

Lincoln Center's

Mostly Mozart®

July 25–August 20, 2017

Jane Moss
Ehrenkrantz Artistic Director

Louis Langrée
Renée and Robert Belfer Music Director

The Program

Wednesday, July 26, 2017 at 7:30 pm

Special Opening-Night Presentation

The Singing Heart

Francisco J. Núñez, *Host*

Mostly Mozart Festival Orchestra

Louis Langrée, *Conductor*

Kit Armstrong, *Piano* ^{MIM}

Janai Brugger, *Soprano* ^{MIM}

Brandie Sutton, *Soprano* ^{MIM}

Jennifer Johnson Cano, *Mezzo-Soprano* ^{MIM}

Jack Swanson, *Tenor* ^{MIM}

Miles Mykkanen, *Tenor* ^{MIM}

Adam Lau, *Bass* ^{MIM}

Young People's Chorus of New York City ^{MIM}

Francisco J. Núñez, *Artistic Director* ^{MIM}

Concert Chorale of New York

James Bagwell, *Choral Director*

Annette Jolles, *Director*

Alan Adelman, *Lighting Design*

^{MIM} Mostly Mozart debut

(Program continued)

Please make certain all your electronic devices are switched off.

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

Steinway Piano

David Geffen Hall

Mostly Mozart Festival

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Thursday, July 27, at 7:30 pm in Alice Tully Hall

Les Arts Florissants

Paul Agnew, conductor

ALL-CHARPENTIER PROGRAM

An exploration of the endless riches of Charpentier’s sacred choral music, setting rare jewels alongside the composer’s best-known works.

Friday and Saturday, July 28–29, at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Edward Gardner, conductor

Jeremy Denk, piano

MOZART: Masonic Funeral Music

BEETHOVEN: Piano Concerto No. 4

SCHUBERT: Symphony No. 5

Pre-concert recitals by Jasmine Choi, flute, and Roman Rabinovich, piano, at 6:30 pm

Tuesday and Wednesday, August 1–2, at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Louis Langrée, conductor

Sō Percussion ^{MIM}

MOZART: Overture to *Die Entführung aus dem Serail*

DAVID LANG: *man made* (New York premiere)

LULLY: Selections from *Le Bourgeois gentilhomme*

MOZART: Symphony No. 31 (“Paris”)

MIM Mostly Mozart debut

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 MostlyMozart.org for full festival listings.

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

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

The Singing Heart

MOZART	Kyrie, K.90 (1772) YOUNG PEOPLE'S CHORUS (CHORALE)
MOZART	Allegro con spirito, from Symphony No. 35 in D major, K.385 ("Haffner") (1782)
Traditional (arr. Alice Parker)	<i>Hark, I Hear the Harps Eternal</i> YPC CHORALE
MOZART	Andante, from "Haffner" Symphony
Traditional (arr. Marcos Leite)	<i>Três Cantos Nativos dos Índios Kraó</i> YPC CHORALE
MOZART	Menuetto and Presto, from "Haffner" Symphony
Spiritual (arr. Moses Hogan)	<i>Didn't My Lord Deliver Daniel</i> YPC CHORALE
Traditional (arr. Francisco J. Núñez)	<i>Ah vous dirai-je, maman</i> YPC CHORALE & CHILDREN'S CHORUS
BEETHOVEN	Fantasia in C minor for Piano, Chorus, and Orchestra ("Choral Fantasy") (1808–09) ARMSTRONG, BRUGGER, SUTTON, CANO, SWANSON, MYKKANEN, LAU, YPC CHORALE, CONCERT CHORALE OF NEW YORK

This program is approximately 80 minutes long and will be performed without intermission.

Welcome to Mostly Mozart

It is with pleasure that I welcome you to the Mostly Mozart Festival, a beloved summertime tradition that celebrates the innovative spirit of Mozart and his creative legacy. This year's festival includes a special focus on the genius of Schubert and two exceptional stage productions, *Don Giovanni* and *The Dark Mirror: Zender's Winterreise*, along with performances by the Mostly Mozart Festival Orchestra, preeminent soloists, chamber ensembles, and our popular late-night concert series.

We open with a special musical program, *The Singing Heart*, featuring the Festival Orchestra led by Renée and Robert Belfer Music Director Louis Langrée, and the renowned Young People's Chorus of New York City. The orchestra is also joined this summer by guest conductors Edward Gardner and Andrew Manze, and soloists including Joshua Bell, Steven Isserlis, Gil Shaham, and Jeremy Denk. We are pleased to welcome a number of artists making their festival debuts, among them pianist Kirill Gerstein, in two programs that pay homage to Clara Schumann's influence on Brahms and her husband, Robert; Icelandic pianist Víkingur Ólafsson; and Sō Percussion in the New York premiere of David Lang's *man made*, part of the festival's commitment to the music of our time.

The Budapest Festival Orchestra returns with its critically acclaimed production of Mozart's *Don Giovanni*, directed and conducted by Iván Fischer. Visionary director and visual artist Netia Jones also returns with tenor Ian Bostridge, with her imaginative staging of *The Dark Mirror: Zender's Winterreise*, a contemporary take on Schubert's stirring song cycle. And don't miss the Danish String Quartet, Les Arts Florissants, and the International Contemporary Ensemble in wide-ranging programs, along with pre-concert recitals, talks, and a film on Schubert's late life.

