

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, July 28–29, 2017 at 6:30 pm

Pre-concert Recital

Jasmine Choi, *Flute*

Roman Rabinovich, *Piano*

**SCHUBERT Introduction and Variations on “Trockne Blumen,”
for flute and piano (1824)**

Introduction: Andante

Theme: Andantino

Variations 1–7

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 Christopher H. Gibbs

**Introduction and Variations on “Trockne Blumen,” D. 802,
for flute and piano (1824)**

FRANZ SCHUBERT

Born January 31, 1797, in Vienna

Died November 19, 1828, in Vienna

Approximate length: 19 minutes

The young Franz Schubert made his name and fame with lieder—German art songs—a relatively lowly genre at the time that he helped elevate to full artistic status. His encounter with the poetry of Johann Wolfgang von Goethe provided the inspiration for his first masterpieces, “Gretchen am Spinnrade” and “Erlkönig,” composed at age 17 and 18. It is hardly surprising that lieder would often merge with his instrumental compositions. One of his most popular early songs was “Die Forelle” (“The Trout”), which a patron asked him to use in a chamber piece, resulting in the so-called Trout Quintet. Calling upon songs—he would write more than 600 lieder altogether—as the basis for purely instrumental compositions was relatively unusual but proved an effective strategy for Schubert. Among the most familiar pieces are the “Death and the Maiden” String Quartet and the “Wanderer” Fantasy, but these obvious examples are only part of a much broader network of instrumental quotations and allusions to song that testify to Schubert’s sovereign lyric sensibility.

Tonight we hear a set of variations for flute and piano that draw upon a lied from Schubert’s first song cycle, *Die schöne Müllerin* (“The Beautiful Miller Maid”). Schubert composed its 20 songs in 1823, soon after becoming gravely ill with syphilis; he allegedly wrote part of the cycle while hospitalized. Early the next year, perhaps at the suggestion of Ferdinand Bogner, professor of flute at the Vienna Conservatory, he used the 18th song, “Trockne Blumen” (“Withered Flowers”), as the basis for an extended set of independent variations. *Die schöne Müllerin*, setting poems by Wilhelm Müller, tells the story of a young man who encounters a lovely miller maid and immediately falls in love with her. She bestows her affections, however, on a hunter, and the rejected lover ends his life by drowning in a brook. “Trockne Blumen” comes near the end of the cycle as the distraught lover imagines taking faded flowers she had given him to his grave where they may one day bloom again as proof of his true love. For the instrumental piece, Schubert crafted a virtuoso set of variations that prove extremely challenging for both the flutist and pianist. After an introduction (*Andante*) and straightforward statement of the theme in E minor (*Andantino*), there follow seven variations, the final one an energetic major-key march.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College.

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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, July 28–29, 2017 at 7:30 pm

Mostly Mozart Festival Orchestra

Edward Gardner, *Conductor*

Jeremy Denk, *Piano*

MOZART **Masonic Funeral Music in C minor (1785)**

BEETHOVEN **Piano Concerto No. 4 in G major (1804–06)**

Allegro moderato

Andante con moto

Rondo: Vivace

Mr. Denk will perform Beethoven's cadenza.

Intermission

SCHUBERT **Symphony No. 5 in B-flat major (1816)**

Allegro

Andante con moto

Menuetto: Allegro molto—Trio

Allegro vivace

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Steinway Piano

David Geffen Hall

Mostly Mozart Festival

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

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

Mostly Mozart Festival Orchestra

Louis Langrée, conductor

Sō Percussion ^{MJM}

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")

Friday and Saturday, August 4–5, at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Louis Langrée, conductor

Beatrice Rana, piano (New York debut)

ALL-BEETHOVEN PROGRAM

Overture to *Egmont*

Piano Concerto No. 1

Symphony No. 7

Pre-concert recitals by Beatrice Rana, piano, at 6:30 pm

Sunday, August 6, at 1:00 pm in the Walter Reade Theater

FILM: Franz Peter Schubert: The Greatest Love and Greatest Sorrow

Christopher Nupen, director

A vivid portrait of Schubert toward the end of his life, with performances of his late works by pianist Vladimir Ashkenazy, baritone Andreas Schmidt, and others that illuminate the genius of a composer who posed the question: "Who, after Beethoven, would dare to do anything?"

