

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

Saturday, August 12, 2017 at 7:30 pm

Sunday, August 13, 2017 at 5:00 pm

Post-performance discussion with Netia Jones and Benjamin Sosland on Saturday, August 12 in the Agnes Varis and Karl Leichtman Studio

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

Conceived and directed by Netia Jones

Ian Bostridge, *Tenor*

International Contemporary Ensemble

Baldur Brönnimann, *Conductor* ^{MJM}

This program is approximately 90 minutes long and will be performed without intermission.

A co-production of Barbican Centre, Cal Performances, National Taichung Theater, and the Britten Sinfonia

^{MJM} 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.

Rose Theater

Jazz at Lincoln Center's Frederick P. Rose 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:

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

Tuesday and Wednesday, August 15–16, at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Louis Langrée, conductor

Kirill Gerstein, piano ^{MIM}

BRAHMS: Variations on a Theme by R. Schumann

SCHUMANN: Piano Concerto in A minor

BRAHMS: Symphony No. 1

Pre-concert recitals by Susanna Phillips, soprano, and Louis Langrée, piano, at 6:30 pm

Friday and Saturday, August 18–19, at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Louis Langrée, conductor

Gil Shaham, violin

PROKOFIEV: Symphony No. 1 (“Classical”)

MOZART: Symphony No. 25 in G minor

TCHAIKOVSKY: Violin Concerto in D major

Pre-concert recitals with Gil Shaham and Adele Anthony at 6:30 pm

^{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.

The Dark Mirror: Zender's Winterreise

HANS ZENDER **Schubert's *Winterreise* (1827/1993)**

Gute Nacht
Die Wetterfahne
Gefror'ne Tränen
Erstarrung
Der Lindenbaum
Wasserflut
Auf dem Flusse
Rückblick
Irrlicht
Rast
Frühlingstraum
Einsamkeit
Die Post
Der greise Kopf
Die Krähe
Letzte Hoffnung
Im Dorfe
Der stürmische Morgen
Täuschung
Der Wegweiser
Das Wirtshaus
Mut
Die Nebensonnen
Der Leiermann

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

By Netia Jones

Schubert's *Winterreise* (1827/1993)

FRANZ SCHUBERT

Born January 31, 1797, in Vienna

Died November 19, 1828, in Vienna

HANS ZENDER

Born November 22, 1936, in Wiesbaden, Germany

Approximate length: 90 minutes

Schubert's *Winterreise*, the song cycle for singer and piano composed in 1827, is a beloved artwork, one of the iconic landmarks in the western cultural landscape and often described as the greatest song cycle ever written. A perfect meeting of the music of Schubert, whose genius spans the centuries and continues to have a deeply emotional impact, and the poetry of Wilhelm Müller, considered by his contemporaries a "German Byron." Its richness, complexity, and opacity are reflected in the many hundreds of performances, recordings, books, and explorations around the work, which continues to fire the imagination and require attention.

Composed in two parts, each containing 12 songs, *Winterreise* ("Winter's Journey") traces the intense, increasingly maniacal despair of a young man departing for unknown reasons from an unwelcoming house, traveling alone through a sparse, snowbound, sometimes threatening, sometimes indifferent winter landscape, lamenting lost love. The self-absorbed and youthfully emphatic romantic angst is transformed during the course of the journey into a deeper, darker reflection on the human condition, the meaning of existence, and the consolation of death.

Hans Zender's "composed interpretation" of *Winterreise*, first performed in 1993, is an extraordinary work in its own right, as well as a bleak and brilliant reflection and refraction of the original. A composer, conductor, and prolific writer on music and the philosophy of music, Zender explores and explodes ideas of authenticity and interpretation, historical accuracy, and the relationship between the composer, performer, and listener.

Winterreise is one of Zender's innovative "composed interpretations," which create a new kind of reflection on music history. The orchestra in Zender's *Winterreise* takes us from Schubert's Vienna, through Mahler, the Second Viennese School of Schoenberg and Berg, to Weill's Berlin, and on to the present day. Schubert's *Winterreise* is a work shockingly ahead of its time, with a strongly

expressionist flavor and prescient hints at the progress of music into the 20th century. Zender's interpretation brings out and clarifies these extraordinary aspects and creates sonic associations for a modern audience. The rich cabaret feel draws on elements already there, and allows for a reflection on the piece itself—it is a work of art about a work of art.

