

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

**Thursday and Friday, July 19–20, 2018, at 7:30 pm**

## The Creation

(North American production premiere)

accentus, *Choir*<sup>MJM</sup>

Insula Orchestra<sup>MJM</sup>

Laurence Equilbey, *Conductor*<sup>MJM</sup>

La Fura dels Baus—*Carlus Padrissa, Stage Direction*<sup>MJM</sup>

Christina Landshamer, *Gabriel/Eve*<sup>MJM</sup>

Robin Tritschler, *Uriel*<sup>MJM</sup>

Thomas Tatzl, *Raphael/Adam*<sup>MJM</sup>

*This program is approximately one hour and 45 minutes long and will be performed without intermission.*

<sup>MJM</sup> Mostly Mozart Festival debut

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

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The 2018 Mostly Mozart Festival presentation of *The Creation* is made possible in part by the LuEsther T. Mertz Charitable Trust.

Endowment support is provided by Blavatnik Family Foundation Fund for Dance.

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

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Rose Theater

Jazz at Lincoln Center's Frederick P. Rose Hall

## Mostly Mozart Festival

American Express is the lead sponsor of the Mostly Mozart Festival

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

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Cultural Services of the French Embassy in the U.S. supports Insula Orchestra for the tour.

A co-production of Ludwigsburger Schlossfestspiele, Elbphilharmonie Hamburg, La Fura dels Baus, Insula Orchestra

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## UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

*Friday–Saturday, July 20–21 at 7:30 pm in Alice Tully Hall*

### **Mostly Mozart Festival Orchestra**

**Thomas Dausgaard**, conductor

**Francesco Piemontesi**, piano

MENDELSSOHN: The Fair Melusina Overture

MOZART: Piano Concerto No. 27 in B-flat major

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

*Pre-concert recitals by Francesco Piemontesi, piano at 6:30 pm*

*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

*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](http://MostlyMozart.org). Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or request a Mostly Mozart brochure.

**Visit [MostlyMozartFestival.org](http://MostlyMozartFestival.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.*

## HAYDN: *Die Schöpfung* ("The Creation") (1796–98)

### **PART I**

*Introduction:* The Representation of Chaos

*Recitative with Chorus:* In the beginning

*Aria:* Now vanish before the holy beams

*Recitative:* And God made the firmament

*Chorus with Soprano Solo:* The marv'ulous work beholds amaz'd

*Recitative:* And God said: Let the waters

*Aria:* Rolling in foaming billows

*Recitative:* And God said: Let the earth bring forth grass

*Aria:* With verdure clad the fields appear

*Recitative:* And the heavenly host

*Chorus:* Awake the harp

*Recitative:* And God said: Let there be lights

*Recitative:* In splendor bright is rising now

*Chorus with Solos:* The heavens are telling the glory of God

### **PART II**

*Recitative:* And God said: Let the waters bring forth

*Aria:* On mighty pens uplifted soars

*Recitative:* And God created great whales

*Recitative:* And the angels struck their immortal harps

*Trio:* Most beautiful appear

*Chorus with Solos:* The Lord is great, and great his might

*Recitative:* And God said: Let the earth bring forth

*Recitative:* Strait opening her fertile womb

*Aria:* Now heav'n in fullest glory shone

*Recitative:* And God created man

*Aria:* In native worth and honor clad

*Recitative:* And God saw ev'rything

*Chorus:* Achieved is the glorious work

*Trio:* On thee each living soul awaits

*Chorus:* Achieved is the glorious work

### **PART III**

*Recitative:* In rosy mantle appears

*Duet and Chorus:* By thee with bliss, O bounteous Lord

*Recitative:* Our duty we performed now

*Duet:* Graceful consort! At thy side

*Recitative:* O happy pair

*Chorus:* Sing the Lord ye voices all!

## 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

## About the Production

One of the founders of the Catalan theater collective La Fura dels Baus, Carlus Padrissa is renowned for his inventive productions, in which video plays a central role. Here, he speaks about some of the origins and meaning of his staging of Haydn's *Creation*.

