

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

Friday and Saturday, August 11–12, 2017, at 6:30 pm

Pre-concert Recital

Víkingur Ólafsson, *Piano*

BEETHOVEN **Sonata No. 8 in C minor, Op. 13 ("Pathétique") (1797)**

Grave—Allegro di molto e con brio

Adagio cantabile

Rondo: Allegro

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 No. 8 in C minor, Op. 13 (“Pathétique”) (1797)

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 20 minutes

Lord Byron was only ten years old in 1798 when Beethoven composed his “Pathétique” Sonata, but if any piece can be said to epitomize the “Byronic” in music, this is it. The dark, brooding young pianist, who could improvise at the keyboard as no one had since the great Mozart, was already the talk of musical Vienna. What would he do next?

Beethoven had already served one musical apprenticeship during his teens and early twenties in Bonn, and now, in Vienna, he was engaged in a sort of super-apprenticeship: going head-to-head with the greatest works of his teacher, Haydn, and the late Mozart, and writing music that demonstrated that he belonged in their company. The model for the “Pathétique” is clearly Mozart’s trailblazing *Fantasia* and Sonata in C minor, K.475 and K.457. By bestowing the title “Pathétique” (the French word connotes courage and suffering, not weakness or self-pity as in the English “pathetic”), Beethoven announced its Romantic, subjective stance as surely as if he had used the word “fantasy.”

At the same time, the 19th-century urge toward formal unity through “cyclical” form is also evident here: Nearly all this sonata’s familiar melodies have a rising profile that expresses spiritual aspiration, and several of them resemble each other quite closely. The surging—only to fall back—phrases of the opening *Grave*, for example, are soon transformed, by a whirl of left-hand octave *tremolo*, into a defiant *Allegro di molto e con brio*. The first movement’s second theme, with its distinctive upbeat that Beethoven emphasizes by introducing it with the hands crossed, becomes the basis for the third movement’s main *Rondo* theme. The sonata’s *pathétique* character, however, requires that all these aspiring motives be countered by falling ones, and Beethoven confirms the sonata’s tragic nature by ending its last two movements with a “dying fall”—gently in the tender *Adagio cantabile*, with utmost vehemence (marked *fff* in some editions) at the end of the work.

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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July 25–August 20, 2017

Jane Moss

Ehrenkrantz Artistic Director

Louis Langrée

Renée and Robert Belfer Music Director

The Program

Friday and Saturday, August 11–12, 2017, at 7:30 pm

Mostly Mozart Festival Orchestra

Andrew Manze, *Conductor*

Thomas Zehetmair, *Violin*

BEETHOVEN **Violin Concerto in D major (1806)**

Allegro ma non troppo

Larghetto

Rondo

Mr. Zehetmair will perform the cadenzas Beethoven wrote for his 1807 arrangement of this work for piano and orchestra.

Intermission

MOZART **Symphony No. 40 in G minor, K.550 (1788)**

Molto allegro

Andante

Menuetto: Allegretto

Allegro assai

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

David Geffen Hall

Mostly Mozart Festival

The Mostly Mozart Festival is made possible by Rita E. and Gustave M. Hauser. Additional support is provided by The Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., and Friends of Mostly Mozart.

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Saturday, August 12, at 10:00 pm in the Stanley H. Kaplan Penthouse

A Little Night Music

Víkingur Ólafsson, piano ^{MIM}

BACH: Partita No. 6

PHILIP GLASS: Etudes

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

Monday, August 14, at 7:30 pm in Merkin Concert Hall

How Forests Think

International Contemporary Ensemble

Baldur Brönnimann, conductor

Wu Wei, sheng ^{MIM}

PAULINE OLIVEROS: *Earth Ears*

ANNA THORVALDSDOTTIR: *Aequilibria* (U.S. premiere)

LIZA LIM: *How Forests Think* (U.S. premiere)

Post-concert artist discussion

^{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: #MostlyMozart

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

Beethoven

By John Hall Wheelock

Behold the tormented and the fallen angel
Wandering disconsolate the world along,
That seeks to atone with inconsolable anguish
For some old grievance, some remembered wrong;
To storm heaven's iron gates with angry longing,
And beat back homeward in a shower of song!

