

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

Thursday and Saturday, August 17 and 19, 2017 at 7:00 pm
Sunday, August 20, 2017 at 5:00 pm

*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*

Don Giovanni

Music by Wolfgang Amadeus Mozart
Libretto by Lorenzo Da Ponte

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, *Zerlina*

Kristinn Sigmundsson, *Commendatore*

Matteo Peirone, *Masetto*

Edit Zeke, *Set and Costume Design*

Andrew Hill, *Lighting Design*

*This performance is approximately 3 hours and 20 minutes long,
including one intermission between Acts I and II.*

*This production of Don Giovanni was co-produced by the Budapest
Festival Orchestra and Müpa Budapest.*

Please make certain all your electronic devices are switched off.

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

Rose Theater

Jazz at Lincoln Center's Frederick P. Rose Hall

Mostly Mozart Festival

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

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

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.

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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. There's also 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.

As always we are pleased to have you at Mostly Mozart and look forward to seeing you often at Lincoln Center.

Jane Moss
Ehrenkranz Artistic Director

Don Giovanni

By Arthur Davison Ficke

It is not lust that leads me,
It is not evil drives me;
But beauty, beauty, beauty,
Calling afar off.

Prophet and poet know my urge and torture;
Hermit and dreamer are my errant brothers.
For I am mad with unattained beauty
Calling afar off. ...

The fairer morrow, the horizons
Lighted beyond old borders,
The world's one savior—beauty
Calling afar off.

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

Director's Note

By Iván Fischer

We can, of course, judge a womanizer from a moral point of view, but we can also reverse this view and look at the world through his eyes. Don Juan, the legendary seducer (called Don Giovanni in Mozart and Da Ponte's Italian opera), sees body parts everywhere. He is an addict surrounded by irresistible women and lifeless statues that represent the harsh rule of civilization: You shall go to hell!

Mozart pardoned similar seducers: the Count and Cherubino in *Le nozze di Figaro*, or the flirtatious Dorabella in *Così fan tutte*. He was no moralist. But here we see a clash between the master seducer and us, the world (who are attracted to his liberty and caprices but cannot tolerate as much as this!). Yes, it is we who declare him an outcast, lynch him, punish him, suffocate him in the form of the marble statue. According to Mozart, Don Giovanni went too far. Count Almaviva can be pardoned, but this evil womanizer/killer must go to hell.

Do we understand addicts? Now, in the 21st century, do we know how to help addicts?

In this production, the singers will play themselves, wearing their own evening dress. Acting in a black box, they will work together with 16 young actors (students of the University of Theatre and Film, Budapest). These actors are the set, they are the props, they are the chorus; the world surrounding this legendary sex addict is created by human bodies.

I chose the Prague version of Mozart's score, which is a dramaturgical masterpiece. Yes, we will miss the lovely "Mi tradi" and "Dalla sua pace." But this opera is most often performed with all of the arias, therefore mixing two different versions in a way Mozart never intended. This time we will hear the original concept.

A staged concert should not be described as a semi-staged opera performance. Semi-everything is half-hearted, half-done. A staged concert looks for a complete harmony and coordination between music and theater. Mozart's music is extremely theatrical and expresses every detail of the characters, the story, and the subtext. It is not served well if the visual experience is separated from the acoustical one. A staged concert looks for organic unity in which vocal and acting skills merge completely.

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Snapshot

By Kathryn L. Libin

Don Giovanni, created by Mozart and his librettist Lorenzo da Ponte in 1787, brought an old popular legend to the stage in the most complex and modern music of its time. Commissioned for an Italian opera troupe based in Prague, the two-act opera melded elements of high tragedy with the low and frequently risqué humor of *opera buffa*. The role of Don Giovanni itself embodies this dichotomy, in depicting an aristocratic gentleman whose sexual adventures and open philosophy—*Viva la libertà!*—lead him to forsake the dignity of his class, transgress society’s moral codes, and ultimately cross the line from pleasurable risk to destruction and death. The premiere of the opera took place at the Estates Theater in Prague on October 29, 1787; the following May, with some alterations and a few additional numbers as well as a new cast, it opened in Vienna.

This evening’s production, created by Iván Fischer with singers, actors, and members of the Budapest Festival Orchestra, presents Mozart’s original conception of the opera as it was first performed in Prague. Modern audiences, usually treated to some hybrid of the two versions, are accustomed to hearing Don Ottavio perform an aria (“Dalla sua pace”) in the first act; but in Prague, Ottavio emerged in virtuous opposition to Don Giovanni only in Act II, with the eloquent coloratura of “Il mio tesoro.” A *scena* introduced in Vienna for the celebrated singer Caterina Cavalieri as Donna Elvira (“Mi tradi quell’alma ingrata”) did not appear in Prague. And Mozart’s original finale extends beyond the descent of Don Giovanni to hell, bringing together the entire community of survivors for a full and lengthy reflection on their own futures, and the punishment due to those who sin.

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Synopsis

By Kathryn L. Libin

The action takes place in 18th-century Spain. Don Giovanni is the grandee of the neighborhood, and already known far and wide for his romantic exploits.

Act I

Night, in a garden belonging to the house of the Commendatore. Don Giovanni's disgruntled servant, Leporello, keeps watch while his master attempts yet another seduction; dissatisfied, he complains that he would like to play the gentleman. Giovanni, pursued by his own prey, Donna Anna, erupts into the garden as Leporello ducks out of sight. Angrily, Giovanni tries to conceal his identity while ridding himself of this "crazy" woman, but she releases him only when her father, the Commendatore, arrives. The elder gentleman at once challenges Giovanni and the confrontation escalates into a duel in which, to Leporello's horror and Giovanni's shock, the Commendatore is slain. Recovering, Leporello goads Don Giovanni and the two of them slip away. Donna Anna returns with help, including her beloved Don Ottavio, but it is too late; she faints at the sight of her father's lifeless body. Ottavio takes control, ordering the removal of the body, reviving Anna, and urging her to take heart. In her state of shock, Anna initially rejects Ottavio, but ultimately accepts his appeals, and the two of them unite in swearing vengeance for this crime.