### **Where did the idea of linking DNA and Haydn come from?**

Haydn would have said "I want to write a work of universal and eternal renown in my own name." What struck me is that three of the five letters in Haydn are DNA, and what surprised me the most was that, in the 18th century, he had been able to create an opening that included dissonant harmonies that he titled "the idea of chaos," ending with a *fortissimo* chord on the word *licht* ("light"). For me, he was over 100 years ahead of the discovery of the Big Bang, and his work contains the DNA of life in our universe.

### **How did you find this parallel with migrants?**

The libretto narrates the creation of the universe, of life, and of human beings according to Genesis, the Psalms, and Milton's *Paradise Lost*, but omits all references to original sin. This is why we integrated the constant presence of refugees expelled from paradise because of war or for natural, economic, political, or religious reasons. In our stage version, there are two parallel worlds: If the world, life, and humans were created in seven days, the refugees had to escape chaos on day seven as well, walking despite the severe weather, sailing on makeshift rafts, resting in refugee camps before they are welcomed, on the seventh day, into the houses of Adam and Eve.

—Interview by Isabelle Stibbe

By Paul Schiavo

***The Creation (1796–98)***

FRANZ JOSEPH HAYDN

*Born March 31, 1732, in Rohrau, Austria*

*Died May 31, 1809, in Vienna*

*Approximate length: 105 minutes*

Franz Joseph Haydn sustained a long and consistently fruitful career. In this, his creative life stands in sharp contrast to the precocious maturity and early demise of Mozart, Haydn's only peer among the musicians of their day. No child prodigy, Haydn spent the first half of his life in relative obscurity, developing his skill as a composer and gradually producing an ever more accomplished and inventive body of music. As his compositions began to be published throughout Europe, he found himself acquiring an international reputation, one that he cemented with his celebrated visits to London in the 1790s. Haydn produced his greatest work during his final decade of productivity, when he was well past the age of 60. Among the finest fruit of this late harvest is his oratorio *The Creation*.

Haydn completed this work in 1798, but the story of how he came to write it begins some time earlier and involves two people who played important roles in the latter part of his career. The first of these was Johann Peter Salomon, who arranged for the composer's two visits to England, and his phenomenally successful concerts there, in 1791–92 and again in 1794–95. Haydn's principal offerings at his concerts in the English capital were symphonies, a number of which were composed expressly for his London audience. Salomon, however, was aware of the strong English predilection for choral music, and he urged Haydn to write an oratorio.

Sometime during Haydn's second English sojourn, Salomon presented the composer with a libretto for such a work. This text, which embellished the Creation story related in the Book of Genesis, had been fashioned years earlier by an English poet named Lidley. Haydn apparently considered setting it but ultimately decided that he was not sufficiently versed in the subtleties of the English language to perform the task adequately. However, he took the libretto with him when he returned to Austria, in August 1795.

In Vienna, the task of guiding Haydn toward oratorio passed from Salomon to Baron Gottfried van Swieten, an important figure in the lives of both Haydn and Mozart. Van Swieten was a highly cultivated Austrian nobleman, diplomat, part-time composer, and occasional poet. He was passionately devoted to music, especially the high-Baroque style exemplified by Bach's fugues and the great fugal choruses of Handel. He also founded a society of aristocratic patrons to sponsor private performances of oratorios, especially those of Handel, which he greatly admired. It was for these concerts that Mozart made his revised orchestrations of *Messiah* and several other works.

It was for them, also, that Haydn, after returning from London in 1795, added vocal parts to his orchestral composition *The Seven Last Words of Our Savior on the Cross*, transforming it into a quasi-oratorio. Van Swieten had fashioned the text for this project, and when Haydn showed him Lidley's "Creation" libretto, the baron took it upon himself to translate it into German. Although Haydn was reportedly less than enthralled with this new effort of van Swieten's, he spent much of 1797 setting the resultant text to music.

*Die Schöpfung*, or *The Creation*, was performed for the first time on April 29, 1798 at the palatial residence of Prince Josef Schwarzenberg, one of the Viennese aristocrats who supported van Swieten's oratorio society. A witness wrote of the event:

[I] can assure you that I never saw anything like it in my life. The flower of cultivated society, both national and foreign, was gathered there. The best possible orchestra; Haydn himself at their head; the most perfect silence; and the most scrupulous attention; a favorable hall; the greatest precision on the part of the performers; an atmosphere of devotion and respect on the part of the entire assembly ... .

