

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

Tuesday and Wednesday, July 24–25, 2018, at 6:30 pm

Pre-concert Recital

Friedrich Heinrich Kern and
Philipp Marguerre, *Glass Harmonicas*

MOZART **Adagio for Glass Harmonica, K.356/617a (1791)**

NAUMANN **Sonata No. 3, from *Six Sonates pour l'Harmonica ou Forte Piano* (1792)**

LACK **Prelude in D-flat major, Op. 75, No. 6**

SCHNAUBELT ***Petite Impression***

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.

David Geffen Hall

Notes on the Pre-concert Recital

By Christopher H. Gibbs

When someone rubs the rim of a wine glass to produce an ethereal sound, they become somewhat of an amateur performer of the glass harmonica. After Benjamin Franklin, that great polymath, had this experience in the 1760s, he invented a new instrument, whose “tones are incomparably sweet beyond those of any other.” (An original of his survives at the Franklin Institute in Philadelphia.) While the concept of glass instruments goes back for centuries, it was in Franklin’s time—and during Mozart’s maturity a few decades later—that it took off. The instrument was cultivated mainly by specialist composers as well as by some famous figures who called upon its celestial sound for special effects. Gaetano Donizetti used it for the mad scene in *Lucia di Lammermoor* and Richard Strauss in *Die Frau ohne Schatten*.

Mozart composed two pieces for glass harmonica in the last year of his life. He was inspired by Marianne Kirchgessner, a young virtuoso of the instrument who had been blind since early childhood. In May 1791 he wrote his Adagio and Rondo in C minor (K.617), scored for glass harmonica, flute, oboe, viola, and cello, which will be performed later this evening. She presented the piece at a concert in Vienna’s Burgtheater on June 10, 1791, and then again in August at another theater. This pre-concert recital opens with another piece he most likely wrote for her: the **Adagio in C major** for solo glass harmonica (K.356/617a), a brief work in two sections, each repeated.

Johann Gottlieb Naumann (1741–1801) was a longer-lived contemporary of Mozart’s whose career was based in Dresden. He published 12 sonatas for the instrument in two sets (1786 and 1792). Naumann, who played the instrument himself, was also an organist and is dimly remembered for what is known as the “Dresden Amen,” a sequence of chords that Mendelssohn quoted in his “Reformation” Symphony and Wagner in his final opera *Parsifal*. The D-major **Sonata No. 3** from the second set is a fine example of his writing for glass harmonica, although, as with Mozart’s pieces, pianists have performed them as well, losing much of the indescribable character that glass allows.

The two final works on the program take us from Mozart’s day through the 19th century to the end of the 20th. Théodore Lack (1846–1921), who spent most of his career teaching piano at the Paris Conservatoire, wrote the **Prelude in D-flat major**, Op. 75, No. 6 for keyboard, as part of 12 etudes for left-hand alone, adapted tonight for glass harmonica. The recital concludes with **Petite Impression**, which the Prague-born German composer Fred Schnaubelt (1910–2004) wrote in the early 1980s for the prominent glass harp performer Bruno Hoffmann. It gives a Modernist take on an old instrument, but one whose special qualities seem timeless.

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The Program

Tuesday and Wednesday, July 24–25, 2018, at 7:30 pm

Mostly Mozart Festival Orchestra

Louis Langrée, *Conductor*

Emanuel Ax, *Piano*

Friedrich Heinrich Kern, *Glass Harmonica* ^{MJM}

Philipp Marguerre, *Glass Harmonica*

Jasmine Choi, *Flute*

Max Blair, *Oboe*

Shmuel Katz, *Viola*

Ilya Finkelshteyn, *Cello*

BERNSTEIN **Overture to *Candide* (1956)**

MOZART **Piano Concerto No. 17 in G major, K.453 (1784)**

Allegro

Andante

Allegretto—Presto

Mr. Ax will perform Mozart's cadenzas.