Near dawn the following morning, and eventually full day, in a street near Giovanni's house. Leporello upbraids his master for his deplorable way of life, but Giovanni already contemplates his next amorous adventure. Suddenly, Giovanni detects the "scent of a woman," and Donna Elvira appears. She declares her search for the villain who seduced and betrayed her, and Giovanni steps forward to offer consolation; unfortunately they recognize one another at once and she accuses him of broken promises and desertion. He flees, and Leporello is left to soothe the outraged lady, which he attempts by reading to her with open relish from his catalogue of Giovanni's conquests. Elvira fails to appreciate this glimpse into Don Giovanni's life, and vows revenge as she departs. Now daylight, a festive band of peasants appears, celebrating the wedding of Masetto and Zerlina with song and dance. Don Giovanni returns and offers to entertain the merry-makers at his house, with Leporello leading the groom and others there, while Giovanni surrounds the bride with his "protection." Though Masetto protests, he reluctantly moves off and leaves the nobleman alone with his bride. Giovanni employs his most delicate wiles to overcome Zerlina's resistance, and just as she yields to him in a state of intoxication, Elvira swoops down upon them and denounces Giovanni as a seducer. Elvira issues a potent warning and leads Zerlina out of harm's way. Left alone to grumble over his bad luck, Giovanni is startled by the appearance of Anna and Ottavio. Not

realizing Giovanni's role in their own grief, the couple asks for his aid and he passionately promises his support. But Elvira once again bursts in, and despite Giovanni's protestations of innocence, she manages to convince the pair of his perfidy. She storms out and Giovanni, making a final gesture of assistance to Anna, leaves for home. Only now does Anna realize that she has encountered her father's murderer, and she relates her whole experience of that fatal evening to Ottavio, demanding that he avenge her. The scene shifts to Leporello, who has distracted Masetto and entertained the villagers, but has dealt with an interruption from Elvira by locking her out of the house, much to Giovanni's satisfaction. Don Giovanni now looks forward to a day of pleasures, and instructs Leporello to bring in all the peasant girls he can find.

Afternoon, in the garden of Don Giovanni's mansion. A surly Masetto accuses Zerlina of deserting him on their wedding day, but she successfully placates him and restores peace. Giovanni enters with a festive air and invites all into the house, while he attempts to revive his seduction of Zerlina. Unfortunately, this time Masetto is hiding nearby, so Giovanni cedes her to him, and the three enter the ballroom together. Three masked guests—Ottavio, Anna, and Elvira—arrive in order to spy on Giovanni and ultimately to expose him, and Giovanni graciously invites them to join the festivities.

Brilliant interior set for feasting and dancing. Don Giovanni greets the masqueraders with the ambiguous words, "Viva la libertà!" In a chaotic ballroom, three different orchestras accompany the noble masked dancers in a stately minuet, Giovanni and Zerlina in a contredanse, and the unlikely couple formed by Leporello forcing Masetto away from his bride in a comic German dance. The conflicting meters of the three dances underscore the tension building steadily in the room, which finally explodes with a scream from Zerlina, who has been drawn out of the room and into a struggle with Giovanni. In the ensuing confusion, all rush to help Zerlina as Giovanni raises his sword to Leporello, pretending to have identified Zerlina's attacker. But the ruse fails and Giovanni suffers exposure before his guests, all the while asserting his own courage and fearlessness.

Act II

Evening, a street beneath the balcony of Elvira's lodging. Leporello has at long last determined to quit, but Giovanni mocks him and finally pays him to stay. Now bent on seducing Elvira's maid, Giovanni swaps clothes with Leporello in order to disguise himself. In an elaborate charade, Giovanni's voice placates Elvira as she listens on her balcony, and tempts her downstairs and into the waiting arms of Leporello, who in his guise as Giovanni continues the seduction and entices her away. The way is thus cleared for Giovanni to sing a serenade to the maid beneath her window. But Masetto bursts in on the scene with armed peasants in search of his bride's seducer, and Giovanni cynically describes the clothes now worn by Leporello and sets the peasants after him. Masetto stays behind with the man he believes to be Leporello, but receives a savage beating and is left lying in the street. Eventually Zerlina arrives to tend his wounds.

Night, in the dark courtyard of Donna Anna's house. Leporello tries to elude Elvira by slipping into a dark courtyard and stranding her there, but fails to find his own way out. Ottavio and Anna enter, still mourning, and as Leporello attempts to leave he finds his way blocked by Zerlina and Masetto. Now surrounded by the whole group of avengers, he flings himself to his knees, reveals his true identity, and begs for mercy. In the moment of revelation, the pairs of lovers are stunned. Elvira is humiliated at being once again deceived, and Leporello is in genuine fear for his life as they all turn on him. He finally manages to escape, and Ottavio asks the others to console his beloved while he pursues the true villain.

A moonlit night in the cemetery, where a grave is marked by the Commendatore's statue. Giovanni climbs over the cemetery wall, soon followed by Leporello, who reproaches his master while suffering Giovanni's mockery and sportive description of his night as Leporello. Suddenly the deep voice of the Commendatore intones, "before dawn you will have laughed your last." An unearthly conversation unfolds, which Giovanni treats with humor while his servant grows increasingly frightened. Eventually Giovanni forces Leporello to address the statue and invite it to dinner; when it accepts Leporello is terror-struck, but Giovanni briskly heads home to make preparations.

A room at Donna Anna's house. Don Ottavio presses his suit with Anna, but she pleads her grief and puts him off. He reaffirms his commitment to her.

