

Lincoln Center's

Mostly Mozart®

July 25–August 20, 2017

Jane Moss

Ehrenkranz Artistic Director

Louis Langrée

Renée and Robert Belfer Music Director

The Program

Tuesday and Wednesday, August 15–16, 2017 at 6:30 pm

Pre-concert Recital

Susanna Phillips, *Soprano*

Louis Langrée, *Piano*

SCHUMANN ***Frauenliebe und -leben (1840)***

Seit ich ihn gesehen

Er, der Herrlichste von allen

Ich kann's nicht fassen, nicht glauben

Du Ring an meinem Finger

Helft mir, ihr Schwestern

Süßer Freund, du blickest

An meinem Herzen, an meiner Brust

Nun hast du mir den ersten Schmerz getan

Please turn to page 10 for song texts and translations.

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 Paul Schiavo

Frauenliebe und -leben, Op. 42 (1840)

ROBERT SCHUMANN

Born June 8, 1810, in Zwickau, Germany

Died July 29, 1856, in Endenich, Germany

Approximate length: 25 minutes

The courtship and marriage of Robert and Clara Schumann formed one of the great love stories in music history. The early part of their relationship was arduous. Clara's father, Friedrich Wieck, was implacably opposed to Schumann as a prospective son-in-law, and his maneuvering to separate the couple delayed their wedding for several years. The marriage eventually brought both partners happiness but ended tragically, with Robert Schumann's mental breakdown and early death in an asylum.

The period of the Schumanns' greatest joy as a couple occurred in the second half of 1840, when they learned that the last of Wieck's legal efforts against Schumann had failed and they would soon be free to marry. Both Clara and Robert looked forward eagerly to married life, and, in his case, that happy anticipation took musical and poetic form. In just two days, he set to music eight poems by Adalbert von Chamisso recounting a woman's experience of love, marriage, and bereavement.

Frauenliebe und -leben ("A Woman's Love and Life") traces the arc of its narrator's adult life from infatuation through courtship, wedding, pregnancy, and motherhood. The final song concludes the cycle on a painful note as the titular woman, now a grandmother, mourns the death of her husband. The starkly tragic tone of this song gives way, however, to more tender expression in an epilogue for piano alone. Here Schumann recalls the music of the opening song, an event that intimates both the closing of life's circle and the endurance of love in the face of death.

Hearing Schumann's song cycle demands that we set aside our own notions of gender equality and acknowledge, momentarily, the values of the early 19th century, which include a woman's subservience to her husband. In doing so, we find that Schumann's music, which is deeply expressive and anything but routine, elevates Chamisso's poems to a level of beauty and truth that they are unable to reach on their own.

Paul Schiavo serves as program annotator for the St. Louis and Seattle Symphonies, and writes frequently for concerts at Lincoln Center.

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July 25–August 20, 2017

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The Program

Tuesday and Wednesday, August 15–16, 2017 at 7:30 pm

Mostly Mozart Festival Orchestra

Louis Langrée, *Conductor*

Kirill Gerstein, *Piano*^{MJM}

BRAHMS *Variations on a Theme by R. Schumann* for piano solo (1854)

SCHUMANN *Piano Concerto in A minor* (1841–45)

Allegro affettuoso

Intermezzo: Andantino grazioso

Allegro vivace

Mr. Gerstein will perform Schumann's cadenza.

Intermission

BRAHMS *Symphony No. 1 in C minor* (1862–76)

Un poco sostenuto—Allegro

Andante sostenuto

Un poco allegretto e grazioso

Adagio—Allegro non troppo, ma con brio

MJM Mostly Mozart debut

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Steinway Piano

David Geffen Hall

Mostly Mozart Festival

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

A Little Night Music

Wednesday, August 16, at 10:00 pm in the Stanley H. Kaplan Penthouse

Kirill Gerstein, piano

BRAHMS (arr. Busoni): Two Chorale Preludes

CLARA SCHUMANN: Variations on a Theme by R. Schumann

BRAHMS: Sonata No. 2

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

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

TCHAIKOVSKY: Violin Concerto in D major

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

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

Snapshot

By Paul Schiavo

The program for this evening's concert bears testament to the bonds of esteem, friendship, and love that united three of the 19th century's foremost musicians. Two of these, Robert Schumann and Johannes Brahms, were composers of genius. The other, Schumann's wife, Clara, was one of the great pianists of her era. For reasons both musical and personal, Clara was strongly attached to her husband and to Brahms, and they to her.

