

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, August 2, 2018, at 7:30 pm**

*Grand Pianola Music*

## International Contemporary Ensemble

Christian Reif, *Conductor* <sup>MIM</sup>

Courtney Bryan, *Piano* <sup>MIM</sup>

Cory Smythe, *Piano*

Jacob Greenberg, *Piano*

Peter Evans, *Trumpet*

Joshua Rubin, *Clarinet*

Ryan Muncy, *Saxophone*

Quince Ensemble <sup>MIM</sup>

Amanda DeBoer Bartlett, *Soprano*

Liz Pearse, *Soprano*

Kayleigh Butcher, *Mezzo-Soprano*

COURTNEY BRYAN ***Songs of Laughing, Smiling, and Crying (2012)***  
BRYAN

GEORGE LEWIS ***Voyager (1987/2018)***  
EVANS, RUBIN, MUNCY, SMYTHE, YAMAHA DISKLAVIER PIANO  
PERFORMED BY "VOYAGER" (Lewis interactive music system)

*Intermission*

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

*(Program continued)*

*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.**

Gerald W. Lynch Theater  
at John Jay College

## 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

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### UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

*Friday, August 3 at 10:00 pm in the Stanley H. Kaplan Penthouse*

*A Little Night Music*

**Pražák Quartet**

DUŠEK: String Quartet in A major (U.S. premiere)

MOZART (arr. Joseph Kueffner): Two arias from *Don Giovanni*

MOZART: String Quartet in D major ("Hoffmeister")

*Monday–Wednesday August 6–8 at 6:30 and 8:30 pm at the Gelsey Kirkland Arts Center in Brooklyn*

***The Force of Things*** (New York premiere)

**International Contemporary Ensemble**

**Ashley Fure**, composer and co-director

**Adam Fure**, architectural design

**César Alvarez**, co-director

ASHLEY FURE AND ADAM FURE: *The Force of Things: An Opera for Objects*

*Saturday, August 11 at 3:00 pm in Harlem Meer, Central Park*

**In the Name of the Earth** (World premiere)

**North, South, East, and West choruses**

**Simon Halsey**, conductor

Composer John Luther Adams's monumental choral work for 800 singers gets its world premiere in Central Park in this free performance.

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.*

JOHN ADAMS ***Grand Pianola Music (1982)***

Part 1A

Part 1B

On the Dominant Divide

REIF, SMYTHE, GREENBERG, QUINCE ENSEMBLE

*Lobby installation:*

PHYLLIS CHEN and ROB DIETZ:

***Phantom Fingerings (2015/2018)*** for Piano Lodeon and video

Yamaha Disklavier concert grand pianos provided by Yamaha Artist Services, New York

## 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 Lucy Caplan

Like Xerox or Q-Tips, “Pianola” is a brand name so popular that it has become synonymous with the item itself. Patented in 1897, the original self-playing Pianola entranced Americans with its ability to recreate great musical performances and invoked the tantalizing possibility of mass reproduction. Some saw democratic promise in its ability to disseminate music beyond the concert hall into homes and communities. But others feared that mechanized music, produced by what one wary commentator called a “pianistless pianoforte,” would become coldly impersonal. Would technology render musicians irrelevant?

It would not. This evening’s program explores how the relationship between musicians and technology is characterized by interdependence, a push-and-pull between people and sound-creating machines. Ross Karre, co-artistic director of the International Contemporary Ensemble, notes that the program offers three examples of how technology functions as both tool and inspiration in the creative process. In Courtney Bryan’s music, a live performer improvises over a prerecorded soundscape, while in George Lewis’s *Voyager*, musicians and machines improvise collectively. John Adams’s *Grand Pianola Music*, paradoxically enough, is an acoustic work in which live performers create music inspired by electronically manipulated sound.

Although the pianola craze faded quickly, technology has shaped the 20th- and 21st-century musical experience in ways unimaginable in 1897. Yet music retains that same fundamental ambiguity that the pianola brought into focus: It still perches at the boundary between art and science, feels alternately timeless and ephemeral, and expresses emotions in a way that is both abstract and impossibly specific. Even—especially—in an increasingly technologized world, potential abounds in the convergence of mechanical innovation and human expression.