That august audience was all but unanimous in acclaiming the excellence of Haydn's oratorio. *The Creation* soon became the most popular and famous of the composer's works. It was performed repeatedly, both in Vienna and in other capitals, during the last decade of Haydn's life, each presentation bringing him new laurels. Musical societies across Europe presented the composer gold medallions honoring, as the letter accompanying one such gift stated, "that musical masterwork, everywhere celebrated, ... your *Creation*." But undoubtedly the most moving tribute to Haydn came with a performance of *The Creation* given in Vienna in March 1808. On that occasion, the aged and now frail composer was carried into the hall on an armchair. His entrance, one observer reported, was signaled by trumpets and timpani, and he was "received by the numerous assemblage and greeted with the joyful cry, 'Long live Haydn!'" Further demonstrations in his honor at length brought the composer to tears.

\* \* \*

In *The Creation*, excerpts from the first chapter of Genesis alternate with verses drawn from Milton's *Paradise Lost* and the Psalms. The juxtaposition of these different textual sources is reflected in the broad musical structure of the work. Haydn presents the biblical account of Earth's creation almost entirely in recitatives for solo soprano, tenor, or bass. Van Swieten, following Milton's example, gives to these parts the names of the archangels Gabriel, Uriel, and Raphael, but they serve simply as narrators. The only actual *dramatis personae* in the text are Adam and Eve, who appear in the last of the oratorio's three sections. Interspersed between the verses of Genesis, excerpts from *Paradise Lost* and the Psalms provide gloss and commentary on the comparatively terse biblical narrative. The more colorful language of these interpolations invites more elaborate musical treatment, and Haydn provides this through a wealth of melodic ideas and musical textures.

The oratorio opens with an orchestral prologue, the “Representation of Chaos.” It is one of the most remarkable passages by Haydn or any other 18th-century composer, with strange and unsettled harmonies, irregular phrase lengths, abrupt shifts in volume, and lack of melodic continuity combining to depict primordial disorder. This is, however, not actual chaos but only a musical portrayal of it, and a very Classical-period one, at that. Haydn was no anarchist, even in conveying an impression of anarchy, and the music here is wrought with consummate skill and control.

This prelude establishes a premise that Haydn will pursue during many of the vocal numbers that follow: the use of suggestive musical figuration to “illustrate” various aspects of the text, the type of composing often described by the term “tone painting.” A striking instance occurs in the initial recitative. Here Haydn suggests primeval darkness with hushed voices and somber harmonies, but God’s creation of light brings a burst of C-major radiance. Further examples can be heard throughout the oratorio: in the brief storm music during the second bass recitative; in a magnificent orchestral sunrise; in passages suggesting billowing waves, a roaring lion, galloping horses, and other details in different sections of the work. Of course, Haydn’s music is not merely illustrative. Rather, its descriptive details are embedded in a fabric of melody, harmony, counterpoint, and compositional design that command admiration quite apart from any pictorial purpose.

All this pertains to the first two parts of *The Creation*. The third portion, however, is a bit different. Here, there is no narration from Genesis and practically none of the “tone painting” we have heard thus far. Instead, Haydn imagines a stylized tableau of Adam and Eve in the Garden of Eden. Much of this portion of the composition is cast as a duet for these characters, as they commend both the beauty of the world God has made and the bliss of matrimony. The choir affirms their sentiments in choruses of joyous praise, the last of which closes the work.

*The Creation* is surely the most refreshing of the great oratorios. Its tone is generally pastoral and contented, its few dark moments fleeting and incidental. There is no serpent in Haydn’s Eden. The error of knowledge and the fall from grace are mentioned only in passing, and as a dim possibility rather than terrible reality. H. C. Robbins Landon, the distinguished Haydn scholar, notes that the work’s optimistic outlook mirrored that of its composer’s era. “Haydn is the true son of the Enlightenment,” Landon states, “[because he expresses] the idea that things will end well. *The Creation* was such a great success in the 1790s because it confirmed what that century had been saying all along.” He might have added that it speaks still to our sense that the world might yet be a place of purity, beauty, and harmony.



