

Lincoln Center's

Mostly Mozart®

July 25–August 20, 2017

Jane Moss

Ehrenkranz Artistic Director

Louis Langrée

Renée and Robert Belfer Music Director

The Program

Tuesday and Wednesday, August 8–9, 2017 at 6:30 pm

Pre-concert Recital

Wei Luo, *Piano*

HAYDN **Sonata in E-flat major, Hob. XVI:52 (1794)**

Allegro moderato

Adagio

Finale: Presto

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

By David Wright

Sonata in E-flat major, Hob. XVI:52 (1794)

JOSEPH HAYDN

Born March 31, 1732, in Rohrau, Austria

Died May 31, 1809, in Vienna

Approximate length: 20 minutes

Although Haydn was about 60 when he visited London in the 1790s, he was not immune to new enthusiasms; among these was a greater interest in composing for piano. The English pianos of John Broadwood and others were a sturdy breed (they later became Beethoven's favorites); the English audiences cheered Haydn's most robust musical experiments, and there was at least one pianist, Therese Jansen, who was capable of realizing Haydn's most ambitious ideas for the instrument. He composed three sonatas for her in 1794 or 1795, as well as six piano trios. All are technically challenging and musically advanced; they support the view of Haydn as a forerunner of Beethoven and Schubert, the forerunners of Romanticism.

Haydn's E-flat major Sonata, in fact, contains evidence of the pupil (Beethoven) influencing the teacher (Haydn). Like the younger composer's Op. 2 sonatas, which appeared around the same time, this sonata is noticeably grander in style than earlier piano music, from the majestic rolled chords of its opening bars to the stormy scales and abrupt modulations of the first movement's development. Not even the iconoclastic Beethoven, however, had yet attempted to link two keys as remote from each other as the E-flat major of the *Allegro* and the E major of the *Adagio*. But after the dramatic rhetoric of the slow movement, it is time to let Haydn be Haydn. The *Finale* reverts to his familiar witty style, mining musical gold from the simplest of motives: the same note repeated six times.

David Wright, a music critic for New York Classical Review, has provided program notes for the Mostly Mozart Festival since 1982.

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Tuesday and Wednesday, August 8–9, 2017 at 7:30 pm

Mostly Mozart Festival Orchestra

Andrew Manze, *Conductor*

Joshua Bell, *Violin*

Steven Isserlis, *Cello*

BRAHMS **Concerto for violin and cello in A minor (1887)**

Allegro

Andante

Vivace non troppo

Original cadenzas by Joshua Bell

Intermission

BACH (arr. Andrew Manze) **Contrapunctus XIV, from *Art of Fugue*
(before 1742/2004)**

MENDELSSOHN **Symphony No. 5 in D major ("Reformation")
(1830)**

Andante—Allegro con fuoco

Allegro vivace

Andante

Andante con moto—Allegro maestoso

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David Geffen Hall

Mostly Mozart Festival

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Thursday, August 10, at 7:30 pm in Alice Tully Hall

Danish String Quartet

ALL-BEETHOVEN PROGRAM

Quartet in G major, Op. 18, No. 2

Quartet in F major, Op. 59, No. 1 ("Razumovsky")

Friday and Saturday, August 11–12, at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Andrew Manze, conductor

Thomas Zehetmair, violin

BEETHOVEN: Violin Concerto in D major

MOZART: Symphony No. 40

Pre-concert recitals by Víkingur Ólafsson, piano, at 6:30 pm

Saturday, August 12, at 7:30 pm in the Rose Theater

Sunday, August 13, at 5:00 pm

The Dark Mirror: Zender's Winterreise (U.S. premiere)

Conceived and directed by **Netia Jones**

Ian Bostridge, tenor

International Contemporary Ensemble

Baldur Brönnimann, conductor ^{MIM}

HANS ZENDER: Schubert's *Winterreise*

Post-performance discussion with Netia Jones on Saturday, August 12

^{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.

