

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 27–28, 2018, at 6:30 pm**

Pre-concert Recital

### Jiji, *Guitar*

ALBÉNIZ **Asturias (Leyenda), from *Suite española* (1886)**

MARAIS ***Les Voix humaines* (1701)**  
BACH **Allegro, from Prelude, Fugue, and Allegro in  
E-flat major, BWV 998 (c. 1740–45)**

PAGANINI **Caprice No. 24 (1805/1978)**  
(arr. John  
Williams)

*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 David Wright

Composers from many nations have written “Spanish” music, but Spain’s own Isaac Albéniz (1860–1909) showed what the real thing sounded like in piano works such as the *Suite española*, Op. 47. The piano figurations of **Asturias (Leyenda)** imitated a guitar, so transcribing the piece for that instrument posed few problems for the 20th-century guitar virtuoso Andrés Segovia. The piece is sometimes referred to by its second title only, since “Legend” fits this dramatic music, while its sinuous lines and sultry harmonies are less characteristic of Asturias than of the more southerly region of Andalusia.

Some moviegoers will be familiar with the subtle and expressive music of Marin Marais (1656–1728) from the 1991 film *Tous les matins du monde*, which was loosely based on the composer’s life. Perhaps the greatest virtuoso of the viol, Marais composed works that brought that stringed instrument’s repertoire to a historic peak—just before the more powerful violin family crowded the gentle viols off the stage in the early 18th century. Perhaps sensing this trend, Marais authorized performance of his music on organ, harpsichord, violin, and other instruments. The guitar, with its subtle shadings of tone and ornament, is well suited to substitute for the viol in Marais’s infinitely tender piece **Les Voix humaines** (“The Voices of Humanity”).

In the 1740s, when Bach (1685–1750) composed the **Prelude, Fugue, and Allegro** for lute, musical styles were changing fast. The lute itself, like the viol, was on the way out, and so were the preludes and fugues that Bach had learned to compose from past master organists such as Buxtehude. The bright, breezy Italian style was in, epitomized by Antonio Vivaldi’s three-movement violin concertos, with their brilliant finales. So what did the aged Bach do? He composed a three-movement piece consisting of a prelude, a fugue, and a dazzling finale (the movement heard on this program) in the style of a *corrente*, or running dance.

Just as every jazz artist needs to have a version of Ellington’s “Satin Doll” in his or her bag, so it seems that many classical composer-virtuosos eventually take on Paganini’s **Caprice No. 24 in A minor** for solo violin. Paganini himself composed the first set of variations on it, and formidable ones they are. The only rule for his successors is: Bring your best game. The present-day guitar legend John Williams did just that in his arrangement of Paganini’s original Caprice, stirring some special guitar moxie into the virtuoso mix.

—Copyright © 2018 by David Wright

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 27–28, 2018, at 7:30 pm**

## Mostly Mozart Festival Orchestra

Richard Egarr, *Conductor and Harpsichord* <sup>MJM</sup>

Jasmine Choi, *Flute*

Ruggero Alliffranchini, *Violin*

HANDEL **Concerto Grosso in B-flat major (1734)**

Vivace

Largo

Allegro

[Moderato]

[Allegro]

HANDEL **Sonata a cinque (1707)**

Andante

Adagio

Allegro

HANDEL **Selections from *Water Music* (1717)**

Allegro, from Suite No. 2 in D major

Alla Hornpipe, from Suite No. 2

Allegro moderato, from Suite No. 1 in F major

Air, from Suite No. 1

Minuet, from Suite No. 2

Lentement, from Suite No. 2

Bourée, from Suite No. 2

*Intermission*

<sup>MJM</sup> Mostly Mozart debut

*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

## 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:

*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 1

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*

*Thursday, August 2 at 7:30 pm in the Gerald W. Lynch Theater*

**International Contemporary Ensemble**

**Christian Reif**, conductor

COURTNEY BRYAN: Songs of Laughing, Smiling, and Crying

GEORGE LEWIS: Voyager

JOHN ADAMS: Grand Pianola Music

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.**

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.*

- BACH **Brandenburg Concerto No. 5 in D major (c. 1719)**  
Allegro  
Affettuoso  
Allegro  
JASMINE CHOI, RUGGERO ALLIFRANCHINI, RICHARD EGARR;  
LAURA FRAUTSCHI, *Violin*; SHMUEL KATZ, *Viola*;  
ILYA FINKELSHTEYN, *Cello*; ANDREW TROMBLEY, *Bass*
- BACH **Orchestral Suite No. 3 in D major (c. 1731)**  
Ouverture  
Air  
Gavotte I & II  
Bourée  
Gigue