# Meet the Artists



JULIEN BENHAMOUJ

## **Laurence Equilbey**

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Conductor and musical director of Insula Orchestra and *accentus*, Laurence Equilbey is known for her rigorous yet open-minded approach to her art. She has guest conducted the symphonic repertoire with the Brussels Philharmonic, Mozarteum Orchestra Salzburg, Scottish Chamber Orchestra, Camerata Salzburg, Concerto Köln, and Hessischer Rundfunk, as well as the orchestras of Lyon, Bucharest, Liège, Leipzig, and Copenhagen.

In 2012, with support from the Département des Hauts-de-Seine, Ms. Equilbey founded Insula Orchestra. The ensemble is in residence at a new performing arts venue, La Seine Musicale, near Paris. Ms. Equilbey's recordings with Insula include Mozart's *Requiem* (2014) and *Coronation Mass* (2017), Gluck's *Orfeo ed Euridice* (2015), and Schubert's lieder with orchestra (2017). Under her artistic direction, *accentus* interprets significant vocal repertoire ranging from a *cappella* works to stage productions, spanning the Baroque to contemporary eras.

To celebrate the upcoming 250th anniversary of Beethoven's birth, Ms. Equilbey and Insula Orchestra plan to dedicate two records to the composer, both on the Warner Classics–Erato label. The first features Beethoven piano concertos with Nicholas Angelich, and the second Beethoven's Triple Concerto and *Choral Fantasy* with *accentus*, Bertrand Chamayou, Alexandra Conunova, Natalie Clein, and David Kadouch. Other recordings include *Comala* (2017) with the Danish National Choir and Danish National Symphony Orchestra.

Ms. Equilbey is also an associate artist of the Grand Théâtre de Provence in Aix-en-Provence and has a close relationship with the Paris Philharmonie. In addition, she is artistic director and the director of education at the Department for Young Singers at the Paris Conservatory. Ms. Equilbey studied music in Paris, Vienna, and London, and conducting with Nikolaus Harnoncourt, Eric Ericson, Denise Ham, Colin Metters, and Jorma Panula.

## Christina Landshamer

MARCO BORGREVE



German soprano Christina Landshamer (Gabriel, Eve) is a versatile concert, opera, and recital singer. She has worked with conductors such as Herbert Blomstedt, Daniel Harding, Vladimir Jurowski, Roger Norrington, Stéphane Denève, Christian Thielemann, and Riccardo Chailly. Ms. Landshamer performs regularly with leading orchestras, including the Bavarian Radio Symphony Orchestra, Royal Concertgebouw Orchestra, Zurich Tonhalle Orchestra, and Orchestre de Paris. She has sung with the Pittsburgh

Symphony Orchestra under the baton of Manfred Honeck, and toured Europe with the New York Philharmonic and Alan Gilbert. Ms. Landshamer made her U.S. debut in 2016 at the Lyric Opera of Chicago as Sophie in *Der Rosenkavalier*. She has also performed lied recitals at London's Wigmore Hall and at the Schubertiade in Austria.

Other operatic highlights include appearances in Stuttgart, Strasbourg, and Berlin (Kommische Oper); at Vienna's Theater an der Wien under Nikolaus Harnoncourt; the Salzburg Festival with the Berlin Philharmonic under Simon Rattle; as well as Opera Amsterdam, Semperoper Dresden, and Glyndebourne.

Ms. Landshamer's extensive discography includes Haydn's oratorios *The Seasons* and *The Creation* under Philippe Herreweghe, Bizet's *Carmen* under Rattle, and Bach's *St. Matthew Passion* under Chailly. Her musical versatility can also be enjoyed on various DVDs: in Haydn's *Il mondo della luna* (Concentus Musicus, Harnoncourt), Bach's *St. Matthew Passion* and Mahler's Symphony No. 4 (both Gewandhaus Orchestra of Leipzig/Chailly), and Mozart's *Die Zauberflöte* (Netherlands Opera). In 2016 she released her first lied CD, with pianist Gerold Huber, featuring songs by Viktor Ullmann and Schumann.