With such a rich summer ahead, I look forward to seeing you at the Mostly Mozart Festival and hope that you will join us often.

Jane Moss
Ehrenkranz Artistic Director

Snapshot

By Peter A. Hoyt

This evening's program, *The Singing Heart*, celebrates the new sense of optimism that emerged in the 18th century. Whereas philosophers and theologians had previously portrayed mankind as in decline, the scientists, political theorists, and artists of the Enlightenment began to envision a society capable of previously unimagined progress. A valuable freedom from conventional modes of thought was found—rather surprisingly—in the child. Youth ceased to be regarded as a mere prelude to adulthood; instead, writers like Jean-Jacques Rousseau believed children could intuit possibilities that escape fully integrated members of society. In tonight's program, this enormous potential is heard not only in the music of a prodigy such as Mozart (who composed the *Kyrie*, K.90, while a teenager), but also in the voices of youth united in song. The movements of Mozart's "Haffner" Symphony are spread across the course of the concert, a common practice in his time.

The 18th century also began to recognize "folk song" and to treat it as having an integrity of its own, even if it did not employ the sophisticated procedures of Europe's highly trained composers. The folk songs featured this evening come from three continents, and their origins (like much art that belongs to oral tradition) are now obscure, but their preservation is largely due to the respectful attitude that first emerged in the age of Mozart and Beethoven. The symphonic and choral works that make up *The Singing Heart* mirror the universal qualities of folk music and evoke its youthful and optimistic spirit.

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By Peter A. Hoyt

Kyrie, K.90 (1772)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 4 minutes

Mozart was just 16 when he composed the *Kyrie*, K.90, of 1772. However, he was already a highly experienced musician, having visited many of the cultural capitals of Europe and studied the techniques of the best performers and composers. The brief but flawless *Kyrie* reflects his 1770 encounters with Padre Giovanni Battista Martini, a master of counterpoint in Bologna. Although Mozart obviously had great native genius, his compositional virtuosity owes much to the unparalleled education provided by his travels.

Mozart's development also hinged on the constant presence of a companion who appears to have been no less gifted. Maria Anna ("Nannerl") Mozart, his older sister, was also a prodigy, and she modeled an approach in which the difficulties of music were never insurmountable. Mozart's gifts flowered in an environment where it was natural for children to accomplish the spectacular.

Kyrie

Kyrie Eleison

Lord have mercy

Christe Eleison

Christ have mercy

Kyrie Eleison

Lord have mercy

Symphony No. 35 in D major, K.385 ("Haffner") (1782)

WOLFGANG AMADEUS MOZART

Approximate length: 18 minutes

Mozart's Symphony No. 35 is known as the "Haffner" Symphony because, like the similarly nicknamed "Haffner" Serenade of 1776, it was written for Salzburg's prominent Haffner family. Their commission reached Mozart in Vienna during the summer of 1782. The young composer was then at a crossroads: In the previous year he had fled from his unsatisfying position under the overbearing Archbishop of Salzburg, and he was launching himself into Viennese musical life without the security of steady employment. In taking this step, Mozart demonstrated a daring optimism.

The completed symphony is extraordinarily festive, employing trumpets and timpani to create memorably jubilant effects. In Mozart's time, it was

common to distribute the movements of a symphony across the course of a concert, a tradition that is observed this evening.

Hark, I Hear the Harps Eternal
Três Cantos Nativos dos Índios Kraó
Didn't My Lord Deliver Daniel

Approximate length: 9 minutes

These three folk songs represent distinct traditions: “Hark, I Hear the Harps Eternal” is associated with the shape-note hymnody that became popular in rural America during the 19th century; the “Três Cantos Nativos dos Índios Kraó” (“Three Indigenous Songs of the Kraó Tribe”) come from the Amazonian forests of northwestern Brazil; and “Didn't My Lord Deliver Daniel” is a spiritual once sung by the enslaved people of the American South. The two songs from the U.S. were transcribed in the 1800s, although they both may stem from an earlier date. The lyrics of the Kraó melodies can no longer be translated, suggesting that they also originated in the distant past.

The impulse to preserve such music, however, can be securely traced to the 1770s. The prominent German philosopher Johann Gottfried Herder then advanced an unfamiliar term, *Volkslieder* (“folk songs”), and proposed that, unlike art music—which often sought to express the personality of an individual composer—folk song emerged from the collective practices that define a community. Herder's ideas remain influential: To this day, efforts to establish a national identity often revolve around the collection of indigenous art.

Hark, I Hear the Harps Eternal
Traditional

Hark, I hear the harps eternal
ringing on the farther shore.
As I near those swollen waters,
with their deep and solemn roar.

Hallelujah, praise the Lamb.
Hallelujah, Glory to the great I AM.

And my soul though stained with sorrow,
fading as the light of day,
passes swiftly o'er those waters
to the city far away.

Hallelujah, praise the Lamb.
Hallelujah, Glory to the great I AM.
Souls have crossed before me, saintly.

To that land of perfect rest,
and I hear them singing faintly
in the mansions of the blest.

Hallelujah, praise the Lamb.
Hallelujah, Glory to the great I AM.