Midnight, Don Giovanni's dining room where a table is laid for dinner. Giovanni has seated himself to dine, while a famished Leporello hovers nearby and servants bring in the food. A small band plays supper music, consisting of popular operatic tunes that are each identified by Leporello as he tries to snatch food but is caught by Giovanni with his mouth full. Elvira enters in distress, begging Giovanni to repent, but he answers her with mockery and eventually sings out his creed, "Vivan le femmine, viva il buon vino" ("Long live the ladies, long live fine wine"). Elvira dashes out but suddenly screams; Giovanni sends Leporello after her, but from outside the door he too screams. He returns to dissuade Giovanni from going out, saying the statue had arrived, but Giovanni insists on opening the door to his guest, and Leporello hides beneath the table. The Commendatore enters and demands that Giovanni come with him, and take his hand in pledge. Giovanni, facing him fearlessly, gives his hand. Though frozen in the deathly grip and unable to flee, Giovanni refuses to repent as the Commendatore requires, and while an earthquake thunders and flames erupt, he vanishes into the depths of hell. As the dust settles the others all enter, escorted by ministers of justice, but do not find their prey; Leporello recounts Giovanni's supernatural end. Ottavio and Anna unite, their betrothal extended for a year; Elvira announces her retirement to a convent; Zerlina and Masetto head home for a dinner with friends; and Leporello sets off in search of a new master. First, however, they join together in a moralizing chorus on the just deserts of the evil-doer.

By Kathryn L. Libin

***Don Giovanni*, K.527 (Prague version) (1787)**

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

The legend of Don Juan, unrepentant seducer of hundreds of hapless women, whose adventures lead him to a savage punishment and well-deserved death, was already deeply rooted in popular culture before Mozart and his librettist, Lorenzo Da Ponte, created their extraordinary version of it. Familiar to audiences at the famous fairs of Paris, the commedia dell'arte performances of Naples, and the puppet theaters of Central Europe, the story of Don Juan and his stone guest already had a rich oral tradition before it received its first literary treatment in Tirso de Molina's 1630 play, *El burlador de Sevilla y convidado de piedra* ("The Trickster of Seville and the Guest of Stone"). During the next generation, Molière's *Dom Juan* of 1665 would explore the amoral character of the libertine; and in the next century, the great Italian dramatist Carlo Goldoni undertook his own psychological study in *Don Giovanni Tenorio, o sia Il dissoluto* ("Don Giovanni Tenorio, or The Debauchee") of 1736. These important literary sources had numerous offshoots in the opera and popular theater, but the most important for Mozart and Da Ponte were Gluck's powerful dramatic ballet *Don Juan*, produced in Vienna in 1761, and an opera by Giovanni Bertati and Giuseppe Gazzaniga that appeared in Venice in February 1787.

Mozart spent January 1787 in Prague, directing a performance of his *Le nozze di Figaro*, his first collaboration with Lorenzo Da Ponte, before enraptured crowds. He was thrilled by the response of Prague audiences to his music; as he wrote to a friend after attending a ball, "I was very delighted to look upon all these people leaping about in sheer delight to the music of my *Figaro*...for here nothing is discussed but *Figaro*; nothing is played, blowed, sung, or whistled but *Figaro*; no opera is succeeding but *Figaro* and eternally *Figaro*; certainly a great honor for me." By the time he left Prague on February 8, he had received a commission from the impresario of the Italian opera company, Pasquale Bondini, to write a new opera for them. It is said that Bondini put a new libretto, the Bertati opera that had opened only the previous week in Venice, into Mozart's hands and urged him to give it some thought. This was the latest version of the Don Juan story, and it clearly fascinated Mozart and Da Ponte, who set to work on their own adaptation shortly thereafter. This was by no means Mozart's only project during 1787, but he seems to have worked steadily on the new Don Juan opera throughout the year, with the goal of returning to Prague that October for its premiere in honor of the nuptials of Archduchess Maria Theresia and Prince Anton Clemens of Saxony.

By the time Mozart arrived in Prague on October 4, he had already finished most of the opera and sent it ahead. He stayed at the inn of the Three Golden

Lions in the Old Town, only a short walk from the theater, where he spent many hours working with the singers and orchestra in rehearsal. Here, where he could observe the singers and gauge their comic and acting abilities more precisely, he wrote the all-important recitatives that carry so much of the action.

The overture, which presages both the tragedy and the comedic brilliance of the opera, he actually wrote last, working around the clock in order to meet the final performance deadline. Mozart directed the first four performances himself and was pleased by the excellent musicians and the solid teamwork of the cast. Some of the singers he already knew well from January's production of *Le nozze di Figaro*; for example, Luigi Bassi, who played Don Giovanni, had also played the Count; the bass Felice Ponziani, who had taken the role of Figaro, now sang Leporello's part; and Caterina Bondini, earlier Susanna, now sang the role of Zerlina. Though there were certain problems that delayed the opening of the opera—one singer fell ill, and Mozart complained that the company refused to rehearse "from laziness" on days with an evening performance—it finally received its premiere on October 29, 1787. In 1788 the Prague troupe would travel to Leipzig to present *Don Giovanni* in its original form, while Mozart prepared a new production of the opera, with a different cast and a few additional numbers, for Vienna.

Several years earlier, before Mozart had worked with Da Ponte, he wrote longingly to his father of the kind of *opera buffa* he would like a librettist to write for him. "The most essential thing," he said, "is that on the whole the story should be really *comic*; and, if possible, he ought to introduce *two equally good female parts*, one of these to be *seria*, the other *mezzo carattere*, but both parts equal in *importance and excellence*. The third female character, however, may be entirely *buffa*, and so may all the male ones, if necessary." With *Don Giovanni* he seems finally to have gotten his ideal comic libretto. In Donna Anna he has the perfectly noble *seria* character, balanced by the lighthearted peasant *buffa* character of Zerlina; the more ambiguous *mezzo carattere* role is of course Donna Elvira, once a noble lady but now, degraded and enraged, driven out of her own class and even consorting with the lowly Leporello. Among the male characters, he has the quintessentially *buffo* Leporello; the seriously *seria* Don Ottavio; and Don Giovanni, a sexual outlaw whose exploits with women from all walks of life have isolated him from his own class, playing the *mezzo carattere* counterpart to Elvira. Masetto and the Commendatore, who never share the stage, were typically performed by one singer, who ironically embodies both the depths of burlesque *buffo* and the most elevated *seria*.