In his *Winterreise*, Zender brings into question the elusive ideals of authenticity and historical accuracy in musical performance. His views on the challenges of musical interpretation can also be applied to the art of text translation. Accurately translating *Die Winterreise* remains an uncertain task, a balance between clarity and suggestiveness. The effect of language is multilayered—drawing on powers of association, culture, history, setting, and sound—making poetic translation near impossible. According to Robert Frost, “poetry is that which is lost in translation.”

The language employed by Müller in these poems is deceptively simple, hiding the skill and artistry with which they were created. Disliking artifice, or flashy poetic techniques and sophistication, Müller favors a direct, almost informal approach. Here the sing-song, sometimes colloquial flavor of Müller's verses, combined with the darkness of his material, creates an extraordinary and very personal effect. When translated again by Schubert into music of extraordinary imagination and depth, this language brings us immediately, and profoundly, into the mind of the protagonist.

* * *

Winterreise is a work inseparable from the performer. Ian Bostridge has been performing Schubert's *Winterreise* for nearly 30 years. When a single work, or a particular composer or playwright, becomes central to a performer's creative life for such an extended time, an extraordinary relationship develops. Since the advent of recording and film, it is also a journey that can be traced and witnessed. The confrontation between the young performer and the performer with 30 years of performance experience is a mirror for our own pathways and reflections. Our relationship with our younger selves is brought to light, and a consideration of our connection with a particular work, which changes so significantly over time.

The wanderer in *Winter's Journey* is a young man, experiencing emotion with the intensity of youth. Franz Schubert and Wilhelm Müller themselves were both dead by the age of 32. And yet *Winterreise* is often described as an artwork that can only really be understood by an older person. The confrontation between a performer at age 25 and at age 50 creates a dialogue between these two people—the same, and yet completely transformed. It is a work written by, and about, a young man, but one that speaks deeply to an older one. It recalls inevitably one of Schubert's most overwhelming songs, “Der Doppelgänger,” written in the year of his death: “Upon seeing his face, I am terrified, The moon shows me my own form! O you Doppelgänger! You pale comrade! Why do you mimic the pain of my love?”

In this performance there are three protagonists—tenor, orchestra, and film. Projection is a theater tool unlike any other, and has been explored on stage since it first emerged in experimental and multimedia performances throughout the last century. The camera is a magical tool, not limited by the laws of nature, physics, or time. Once captured on film, an image, or a person, is frozen in motion for as long as the medium survives. What is the relationship between a person now and their frozen image of 30 years ago? The projected image, created purely by light and shadow, is a fleeting glimpse of something that exists only in memory, and will never exist again.

The passage of time on our features and faculties is a transformation which is almost imperceptible until seen in fast forward, or compared in leaps of time. Other than the obvious physical changes, there is something else, perhaps less easy to assess—a change in gaze, created by the experience of the life in between. Whether we look back with nostalgia, jealousy, embarrassment, curiosity, horror, or fondness, this is a confrontation which forces an appraisal and a taking of stock. Time collapses and a vision of our own journey is brought into sharp focus in a very shallow depth of field. What is lost, what is gained, and what remains, is at the heart of this revelation.

* * *

The journey of the wanderer in Müller's poem is as much a psychic geography as it is a literal landscape. But the sound world of Zender's *Winterreise* conjures an array of visual allusions and suggestions—the stagecraft of expressionist theater and early experimental theater designers, artists who were avoiding both naturalism and ornamentation in favor of minimal stage gestures and the drama of darkness and light. The strong cabaret flavor of the soundworld and the isolation of the performer also come into play—allusions to the stark mountainous landscapes of Caspar Friedrich, the rooftops of Dr. Caligari, the mechanical structures of Moholy Nagy, the open platforms of Erwin Piscator, the dark drama of Robert Edmond Jones, the temporary stages of pop-up Weimar cabaret entertainments, and the simple, single stage gestures of Samuel Beckett.

The relationship between Beckett and Schubert's *Winterreise* is direct and much explored. Beckett's intense relationship with Schubert's music, and specifically *Winterreise*, is well-documented, and is often regarded as a kinship, a friend in suffering. For a contemporary audience it is impossible not to see, achronologically, the shadow of Beckett's vision in *Winter's Journey*—in the internal monologue, the dark humor, and the ambivalent confrontation with death.