Três Cantos Nativos dos Índios Kraó

Traditional Brazilian

This piece sets the listener in a rainforest, evoking the sounds of the Brazilian forest through bird calls and soft percussive sounds, and eventually bringing a rising thunderstorm to the stage before introducing a melody freely based on those sung by the Kraó tribe in northwestern Brazil. The meaning of the text is not known; it is treated here as a group of phonemes.

Didn't My Lord Deliver Daniel

Spiritual

Didn't my Lord deliver Daniel,
then why not every man?

He deliver'd Daniel from the lion's den,
Jonah from the belly of the whale,
and the Hebrew children from the fiery furnace,
and why not every man? Hallelujah!

The wind blows east and the wind blows west,
it blows like the judgment day.
And ev'ry poor soul that never did pray
will be glad to pray that day. Hallelujah!

I set my foot on the Gospel ship,
and the ship it begin to sail.
It landed me over on Canaan's shore,
and I'll never come back anymore. Hallelujah!

Ah vous dirai-je, maman

Traditional (arr. Francisco J. Núñez)

FRANCISCO J. NÚÑEZ

Born April 23, 1965 in New York City

Approximate length: 4 minutes

The tune variously known as “Twinkle, Twinkle, Little Star,” “Baa, Baa, Black Sheep,” and “The Alphabet Song” was originally sung in France to the words “Ah vous dirai-je, maman” (“Ah shall I tell you, mother”). In its oldest forms, the song tells of a young woman’s awakening to love, but a text more suitable for children is sung in the nursery. Mozart’s set of 12 variations on the melody belongs to a long history of arrangements and appropriation. Indeed, the earliest known publication of this folk song, dating from Paris in 1761, already employs the melody as the basis for variations. Beethoven would improvise on the tune in a 1798 concert in Prague, and numerous composers—ranging from Adolphe Adam (in his 1849 comic opera *Le toréador*) to Camille Saint-Saëns (in the 1886 *Carnival of the Animals*)—have utilized it. Tonight’s a cappella arrangement, sung in French and English and composed by Francisco J. Núñez for the Mostly Mozart debut of the Young People’s Chorus of New York City, continues a distinguished tradition.

Ah vous dirai-je, maman

Ah vous dirai-je, maman
Ce qui cause mon tourment?
Papa veut que je raisonne
Comme une grande personne
Moi je dis que les bonbons
Valent mieux que la raison.

Oh shall I tell you, mother
what is tormenting me?
Daddy wants me to reason
like a grown-up person,
me, I say that (chocolate) sweets
are worth more than reasoning.

Twinkle, twinkle, little star
How I wonder what you are

Fantasia in C minor for Piano, Chorus, and Orchestra, Op. 80 (“Choral Fantasy”) (1808–09)

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 20 minutes

On December 22, 1808, Beethoven gave an ambitious concert that continues to astonish: In a single evening he gave the premieres of the Fifth and Sixth Symphonies, improvised at the piano, served as soloist in the Fourth Piano Concerto (also a premiere), and presented several works demanding vocal

soloists and chorus. Inspired to conclude the event by combining all his musicians, Beethoven hastily composed the “Choral Fantasy,” Op. 80, adapting a melody from an unpublished 1794 song (“Gegenliebe,” or “Mutual Love”) for a main theme. Beethoven also persuaded some author (perhaps the poet Christoph Kuffner) to supply a suitable text. The resulting poetry—apparently following the composer’s suggestions—celebrates beauty, love, and the arts.

The Choral Fantasy’s unusual form arises from Beethoven’s handling of his performing forces: The work begins with a solo piano playing in an improvisatory style, then introduces the orchestra—at first tentatively and then in a series of variations—and concludes with the addition of vocal soloists and a chorus. The plan is much like that found in the final movement of Beethoven’s Ninth Symphony of 1824, which also begins with tentative gestures, moves to a set of orchestral variations, and forms a grand unity with the triumphant addition of voices.

Moreover, the main themes of “Gegenliebe,” the Choral Fantasy, and the Ninth Symphony’s “Ode to Joy” resemble each other so closely that the earlier pieces are often described as rough drafts for the Ninth Symphony. One should not assume, however, that the two earlier works are deficient in any way; rather, Beethoven kept returning to this material because he sensed that these musical ideas had important unrealized possibilities, and the resemblances between the pieces may have arisen from the urge to explore that potential. The voices of children are therefore a perfect vehicle for music that is itself filled with promise.

Peter A. Hoyt is a former president of the Mozart Society of America. He teaches at the University of South Carolina and is a curator at the Columbia Museum of Art.