Intermission

MOZART **Adagio and Rondo in C minor for glass harmonica, flute, oboe, viola, and cello (1791)**

GERSHWIN ***An American in Paris* (1928)** (New York premiere of the new critical edition by Mark Clague)

^{MJM} Mostly Mozart debut

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Steinway Piano

David Geffen Hall

Mostly Mozart Festival

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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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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

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

Monday, July 30 at 7:30 pm in Alice Tully Hall

Emerson String Quartet

Nokuthula Ngwenyama, guest viola

PURCELL: Fantasia upon one note

BACH (arr. Förster): Fugue in D minor, from the *Well-Tempered Clavier*, Book I

MOZART: String Quintet in G minor, K.516

MENDELSSOHN: Quintet No. 2

Pre-concert recital by the Emerson String Quartet at 6:30 pm

Tuesday–Wednesday, July 31–August 1 at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Louis Langrée, conductor

Joshua Bell, violin

JOHN ADAMS: Tromba lontana

BRUCH: Violin Concerto No. 1

BRAHMS: Symphony No. 2

Pre-concert recitals by Stephen Waarts, violin, and Henry Kramer, piano, 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 Christopher H. Gibbs

Taking a wide-angle view, the “Americans in Paris” theme of this concert applies not just to George Gershwin’s masterpiece. Leonard Bernstein composed his operetta *Candide*, based on Voltaire’s wicked take on the French Enlightenment, in his mid-30s, and its sparkling overture has enjoyed a separate concert life. Bernstein particularly adored Mozart’s Piano Concerto in G major, K.453, the second movement of which he once called his “all-time favorite piece of music,” proclaiming it “Mozart at the peak of his lyrical powers, combining serenity, melancholy, and tragic intensity in one great lyric improvisation.”

Late in his short life, Mozart composed pieces using the glass harmonica for the blind virtuoso Marianne Kirchgessner. Benjamin Franklin, who served as the first American ambassador to France, was a pioneer of the instrument. Tonight we have the rare chance to hear Mozart’s Adagio and Rondo in C minor in its original instrumentation for glass harmonica, flute, oboe, viola, and cello.

After a couple of trips to Paris in the mid-1920s, Gershwin composed his *An American in Paris* largely in his New York apartment overlooking the Hudson River. He recalled how often during his visits he had “been homesick for a single sight of it, and then the idea struck me—an American in Paris, homesickness, the blues.” Gershwin also remarked that the work, which premiered in 1929, was the “most modern music” he had yet composed. Those bold qualities come out more than ever in the new critical edition of the score being performed this evening, which restores the original instrumentation and performance indications, and uses the original pitches at which the taxi horns dispatch their evocative toots.

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By Christopher H. Gibbs

Overture to *Candide* (1956)

LEONARD BERNSTEIN

Born August 25, 1918, in Lawrence, Massachusetts

Died October 14, 1990, in New York City

Approximate length: 6 minutes

The brief and brilliant overture to Leonard Bernstein's operetta *Candide* brilliantly captures the mood of Voltaire's satirical novella from 1759 as adapted by Lillian Hellman and a team of other collaborators. The title character travels the world to affirm his optimistic teacher Pangloss's Enlightenment proposition that he lives in "the best of all possible worlds." Adventures, disasters, and various realities convince Candide otherwise and he returns home to a more honest existence of making his garden grow. The dazzling overture gives a musical preview of some key moments in the show, including a sparkling first theme from the wedding ceremony of Candide to his beloved Cunégonde (which is interrupted by war), a contrasting theme from their love duet "O, Happy We," and later the brilliant music from her coloratura aria "Glitter and Be Gay."