Join the conversation: #LCMozart

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

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

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

Psalm

by Richard Wilbur

Give thanks for all things
On the plucked lute, and likewise
The harp of ten strings.
Have the lifted horn
Greatly blare, and pronounce it
Good to have been born.
Lend the breath of life
To the stops of the sweet flute
Or capering fife,
And tell the deep drum
To make, at the right juncture,
Pandemonium.
Then, in grave relief,
Praise too our sorrows on the
Cello of shared grief.

—“Psalm,” from *Anterooms: New Poems and Translations* by Richard Wilbur.
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*For poetry comments and suggestions, please write
to programming@LincolnCenter.org.*

Snapshot

By David Wright

Musical offerings come in all kinds. This evening's program begins with a peace offering from Johannes Brahms to an estranged friend, the violinist Joseph Joachim. With its warm sentiments and collegial, chamber-music atmosphere, Brahms's Concerto in A minor for violin and cello, Op. 102, melted a chill that had lingered between the two great musicians for years.

Bach's *Art of Fugue* is a kind of offering to posterity in which the master compiled 14 great fugues on a single theme, leaving the last and greatest unfinished, as if laying down a challenge to future generations. With its instrumentation unspecified, the *Art of Fugue* truly belongs to all musicians, and Andrew Manze has created an orchestral version of the "Contrapunctus XIV," closing the unfinished work simply with an imposing cadence in D minor.

Although Felix Mendelssohn was descended from a distinguished line of Jewish philosophers and bankers, he was raised a Lutheran Christian, and in 1830 the 21-year-old composer offered a symphony to commemorate the 300th anniversary of Lutheranism's founding document, the Augsburg Confession. Although the middle movements of his "Reformation" Symphony are fairly conventional in form, the first and last movements plainly depict the struggle and triumph of Lutheranism, quoting the faith's most familiar musical talismans: the brief "Dresden Amen" and Martin Luther's chorale "Ein feste Burg is unser Gott" ("A Mighty Fortress is Our God"). The symphony's abundance of fugal writing pays tribute to J.S. Bach, Lutheranism's greatest composer, whose reputation Mendelssohn did much to revive.

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By David Wright

Concerto for violin and cello in A minor, Op. 102 (1887)

JOHANNES BRAHMS

Born May 7, 1833, in Hamburg, Germany

Died April 3, 1897, in Vienna

Approximate length: 32 minutes

When the violinist Joseph Joachim separated from his wife in 1881, his life-long friend Brahms tried to intervene, but succeeded only in making a messy situation worse. Joachim's resentment, and Brahms's embarrassment, were such that the two men exchanged not a word for six years. At last Joachim received a note from his former friend: The latter had composed a concerto for violin and cello, and would Joachim do him the favor of reviewing the solo parts for bowings and so on? Joachim eagerly grasped this olive branch, which brought with it not only a restored friendship but a new masterpiece for his instrument.

Joachim and the cellist Robert Hausmann gave the first performance, with the composer conducting, on October 18, 1887 in Cologne. For all its orchestral grandeur, the Double Concerto is conceived in a chamber-music spirit, as a dialogue between the soloists, and between soloists and orchestra.

The most striking dialogue is the one that opens the work: The customary orchestral exposition is twice cut short by long cadenzas, with the cello leading the way (interestingly, it does so throughout "Joachim's concerto"). The principal theme of the *Andante*, with its calmly arching arpeggios, seems full of the fresh air and peace of Thun, the Swiss town where Brahms composed this concerto. The irrepressible gypsy-fiddle theme of the closing rondo is varied, pulled apart, interrupted by impassioned episodes, and swept aside by one of those sturdy marching themes that Brahms favored for finales.

Contrapunctus XIV, from *Art of Fugue* (before 1742/2004)

JOHANN SEBASTIAN BACH

Born March 21, 1685, in Eisenach, Germany

Died July 28, 1750, in Leipzig

ANDREW MANZE

Born January 14, 1965, in Beckenham, U.K.

