

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, August 3–4, 2018, at 6:30 pm

Pre-concert Recital

Jon Manasse, *Clarinet*

Shmuel Katz, *Viola*

Drew Petersen, *Piano*

MOZART Trio in E-flat major, K.498 ("Kegelstatt") (1786)

Andante

Menuetto—Trio

Rondeau: Allegretto

Please make certain all your electronic devices are switched off.

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

Steinway Piano

David Geffen Hall

By Paul Schiavo

Trio in E-flat major, K.498 (“Kegelstatt”) (1786)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 22 minutes

Mozart’s Trio in E-flat major, K.498, scored for the unusual ensemble of clarinet, viola, and piano, is one of the composer’s most personal creations. We do not know what prompted Mozart to write it, in the summer of 1786, but we do know that he performed it at the home of his piano pupil Franziska von Jacquin, with whose family he enjoyed a cordial relationship. It is likely that Anton Stadler—the fine clarinetist for whom Mozart would create his Quintet for clarinet and strings, K.581, and his Clarinet Concerto, K.622—also took part, with the composer playing viola. One delights in imagining these three companions performing the trio for their own pleasure, and one can appreciate why Alfred Einstein, the eminent Mozart scholar, described it as “a work of intimate friendship and love.” The legend that Mozart wrote this piece in a bowling alley is unsupported by any historical evidence, and the moniker “Kegelstatt,” or “Bowling Alley,” which has attached itself to the work, would perhaps best be forgotten.

The first of the composition’s three movements is not the allegro we usually find at the start of Mozart’s instrumental works, but an *Andante*. That more deliberate tempo indicates something of the tender character of the composition as a whole. Although Mozart composes this movement using the sonata principle of two contrasting theme groups, the subjects are united through the use of a melodic “turn” heard at the outset and frequently thereafter. The musical texture also is consistent, with an equitable dialogue among the three instruments prevailing throughout.

There follows a minuet, but not the extroverted court dance that Mozart so often wrote. Instead, it seems more a private enjoyment and an opportunity for further exchanges among the three friends. The mellow timbres of the clarinet and viola have a great deal to do with confidential dialogues the music seems to imply. The recurring principal theme of the finale is one of those perfect melodies that only Mozart and Schubert could write dependably, and apparently without effort.

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Friday and Saturday, August 3–4, 2018, at 7:30 pm

Mostly Mozart Festival Orchestra

Christian Zacharias, *Conductor and Piano*

Rosa Feola, *Soprano* ^{MIM}

ALL-MOZART PROGRAM

Piano Concerto No. 25 in C major, K.503 (1786)

Allegro maestoso

Andante

Allegretto

Mr. Zacharias will perform his own cadenza.

Ch'io mi scordi di te...Non temer, amato bene (1786)

Intermission

Bella mia fiamma...Resta, o cara (1787)

Symphony No. 38 in D major, K.504 ("Prague") (1786)

Adagio—Allegro

Andante

Finale: Presto

^{MIM} Mostly Mozart Festival debut

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Steinway Piano

David Geffen Hall

Mostly Mozart Festival

American Express is the lead sponsor of the Mostly Mozart Festival

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

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

Tuesday–Wednesday, August 7–8 at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Louis Langrée, conductor; **Daniel Lozakovich**, violin

JOHN ADAMS: *The Chairman Dances*

MOZART: Violin Concerto No. 3 in G major

BEETHOVEN: Symphony No. 1

Pre-concert recitals by Dominic Cheli, piano, at 6:30 pm

Thursday–Saturday, August 9–11 at 7:30 pm; Sunday, August 12 at 5:00 pm in the Rose Theater

Mark Morris Dance Group

Mark Morris, choreographer

I Don't Want to Love (MONTEVERDI: Madrigals)

Love Song Waltzes (BRAHMS: Liebeslieder-Walzer)

The Trout (World Premiere) (SCHUBERT: "Trout" Quintet)

Music performed by **MMDG Music Ensemble**, **Inon Barnatan**, **Timothy Cobb**, and the **Ariel Quartet**

Pre-performance talk with Mark Morris and Benjamin D. Sosland on Friday, August 10 at 6:15 pm in the Agnes Varis and Karl Leichtman Studio

For tickets, call (212) 721-6500 or visit MostlyMozart.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or request a Mostly Mozart brochure.

Visit MostlyMozartFestival.org for full festival listings.