MJM 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

Piano

By D.H. Lawrence

Softly, in the dusk, a woman is singing to me;
Taking me back down the vista of years, till I see
A child sitting under the piano, in the boom of the tingling strings
And pressing the small, poised feet of a mother who smiles as
she sings.

In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong
To the old Sunday evenings at home, with winter outside
And hymns in the cosy parlour, the tinkling piano our guide.

So now it is vain for the singer to burst into clamour
With the great black piano appassionato. The glamour
Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a child for the past.

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

Snapshot

By Christopher H. Gibbs

Mozart composed various pieces connected to his activities as a Freemason, some functionally ceremonial and others reflecting Masonic beliefs, most notably in his last opera, *Die Zauberflöte*. The brief Masonic Funeral Music performed this evening was meant for a service honoring two prominent Viennese Masons who died in November 1785.

Like Mozart and many great composers forever associated with the gloried “City of Music,” Beethoven moved to Vienna as a young man and never left. By his mid-thirties, when he composed his Fourth Piano Concerto, he had emerged as the preeminent instrumental composer in Europe. The work opens magically, with a noble statement from the soloist. The unusual second movement has long been likened to the pianistic Orpheus pleading with the orchestral Furies for entry into the underworld. A lively *Rondo* concludes the work.

Schubert was born in Vienna and became best known there during his lifetime for intimate, small-scale works, particularly his hundreds of songs. He longed for success as well with dramatic and orchestral works. Although his symphonies were rarely performed in public during the 1820s, they were played by student and community orchestras—such is the case with his Fifth Symphony, which he composed at age 19.

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By Christopher H. Gibbs

Masonic Funeral Music in C minor, K.477 (1785)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 6 minutes

Among the many Enlightenment reforms instituted by Emperor Joseph II were greater religious tolerance and acceptance of Freemasonry. Mozart, like Haydn, was associated with various Masonic lodges in Vienna. He composed his first Masonic music as a teenager and continued until the very end with *Eine kleine Freimauerkantate* ("A Small Freemason Cantata"), written less than three weeks before his death in December 1791 at age 35 and his final completed piece. Best known is his last opera, *Die Zauberflöte*, which premiered in triumph two months before he died.

Tonight's concert opens with the brief Masonic Funeral Music, K.477, composed in November 1785, Mozart's most active year as a Mason. While pre-occupied with writing *Le nozze di Figaro*, two prominent Masons died and Mozart composed the Funeral Music for a service held on November 17. He apparently adapted another Masonic piece using a chorus that he had written a few months earlier for another ceremony. The Funeral Music is scored for clarinet, 2 oboes, 3 basset horns, 2 horns, contrabassoon, and strings; it begins softly and solemnly in C minor with the wind instruments soon joined by more ornamented writing in the violins. In the middle section oboes and clarinet start intoning a Gregorian chant melody associated with the Lamentations of Jeremiah. Basset horns join in to lend a distinctive sound, and the piece ends with a peaceful major chord.

Piano Concerto No. 4 in G major, Op. 58 (1804–06)

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 34 minutes

The Fourth Piano Concerto holds a special place in the unfolding of Beethoven's career. It was the last of the five mature solo keyboard concertos that he had written for his own use as a performer, and even though it dates from his so-called heroic middle period, it is an unusually intimate expression. He composed his first three concertos relatively early in his career, during years of rising fame as a piano virtuoso and a promising young composer in Vienna. In those concertos he brought to a glorious culmination the Classical tradition of Mozart and Haydn, both of whom he knew personally. The Fourth and Fifth concertos represent Beethoven's style at the height of his popular success, as he forged new paths toward Romanticism.