Brahms first met the Schumanns in the autumn of 1853 when, at age 20, he sought out the older composer as a mentor. Schumann quickly recognized an extraordinary talent and took it upon himself to encourage Brahms and publicly extol his compositions. Following their initial meeting, Brahms stayed in Schumann's home as a guest for nearly a month. Their days were filled with music and talk, and a genuine and mutually respectful friendship developed between them. But early the following year, Schumann, who suffered from mental illness, attempted suicide and was confined to an asylum, where he eventually died.

In the wake of this tragedy, Brahms returned to the Schumann house and sought to comfort Clara. Evidently, he fell in love with her at this time, and probably she with him. Whether their affection ever found physical expression is unknown. Eventually, Brahms tore himself away. He lived alone for the rest of his years, immersing himself in his work, though he remained a devoted friend to Clara from a distance.

To Robert Schumann, Brahms stayed a faithful acolyte. In addition to promoting his mentor's compositions, he preserved Schumann's musical ideals in his own work. Both men achieved much of their most ambitious and successful work in the genres of symphony, concerto, and variation set. The tension between those classical formats and the Romantic melodies and harmonies Schumann and Brahms poured into them makes for compelling musical drama, as the works we hear tonight demonstrate.

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By Paul Schiavo

Variations on a Theme by R. Schumann for piano solo, Op. 9 (1854)

JOHANNES BRAHMS

Born May 7, 1833, in Hamburg, Germany

Died April 3, 1897, in Vienna

Approximate length: 19 minutes

No music reflects more keenly the intimate connection between Brahms and Robert and Clara Schumann than does his *Variations on a Theme by R. Schumann*. Brahms wrote the work between May and August 1854, a wrenching time in their lives. Robert Schumann was languishing in a private asylum, his prognosis poor, after attempting suicide and descending into madness the previous winter. Clara, pregnant with what would be the couple's seventh child, was distraught at the prospect of losing her husband. Brahms offered what comfort he could, mostly by distracting her with music. But he suffered distress of his own, for in addition to his concern over Robert's condition, he found himself growing infatuated with Clara. "I love her and am under her spell," he confessed to a friend. "Often I must forcibly refrain from putting my arms quietly around her." Whether Brahms ever acted on his feelings for Clara, and whether she reciprocated his passion, remains a tantalizing mystery.

At some point, Clara, herself a capable composer, played for Brahms a set of variations for piano she had written the preceding year, using as its subject a theme from a short piece composed by her husband. (Her *Variations on a Theme by R. Schumann* will be performed by Kirill Gerstein at a late-night concert following the main performance on August 16.) Brahms soon set to work on his own set of variations on the theme. He presented the music to Clara with an inscription that read: "Short variations on a theme by Him, dedicated to Her."

In their finished form, the variations, which Brahms would publish as his Op. 9, are not particularly short and certainly not insubstantial. Clara invoked a past master of theme-and-variations procedure by observing that "the spirit of Beethoven breathes through them." Her husband, to whom Brahms sent a copy of the music, responded: "What great pleasure you have given me with your variations!...How tender, how original and expressive, how ingenious each one is. How I would like to hear you or Clara play them!" He went on to praise the contrapuntal skill, the formal beauty, the connections between variations, and other details. Schumann's moments of lucidity were now rare, but he apprehended clearly the virtues of this composition.

Piano Concerto in A minor, Op. 54 (1841–45)

ROBERT SCHUMANN

Born June 8, 1810, in Zwickau, Germany

Died July 29, 1856, in Endenich, Germany

Approximate length: 31 minutes

Schumann composed a great deal of music for solo piano, most of it with his wife's playing in mind. So too, his Piano Concerto. The composer evidently began thinking of this work as early as 1833, but more than half a decade passed without it materializing. In 1839 he promised Clara, then his fiancée, the dedication of the piece, yet two more years went by before any of it was finished. The year 1841 saw the completion of a single movement. Not until 1845 did Schumann complete the concerto. Clara, now Schumann's wife, gave the first performance and subsequently played it throughout Europe. Considering both her ability and her devotion to her husband and his music, it seems doubtful that Robert Schumann could have asked for a more capable or sympathetic interpreter.