Approximate length: 9 minutes

In *Art of Fugue*, a great summing-up work of his last years, Bach set himself the task of generating a rich variety of fugues and canons from a single subject, or theme. By using the Latin word for "counterpoint" as a title, Bach

signaled the learned character of *Art of Fugue*. However, the “contrapuncti” stir not just the intellect but the emotions with their nobility, wit, urgency, fury, amorousness, and a hundred other traits.

Conductor and arranger Andrew Manze recently commented: “Having heard Bach’s music played in all sorts of arrangements—a cello suite on horn, the violin chaconne on marimba, preludes and fugues on saxophones—and found the music’s greatness to be invincible, I was emboldened to try my hand at orchestration.” For reasons not known, the 14th and last “contrapunctus,” an enormous fugue on not one but three subjects, remained incomplete at Bach’s death in 1750. Manze has chosen to close the unfinished fugue simply, with what he describes as “a Mozartean sound picture (appropriately for the Mostly Mozart Festival): trumpets and timpani intoning a severe D-minor cadence *à la* Mozart’s Requiem.”

Symphony No. 5 in D major, Op. 107 (“Reformation”) (1830)

FELIX MENDELSSOHN

Born February 3, 1809, in Hamburg

Died November 4, 1847, in Leipzig

Approximate length: 27 minutes

Reflecting on this evening’s program, conductor Andrew Manze speculated that “Bach might have enjoyed his unresolved fugue leading straight into Mendelssohn’s Reformation Symphony.” And indeed, the great master of Lutheran church music could thank Mendelssohn not only for this symphonic tribute to the founding of his faith, but for a famous event that happened concurrently with it: the 20-year-old Mendelssohn’s historic Berlin performance of Bach’s *St. Matthew Passion* on March 11, 1829, which launched the “Bach revival” that continues today.

As rehearsals for that concert were under way, Mendelssohn’s sister Fanny wrote in her diary that her brother was also at work on a “heavenly symphony,” but didn’t mention its Lutheran subject. Their father Abraham, reacting to rising anti-Semitism in Berlin society, had had his children baptized as Lutherans in 1816, when Felix was seven.

For whatever reason, the “Reformation” Symphony was not performed on the occasion for which it was intended—the 300th anniversary of Martin Luther’s Augsburg Confession—and a subsequent performance in Paris was canceled after the musicians rebelled in rehearsal (one calling it “much too learned, too much fugato, too little melody”). The composer led one performance in Berlin in November 1832, then, stung by the work’s tepid reception, withdrew it. It was not published until 1868, with the absurd designation “Symphony No. 5,” despite being the second in order of composition.

The symphony's "program" is heard mainly in the first and last movements, beginning with some ancient counterpoint in the style of the Roman Catholic master Palestrina, gently answered by the rising phrase of the Lutheran "Dresden Amen." However, there is nothing gentle about the rest of the movement, whose turbulence recalls the religious wars of the 17th century.

The second movement is a folk dance, suggestive of the common people for whom Luther's message of the "priesthood of all believers" had such strong appeal. After a reflective interlude featuring the violins, the finale gets under way with a lone flute introducing Luther's own hymn, "Ein feste Burg is unser Gott" ("A Mighty Fortress is Our God"). The hymn is richly harmonized, then woven through a bounding movement overflowing with Bachian counterpoint, and finally crowned in brassy triumph at the close.

David Wright, a music critic for New York Classical Review, has provided program notes for the Mostly Mozart Festival since 1982.

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Meet the Artists



FELIX BRÖDE

Andrew Manze

Andrew Manze is widely celebrated as one of the most inspirational conductors of his generation. He is principal conductor of the NDR Radiophilharmonie in Hanover, and, as a guest conductor, has regular relationships with such leading orchestras as the Munich, Oslo, and Los Angeles Philharmonics, Gewandhaus Orchestra of Leipzig, Deutsches Symphonie-Orchester Berlin, and the Orchestre Philharmonique de Luxembourg. Mr. Manze is also a regular guest at the Mostly Mozart Festival.