Piano Concerto No. 17 in G major, K.453 (1784)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 30 minutes

Mozart's Piano Concerto in G major, K.453, is the fourth of an astounding series of 12 he composed in Vienna between 1784 and 1786, at the summit of his public career. Recently married to the singer Constanze Weber and finally freed—for the most part—from his domineering father back in Salzburg, Mozart, soon to be a father himself, was enjoying new kinds of professional success as a mature musician, one whose gifts clearly went much deeper than his earlier miraculous exploits as a child prodigy. Piano concertos best allowed him to display the scope of his gifts. Although he wrote most of them for his own use, occasionally they were intended for others, as was the case with the intimately scored G-major Concerto. It was the second one he composed for his student Barbara von Ployer, and it was first performed at her father's house in June 1784.

The opening *Allegro* movement is at turns playful, tender, lyrical, song-like, and simply beautiful. The second movement begins with a delicate string passage before solo oboe and other woodwinds enter, a leisurely

introduction similar to those of various solemn arias in Mozart's operas. Leonard Bernstein, who particularly loved this movement, declared it "Mozart at the peak of his lyrical powers, combining serenity, melancholy, and tragic intensity in one great lyric improvisation. You will hear the tranquility of a Schubert Lied, the filigree of a Chopin, the brooding of a Mahler."

In his expense book beside a theme that his pet starling sang—the theme, just a bit off, that forms the basis of the delightful final variation movement (*Allegretto*)—Mozart wrote: "That was lovely!" The theme, presented by the orchestra, bears some resemblance to the music Mozart would write some years later for the bird catcher Papageno in *The Magic Flute*. It is crisply stated in repeated, evenly balanced sections, and five variations follow. An extended *Presto* finale brings the concerto to its excited, exciting, and brilliantly playful conclusion, imbued with the spirit of comic opera, one of the wittiest pieces Mozart ever wrote. Bernstein said this movement is "bathed in a glitter that could have come only from the 18th century, from that age of light, lightness, and enlightenment. It is a perfect product of the age of reason—witty, objective, graceful, delicious."

Adagio and Rondo in C minor for glass harmonica, flute, oboe, viola, and cello, K.617 (1791)

WOLFGANG AMADEUS MOZART

Approximate length: 13 minutes

Less than a year before he died at age 35, Mozart heard Marianne Kirchgessner, a young virtuoso of the glass harmonica who had been blind since early childhood. For one of her concerts in the summer of 1791, he composed the Adagio and Rondo in C minor (K.617), scored for glass harmonica, flute, oboe, viola, and cello. While the concept of glass instruments goes back for centuries, Benjamin Franklin had been a pioneer of this ethereal-sounding instrument. Although in Mozart's score the glass part looks as if it were written for piano (as this piece is sometimes performed), the effect he desired requires the originally intended instrument as the work unfolds from a celestial *Adagio* in C minor to a charming *Rondo* in C major.

An American in Paris (1928) (New York premiere of new critical edition, edited by Mark Clague)

GEORGE GERSHWIN

Born September 26, 1898, in Brooklyn, New York

Died July 11, 1937, in Hollywood, California

Approximate length: 16 minutes

George Gershwin's career was an American success story, one cut tragically short by early death in his 30s, like Mozart, Schubert, and Mendelssohn before

him. Born in Brooklyn to Russian-Jewish immigrants, he grew up in a poor household. As with his slightly younger Brooklyn contemporary, Aaron Copland, music offered opportunities for advancement. But while Copland went abroad to study in Paris, Gershwin dropped out of high school and started working his way up playing Tin Pan Alley songs at a music store. Soon he was writing his own songs (his first big hit was “Swanee” in 1919) and enjoying fame on Broadway. Success followed success—and not just in the theater. He made history at age 25 with *Rhapsody in Blue*.

It was now Gershwin’s turn for a European adventure and to write a piece that he described as “impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere.” He first visited soon after the premiere of *Rhapsody* in 1924 and returned early in 1926, when he got the idea for the work that concludes this evening’s concert. In a postcard thanking his hosts, Gershwin wrote out a melody that he identified as “An American in Paris” and marked it “Very Parisienne.” He returned to the tune nearly two years later when he started serious work on what he originally considered an “orchestral ballet.” Back in New York, he looked out on the Hudson River from his home on 103rd Street and “thought how often I had been homesick for a single sight of it, and then the idea struck me—an American in Paris, homesickness, the blues. So there you are. I thought of a walk on the Champs Élysées, the honking of the taxi...There are episodes on the Left Bank, and then come the blues—thinking of home, perhaps the Hudson.”