Join the conversation: @LincolnCenter

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

Welcome

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

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

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

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

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

Jane Moss
Ehrenkranz Artistic Director

Snapshot

By Paul Schiavo

Mozart's final decade, during which he produced his greatest work, presents a tale of two cities. The first is Vienna, where the composer settled after leaving his native Salzburg in 1781. The Austrian capital was then the most musically sophisticated city in Europe, and Mozart had reason to hope for success and recognition there. This he achieved, but only briefly. After a few seasons of lavishing praise upon him, the music lovers among Vienna's aristocracy largely abandoned Mozart, allowing him to sink ever deeper into debt and illness until his death.

Ironically, the greatest successes of Mozart's later life came in a city in which he never resided. In 1786 his opera *The Marriage of Figaro*, which had only a modest reception in Vienna, scored an enormous success in Prague. Its triumph called Mozart there to discuss a commission for a new opera (this would be *Don Giovanni*). Arriving in Prague, Mozart reported that "here they talk of nothing but *Figaro*, play, sing and whistle nothing but *Figaro*, see no opera but *Figaro*, there is nothing but *Figaro*."

Both cities are represented on this evening's program. Mozart's activities in Vienna produced the Piano Concerto in C major, K.503, and the first of two concert arias performed tonight. The aria that follows dates from the second of two visits Mozart made to Prague in 1787. From his first sojourn there came the moniker of the symphony that concludes the program.

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By Paul Schiavo

Piano Concerto No. 25 in C major, K.503 (1786)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 30 minutes

Between 1784 and 1786, Mozart produced 12 concertos for piano and orchestra. At the time, he was enjoying his greatest success with Vienna's concert-going public. The composer's "Academies," or subscription concerts, were well attended, and a piano concerto was the centerpiece of each program. Mozart's recognition as a composer was equaled—indeed exceeded—by his reputation as a virtuoso pianist, and these works, in which he appeared as soloist, allowed him to display both facets of his musicianship.

Composed in December 1786, the Piano Concerto in C major, K.503, crowned Mozart's "concerto period," and a more fitting work for this purpose would be difficult to imagine. It is a majestic composition, spacious (the opening movement is the longest in any of his piano concertos), sonorous, and characterized by an unhurried grandeur.

Mozart sets the tone of the work with its opening moments, in which the broad chords that introduce the first theme create a sense of splendor and ceremony. The ensuing *Andante*, though far more contemplative, shares the sense of breadth established by the opening movement. Despite the almost child-like quality of its recurring main theme, the finale contains some of the most brilliant passages in any of Mozart's concertos.

Ch'io mi scordi di te...Non temer, amato bene, K.505 (1786)

WOLFGANG AMADEUS MOZART

Approximate length: 7 minutes

Mozart composed the concert recitative and aria "Ch'io mi scordi di te...Non temer, amato bene," K.505, for the soprano Nancy Storace. Of Italian and English parentage, she had arrived in Vienna shortly after Mozart did and soon became one of the composer's favorite singers. Appearing as Susanna in the first production of *The Marriage of Figaro*, she "enchanted eye, ear, and soul," according to one observer.

The aria's text is a lament typical of classical Italian dramatic opera, or *opera seria*. Mozart completed his setting of it in December 1786 and entered it in the catalogue he kept of his works with the inscription "for

Mlle. Storace and me.” Even without this evidence, the music would tell us as much, for Mozart endowed the aria with an important piano part that he could only have intended for himself.

Mozart was a brilliant pianist and certainly capable of virtuoso display. But here he restrains any impulse in that direction and instead provides an accompaniment that would not displace Storace from the center of the audience’s attention. Still, the piano part is essential. It embroiders the soprano line from the onset of the aria, its harmonies and figuration supporting and coloring the vocal part in a telling and sympathetic way. Hearing this music, one cannot imagine it without this unusual yet completely integral accompaniment.

**Ch’io mi scordi di te...Non temer,
amato bene**

Text: Giambattista Varesco

Ch’io mi scordi di te?
Che a lui mi doni, puoi
consigliarmi?
E puoi voler che in vita...ah, no.
Sarebbe il viver mio di morte assai
peggior.
Venga la morte, intrepida l’attendo.
Ma, ch’io possa struggermi ad
altra face,
Ad altr’oggetto donar gl’affetti miei,
Come tentarlo?
Ah, di dolor morrei.

Non temer, amato bene,
Per te sempre il cor sarà.
Più non reggo a tante pene,
L’alma mia mancando va.
Tu sospiri? o duol funesto!
Pensa almen che istante è questo!
Non mi posso, oh Dio, spiegar.
Stelle barbare, stelle spietate!
Perchè mai tanto rigor?
Alme belle, che vedete
Le mie pene in tal momento,
Dite voi s’egual tormento
Può soffrir un fido cor?