Schumann dispenses with the traditional orchestral exposition, opening his concerto instead with a brusque stroke followed by a series of cascading chords in the piano. We then hear the principal subject of the first movement—and, in a sense, of the entire work—initiated by the orchestral winds and completed by the soloist. Later, Schumann employs this melody again in a bright major key.

The second movement is built on a surprisingly modest idea whose signature motif of four ascending notes has its origin in the opening movement's principal melody. A more literal recollection of that melody, as well as of the falling chords of the concerto's opening measures, concludes the movement and leads without pause to the finale.

Symphony No. 1 in C minor, Op. 68 (1862–76)

JOHANNES BRAHMS

Approximate length: 45 minutes

In 1854, in the midst of the crisis precipitated by Robert Schumann’s madness and his own yearning for Clara, Brahms began sketching a symphony much in the turbulent spirit of Beethoven’s Ninth. However, completing the composition proved more than he could manage at the time. Brahms’s inexperience in orchestral writing resulted in a number of false starts and much discarded material. The process of composition and revision lasted more than two decades, until 1876.

It is hardly surprising that as the music became known, similarities to Beethoven’s Ninth Symphony were noted by many critics. The stormy opening movement, the broad folk-hymn theme of the finale, and the dramatic progression over the course of the work from struggle to triumph all have obvious precedents in Beethoven’s last symphony. Brahms dismissed the similarity as incidental and obvious. “Any ass can see that,” he reportedly exclaimed when the resemblance was pointed out, and he was pleased when a friend whose opinion he valued highly assured him that “your own artistic individuality stands out clearly.”

The first movement opens with a dramatic introduction in a slow tempo. Of the main *Allegro* portion of the movement, Clara Schumann wrote after seeing an early draft, “This is rather strong, but I’ve grown used to it. The movement is full of beauties, the themes are treated masterfully.” The inner movements are less turbulent but no less moving. A religious serenity pervades the second, while the third is breezy and melodious.

With the onset of the finale, Brahms returns to the drama established in the first movement. An introductory passage is shrouded in dark harmonies until a clarion horn call sounds. This melody has special significance in the context of the decades-long friendship between Brahms and Clara Schumann. During the late 1860s, that friendship had grown strained for several reasons. Finally, Brahms sent Clara a postcard from an alpine region where he was vacationing. “Thus blew the shepherd’s horn today,” he wrote. He then jotted down the melody that first appears as the horn call in the symphony’s finale, along with words of greeting. Brahms meant thereby to initiate a reconciliation with Clara. Here this melody serves the comparable purpose of dispelling lingering shadows and in the symphony, of leading to the movement’s triumphal main theme.

Paul Schiavo serves as program annotator for the St. Louis and Seattle Symphonies, and writes frequently for concerts at Lincoln Center.

Frauenliebe und -leben

Text: Adelbert von Chamisso

Seit ich ihn gesehen

Seit ich ihn gesehen,
Glaub ich blind zu sein;
Wo ich hin nur blicke,
Seh ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel
Heller nur empor.

Sonst ist licht- und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehrt ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

Er, der Herrlichste von allen

Er, der Herrlichste von allen,
Wie so milde, wie so gut.
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,
Hell und herrlich jener Stern,
Also er an meinem Himmel
Hell und herrlich, hehr und fern.

Wandle, wandle deine Bahnen;
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein.

Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht
kennen,
Hoher Stern der Herrlichkeit.

Nur die Würdigste von allen

Darf beglücken deine Wahl
Und ich will die Hohe segnen
Viele tausend Mal.

A Woman's Love and Life

Trans.: George Bird and Richard Stokes

Since Seeing Him

Since seeing him,
I think I am blind;
wherever I look,
him only I see;
as in a waking dream
he floats before me,
rising out of darkest depths
only more brightly.

For the rest, dark and pale
is all around,
for my sisters' games
I am no longer eager,
I would rather weep
quietly in my room;
since seeing him,
I think I am blind.

He, the Most Wonderful of All

He, the most wonderful of all,
so gentle, so good.
Sweet lips, bright eyes,
clear mind and firm resolve.

As there in the blue depths,
that star, clear and wonderful,
so is he in my heaven,
clear and wonderful, majestic,
remote.

Wander, wander your ways;
just to watch your radiance,
just to watch it in humility,
just to be blissful and sad!

Hear not my silent prayer
for your happiness alone;
me, lowly maid, you must know,

lofty, wonderful star.

Only the most worthy woman of
all
may your choice favor
and that exalted one will I bless
many thousands of times.