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By Lucy Caplan

***Songs of Laughing, Smiling, and Crying (2012)***

COURTNEY BRYAN

*Born August 16, 1982, in New Orleans*

*Approximate length: 15 minutes*

Take out your smartphone, navigate to YouTube, and you'll find vast swaths of the history of recorded sound just a search away. This rich archival resource inspired Courtney Bryan's *Songs of Laughing, Smiling, and Crying*. Bryan first scoured YouTube to find music—mostly vintage live performances of popular song—which expressed the title's emotional states; she then used Logic Pro to transform those recordings into a cross-historical ensemble of artists who wouldn't otherwise be heard together. In performance, Bryan joins these artists by improvising on the piano against a prerecorded backdrop, reacting in real time to the piece's myriad evocations of wit, sadness, despair, and joy.

Stylistically expansive and expertly crafted, *Songs* is typical of Bryan's musical endeavors. A pianist and organist as well as a composer, she studied at Oberlin College and Columbia University, and now works in her hometown of New Orleans, where she is a professor at Tulane University. Bryan collaborates regularly with other artists: a recent notable example is the oratorio *Yet Unheard* (2016), a commemoration of the life of Sandra Bland commissioned by the social justice-oriented orchestra The Dream Unfinished, and created in collaboration with vocalist Helga Davis and poet Sharan Strange.

*Songs* originated when the late jazz pianist Geri Allen invited Bryan to write a piece for a series she curated at the Stone. Bryan wrote recently about Allen's influence upon her: "From both the innovative sound I heard and the image of someone who looked like me (never underestimate the power of representation), I realized a path in front of me." Even as technologies like YouTube open access to the archives of American musical history, individual models and mentors remain vital; they offer guideposts for navigating through a soundscape of near-infinite variety.

**Voyager (1987/2018)**

GEORGE LEWIS

*Born July 14, 1952, in Chicago*

*Approximate length: 18 minutes*

The insistently inventive George Lewis has been at the vanguard of American music for decades, working concomitantly as a composer, performer, theorist, writer, and scholar. Across its striking breadth, his work is grounded by several fundamental concerns: the importance of collectivity and collaboration, the politics of improvisation, and the role of computers in musical experience. *Voyager*, one of his best-known works, speaks to and exemplifies these issues.

Lewis created *Voyager* at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) in Paris during the 1980s. The piece uses a software program that enables a computer to become a “virtual improvising orchestra,” creating music alongside and in dialogue with human musicians. Lewis has explained that *Voyager* “is not asking whether machines exhibit personality or identity, but how personalities and identities become articulated through sonic behavior.” Rather than functioning hierarchically as a tool and its user, technology and musicians become members of a collective engaged in a joint project. As traditional understandings of creativity and agency tilt sideways, we’re compelled to rethink what we know about how musical meaning comes to be.

*Voyager* illuminates not only the relationship between technology and musical experimentation, but also how both are embedded within a cultural context. Describing the piece’s creation, Lewis writes: “Musical computer programs, like any texts, are not ‘objective’ or ‘universal,’ but instead represent the particular ideas of their creators.” One point of inspiration for *Voyager* was the role of variety in African diasporic musical traditions. In contrast with European music’s tendency to prioritize elements including form, harmony, and order, African diasporic aesthetics privilege multiplicity, hybridity, and abundance—qualities that *Voyager* embodies by having humans and computers interact on radically equal ground. More than 30 years after its creation, *Voyager’s* scope of possible outcomes remains provocatively vast.

As University of Chicago philosopher Arnold Davidson writes: “When one of the performers is a creative machine, as is the case tonight, our habits and prejudices are still further challenged. Don’t we know how a machine must think, must sound? What we say about human/computer interaction is all too frequently dictated by an already determinate picture of the boundaries of the possible and the impossible. If we detach ourselves from this picture so that we can begin to listen, perhaps we will come to experience these creative machines as posing and provoking the challenges of self-transformation and social meaning from yet another perspective. And then we will be in a position to realize that multiplication of perspectives means multiplication of possibilities.”