*For poetry comments and suggestions, please write
to programming@LincolnCenter.org.*

Snapshot

By David Wright

At mid-career, with increasing deafness turning his thoughts from public display to inner dialogue, Beethoven composed the most modest and intimate violin concerto in the standard repertoire. In place of the customary pitched battle between soloist and orchestra, the first movement is all ease and collaboration, with the solo instrument admiring the orchestra's themes and decorating them with yards of graceful scrollwork. The *Larghetto* is a rapt interlude on two noble themes, and even the finale is a placid pastoral scene, dancing along contentedly to its *Rondo* tune.

Of Mozart's 41 symphonies, only two are in a minor key, and both are in G minor—the key to which Mozart confided his darkest, most turbulent emotions. The second of these, No. 40, is the suave yet melancholy middle sibling of his great symphonic trilogy of 1788, sitting and brooding between the smiling No. 39 in E-flat major and the splendiferous “Jupiter,” No. 41 in C major. By taking chaos and dissonance to the limit for a symphony composed in the 18th century, Mozart assured that this work would be a favorite in the Romantic era, when much of his other music was being ignored.

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By David Wright

Violin Concerto in D major, Op. 61 (1806)

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 42 minutes

In 1792, Beethoven arrived in Vienna as a 22-year-old pianist with a brilliant concerto in his bag (the one now known as “No. 2”), and added two more during the decade or so that his performing career burned brightly. By about 1803, however, it was clear to Beethoven that his increasing deafness would leave him more and more alone with his musical thoughts; furthermore, he was determined to take a new path that diverged from his popular successes as a composer. Groundbreaking works such as the “Eroica” Symphony, the “Waldstein” Sonata for piano, and the opera *Fidelio* followed.

Why did Beethoven then return to the concerto, a genre associated with flash and popular entertainment? One reason was a commission from Franz Clement, violinist and leader of the orchestra at the Theater an der Wien, who requested a new concerto to play at a concert on December 23, 1806. A more important reason was that Beethoven foresaw a new role for the genre, not as Vivaldi’s acrobatics or Mozart’s exploration of sensibility, but as a continuation of the inner dialogue between the elements of his own nature: hope and despair, violence and tenderness, discipline and mercy, to name a few. These were, after all, the subjects of his greatest symphony to date and his only opera. But there was something about the unequal dialogue between a solitary instrument and an orchestra that led Beethoven to address these subjects more delicately in the concertos than elsewhere.

The Violin Concerto begins with a lengthy orchestral exposition, from which the solo violin emerges only gradually, its most effective material saved for near the end. Indeed, the exposition itself seems to emerge almost reluctantly from the five soft timpani taps that open the work (and echo throughout the movement as the gentlest of all of Beethoven’s “Fate knocking on the door” motifs). The meandering woodwind theme that opens the work gives way to one of Beethoven’s fine, simple march tunes. The violin’s cadenza-like entrance is more thoughtful than assertive, and its rendition of the first theme is at the ethereal top of its range. Thereafter, the music’s character alternates between dreamy and assertive, more often the former.

Two traits of the first movement—a rapt stillness and the violin’s role as inspired accompanist—carry over into the *Larghetto*. The noble theme, presented in short phrases with long breaths between them (a Beethoven specialty), is so perfect in itself that no development is necessary or advisable. The finale is the most literal of rondos, its cantering theme returning unaltered each time. Beethoven has fun thinning the texture to a music-box

tinkle one moment and whipping the full orchestra into a jolly roar the next. This pastoral landscape is populated with clog-dancing peasants, horn-calling hunters, lovesick swains, and a demon fiddler at the center of it all, letting fly with the first truly showy music in the concerto.

A note on cadenzas: In 1807, at the request of the pianist and publisher Muzio Clementi, Beethoven arranged this work as a concerto for piano and orchestra, supplying it with new solo cadenzas. At these performances, Mr. Zehetmair is performing those piano cadenzas, arranged for violin by the eminent Austrian violinist Wolfgang Schneiderhan.

