

Lincoln Center's

MOSTLY MOZART FESTIVAL

July 12–August 12, 2018

Jane Moss
Ehrenkranz Artistic Director

Louis Langrée
Renée and Robert Belfer Music Director

American Express is the lead sponsor of the Mostly Mozart Festival.

The Program

Friday and Saturday, July 20–21, 2018, at 6:30 pm

Pre-concert Recital

Francesco Piemontesi, *Piano*

BRAHMS *Three Intermezzos, Op. 117 (1892)*

Andante moderato

Andante non troppo e con molto espressione

Andante con moto

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

Alice Tully Hall, Starr Theater

Adrienne Arsht Stage

By Paul Schiavo

Three Intermezzos, Op. 117 (1892)

JOHANNES BRAHMS

Born May 7, 1833, in Hamburg

Died April 3, 1897, in Vienna

Approximate length: 15 minutes

Brahms's Three Intermezzos, Op. 117, belong to a series of beautiful keyboard pieces the composer produced in 1892 and 1893, during the twilight of his career, and published as his Opp. 116 through 119. These works represent a significant reduction in scale from that of Brahms's most familiar compositions. The individual pieces are brief, most lasting between two and five minutes, and their tone intimate and spontaneous. Yet they are too substantial to rank as keyboard miniatures. Their musical world is indeed compressed but rich in melodic ideas, far-ranging harmonies, moods, sonorities, and textures. Even the formal simplicity of the pieces—they generally follow an uncomplicated A-B-A plan—serves to heighten their emotional immediacy. Brahms's friend Clara Schumann (widow of composer Robert Schumann and a superb pianist), who received each work from the composer as he completed it, did not exaggerate in calling the series "an inexhaustible treasure."

Since these pieces are products of Brahms's last years, it is not surprising to find an autumnal tone pervading them. This quality seems especially pronounced in the Op. 117 Intermezzos. The first piece in particular conveys a wistful poignancy. In the score, Brahms prefaces its music with the first lines of a Scottish cradle song, and he later referred to the work as a "lullaby of my sorrows." The second piece is more animated, with delicate arpeggio figuration accompanying its lyrical main theme. Its more deliberate second subject makes a brief reappearance following a varied reprise of the initial idea.

A mysterious melody, given out in bare octaves, opens the third Intermezzo. Brahms then elaborates the idea with harmonies that suggest one of his Hungarian dances. After the glittering central episode, unusually colored by means of sudden shifts between the piano's middle and high registers, a subtle transition leads to an abbreviated restatement of the initial theme.

—Copyright © 2018 by Paul Schiavo

Lincoln Center's

MOSTLY MOZART FESTIVAL

July 12–August 12, 2018

Jane Moss
Ehrenkranz Artistic Director

Louis Langrée
Renée and Robert Belfer Music Director

American Express is the lead sponsor of the Mostly Mozart Festival.

The Program

Friday and Saturday, July 20–21, 2018, at 7:30 pm

Mostly Mozart Festival Orchestra

Thomas Dausgaard, *Conductor*

Francesco Piemontesi, *Piano*

MENDELSSOHN ***The Fair Melusina Overture* (1833)**

MOZART **Piano Concerto No. 27 in B-flat major, K.595 (1791)**

Allegro

Larghetto

Allegro

Mr. Piemontesi will perform Mozart's cadenzas.

Intermission

MOZART **Symphony No. 41 in C major ("Jupiter") (1788)**

Allegro vivace

Andante cantabile

Menuetto: Allegretto

Molto allegro

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

Alice Tully Hall, Starr Theater

Adrienne Arsht Stage

Mostly Mozart Festival

American Express is the lead sponsor of the Mostly Mozart Festival

Endowment support is provided by Blavatnik Family Foundation Fund for Dance

The Mostly Mozart Festival is also made possible by The Andrew W. Mellon Foundation, The Ford Foundation, and Rita E. and Gustave M. Hauser. Additional support is provided by The Shubert Foundation, LuEsther T. Mertz Charitable Trust, The Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., The Katzenberger Foundation, Inc., Mitsui & Co. (U.S.A.), Inc, Mitsubishi Corporation (Americas), Sumitomo Corporation of Americas, J.C.C. Fund, Japanese Chamber of Commerce and Industry of New York, Nippon Steel & Sumitomo Metal U.S.A., Inc, Great Performers Circle, Chairman's Council, Friends of Mostly Mozart, and Friends of Lincoln Center