In March 1928, Gershwin returned to Europe for three months and worked further on the piece. He went searching for the taxi horns that marvelously convey rush-hour traffic at the Place de la Concorde. He finished the work in November, about a month before its premiere with the New York Philharmonic. Gershwin acknowledged it was composed “very freely” and was the “most modern music” he had yet attempted. This modernity is even more apparent in the recent critical edition of the score produced by Mark Clague and performed this evening, which features more colorful orchestration (including use of different kinds of saxophones) and performance articulations. Also striking is the tuning of the four evocative taxi horns, which are noted in the score as A, B, C, and D. This has traditionally been interpreted as indicating the exact sounding pitches, but based on photographic and phonographic evidence, Clague has shown that Gershwin intended a much wider range: a high D, A-flat and B-flat, and a low A. Like the careful restoration of a beloved Old Master painting, this new edition brings out the original colors and style Gershwin intended.

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College.

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Meet the Artists



Louis Langrée

Louis Langrée was appointed music director of the Mostly Mozart Festival in 2002 and was named Renée and Robert Belfer Music Director in August 2006. He is also music director of the Cincinnati Symphony Orchestra, a position he has held since 2013. Recent highlights with the CSO include a concert as part of the 50th anniversary season of Lincoln Center's Great Performers series and tours to Asia and Europe, including appearances at the Hong Kong Arts Festival, Edinburgh International Festival, BBC Proms, and La Seine Musicale in Paris.

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

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

Emanuel Ax

LISA-MARIE MAZZUCCO



Born in modern day Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. He is a winner of the Young Concert Artists Award, Arthur Rubinstein International Piano Competition, Michaels Award, and the Avery Fisher Prize.

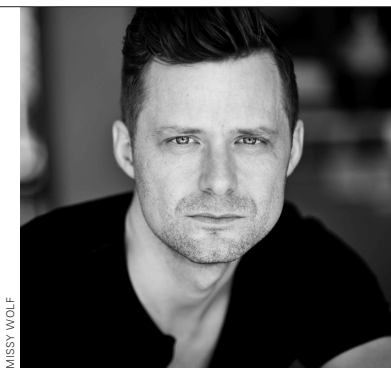
In partnership with conductor David Robertson, Mr. Ax began the 2017–18 season with six Mozart concertos over two weeks in St. Louis, repeating the project in Sydney in February. Following the

gala opening of the Philadelphia Orchestra's season, he returned to the orchestras of Cleveland, New York, San Francisco, Boston, Houston, Ottawa, Toronto, Indianapolis, and Pittsburgh, and to Carnegie Hall for a recital to conclude the season. In Europe he appeared in Stockholm, Vienna, Paris, London, and on tour with the Budapest Festival Orchestra. Mr. Ax also toured the U.S. with violinist Leonidas Kavakos and cellist Yo-Yo Ma, in support of the recent release of their disc of Brahms's Piano Trios for Sony.

Always a committed exponent of contemporary composers, with works written for him by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng, and Melinda Wagner already in his repertoire, Mr. Ax most recently added HK Gruber's Piano Concerto and Samuel Adams's *Impromptus*. A frequent and committed partner for chamber music, he has worked regularly with such artists as Young Uck Kim, Cho-Liang Lin, Yo-Yo Ma, Edgar Meyer, Peter Serkin, Jaime Laredo, and the late Isaac Stern.

Mr. Ax resides in New York City with his wife, pianist Yoko Nozaki, with whom he has two children. He is a fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, Yale University, and Columbia University.