***Grand Pianola Music* (1982)**

JOHN ADAMS

*Born February 15, 1947, in Worcester, Massachusetts*

*Approximate length: 32 minutes*

“Of all my works,” writes John Adams, “*Grand Pianola Music* has the most checkered past.” At its 1983 New York premiere, the piece generated both enthusiasm and skepticism, a reaction due in large part to its surprising combination of minimalist techniques—usually associated with more austere music—with a panoply of familiar, tuneful sounds. Its first two movements shimmer and drift, using the large orchestra to create intricately detailed layers of sound. The final section, *On the Dominant Divide*, is full of tongue-in-cheek references (most notably, to Beethoven’s Emperor Concerto) that challenge the audience to puzzle whether Adams’s Romanticism is ironic, sincere, or some combination of the two.

Adams looked backward for inspiration. The piece, he writes, “could only have been conceived by someone who had grown up surrounded by the detritus of mid-20th-century recorded music. Beethoven and Rachmaninoff soak in the same warm bath with Liberace, Wagner, the Supremes, Charles Ives, and John Philip Sousa.” Allusions bob through a propulsive musical landscape, referencing the past via playful approximation rather than realist specificity. Further inspiration came from a dream in which Adams drove down a California interstate and watched black cars transform into stretch limousines and then into Steinway pianos—a surrealist image matching the work’s not-quite-real soundscape.

One thing that *Grand Pianola Music* does not contain is a pianola—or any other non-acoustic instruments. While techniques like digital looping inspired the composition, Adams achieves these effects through resolutely traditional means; the entire piece is executed by musicians in real time. This, too, is a nostalgic move, recalling Haydn’s “Clock” Symphony or the metronomic parody of Beethoven’s Symphony No. 8. Like the car-turned-piano in Adams’s dream, technology becomes more memory than presence. Human music-making, once again, takes center stage.

*Lucy Caplan is a Ph.D. candidate at Yale University and the recipient of the 2016 Rubin Prize for Music Criticism.*

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# Meet the Artists



KRISTEN LOKEN

## **Christian Reif**

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Christian Reif is resident conductor of the San Francisco Symphony and music director of the San Francisco Symphony Youth Orchestra. He began his tenure in San Francisco during the 2016–17 season, following two years in Miami as a conducting fellow with the New World Symphony, where he worked closely with Michael Tilson Thomas.

In 2018–19, Mr. Reif will conduct subscription concerts with the San Francisco Symphony and Saint Paul Chamber Orchestra, and will make debuts with the Omaha Symphony and Hong Kong Philharmonic. He returns to the Nuremberg Symphony Orchestra and Berkeley Symphony, leads a production of Leoncavallo's *Pagliacci* at Opera San José, and conducts a new chamber version of John Adams's *El Niño* with the American Modern Opera Company as part the Metropolitan Museum of Art's MetLiveArts series.

The German-born Mr. Reif studied with Alan Gilbert at The Juilliard School, where he completed his master of music degree in conducting in 2014. He received a diploma in 2012 from the Mozarteum Salzburg, where he studied with Dennis Russell Davies, and was a conducting fellow at the Tanglewood Music Center in 2015 and 2016. Mr. Reif is a member of Germany's Conductor's Forum (Dirigentenforum), and is one of the forum's featured "Maestros of Tomorrow."

## Courtney Bryan



Pianist and composer Courtney Bryan, a native of New Orleans, has been critically praised for her compositional versatility. Her music ranges from solo works to large ensembles, from experimental to jazz and traditional gospel, and from film scores to collaborations with dancers, visual artists, writers, and actors. Her works are in conversation with various musical genres, including jazz and other types of experimental music, as well as traditional gospel, spirituals, and hymns. Focused on bridging

the sacred and the secular, Ms. Bryan's compositions explore human emotions through sound, and confront the challenge of notating the feeling of improvisation. Her work has been presented in venues that include Carnegie Hall, Miller Theatre, Symphony Space, The Stone, Roulette Intermedium, La MaMa, the Museum of Modern Art, National Gallery of Art, Blue Note Jazz Club, Jazz Gallery, Bethany and Abyssinian Baptist churches, and the New Orleans Jazz & Heritage Festival.