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Fantasia in C minor for Piano, Chorus, and Orchestra (“Choral Fantasy”)

Schmeichelnd hold, und lieblich klingen Unsers Lebens Harmonien, Und dem Schönheitssinn entschwingen Blumen sich, die ewig blüh'n.	Flatteringly sweet and lovely ring out our lives' harmonies, and from our sense of beauty arise flowers that eternally bloom.
Fried' und Freude gleiten freundlich Wie der Wellen Wechselspiel; Was sich drängte rau und feindlich, Ordnet sich zu Hochgefühl.	Peace and joy move together, like the alternating play of waves; that which seemed harsh and hostile, transforms itself into inspiration.
Wenn de Töne Zauber walen Und des Wortes Weihe spricht, Muss sich Herrliches gestalten, Nacht und Stürme werden Licht.	When music's magic holds sway, and poetry's sacredness speaks out, magnificent things must take form, night and storms turn into light.
Äuss're Ruhe, inn're Wonne Herrschen für den Glücklichen, Doch der Künste Frühlingssonne Lässt aus beiden Licht entstehn.	Outer calm, inner joy, prevail for the happy person; indeed, the arts' spring sunshine lets, from sorrow, light come into being.
Grosses, das in's Herz gedrunge, Blüht dann neu und schön empor, Hat ein Geist sich aufgeschwungen, Hall't ihm stets ein Geisterchor.	Greatness, that was deep in the heart, blooms anew then, reaching up beautifully; if a spirit rises up, it is always echoed by a chorus of spirits.
Nehmt denn hin, ihr schönen Seelen, Froh die Gaben schöner Kunst. Wenn sich Lieb' und Kraft vermählen, Lohnt den Menschen Göttergunst.	Therefore accept, you lovely souls, happily, the gifts of beautiful art. If love and power join together, humanity is rewarded by the gods' favor.

Meet the Artists



MATT DINE

Louis Langrée

Louis Langrée was appointed music director of the Mostly Mozart Festival in 2002 and 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, a position he has held since 2013. The orchestra recently toured Asia, and in late August will start a European tour that includes performances in Paris, at the BBC Proms in London, and at the Edinburgh International Festival. In 2016 the CSO performed in New York as part of the 50th anniversary season of Lincoln Center's Great Performers series.

Other recent and future highlights include appearances with the Philadelphia Orchestra, Vienna Symphony, Gewandhaus Orchestra of Leipzig, and the Orchestre National de France. Mr. Langrée also conducts regularly at the Metropolitan Opera, Vienna State Opera, and Opéra Comique in Paris. He 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, and Royal Opera House, Covent Garden.

Mr. Langrée's first recordings with the Cincinnati Symphony Orchestra feature commissioned works by Sebastian Currier, Thierry Escaich, David Lang, Nico Muhly, and Zhou Tian, 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. 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.

Kit Armstrong



Born in Los Angeles in 1992, pianist Kit Armstrong began composing at five, and shortly thereafter began piano studies. Today he performs at the world's premier concert venues, including Vienna's Musikverein, Amsterdam's Concertgebouw, London's Royal Festival Hall and Wigmore Hall, Semperoper Dresden, and the Berlin and Luxembourg Philharmonies. He has worked with conductors such as Riccardo Chailly, Christoph von Dohnányi, Manfred

Honeck, Kent Nagano, Jonathan Nott, Esa-Pekka Salonen, and Robin Ticciati.

Highlights of his 2016–17 season included concerts with the Academy of St. Martin in the Fields at the Cologne Philharmonie, Palais des Beaux-Arts in Brussels, and Elbphilharmonie in Hamburg. Mr. Armstrong made his debut with the Staatskapelle Dresden and Christian Thielemann at Tokyo's Suntory Hall, as well as his debut with the Vienna Philharmonic under the baton of Herbert Blomstedt. A further milestone will be set by his solo recital at the Lucerne Piano Festival. As an avid chamber musician, Mr. Armstrong performs regularly in a trio together with violinist Andrej Bielow and cellist Adrian Brendel. He has also begun collaborations with various singers.

Sony Classical released Mr. Armstrong's solo debut album in 2013, juxtaposing his own *Fantasy on B-A-C-H* with works by Bach and Ligeti. His selection of Bach Chorale Preludes on the CD attracted particular critical attention. Mr. Armstrong's longtime mentor and teacher is Alfred Brendel, a unique relationship that was captured in the film *Set the Piano Stool on Fire* by British director Mark Kidel.

Janai Brugger



DARIO ACOSTA

Janai Brugger (soprano), a 2012 winner of Plácido Domingo's prestigious Operalia competition and of the Metropolitan Opera National Council Auditions, began her 2016–17 season at the Metropolitan Opera in several roles: Jemmy in *Guillaume Tell* (role debut), Micaëla in *Carmen*, Pamina in *Die Zauberflöte*, and Marzelline in *Fidelio* (role debut). She has also appeared with the Atlanta Symphony Orchestra as Amore in Gluck's *Orfeo*. Ms. Brugger's 2015

debut as Norina in *Don Pasquale* at Palm Beach Opera drew critical acclaim. She revived the role of Musetta in *La bohème* at Los Angeles Opera under the baton of Gustavo Dudamel. Other recent highlights include her U.K. debut as Pamina in *Die Zauberflöte* at the Royal Opera House, Covent Garden, and at Los Angeles Opera in a new production by Barrie Kosky, as well as Liu in *Turandot* at the Met, where she also sang the role of Helena in *The Enchanted Island*.

Ms. Brugger has also appeared as Micaëla in *Carmen* with Opera Colorado, High Priestess in *Aida* at the Hollywood Bowl with the Los Angeles Philharmonic under Dudamel, Juliette in *Roméo et Juliette* at Palm Beach Opera, and, as a member of LA Opera's Domingo-Thornton Young Artist Program, as Barbarina in *Le nozze di Figaro* under the baton of Domingo, Page in *Rigoletto* under James Conlon, and Musetta in *La bohème*. Future engagements include return appearances at the Met and Royal Opera House, Covent Garden.