Friedrich Heinrich Kern



MISSY WOLF

Friedrich Heinrich Kern is a German composer, pianist, and glass harmonica player based in New York City. He has made widely praised appearances as a performer and composer throughout the U.S., Europe, Middle East, and Asia. Mr. Kern's work is dedicated to exploring wistful, unfolding soundscapes and discovering the realms between dreams and consciousness. He moves freely between the worlds of electronic and acoustic music, unlimited by boundaries, languages, and barriers between them.

One of the few professional glass harmonica soloists worldwide, he plays the only existing modern version of the glass harmonica in North America, the verrophone. In addition to his solo performances, Mr. Kern teaches composition at New York University and appears as a soloist with opera houses such as the Metropolitan Opera, Santa Fe Opera, and Opera Cologne. He earned degrees in both piano and composition in Germany before traveling to Korea to study traditional Korean music. He is a member of German glass music ensemble Sinfonia di Vetro.

Mr. Kern combines his contemporary classical background with a refined pop sensibility to create ethereal compositions with a modern electronic ambience, and has composed works for acoustic and electronic instrumentation, ranging from solo piano to full orchestra. His latest collaboration, *The New Paganini Project* with Niklas Liepe, was released this year on Sony Classical, and his solo recordings are found on M=Maximal. This year, Mr. Kern travels to Europe and North America with his *Evolution of Silence* tour.

Philipp Marguerre



Philipp Marguerre has been a member of the glass music ensemble Sinfonia di Vetro since 2002. Due to his passion for musicological research, Sinfonia di Vetro has performed previously forgotten works and has broadened the repertoire of rare glass instruments. Mr. Marguerre's diverse theoretical and practical abilities as well as his dedication to improvisation has resulted in work with modern composers and chamber music ensembles, including long-term collaborations

with composers Garry Eister (*Travelling in Rain*) and George Benjamin (*Written on Skin*).

Mr. Marguerre studied piano at the Hochschule für Musik und Kunst Mannheim under Andreas Pistorius, and was the winner of the Karl Lang and Jugend Musiziert competitions. He has taken part in many master classes, including at the Mozarteum in Salzburg under Antony Paratore; in Radolfzell, Germany, under Klaus Schilde; and in Plauen, Germany, under Pistorius. Since 2010 Mr. Marguerre has performed frequently as a piano accompanist, and also as a pianist with the Deutsches Filmorchester Babelsberg. He has performed widely both with Sinfonia di Vetro and as an opera soloist. He plays exclusively on the glass instruments developed by Sascha Reckert—largely the verrophone. Mr. Marguerre has performed as a soloist at the Semperoper Dresden, Royal Opera House, Teatro Real in Madrid (with Natalie Dessay), Vienna State Opera (with Anna Netrebko), Hamburg State Opera, Teatro alla Scala, Deutsche Oper Berlin, San Francisco Opera, and at international music festivals including the Salzburg Festival.

He is particularly interested in the glass music of the early Classical and Romantic eras. In 2006 Mr. Marguerre established the Inter-Note publishing company, and has rediscovered original literature for historical and modern glass instruments.

Jasmine Choi



Widely praised for her charismatic virtuosity, Korean-born flutist Jasmine Choi is principal flute of the Mostly Mozart Festival Orchestra and a soloist in great demand. Her previous orchestral positions have included principal flute of the Vienna Symphony under Fabio Luisi and associate principal flute of the Cincinnati Symphony Orchestra under Paavo Järvi. Ms. Choi has been named as the 2018 artist-in-residence at the Sejong Center for the Performing Arts in Seoul, Korea, as well as for the New York Classical

Players through the next three seasons.

Recent notable performances include the 2018 Winter Olympics in PyeongChang, Korea; concerto debuts in Japan, Singapore, Taiwan, and at the 2018 Mozartfest in Würzburg, Germany; and recital debuts in Tokyo, Hong Kong, Munich, and Budapest. During the 2018–19 season, Ms. Choi will give world-premiere performances of concertos by Clint Needham and Daniel Dorff, as well as her own arrangements of Mendelssohn's Violin Concerto and Saint-Saëns's *Introduction and Rondo Capriccioso*.