## Robin Tritschler



GARRETH WONG

Irish tenor Robin Tritschler (Uriel) has garnered praise from critics and audiences alike, appearing with the London Philharmonic Orchestra under Yannick Nézet-Séguin and Vladimir Jurowski, L'Orchestre National de Lyon, Hong Kong Philharmonic Orchestra, Moscow Virtuosi, and the BBC Philharmonic. With the RTÉ Concert Orchestra, Mr. Tritschler performed the *Messiah* before Pope Benedict XVI to celebrate the 80th anniversary of the Vatican state, and gave the U.K. premiere of C.P.E. Bach's

*St. John Passion* with the Bournemouth Symphony Orchestra under Kirill Karabits.

With Welsh National Opera, Mr. Tritschler's operatic roles include Count Almaviva (*Il barbiere di Siviglia*), Nemorino (*L'elisir d'amore*), Narraboth (*Salome*), Ferrando (*Così fan tutte*), and Don Ottavio (*Don Giovanni*). He recently made his debut with the Royal Opera, Covent Garden in *Wozzeck*. Other recent highlights include a debut with the Teatro Colón, Buenos Aires in *De Materie*; appearances with the Bavarian Radio Symphony Orchestra; and performances of Bach's B-minor Mass with the Royal Concertgebouw Orchestra and of *St. John Passion* in Dresden and Salzburg with Philippe Herreweghe. Mr. Tritschler also performs contemporary opera, creating the tenor roles in Roger Waters's *Ça Ira* and Will Gregory's *Piccard in Space*, and appearing in productions of John Cage's *Europas 1 & 2* and Louis Andriessen's *De Materie* with the Ruhrtriennale festival.

Mr. Tritschler frequently appears in recital at London's Wigmore Hall with leading accompanists Graham Johnson, Malcolm Martineau, Iain Burnside, and Julius Drake, and has performed recitals at many other renowned venues such as the Köln Philharmonie, Het Concertgebouw, the Kennedy Center for the Performing Arts, and at the Aldeburgh and Aix-en-Provence festivals. In 2012 Mr. Tritschler was selected as a BBC New Generation Artist, and he has broadcast extensively with their orchestras, including an appearance at the BBC Proms. His growing discography includes critically acclaimed recordings of Britten, Poulenc, and Schubert.

## Thomas Tatzl



FERRY NIELSEN

Austrian bass-baritone Thomas Tatzl (Raphael, Adam) recently made his debut at the Vienna State Opera as Papageno in *Die Zauberflöte* and at the Bavarian State Opera as Harlequin in *Ariadne auf Naxos*. Under the baton of Laurence Equilbey, he sings Haydn's *Die Schöpfung* ("The Creation") in the U.S., France, and Spain. In the 2018–19 season, he will perform *Don Giovanni* at the National Centre for Performing Arts in Beijing, and will make his house debut at the Teatro alla Scala in Milan in 2019.

In past seasons, Mr. Tatzl has appeared as Ford in *Falstaff* and Count Almaviva in *Le nozze di Figaro* (Teatro Lirico di Cagliari); Guglielmo in *Così fan tutte* in various Italian cities; and Papageno in *Die Zauberflöte* (Teatro Regio di Torino, Staatstheater Wiesbaden). Past concert performances include Bach's *St. Matthew Passion* with the Collegium Vocale Gent under Philippe Herreweghe, and Mendelssohn's *St. Paul* under Cornelius Meister in Antwerp and Ghent. Other notable appearances include his debuts at Maggio Musicale Firenze as Collatinus in Britten's *The Rape of Lucretia* and at the Palau de les Arts Reina Sofia in Valencia singing Papageno. At the Zurich Opera House, Mr. Tatzl sang Happy in Puccini's *La Fanciulla del West*, Erscheinung in Pfitzner's *Palestrina*, Don Juan in Janáček's *From the House of the Dead*, and Silvano in Verdi's *Un ballo in maschera*. In 2012 he made his debuts at the Salzburg Festival and with the Berlin Philharmonic.

Mr. Tatzl has also established himself as a concert singer and lieder performer, with engagements including Mozart's Requiem with the Mozarteum Orchestra Salzburg and Bach's *Christmas Oratorio* in Norway, Austria, and Germany. He has performed at the Schubertiade, Schleswig Holstein Music Festival, and Menuhin Festival, among others.