Symphony No. 40 in G minor, K.550 (1788)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 35 minutes

Mozart composed his last three symphonies—the graceful No. 39, the passionate No. 40, and the Olympian No. 41 (“Jupiter”)—in an astonishingly brief six-week period during the summer of 1788. Each one tells a single story of epic length, and as a result, the work’s center of gravity shifts toward the finale. In the G-minor symphony, No. 40, the pathos rarely lets up, and the last movement is the most frantic and dissonant of all.

The late pianist and musicologist Charles Rosen found “something shockingly voluptuous” in this work, beginning with the very first bars; instead of the customary *forte* entrance for full orchestra, there is the merest murmur of violas to usher in the sinuous violin theme. Agitation and pathos alternate throughout the movement, rising to powerful climaxes in the development section and in the brief coda. After so much tragic drama, it is not surprising that Mozart’s biographer Alfred Einstein found “divine tranquillity” in the *Andante*. And yet the throbbing dissonances of the first theme, accompanied by chromatic groans from the cellos, are anything but tranquil. Mozart dons Brahmsian heavy boots for the *Menuetto*, bestriding wide melodic intervals and stomping the syncopations with grim determination. In the bucolic *Trio*, he displays his special gift for woodwind writing.

“A raging torrent bursts its banks” is how Georges de Saint-Foix described the final *Allegro assai*. A torrent it surely is, but it stays within its sonata-form banks, gaining still more force thereby. After a wild ride in the development, the recapitulation is colored and extended for still greater intensity, as the music rushes pitilessly to its conclusion.

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

Meet the Artists



FELIX BROEDE

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.

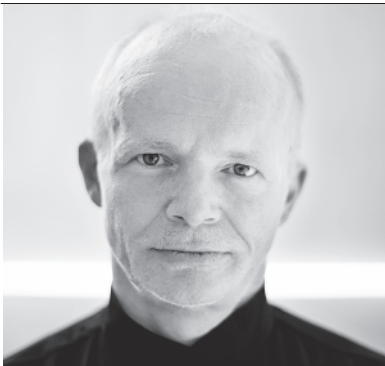
Earlier this year, Mr. Manze and the NDR Radiophilharmonie released the first in a series of recordings for Pentatone. In 2016 they toured Germany, and were joined by András Schiff for concerts in China and South Korea. Upcoming season highlights include Mr. Manze's debuts with the Royal Concertgebouw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

Thomas Zehetmair



JULIEN MIGNOT

Thomas Zehetmair enjoys widespread international acclaim as both a violinist and conductor. Principal conductor of the Royal Northern Sinfonia from 2002–14, Mr. Zehetmair was appointed artistic partner of the Saint Paul Chamber Orchestra in 2010 and currently serves as principal conductor of Musikkollegium Winterthur. He is also the founding member of the Zehetmair Quartet.

Mr. Zehetmair's prolific work with Royal Northern Sinfonia is highlighted by numerous recordings, including Brahms's Violin Concerto and Schumann's Symphony No. 4; Sibelius's Symphonies Nos. 3 and 6, and Stravinsky's Violin Concerto in D major; as well as Schubert's Symphonies Nos. 6 and 9, and Hans Gál's Symphonies Nos. 1 and 2 (Avie Records). His latest releases include Mendelssohn's Symphonies Nos. 1 and 5 with the Musikkollegium Winterthur (MDG), two albums with Orchestre de chambre de Paris (Naïve) featuring works by French composers, as well as *Manto and Madrigals* (ECM) with violist Ruth Killius, an album that explores modern and contemporary repertoire for violin and viola.

Mr. Zehetmair is highly acclaimed for his artistic contributions, having received the certificate of honor by the German Record Critics' Award, the Karl Böhm Interpretation Prize by the Austrian state of Styria, the 2014 Paul Hindemith Prize of the City of Hanau, as well as honorary doctorates from the University of Music Franz Liszt Weimar and Newcastle University. He has also garnered recognition for many of his prolific recordings, including B. A. Zimmermann's Violin Concerto with the WDR Symphony Orchestra Cologne under Heinz Holliger, which received the Diapason d'Or de l'Année 2009; the 24 Paganini Caprices, awarded the German Record Critics' Award in 2009 and a Midem Classical Award in 2010; as well as Elgar's Violin Concerto with the Hallé Orchestra (Manchester) under Mark Elder, which received a Gramophone Award in 2010.