Will mich freuen dann und weinen,
Selig, selig bin ich dann,
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

Ich kann's nicht fassen, nicht glauben

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt' er doch unter allen
Mich Arme erhöht und beglückt?

Mir war's, er habe gesprochen:
"Ich bin auf ewig dein,"
Mir war's, ich träume noch immer,
Es kann ja nimmer so sein.

O laß im Traume mich sterben,
Gewieget an seiner Brust,
Den seligen Tod mich schlürfen
In Tränen unendlicher Lust.

Du Ring an meinem Finger

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
An das Herze mein.

Ich hatt' ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden unendlichen Raum.

Du Ring an meinem Finger,
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.

Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.

Then shall I rejoice and weep,
be blissful, blissful then;
even if my heart should break,
then break, O heart, what matter?

I Cannot Grasp It, Believe It

I cannot grasp it, believe it,
I am in the spell of a dream;
how, from amongst all, has he
raised and favored poor me?

He said, I thought,
"I am forever yours,"
I was, I thought, still dreaming,
for it can never be so.

O let me, dreaming, die,
cradled on his breast;
blissful death let me savor,
in tears of endless joy.

Ring on My Finger

Ring on my finger,
my little golden ring,
devoutly I press you to my lips,
to my heart.

I had finished dreaming
childhood's tranquil, pleasant dream,
alone I found myself, forlorn
in boundless desolation.

Ring on my finger,
you have first taught me,
unlocked my eyes
to life's deep, boundless worth.

I will serve him, live for him,
belong wholly to him,
yield to him and find
myself transfigured in his light.

Helft mir, ihr Schwestern

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute, mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.

Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit;
Daß ich mit klarem
Aug ihn empfangen,
Ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,
Du mir erschienen,
Gibst du mir, Sonne, deinen
Schein?
Laß mich in Andacht,
Laß mich in Demut,
Laß mich verneigen dem Herren
mein.

Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringt ihm knospende Rosen dar.
Aber euch, Schwestern,
Grüß ich mit Wehmut,
Freudig scheidend aus eurer
Schar.

Help Me, Sisters

Help me, sisters,
in kindness to adorn myself,
serve me, the happy one, today,
eagerly twine
about my brow
the flowering myrtle.

When I, content,
with joyous heart,
lie in my beloved's arms,
still would he call
with yearning heart,
impatiently for today.

Help me, sisters,
help me banish
foolish fear;
so that I, clear-eyed,
may receive him,
the source of joy.

You, my beloved,
have appeared before me,
will you, sun, give me your
radiance?
Let me in reverence,
let me in humility,
let me bow to my lord.

Sisters,
strew flowers for him,
offer budding roses.
But you, sisters,
I salute sadly,
departing, joyous, from your
throng.

Süßer Freund, du blickest

Süßer Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Laß der feuchten Perlen
Ungewohnte Zier
Freudig hell erzittern
In dem Auge mir.

Wie so bang mein Busen,
Wie so wonnevoll!
Wüßt ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will ins Ohr dir flüstern
Alle meine Lust.

Weißt du nun die Tränen,
Die ich weinen kann,
Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Daß ich fest und fester
Nur dich drücken mag.

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht;
Und daraus dein Bildnis
Mir entgegen lacht.

Sweet Friend, You Look

Sweet friend, you look
at me in wonder,
cannot understand
how I can weep;
these moist pearls let,
as a strange adornment,
tremble joyous bright
in my eyes.

How anxious my heart,
how full of bliss!
If only I knew words
to say it;
come, hide your face,
here, against my breast,
for me to whisper you
my full joy.

Now you know the tears
that I can weep,
are you not to see them,
beloved man?
Stay against my heart,
feel its beat,
so that I may press you
ever closer.

Here by my bed
is the cradle's place,
where, silent, it shall hide
my sweet dream.
The morning will come
when that dream will awake,
and your image
laugh up at me.

An meinem Herzen, an meiner Brust

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust.
Das Glück ist die Liebe,
Die Lieb ist das Glück,
Ich hab's gesagt und nehm's nicht zurück.
Hab überschwenglich mich geschätzt,
Bin übergücklich aber jetzt.
Nur die da säugt, nur die da liebt

Das Kind, dem sie die Nahrung gibt;

Nur eine Mutter weiß allein,
Was lieben heißt und glücklich sein.
O wie bedauer' ich doch den Mann,
Der Mutterglück nicht fühlen kann.
Du lieber, lieber Engel du,
Du schaust mich an und lächelst dazu.
An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust.