In the fall of 1801, at age 30, Beethoven privately revealed the secret of his worsening hearing loss and stated in a letter that he would “seize Fate by the throat; it shall not bend or crush me completely.” The personal challenges he faced in his early thirties came at a crucial juncture in his professional career and can be sensed in much of the music he produced over the next decade. While at first he kept his health problems hidden, by 1806 he would write in a sketch for one of his string quartets, “Let your deafness no longer be a secret—even in art.” Yet not every work offered impassioned struggles and affirmative victories. Unlike the bold openings of so many middle-period compositions, the Fourth Piano Concerto has a quiet, noble, meditative start for the soloist alone.

The unusual manner in which the Fourth Concerto opens (*Allegro moderato*) seems particularly appropriate as Beethoven played it at his final public appearance as a concerto soloist. The brief second movement (*Andante con moto*) can be considered a lengthy introduction to the *Rondo* finale. But there seems to be something else going on. The alternation between the quiet statements of the soloist and the emphatic responses of the orchestra suggest a dialogue. As the encounter progresses, the piano’s eloquence and prominence increase, and the orchestra eventually gives way to the soloist. Beethoven left no concrete hints of a hidden program in his sketches, manuscript, or in his letters, but some critics, beginning in the mid-19th century, associated the movement with the story of Orpheus pleading with the Furies to permit him entrance to the underworld so that he can retrieve his dead wife, Eurydice. The concerto concludes with Beethoven’s preferred form, a rondo (*Vivace*) that has a somewhat more assertive nature (trumpets and timpani appear for the first time), but that also further explores a tender musical persona.

Symphony No. 5 in B-flat major, D.485 (1816)

FRANZ SCHUBERT

Born January 31, 1797, in Vienna

Died November 19, 1828, in Vienna

Approximate length: 27 minutes

Schubert composed his First Symphony in 1813, when he was 16, and the next five followed at the rate of about one a year. He later seems to have disowned these youthful efforts, as he did many early compositions. We can surmise Schubert’s view of his early symphonies from a rare surviving letter. Around 1823 he was asked to supply a work for performance, but responded that he had “nothing for full orchestra that [he] could send out into the world with a clear conscience.” Yet by this point he had composed all of his symphonies save his final “Great” C-major Symphony.

Schubert wrote the Fifth Symphony in a matter of weeks in September 1816, some six months after finishing his Fourth, the so-called “Tragic.” While his earlier symphonies had been written for, and first performed by, the student orchestra at the boarding school he had attended, the Fourth and Fifth came after graduation and were probably intended for another venue. It seems that the Fifth

was played at the home of Otto Hatwig, a musician who ran what amounted to a community orchestra, comprising around 35 players. We are told by one observer that “apart from a few professional musicians, most of the gentlemen belonged to the merchant-trademen or minor official class.” Schubert was a violist in the ensemble, which also played through works by Haydn, Mozart, and Beethoven. After initial private readings, the piece disappeared for decades, although a performance in Vienna in 1841 gave it some exposure not enjoyed by Schubert’s other early symphonies. The publication of the complete orchestral score, necessary for the work to enter the general repertory of orchestras around the world, only happened in 1885, edited by Johannes Brahms.

A four-movement work in the Classical tradition, the symphony is scored for chamber orchestra without clarinets, trumpets, or timpani, and employs a single flute. To begin, Schubert omits the slow introduction he usually favored and plunges immediately into a fresh, lyrical theme (*Allegro*). The slow second movement (*Andante con moto*) offers another example of Schubert’s incomparable melodic gifts. The third movement minuet (*Allegro molto*), in a minor key, seems to look to Mozart’s Symphony No. 40 in G minor. The work concludes with a buoyant *Allegro vivace*.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College.

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Meet the Artists



BEN LEALOVEGA

Edward Gardner

Edward Gardner has been chief conductor of the Bergen Philharmonic Orchestra since October 2015. Previously, he served as music director of English National Opera for eight years, during which he was awarded the Royal Philharmonic Society Award for Best Conductor and the Olivier Award for Outstanding Achievement in Opera. He was also music director of the Glyndebourne Tour.