Brandie Sutton



Praised for her warm and sumptuous voice, Brandie Sutton (soprano) drew critical acclaim most recently in the leading role of Rautendelein in New York City Opera's production of Respighi's rarely performed opera *La Compagna Sommersa*. She has also sung leading roles at the Palacio de Bellas Artes, the Grand Théâtre de Genève, Hamburg State Opera, Semperoper Dresden, Alte Oper Frankfurt, Teatro Petruzzelli (Bari, Italy), and was a featured artist at Carnegie Hall.

In addition, Ms. Sutton has performed with the National Symphony Orchestra, Royal Danish Orchestra, Orpheus Radio and Krasnoyarsk Symphony Orchestras, as well as the Jazz at Lincoln Center Orchestra. She has won several awards and competitions, including Harlem Opera Theater's 2016 vocal competition.

Jennifer Johnson Cano



FAY FOX

Jennifer Johnson Cano (mezzo-soprano) is noted for her commanding stage presence and profound artistry. Winner of a 2012 Richard Tucker Career Grant and 2014 George London Award, Ms. Cano joined the Lindemann Young Artist Development Program at the Metropolitan Opera in 2008 and won first prize at the Young Concert Artists International Auditions in 2009. She has given over 100 performances at the Met, with recent roles

including Hänsel (*Hänsel und Gretel*), Meg Page (*Falstaff*), Waltraute and Wellgunde (*Der Ring des Nibelungen*), and Nicklausse (*The Tales of Hoffman*). Other operatic appearances include Donna Elvira (*Don Giovanni*) and the title role in *Carmen* with the Boston Lyric Opera, and the Fox in Janáček's *The Cunning Little Vixen* with the Cleveland Orchestra. Last season, Ms. Cano made her European debut performing John Adams's *El Niño* on tour with the composer and London Symphony Orchestra, and with Markus Stenz and the Radio Filharmonisch Orkest at the Royal Concertgebouw.

In the 2017–18 season, Ms. Cano bows as Orphée with Opera Theater of Saint Louis, and reprises her role as the Fox in the concert version of *The Cunning Little Vixen* with the Bavarian Radio Symphony Orchestra in Munich, and with the Cleveland Orchestra at home and on tour in Vienna and Luxembourg. Orchestral engagements include performances with the New York and Los Angeles Philharmonics, among others. Ms. Cano's most recent recording, of Bernstein's Symphony No. 1 with Marin Alsop and the Baltimore Symphony Orchestra on Naxos, received worldwide critical acclaim.

Jack Swanson



CRAIG VANDERSCHAEGEN

Minnesota native Jack Swanson (tenor) is quickly becoming one of the most sought-after young tenors in the opera world. His distinctive high lyric voice is known for singing the acrobatic arias of Rossini and the legato melodies of Donizetti. Recent roles include Frederic in *The Pirates of Penzance* with Opera Memphis, Camille in *The Merry Widow* with Winter Opera St. Louis, and a reprise of Ramiro in *La Cenerentola* with Opera Delaware. Future engage-

ments include Almaviva in *Il barbiere di Siviglia* with Glyndebourne Opera on Tour and Lyric Opera of Kansas City, the title role in *Candide* with the Los Angeles Opera, and Lindoro in *I'Italiana in Algeri* with Santa Fe Opera.

In the 2015–16 season, Mr. Swanson made his Des Moines Metro Opera debut singing the role of Fenton in Verdi's *Falstaff* and performed the role of Ramiro in *La Cenerentola* with Opera Fort Collins. While studying at the University of Oklahoma, where he earned a bachelor of music degree in vocal performance, he performed the roles of Don Ottavio in *Don Giovanni* and Nemorino in *L'elisir d'amore*. In 2016 Mr. Swanson received his master's of music in vocal performance at Rice University, where his roles included Almaviva in *Il barbiere di Siviglia* and Eurimaco in Monteverdi's *Il Ritorno d'Ulisse in Patria*. Other past operatic roles include Tonio in *La fille du régiment*, Count Belfiore in Mozart's *La finta giardiniera*, Tobias Ragg in *Sweeney Todd*, and the title role in Britten's *Albert Herring*.

Also known for his concert work, Mr. Swanson's credits include Handel's *Messiah*, Dubois's *The Seven Last Words of Christ*, Mozart's *Requiem*, and Carl Orff's *Carmina Burana*. He also performed in Houston Grand Opera's 60th anniversary gala alongside HGO's studio artists and world-renowned mezzo-soprano Joyce DiDonato, and made his Kennedy Center debut singing selections from Schumann's *Dichterliebe*.

Miles Mykkanen



KRISTIN HOEBERMANN

Miles Mykkanen (tenor) has garnered recognition on the world's concert and operatic stages. Highlights of his 2016–17 season include Bernstein's *Candide* with the Orlando Philharmonic Orchestra; Mozart's *Die Entführung aus dem Serail* with Opera Columbus and the *Requiem* with the Sarasota Orchestra; and Janáček's *Katya Kabanova* with the Juilliard Opera, conducted by Anne Manson in a new production by Stephen Wadsworth.