Nespresso is the Official Coffee of Lincoln Center

NewYork-Presbyterian is the Official Hospital of Lincoln Center

"Summer at Lincoln Center" is supported by Bubby

Artist Catering provided by Zabar's and Zabars.com

UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Saturday–Wednesday, July 21–25 at 7:30 pm in the David H. Koch Theater

NINAGAWA Macbeth

By William Shakespeare

Translated by Yushi Odashima

Masachika Ichimura, Macbeth

Yuko Tanaka, Lady Macbeth

Yukio Ninagawa, director

Tuesday–Wednesday, July 24–25 at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Louis Langrée, conductor

Emanuel Ax, piano

BERNSTEIN: Overture to *Candide*

MOZART: Piano Concerto No. 17; Adagio and Rondo for glass harmonica, flute, oboe, viola, and cello

GERSHWIN: An American in Paris (New critical edition, edited by Mark Clague)

Pre-concert recitals by Friedrich Heinrich Kern and Philipp Marguerre, glass harmonicas, at 6:30 pm

Friday–Saturday, July 27–28 at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Richard Egarr, conductor and harpsichord

Jasmine Choi, flute; **Ruggero Alliffranchini**, violin

HANDEL: Concerto Grosso in B-flat major; Sonata a cinque; Selections from *Water Music*

BACH: Brandenburg Concerto No. 5 in D major; Orchestral Suite No. 3 in D major

Pre-concert recitals by Jiji, guitar 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 MostlyMozartFestival.org for full festival listings.

Join the conversation: @LincolnCenter

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

I am delighted to welcome you to the 2018 Mostly Mozart Festival. This summer marks a significant expansion of the festival to embrace landmark international productions in music, theater, and dance, as well as an enhanced commitment to the music of our time. We also extend our performances beyond the Lincoln Center campus to Brooklyn and Central Park, where some 800 singers will gather in August for the world premiere of John Luther Adams's choral work *In the Name of the Earth*.

In keeping with Mozart's spirit of innovation and creativity, this year's festival opens with *Available Light*, a confluence of dance, architecture, and music created by three major contemporary artistic forces: choreographer Lucinda Childs, architect Frank Gehry, and composer John Adams. The Catalan theater company La Fura dels Baus arrives with a profoundly inventive staging of Haydn's *Creation*, while another classic work, Shakespeare's *Macbeth*, is transposed to feudal Japan in an exquisite production by the legendary director Yukio Ninagawa.

The festival also presents important premieres, including a world premiere work by Mark Morris Dance Group set to Schubert's "Trout" Quintet; a celebration of the Bernstein centennial with a bold new staging of his *MASS*, featuring the Mostly Mozart Festival Orchestra and over 200 performers; and the New York premiere of *The Force of Things*, an immersive "opera for objects" with music by exciting young composer Ashley Fure and architectural design by Adam Fure.

As always, Mozart's music remains a core inspiration of the summer, with programs by our extraordinary Mostly Mozart Festival Orchestra that include the transcendent Requiem, led by Renée and Robert Belfer Music Director Louis Langrée, the "Jupiter" and "Prague" Symphonies, and a string quintet performed by the Emerson String Quartet with guest violist Nokuthula Ngwenyama. Our Festival Orchestra is joined by preeminent guest artists including conductors Thomas Dausgaard, Richard Egarr, and Christian Zacharias; pianists Emanuel Ax and Francesco Piemontesi; violinists Joshua Bell and Daniel Lozakovich; and sopranos Jodie Devos and Rosa Feola. Rounding out the festival is our popular *A Little Night Music* series, a film on Leonard Bernstein, and free events, as well as pre-concert recitals and talks.

With so many rich offerings, I hope that you will join us often and look forward to seeing you at the Mostly Mozart Festival.

Jane Moss
Ehrenkranz Artistic Director

Snapshot

By Paul Schiavo

Born more than half a century apart, and into very different cultural eras, Mozart and Mendelssohn were musicians of kindred spirit. Each was a child prodigy. Each matured quickly as an artist, and each, alas, died before reaching his 40th birthday.

More significantly, each composer represents the classical tradition of European art music at its best. Mozart, of course, was music's great genius during what has come to be called the Classical period, and his work embodies the elegance and formal balance characteristic of that musical era. Mendelssohn, though born into the Romantic 19th century, retained a strong allegiance to the Classical tradition, and Mozart's music exerted a keen influence on him. From the older composer Mendelssohn seemed to inherit a knack for juxtaposing graceful, pleasing melodic ideas with dramatic and sometimes deeply moving utterances, all within the framework of carefully constructed large-scale forms.