Recent premieres include *Do Your Thing* for Carnegie Hall's Link Up: The Orchestra Swings program; *The Bremen Town Band*, a collaboration with Lake Simons for Miller Theatre; *Blooming* for wind ensemble, commissioned by Imani Winds and UChicago Presents; *White Gleam of Our Bright Star* for orchestra, commissioned by the Colorado Springs Philharmonic; and *Yet Unheard* for chorus, orchestra, and Helga Davis, a collaboration with Sharan Strange commissioned by The Dream Unfinished and performed in a chamber version during the 2017 Ojai Music Festival.

Ms. Bryan is currently an assistant professor of music at Tulane University, and serves as a board member of the Musical Arts Society of New Orleans (MASNO), Composers Now, and New Music USA. She has two independent recordings: *Quest for Freedom* (2007) and *This Little Light of Mine* (2010).

## Cory Smythe



DYLAN CHANDLER

Pianist Cory Smythe works actively in new, classical, and improvised music. He has performed as a soloist and chamber musician at the Darmstadt festival for new music, Bang on a Can Marathon, Chicago's Green Mill jazz club, and the Mostly Mozart Festival. In recent seasons, he has played alongside violinist Hilary Hahn in concerts throughout the U.S., Europe, and Asia. Their Grammy-winning album, *In 27 Pieces: the Hilary Hahn Encores*, documents Hahn's

diverse collection of newly commissioned encores for violin and piano.

Mr. Smythe has given numerous premieres, collaborated in the development of new pieces, and worked closely with composers John Zorn, Philippe Hurel, Dai Fujikura, George Lewis, and Alvin Lucier, among many others. The International Contemporary Ensemble's 2013 release on Mode Records features Mr. Smythe as the piano soloist in Iannis Xenakis's *Palimpsest*. An innovative improviser, he performs as a soloist and in collaboration with a wide array of jazz and creative artists, among them Tyshawn Sorey, Peter Evans, Vijay Iyer, Steve Lehman, and Anthony Braxton. Mr. Smythe's own critically acclaimed album, *Pluripotent*, was released in 2011.

## Jacob Greenberg



Pianist Jacob Greenberg's work as a soloist and chamber musician has earned worldwide acclaim. As a long-time member of the International Contemporary Ensemble (ICE), he has performed throughout the Americas and Europe. His solo concert series, Music at Close Range, shows his equal commitment to classics of the repertoire. In addition to his solo albums for New Focus Recordings, which feature works by over a dozen composers, he has recorded for the Nonesuch, Sony,

Bridge, Naxos, Mode, Kairos, Centaur, Tzadik, and New Amsterdam labels. Live performances have been broadcast on WQXR, BBC Radio 3, WFMT (Chicago), and Radio Netherlands.

Mr. Greenberg is also a record producer, and has completed discs for major domestic and international labels; he is the director of ICE's in-house Tundra imprint. As a composer, he makes recorded pieces with spoken and sung texts. Recent highlights include a guest performance of works of György Kurtág at the International Summer Courses for New Music in Darmstadt, Germany, under the composer's guidance, a recital tour with flutist Claire Chase, solo works by Boulez at the Ojai Music Festival, and concerts and recordings with soprano Tony Arnold. Mr. Greenberg is on the faculties of Hunter College, City University of New York, and the Tanglewood Music Center.