Mozart employs certain keys to help define his characters and to unify complex elements of his dramatic plot. The overture presents the most important keys of the opera: the tragic key of D minor, which conjures up death and vengeance, and the brilliant, racy key of D major. Over the course of the opera, D major will signify Don Giovanni as lover and public actor on the world's stage, while D minor points toward his inevitable doom in such moments as the disastrous duel between Giovanni and the Commendatore, the astounding return of the statue, and Giovanni's descent to hell (it is worth noting that D minor had

much the same function in Gluck's famous ballet *Don Juan*, particularly the climactic dance of the Furies). At the opposite extreme, yet closely related tonally, F major defines the comic roles of Leporello and Masetto; it is telling that when Leporello expounds upon his master's prowess in the famous catalog aria, he does so in Giovanni's key, D major, while Don Giovanni in his Leporello disguise in Act II confronts Masetto in their key of F major. Though modern ears have grown somewhat less sensitive to the expressive properties of individual keys, Mozart and other 18th-century composers were deeply attuned to key characteristics and exploited them purposefully.

Mozart also employs other musical symbols that conveyed specific meaning to audiences in his own period. For example, the richly scored orchestral overture includes trumpets and timpani but no heavy brass instruments. But in the eerie graveyard scene of Act II when the Commendatore's statue addresses its adversary, it does so to the somber accompaniment of three trombones, instruments long associated with the church and the supernatural but still rare in the orchestra (here too Gluck's *Don Juan* was influential). When the statue arrives at Giovanni's table to the sound of the crashing chords recalled from the opening of the opera, those chords are newly enriched by the trombones, along with sharp harmonic dissonances that turn them into terrifying heralds of doom. Mozart uses other symbolism in the ballroom scene of the Act I finale, juxtaposing three different dances, each with its own rhythmic meter, gestures, and class associations, to add definition to his main characters; thus the noble Don Ottavio and Donna Anna dance to an elegant minuet, Giovanni joins the peasant Zerlina in a plain country dance, and Masetto and Leporello unite in *buffo* jest to the strains of a German folk dance. This is not only a compositional tour de force, but allows the audience to experience the chaos of a dance floor upon which traditional hierarchies of status and manners are dissolving in the face of deceit, betrayal, and disguise.

Don Giovanni was not Mozart's most successful opera in his own time; it is difficult music, rich and complex, requiring nimble actors as well as top-notch singers in its cast. In Mozart's own city of Vienna, it received some 15 performances in 1788, but did not meet with more than lukewarm approval. As Da Ponte wrote in his memoir, in Vienna: "*Don Giovanni* did not please. And what did the emperor have to say about it? 'The opera is divine; it is quite probably even lovelier than *Figaro*, but it is no meat for the teeth of my Viennese.'"

Granted, Joseph II was somewhat distracted at this point by a simmering conflict with Turkey, but in fact his opinion on artistic matters held great sway. In the end it was Prague, where *Don Giovanni* first premiered, that most fully embraced the opera and never allowed it to leave the repertoire. On the stage, in marionette theaters, and in dozens of arrangements for piano, string quartet, and other instruments that could be played at home, *Don Giovanni* has enjoyed an unbroken legacy in the city of its origin.

Musicologist Kathryn L. Libin teaches music history and theory at Vassar College.

Meet the Artists



MARCO BORGGREVE

Iván Fischer

Iván Fischer is the founder and music director of the Budapest Festival Orchestra. He is also the music director of Berlin's Konzerthaus and Konzerthausorchester. In recent years Mr. Fischer has gained a reputation as a composer, with his works being performed in the U.S., the Netherlands, Belgium, Hungary, Germany, and Austria. In addition, he has directed a number of successful opera productions.

The Budapest Festival Orchestra's international tours and a series of critically acclaimed records, released first by Philips Classics and later by Channel Classics, have contributed to Mr. Fischer's reputation as one of the world's leading music directors. He has conducted the Berlin Philharmonic more than ten times, and spends two weeks each year with Amsterdam's Royal Concertgebouw Orchestra. He is also a frequent guest of leading U.S. orchestras, including the New York Philharmonic and Cleveland Orchestra.

As a music director, Mr. Fischer has led the Kent Opera and the Opéra National de Lyon, and he was principal conductor of the National Symphony Orchestra in Washington, D.C. Many of his recordings have been awarded prestigious international prizes. Mr. Fischer studied piano, violin, and later the cello and composition in Budapest, before continuing his education in Vienna, where he studied conducting under Hans Swarowsky.

Mr. Fischer is a founder of the Hungarian Mahler Society and a patron of the British Kodály Academy. He has received the Golden Medal Award from the president of Hungary and the Crystal Award from the World Economic Forum for his services in promoting international cultural relations. The French government made him a Chevalier de L'Ordre des Arts et des Lettres, and in 2006 he was honored with the Kossuth Prize, Hungary's most prestigious arts award. In 2011 Mr. Fischer received the Royal Philharmonic Society Music Award, Hungary's Prima Primissima Prize, and the Dutch Ovatie Prize. In 2013 he was accorded honorary membership to the Royal

Academy of Music in London. In 2015 he was presented with the Abu Dhabi Festival Award for lifetime achievement, and in 2016 he won the Association of Music Critics of Argentina's award for best foreign conductor.