Mendelssohn is represented this evening by a concert overture, a genre that did not exist in Mozart's day. Yet Mozart pointed the way toward this compositional format, which uses music to suggest narrative structure and detail; his overtures to *Don Giovanni* and *Die Zauberflöte* contain concrete musical allusions to the stories of their respective operas.

From Mozart we hear his final essays in genres that provided the vehicles for his greatest orchestral music: the piano concerto and the symphony. The Piano Concerto in B-flat major, K.595, is the composer's swan song in a form that he did so much to enrich and develop. His "Jupiter" Symphony, K.551, stands as the summit of Classical-period symphonic music.

—Copyright © 2018 by Paul Schiavo

By Paul Schiavo

The Fair Melusina Overture (1833)

FELIX MENDELSSOHN

Born February 3, 1809, in Hamburg

Died November 4, 1847, in Leipzig

Approximate length: 10 minutes

The German folk legend of Melusine tells of a beautiful woman who, through a magic spell, is transformed into a water nymph every seventh day. She has made her husband promise not to attempt to discover where she goes each week, nor the reason for her disappearances. But one day, Melusine's spouse breaks his vow and follows her—a tragic error. With her secret known, Melusine must leave her husband and their children, and live forever beneath the water's surface as a sprite.

This story touches on two themes central to 19th-century Romanticism—the supernatural and doomed love—and it attracted poets, dramatists, and composers active during the 1820s and '30s, when the Romantic tide reached its first crest. Among them was Felix Mendelssohn, who in February 1833 announced, in a letter to his sister, his intention to compose a concert overture based on the Melusine legend. He completed an initial version of *Die schöne Melusine*, or *The Fair Melusina*, as it is usually translated to English, in November that year. While composing it he wrote: "I think...the *Melusine* overture will be the best thing I have yet done."

The overture begins with a pastoral section featuring a theme whose contours suggest Melusine's watery habitat. Shortly, however, the music turns to darker harmonic terrain and assumes a more agitated air. Here, Mendelssohn presents two well-contrasted themes. The first is urgent and impassioned. The second, a more lyrical idea assigned to the violins, surely represents the heroine of the tale. The flowing theme of the initial measures reappears as a brief interlude and again at the close.

Piano Concerto No. 27 in B-flat major, K.595 (1791)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 32 minutes

Mozart composed most of his mature piano concertos for the highly successful series of subscription concerts he presented in Vienna between 1784 and 1786. But the Piano Concerto in B-flat, K.595, dates

from 1791, by which time the composer's fortunes had declined considerably. It was first heard not at one of Mozart's own concerts but at that of another musician.

Although this concerto put on the same bright face of attractive melodies and fluid keyboard writing as its predecessors, there seems something more beneath its surface. In particular, sudden lapses from the major mode into minor darken the work's complexion. The first of those tonal shifts occurs early in the concerto. Following an initial theme that could easily be that of an opera aria, a second subject appears, sparkling and gay. But Mozart immediately colors its repetition with minor-key harmonies. Emotional ambiguity informs the entire first movement but particularly the central episode, where the music attains a quiet poignancy.

Like the opera *Die Zauberflöte* ("*The Magic Flute*"), which Mozart was to begin shortly, the ensuing *Larghetto* attains depth of expression through deceptively simple musical rhetoric. The rondo-form finale continues, in its own way, this pretense of innocence. Its initial theme seems almost child-like in its cheerfulness, but the composer explores and extends the subject in sophisticated and imaginative ways.

Symphony No. 41 in C major, K.551 ("*Jupiter*") (1788)

WOLFGANG AMADEUS MOZART

Approximate length: 31 minutes

Mozart's great Symphony in C major, K.551, was the last of three symphonies the composer wrote with remarkable speed during the summer of 1788. The origin of this symphonic trilogy—to which the Symphony in E-flat, K.543, and the famous G-minor Symphony, K.550, also belong—has been the subject of much debate and speculation among Mozart scholars. It was unusual for the composer to create substantial works without a commission or at least the prospect of a performance in hand, yet no such motive for the creation of these symphonies is known. Although several theories have been proposed, we cannot say with certainty why Mozart composed these works. The sobriquet "*Jupiter*," by which this work has long been known, did not originate with Mozart but, evidently, with an English publisher in the early 19th century. It seems, however, appropriate to the Olympian breadth and majesty of the piece.

The work's opening exemplifies the expressive duality that so thoroughly informs Mozart's music and, apparently, reflected something fundamental in his character. The long initial subject begins with brief two-part phrases that start vigorously but almost at once turn pliant and gracious. A second theme offers a similarly complex character. Yet it is the light-hearted and apparently innocuous third melody to which Mozart first turns his attention in the movement's central section, or "*development*" episode, using its final gesture as the subject of a bold contrapuntal passage.

