Mostly Mozart Festival
Dance Advisory

Available Light
Lucinda Childs Dance Company
July 12–13

The final staging of this groundbreaking collaboration between composer John Adams, choreographer Lucinda Childs, and architect Frank Gehry and one of the last performances from the Lucinda Childs Dance Company’s final season.

Mark Morris Dance Group
World Premiere of The Trout
August 9–12

The Trout world premiere, set to Schubert’s quintet, alongside dances set to Brahms and Monteverdi.

This summer’s Mostly Mozart Festival marks an expansion, as it significantly increases the size and scope of its multidisciplinary presentations, enhances its commitment to the music of our own time, and extends its geographical footprint to include Central Park and Brooklyn. While maintaining Mozart’s artistry as an important festival feature, major landmark international productions in all disciplines and concerts by emerging creative voices, as well as commissions and world premieres, will magnify the festival’s artistic impact.

The festival opens with Available Light, a trailblazing collaboration seen in New York for the first time in 33 years. These performances mark not only the final staging of this work, but also one of the last performances from the Lucinda Childs Dance Company’s final season.

In August, the Mark Morris Dance Group returns to the festival with the world premiere of The Trout, set to Schubert’s famous quintet. Additional information follows below. Details on the full Mostly Mozart Festival lineup may be found here and at MostlyMozartFestival.org.
Available Light
Thursday, July 12 and Friday, July 13, 2018 at 7:30 pm
Lucinda Childs Dance Company (Mostly Mozart Festival debut)
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

Rose Theater, Jazz at Lincoln Center’s Frederick P. Rose Hall

This groundbreaking collaboration between composer John Adams, choreographer Lucinda Childs, and architect Frank Gehry returns to New York for the first time since 1983. Childs oversees this 2015 revival of the 20th-century masterpiece, in which nine dancers kaleidoscopically arrange and rearrange themselves within Gehry’s stark split-level set to Adams’s score Light Over Water, a mesmerizing piece for synthesizer and recorded brass. Originally created for the opening of the converted warehouse now known as Geffen Contemporary at the Museum of Contemporary Art in Los Angeles, the work’s prismatic views of the relationship between dance, music, and architecture remain eminently relevant. The Mostly Mozart performances mark one of the last from the Lucinda Childs Dance Company’s final season.

A pre-performance talk with Lucinda Childs and Martin Wechsler will be held on Friday, July 13 at 6:15 pm in the Agnes Varis and Karl Leichtman Studio.

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; Glorya 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).

Produced by Pomegranate Arts.

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.

Mark Morris Dance Group
Thursday, August 9–Saturday, August 11, 2018 at 7:30 pm
Sunday, August 12, 2018 at 5:00 pm
Mark Morris Dance Group
Mark Morris, choreographer
Ariel Quartet (Mostly Mozart Festival debut)
Inon Barnatan, piano
Timothy Cobb, bass
I Don’t Want to Love (Monteverdi)
Love Song Waltzes (Brahms)
The Trout (Schubert), (World premiere)

Rose Theater, Jazz at Lincoln Center’s Frederick P. Rose Hall
The world premiere of _The Trout_, set to Schubert’s famous quintet, anchors this performance, which also illuminates music by Monteverdi and Brahms with Mark Morris’s buoyant and poetic choreography. The program includes three dances spanning nearly 30 years of Mark Morris’s career, opening with two dances that explore the social intricacies of romance—1989’s _Love Song Waltzes_ set to Brahms’s romantic _Liebeslieder-Walzer_ for voice and piano four hands, and 1996’s _I Don’t Want to Love_, a revelatory exploration of some of Monteverdi’s most lovelorn madrigals. Acclaimed pianist Inon Barnatan and members of the distinguished Ariel Quartet join the Mark Morris Dance Group for the premiere of _The Trout_.

A pre-performance talk with Mark Morris and Benjamin D. Sosland will be held on Friday, August 10 at 6:15 pm in the Agnes Varis and Karl Leichtman Studio.

_The 2018 Mostly Mozart Festival presentation of Mark Morris Dance Group is made possible in part by the LuEsther T. Mertz Charitable Trust._

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**ARTIST BIOS**

**Available Light**

Since forming her dance company in 1973, _Lucinda Childs_ has created more than 50 works, both solo and ensemble. In 1976 she 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, and she subsequently appeared in a number of Wilson’s productions. In 1979 Childs choreographed one of her most enduring works, _Dance_, with music by Philip Glass and film décor by Sol LeWitt, which continues to tour internationally and has been added to the repertory of the Lyon Opera Ballet, where she has recently choreographed _Grande Fugue_, set to Beethoven’s _Grosse Fugue_. In 2015 she revived _Available Light_, created in 1983 with music by John Adams and a split-level set by architect Frank Gehry that was presented at the 2016 Festival d’Autumne. Since 1981 she has choreographed more than 30 works for major ballet companies, including Paris Opera Ballet and Les Ballets de Monte Carlo. In the past 20 years she has directed and choreographed a number of contemporary and 18th-century operas, which include Gluck’s _Orfeo ed Euridice_ (Los Angeles Opera), Mozart’s _Zaïde_ (La Monnaie in Brussels), Stravinsky’s _Le Rossignol et Oedipe_, Vivaldi’s _Farnace_, Handel’s _Alessandro_, and John Adams’s _Doctor Atomic_ for the Opera du Rhin (Strasbourg, France). Childs received the 2017 Venice Biennale de la Danse Golden Lion Award and the 2017 Samuel H. Scripps/American Dance Festival Award. She holds the rank of Commander in France’s Order of Arts and Letters.

