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THE OTHER MOZART

FRIDAY, SEPTEMBER 26, 2025

7:30 PM

WRIGHT MEMORIAL THEATRE



The Middlebury Performing Arts Series and Little Matchstick Factory

present:

The Other Mozart

Created, Written, and Performed by Sylvia Milo

Directed by Isaac Byrne

Music Composed by Nathan Davis and Phyllis Chen

Additional Music by Marianna Martines, Leopold Mozart,
and W. A. Mozart

Sound Design: Nathan Davis

Period Style Movement Directed by Janice Orlandi

Costumes: Magdalena Dąbrowska and Miodrag Guberinic

Lighting Design: Joshua Rose

Hair Design: Courtney Bednarowski

Stage Manager, Hair and Makeup: Kodi Lynn Milburn

The Other Mozart is the true, forgotten story of Maria Anna (Nannerl) Mozart, the sister of Amadeus—a prodigy, virtuoso and composer who performed throughout Europe with her brother, to equal acclaim, but whose work and story faded away, lost to history. The play is based on facts, stories, and lines pulled directly from the Mozart family’s humorous and heartbreaking letters.

The Other Mozart had a critically acclaimed Off-Broadway run at HERE Arts in NYC and in London at St. James Theatre. The play has been presented in Austria by the Mozarteum Foundation at the Mozart Wohnhaus in Salzburg (inside the Mozarts' apartment); in Vienna at the Mozarthaus Vienna (inside Amadeus' Domgasse apartment); at the Pasinger Fabrik in Munich; at the Edinburgh Fringe Festival; in Hong Kong, Estonia, and Toronto; and continues touring theaters and universities across the U.S.



This performance is sponsored by the Performing Arts Series, the Department of Theatre, Special Collections, and the Rothrock Family Residency Fund.

Please turn off all electronic devices prior to the performance, and refrain from texting. Photography and the use of audio or video equipment are prohibited.



Biographies

Creator, Writer, Performer (original Performer) Sylvia Milo

www.sylviamilo.com

An award-winning theatre artist, actress, playwright, and director, originally from Poland, based in New York City. Sylvia wrote, starred in, and self-produced (crowd-funded) her solo play, *The Other Mozart*, for which she received the New York



Innovative Theater Award for Outstanding Solo Performance and nomination for Outstanding Full Length Script, and an Off Broadway Alliance nomination for Best Solo Performance during its Off-Broadway run.

Sylvia was commissioned by *The Guardian* to write an article about *The Other Mozart* and its cultural impact, which, in turn, inspired the creation of a documentary film on Nannerl Mozart. Sylvia and the play are featured in the Mediastockade PBS' 2024 documentary, "Mozart's Sister", currently opening in movie theaters worldwide.

Sylvia also created the character of Bob Dylan in the OBIE Award-winning *The West Village Fragments* by Peculiar Works, and as a member of the Bats at the Flea Theater she co-wrote and starred in *Seating Arrangements*, directed by Eric Pold of Gob Squad. She adapted and directed an all-female version of *Hamlet*

and starred as Ophelia at the Mark Morris Center. In NYC, she has performed at La Mama, Ontological-Hysteric, Theatre For the New City, Dixon Place, Cherry Lane, The Ohio Theatre, and at MoMA.

Sylvia is also a violinist (acoustic and electric violins—Irving Plaza, Knitting Factory, CBGB's, Joe's Pub) and has composed scores for dance and theater (Merce Cunningham Studio, La Mama). She is a graduate of New York University, with extensive training at the Stella Adler and Lee Strasberg Theatre Institutes, and at The Grotowski Institutes in Poland and Pontedera in Italy.

Her newest play on Mary Magdalene, *7 MAGDALENES*, was developed at her fellowships at the Bogliasco Foundation in Italy and at the Baryshnikov Arts Center in New York, which premiered Off-Broadway at HERE Arts in 2024.