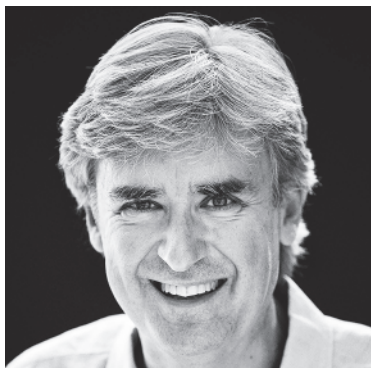
After the exhilarating energy of the opening movement, the second offers music that the eminent Mozart scholar Alfred Einstein called “a broad and deep out-pouring of the soul.” There follows a splendidly inventive minuet enlivened by a skilled yet unobtrusive use of counterpoint.

But it is in the finale that Mozart’s genius for contrapuntal writing fully reveals itself. The famous opening subject gives rise to a succession of subsidiary ideas, which Mozart interweaves in various ways. The closing section of the movement offers a breathtaking integration of thematic materials. Here, Mozart brings together all the melodic ideas heard thus far in the movement, combining them in a magnificent contrapuntal *tour de force*.

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

—Copyright © 2018 by Paul Schiavo

Meet the Artists



THOMAS GRÖNDAHL

Thomas Dausgaard

Thomas Dausgaard is renowned for his creativity and innovation in programming, the excitement of his live performances, and his extensive catalogue of critically acclaimed recordings. He serves as chief conductor of the BBC Scottish Symphony Orchestra and the Swedish Chamber Orchestra, and is the music director designate and principal guest conductor of the Seattle Symphony. He is also honorary conductor of the Orchestra della Toscana and Danish National Symphony Orchestra.

Mr. Dausgaard performs with the world's leading ensembles, including in recent seasons the Munich Philharmonic, MDR Leipzig Symphony Orchestra, Konzerthausorchester Berlin, Vienna Symphony, Orchestre Philharmonique de Radio France, Philharmonia and Royal Philharmonic Orchestras, and the London and BBC Symphony Orchestras. Mr. Dausgaard began his North American career assisting Seiji Ozawa, and has since appeared with the Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Houston Symphony, Los Angeles Chamber Orchestra, Boston Symphony Orchestra, and the Baltimore, Toronto, and Montreal symphony orchestras. He regularly visits Asia and Australia, appearing in recent seasons with the New Japan Philharmonic, Hong Kong Philharmonic Orchestra, and the Sydney and Melbourne symphony orchestras. Festival appearances have included the BBC Proms, Edinburgh International Festival, Tanglewood, and the Mostly Mozart, Salzburg, and George Enescu festivals.

As a recording artist, Mr. Dausgaard enjoys longstanding relationships with the BIS and Dacapo labels. He has made over 70 recordings, including complete symphonic cycles by Beethoven, Schubert, Schumann, and Rued Langgaard. His most recent releases include a critically acclaimed recording of Mahler's Symphony No. 10 (completed by Deryck Cooke) with the Seattle Symphony. With the Swedish Chamber Orchestra, he is completing a Brahms cycle and a project that combines Bach's Brandenburg concertos with six newly commissioned companion works. Mr. Dausgaard has been

awarded the Cross of Chivalry by the Queen of Denmark, and was elected to the Royal Academy of Music in Sweden.

Francesco Piemontesi



MARCO BORGREVE

Pianist Francesco Piemontesi appears with major ensembles worldwide, including the Gewandhaus Orchestra of Leipzig, Munich Philharmonic, Berlin and Bavarian Radio Symphony Orchestras, London Philharmonic Orchestra, Philharmonia Orchestra, BBC Symphony Orchestra, The Hallé, Danish National Symphony Orchestra, Chamber Orchestra of Europe, Israel Philharmonic Orchestra, Cleveland Orchestra, and Los Angeles Philharmonic. He has performed with conductors such as Vladimir

Ashkenazy, David Afkham, Nicholas Collon, Charles Dutoit, Manfred Honeck, Andrew Manze, Zubin Mehta, and Roger Norrington, among others.

Mr. Piemontesi is also a keen chamber musician and plays with a variety of partners, including the Emerson String Quartet, Antoine Tamestit and Jörg Widmann in trio, Renaud and Gautier Capuçon, Clemens Hagen, Angelika Kirchsclager, Daniel Müller-Schott, and during his formative years, Heinrich Schiff. He has performed solo recitals at such prestigious venues as London's Wigmore Hall, Amsterdam's Concertgebouw, Rotterdam's De Doelen, Berlin Philharmonie, Zürich Tonhalle, and Vienna's Konzerthaus and Musikverein. In 2016, he launched his Mozart Odyssey at Wigmore Hall, performing the composer's complete sonatas in a series of recitals over three seasons.