## **Peter Evans**



Peter Evans is a trumpet player, improviser, and composer based in New York City. His work cuts across a wide range of modern musical practices and traditions, and he works with a variety of musicians and composers in the creation of new music. His primary groups as a leader are the Peter Evans Ensemble and Being & Becoming (with Joel Ross and Max Jaffe). As a soloist, Mr. Evans has released several recordings over the past decade. He is a member of the cooperative groups Pulverize the Sound

(with Mike Pride and Tim Dahl) and Rocket Science (with Evan Parker, Craig Taborn, and Sam Pluta).

As a composer, Mr. Evans has been commissioned by the International Contemporary Ensemble (ICE), Yarn/Wire, Donaueschingen Musiktage, the Jerome Foundation's Emerging Artist Program, and the Doris Duke Foundation. He has presented and performed his works at major festivals worldwide, and tours his own groups extensively. He has worked with leading figures in new music, including John Zorn, Kassa Overall, Jim Black, Weasel Walter, Matana Roberts, Tyshawn Sorey, Levy Lorenzo, Nate Wooley, Steve Schick, Mary Halvorson, and Joe McPhee. Mr. Evans performs with both ICE and the Wet Ink Ensemble, and has been releasing recordings on his own label, More is More, since 2011. In 2016 his highly acclaimed solo album, *Lifeblood*, and the third record by the Peter Evans Quintet, *Genesis*, were released.

## Joshua Rubin



Clarinetist Joshua Rubin is a founding member and artistic director emeritus of the International Contemporary Ensemble (ICE). He has worked closely with many of the prominent composers of our time, including George Crumb, David Lang, John Adams, George Lewis, Kaija Saariaho, Magnus Lindberg, Steve Lehman, Nathan Davis, Tyshawn Sorey, John Zorn, and Mario Davidovsky. Mr. Rubin's interest in electronic music throughout

his career has led to making these technologies easier to use for both composers and performers. He can be heard on recordings on the Nonesuch, Kairos, New Focus, Mode, Cedille, Naxos, Bridge, New Amsterdam, and Tzadik labels. His album *There Never Is No Light*, available on ICE's Tundra label, highlights music that uses technology to capture the human engagement of the performer and the listener.

Recently Mr. Rubin has been featured as a soloist with the Seattle Symphony (under Ludovic Morlot), at the Ojai Music and Mostly Mozart festivals, and in engagements with the Nagoya Philharmonic Orchestra and the Saint Paul Chamber Orchestra. He has given solo performances of new music in New York, Chicago, Los Angeles, São Paulo, Rome, and Berlin.

## Ryan Muncy



Saxophonist Ryan Muncy performs, commissions, and presents new music. His work emphasizes collaborative relationships with composers and artists of his generation, and reimagines the way listeners experience the saxophone through contemporary music. He is a recipient of the Kranichstein Music Prize at the 46th International Summer Courses for New Music in Darmstadt, Germany; a Fulbright fellowship in France; the Claire Rosen

and Samuel Edes Foundation Prize for Emerging Artists; and the Harriet Hale Woolley Fellowship of the Fondation des États-Unis.

Mr. Muncy has participated in the creation of more than 125 new works for saxophone, and his debut solo album, *Hot*, was released by New Focus Recordings to critical praise. His goal of bringing new music to new audiences has led to continental premieres of works by Salvatore Sciarrino, Karlheinz Stockhausen, Georges Aperghis, Beat Furrer, Olga Neuwirth, Mark Andre, Liza Lim, Giorgio Netti, Enno Poppe, Pierluigi Billone, Dai Fujikura, and Hans Thomalla, among others. His second solo album, *Ism*, was released in 2016 by Tundra Records. In addition to his role as saxophonist with the International Contemporary Ensemble, Mr. Muncy serves as co-director of the OpenICE program and as ICE's grants manager.

## **International Contemporary Ensemble**

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The International Contemporary Ensemble (ICE) is an artist collective that is transforming the way music is created and experienced. As performer, curator, and educator, ICE explores how new music intersects with communities across the world. The ensemble's 35 members are featured as soloists, chamber musicians, commissioners, and collaborators with the foremost musical artists of our time. Works by emerging composers have anchored ICE's programming since its founding in 2001, and the group's recordings and digital platforms highlight the many voices that weave music's present.