Christopher Maltman



PJA CLODI

A renowned Don Giovanni, Christopher Maltman (baritone) has sung the role at leading venues and events worldwide, including the Salzburg Festival and Royal Opera House, Covent Garden, as well as in Berlin, Munich, Cologne, Amsterdam, Toulouse, and Beijing. Increasingly in demand for Verdi roles, he has also sung the roles of Simon Boccanegra, Posa (*Don Carlos*), and Conte di Luna (*Il trovatore*). Mr. Maltman brought the roles of Janáček's Šiškov (*Aus einem Totenhaus*),

Tchaikovsky's Onegin, Rossini's Figaro, and Thomas Adès's Prospero (*The Tempest*) to the Vienna State Opera. Other appearances include Il Conte in Paris; Alfonso in Munich; Friedrich (*Das Liebesverbot*) in Madrid; Figaro, Papageno, and Silvio at the Metropolitan Opera; and Guglielmo, Lescaut, Forester, Marcello, and Ramiro at the Royal Opera House, Covent Garden. The 2016–17 season saw Mr. Maltman's first Wozzeck at the Dutch National Opera in Amsterdam.

Mr. Maltman has performed in concert with such orchestras as the London and BBC Symphony Orchestras, Orchestra of the Age of Enlightenment, Philharmonia Orchestra, Concentus Musicus Wien, Orchestra Filarmonica della Scala, Staatskapelle Dresden, Boston and Chicago Symphony Orchestras, Cleveland Orchestra, and the Los Angeles and New York Philharmonics, under the batons of James Conlon, Franz Welser-Möst, Christoph von Dohnányi, John Adams, Roger Norrington, Simon Rattle, Tadaaki Otaka, Valery Gergiev, Colin Davis, Nikolaus Harnoncourt, Daniel Harding, John Eliot Gardiner, Esa-Pekka Salonen, and Kurt Masur.

In recital he has appeared at the Schubertiade Schwarzenberg, Aldeburgh, Edinburgh, and Schwetzingen festivals, Royal Concertgebouw (Amsterdam), Wiener Konzerthaus, Kölner Philharmonie, Alte Oper Frankfurt, and Carnegie Hall. He is also a regular guest at London's Wigmore Hall. Winner of the Lieder prize at the 1997 Cardiff Singer of the World Competition, Mr. Maltman studied biochemistry at the University of Warwick before pursuing singing at the Royal Academy of Music.

Laura Aikin

FABRIZIA COSTA



Laura Aikin (soprano) is a familiar presence in the world's great opera houses and concert halls, performing with such conductors as Daniel Barenboim, Sylvain Cambreling, Michael Christie, Christoph von Dohnányi, Iván Fischer, Daniele Gatti, Fabio Luisi, Zubin Mehta, Riccardo Muti, Helmuth Rilling, Michael Gielen, Donald Runnicles, and Franz Welser-Möst. With repertoire embracing works from the Baroque to the contemporary, Ms. Aikin is a regular guest at leading opera houses such as the

Vienna State Opera, Teatro alla Scala, Deutsche Oper Berlin, Opéra National de Paris, Semperoper Dresden, Gran Teatro del Liceu, and the Metropolitan Opera.

The 2017–18 season will bring the world premiere of Salvatore Sciarrino's *Ti vedo, ti sento, mi perdo* at La Scala and Berlin State Opera, Rosalinde in *Die Fledermaus* at the Vienna State Opera, as well as performances of Morton Feldman's *Neither* in Munich and Cologne. Highlights of Ms. Aikin's 2016–17 season include Donna Anna in *Don Giovanni* at the Deutsche Oper Berlin, Beethoven's Ninth Symphony with the Budapest Festival Orchestra and Iván Fischer in New York and Ann Arbor, Hilda Mack in Henze's *Elegie für Junge Liebende* in Vienna, as well as Konstanze in Mozart's *Die Entführung aus dem Serail* in Hamburg. Other recent operatic successes have included a new production of Janáček's *The Makropulos Affair* at the Vienna State Opera, Aithra in Strauss's *Die ägyptische Helena* at the Deutsche Oper Berlin, as well as a new production of Schoenberg's *Pierrot lunaire* at the Oper Frankfurt.

Ms. Aikin's many acclaimed recordings include Beethoven's *Christus Am Ölberg* with Daniel Barenboim on the Chicago Symphony Orchestra's Centennial Edition Recording, Ned Rorem's *Songs and Cycles* with pianist Donald Sulzen (Orfeo), Schoenberg's *Die Jakobsleiter* with the Southwest German Radio Symphony Orchestra (Hänssler Classic), Respighi's *La campana sommersa* with Opéra Orchestre National Montpellier, and a DVD of Berg's *Lulu* with Opernhaus Zürich. Other DVD releases include Henze's *L'Upupa*, Mozart's *Die Entführung aus dem Serail* at the Salzburg Festival, and Poulenc's *Les Dialogues des Carmélites* with Riccardo Muti at Teatro alla Scala, as well as Beethoven's *Christus Am Ölberg* and *Missa solennis*, both with Nikolaus Harnoncourt (Sony Classical).

Zoltán Megyesi



Zoltán Megyesi's (tenor) repertoire extends from Baroque sacred music and opera to contemporary music, and includes song cycles by Schubert, Schumann, and Britten. A specialist in Mozart tenor roles, he is also sought after as the Evangelist in Bach's Passions. Mr. Megyesi has performed in several European countries, as well as in the U.S., Japan, and Korea. He has recently worked with such conductors as Ádám Fischer, Helmuth Rilling, and Iván Fischer, and has appeared at such

venues as Cologne's Philharmonie, Concertgebouw Brugge, and Vienna's Konzerthaus. His stage appearances in past years include performances of Monteverdi's *Tancredi e Clorinda*, Haydn's *Salve Regina*, Mozart's *Ascanio in Alba*, Handel's *Messiah*, and Bach's *St. Matthew Passion*.

Mr. Megyesi was a winner of the Orfeo singing competition in Verona in 2007 and of the International Sacred Music Competition in Rome in 2011. His performance as Ferrando in Mozart's *Così fan tutte* at the Budapest Spring Festival in 2006 received warm reviews. His other operatic roles include Tamino in *Die Zauberflöte*, Tito in *La clemenza di Tito*, Count Almaviva in *Il barbiere di Siviglia*, Orfeo in Haydn's *Orfeo ed Euridice*, Pylades in Gluck's *Iphigenie auf Tauris*, and Don Ottavio in the 2011 Mostly Mozart Festival presentation of *Don Giovanni*.