In addition, Mr. Gardner continues to be in great demand on the international opera scene. He has an ongoing relationship with the Metropolitan Opera, where he recently conducted a production of Massenet's *Werther*. This year has seen his return to Opéra national de Paris, and future invitations include the Royal Opera House, Covent Garden.

In the 2016–17 season, Mr. Gardner expanded his guest conducting in North America to include debuts with the Chicago and National Symphony Orchestras, Seattle Symphony, and Minnesota Orchestra. He has worked recently with major orchestras in Europe such as Deutsches Symphonie-Orchester Berlin, Netherlands Radio Philharmonic Orchestra, Orchestre de la Suisse Romande (Geneva), and the Philharmonia Orchestra (London). Mr. Gardner also led the BBC Symphony Orchestra at the first-ever BBC Proms in Dubai. He returns this summer to open the First Night of the Proms, conducting the BBC Symphony Orchestra. Further engagements include a return to the Edinburgh International Festival to conduct the Bergen Philharmonic Orchestra, and performances at the Ravinia Festival leading the Chicago Symphony Orchestra.

Founder of the Hallé Youth Orchestra in 2002, Mr. Gardner works regularly with young musicians, conducting the City of Birmingham Symphony Orchestra and Barbican National Youth Orchestras, the National Youth Orchestra of Great Britain, and the Juilliard Orchestra. In 2012 he was awarded an OBE for his services to music at the Queen's Birthday Honors, and in 2014 was appointed to the new role of Charles Mackerras Chair of Conducting at the Royal Academy of Music.

Jeremy Denk



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Jeremy Denk is one of America's foremost pianists. Winner of a MacArthur Fellowship and the Avery Fisher Prize, he was elected to the American Academy of Arts and Sciences in 2016. Recent highlights include appearances at the BBC Proms with Michael Tilson Thomas, and with the Chicago Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, and Cleveland Orchestra, as well as on tour with

the Academy of St. Martin in the Fields. Last season, he performed at Lincoln Center's 2016 White Light Festival in a special program spanning seven centuries of Western music. In recent seasons, Mr. Denk has made debuts at the Royal Concertgebouw in Amsterdam, the Philharmonie in Cologne, and Klavier-Festival Ruhr; he also performs frequently at London's Wigmore Hall. This summer, he returns to the BBC Proms with a performance of Bartók's Piano Concerto No. 2.

Next season, Mr. Denk returns to the San Francisco Symphony under Tilson Thomas and to Carnegie Hall with the Orchestra of St. Luke's. He continues as artistic partner of the Saint Paul Chamber Orchestra, with performances that include the premiere of a piano concerto written for him by Hannah Lash. Mr. Denk also makes his debut on tour in Asia, with recitals in Hong Kong, Singapore, and Seoul. *The Classical Style*, an opera by Steven Stucky with libretto written by Mr. Denk, is due to be released by Nonesuch Records. Mr. Denk's recording of Bach's *Goldberg Variations* reached No. 1 on Billboard's Classical Chart, while his recording of Beethoven's final Piano Sonata, Op. 111, was selected by BBC Radio 3's *Building a Library* as the best available version recorded on modern piano.

Mr. Denk is also known for his original and insightful writing on music, which has appeared in the *New Yorker* and the *New York Times Book Review*. He is currently working on a book for Random House. His blog, *Think Denk*, was recently selected for inclusion in the Library of Congress web archives.

Jasmine Choi

Flutist Jasmine Choi has performed throughout Europe, Asia, and the U.S. in a variety of genres, from solo, chamber, and orchestral to experimental, jazz, and pop. She has played her own arrangements of major works, including the Mendelssohn and Tchaikovsky violin concertos, as well as recent commissions composed by Detlev Glanert, Mark Laycock, and Texu Kim.