## Carlus Padrissa



GARRETH WONG

Carlus Padrissa (stage direction) is one of the six artistic directors of the innovative Spanish theater company La Fura dels Baus, founded in 1979. He was the driving force behind the group's participation in the opening ceremony of the 1992 Barcelona Olympic Games, which he and Àlex Ollé directed in collaboration with Hansel Cereza, Jordi Arús, Miquel Badosa, and Pera Tantiñá. Mr. Padrissa's early work in opera and in collaboration with Ollé and the plastic artist Jaume Plensa began with Falla's *La Atlántida*

(1996) and Debussy's *Le martyre de Saint Sébastien* (1997). These were followed by *La damnation de Faust* (Salzburg Festival); *The Magic Flute* (Ruhr Biennale); and Bartók's *Bluebeard's Castle* and Janáček's song cycle *Diary of One Who Disappeared* (Paris Opera, Gran Teatre del Liceu). One of La Fura's most ambitious projects was converting the ship Naumon, a massive barge, into a modern floating performance center that has logged more than 40,000 miles from the Atlantic Ocean via the Mediterranean, all the way to the China Seas. Mr. Padrissa has also directed *Turandot* (2011) at Bavarian State Opera, Stockhausen's *Michaels Reise um die Erde* in its Austrian premiere and on an international tour that included Lincoln Center, *Tannhäuser* (2010) at La Scala, *Les Troyens* (2010) at the Palau de les Arts of Valencia and the Mariinsky in St. Petersburg, *Parsifal* (2013) at the Cologne Opera, *Elektra* (2014) in Sweden, *Cantos de Sirena* (2015) in Switzerland, *El Amor Brujo* (2015) in Spain, *Benvenuto Cellini* (2015) in Germany, *Terra Nova* (2016) in Austria, *La Création* (2017) in France, and many others.

## La Fura dels Baus

Founded in 1979, the Catalan theater collective La Fura dels Baus is a company in a constant state of evolution, always setting new challenges for itself and for the theater arts. From 1979 to 1983, La Fura dels Baus evolved from street theater into a complete theatrical concept that combined a range of elements based on the idea of "total" theater. The company's main innovation was to involve the audience in a show and adapt its stagecraft to the architectural elements of each performance space. This relationship between techniques and disciplines was summarized by the expression "furero language." Since the early 1990s, La Fura dels Baus has diversified its creative exports by exploring the fields of spoken word, digital theater, street theater, and opera, and using new digital and internet technologies. The integration of the Web in its shows as a new theatrical element has placed La Fura dels Baus at the forefront of cyber-experimentation. Music is always included in the company's work and each of La Fura dels Baus's new productions culminates in a recording project. La Fura dels Baus has been invited to major international stages that include the Sydney Opera House, Opéra Garnier in Paris, and the Vienna Opera House.

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## **accentus**

Founded by Laurence Equilbey over 25 years ago, the chamber choir *accentus* is deeply committed to the *a cappella* repertory, original contemporary music, oratorio, and opera. The ensemble performs in leading international venues including the Barbican in London, Essen Philharmonie, Grand Théâtre de Provence, the Royal Opera and Royal Chapel in Versailles, and Vienna's Theater an der Wien, and at festivals such as Mozart Week in Salzburg and Ludwigsburger Schlossfestspiele. *Accentus* enjoys a close partnership with the Philharmonie de Paris and is resident choir to the Opéra de Rouen Normandie, where it will be performing a concert and operatic program.

Christophe Grapperon has been the main associate conductor of *accentus* since 2013. The choir regularly collaborates with prestigious conductors and orchestras, including Pierre Boulez, Anders Nilsson, Eric Ericson, Christoph Eschenbach, Simon Rattle, Orchestre de Paris, Ensemble Intercontemporain, Concerto Köln, Akademie für Alte Musik Berlin, and the Berlin Philharmonic. *Accentus* has participated in operatic productions including Pascal Dusapin's *Perelà*, *Uomo di fumo* and Matthias Pintscher's *L'Espace dernier* at the Paris Opera; the creation of Ondrej Adámek's *Seven Stones* at the Aix-en-Provence Festival; and Reynaldo Hahn's *Ciboulette* and Charles Gounod's *Bloody Nun* at Opéra Comique, among others.

