

Lincoln Center's

# Mostly Mozart<sup>®</sup>

July 25–August 20, 2017

Jane Moss  
Ehrenkranz Artistic Director

Louis Langrée  
Renée and Robert Belfer Music Director

The Program

**Monday, August 14, 2017 at 7:30 pm**

*Post-concert discussion with Claire Chase, Liza Lim, and  
Baldur Brönnimann*

## International Contemporary Ensemble

Baldur Brönnimann, *Conductor*

Wu Wei, *Sheng*<sup>MJM</sup>

*How Forests Think*

OLIVEROS *Earth Ears: A Sonic Ritual (1982–85)*

ANNA THORVALDSDOTTIR *aequilibria (2014)* (U.S. premiere)

*Intermission*

LIZA LIM *How Forests Think (2016)* (U.S. premiere)

Tendrils & Rainfall

Mycelia

Pollen

The Trees

WU WEI, *Sheng*

<sup>MJM</sup> Mostly Mozart debut

*Please make certain all your electronic devices are switched off.*

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

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Merkin Concert Hall  
at Kaufman Music Center

## 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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Liza Lim’s *How Forests Think* was commissioned by the International Contemporary Ensemble (ICE) and ELISION Ensemble with support from Creative Victoria.

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### UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

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

#### **Mostly Mozart Festival Orchestra**

**Louis Langrée**, conductor

**Kirill Gerstein**, piano <sup>MJM</sup>

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*

*Thursday and Saturday, August 17 and 19, at 7:00 pm in the Rose Theater*

*Sunday, August 20, at 5:00 pm*

#### **Don Giovanni**

#### **Budapest Festival Orchestra**

**Iván Fischer**, conductor and director

**Christopher Maltman**, Don Giovanni

**Laura Aikin**, Donna Anna

**Zoltán Megyesi**, Don Ottavio

**Lucy Crowe**, Donna Elvira

**José Fardilha**, Leporello

**Sylvia Schwartz**, Zarlina

**Kristinn Sigmundsson**, Commendatore

**Matteo Peirone**, Masetto

MOZART: Don Giovanni (Prague version)

*Pre-performance discussion with Iván Fischer and Jane Moss on Saturday, August 19 at 6:00 pm in the Agnes Varis and Karl Leichtman Studio*

<sup>MJM</sup> Mostly Mozart debut

For tickets, call (212) 721-6500 or visit [MostlyMozart.org](http://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](http://MostlyMozart.org) for full festival listings.**

Join the conversation: #MostlyMozart

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

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

## 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

# i thank You God for most this amazing

By E.E. Cummings

i thank You God for most this amazing  
day: for the leaping greenly spirits of trees  
and a blue true dream of sky; and for everything  
which is natural which is infinite which is yes

(i who have died am alive again today,  
and this is the sun's birthday; this is the birth  
day of life and of love and wings: and of the gay  
great happening illimitably earth)

how should tasting touching hearing seeing  
breathing any—lifted from the no  
of all nothing—human merely being  
doubt unimaginable You?

(now the ears of my ears awake and  
now the eyes of my eyes are opened)

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# Snapshot

By Steve Smith

The natural world, with its myriad sonorities and sensations, likely lent inspiration to composers from the earliest glimmerings of organized sound as we know it, and continues to do so. Examples resonate through the ages: from Vivaldi's cheerful goldfinch to Messiaen's exactly recreated Baltimore oriole; from the stormy tempest of Haydn's *Creation* to the fathomless depths of *Become Ocean* by John Luther Adams. But for the Romantic era that Schubert helped to define, intimations of nature were not just ends in themselves. In cases like the song cycle *Winterreise*, for example, a season's icy chill underscored and emphasized sensations of a soul in isolation and despair, while further adhering to the Romantic notion of nature as a counterpoint to the depersonalizing effects of industrialization and modernity.

In creating this evening's program, the International Contemporary Ensemble started with a special programmatic thread around Schubert in this summer's festival. The ensemble has always been interested in creating conversations between past and present, notes Joshua Rubin, co-artistic director of ICE, and has found itself working recently with a number of composers who look at the natural world through a different kind of lens.

By combining a characteristic work by the American maverick composer Pauline Oliveros with striking and disparate recent pieces by Iceland's Anna Thorvaldsdottir and Australia's Liza Lim, ICE presents a variety of perspectives and approaches. Oliveros enacts a ritualistic process of attentive listening and collaboration, and urges listeners to discern patterns within a thicket of seemingly ungoverned sounds. Thorvaldsdottir employs exacting compositional terms and strategies to evoke sensations of topography acted upon by elemental forces. Lim adopts structures inspired by plant biology to ponder notions of botanical communication. Yet despite its variety, *How Forests Think* also asserts a basic truth: Since no representation of nature is objectively accurate, the act of composing music informed by nature remains, even now, a fundamentally Romantic endeavor.