Mr. Megyesi was born in Szeged, Hungary, where he began his studies under the direction of Valéria Berdál. He graduated from the Liszt Ferenc Academy of Music of the University of Szeged, where he concurrently obtained his PhD in mathematics.

Lucy Crowe



Lucy Crowe (soprano) has established herself as one of the leading lyric sopranos of her generation. With repertoire ranging from Purcell, Handel, and Mozart, to Donizetti's Adina and Verdi's Gilda, she has sung with opera companies throughout the world, including the Royal Opera, English National Opera, Teatro Real Madrid, Deutsche Oper Berlin, Bavarian State Opera, and the Metropolitan Opera. Ms. Crowe has also performed at the

Aldeburgh, Edinburgh, Glyndebourne, and Salzburg festivals, and is a regular recitalist at London's Wigmore Hall.

Ms. Crowe's opera plans include Donna Elvira in *Don Giovanni* with Iván Fischer in Budapest, the Vixen in *The Cunning Little Vixen* with the Berlin Philharmonic under Simon Rattle, Gilda (*Rigoletto*) at the Royal Opera House, Covent Garden, and the Countess in *Le nozze di Figaro* at English National Opera. Her future orchestral plans include performances with the Philadelphia Orchestra under Yannick Nézet-Séguin, the London Symphony Orchestra under John Eliot Gardiner, the Boston Symphony Orchestra under Andris Nelsons, and the Orchestra dell'Accademia Nazionale di Santa Cecilia under Antonio Pappano. Ms. Crowe made her Royal Concertgebouw recital debut last fall and her U.S. recital debut at Carnegie Hall in 2014.

Born in Staffordshire, England, Ms. Crowe studied at the Royal Academy of Music, where she was recently appointed a fellow. Her recordings include Handel's *Il pastor fido* and a Handel and Vivaldi disc with La Nuova Musica under David Bates (Harmonia Mundi); a Lutosławski disc with the BBC Symphony Orchestra under Edward Gardner, Handel's *Alceste* with Christian Curnyn and the Early Opera Company, and Eccles's *The Judgement of Paris* (Chandos); and a solo Handel disc—*Il caro Sassone*—with Harry Bicket and the English Concert (Harmonia Mundi).

José Fardilha

BEATRICE FARDILHA



Born in Lisbon, Portugal, José Fardilha (baritone) has appeared at great opera houses and festivals worldwide, including the Teatro alla Scala, Opernhaus Zürich, Bavarian and Vienna State Operas, Barbican Centre, Opéra national de Paris, Teatro Nacional de São Carlos (Lisbon), Israeli Opera, and the Salzburg Festival. Mr. Fardilha regularly collaborates with renowned conductors such as Claudio Abbado, Paolo Arrivabeni, Paolo Carignani, Riccardo Chailly, Zubin Mehta, Riccardo Muti,

Michel Corboz, and Dimitri Kitaenko, and with such directors as Gianfranco De Bosio, Emilio Sagi, and Giorgio Strehler. His concert activity includes interpretations of Rossini's *Petite messe solennelle*, Beethoven's Ninth Symphony, Stravinsky's *Les noces*, Puccini's *Messa di Gloria*, Orff's *Carmina Burana*, and Handel's *Messiah*.

Mr. Fardilha won the Toti dal Monte prize that led him to make his debut as Leporello in *Don Giovanni*, with performances in Treviso, Rovigo, Strasbourg, and Trieste. This summer he reprises his role in the Budapest Festival Orchestra's

performances of *Don Giovanni* here and at the Edinburgh International Festival. This fall he returns to the Glyndebourne Festival for a performance of *Così fan tutte* (Don Alfonso). Future plans also include *Il Barbiere di Siviglia* in Santiago, Chile and *Il viaggio a Reims* in Moscow. Other recent operatic engagements included *Don Pasquale* at the Glyndebourne Festival, *La Cenerentola* (Don Magnifico) in Leipzig, *La forza del destino* in Genève (Fra Melitone), *Il viaggio a Reims* (Barone di Trombonok), and *Il barbiere di Siviglia* at the Royal Opera House, Covent Garden (London) and at Staatsoper Berlin.

Sylvia Schwartz



Spaniard Sylvia Schwartz (soprano) has appeared at many of the world's finest opera houses, including Teatro alla Scala, Deutsche Staatsoper Berlin, Vienna and Bavarian State Operas, Teatro Real, and State Academic Bolshoi Theatre of Russia, and has given various recitals at venues such as the Royal Concertgebouw in Amsterdam, Schubertiade Schwarzenberg, and Wigmore Hall. A celebrated recitalist, Ms. Schwartz has worked with pianists such as Wolfram Rieger, Charles

Spencer, and Malcolm Martineau; and with conductors such as Claudio Abbado, Daniel Barenboim, Fabio Luisi, Nikolaus Harnoncourt, Colin Davis, Gustavo Dudamel, and Yves Abel.

Her 2016–17 engagements included performances at Teatro Real in a new production of Mozart's *La clemenza di Tito*, her debut at the Bergen National Opera with Rossini's *Il turco in Italia*, and *Don Giovanni* with the Budapest Festival Orchestra at the Edinburgh International Festival. Ms. Schwartz recently appeared as a soloist with the NHK Symphony Orchestra, conducted by Charles Dutoit, and with the Orchestre National de Lyon. Other recent highlights included a special recital of Waxman's *The Song of Terezin* at Teatro Real; concerts with Simon Rattle and the Berlin Philharmonic, and with the Rundfunkchor Berlin in Hong Kong and Brussels; appearances in Vienna with José Carreras; as well as performances at the Verbier Festival and Salzburg Mozartwoche.

Her first solo disc of *Canciones Españolas* with Malcolm Martineau was released in 2013 on Hyperion Records to unanimous critical acclaim.