## 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 David Wright

The genius of Handel and Bach embraced every aspect of human existence, from the spiritual to the psychological. But when the occasion called for it, both composers could kick back and just show people a good time. Two royal occasions—a princely wedding in 1734 and the king’s “progress” by barge on the Thames River two decades earlier—prompted Handel to compile the concerti grossi of Op. 3 and the collection of pieces known as *Water Music*, respectively. Bringing together the cream of his existing compositions plus some brilliant new ones, these collections have remained quintessential Handel in the public mind ever since.

The less-familiar Sonata a cinque (sonata for five instrumental parts), HWV 288, celebrates not a kingly occasion but a meeting of musical royalty: the young Handel’s sojourn in Rome, where he was befriended by the leading violinist and composer of the age, Arcangelo Corelli. The piece’s passages for violin and harpsichord alone, and the zesty Italian-style finale, seem emblematic of the friendship between these two masters.

Bach’s Brandenburg Concertos were composed around 1719 to 1721, not for the marquess of Brandenburg (who merely requested copies of them) but for Bach’s then-employer, the Prince of Anhalt-Cöthen. They must have delighted the music-loving prince with their many innovations, such as the unusual solo group of No. 5 in D major: the very modern transverse (side-blown) flute, the violin, and the harpsichord in an unprecedented solo role, complete with an extravagantly long and brilliant solo cadenza in the first movement.

Composed either for a coffee-house concert or an important civic occasion, Bach’s Suite No. 3 in D major does everything on a grand scale: Flourishes of trumpets and drums usher in a lengthy *Overture* with not one but two fugal middle sections. The famous *Air* brings a rapt stillness, from which the ensuing dance movements emerge with ever-increasing brilliance.

—Copyright © 2018 by David Wright

By David Wright

**Concerto Grosso in B-flat major, Op. 3, No. 2, HWV 313 (1734)**

GEORGE FRIDERIC HANDEL

*Born February 23, 1685, in Halle, Germany*

*Died April 14, 1759, in London*

*Approximate length: 12 minutes*

Handel compiled the Op. 3 set of concertos in 1734 for the wedding of the Prince of Orange with the Princess Royal of Great Britain. The second concerto in Op. 3 begins with a leap and a bound, as forceful *tutti* chords propel two solo violins on their busy way, but soon turns to a plaintive *Largo* for oboe solo whose accompaniment both throbs and rustles. The lively *Allegro* is a fugue in the Handelian manner—playful and transparent. The concerto's unorthodox but nicely balanced five-movement form unwinds with two dance movements which, though untitled by the composer, are in effect an amiable minuet and a snappy gavotte with two variations.

**Sonata a cinque, HWV 288 (1707)**

GEORGE FRIDERIC HANDEL

*Approximate length: 9 minutes*

Handel's "Sonata for five" (instrumental parts, that is) dates from 1707 and the 22-year-old Handel's love affair with Rome and its abundant music. The first movement's many passages for solo violin and harpsichord alone seem to document the historic meeting of ultra-masters: Handel at the keyboard accompanying the violinist-composer Arcangelo Corelli, 32 years his senior.

With these two instruments leading the way, the sonata's first movement steps out with a cheerful refrain, only to become entangled in dark, even bizarre modulations that must have pleased the Roman avant-garde of 1707. Similarly, the *Adagio* consists of a curious, chromatic chord progression, possibly intended to accompany an improvised solo. The final *Allegro* is a rare, perhaps unique, instance of Handel writing a concerto finale in the fiery Italian style later perfected by Vivaldi.

**Selections from *Water Music* (1717)**

GEORGE FRIDERIC HANDEL

*Approximate length: 20 minutes*

In August 1714 Handel's former employer, the Elector of Hanover, ascended the English throne as King George I. As legend has it, the anxious Handel mended relations with his once and future boss by sending a boatload

of musicians alongside the royal barge on the Thames, serenading the king with magnificent new music. While there's little evidence to confirm this charming story, there are several accounts of royal boating parties with music, and it's likely that most or all of what we now call the *Water Music* was composed for them.

