on 365 days a year at the 30 indoor and outdoor venues spread across Lincoln Center.

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UPCOMING EVENTS

Jazz at Lincoln Center's Frederick P. Rose Hall

September 2018

ROSE THEATER

Spaces by Wynton Marsalis

September 13–15 at 8pm

Wynton Marsalis' *Spaces* combines modern dance with big band jazz in a playful and wildly entertaining exploration of the animal kingdom. Performed for the first time (to sold-out crowds) in 2016, this visually captivating Jazz at Lincoln Center Orchestra with Wynton Marsalis production returns to kick off our 31st season before embarking on a national tour. Each of *Spaces*' ten movements corresponds to a different animal, from "King Lion" to "Bees, Bees, Bees," offering a dazzling array of sights and sounds that express the diversity, humor, and quirky majesty found in nature. The same two singular dance geniuses from the *Spaces* premiere—Lil Buck and Jared Grimes—reprise their roles, leaping, sliding, flipping, and tap dancing across the stage. Damian Woetzel, choreographer and retired Principal Dancer with the New York City Ballet, returns as director and choreographic consultant, seamlessly integrating the dance with Marsalis' musical compositions.

THE APPEL ROOM

Ella Sang the Blues with Brianna Thomas

September 14–15 at 7pm & 9:30pm

Soulful vocalist Brianna Thomas reimagines Ella Fitzgerald's *These are the Blues*, the only all-blues album Fitzgerald ever released. Thomas is a commanding young singer oozing with personality, and when it comes to the blues she is the definition of a "showstopper." She has recently become quite an audience favorite at Jazz at Lincoln Center, having also performed Valentine's Day at Dizzy's Club *Coca-Cola*, the acclaimed *Ladies Sing the Blues* and *Fabulous Dorsey Brothers* shows in The Appel Room, and multiple concerts with rock legend Steve Miller in Rose Theater. After witnessing an early version of this

program during the 2017 *Generations in Jazz Festival*, audiences, critics, and Jazz at Lincoln Center staff all agreed it was one of the best performances of the entire month-long festival. For one of the most powerful current examples of the blues, don't miss Thomas and her A-list band performing tunes like "St. Louis Blues" and "Hear Me Talkin' to Ya" in *Ella Sang the Blues*.

October 2018

THE APPEL ROOM

American Roots:

Mark O'Connor Band & Friends Jazz, Bluegrass & Folk

October 5–6 at 7pm & 9:30pm

Fiddle virtuoso Mark O'Connor leads a rousing exploration of early American music and its relationship to jazz, highlighting connections between the blues, bluegrass, Cajun, gospel, folk, spirituals, western swing, contemporary jazz, and more. Winner of three Grammy Awards and seven Country Music Awards, O'Connor is the preeminent entertainer and scholar of this diverse but unified musical heritage. Tonight he will be leading the newly formed Mark O'Connor Family Band, whose debut album won the 2017 Grammy Award for Best Bluegrass Album. The Nashville-based group features Maggie O'Connor and Kate Lee on fiddle and vocals, Forrest O'Connor on mandolin and vocals, Geoff Saunders on banjo and bass, and National Flatpick Guitar Champion Joe Smart. It's one of the most exciting new groups to emerge in recent years, and special guest artists will make the evening unforgettable. Blues numbers will be performed alongside Grammy Award-winning guitarist and vocalist Alvin Youngblood Hart, and the inimitable Lizz Wright will elevate the spirituals with her soul-stirring voice. Like much of our 2018–19 concert season, this Appel Room show celebrates essential common threads in America's cultural heritage and musical lifeblood with authenticity and genre-crossing expertise.

Except where noted, all venues are located in **Jazz at Lincoln Center's Frederick P. Rose Hall,**

Time Warner Center, 5th floor.

Tickets starting at \$10.

To purchase tickets: Visit jazz.org or call CenterCharge: 212-721-6500. The Jazz at Lincoln Center Box Office is located on Broadway at 60th Street, Ground Floor. Hours: Monday–Saturday, 10am–6pm; Sunday, 12pm–6pm.

For groups of 12 or more: 212-258-9875 or jazz.org/groups.

For more information about our education programs, visit academy.jazz.org.

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(as of May 23, 2018)



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Online: jazz.org

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Reservations for Dizzy's Club Coca-Cola

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General Information

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The Appel Room, Rose Theater, Dizzy's Club Coca-Cola, and Irene Diamond Education Center.

The Irene Diamond Education Center is home to the Louis Armstrong Classroom, The Agnes Varis and Karl Leichtman Studio and Broadcast Suite, and The Edward John Noble Foundation Studio.

Elevators

Elevators on the Ground Floor provide access to all venues on the 5th and 6th Floors.

Internal elevators provide service to the mezzanine level of The Appel Room and Rose Theater, and the balcony level of Rose Theater.

Escalators inside the Time Warner Center provide access to all venues on the 5th Floor.

Elevators are made possible by the Stavros Niarchos Foundation.

Restrooms and Coat Check

Located: on both sides of the Orchestra and Mezzanine levels of Rose Theater; and inside Dizzy's Club Coca-Cola.

Coat Check: on the 5th Floor, off of the main elevators and also at the entrance to Dizzy's Club Coca-Cola.

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Open prior to the start of each concert and during intermission for ticketed events in Rose Theater and The Appel Room.

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No photography or recording of any kind is permitted during the performance.

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The exits indicated by an exit sign nearest to the seat you occupy are the shortest routes to the street.

In the event of an emergency walk, please do not run, to that exit. The staff posted at that exit will direct you.

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Frederick P. Rose Hall is fully accessible. When purchasing tickets, patrons who require wheelchair accessible seating should inform the Box Office or CenterCharge of their seating needs. Information is also available at jazz.org.

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Jazz at Lincoln Center Recordings

The past seasons are available for on-site listening at the Rodgers & Hammerstein Archives of Recorded Sound, New York Public Library for the Performing Arts at Lincoln Center (40 Lincoln Center Plaza at West 65th St and Broadway).

The collection is open to the public and is free of charge. Program notes for each performance are also available for perusal.

(as of May 29, 2018)