**That I forget you...Fear not, my
dearest beloved**

Trans.: Paul Schiavo

That I forget you?
That I give myself to him, can you
counsel this?
And then you want me to live...ah, no.
To such a life as that I would greatly
prefer death.
Let death come, bravely I await it.
But that I should be kindled by another
torch,
that I give another my love,
how could I do that?
Ah, I would die of grief.

Fear not, my dearest beloved,
for you always my heart will be.
No longer can I bear such pain,
my soul is growing faint.
You’re sighing? What sadness!
Just think what a moment this is!
Oh God, I cannot express it.
Barbarous stars, pitiless stars!
Why are you so harsh?
Blessed souls who see
my pain in this moment,
say whether a true heart
can bear such torment.

Bella mia fiamma...Resta, o cara, K.528 (1787)

WOLFGANG AMADEUS MOZART

Approximate length: 10 minutes

This evening's second aria is a by-product of the first production of the opera *Don Giovanni*, presented in Prague in October 1787. While staying in the Bohemian capital, Mozart frequently enjoyed the hospitality of Josepha Dušek, a fine singer. He wrote for her a concert aria whose difficulty and depth of expression attest to his high regard for her musicianship. This work is a *scena*, a dramatic recitative-and-aria typical of *opera seria* in Mozart's day. In it, a hero who has been condemned to death—and male heroes were often sung by sopranos in *opera seria*—bids farewell to life and his beloved spouse.

Bella mia fiamma...Resta, o cara

Text: D.M. Sarcone

TITANO:

Bella mia fiamma, addio; non
piacque al cielo
Di renderci felici. Ecco reciso,
Prima d'esser compito,
Quel purissimo nodo,
Che strinsero fra lor gli animi nostri
Con il solo voler.
Vivi; cedi al destin, cedi al dovere.

Dalla giurata fede

La mia morte t'assolve;
A più degno consorte... oh pene!
unita

Vivi più lieta e più felice vita.
Ricordati di me; ma non mai turbi
D'un infelice sposo
La rara rimembranza il tuo riposo.

Regina, io vado ad ubbidirti; ah tutto
Finisca il mio furor col morir mio.
Cerere, Alfeo, diletta sposa, addio!

(a Proserpina)

Resta, o cara; acerba morte
Mi separa, oh Dio! da te.

(a Cerere)

Prendi cura di sua sorte,
Consolarla almen procura.

My dearest love...Stay my dearest

Trans.: Lionel Salter

TITANO:

My dearest love, farewell! It did not
please heaven
to make us happy.
Lo, severed before yet completed
is that holy knot
which bound our spirits together
in a single will.
Live! Yield to fate, yield to duty!

My death will absolve you

from the faith you pledged;
united to a worthier consort—oh
grief!—

live a happier and more carefree life.
Remember me, but never let
the occasional memory
of an unfortunate betrothed disturb
your peace.

Queen, in obedience to you I go.
Ah, may all my fury end with my death.
Ceres, Alpheo, beloved spouse,
farewell!

(to Proserpina)

Stay my dearest: bitter death
parts me, o God, from you.

(to Cerere)

Care for her lot:
try at least to console her.

(ad Alfeo)

Vado...ahi lasso! addio per sempre...

Quest'affanno, questo passo

È terribile per me.

Ah! Dov'è il tempio, dov'è l'ara?

(a Cerere)

Vieni, affretta la vendetta!

Questa vita così amara

Più soffribile non è.

(a Proserpina)

O cara, addio per sempre!

(to Alfeo)

I go...alas! Farewell forever...

This torment, this step

is terrible to me.

Ah! Where is the temple, where the altar?

(to Cerere)

Come quickly, hasten vengeance!

So bitter a life as this

I can no longer bear.

(to Proserpina)

My dearest, farewell forever!