A recipient of the American Music Center's Trailblazer Award and the Chamber Music America/ASCAP Award for Adventurous Programming, ICE was also named the 2014 Musical America Ensemble of the Year. The group currently serves as artists-in-residence at Lincoln Center's Mostly Mozart Festival, and previously led a five-year residency at the Museum of Contemporary Art Chicago. ICE was featured at the Ojai Music Festival from 2015 to 2017, and at recent festivals abroad such as gmem-CNCM-marseille and Vértice at Cultura UNAM, Mexico City. Other performance stages have included the Park Avenue Armory, The Stone, ice floes at Greenland's Diskotek Sessions, and boats on the Amazon river. New initiatives include OpenICE, made possible with lead funding from The Andrew W. Mellon Foundation, which offers free concerts and related programming wherever ICE performs, and enables a working process with composers to unfold in public settings. DigitICE, a free online library of over 350 streaming videos, catalogs the ensemble's performances. ICE's First Page program is a commissioning consortium that fosters close collaborations between performers, composers, and listeners as new music is developed. EntICE, a side-by-side education program, places ICE musicians within youth orchestras as they premiere new commissioned works together; inaugural EntICE partners include Youth Orchestra Los Angeles and the People's Music School in Chicago. Summer activities include Ensemble Evolution at the Banff Centre for Arts and Creativity, in which young professionals perform with ICE and attend workshops on topics from interpretation to concert production. Yamaha Artist Services New York is the exclusive piano provider for ICE.

## **Quince Ensemble**

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Singing with the precision and flexibility of modern chamber musicians, Quince Ensemble is changing the paradigm of contemporary vocal music. Comprised of vocalists Liz Pearse (soprano), Kayleigh Butcher (mezzo-soprano), Amanda DeBoer Bartlett (soprano), and Carrie Henneman Shaw (soprano), Quince thrives on unique musical challenges and genre-bending contemporary repertoire.

As dedicated advocates of new music, Quince regularly commissions new works, providing wider exposure for the music of living composers. They recently received a Chamber Music America award to commission a new song cycle by Chicago-based composer LJ White, and released their third studio album, *Motherland*, on New Focus Recordings in April 2018.

In 2016 Quince was featured at the KODY Festival in Lublin, Poland in collaboration with David Lang and Beth Morrison Projects. They have also appeared on the Outpost Concert Series, the Philip Glass: Music with Friends concert at Issue Project Room in Brooklyn, Alia Musica, and the SONiC Festival in New York. During the 2018–19 season, Quince will collaborate with the International Contemporary Ensemble, Linfield University, Vespers Concert Series, Kamratōn Ensemble, Connecticut Summerfest, and UC Berkeley, to name a few.

## **George Lewis**

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George Lewis is a composer, trombone player, installation artist, electronic performer, and scholar. He is the Edwin H. Case Professor of American Music and the 2017–18 area chair in composition at Columbia University. Mr. Lewis is also a fellow of the American Academy of Arts and Sciences and the American Academy of Arts and Letters, as well as a corresponding fellow of the British Academy. Other honors include a MacArthur Fellowship (2002), Guggenheim Fellowship (2015), and a United States Artists Walker Fellowship. A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Mr. Lewis's work in electronic and computer music, computer-based multimedia installations, and notated and improvisational forms is documented on more than 150 recordings. His work has been presented by the BBC Scottish Symphony Orchestra, Ensemble Dal Niente, International Contemporary Ensemble, Philharmonia Orchestra, Radio-Sinfonieorchester Stuttgart, Ensemble Musikfabrik, Mivos Quartet, London Sinfonietta, Spektral Quartet, Talea Ensemble, Ensemble Pamplemousse, and Wet Ink, among others.