Director Isaac Byrne

www.isaacbyrne.com

Isaac Byrne is a playwright, director, and acting teacher, who has been awarded the New York Innovative Theatre Award for Outstanding Direction twice. Productions he has directed have been nominated for a Drama Desk Award, an Off Broadway Alliance award, 24 NYIT awards, and six Planet Connection Awards. Credits include: *The Other Mozart* (NYIT Outstanding Solo Performance, Nominated for Director), *In Vestments* (NYIT Outstanding Premier of a New Play), *To Nineveh* (NYIT Outstanding Production), *Tar Baby*

(DR2, PS122), *52 Man Pick Up* (Ars Nova, Edinburgh Fringe), *The New Normal*, *I Used to Write on Walls*, and *Grimm Reality* (Co-Production with Bryant Park), and *Hazard a Little Death* (Planet Connection Best Original Script).

Composer (and Sound Designer) Nathan Davis www.nathandavis.com

Nathan Davis “writes music that deals deftly and poetically with timbre and sonority” (*NY Times*). His opera/ballet *Hagoromo* was produced by American Opera Projects and premiered at the 2015 BAM Next Wave Festival with the International Contemporary Ensemble, the Brooklyn Youth Chorus, choreographer David Neumann, and dancers Wendy Whelan and Jock Soto. Lincoln Center presented the premiere of *Bells*, a site-specific work for ensemble, multi-channel audio, and live broadcast to audience members’ mobile phones. Nathan received other commissions from GMEM and Ensemble CBarré (Marseille), FringeArts and the Pew Center for Arts & Heritage, Donaueschinger Musiktage (Germany), Yarn/Wire, Claire Chase, Ekmeles, Miller Theatre, Ojai Music Festival, the Calder Quartet, and Third Coast Percussion—with premieres at Tanglewood, Park Avenue Armory, Guggenheim Museum, and Carnegie Hall. His music has been released on Starkland, Tundra, New Focus, and Bridge. Nathan is the co-creator (with Sylvia Milo) and the live musician of the music-theatre piece *I am the utterance of my name: Divining Mary Magdalene*.

The 2018 Aaron Copland Fellow at the Bogliasco Foundation, Nathan received awards and fellowships from the Camargo Foundation, New Music USA, NYSCA, Meet The Composer, Fromm Foundation, Jerome Foundation, American Music Center, MATA, and ASCAP. He and Phyllis Chen won an NY Innovative Theater Award for their score to Sylvia Milo's play *The Other Mozart*, for which Nathan also received a Drama Desk nomination for Outstanding Sound Design. Also an active percussionist and member of the International Contemporary Ensemble, he appeared as a concerto soloist with the Seattle Symphony, Tokyo Symphony, and Nagoya Philharmonic. A graduate of Rice, Yale, and a Fulbright Fellow at the Rotterdam Conservatory, Nathan currently teaches composition at The New School College of Performing Arts.

Composer Phyllis Chen

www.phyllischen.net

Described by *The New York Times* as “spellbinding” and “delightfully quirky matched with interpretive sensitivity,” Phyllis Chen is a composer, pianist, and sound artist whose music draws from her tactile exploration of object and sound. She has performed her music at Lincoln Center, Museum of Contemporary Art in Chicago, Abrons Arts Center, Isabella Stewart Gardner Museum in Boston, Los Angeles County Museum, Baryshnikov Arts Center, and numerous other places.

Phyllis has received commissions by ensembles and organizations such as the International Contemporary Ensemble (ICEensemble), A Far Cry, Baryshnikov

Arts Center, Claire Chase Density Project, Opera Cabal Opera SHOP, Singapore International Festival of the Arts, the Roulette-Jerome, Look & Listen Festival, Jacob Greenberg, and others. She has received grants from New Music USA, Foundation for the Contemporary Arts, NYSCA (via Concert Artists Guild and Look & Listen Festival), Fromm Foundation, and the Pew Heritage Trust via Christ Church of Philadelphia. *Through The Thicket of Stars*, a multi-layered toy piano piece based on an original scroll painting by children's author/illustrator Grace Lin, premiered at Kaufman Center Piano Dialogues in April 2022.