The 20 or so pieces that make up the complete *Water Music* have traditionally been selected and sequenced by conductors as they saw fit. This program's tuneful movements require little explanation here, except for a few terms: The *Minuet* is the familiar courtly dance in a steady three beats to the bar. The *Bourrée* is one of those folk dances that came indoors in the 18th century and became a cheerful courtship dance for aristocrats. The *Hornpipe* is an athletic, showy dance for a single dancer, often associated with sailors, formerly accompanied by the simple reed instrument of that name.

### **Brandenburg Concerto No. 5 in D major, BWV 1050 (c. 1719)**

JOHANN SEBASTIAN BACH

*Born March 21, 1685, in Eisenach, Germany*

*Died July 28, 1750, in Leipzig*

*Approximate length: 21 minutes*

On a harpsichord-buying trip to Berlin in 1719, Bach played before Christian Ludwig, Margrave of Brandenburg. The margrave asked to receive some of Bach's compositions, but it was two years before the composer fulfilled the request, writing out six of his concertos in a presentation copy dated March 24, 1721. (This is the year sometimes given for the concertos. Their individual composition dates are harder to determine, except for No. 5, which is associated with the inauguration of Bach's new harpsichord in 1719.) The margrave's players apparently lacked either the numbers or the skills to perform this demanding music, and Bach never received even a thank-you note for it. Ironically, however, the margrave's name—an association no more authentic than "Goldberg" Variations or "Moonlight" Sonata—has become so indelibly fixed to these works that both *The New Grove* and the Library of Congress catalogue them under "B" for Brandenburg instead of "C" for concerto.

The Concerto No. 5 in D major is the most avant-garde of the set, full of innovations in form and instrumentation, such as might have suited Bach's audience in Cöthen, where he was working when he compiled the Brandenburgs. Maybe it was old-fashioned to compose a concerto with a group of solo instruments instead of a single one, but look at the instruments Bach chose: the transverse (side-blown) flute, which was just coming into fashion; the violin, the hottest thing from Italy; and the harpsichord, which, as far as anyone knows, had never soloed in a concerto before.

**Orchestral Suite No. 3 in D major, BWV 1068 (c. 1731)**

JOHANN SEBASTIAN BACH

*Approximate length: 20 minutes*

Bach's four orchestral suites illustrate the *vermischter Geschmack*, the "mixed taste" of the German Baroque. Their movement titles are in French, and they open with splendid, extensive versions of the "French overture"—in fact, Bach himself called these works not suites but *Ouvertüren*. On the other hand, their *concertante* style—contrasting a small *concertino* of solo instruments with the larger orchestra—is of Italian origin.

It is thought that Bach composed the Suite No. 3 either for a coffee-house concert or (as the grand scoring, including three trumpets and timpani, suggests) for an important civic occasion. The first movement's broad processional music alternates with not one but two dancing fugal sections, featuring the *concertante* solo violin.

Having run half its length in one movement, the suite arrives at a still point: the famous *Air*, with its gently soaring Italianate melody. After that, each movement increases in momentum to the brilliant closing *Gigue*.

*David Wright, a music critic for New York Classical Review, has provided program notes for the Mostly Mozart Festival since 1982.*

—Copyright © 2018 by David Wright

# Meet the Artists



MARCO BORGREVE

## **Richard Egarr**

---

Richard Egarr brings a joyful sense of adventure and an inquiring mind to all his music-making—whether conducting, directing from the keyboard, giving recitals, playing chamber music, or speaking about music. Music director of the Academy of Ancient Music since 2006, he will be principal guest conductor of the Residentie Orkest The Hague beginning in 2019. From 2011–17 he was associate artist of the Scottish Chamber Orchestra. Mr. Egarr has also conducted leading symphonic orchestras including the London Symphony Orchestra, Royal Concertgebouw Orchestra, and Philadelphia Orchestra, as well as period ensembles such as the Philharmonia Baroque and the Handel and Haydn Society. He regularly gives solo harpsichord recitals at major venues such as Carnegie Hall and London's Wigmore Hall. In North America this season, he conducted the Dallas Symphony, Les Violons du Roy, and Philharmonia Baroque orchestras, and toured as a duo with Steven Isserlis. In 2018–19 he returns to the Saint Paul Chamber Orchestra, Handel and Haydn Society, Seattle and Utah symphonies, and debuts with the Cincinnati Symphony Orchestra.