Mr. Piemontesi has performed at the Edinburgh International Festival, La Roque d'Anthéron, Mostly Mozart Festival, Chopin International Music Festival, Lucerne Festival, Schubertiade, Aix-en-Provence Easter Festival, and the Rheingau and Schleswig-Holstein Festivals. He has released a number of recordings, including three for Naïve Classique: *Debussy: Préludes*, *Mozart: Piano Works*, and *Schumann / Dvořák: Piano Concertos* with the BBC Symphony Orchestra and Jiří Bělohávek.

Born in Locarno, Switzerland, Mr. Piemontesi studied with Arie Vardi before working with Alfred Brendel, Murray Perahia, Cécile Ousset, and Alexis Weissenberg. He rose to international prominence with prizes at several major competitions, including the 2007 Queen Elisabeth Competition. From 2009–11, he was chosen as a BBC New Generation Artist. In 2012 he was named artistic director of the Settimane Musicali di Ascona.

Mostly Mozart Festival

Since its founding in 1966, Lincoln Center's Mostly Mozart Festival has evolved from an indoor festival devoted to music by its namesake composer to a broad-reaching, multidisciplinary international festival encompassing productions in dance, opera, and theater, a popular late-night recital series, and music from Mozart's predecessors and contemporaries to the music of our own time. Spanning numerous venues and settings, the Mostly Mozart Festival is acclaimed worldwide as an essential summer cultural destination. It includes performances by the Mostly Mozart Festival Orchestra with preeminent soloists, as well as concerts by outstanding chamber and period instrument ensembles. Contemporary music has become a vital 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, Emanuel Ax, Martin Fröst, Isabelle Faust, Richard Goode, Alicia de Larrocha, Stephen Hough, Andrew Manze, 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 Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light

Mostly Mozart Festival

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 I

Ruggero Alliffranchini,
Concertmaster
Martin Agee
Eva Burmeister
Robert Chausow
Lilit Gampel
Amy Kauffman
Sophia Kessinger
Kayla Moffett
Deborah Wong

Violin II

Laura Frautschi,
Principal
Michael Gillette
Suzanne Gilman
Katherine Livolsi-
Landau
Maureen Nelson
Ronald Oakland
Michael Roth
Mineko Yajima

Viola

Danielle Farina,
Principal
Chihiro Allen
Meena Bhasin
Jessica Troy
Elzbieta Weyman

Cello

Ilya Finkelshteyn,
Principal
Ted Ackerman
Ann Kim
Alvin McCall

Bass

Andrew Trombley,
Principal
Lou Kosma
Jeffrey Turner

Flute

Jasmine Choi, *Principal*
Tanya Witek

Oboe

Max Blair, *Principal*
Nick Masterson

Clarinet

Jon Manasse, *Principal*
Christopher Pell

Bassoon

Marc Goldberg,
Principal
Tom Sefčovič

Horn

Lawrence DiBello,
Principal
Richard Hagen

Trumpet

Neil Balm, *Principal*
Lee Soper

Timpani

David Punto, *Principal*

Librarian

Michael McCoy

Personnel Managers

Neil Balm
Jonathan Haas
Gemini Music
Productions

Mostly Mozart Festival

Lincoln Center Programming Department

Jane Moss, *Ehrenkranz Artistic Director*
Hanako Yamaguchi, *Director, Music Programming*
Jon Nakagawa, *Director, Contemporary Programming*
Jill Sternheimer, *Director, Public Programming*
Jordana Leigh, *Director, David Rubenstein Atrium*
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*
Viviana Benitez, *Associate Producer, David Rubenstein Atrium*
Walker Beard, *Production Coordinator*
Meera Dugal, *Programming Manager, David Rubenstein Atrium*
Nana Asase, *Assistant to the Artistic Director*
Olivia Fortunato, *Programming Assistant*

For the Mostly Mozart Festival

Anne Tanaka, *Producer, In the Name of the Earth*
Amrita Vijayaraghavan, *Producer, A Little Night Music*
Alexandra Kotis, *Seasonal Associate Producer, Public Programming*
Mark Appling, *House Program Coordinator*
Jessica Braham, *House Seat Coordinator*
Rebecca Easton, *Company Manager, Contemporary Programming*