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By Steve Smith

***Earth Ears: A Sonic Ritual (1982–85)***

PAULINE OLIVEROS

*Born May 30, 1932, in Houston, Texas*

*Died November 24, 2016, in Kingston, New York*

*Approximate length: 15 minutes*

Though her life's work became manifest in many different practices, idioms, and sounds over the course of a singular career, the path pursued by the American composer and improviser Pauline Oliveros (1932–2016) was always one of exploring the audible world in unconventional ways. If her initial renown came as a designer of electronic works for tape and early synthesizers—essentially solitary activities—it was as a collaborative artist, one who insisted on providing access to all who were willing to listen deeply, intently, and with an open mind, that Oliveros ultimately found her true calling.

From early on in her career, Oliveros railed against the sex-based prejudice and societal expectations that worked against female composers—and in doing so, opened doorways that would prove beneficial to the women who followed in her wake. In 1971, after a period of introspection prompted by the Vietnam War, she altered the course of her work decisively with *Sonic Meditations*, a collection of text-based compositions meant to wrest music from the grasp of specialists and return it to the realm of communal activity with humanitarian goals.

*Earth Ears* is a more sophisticated form of that impulse. Each of its participants is directed to create “a repeatable pattern of tones, chords, sounds and/or silences” during each of the work's cycles. Attentive listening is mandatory: “Gradually, a consistent, stable, composite pattern representing the sum of the total group should be clearly heard by all players,” she explains. Her score then directs its participants how to alter, augment, and share their phrases. The results can sound uncannily like nature, its mix of simultaneous, seemingly disparate sounds revealing orderly designs to all who listen patiently and intently enough to discern them.

***aequilibria* (2014)** (U.S. premiere)

ANNA THORVALDSDOTTIR

*Born July 11, 1977, in Akranes, Iceland*

*Approximate length: 13 minutes*

From the time that the Icelandic composer Anna Thorvaldsdottir (b. 1977) first began to attract attention, and particularly when she released her debut CD, *Rhízōma*, in 2011, her music—sophisticated, intricately organized, yet in some ways seemingly intuitive—elicited comparisons to the rugged natural beauty and seismic instability of her native land. True, Thorvaldsdottir completed her formal training in San Diego, and now is in such demand that she has referred to herself in conversation as a citizen of the world. Still, the craggy contours and elemental processes she fashions so imaginatively continue to conjure associations with Icelandic ecology and topography.

“Her uncompromising approach to building soundscapes creates a visceral, pictorial aesthetic that is deeply connected to her Icelandic heritage,” Alan Gilbert, the former New York Philharmonic music director, stated in 2015, when that institution named Thorvaldsdottir its second Kravis Emerging Composer. That prestigious position has helped to bolster her capacity for composing large-scale works for full orchestra. But even before such recognition and opportunity arose, Thorvaldsdottir already had demonstrated, in a series of compositions for chamber ensemble, her commanding skill at extending the expressive palettes of smaller forces to oversize effect.

*Aequilibria*, written for the Norwegian contemporary-music ensemble BIT20 (whose former music director, Baldur Brönnimann, conducts this evening’s performance), illustrates that point brilliantly. The score is prefaced with three pages of precise instructions, offering guidance in producing microtonal inflections, airy gusts, and hard, brittle attacks. The work’s essential sound world is frequently consonant yet wholly volatile, its reassuringly stable points of concord subjected continually to gentle, gradual mutation and erosion—not unlike the way a landscape is defined and redefined over time by natural elements.

***How Forests Think* (2016)** (U.S. premiere)

LIZA LIM

*Born August 30, 1966, in Perth, Australia*

*Approximate length: 35 minutes*

“One might think of a forest as a choir or certainly as an ensemble,” writes composer Liza Lim (b. 1966) about *How Forests Think*, a four-movement work composed in response to a book of the same title by Eduardo Kohn, which posits a revolutionary new anthropology that reaches beyond human experience to incorporate the nonhuman world. Lim continues: “Stories, dreams, and thoughts inhabit multiple forms in a living matrix; they ask us to look beyond our limited human gaze and limited human time-span.”

Widely regarded as one of Australia’s most inventive composers, Lim is known for embracing within her work elements derived from cultures, aesthetics, and worldviews outside the conventions of the western Classical music tradition and its canon. Aspects of Australian aboriginal art, Asian ritual, Sufi poetry, and non-musical forms of artistic craft (such as textile art) have served to enrich Lim’s oeuvre. Small wonder, then, that she might find the notion of engagement with a forest’s nonhuman cultures a meaningful and fruitful prospect.