Kristinn Sigmundsson



With a broad repertoire, Kristinn Sigmundsson (bass) sings regularly at leading opera houses worldwide, including the Metropolitan and Los Angeles Operas, Royal Opera House, Covent Garden, Opéra national de Paris (where he has sung nearly his entire repertoire), Vienna and Bavarian State Operas, and Semperoper Dresden. Notable roles include Baron Ochs (*Der Rosenkavalier*), Il Commendatore (*Don Giovanni*), Vodnik (*Rusalka*),

King Heinrich (*Lohengrin*), Gurnemanz (*Parsifal*), Landgraf (*Tannhäuser*), Raimondo (*Lucia di Lammermoor*), and Sarastro (*Die Zauberflöte*). He has worked with such conductors as James Levine, Riccardo Muti, Colin Davis, Bernard Haitink, Charles Mackerras, Christoph von Dohnányi, Jeffrey Tate, Christoph Eschenbach, Ivor Bolton, and Marc Minkowski.

In 2018 Mr. Sigmundsson will reprise his role as Daland in *Der fliegende Holländer* at the Houston Grand Opera. In recent seasons, he performed *Die Walküre* (excerpts, Hunding and Wotan) with the Dallas Symphony Orchestra and Jaap van Zweden, *Fidelio* (Rocco) at Caramoor with Pablo Heras-Casado, *La damnation de Faust* (Méphistophélès) at the Grant Park Music Festival (Chicago) with Carlos Kalmar, and *Guillaume Tell* (Melchtal) and *Don Carlos* (Le Grand Inquisiteur) in Hamburg. He sang Haydn's *Die Schöpfung*, Beethoven's Ninth Symphony, and Mahler's Eighth Symphony with James Conlon in concert at the Cincinnati May Festival.

Mr. Sigmundsson's recordings include *The Ghosts of Versailles* with James Conlon, *Don Giovanni* (Il Commendatore) and *Die Zauberflöte* (Sarastro) with Arnold Östman, and Schreker's *Die Gezeichneten* (Decca Classics); Schumann's *Szenen aus Goethes Faust* with Philippe Herreweghe (Harmonia Mundi); both the *St. John* and *St. Matthew Passions* with Frans Brüggen; and *Fidelio* (Rocco) with the London Symphony Orchestra and Colin Davis.

Mr. Sigmundsson performed principally in his native Iceland before joining the Hessische Staatstheater in Wiesbaden. Initially a trained biologist, he began his musical studies at the Reykjavik Academy of Singing before attending the Hochschule für Musik und Darstellende Kunst in Vienna.

Matteo Peirone

ENRICO NAWRATH



Matteo Peirone (bass) has performed at major opera houses worldwide, including Teatro alla Scala, Teatro Regio di Parma, Maggio Musicale Fiorentino, Barbican Centre, Opéra Bastille, Opéra National du Rhin (Strasbourg), Semperoper Dresden, Oper Frankfurt, and Tokyo Bunka Kaikan, and is recognized particularly for his *Basso Buffo* and *Basso Brillante* principal roles. He has worked with such directors as Luca Ronconi, Franco Zeffirelli, Jonathan Miller, Graham Vick, and renowned con-

ductors as Riccardo Muti, Zubin Mehta, Daniel Oren, Bruno Bartoletti, Gianandrea Noseda, and Gustavo Dudamel.

Mr. Peirone's future engagements include *La bohème* in Rome, Amsterdam, and at the Edinburgh International Festival; *Le nozze di Figaro* in Turin; *Le Barbier de Séville* in Massy, France; *Tosca* in Salzburg; and *Don Giovanni* in Budapest. Past highlights include *Tosca* and *La bohème* at Teatro alla Scala; *Il trittico* in London and Rome; and *Gianni Schicchi* in Amsterdam. Mr. Peirone's past opera roles have included Mamma Agata in *Viva la mamma*, Dulcamara in *L'elisir d'amore*, and Alcindoro in *La bohème*. His performance of Sagrestano in *Tosca* at the 2011 Verbier Festival was broadcast online.

Mr. Peirone studied under Franca Mattiucci, Paolo Montarsolo, and Renata Scotto, and has won several international lyric competitions including those of AsLiCo (Milan), the Verdi Festival (Parma), and Ismaele Voltolini (Mantova). He has released recordings of his role as Sagrestano in *Tosca* conducted by Zubin Mehta (Decca), and DVDs of his performances in *La bohème* with La Scala Opera and *Serses* with Christophe Rousset's ensemble, Les Talens Lyriques (TDK).

Andrew Hill

Andrew Hill (lighting design) previously designed lighting for *The Illuminated Heart*, which opened the Mostly Mozart Festival's 50th anniversary season last summer; the Freiburg Baroque Orchestra's *Così fan tutti* and *Idomeneo*; and the Budapest Festival Orchestra's staged concert of *Le nozze di Figaro*. Other designs include *La bella dormiente nel bosco* for Basil Twist and Gotham Chamber Opera at Lincoln Center Festival and Spoleto Festival USA; Twist's *Petrushka* and *Symphonie Fantastique* at Lincoln Center and *Dogugaeshi* at Japan Society; Phantom Limb's *69°S* at BAM's Next Wave Festival; *So Long Ago I Can't Remember...* with the avant-garde troupe GALE Gates et al; and Big Dance Theater's *Shunkin* at the Kitchen and Jacob's Pillow.

Budapest Festival Orchestra

Founded in 1983, the Budapest Festival Orchestra has established itself as one of the leading orchestras of the world. It is beloved by audiences and critically praised for its intensive and emotionally gripping performances. As music director, Iván Fischer has been directing the BFO's artistic work for more than 30 years, maintaining the orchestra's experimental spirit and shaping and reshaping orchestral work in the name of constant renewal.