Symphony No. 38 in D major, K.504 ("Prague") (1786)

WOLFGANG AMADEUS MOZART

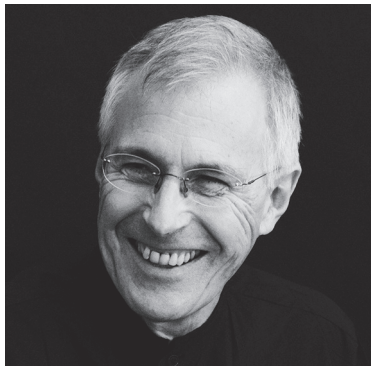
Approximate length: 26 minutes

Mozart was born in Salzburg, and there he mastered the craft of composition and gained his first professional experiences. He spent his final decade in Vienna, where he created the masterpieces by which we remember him today. Ironically, however, Mozart scored perhaps his greatest successes in a city in which he never resided. In 1786 his opera *The Marriage of Figaro*, which had lasted only nine performances in Vienna, was produced in Prague to tremendous acclaim. In the wake of its success, the composer visited the Czech capital early in 1787, and on January 19 he presented a concert of his music. The principal offering was a new symphony that he had composed for the occasion, and which received such prolonged applause that Mozart could quiet the audience only by consenting to improvise at the piano. The work has been known ever since as the "Prague" Symphony.

The "Prague" is the first of Mozart's mature symphonic masterpieces, and it stands with the great trilogy of final symphonies written in the summer of 1788 as his crowning achievement in this genre. Its first movement features an intensely dramatic introduction serving as a prologue to the main body of music. No minuet follows the beautiful and deeply felt *Andante*. Instead, we hear at once the *Finale*, as vigorous and satisfying a closing movement as Mozart ever composed and a fitting gift to the music-loving city that alone honored him as he deserved during his lifetime.

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

Meet the Artists



CONTANZE ZACHARIAS

Christian Zacharias

Christian Zacharias has made a name for himself not only as one of the world's leading pianists and conductors, but also as a musical thinker. Starting as a pianist and later working as a conductor as well, his international career burgeoned through numerous concerts with leading orchestras and renowned conductors as well as multiple awards and recordings.

In the 2017–18 season, Mr. Zacharias began a three-year term as principal guest conductor of the Orquesta y Coro de la Comunidad de Madrid, with whom he presents his Schumann Festival, among other offerings. With the Stuttgart Philharmonic he took a Mozart/Bruckner program on tour in Germany. Other season highlights included appearances in Montreal, Bilbao, and Porto, Portugal. In recital Mr. Zacharias performed in Paris, Zurich, Lyon, and elsewhere.

Mr. Zacharias was a long-term artistic partner at the Saint Paul Chamber Orchestra and retains ties to the orchestra. He also maintains close connections with the Gothenburg Symphony Orchestra, Boston Symphony Orchestra, Kammerorchester Basel, Konzerthausorchester Berlin, and the Bamberg Symphony. He regularly turns his attention to opera, leading productions of Mozart's *La Clemenza di Tito*, *Le nozze di Figaro*, and Offenbach's *La Belle Hélène*. In 2015 he conducted Otto Nicolai's *The Merry Wives of Windsor* at the Opéra Royal de Wallonie in Belgium. His recordings with the Orchestre de Chambre de Lausanne during his time as the ensemble's artistic director garnered critical acclaim, particularly his complete cycle of Mozart piano concertos, which won the Diapason d'Or, Choc du Monde de la Musique, and Echo Klassik awards. His most recent recordings feature the four Schumann symphonies and C.P.E. Bach's Berlin symphonies.

Mr. Zacharias's work has earned him numerous awards and prizes, including the 2007 Midem Classical Award for Artist of the Year. The French government also appointed him an Officier dans l'Ordre des Arts et des Lettres,

and he was awarded for his contributions to culture in Romania in 2009. In 2016 he was named a member of the Royal Swedish Academy of Music.

Rosa Feola

TODD ROSENBERG



Italian soprano Rosa Feola came to international attention after winning multiple awards including second prize, audience prize, and the Zarzuela prize at the 2010 Plácido Domingo World Opera Competition. Recent notable operatic roles have included Serafina in *Il campanello*, Adina in *L'elisir d'amore*, Gilda in *Rigoletto*, Nannetta in *Falstaff*, Susanna in *Le nozze di Figaro*, and Zerlina in *Don Giovanni*, performing at the Teatro alla Scala, Lyric Opera of Chicago, Teatro dell'Opera in Rome, Teatro Regio in Turin, Teatro Real

in Madrid, Deutsche Oper Berlin, and at the Ravenna, Salzburg, and Glyndebourne festivals, among others. She made her debut in the role of Corinna in Rossini's *Il viaggio a Reims* under the direction of Kent Nagano.

Upcoming engagements include *Il trittico* and *La bohème* at the Bavarian State Opera, her role debut as Lucia in *Lucia di Lammermoor* at Basel Opera, Violetta in *La traviata* at Liceu Barcelona, and *La sonnambula* in Beijing. She will continue her collaboration with Opernhaus Zurich performing *Il turco in Italia*, *Rigoletto*, and *La finta giardiniera*, and will make her Metropolitan Opera debut in *Rigoletto* in 2019.