An honorary member of the American Musicological Society, Mr. Lewis's 2008 book, *A Power Stronger Than Itself: The AACM and American Experimental Music*, received the American Book Award and the AMS Music in American Culture Award. Mr. Lewis is the co-editor of the two-volume *Oxford Handbook of Critical Improvisation Studies* (2016), and his opera *Afterword* (2015) has been performed in the U.S., U.K., and the Czech Republic. He has received honorary doctorates from the University of Edinburgh, New College of Florida, and Harvard University.

## **John Adams**

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Composer, conductor, and creative thinker, John Adams occupies a unique position in the world of music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Works spanning more than three decades are among the most performed in contemporary classical music, among them *Harmonielehre*, *Shaker Loops*, *El Niño*, his Chamber Symphony, and *The Dharma at Big Sur*. His stage works, all in collaboration with director Peter Sellars, have transformed the genre of contemporary music theater.

As conductor, Mr. Adams has led the world's major orchestras in repertoire that ranges from Beethoven and Mozart to Stravinsky, Ives, Carter, Zappa, Glass, and Ellington. Conducting engagements in recent and coming seasons include appearances with the Royal Concertgebouw Orchestra, Berlin Philharmonic, London Symphony Orchestra, Los Angeles Philharmonic, Netherlands Radio Philharmonic Orchestra, Vienna Symphony, and BBC Symphony Orchestra, as well as the orchestras in Houston, Cincinnati, Atlanta, Seattle, Baltimore, and Madrid. In 2017 he celebrated his 70th birthday with festivals of his music in Europe and the U.S., including special retrospectives at London's Barbican Centre, Cité de la Musique in Paris, and in Amsterdam, New York, Geneva, Stockholm, Los Angeles, and San Francisco.

Mr. Adams is creative chair of the Los Angeles Philharmonic, and has received honorary doctorates from The Juilliard School, as well as from Yale, Harvard, Northwestern, and Cambridge universities. A provocative writer, he is author of the highly acclaimed autobiography *Hallelujah Junction*, and is a frequent contributor to the *New York Times Book Review*. His latest release on Nonesuch Records is *Scheherazade.2*, a dramatic symphony for violin and orchestra written for Leila Josefowicz. In 2017 his stage work *Girls of the Golden West*, an opera about the California Gold Rush, premiered in San Francisco.

## **Phyllis Chen**

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Phyllis Chen is a keyboardist, composer, educator, and curator. A virtuoso of the toy piano, she has received commissions and grants from the International Contemporary Ensemble, A Far Cry, Baryshnikov Arts Center, Opera Cabal, Fromm Foundation, New Music USA, NYSCA, Roulette-Jerome Commission, New York Foundation for the Arts, and the Singapore International Festival of the Arts. She will be collaborating with the Christ Church of Philadelphia, ICE, and fellow composer Nathan Davis to create a large-scale site-specific work for a new Fisk 150 organ. Ms. Chen is the founder and director of the UnCaged Toy Piano Festival, a biennial festival. Its most recent season featured works for robot toy piano and mechanical music instruments. She is also the artistic director of Look & Listen Festival, a contemporary music festival that takes place every spring.



## 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.

### **International Contemporary Ensemble Staff**

Claire Chase, *Founder* \*

William McDaniel, *Executive Director*

Rebekah Heller, *Co-Artistic Director and Director of Individual Giving* \*

Ross Karre, *Co-Artistic Director and Director of digitICE.org* \*

Jacob Greenberg, *Director of Recordings and Digital Outreach* \*

Levy Lorenzo, *Engineer and Technical Associate* \*

Ryan Muncy, *Director of Institutional Giving and Co-Director, OpenICE* \*

Joshua Rubin, *Artistic Director Emeritus* \*

Karla Brom, *General Manager*

Maciej Lewandowski, *Director of Production*

Bridgid Bergin, *Development Associate*

Darian Thomas, *Executive Assistant*

\* *ICE musician*

### **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*

### **For Grand Pianola Music**

Nicholas Houfek, *Lighting*

Levy Lorenzo, *Audio Playback (Songs of Laughing, Smiling, and Crying) and Sound Reinforcement (Voyager)*

Damon Holzborn, *Max/MSP implementation (Voyager)*