The featured solo musician in Stephin Merritt's Off-Broadway musical *Coraline*, Phyllis is one of the founding members of the International Contemporary Ensemble and the founder of the UnCaged Toy Piano, a composition competition to further expand the repertoire for toy piano. A strong interest in interdisciplinary work led her to collaborations with video artist and electronic musician Rob Dietz, with whom she created multimedia works such as *The Memoirist*, *Pearlessence*, *Chroma*, and *Carousel*. She attended Oberlin Conservatory as a recipient of the Dean's Talent Award Scholarship, and obtained a Masters Degree from Northwestern University and DMA from Indiana University. Her piece *Chimers*, based on Papageno's magic bells from Mozart's *Magic Flute*, was premiered at the Lincoln Center's Mostly Mozart Festival in 2011, and a program of her music was featured at the festival in 2013. She is also a 2019 Cage-Cunningham Fellow and a 2022 Guggenheim Fellow. "On The Nature of Thingness" (Starkland), a collaborative album featuring the chamber works of Phyllis and *The Other Mozart's* Nathan Davis,

was awarded the Independent Music Award for Best Contemporary Classical Music Album.

Period Style Movement Director Janice Orlandi

www.actormovementstudio.com

Janice Orlandi is a movement specialist in period styles, historic dance, psychophysical techniques, character transformation, and physical dramaturgy. Trained and co-taught with Loyd Williamson and Richard Schechner, her recent directing credits include *Bette Davis Ain't for Sissies* (Five Stars at Edinburgh Fringe Festival, St. James Studio London; Theater Row, Laurie Beechman, 59E59) and *Garbo Dreams* (Red Room NYC). Janice's movement director credits include *The Contrast* (Mirror Repertory Company St. Clements), *An Ideal Husband*, and *Tartuffe* (Sonnet Repertory NYC). A certified teacher of Michael Chekhov and Williamson Technique, She is also a period style specialist of Elizabethan and Restoration, Baroque, Regency, Victorian, Edwardian, and the 1920–1970s. Janice is Artistic director at Actors Movement Studio NYC, and on faculty at TISCH School of the Arts, Atlantic Theater Company, University of the Arts Philadelphia, Rutgers University, and the New York Conservatory for Dramatic Arts. Her work as an educator, director, actress, and movement coach has been seen at Williamstown Theater Festival, State Theater School Denmark, Lindenberg Center for Culture Netherlands, Princeton Repertory Shakespeare Festival, Classic Stage Company, and Circle Rep Lab. She's a founding member of Shakespeare in the Parking Lot. Featured

in *Backstage* and the *American Theater Magazine* on current “Trends in Movement Training” in theater.

Costume Designer Magdalena Dąbrowska (the dress) www.innimoda.pl

A versatile Polish designer whose projects include fashion, theatrical costumes, and set designs, Magdalena Dąbrowska is a graduate of Łazarski University in Warsaw and of the Cracow School of Art and Fashion Design. Her designs have been finalists at such prestigious competitions as Oskary Mody, OFF Fashion, and Złota Nitka. She participated in joint shows organized during the International Millinery Competition in France. She designed costumes for the plays *Idiota*, *Burza*, *Taksówka*, *Zaćmienie*, *Starucha*, *Rewizor*, *W starych dekoracjach*, *Wariat i Zakonnica*, *Spacerowicz*, *Arabela*, *Młodzik*, *Życie towarzyskie i uczuciowe* (dir. I. Gorzkowski), *Platonow*, *Antyhona*, *Sońka*, *Król Lear* (dir. A. Korytkowska), and *Bulwar Zachodzącego Słońca* (dir. M. Znaniecki.) She also designed sets and costumes for *Obchód Teatru*, *Czyli Kim Jest Wojciech B.?* at the National Theatre of Poland, and for the operas *O Genowefie* (dir. I. Gorzkowski), *Hamlet* (dir. I. Garcia), *Carmina Burana* (Israel), *Szekeley Fono* (Budapest), *Księżniczka Czardasza*, *Maria de Buenos Aires*, and *Czarodziejski Flet* (dir. M. Znaniecki). Magdalena also runs INNI, a fashion and costume design studio.

Costume Designer Miodrag Guberinic (the pannier/corset sculpture)