The choir's recordings have received wide critical acclaim, including four discs with Insula Orchestra: Mozart's *Requiem* (Naïve), Gluck's *Orfeo ed Euridice* (Deutsche Grammophon), Mozart's *Coronation Mass* (Warner Classics–Erato), and Schubert's *lieder* (Warner Classics–Erato). In celebration of the 250th anniversary of Beethoven's birth, *accentus* and Insula Orchestra plan to record his *Choral Fantasy* (Warner Classics–Erato). *Accentus* has won the Ensemble of the Year award three times in the classical category of France's prestigious Victoires de la Musique (2002, 2005, 2008). In 2017 *accentus* inaugurated Cen, a Paris-based resources center with physical media and digital content, designed to promote choral art and share the working documents and expertise gathered since the choir's founding.

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## **Insula Orchestra**

Founded in 2012 by Laurence Equilbey, Insula Orchestra is in residence at La Seine Musicale on Ile Seguin, an island on the Seine River near Paris, where the orchestra is in charge of selecting part of the program for the arts venue. The orchestra's repertoire ranges from the Classical to Romantic eras; symphonic and choral programs of Mozart, Schubert, and Weber form the core of this repertoire, which the orchestra performs on period instruments. The group has also developed a comprehensive, innovative program of cultural and educational initiatives across its home base in Hauts-de-Seine, France.

Insula Orchestra frequently performs at prestigious venues and festivals around the world. Since its founding, the orchestra has been invited to play at the Philharmonies of Paris, Hamburg, and Essen, at Salzburg's Mozart Week, Opéra Comique

in Paris, Barbican Centre in London, Stadtcasino Basel, Louvre Abu Dhabi, and Lincoln Center. Guest conductors include Leonardo García Alarcón (2017–18) and Christian Zacharias (November 2018).

Insula's recordings include Mozart's Requiem (Naïve, 2014), Gluck's *Orfeo ed Euridice* (Deutsche Grammophon, 2015), Mozart's *Coronation Mass* (Warner Classics–Erato, 2017), and Schubert's lieder with orchestra (Warner Classics–Erato, 2017). To celebrate the 250th anniversary of Beethoven's birth, the orchestra and Equilbey will release two records dedicated to the composer: his Piano Concertos Nos. 4 and 5 with Nicholas Angelich, and the Triple Concerto and *Choral Fantasy* with pianists Bertrand Chamayou and David Kadouch, violinist Alexandra Conunova, cellist Natalie Clein, and accentus.

## **Mostly Mozart Festival**

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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.

## **Lincoln Center for the Performing Arts, Inc.**

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Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center 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.



## **accentus**

Laurence Equibey, *Musical Director*

Marc Korovitch, *Choir Master*

Nicolai Maslenko, *Vocal Coach*

### **Soprano**

Céline Boucard  
Véronique Bourin  
Émilie Brégeon  
Laurence Favier-  
Durand  
Béatrice Gobin  
Catherine Padaut  
Edwige Parat  
Marie Picaut  
Charlotte Plasse  
Marie Serri

### **Alto**

Florence Bareau  
Geneviève Cirasse  
Benjamin Clée  
Marie Favier  
Violaine Lucas  
Arnaud Raffarin  
Guilhem Terrail  
Thi-Lien Truong\*

### **Tenor**

Julien Drevet-  
Santique  
Antoine Jomin  
Maciej Kotlarski  
Nicolas Maire  
Benoît-Joseph Meier  
Mathieu Montagne  
Lisandro Nesis  
Pierre Perny  
Bruno Renhold

### **Bass**

Anicet Castel  
Pierre Corbel  
Matthieu Heim  
Jean-Christophe  
Jacques  
Pierre Jeannot  
Julien Neyer  
Nicolas Rouault  
Thomas Roullon  
Laurent Slaars