Mr. Mykkanen celebrated his Carnegie Hall recital debut last year, and has performed with Juilliard415, the National Symphony Orchestra, New World Symphony, New York Festival of Song, Philadelphia Chamber Music Society, and with members of the Pittsburgh Symphony Orchestra. His opera roles span the music of Rossini and Tchaikovsky to Matthew Aucoin and Ricky Ian Gordon. A recent graduate of The Juilliard School with an artist diploma in opera studies, Mr. Mykkanen earned his bachelor's and master's degree from the school under the tutelage of Cynthia Hoffmann.

Adam Lau



Adam Lau (bass) has received critical acclaim for his performances with such prestigious opera companies as Lyric Opera of Kansas City, Seattle Opera, North Carolina Opera, Dallas Opera, Opera Theatre of Saint Louis, and San Francisco Opera. Mr. Lau is equally at home on concert and recital stages, having performed under the batons of Gustavo Dudamel, John Nelson, and Kent Tritle with such orchestras as the San Francisco Symphony, Minnesota

Orchestra, the Oratorio Society of New York, and the Royal Liverpool Philharmonic. He has also given recitals as part of San Francisco Opera Center's Schwabacher Debut Recital series.

With his expansive repertoire, Mr. Lau has performed a wide variety of roles, from the title role in *Le nozze di Figaro* to Méphistophélès in *La damnation de Faust*. He makes his Wagnerian debut this season as Donner in *Das*

Rheingold. Additionally, Mr. Lau has performed at summer festivals from the Merola Opera Program, Aspen Opera Center, and Santa Fe Opera. He has garnered a variety of honors, including top prizes in the 2016 Jensen Foundation Vocal Competition, the 2015 George London Award, and was a finalist in the 2016 Dallas Opera Guild Vocal Competition.

Young People's Chorus of New York City

The Young People's Chorus of New York City (YPC) is a multicultural youth chorus renowned not only for its superb virtuosity and brilliant showmanship, but as a model for an inclusive society that is being replicated globally. Founded by Artistic Director Francisco J. Núñez, a MacArthur Fellow, this groundbreaking program harnesses the power of music to fulfill the potential of every child musically, academically, and socially, and has established the youth chorus as a significant and often untapped instrument for making music. Over 1,600 children from ages 8 to 18 participate annually in YPC through its after-school, in-school program, and community programs. The ensemble's repertoire ranges from Renaissance and Classical traditions through gospel, folk, pop, contemporary, and world music. In addition, YPC has extended and invigorated the repertoire for young voices by commissioning and premiering over 100 pieces of new music from many of today's most distinguished composers. YPC's commitment to artistic excellence and diversity has resulted in collaborations with and performances at a global array of festivals, cultural institutions, and cities on four continents. YPC was named New York's first radio choir by WNYC, and among its many awards are a Chorus America Education Outreach Award, two Chorus America/ASCAP Awards for Adventurous Programming, and the 2017 Margaret Hillis Award for Choral Excellence. In 2011 YPC received the National Arts and Humanities Youth Program Award, America's highest honor for youth programs.

Francisco J. Núñez

Francisco J. Núñez, a MacArthur Fellow, is a composer, conductor, and leading figure in music education, and the artistic director/founder of the Young People's Chorus of New York City. Since the group's founding in 1988, Mr. Núñez has heightened an awareness of the ability of children to rise to unforeseen levels of artistry. He also leads the University Glee Club of New York City, its fifth conductor since the all-men's chorus was established in 1894, and is sought after nationwide as a guest conductor by professional orchestras and choirs and as a master teacher. Through his Núñez Initiative for Social Change, he is working to expand the YPC model to children's choruses beyond New York City and is a frequent keynote speaker on the role of music in achieving equality and diversity among children in today's society. Mr. Núñez composes original works and arrangements in all musical formats and styles for choirs, orchestras, and solo instruments, and has received an ASCAP Victor Herbert Award and the New York Choral Society's Choral Excellence Award. Musical

America Worldwide named him among 30 “Influencers” for his contributions to the music industry, and he received an honorary doctor of music degree from Ithaca College.

Concert Chorale of New York

The Concert Chorale of New York’s performance highlights include Handel’s *Messiah* with Alan Gilbert and the New York Philharmonic, Beethoven’s Symphony No. 9 with Gianandrea Noseda, Mozart’s Requiem with Louis Langrée, and Mahler’s Symphony No. 3 with Gustavo Dudamel and the Los Angeles Philharmonic. Other credits include performances in productions of Philip Glass’s *the CIVIL warS* and John Adams’s *Nixon in China*, as well as in productions of *Dido and Aeneas*, *Jesu, meine Freude*, and *L’Allegro, il Penseroso ed il Moderato*. The Chorale has worked with Gerard Schwarz at the 92nd Street Y, Opéra Français de New York conducted by Yves Abel. and the American Symphony Orchestra under Leon Botstein.

Notable past highlights include performances in *Les noces* at Lincoln Center, the New York premiere of Paul McCartney’s *Ecce Cor Meum*, and a performance of John Adams’s *The Death of Klinghoffer* conducted by the composer. The Chorale participated in the Performing Arts Center, Purchase College’s performances of works by Gilbert and Sullivan, as well as a concert series of works by Haydn, Bach, and Beethoven. It also performed in the highly acclaimed concert version of Rodgers and Hammerstein’s *Carousel* conducted by Leonard Slatkin. Members of the Chorale have been featured in performances with the Pet Shop Boys and Sting. The ensemble men sang with the Chicago Symphony Orchestra in a performance of *Tristan und Isolde*, and they performed in *The Tristan Project* with the Los Angeles Philharmonic at Avery Fisher Hall. Founded by Jacqueline Pierce, who also serves as artistic administrator, the Chorale has recorded with CBS and Nonesuch Records.