A composer, conductor, and creative thinker, _John Adams_ occupies a unique position in the world of American music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Among Adams’s 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 Adams’s new opera _Girls of the Golden West_, set during the 1850s California Gold Rush, received its world premiere at San Francisco Opera. Winner of the 1993 Grawemeyer Award for his Violin Concerto and the 2003 Pulitzer Prize for _On the Transmigration of Souls_, 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 authored 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 wide variety of repertoire, Adams has appeared with the Berliner Philharmoniker, Royal Concertgebouw Orchestra, London Symphony Orchestra, Wiener Symphoniker, Los Angeles Philharmonic, and the orchestras of Seattle, Cincinnati, Atlanta, and Toronto. Adams is currently Creative Chair of the Los Angeles Philharmonic.

**Frank Gehry** has built an architectural career that has spanned over six decades and produced public and private buildings throughout the world. His work has earned him several of the most significant awards in the architectural field, including the Pritzker Prize. Notable projects include Guggenheim Museum in Bilbao, Spain; Walt Disney Concert Hall in Los Angeles; Eight Spruce Street Residential Tower in New York City; Opus Hong Kong Residential; Fondation Louis Vuitton in Paris; the Biomuseo in Panama; the Dr. Chau Chak Wing Building for the University of Technology in Sydney; the West Campus for Facebook in Menlo Park, California; and the Boulez Hall in Berlin. Current projects include: residential projects in Atherton, Los Angeles, Aspen, and Cabo San Lucas; King Street Development in Toronto; the Grand Avenue Project, Los Angeles; La Maison LVMH—Arts, Talents, Patrimoine in Paris; the World Jewish Museum in Tel Aviv; Louis Vuitton in Seoul; the Los Angeles River revitalization project; and the Dwight D. Eisenhower Memorial in Washington, D.C. Projects under construction include the LUMA/Parc des Ateliers in Arles, France; Philadelphia Museum of Art; Facebook Campus in Menlo Park, California; and the Battersea Power Station Development in London.

**Mark Morris Dance Group**

Founded in New York City in 1980 by artistic director and choreographer Mark Morris, the **Mark Morris Dance Group** (MMDG) has been called “the preeminent modern dance organization of our time” (Yo-Yo Ma). Live music and community engagement are vital components of the Dance Group. Through Access/MMDG programming, the Dance Group provides educational opportunities in dance and music to people of all ages and abilities while on tour internationally and at home at the Mark Morris Dance Center in Brooklyn, New York.

**Mark Morris** formed the Mark Morris Dance Group in 1980 and has since created close to 150 works for the company. Over the years he has had several productions presented at the White Light and Mostly Mozart Festivals, starting with *L’Allegro, il Penseroso ed il Moderato* in 2002, and most recently last fall’s *Layla and Majnun*. In 2016 he curated the *Sounds of India* mini-festival for the White Light Festival. From 1988 to 1991, he was director of dance at the Théâtre Royal de la Monnaie in Brussels. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also an acclaimed ballet choreographer and works extensively in opera, directing, and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and The Royal Opera, Covent Garden, among others.

Distinguished by its virtuosic playing and impassioned interpretations, the **Ariel Quartet** has earned a glowing international reputation. Formed in Israel nearly 20 years ago when its members were middle-school students, the Quartet was recently awarded the prestigious Cleveland Quartet Award. The Ariel serves as the Faculty Quartet-in-Residence at the University of Cincinnati’s College-Conservatory of Music, where they direct the rigorous chamber music program and perform their own annual series of concerts in addition to their busy touring schedule.

**Inon Barnatan** is celebrated for his poetic sensibility, musical intelligence, and consummate artistry. He was a recipient of Lincoln Center’s Martin E. Segal Award in 2015, as well as the prestigious Avery Fisher Career Grant in 2009. He recently completed his third and final season as the inaugural Artist-in-Association of the New York Philharmonic. Highlights of recent seasons include his Walt Disney Hall debut with the Los Angeles Philharmonic under Gustavo Dudamel; performances of Copland’s Piano Concerto with the San Francisco Symphony and Michael Tilson Thomas; a debut with the Royal Stockholm Philharmonic; performances with the Gulbenkian Orchestra in Lisbon; and solo recital debuts at the Celebrity Series of Boston and the Harris
Theater in Chicago. He collaborated with choreographer Mark Morris and pianist Garrick Ohlsson in a string of performances by the Mark Morris Dance Group at the 2016 Mostly Mozart Festival.

Bassist Timothy Cobb joined the New York Philharmonic as Principal Bass in May 2014, after serving as principal bass of the Metropolitan Opera Orchestra, and principal bass of the Mostly Mozart Festival Orchestra since 1989. He has appeared at numerous chamber music festivals, including the Marlboro Music Festival, through which he has toured with the Musicians from Marlboro series. Mr. Cobb also serves as principal bass for Valery Gergiev’s World Orchestra for Peace, an invited group of musicians from around the world who donate their time biannually and perform to promote international harmony. Mr. Cobb has been designated a UNESCO Artist for Peace from his affiliation with the World Orchestra.

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