Nun hast du mir den ersten Schmerz getan

Nun hast du mir den ersten Schmerz getan,
Der aber traf,
Du schläfst, du harter,
unbarmherziger Mann,
Den Todesschlaf.

Es blicket die Verlassene vor sich hin,
Die Welt ist leer.
Geliebet hab ich und gelebt,
Ich bin nicht lebend mehr.

Ich zieh mich in mein Innres still zurück,
Der Schleier fällt;
Da hab ich dich und mein verlornes Glück,
Du meine Welt.

At My Heart, at My Breast

At my heart, at my breast,
you my delight, you my joy!
Happiness is love,
love is happiness,
I have said and will not take back.

I thought myself rapturous,

but now I am delirious with joy.
Only she who suckles, only she who loves
the child she nourishes;

only a mother knows
what it means to love and be happy.
Oh, how I pity the man
who cannot feel a mother's bliss.
You dear, dear angel,
you look at me and smile.

At my heart, at my breast,
you my delight, you my joy!

Now Have You Caused Me My First Pain

Now have you caused me my first pain,
but it has struck me hard.
You, harsh, pitiless man, are sleeping
the sleep of death.

The deserted one stares ahead,
the world is void.
Loved have I and lived,
I am living no longer.

Quietly I withdraw into myself,
the veil falls;
there I have you and my lost happiness,
my world.

Meet the Artists



MATT DINE

Louis Langrée

Louis Langrée was appointed music director of the Mostly Mozart Festival in 2002 and was named Renée and Robert Belfer Music Director in August 2006. Under his musical leadership, the Mostly Mozart Festival Orchestra has received extensive critical acclaim, and its performances are an annual summertime highlight for classical music lovers in New York City.

Mr. Langrée is also music director of the Cincinnati Symphony Orchestra, a position he has held since 2013. The orchestra recently toured Asia, and in late August will start a European tour that includes performances in Paris, at the BBC Proms in London, and at the Edinburgh International Festival. In 2016 the CSO performed in New York as part of the 50th anniversary season of Lincoln Center's Great Performers series.

Other recent and future highlights include appearances with the Philadelphia Orchestra, Vienna Symphony, Gewandhaus Orchestra of Leipzig, and the Orchestre National de France. Mr. Langrée also conducts regularly at the Metropolitan Opera, Vienna State Opera, and Opéra Comique in Paris. He has appeared as guest conductor with the Berlin and Vienna Philharmonics, Budapest Festival Orchestra, London Philharmonic Orchestra, NHK Symphony Orchestra, Freiburg Baroque Orchestra, and Orchestra of the Age of Enlightenment. His opera engagements include appearances with La Scala, Opéra Bastille, and Royal Opera House, Covent Garden.

Mr. Langrée's first recordings with the Cincinnati Symphony Orchestra feature commissioned works by Sebastian Currier, Thierry Escaich, David Lang, Nico Muhly, and Zhou Tian, as well as Copland's *Lincoln Portrait* narrated by Maya Angelou. His DVD of Verdi's *La traviata* from the Aix-en-Provence Festival, featuring Natalie Dessay and the London Symphony Orchestra, was awarded a Diapason d'Or. Mr. Langrée was appointed Chevalier des Arts et des Lettres in 2006 and Chevalier de l'Ordre National de la Légion d'Honneur in 2014.

Kirill Gerstein



MARCO BORGGREVE

Pianist Kirill Gerstein has proven to be one of today's most versatile musicians, with a masterful technique and musical curiosity that has led him to explore repertoire spanning centuries and numerous styles. Mr. Gerstein has performed with such orchestras as the New York and Los Angeles Philharmonics, Berlin Philharmonic, Royal Concertgebouw Orchestra, Tonhalle Orchestra Zurich, London Philharmonic Orchestra, and the Orchestre National de France. He has

performed recitals in New York, Chicago, Vienna, Paris, Prague, and London (Wigmore Hall), and has appeared at festivals including Ravinia, Aspen, Salzburg, Verbier, and Lucerne, and the Jerusalem International Chamber Music Festival.