The orchestra is a regular guest at the world's most important music venues and concert halls, including Lincoln Center and Carnegie Hall, Vienna's Musikverein, Amsterdam's Concertgebouw, Philharmonie de Paris, and London's Royal Albert Hall. As a special guest, the BFO is regularly invited to the Lucerne, Edinburgh, and San Sebastian festivals, and to the BBC Proms and Salzburger Festspiele. The BFO is also a returning guest to the Mostly Mozart Festival.

The BFO's recordings have twice won Gramophone Awards, and its rendition of Mahler's First Symphony was nominated for a 2013 Grammy. In 2014, its recording of Mahler's Symphony No. 5 was awarded the Diapason d'Or and Italy's Toblacher Komponierhäuschen for Best Mahler Recording. In 2016 the Association of Music Critics of Argentina selected the BFO as best foreign symphonic orchestra.

Mostly Mozart Festival

Now in its 51st season, Lincoln Center's Mostly Mozart Festival is a beloved summertime tradition and New York institution. Launched in 1966 as America's first indoor summer music festival, with an exclusive focus on its namesake composer, Mostly Mozart has since broadened its focus to include works by Mozart's predecessors, contemporaries, and related successors. In addition to performances by the Mostly Mozart Festival Orchestra, the festival now includes concerts by the world's outstanding chamber and period-instrument ensembles, acclaimed soloists, as well as opera productions, dance, film, and late-night performances. Contemporary music has become an essential part of the festival, embodied in its annual artist residency that has included George Benjamin, Kaija Saariaho, Pierre-Laurent Aimard, John Adams, and the current International Contemporary Ensemble. Among the many artists and ensembles who have had long associations with the festival are Joshua Bell, Christian Tetzlaff, Itzhak Perlman, Emanuel Ax, Garrick Ohlsson, Stephen Hough, Osmo Vänskä, the Emerson String Quartet, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, and Mark Morris Dance Group.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.



Budapest Festival Orchestra

Iván Fischer, *Conductor and Music Director*

Violin I

Violetta Eckhardt
Ágnes Bíró
Mária Gál-Tamási
Radu Hrib
Erika Illési
Péter Kostyál
Gyöngyvér Oláh
Gábor Sipos
Tímea Iván*
István Kádár*
Eszter Lesták Bedő*

Violin II

János Pilz
Tibor Gátay
Krisztina Haják
Noémi Molnár
Levente Szabó
Zsuzsanna Szlávik
Zsófia Lezsák*

Viola

Ferenc Gábor
Csaba Gálfi
Zoltán Fekete
Barna Juhász
Nao Yamamoto*

Cello

Péter Szabó
Gabriella Liptai
Rita Sovány
György Kertész,
Continuo

Bass

Zsolt Fejérvári
László Lévai
Attila Martos*
Károly Kaszás*
Géza Lajhó*

Flute

Gabriella Pivon
Anett Jóföldi

Oboe

Clément Noël
Eva Neuszerova
Nóra Salvi*
Beáta Berta*

Clarinet

Ákos Ács
Rudolf Sztika
Roland Csalló*
Noémi Sallai*

Bassoon

Andrea Bressan
Sándor Patkós
Dániel Tallián*
Mihály Duffek*

Horn

Dávid Bereczky
Zsombor Nagy
Zoltán Szőke*
András Szabó*

Trumpet

Zsolt Czeglédi
Tamás Póti

Trombone

Thomas Hutchison
Attila Sztán
Csaba Wagner

Timpani

Roland Dénes

Mandolin

Péter Kostyál
Levente Szabó

Harpsichord

Benjamin Bayl

* *Stage musician*

Actors—Students of the University of Theatre and Film, Budapest, under the leadership of Eszter Novák and György Selmeczi. The actors study a broad range of musical theater skills, and debuted this year on the university's stage with a musical theater revue, *George & Cole*, set to the music of George Gershwin and Cole Porter.

Réka Bori
Máté Borsi-Balogh
Bence Brasch
Lilla Czvikker
Roland Fánicsk

Gábor Fekete
Péter Hajdu
Máté Hunyadi
Krisztián Imre

Miklós Jenővári
Bettina Józsa
Dániel Kurucz
Júlia Ladányi

Lilla Litauszky
Júlia Virginia Mentés
Boglárka Nagy-Bakonyi
Flóra Széles

Budapest Festival Orchestra Administration

Iván Fischer, *Conductor and Music Director*

Stefan Englert, *Executive Director*

Bence Pócs, *Tour Manager*

Ivett Wolf, *Tour Assistant*

Róbert Zentai, *Stage Manager*

Sándor Kathi, *Technician*

Juliane Stansch, *Personal Assistant to Iván Fischer*

Lincoln Center Programming Department

Jane Moss, *Ehrenkranz Artistic Director*

Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

Lisa Takemoto, *Production Manager*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Andrew C. Elsesser, *Associate Director, Programming*

Luna Shyr, *Senior Editor*

Regina Grande Rivera, *Associate Producer*

Daniel Soto, *Associate Producer, Public Programming*

Walker Beard, *Production Coordinator*

Nana Asase, *Assistant to the Artistic Director*

Olivia Fortunato, *Programming Assistant*

Amrita Vijayaraghavan, *Producer, A Little Night Music*

Jessica Braham, *House Seat Coordinator*

Dorian Mueller, *House Program Coordinator*

Janet Rucker, *Company Manager*

For the Mostly Mozart Festival

Neil Creedon, *Production Manager*

Amy Page, Grace Tannehill, *Wardrobe*

Mallory Pace, Mary Kate Osick, *Hair & Make-up*

Celeste Montemarano, *Supertitles*

For Don Giovanni

Jolán Foltin, *Choreography*

Gergő Mikola, *Choreography Instructor*

Wendy Griffin-Reid, *Stage Manager*

Darren Ross, *Movement Director*

Benjamin Bayl, *Assistant Conductor*

Dóra Bizják, *Repetiteur*

Program Annotators:

Peter A. Hoyt, James Keller, Christopher H. Gibbs, Kathryn L. Libin, Paul Schiavo,
Steve Smith, David Wright