Ms. Feola's debut solo recording, *Musica e Poesia*, released in 2015 on Opus Arte, features the music of Respighi, Martucci, Ponchielli, Pinsuti, and Liszt.

Jon Manasse

Jon Manasse, principal clarinet of the Mostly Mozart Festival Orchestra, is internationally recognized for his inspiring artistry and glorious sound. As a soloist, he has appeared with many of today's leading orchestras and performed to critical acclaim in cultural centers such as Paris, Tel Aviv, Jerusalem, Tokyo, Osaka, and London. Together with pianist Jon Nakamatsu, he tours as a member of the Manasse/Nakamatsu Duo, whose Harmonia Mundi recording of Brahms's clarinet sonatas has been critically praised. Mr. Manasse has premiered many important works by such composers as John Novacek, Paquito D'Rivera, and Lowell Liebermann (Clarinet Concerto). He has collaborated with numerous ensembles, including the Emerson, Escher, Tokyo, American, and Shanghai string quartets.

Formerly principal clarinetist of the MET Orchestra, Mr. Manasse currently serves as principal clarinetist of the American Ballet Theatre Orchestra and Orchestra of St. Luke's. His acclaimed recordings include Weber's complete works for clarinet; concertos of Mozart, Nielsen, Copland, and James Cohn; and music of Spohr, Mozart, and Gershwin. Mr. Manasse serves on the faculties of the Eastman School of Music, The Juilliard School, Lynn University Conservatory of Music, and Mannes College of Music. He serves with Jon Nakamatsu as artistic co-director of the Cape Cod Chamber Music Festival.

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 Orchestra 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, 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.

Drew Petersen

Pianist Drew Petersen is a soloist, recitalist, and chamber musician who has appeared throughout the U.S., Europe, and Asia. Winner of a 2018 Avery Fisher Career Grant and the 2017 American Pianists Awards, he is the Christel DeHaan Fellow of the American Pianists Association and artist-in-residence at the University of Indianapolis. Praised for his commanding and poetic performances

of repertoire ranging from Bach to Zaimont, his young career also includes prizes at the Leeds International Piano Competition, Hilton Head International Piano Competition, Kosciuszko Foundation Chopin Competition, and the New York Frederic Chopin Piano Competition.

Mr. Petersen was presented at Carnegie Hall's Weill Recital Hall at age five, and by age ten he appeared in a solo recital at Manhattan's Steinway Hall for the company's 150th anniversary. Notable international engagements have included recitals at the Musica e Arte Festival in Tolentino, Italy, Verbier Festival in Switzerland, Euro Arts Music Festival in Leipzig, and the American Spring Festival in the Czech Republic. He was chronicled in the documentary *Just Normal*, produced by Kim A. Snyder, and in Andrew Solomon's book *Far from the Tree*, which features case studies of exceptional children.

Mr. Petersen graduated cum laude from Harvard at age 19 with a bachelor of liberal arts in social science, and he completed his undergraduate and graduate music studies at The Juilliard School as a recipient of the prestigious Kovner Fellowship. He is currently a candidate in the artist diploma program at Juilliard, studying under Robert McDonald.

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
Suzanne Gilman
Amy Kauffman
Maureen Nelson
Michael Roth

Violin II

Laura Frautschi,
Principal
Lilit Gampel
Katherine Livolsi-
Landau
Kayla Moffett
Deborah Wong
Mineko Yajima

Viola

Shmuel Katz, *Principal*
Chihiro Allen
Danielle Farina
Elzbieta Weyman

Cello

Ilya Finkelshteyn,
Principal
Ted Ackerman
Patrick Jee
Alvin McCall

Bass

Andrew Trombley,
Principal
Lou Kosma
Jeffrey Turner

Flute

Jasmine Choi, *Principal*
Tanya Witek

Oboe

Max Blair, *Principal*
Nick Masterson

Clarinet

Jon Manasse, *Principal*
Christopher Pell

Bassoon

Daniel Shelly, *Principal*
Tom Sefčović

Horn

Lawrence DiBello,
Principal
Richard Hagen

Trumpet

Neil Balm, *Principal*
Lee Soper

Timpani

David Punto, *Principal*

Librarian

Michael McCoy

Personnel Managers

Neil Balm
Jonathan Haas
Gemini Music
Productions

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*