In *How Forests Think*, jointly commissioned by the Elision Ensemble and International Contemporary Ensemble, Lim approaches her undertaking in a manner intentionally depictive, though never merely picturesque. Her musical lines and instrumental voicings curl and entwine, engaging in conversation like root growth. Embedded at the heart of Lim’s sophisticated matrix is the *sheng*, an ancient Chinese mouth organ. Derived from bamboo pipes and reeds and activated with breath, it produces a sound at once organic and penetrating, rendering this unorthodox instrument the ideal pillar for a work meant to cause listeners to ponder the ways in which the natural world keeps its own counsel—and what it could be trying to say to us, as well.

*Steve Smith is director of publications for National Sawdust, a performing-arts incubator and concert space in Brooklyn. He previously wrote about music as a freelance correspondent for The New York Times, and served as an editor for the Boston Globe and Time Out New York.*

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# Meet the Artists



JORDO MESSIAS/CASA DA MÚSICA

## **Baldur Brönnimann**

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Baldur Brönnimann 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 du 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 *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.

## Wu Wei



Sheng virtuoso Wu Wei has developed the ancient instrument into an innovative force in contemporary music. As a soloist, he has performed with such leading orchestras and ensembles as the Berlin and Los Angeles Philharmonics, BBC Symphony Orchestra, Royal Stockholm Philharmonic Orchestra, Tokyo Symphony Orchestra, Ensemble Intercontemporain, and Ensemble Modern, with such conductors as Kent Nagano, Gustavo Dudamel,

Marin Alsop, Myung-Whun Chung, Ilan Volkov, Susanna Mälkki, Matthias Pintscher, Markus Stenz, and Jaap van Zweden. He has given world premieres of more than 300 works, including 20 concertos for sheng and orchestra, by composers such as John Cage, Unsuk Chin, Jukka Tiensuu, Toshio Hosokawa, Tan Dun, and Ruohuang. Mr. Wei is also a prolific composer for the sheng, having received several commissions, including those from Fondation Royaumont and the Civitella Ranieri Foundation.

Mr. Wei has appeared at a number of prestigious festivals and venues worldwide, including the BBC Proms, Paris Autumn Festival, Edinburgh International Festival, Berliner Festspiele, Warsaw Autumn, and Musica nova Helsinki; the Berlin Philharmonie, Royal Albert Hall, Walt Disney Concert Hall, Suntory Hall in Tokyo, Concertgebouw in Amsterdam, Gewandhaus in Leipzig, and the Théâtre du Châtelet in Paris.

Mr. Wei studied at the Shanghai Conservatory of Music and at the Hanns Eisler Academy Berlin. He is a winner of the German music competition Musica Vitale, and was also the recipient of the German Global Root prize, German Record Critics' Award, and the Edinburgh International Festival's Herald Angels prize (2011). He was also named best soloist at the Chinese Music Awards (2017). Mr. Wei has recorded CDs and DVDs for Deutsche Grammophon, Sony, Harmonia Mundi, and Wergo. His recording *Unsuk Chin: 3 Concertos* (Deutsche Grammophon) garnered the International Classical Music Award and BBC Music Magazine Award in 2015.

## **International Contemporary Ensemble**

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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.

## **Anna Thorvaldsdottir**

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Anna Thorvaldsdottir (composer) frequently works with large sonic structures that reveal the presence of a vast variety of sustained sound materials, reflecting her sense of imaginative listening to landscapes and nature. Ms. Thorvaldsdottir's music has been featured at such major venues and festivals as Lincoln Center's Mostly Mozart Festival, the Miller Theatre's Composer Portraits Series, the Leading International Composers series at the Phillips Collection in Washington, D.C., Big Ears Festival, Beijing Modern Music Festival, Reykjavik Arts Festival, and the Kennedy Center. Among the ensembles that have performed or will feature her work are the New York Philharmonic, Los Angeles Philharmonic, Iceland Symphony Orchestra, Ensemble Intercontemporain, NDR Symphony Orchestra, Bang on a Can All

Stars, BIT20, The Crossing, BBC Scottish Symphony Orchestra, and the Oslo Philharmonic. Her work *Aeriality* was performed this past May by the New York Philharmonic under Alan Gilbert as part of his final season as music director.

Born in Iceland, Ms. Thorvaldsdottir is the recipient of the prestigious Nordic Council Music Prize (2012) for her work *Dreaming*, and the New York Philharmonic's Kravis Emerging Composer Award (2015). She holds a PhD from the University of California in San Diego. Her critically acclaimed debut portrait album, *Rhizōma*, was released in 2011 by Innova Recordings. Other recordings include *Aerial* (2014, Deutsche Grammophon) and *In the Light of Air* (2015, Sono Luminus).