miodragguberinic.com

Miodrag Guberinic grew up in Serbia and graduated from the FPU in Belgrade with a BFA in costume design, then from Northwestern University in Chicago with an MFA in costume design. His designs have been worn by Lady Gaga, Katy Perry, Scarlett Johansson, B Akerlund, and Bianca Del Rio, among others. His costume artisan work has been featured on numerous Broadway productions including ones currently on Broadway: *Frozen*, *Head Over Heels*, *Mean Girls*, and *Pretty Woman*. His work has also been featured on TV shows such as *Mrs. Maisel*, *The Tick* and last season of *Gotham*. He created accessories for fashion campaigns for Estee Lauder and Shiseido, and small-scale costumes, crafts, and puppetry work for the iconic retailers' windows of Bergdorf Goodman, Saks Fifth Avenue, Bloomingdales, Tiffany & Co., Macy's, Lord & Taylor, and Prada. Mio was also responsible for the creation of the iconic headpieces and armor for Madonna's World Rebel Heart Tour and has collaborated with luminary designers including Anne Roth, Gregg Barnes, Arianne Phillips, and Michael Wilkinson. Today, Mio resides in Brooklyn where he owns the design company Mio Design NYC, focusing on highly innovative design and artisan projects, using the newest cutting-edge materials and technology on a wide range of costume and wearable art projects. Most recently, he started sharing his experiences as a lecturer and guest designer with students of Carnegie Mellon University, Long Island University, Parsons School of Design, and Princeton University.

Lighting Designer Joshua Rose

www.joshuarosedesigns.com

A graduate of the stage design program at Southern Methodist University in Dallas, Texas, Joshua Rose resides in New York City and designs lighting for a variety of projects all over the world, from intimate solo shows to full operas, from architectural installations to modern dance. Some designs of note include *The Edge of Some World*, choreographed by Jonathan Fredrickson which premiered in Beijing; The Blue Frog jazz club in Mumbai; and *A Celebration of Music and Dance* with The Limon Dance Company and Simon Bolivar National Youth Choir of Venezuela at Lincoln Center. Recent designs include *Tar Baby* by Desiree Burch, *La Boheme* for The Bronx Opera, and *Madame Butterfly* for the Martina Arroyo Foundation.

Hair designer Courtney Bednarowski

Courtney Bednarowski is an emerging hairstylist residing in Brooklyn. Originally from Milwaukee, Wisconsin, she graduated from the Aveda Institute, completed an assistant program at Mizu Salon in NYC, and decided to expand her skillset into barbering at Freeman's Barbershop. Courtney has styled for countless fashion events, film and theater, print and online publications (including *VOGUE*), and is now working for DIOR as the lead wig stylist. In *The Other Mozart*, Courtney sculpted Sylvia's hair—and it is all her real hair!

Hairstylist and Stage Manager Kodi Lynn Milburn kodilynnmilburn.com

Kodi Lynn Milburn, dubbed as the “Swiss Army Knife of Theater,” embodies a fusion of creativity and activism. As a mixed indigenous neurodivergent queer, Kodi’s artistry resonates with a commitment to justice, harmony with nature, amplifying lost voices, and reflecting contemporary issues, echoing the ethos of the Jester’s Privilege. Kodi’s work has been described as “inspired” (Alix Cohen, *Women Around Town*), “amazing” (*Travelanche*), and “lush compositions and evocative soundscapes...a fantastic collaborator: creative, proactive, generous, organized, versatile, and indispensable” (Nathan Davis, Drama Desk Nominated Sound Designer).

Cross-discipline credits include *Treaty* (The Foundry), *Funny Guy* (59e59, London, Edinburgh Fringe), *Talking With Angels* (TheaterLab), *Faust* (Baruch Performing Arts), *Salome* (Irondale Theater), *AMP* (HERE), *Tussaud/ Antoinette* (IRT), *Big Wave* (TaDa!), *My Onliness* (The New Ohio), *Chess* (American Theater for Actors), *Uta Hagen Centennial Salon* (Lincoln Center), *Heart Strings* (Atlantic Theater Co), *7 Magdalenes* (Baryshnikov Arts Center, TheaterLab, HERE), *Sparkle Spa* (BMI), *Ewalt & Walker* (54 Below), *Mary & Max* (Bobby Cronin & Crystal Skillman), *Voyage en Chanson* (National Sawdust), *The Other Mozart* (Fringe North, Halifax Fringe), *Rhinoceros* (Atlantic Acting School), and more. Kodi is also a New York Foundation for the Arts Music Fellow.

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Middlebury College sits on land which has served as a site of meeting and exchange among Indigenous peoples since time immemorial. The Western Abenaki are the traditional caretakers of these Vermont lands and waters, which they call Ndakinna, or “homeland.”

We remember their connection to this region and the hardships they continue to endure.

We give thanks for the opportunity to share in the bounty of this place and to protect it.