Earlier this year, Mr. Manze and the NDR Radiophilharmonie released the first in a series of recordings for Pentatone. In 2016 they toured Germany, and were joined by András Schiff for concerts in China and South Korea. Upcoming season highlights include Mr. Manze's debuts with the Royal Concertgebouw Orchestra, NDR Elbphilharmonie, and the Melbourne Symphony Orchestra.

From 2006 to 2014, Mr. Manze was the principal conductor and artistic director of the Helsingborg Symphony Orchestra. He made a number of recordings with the ensemble, including Beethoven's "Eroica" Symphony (Harmonia Mundi). He is also in the process of recording the complete Vaughan Williams symphonies with the Royal Liverpool Philharmonic Orchestra (ONYX Classics). From 2010 to 2014, Mr. Manze served as associate guest conductor of the BBC Scottish Symphony Orchestra, and as principal guest conductor of the Norwegian Radio Symphony Orchestra from 2008 to 2011.

After studying classics at the University of Cambridge, Mr. Manze studied the violin and rapidly became a leading specialist in the world of historical performance practice. He became associate director of the Academy of Ancient Music in 1996 and then artistic director of the English Concert from 2003 to 2007. As a violinist, Mr. Manze has released a number of award-winning CDs. He is a fellow of the Royal

Academy of Music, and has contributed to new editions of sonatas and concertos by Mozart and Bach published by Bärenreiter and Breitkopf and Härtel. In 2011 he received the prestigious Rolf Schock Prize in Stockholm.

Joshua Bell



LISA-MARIE MAZZUCCO

With a career spanning more than 30 years as a soloist, chamber musician, recording artist, and conductor, Joshua Bell is one of the most celebrated violinists of his era. An exclusive Sony Classical artist and recipient of the Avery Fisher Prize, he has recorded more than 40 CDs, garnering Grammy, Echo Klassik, Mercury Prize, and Gramophone Classical Music awards. Named music director of the Academy of St. Martin in the Fields in 2011, he is the only

person to hold this post following the late Neville Marriner, who formed the orchestra in 1958.

This summer, Mr. Bell performs with the Royal Philharmonic Orchestra at the BBC Proms, and with the Los Angeles Philharmonic at the Hollywood Bowl. He also appears at Tanglewood and leads St. Martin in the Fields at the Edinburgh and the Bravo! Vail Music Festivals. In the fall, Mr. Bell will partake in the New York Philharmonic's celebration of Leonard Bernstein's centennial, and tour nine North American cities in recital with pianist Alessio Bax. Other 2017–18 highlights include performances with the Vienna Symphony, the Monte-Carlo Philharmonic Orchestra, and with the Academy of St. Martin in the Fields at London's Wigmore Hall, whom he will rejoin in spring 2018 for tours to Asia, the U.K., and the U.S. In February 2018, Mr. Bell joins pianist Sam Haywood in ten recitals in Europe and America, and reunites with pianist Jeremy Denk for a recital broadcast live from Carnegie Hall. Further engagements include performances with the Philadelphia Orchestra, the Danish National Symphony Orchestra, and the Orchestre National de Lyon in an all-Beethoven play/conduct program.

On August 18, Sony Classical will release *Joshua Bell—The Classical Collection*, a 14-CD set of classical repertoire. A dedicated arts advocate, Mr. Bell is involved with Education Through Music and Turnaround Arts. He performs on the 1713 Huberman Stradivarius violin.

Steven Isserlis



JEAN-BAPTISTE MILLOT

Acclaimed for his technique and musicianship, British cellist Steven Isserlis enjoys a distinguished career as a soloist, chamber musician, educator, author, and broadcaster. He appears with the world's leading orchestras and conductors, and gives recitals in major musical centers. As a chamber musician, he has curated concert series for many prestigious venues, including Wigmore Hall, New York's 92nd Street Y, and the Salzburg Festival. Unusually, he also

directs chamber orchestras from the cello in classical programs.