In 2010 Mr. Gerstein became the sixth recipient of the prestigious Gilmore Artist Award, presented every four years to an exceptional pianist. His other honors include an Avery Fisher Grant (2010) and first prize at the Arthur Rubinstein Piano Competition in Tel Aviv (2001). Mr. Gerstein's 2017–18 highlights include debuts with the Pittsburgh and National Symphony Orchestras, returns to the Minnesota, Boston, and Chicago Symphony Orchestras, as well as a North American tour with cellist Clemens Hagen. Internationally, he goes on tour with the Leipzig Gewandhaus Orchestra, appears with the Bavarian Radio Symphony Orchestra, the Oslo and Czech Philharmonics, among others, and performs at the BBC Proms in London.

Mr. Gerstein's solo recordings for Myrios Classics feature a highly acclaimed disc of Liszt's complete *Transcendental Etudes*, Mussorgsky's *Pictures at an Exhibition*, and Schumann's *Carnaval*; his recording of works by Schumann, Liszt, and Oliver Knussen was chosen by the *New York Times* as one of the best recordings of 2010. His most recent recording features Gershwin's *Rhapsody in Blue* and Concerto in F with David Robertson and the St. Louis Symphony Orchestra.

Born in Russia, Mr. Gerstein came to the U.S. at age 14 to study jazz piano at Boston's Berklee College of Music. He earned both bachelor's and master's degrees in music from the Manhattan School of Music, where he studied with Solomon Mikowsky. He later continued his studies in Madrid with Dmitri Bashkirov and in Budapest with Ferenc Rados.

Susanna Phillips

Soprano Susanna Phillips continues to establish herself as one of today's most sought-after singing actors and recitalists. The 2016–17 season saw her return to the Metropolitan Opera for a ninth consecutive season; she performed the role of Clémence in the Met premiere of Kaija Saariaho's *L'Amour de Loin* under the baton of Susanna Mälkki, and reprised her acclaimed role as Musetta in Puccini's *La bohème*.

This spring Ms. Phillips made her Zurich Opera debut as Donna Anna in *Don Giovanni*. She also appeared as Cleopatra in Handel's *Giulio Cesare* with Martin Pearlman and Boston Baroque. Ms. Phillip's 2017–18 orchestral engagements include a return to the San Francisco Symphony with Michael Tilson Thomas in a program of American songs; Mozart's *Exsultate, jubilate* and his Mass in C minor with Music of the Baroque; Britten's *War Requiem* with Kent Tritle and the Oratorio Society of New York; and as Euridice in Gluck's *Orfeo ed Euridice* with Robert Spano leading the Atlanta Symphony Orchestra. Ms. Phillips also performs recitals at Carnegie Hall, the Celebrity Series of Boston, Huntsville Chamber Music Guild, and a program with bass-baritone Eric Owens at Washington Performing Arts.

Past season highlights include numerous Metropolitan Opera appearances—Fiordiligi in *Così fan tutte*, Rosalinde in *Die Fledermaus*, Donna Anna in *Don Giovanni*, and Pamina in *Die Zauberflöte*. Additional highlights include Arminda in Mozart's *La finta giardiniera* at Santa Fe Opera, Countess in *Le nozze di Figaro* with Paul McCreech and the Gulbenkian Orchestra in Lisbon, and the title role in Handel's *Agrippina* with Boston Baroque. A native of Huntsville, Alabama, Ms. Phillips returns frequently to her native state for recitals and orchestral appearances.

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
Kristina Musser
Maureen Nelson
Ron Oakland
Michael Roth
Debbie Wong
Mineko Yajima

Viola

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

Cello

Ilya Finkelshteyn,
Principal
Ted Ackerman
Na Young Baek
Patrick Jee
Ann Kim
Joseph Lee

Bass

Timothy Cobb,
Principal
Lou Kosma
Laurence Glazener
Andrew Trombley

Flute

Jasmine Choi,
Principal
Tanya Witek

Oboe

Dwight Parry, *Principal*
Nick Masterson

Clarinet

Jon Manasse,
Principal
Shari Hoffman

Bassoon

Daniel Shelly, *Principal*
Tom Sefčović
Mark Romatz,
Contrabassoon

Horn

Lawrence DiBello,
Principal
Richard Hagen
Patrick Pridemore
Stewart Rose

Trumpet

Neil Balm, *Principal*
Lee Soper

Trombone

Richard Clark,
Principal
Demian Austin
George Curran

Timpani

Markus Rhoten,
Principal

Music Librarian

Michael McCoy

Orchestra Personnel Managers

Neil Balm
Jonathan Haas

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