James Bagwell

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was most recently named associate conductor of The Orchestra Now, and in 2009 he was appointed as principal guest conductor of the American Symphony Orchestra. From 2009–15 he served as music director of the Collegiate Chorale. Highlights of his tenure with the group include conducting a number of operas-in-concert at Carnegie Hall, including Bellini’s *Beatrice di Tenda*, Rossini’s *Moise et Pharaon*, and Boito’s *Mefistofele*. He conducted the New York premiere of Philip Glass’s Symphony No. 7 (“A Toltec Symphony”) and Golijov’s *Oceana*, both at Carnegie Hall. Since 2011 he has collaborated with singer and composer Natalie Merchant, joining her for performances with a number of major orchestras across the country.

Mr. Bagwell has trained choruses for numerous orchestras around the world, including the Budapest Festival Orchestra, New York and Los Angeles Philharmonics, and Boston and American Symphony Orchestras. He has worked with such renowned conductors as Gustavo Dudamel, Alan Gilbert, Gianandrea Noseda, Valery Gergiev, Yannick Nézet-Séguin, Riccardo Muti, Esa-Pekka Salonen, and Michael Tilson Thomas. Mr. Bagwell frequently appears as guest conductor for orchestras around the country and abroad, including the Cincinnati Symphony Orchestra and the Jerusalem Symphony Orchestra. He is a professor of music at Bard College, director of performance studies, and co-director of the graduate conducting program at the Bard College Conservatory of Music.

Mostly Mozart Festival

Now in its 51st season, Lincoln Center's Mostly Mozart Festival is a beloved summertime tradition and New York institution. Launched in 1966 as America's first indoor summer music festival, with an exclusive focus on its namesake composer, Mostly Mozart has since broadened its focus to include works by Mozart's predecessors, contemporaries, and related successors. In addition to performances by the Mostly Mozart Festival Orchestra, the festival now includes concerts by the world's outstanding chamber and period-instrument ensembles, 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 its annual artist residency that has included George Benjamin, 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, 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 Mark Morris Dance Group.

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 home in David Geffen Hall 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 Yannick Nézet-Séguin, Edward Gardner, Jérémie Rhorer, Lionel Bringuier, 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.

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.



JENNIFER TAYLOR 2014

Mostly Mozart Festival Orchestra

Louis Langrée, *Renée and Robert Belfer Music Director*

Violin

Ruggero Allifranchini,
Concertmaster
Laura Frautschi,
Principal Second
Martin Agee
Eva Burmeister
Robert Chausow
Michael Gillette
Suzanne Gilman
Amy Kauffman
Sophia Kessinger
Pauline Kim
Lisa Matricardi
Kristina Musser
Ron Oakland
Michael Roth
Debbie Wong
Mineko Yajima

Viola

Shmuel Katz, *Principal*
Chihiro Allen
Meena Bhasin
Danielle Farina
Elzbieta Weyman

Cello

Ilya Finkelshteyn,
Principal
Ted Ackerman
Ann Kim
Alvin McCall

Bass

Jeffrey Turner,
Principal
Lou Kosma
Laurence Glazener

Flute

Jasmine Choi,
Principal
Tanya Witek

Oboe

Max Blair, *Principal*
Nick Masterson

Clarinet

Jon Manasse,
Principal
Shari Hoffman

Bassoon

Marc Goldberg,
Principal
Tom Seččovič

Horn

Lawrence DiBello,
Principal
Richard Hagen

Trumpet

Neil Balm, *Principal*
Lee Soper

Timpani

Jauvon Gilliam,
Principal

Music Librarian

Michael McCoy

Orchestra Personnel Managers

Neil Balm
Jonathan Haas

Young People's Chorus of New York City

Francisco J. Núñez, *Artistic Director and Founder*

Chorale

Aaron Agudelo
Dylan Batista
Jordan Batista
Sean Beauge
Alyssa Blake
Adonis Bodzwa
Michelle Britt
William Brooks
Thenjiwe Buthelezi
Kelli Carter
Samuel Chachkes
Nadine Clements
Byron De Leon
John Diaz
Nola Dwyer-Hernandez
Dea Elezaj
Maggie Feldman
Asila Folds
Celia Frank
Keerti Gopal
Naya Griles
Chyanne Gyemfi
Alexia Heurtelou
Nyota Holmes-Cardona
Bianca Jeffrey
Zoe Kaznelson
Kai Kelly
Riya Koshy
Gabrielle Kuger
Aylina Le Sourd
Dwayne Lewis
Noah Lipnick
Rebecca McCartney
Francesca Michielli
Jasmine Neal
Maya Osman-Krinsky
Tristan Pereyra
Lucas Petrello
Kayla Phanor
Siegfried Porterfield
Marcelo Rangelhelli-
Duran
Elvira Rivera
James Rodgers
Aiyana Roman
Hannah Rudt