Ms. Choi is a full-time soloist during the concert season, living in Austria between concert tours. During summer seasons she is the principal flute of the Mostly Mozart Festival Orchestra. Her previous orchestral positions include principal flute of the Vienna Symphony under Fabio Luisi and associate principal flute of the Cincinnati Symphony Orchestra under Paavo Järvi.

Highlights of her 2016–17 season included performances with the Berlin Symphony at the Philharmonie's New Year's Eve concert, and with the Salzburg Mozart Players, New York Classical Players, Sarasota Festival Orchestra, Jyväskylä Sinfonia in Finland, KBS Symphony Orchestra in Korea, as well as recitals in Paris, Munich, Seoul, Hong Kong, and Seattle. Future engagements include a showcase concert that will be featured in celebration towards the 2018 Pyeongchang Winter Olympics in Korea.

Ms. Choi has recorded several solo CDs under Sony Classical, including *Jasmine Choi plays Mozart* (Mozart Flute Concertos), *Fantasy* (virtuoso flute works), *Claude Bolling Suite for Flute and Jazz Trio*, *Mozart: 5 Quartets with Flute*. Other recordings include Telemann Fantasies, *Love in Paris*, and *Trio Joy*. She studied at the Curtis Institute of Music and at The Juilliard School, and was the last pupil of the late Julius Baker, former principal of the New York Philharmonic.

Roman Rabinovich

Pianist Roman Rabinovich is praised for his sensitive touch and exceptional clarity. Winner of the 2008 Arthur Rubinstein International Piano Master Competition, he has performed in venues throughout the U.S., Europe, and Israel, including Carnegie Hall, Kennedy Center, Wigmore Hall (London), and Gewandhaus (Leipzig). Last season, he was presented in a series of recitals in the U.S. and Europe as part of András Schiff's Building Bridges concert series. Other highlights include performances with Yoel Levi and the KBS Symphony Orchestra, the Vancouver Recital Society, Washington Performing Arts Society, the Shriver Hall Concert Series, Gilmore Keyboard Foundation Rising Stars Series, and concerts on Lincoln Center's Great Performers series.

Mr. Rabinovich made his Israel Philharmonic Orchestra debut at the age of ten under the baton of Zubin Mehta, and returned twice as a soloist. Other solo engagements have included those with the Buffalo and Calgary Philharmonic

Orchestras, as well as the Prague Symphony Orchestra, Symphony in C, and Israel Camerata Jerusalem. In 2014 Mr. Rabinovich made his Prague Spring International Music Festival debut with a solo recital in the Rudolfinum, and has participated in such festivals as Marlboro, Lucerne, and Menuhin. During the 2016–17 season, he presented his Haydn Project at the Lammermuir Festival and will be performing it at the Bath International Music Festival in May 2018. Mr. Rabinovich will return to Europe for concerts in summer and autumn 2017, including a Mendelssohn concerto with the Royal Scottish National Orchestra and Roger Norrington, and a recital at London's Wigmore Hall.

Mr. Rabinovich is also a composer and visual artist. In 2013 Orchid Classics released his debut recording, *Ballets Russes*, which garnered critical acclaim and the Classical Recording Foundation Artist of the Year award.

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.

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JENNIFER TAYLOR 2014

Mostly Mozart Festival Orchestra

Louis Langrée, *Renée and Robert Belfer Music Director*

Violin

Ruggero Alliffranchini,
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
Catherine Beeson
Meena Bhasin
Danielle Farina
Jessica Troy

Cello

Alvin McCall, *Principal*
Ted Ackerman
Amy Butler
Ann Kim

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

Basset Horn

Shari Hoffman,
Principal
Liam Burke
Dean LeBlanc

Bassoon

Marc Goldberg,
Principal
Tom Sefčovič

Horn

Lawrence DiBello,
Principal
Richard Hagen

Trumpet

Neil Balm, *Principal*
Lee Soper

Timpani

Jauvon Gilliam,
Principal

Music Librarian

Michael McCoy

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Neil Balm
Jonathan Haas