A real winter landscape is both panoramic and microscopic—expansive vistas of blinding whiteness in wide view, and the tiny, veinlike structures of ice crystals and snowflakes in ultra close-up. The landscape provides both a mirror and a setting, a background and a foreground. Winter is naturally monochrome, dominated by fields of white and murky shadows, radiant beauty and real danger. In projected imagery, the winter landscape creates an interplay between black and

white, darkness and light, order and disorder, attraction and threat. The winter landscape in *Winterreise* is timeless and non-specific, a state of mind more than a place or season, an imaginary landscape of memory or illusion.

In his reimagining of *Winterreise*, Zender takes us through musical references that span the period from the earliest days of experimental photography, through the advent of film to the emergence of the digital world. The impact of the camera and of film can be traced across all art forms, including music, from ideas of arrested movement in a freeze frame to the repeated image; new concepts of fast forward and rewind, slow motion, zoom, close up, and point-of-view; black and white images and the revelation of a monochrome world. Time is no longer linear, or continuous, and the spectator is no longer merely in front of the subject. Film can create both closeness and distance, it can be literal or abstract, it can suggest a deeper truth, or a convincing illusion. True to its original nickname, the camera is a dark mirror.

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A note on the projected typeface:

In projecting text for live performance, font or typeface becomes a storytelling tool. In The Dark Mirror, we are projecting English translations of a German poem. Typeface in German is fraught with politics and subjectivity more than in most other languages, where medieval blackletter typefaces like the German Fraktur were replaced by the much more legible Antiqua typefaces as early as the 16th century. In Germany, the gothic script Fraktur coexisted with Antiqua fonts until the second world war. For some, the ornate Fraktur lettering was the only truly national typeface. "Grotesque," or early san-serif typefaces, emerged in the early 19th century and quickly became popular as easy to read, specifically at a distance. Two Grotesque fonts have become embedded into the design of The Dark Mirror: Akzidenz-Grotesk, a typeface released by the Berthold Type Foundry in Berlin in 1896, and Grotesque No. 9, the typeface employed by the iconoclastic British Vorticist magazine BLAST, published only twice, in 1914 and 1915.

Gute Nacht (“Good Night”)

By Wilhelm Müller

I came here as a stranger,
As a stranger I depart.
May showed me her favor
With many a bunch of flowers.
The girl talked of love
Her mother even of marriage—
Now the world is so bleak,
The way shrouded in snow.

I do not get to choose
When I make my journey:
I must find my own way
In this darkness.
A moon shadow moves with me
As my travelling companion,
And on the carpet of white
I look for wild animals’ tracks.

Why would I stay longer
Until they drove me away?
Let mad dogs howl
Outside their master’s house!
Love loves to wander—
God has made it so—
From one to another—
Lovely sweetheart, good night.

I do not want to disturb your dreams,
I must not spoil your rest,
You will not hear my step—
Gently, gently close the door!
As I leave I will simply write
‘Good night’ on the gate
And then you will see
That I was thinking of you.

—Translation © Simon Scardifield for Lightmap

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

Meet the Artists



Netia Jones

Netia Jones (director) is a director, designer, and filmmaker in opera, theater, and classical music. She is the director of Lightmap, a mixed-media creative studio based in London. Recent projects include *A Midsummer Night's Dream* (Aldeburgh Festival), *Erwartung* (Bergen International Festival/Bergen National Opera), *Atthis* by Georg Friedrich Haas (Royal Opera House, Covent Garden), *Alice in Wonderland* by Unsuk Chin (Los Angeles Philharmonic, Barbican), *Les Illuminations* with Daniel Harding for the Swedish Radio Symphony Orchestra, and *Curlew River* (Lincoln Center, CalPerformances, Carolina Performing Arts, and Barbican). In 2016 she directed and designed a special stage installation and video projections for *The Illuminated Heart*, which opened the 50th anniversary of the Mostly Mozart Festival.

Ms. Jones has also directed Oliver Knussen and Maurice Sendak's *Where the Wild Things Are* and *Higglety Pigglety Pop!*, and in 2013 she created a multimedia performance for the Los Angeles Philharmonic's tenth anniversary gala of Walt Disney Concert Hall, celebrating the work of architect Frank Gehry. Previously, Ms. Jones directed, designed, and created video for Schoenberg's *Verklarte Nacht* (Musikkollegium Winterthur, Orchestre de Chambre de Paris, Gavle Symphony Orchestra) and *Marco Polo* by Tan Dun (Bergen National Opera), among others.