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## **Liza Lim**

Liza Lim (composer) has received commissions and performances from some of the world's preeminent orchestras (Los Angeles Philharmonic, BBC, WDR and Bavarian Radio symphony orchestras), festivals (Festival d'Automne à Paris, Salzburg, Lucerne, Holland, Venice Biennale, and all the major Australian festivals), and ensembles (Musikfabrik, Ensemble Intercontemporain, Elision, Ensemble Modern, ICE, Arditti String Quartet, and more). Since 2008 she has been professor of composition and director of the Centre for Research in New Music at the University of Huddersfield in the U.K. Ms. Lim is also professor of composition at the Sydney Conservatorium of Music at the University of Sydney and a visiting professor this year at Shanghai Conservatory of Music.

Ms. Lim's fourth opera, *Tree of Codes*, commissioned by Opera Cologne, Ensemble Musikfabrik, and Hellerau-European Centre for the Arts, recently premiered in Cologne. Other recent works include *Ronda—The Spinning World*, which incorporates the invented instruments of Brazilian composer Walter Smetak, and solo pieces that explore new areas of instrumental technique. Ms. Lim connects her compositional practice to areas of thought and knowledge such as Australian indigenous aesthetics (*Invisibility* for solo cello); Asian ritual forms and performance practices (*Moon Spirit Feasting*, a Chinese ritual street opera); Sufi poetics of bewilderment, loss, communion, and ecstasy (*Tongue of the Invisible*); and the arts of weaving and knot-making as a cross-modal "technology for thinking" (*Winding Bodies: 3 Knots*). Her compositions have been published by Casa Ricordi, with a catalogue of approximately 70 works, and appear on CD on such labels as Hat Hut Records, Wergo, and ABC Classics.

## Mostly Mozart Festival

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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.

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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.



ARMEN ELLIOTT

## International Contemporary Ensemble

### Violin

Josh Modney \*†  
Ari Streisfeld \*†

### Viola

Wendy Richman \*†

### Cello

Michael Nicolas \*†‡

### Bass

Randall Zigler \*†

### Flutes

Alice Teyssier \*†‡  
Claire Chase \*

### Oboe and English Horn

Christa Robinson ‡

### Clarinet and Bass Clarinet

Joshua Rubin \*†‡

### Saxophone

Ryan Muncy \*‡

### Bassoon

Rebekah Heller \*†

### Horn

David Byrd-Marrow \*†

### Trumpet

Gareth Flowers ‡

### Trombone and Bass Trombone

Michael Lormand \*†‡

### Piano

Phyllis Chen, *Toy Piano* \*  
Cory Smythe \*†

### Percussion

Ross Karre \*‡

\* = *Earth Ears*

† = *aequilibrium*

‡ = *How Forests Think*

*ICE's performances and commissioning activities are made possible by the generous support of The Andrew W. Mellon Foundation, The Howard Gilman Foundation, the National Endowment for the Arts, The Fan Fox and Leslie R. Samuels Foundation, The Aaron Copland Fund for Music, Mid-Atlantic Arts Foundation, The Francis Goelet Charitable Lead Trusts, The Amphion Foundation, The Pacific Harmony Foundation, The Ann and Gordon Getty Foundation, Alice M. Ditson Fund of Columbia University, The Casement Fund, and BMI Foundation, as well as public funds from the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council for the Arts with the support of Governor Andrew Cuomo and the New York State Legislature. Yamaha Artist Services New York is the exclusive piano provider for ICE.*

### **International Contemporary Ensemble Staff**

Claire Chase, *Founder*

William McDaniel, *Executive Director*

Joshua Rubin, *Co-Artistic Director*

Ross Karre, *Co-Artistic Director*

Jacob Greenberg, *Director of Recordings and Digital Outreach*

Rebekah Heller, *Director of Individual Giving*

Ryan Muncy, *Director of Institutional Giving and Co-Director, OpenICE*

Alice Teyssier, *Artistic Operations Associate and Co-Director, OpenICE*

Maciej Lewandowski, *Director of Production*

Meredith Morgan, *General Manager*

Levy Lorenzo, *Engineer and Technical Associate*

Bridgid Bergin, *Executive Assistant*

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Mauricio Lomelin, *Producer, Contemporary Programming*

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Daniel Soto, *Associate Producer, Public Programming*

Walker Beard, *Production Coordinator*

Nana Asase, *Assistant to the Artistic Director*

Olivia Fortunato, *Programming Assistant*

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Jessica Braham, *House Seat Coordinator*

Dorian Mueller, *House Program Coordinator*

Janet Rucker, *Company Manager*

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Paul Schiavo, Steve Smith, David Wright