Ms. Choi has been a soloist with the Philadelphia Orchestra, Cincinnati Symphony Orchestra, Berlin and Vienna Symphonies, Mozarteum Orchestra Salzburg, and the St. Petersburg, Czech, and Seoul philharmonics under such conductors as Paavo Järvi, Ivor Bolton, James DePreist, Dmitri Kitajenko, Jeffrey Kahane, James Judd, and Yoel Levi. She has recorded seven CDs, including several for the Sony Classical label. As a student of Jeffrey Khaner, principal flute of the Philadelphia Orchestra, and as the last pupil of the late Julius Baker, former principal flute of the New York Philharmonic, Ms. Choi earned degrees at the Curtis Institute of Music and Juilliard. In 2016 she was named Cultural Ambassador of her hometown of Daejeon, South Korea.

Max Blair



Max Blair is principal oboe of the Mostly Mozart Festival Orchestra. During the regular season, he serves as associate principal oboe with the Pittsburgh Symphony Orchestra. He has performed with the Metropolitan Opera, as guest principal oboe with the Cleveland Orchestra and Buffalo Philharmonic Orchestra, and was a fellow at the New World Symphony. An avid chamber musician, he has appeared regularly at Juilliard ChamberFest, the New World Symphony's Musician's Forum series, and with a trio that has per-

formed in health care facilities throughout New York City. Mr. Blair has spent recent summers at the Marlboro, Verbier, Aspen, and Spoleto USA music festivals.

Born and raised in Portland, Oregon, Mr. Blair began playing the oboe at age 14, and later studied with Oregon Symphony members Karen Wagner and Marty Hebert. He holds bachelor's and master's degrees from The Juilliard School, where he studied with Elaine Douvas and Nathan Hughes.

Shmuel Katz



Violist Shmuel Katz is a newly appointed member of the MET Orchestra. He is principal violist of the Mostly Mozart Festival and American Ballet Theatre Orchestras, and associate principal violist of the New York City Ballet Orchestra. Previously, Mr. Katz served as principal violist of the Pennsylvania Ballet and as a member of the New York City Opera and Orchestra of St. Luke's. He has appeared as concertmaster and soloist with the Orpheus Chamber Orchestra in Carnegie Hall.

An active recording artist, Mr. Katz has recorded for EMI, Deutsche Grammophon, and Ondine with the Philadelphia Orchestra, New York Philharmonic, and Orpheus Chamber Orchestra. His studio work includes recordings for Sting, Bruce Springsteen, and Lou Reed as well as more than 20 movie soundtracks. Mr. Katz is an avid chamber musician and recitalist, performing recently with Concertante, the Richardson and American Chamber Players, St. Luke's Chamber Ensemble, and the Israeli Chamber Project. He has collaborated in chamber performances with Pinchas Zukerman, Itzhak Perlman, Yefim Bronfman, Ralph Kirshbaum, Vadim Gluzman, Leif Ove Andsnes, Tabea Zimmermann, and the American String Quartet. As a recitalist, Mr. Katz has performed in Weill Recital Hall, David Geffen Hall, the Jerusalem Music Centre, and the National Library of Canada, among other prestigious venues.

Mr. Katz received his bachelor's and master's degrees from the Manhattan School of Music, where he studied violin and viola with Pinchas Zukerman, Michael Tree, and Patinka Kopec. He has performed in master classes given by Isaac Stern, Itzhak Perlman, Dorothy DeLay, Josef Gingold, Joseph Silverstein, and Alexander Schneider. Mr. Katz is on the viola faculty at the Manhattan School of Music and SUNY Purchase.