Together with Lightmap, Ms. Jones has created site-specific multimedia performances with large-scale projection mapping, including *Everlasting Light* (music of Ligeti, Scelsi, Ockeghem, Tallis) at Sizewell nuclear power station in England; *The Way to the Sea* (Britten), a performance installation across a whole coastal village at the Aldeburgh Festival; *Cross Currents* at Tilbury Docks; and a three-month installation around Messiaen's *Louange à L'Éternité de Jésus* at London's Southbank Centre.

Ian Bostridge



SIM CANEY/CLARKE

Ian Bostridge's (tenor) international recital career takes him to the foremost concert halls of Europe, Japan, and North America, with regular appearances at the Schubertiade in Schwarzenberg and at the Salzburg, Vienna, Munich, Edinburgh, and Aldeburgh festivals. He has had residencies at Wiener Konzerthaus, Philharmonie Luxembourg, Het Concertgebouw in Amsterdam, Carnegie Hall, and at the Barbican Centre and Wigmore Hall in London.

In opera, he has performed the roles of Lysander (Britten's *A Midsummer Night's Dream*) for Opera Australia and at the Edinburgh Festival; Tamino (Mozart's *Die Zauberflöte*) and Jupiter (Handel's *Semele*) for English National Opera; and Peter Quint (Britten's *The Turn of the Screw*), Don Ottavio (Mozart's *Don Giovanni*), and Caliban (Thomas Adès's *The Tempest*) for the Royal Opera House, Covent Garden. For the Bavarian State Opera he has sung Nerone (Monteverdi's *L'Incoronazione di Poppea*), Tom Rakewell (Stravinsky's *The Rake's Progress*), and Male Chorus (Britten's *The Rape of Lucretia*). Other roles include Don Ottavio for Vienna State Opera, Peter Quint for Milan's Teatro alla Scala, and Aschenbach (Britten's *Death in Venice*) for English National Opera and La Monnaie in Brussels.

Highlights of Mr. Bostridge's 2017–18 season include Berlioz's *Les nuits d'été* with the Seattle Symphony and Ludovic Morlot, recital tours to both the East and West coasts of the U.S., the title role in Handel's *Jephtha* at the Opéra national de Paris, a residency with the Seoul Philharmonic Orchestra, and Britten's *War Requiem* with the Staatskapelle Berlin and Antonio Pappano.

Mr. Bostridge's many recordings have won major international record prizes and have been nominated for 15 Grammys. He was appointed a Commander of the Most Excellent Order of the British Empire in the 2004 New Year's Honors, and in 2016 was awarded the Pol Roger Duff Cooper Prize for non-fiction writing for his latest book, *Schubert's Winter Journey: Anatomy of an Obsession*.

Baldur Brönnimann

JOAO MESSIAS/CASA DA MUSICA



Baldur Brönnimann (conductor) has established himself worldwide as one of the finest conductors of contemporary music. He has worked at the highest level with composers such as John Adams, Kaija Saariaho, Harrison Birtwistle, Unsuk Chin, and Helmut Lachenmann, among others, and has conducted significant performances of major works by composers such as Ligeti, Romitelli, and Boulez, most recently at the BBC Proms and at Wiener Konzerthaus. A conductor of

great flexibility with a broad-minded approach to program building, he shares his time between the opera house and concert hall, and is always eager to seek out educational and outreach opportunities as part of his work. He is principal conductor of the Orquestra Sinfónica do Porto Casa da Música in Portugal and principal conductor of the Basel Sinfonietta in Switzerland.

Mr. Brönnimann makes several significant debuts in the 2017–18 season, including with Frankfurt Radio Symphony Orchestra at the International Music Institute Darmstadt; with WDR Symphony Orchestra Cologne in a program celebrating the 100th anniversary of Bernd Alois Zimmermann's birth; as well as with the Estonian National Symphony Orchestra, Orchestre National de Lyon, and Oregon Symphony. Past season highlights have included projects with the Oslo Philharmonic, Royal Stockholm and Bergen Philharmonic Orchestras, BBC Symphony Orchestra, Seoul Philharmonic Orchestra, and more recently, debuts with the Vienna Radio and Danish National Symphony Orchestras.

Mr. Brönnimann has conducted Ligeti's *Le Grand Macabre* at English National Opera, Komische Oper Berlin, and Teatro Colón (Buenos Aires), where he has also conducted Schoenberg's *Erwartung*, Szymanowski's *Hagith*, and Lachenmann's *The Little Match Girl* with the composer as narrator; Adams's *Death of Klinghoffer* at English National Opera; and Saariaho's *L'amour de loin* at the Bergen International Festival.