Elliot Sadoff
Sophie Saidmehr
Jeniocy Scarlett
Noa Scheinfeld
Johnathan Screen
Alec Spector
Thalia St. Hubert
Skye Tarshis
Evan Tatnall
Kaia Tien
Theodora Tomuta
Eliangel Vega
Karl Velez-Domingo
Caroline Watters
Kaila Wharwood
Sam White
Cierra Willis
Zaccariah Wright

Children's Chorus

Emma Abell
Karielle Abraham
Luc Agudelo
Kelly Ankoue
Tracy Ankoue
Sophie Au
Michelle Avila
Belinda Becker-Jacobs
Max Bieber
Elodie Bolle
Ariette Bolle
Julia Bouchut
Lauren Breen
Anjalique Burrowes-
Davis
Jamari Burrowes-Davis
Eve Calderon-Caswell
Elizabeth Cheung
Miriam Ciacca
Isaac Cohen
Farrell Damon
Zaria Dickerson-Parker
Madeline Dominguez
Ilana Drake
Michaela Duryea
Margaret Eisenberg
Teuta Elezaj

Pierce Elms
Yriel Fernandez
Amberlis Fernandez
Evelyn Fitzpatrick
Phoebe Flowers
Margaux Flum
Lennon Franklin
Nyla Frazier
Debbie Garcia
Rachael Girsang
Avery Gooden
Emelia Gooden
Zoe Gordon
Alexis Granville-Walles
Tenzin Gund-Morrow
Marcus Hall
Devin Hayes
Oliver Holden
Christina Holt
Johnathan Hong
Raychel Jackson
Lauren Jingles
Leda Kahn
Ellie Kats
Erin Kazmierczak
Liam Kaznelson
Scarlet Kelly
Christie Kim
Madeleine Kish
Ella Knox
Ella Kosowicz
Ruby Larsen
Sheldon Liu
Elissa Llenas
Brandon Louisor
Anne MacDonald
Ciara Malamug
Gloria Manning
Olivia Manning
Victoria Manning
Jaclyn Markham
Jenia Marquez
Oliver Matthews
Natalie McCormick
June McGrath
Isabel Medina
Natalie Meola

Aidan Metz
Gilberto Moretti-
Hamilton
Alexander Moustakerski
Anna Moustakerski
Michael Newby
Sebastian Núñez
Carter Paterson
Adedayo Perkovich
Airi Portalatin
Isobella Purcell
Mili Raghavan
Alex Rahman
Azaria Reeves
Lila Rice
Krisna Rivera
Nikola Rivera
Dylan Rivera-Thomas
Alessandra Robson
Giovanna Robson
Asani Sakku
Lola Scharff
Charlie Schuman
Alexa Schwartz
Maya Scott-Luib
Max Sebok
Anais Selles-Alvarez
Ajeya Shiva
Aiden Sinanovic
Isabel Skarbinski
Aya Smoot
Julia Sprung
Emerson Stallard
Logan Surla
Noemi Terilla
Khaia Thomas
Darius Tirgan
Santiago Vargas
Dorian Vaughn
Josephine Wender
Ariana White
Zion Williams
Gary Xing
Maya Yanowitch
Mirabelle Zhang
Luca Zubieta

Concert Chorale of New York

Jacqueline Pierce, *Artistic Administrator*

Soprano

Gail Blanche-Gill
Miriam Chaudoir
Eileen Clark
Margery Daley
Toni Dolce
Patti Dunham
Lori Engle
Phenisher Harris
Peg KempHenry
Margarita Martinez
Adrienne Pardee
Amaranta Viera
Elena Williamson

Alto

Katherine Benfer
Bo Chang
Esther David
Emily Eyre
Megan Friar
Wendy Gilles
Misa Iwama
Erin Kemp
Nedra Neal
Rosa Pascarella
Jacqueline Pierce
Rhesa Williams

Tenor

James Bassi
Matthew Deming
Brian Dougherty
Brian Giebler
John Kawa
Leo Paolo Leal
Adam MacDonald
Jess Munoz
Stephen Rosser

Bass

Daniel Alexander
Dennis Blackwell
Clinton Curtis
Mischa Frusztajer
Roderick Gomez
Steven Moore
Joseph Neal
Gregory Purnhagen
Mark Rehnstrom
Waundell Saavedra
Lewis White

Lincoln Center Programming Department

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Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

Lisa Takemoto, *Production Manager*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Andrew C. Elsesser, *Associate Director, Programming*

Luna Shyr, *Senior Editor*

Regina Grande Rivera, *Associate Producer*

Daniel Soto, *Associate Producer, Public Programming*

Walker Beard, *Production Coordinator*

Nana Asase, *Assistant to the Artistic Director*

Olivia Fortunato, *Programming Assistant*

For the Mostly Mozart Festival

Amrita Vijayaraghavan, *Producer, A Little Night Music*

Jessica Braham, *House Seat Coordinator*

Dorian Mueller, *House Program Coordinator*

Janet Rucker, *Company Manager*

For The Singing Heart

Jenny Leon, *Assistant to the Director*

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Peter A. Hoyt, James M. Keller, Christopher H. Gibbs, Kathryn L. Libin, Paul Schiavo, Steve Smith, David Wright