Ilya Finkelshteyn



Ilya Finkelshteyn, principal cellist of the Mostly Mozart Festival Orchestra and Cincinnati Symphony Orchestra, has performed extensively throughout the U.S., Europe, and Asia as a soloist, recitalist, and chamber musician. He has been featured as soloist with numerous orchestras including the Baltimore, Cincinnati, Detroit, and St. Louis symphony orchestras, Saint Paul Civic Orchestra, National Repertory Orchestra, and Bardy Symphony Orchestra (England). He has won top prizes at such competitions as Concertino Praga, Russian

Cello Competition, and Aspen Music Festival Concerto Competition. As first prize winner of the Juilliard Concerto Competition, he toured France and Bermuda as a soloist with the Juilliard Orchestra.

An active chamber musician, Mr. Finkelshteyn has collaborated with such artists as András Schiff, Hilary Hahn, David Soyer, Richard Goode, and Joseph Silverstein, and has been featured at the Aspen, Marlboro, Mostly Mozart, and Innsbrook festivals, among others. He has recorded on the Sony label and been featured in radio appearances across the U.S. He has also led master classes at major conservatories, including the Manhattan School of Music, Peabody Conservatory, Jacobs School of Music at Indiana University, and the University of Cincinnati College–Conservatory of Music (CCM). He has been on the faculties of the Johannesen International School of the Arts, National Orchestral Institute, and the Orchestra Academy at Indiana University. In 2012 he was appointed to the faculty of CCM.

Born in Leningrad in the former USSR, Mr. Finkelshteyn began his musical training at the St. Petersburg Conservatory Special Music School and continued his studies with Tanya Remenikova at the University of Minnesota before attending The Juilliard School for both undergraduate and graduate studies on full scholarship as a student of Harvey Shapiro. From 2002–09 he performed as principal cellist of the Baltimore Symphony Orchestra under the baton of Yuri Temirkanov.

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 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 Allifranchini,
Concertmaster
Martin Agee
Eva Burmeister
Robert Chausow
Lilit Gampel
Amy Kauffman
Sophia Kessinger
Lisa Matricardi
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

Shmuel Katz, *Principal*
Chihiro Allen
Danielle Farina
Debra Shufelt-Dine
Jessica Troy
Elzbieta Weyman

Cello

Ilya Finkelshteyn,
Principal
Ted Ackerman
Amy Butler-Visscher
Ann Kim
Alvin McCall

Bass

Andrew Trombley,
Principal
William Ellison
Lou Kosma
Jeffrey Turner

Flute

Jasmine Choi, *Principal*
Maron Khoury
Tanya Witek

Piccolo

Tanya Witek

Oboe

Max Blair, *Principal*
Alexandra Knoll
Nick Masterson

English Horn

Nick Masterson

Clarinet

Jon Manasse, *Principal*
Shari Hoffman
Christopher Pell

Bass Clarinet

David Gould

Bassoon

Marc Goldberg, *Principal*
Tom Sefčovič,
Contrabassoon

Saxophone

Lawrence Feldman,
Principal
Dan Block
Chad Smith

Horn

Lawrence DiBello,
Principal
David Byrd-Marrow
Richard Hagen
Jennifer Ney

Trumpet

Neil Balm, *Principal*
John Dent
Lee Soper

Trombone

Richard Clark, *Principal*
Brian Santero
Kyle Mendiguchia

Tuba

Morris Kainuma,
Principal

Timpani

David Punto, *Principal*

Percussion

Kory Grossman,
Principal
Matthew Beaumont
Charles Descarfino
Javier Diaz

Piano

Margaret Kampmeier,
Principal

Harp

Kirsten Agresta,
Principal

Librarian

Michael McCoy

Personnel Managers

Neil Balm
Jonathan Haas
Gemini Music
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Jon Nakagawa, *Director, Contemporary Programming*
Jill Sternheimer, *Director, Public Programming*
Jordana Leigh, *Director, David Rubenstein Atrium*
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Mauricio Lomelin, *Producer, Contemporary Programming*
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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*



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