Born in Switzerland, Mr. Brönnimann trained at the City of Basel Music Academy and at the Royal Northern College of Music in Manchester, where he was subsequently appointed visiting tutor in conducting.

International Contemporary Ensemble

The International Contemporary Ensemble (ICE) is an artist collective committed to transforming the way music is created and experienced. As performer, curator, and educator, ICE explores how new music intersects with communities

across the world. The ensemble's 35 members are featured as soloists, chamber musicians, commissioners, and collaborators with the foremost musical artists of our time. Works by emerging composers have anchored ICE's programming since its founding in 2001, and the group's recordings and digital platforms highlight the many voices that weave music's present.

A recipient of the American Music Center's Trailblazer Award and the Chamber Music America/ASCAP Award for Adventurous Programming, ICE was also named the 2014 Musical America Ensemble of the Year. The group currently serves as artists-in-residence at Lincoln Center's Mostly Mozart Festival, and previously led a five-year residency at the Museum of Contemporary Art Chicago. ICE has been featured at the Ojai Music Festival since 2015, and has appeared at festivals abroad such as Acht Brücken Cologne and Musica nova Helsinki. Other recent performance stages include the Park Avenue Armory, The Stone, ice floes at Greenland's Diskotek Sessions, and boats on the Amazon River.

New initiatives include OpenICE, made possible with lead funding from The Andrew W. Mellon Foundation, which offers free concerts and related programming wherever ICE performs, and enables a working process with composers to unfold in public settings. DigitICE catalogues the ensemble's performances in a free online streaming video library. ICE's First Page program is a commissioning consortium that fosters close collaborations between performers, composers, and listeners as new music is developed. EntICE, a side-by-side youth program, places ICE musicians within youth orchestras as they premiere new commissioned works together. Inaugural EntICE partners include Youth Orchestra Los Angeles and the People's Music School in Chicago.

Hans Zender

Hans Zender (composer) is an interdisciplinary artist who, aside from conducting and writing insightful essays, has always sought to understand the essence of the listening experience. His awareness of other cultures and his wish to re-evaluate historical music are just as much on his agenda as is his engagement in cultural-political issues. Through the development of a distinct, microtonal harmony, he has established the possibility of creating a pure sound that is relieved of the shifts of tempered tuning.

Mr. Zender has won many accolades including the Saarland Art Prize, Frankfurt's Goethe Prize, and the Hessian Cultural Prize (Germany). The first recording of his *Logos-Fragmente* (Wergo) with the SWR Vokalensemble (Stuttgart) and SWR Symphony Orchestra under Emilio Pomàrico was awarded an Echo Klassik Award in 2014. Born in 1936 in Wiesbaden, Germany, Mr. Zender began his musical career in Freiburg as a pianist, conductor, and composition student of Wolfgang Fortner. Following his first posts in Bonn (where he served as the youngest German general music director from 1964 to 1968) and Kiel, he held positions at the Radio Symphony Orchestra Saarbrücken,

Netherlands Radio Chamber Orchestra, and as general music director of the Hamburg Philharmonic Orchestra and of the Hamburg State Opera.

Several performances of Mr. Zender's works were recently given in honor of his 80th birthday in November 2016, including a portrait concert by Musica Viva in Munich and a concert symposium at Wien Modern. With the Hans und Gertrud Zender Foundation, founded in 2004, the Zenders have established an outlet for their cultural-political involvement, including the bestowal of the Happy New Ears prize for composers and music mediators.

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.

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.

ARMEN ELLIOTT



International Contemporary Ensemble

Violin

Josh Modney
Ari Streisfeld

Viola

Molly Goldman
Wendy Richman

Cello

Kivie Cahn-Lipman

Bass

Randall Zigler

Flute and Piccolo

Alex Sopp
Alice Teyssier

Oboe, English Horn, and Oboe d'amore

Lillian Copeland
Christa Robinson

Clarinets and Soprano Saxophone

Campbell MacDonald
Joshua Rubin

Bassoon

Brad Balliett
Rebekah Heller

Horn

David Byrd-Marrow

Trumpet

Gareth Flowers

Trombone

Michael Lormand

Percussion

Jeffrey Irving
Russell Greenberg
Ross Karre
Clara Warnaar

Accordion

Red Wierenga

Guitar

Daniel Lippel

Harp

Nuiko Wadden

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