Víkingur Ólafsson

Icelandic pianist Víkingur Ólafsson is highly acclaimed for his rare combination of passionate musicality, explosive virtuosity, and intellectual curiosity. He has premiered five piano concertos to date, and has worked with such composers as Philip Glass, Mark Simpson, and Daniel Bjarnason. Mr. Ólafsson has collaborated with leading artists from diverse fields, including Björk and visual artist Roman Signer, and has appeared at festivals such as Ferruccio Busoni (Bolzano, Italy), MITO SettembreMusica (Milan), and Nordic Cool (Washington, D.C.). Further musical collaborations include those with clarinetist and conductor Martin Fröst, violinists Sayaka Shoji and Pekka Kuusisto, and vocalist Kristinn Sigmundsson.

Mr. Ólafsson's 2016–17 season included performances of Haukur Tómasson's new piano concerto with NDR Elbphilharmonie Orchester (world premiere) and the Los Angeles Philharmonic under Esa-Pekka Salonen, as well as concerts with the Iceland Symphony Orchestra (Yan Pascal Tortelier) and MDR Sinfonieorchester (Kristjan Järvi). This year also saw his recital debut at Wiener Konzerthaus and at the Elbphilharmonie (Hamburg), as well in Leipzig and at the Istanbul Music Festival.

In 2016 Mr. Ólafsson took over from Martin Fröst as artistic director of Vinterfest in Sweden, and he continues as artistic director for the award-winning Reykjavík Midsummer Music, a chamber music festival that he founded in 2012. He has won all major prizes in his native country, including four Performer of the Year prizes at the Icelandic Music Awards as well as the Icelandic Optimism award. Away from the concert stage, Mr. Ólafsson is the driving force behind numerous innovative musical projects, including most recently, the classical music television series, *Útúrdúr* ("Out-of-tune"), produced for the Icelandic National Broadcasting Service from 2013–14.

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
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
Patrick Jee
Ann Kim

Bass

Timothy Cobb,
Principal
Laurence Glazener
Samuel Suggs

Flute

Jasmine Choi,
Principal

Oboe

Max Blair, *Principal*
Nick Masterson

Clarinet

Jon Manasse,
Principal
Pavel Vinnitsky

Bassoon

Marc Goldberg,
Principal
Tom Seččović

Horn

Lawrence DiBello,
Principal
Richard Hagen

Trumpet

Neil Balm, *Principal*
Lee Soper

Timpani

Markus Rhoten,
Principal

Music Librarian

Michael McCoy

Orchestra Personnel Managers

Neil Balm
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Mostly Mozart Festival

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Arts in the Middle



Jean Taylor

Students from South Bronx Academy for Applied Media

Several studies have examined how exposure to the arts in middle school strongly impact a student's social skills and development as well as likelihood to graduate from high school. In 2013, Lincoln Center Education launched a pilot program in partnership with the New York City Department of Education aimed at this specific issue. Called *Arts in the Middle*, it focuses on arts education as a potential catalyst for improved student engagement and success in and out of school, as well as parent engagement, teaching practices, and school and community culture.

Through *Arts in the Middle*, Lincoln Center Education is working with more than a dozen underserved New York City middle schools that have little to no arts programs. LCE is supporting schools with efforts to hire a part-time or full-time arts teacher, in addition to deploying its own roster of skilled teaching artists to help in the classroom and provide professional development for teachers and family engagement. Early results of these efforts to support educators and students are showing positive results. Metis Associates, hired by LCE to evaluate short- and long-

term effectiveness of the program, has documented increased parent engagement, which can have an impact on student success. Some schools have also noted that students are becoming vibrant and vocal participants when the arts are integrated into classrooms. If results continue in this direction, Lincoln Center Education hopes to develop an adaptable model of the program that can be disseminated nationally to bring arts education to underserved communities.

"As our partnership with the New York City Department of Education continues to grow, so, too, does our commitment to supporting whole communities by providing thoughtful programs for students and families around New York City's five boroughs," said Russell Granet. "*Arts in the Middle* is just one of many ways Lincoln Center Education is leveraging high-quality arts programs to improve the lives of all New Yorkers."

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Lincoln Center Education 

4 decades of thinking like an artist