Mr. Isserlis has a strong interest in historical performance, working with many period-instrument orchestras and giving recitals with harpsichord and fortepiano. He is also a keen exponent of contemporary music and has premiered many new works, including John Tavener's *The Protecting Veil*, Thomas Adès's *Lieux retrouvés*, and György Kurtág's *The Hilary Jig* and *For Steven*.

The recipient of many awards, Mr. Isserlis's honors include a CBE in recognition of his services to music; the Robert Schumann Prize of the City of Zwickau; the Piatigorsky prize; the Glashütte Original Music Festival Award in Germany; and the Wigmore Hall Gold Medal and Walter Willson Cobbett Medal for services to chamber music in the U.K. Mr. Isserlis's award-winning discography includes Bach's complete *Suites for Solo Cello* (Gramophone's Instrumental Album of the Year); Beethoven's complete works for cello and piano; the Elgar and Walton concertos; and the Brahms Double Concerto with Joshua Bell and the Academy of St. Martin in the Fields.

Since 1997, Mr. Isserlis has been artistic director of the International Musicians Seminar at Prussia Cove, Cornwall. He also enjoys playing for children, and has created three musical stories with the composer Anne Dudley. His two books for children, published by Faber & Faber, have been translated into many languages.

Wei Luo

Born in Shenzhen, China, pianist Wei Luo gave her debut recital in Hong Kong at the age of six. First prize winner at the 11th International Chopin Piano Competition for Young Pianists (Poland) and at the second Rachmaninov International Piano Competition for Young Pianists (Frankfurt) in 2010, Ms. Luo has been acclaimed for her intensity and profound immersion into the music.

Ms. Luo made her orchestra debut in 2010 with the Shanghai Philharmonic Orchestra under the baton of Muhai Tang. This season saw her recital debuts with San Francisco Performances at the Herbst Theatre and at Sonoma State University. In August, she performs at Festival Napa Valley and the Santa Fe Chamber Music Festival. In addition to her solo recital repertoire of Bach, Schumann, Mussorgsky, Chopin, and Ravel, Ms. Luo has performed the major piano concertos of Rachmaninoff, Beethoven, and Prokofiev. Her 2017 concerto performances include Prokofiev No. 3 with the Kansas City Symphony and Mendelssohn No. 1 with the Denver Philharmonic Orchestra.

Ms. Luo entered the Shenzhen Arts school in 2007 and went on to study at the primary schools of the Shanghai Conservatory of Music. In 2012 she was accepted to the Curtis Institute of Music, where she currently studies with Gary Graffman and Robert McDonald. She has participated in master classes with Leon Fleisher, Richard Goode, Seymour Lipkin, Abbey Simon, and Nelita True, and in 2014 was selected to perform in the Dean's Honors recital at Curtis.

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.

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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.



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
Kayla Moffett
Kristina Musser
Ron Oakland
Michael Roth
Debbie Wong
Mineko Yajima

Viola

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

Cello

Ilya Finkelshteyn,
Principal
Ted Ackerman
Ann Kim
Alvin McCall

Bass

Timothy Cobb,
Principal
Lou Kosma
Laurence Glazener

Flute

Jasmine Choi, *Principal*
Tanya Witek

Oboe

Max Blair, *Principal*
Nick Masterson

Clarinet

Jon Manasse,
Principal
Pavel Vinnitsky

Bassoon

Marc Goldberg,
Principal
Tom Sefčovič
Mark Romatz,
Contrabassoon

Horn

Lawrence DiBello,
Principal
Michelle Baker
Richard Hagen
Eric Reed

Trumpet

Neil Balm, *Principal*
Lee Soper

Trombone

Richard Clark,
Principal
Demian Austin
Nicholas Schwartz

Timpani

Jauvon Gilliam,
Principal

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Mostly Mozart Festival

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