\* *Soloist for the quartet*

*Accentus receives aid from the Direction Régionale des Affaires Culturelles d'Île-de-France of the French Ministry of Culture and Communication, is subsidized by the City of Paris and the Île-de-France Region, and also receives support from SACEM. Accentus is in residence at the Opéra de Rouen Normandie. Concerts and cultural activities in the Department receive the support of Conseil Départemental des Hauts-de-Seine. The Fondation Bettencourt Schueller supports accentus. accio, the circle of friends of accentus and Insula Orchestra, supports the arts initiatives set in motion by Laurence Equibey.*





## **Insula Orchestra**

Laurence Equilbey, *Musical Director*

### **Violin I**

Stéphanie Paulet  
Michal Piotrowski  
Catherine Ambach  
Roldan Bernabé  
Carrion  
Maximilienne  
Caravassilis  
David Chivers  
Carlotta Conrado  
Pascal Hotellier  
Louis-Jean Perreau

### **Violin II**

Charles-Etienne  
Marchand  
Bénédicte Pernet  
François Costa  
Maud Giguët  
Cécile Kubik  
Isabelle Lucas  
Byron Wallis

### **Viola**

Michel Renard  
Dahlia Adamopoulos  
Diane Chmela  
Lika Laloum  
Julien Lo Pinto  
Chloé Parisot

### **Cello**

Kathrin Sutor  
Nils Dupont de  
Dinechin  
Pablo Garrido  
Claire Gratton

### **Bass**

Roberto Fernandez  
de Larrinoa  
Luc Devanne  
Clotilde Guyon

### **Flute**

Jocelyn Daubigny  
Morgane Eouzan

### **Oboe**

Jean-Marc Philippe  
Yann Miriel

### **Clarinet**

Vincenzo Casale  
Ana Melo

### **Bassoon**

Philippe Miqueu  
Carles Cristobal  
Ferran  
Emmanuel Vigneron

### **Horn**

Georg Koehler  
Yannick Maillet

### **Trumpet**

Serge Tizac  
Jean-Baptiste Lapierre

### **Trombone**

Aymeric Fournes  
Frédéric Lucchi  
Lucas Perruchon

### **Timpani**

Koen Plaetinck

### **Fortepiano**

Daniel Isoir

*Insula Orchestra receives support from the Département des Hauts-de-Seine and is in residence at La Seine Musicale. Five Funding Partners joined the adventure: Carrefour, Fondation d'Entreprise Michelin, Grant Thornton, Meludia and W. Materne support the cultural and educational actions of Insula Orchestra. accio, the accentus and Insula Orchestra circle of friends develops involvement of individuals and companies. Insula Orchestra is part of the FEVIS and the SPPF.*

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*  
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*

### **For the Mostly Mozart Festival**

Neil Creedon, *Production Manager*  
Andrew Hill, *Production Electrician*  
Paul Frydrychowski, *Production Electrician*  
Angela Fludd, *Wardrobe*  
Temma Richardson, *Wardrobe*  
Elizabeth Lerman, Caitlin Boland, *Hair and Make-up*

### **For The Creation**

Marc Korovitch, *Choir Master*  
Zamira Pasceri, *Director Assistant and Stage Manager*  
Mireia Romero, *Director Assistant and Choreography*  
Clara Sullà, *Costume Designer*  
Marc Molinos, *Video Designer*  
Michele Salimbeni, *Texts*  
Pelayo Méndez, Anna Mestre, Ventura López, *Generative Images*  
Ignacio Infiesta, *Crane Designer*  
Aitziber Sanz and Wearable lighting control technology by Protopixel, *Costume Lights*  
Iglor Soluciones Audiovisuales Avanzadas S.L., Francisco J. Iglesias (*Software Engineering*), Pedro Lorente Adamuz (*Software Engineering*), Alicia de Manuel Lozano (*Multimedia*), Damia Duran (*Tour Technical*), *Tablet Networks and Systems*

Nacha Delpiano, *Production*  
Jaume Grau, *Technical Director*  
Francesc Torrent, David Vilaregut, Josep Maria Vilaregut, *Technician*  
Tamara Joksimovic, Edurne Hernández Elia, *Set Designer Assistant*  
Allegra Esclapon, *Costume Assistants*  
Jordi Velasco (Thinking engineering), *Engineering*  
Josep Lluís Moreno, Moreno Metalls (Aiguaviva, Girona), *Crane Construction*