Mr. Egarr's extensive discography on Harmonia Mundi includes solo keyboard works of Bach, Handel, Mozart, and Louis Couperin. His long list of recordings with the Academy of Ancient Music includes seven award-winning Handel releases, as well as Bach's *St. John* and *St. Matthew* Passions on the AAM's house label. His latest recital recording of Byrd and Sweelinck appeared in May on Linn Records, which has also released his performance of Gilbert and Sullivan's *HMS Pinafore* live from the 2015 Edinburgh International Festival.

Mr. Egarr trained as a choir boy at England's York Minster and at Chetham's School of Music in Manchester, and as an organ scholar at Clare College, Cambridge. His studies with Gustav and Marie Leonhardt further inspired his work in the field of historical performance. Mr. Egarr is a visiting professor at The Juilliard School.

## 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.

## Ruggero Alliffranchini



Ruggero Alliffranchini, concertmaster of the Mostly Mozart Festival Orchestra, was born into a musical household in Milan. In addition to serving as associate concertmaster of the Saint Paul Chamber Orchestra, he is an avid chamber musician with a diverse repertoire. He is a member of the chamber group *Accordo*, has toured extensively with the *Nobilis* piano trio, and was a founding member of the *Borromeo* String Quartet. Mr. Alliffranchini has been a guest artist for the chamber music societies of Boston

and Lincoln Center, as well as for chamber music festivals in Seattle, Vancouver, and El Paso.

## Jiji

Jiji is an adventurous artist on acoustic and electric guitar, playing a wide range of music from traditional and contemporary classical to free improvisation. She won first prize at the 2016 Concert Artists Guild International Competition, and her 2018–19 season features her Carnegie Hall/Stern Auditorium debut with the New York Youth Symphony, performing the world premiere of a concerto written for her by Natalie Dietterich, as well as her Lincoln Center recital debut on the Great Performers series. Jiji also performs at Arizona State University, where she joins the ASU School of Music faculty this fall.

Jiji's performances have been featured on PBS (*On Stage at Curtis* series), NPR's *From the Top*, and Hong Kong broadcast station RTHK's *The Works*. Her new EP recording, *Underglow* (May 2018), features acoustic music by Bach, Albéniz, Ginastera, and Roland Dyens, in addition to her own electronic composition. A passionate advocate of new music, Jiji has premiered music by renowned composer Paul Lansky, and as a recipient of the BMI commissioning prize resulting from the CAG Competition, she has commissioned Nina C. Young to write a new solo piece to be premiered next season. In addition, the American Composers Orchestra is commissioning a new guitar concerto by Hilary Purrington, to be premiered by Jiji in an upcoming season.

Born in Seoul, Jiji (Jiyeon Kim) earned her undergraduate degree at the Curtis Institute of Music in 2015, studying with Jason Vieaux and David Starobin, as part of the very first class of guitarists in Curtis's distinguished history. She went on to earn her master of music degree from the Yale School of Music, studying with Benjamin Verdery.

## **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

Mostly Mozart Festival

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.

### **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*



JENNIFER TAYLOR 2014

## Mostly Mozart Festival Orchestra

Louis Langrée, *Renée and Robert Belfer Music Director*

### Violin I

Ruggero Alliffranchini,  
*Concertmaster*  
Martin Agee  
Robert Chausow  
Suzanne Gilman  
Sophia Kessinger  
Katherine Livolsi-Landau  
Ronald Oakland  
Michael Roth  
Mineko Yajima

### Violin II

Laura Frautschi,  
*Principal*  
Eva Burmeister  
Lilit Gampel  
Michael Gillette  
Amy Kauffman  
Lisa Matricardi  
Kayla Moffett  
Deborah Wong

### Viola

Shmuel Katz, *Principal*  
Chihiro Allen  
Danielle Farina  
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*

### 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*  
John Dent  
Lee Soper

### Timpani

David Punto, *Principal*

### Percussion

Kory Grossman,  
*Principal*

### Theorbo

Adam Cockerham,  
*Principal*

### Librarian

Michael McCoy

### Personnel Managers

Neil Balm  
Jonathan Haas  
Gemini Music  
Productions