

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

Monday–Wednesday, August 6–8, 2018 at 6:30 and 8:30 pm

The Force of Things: An Opera for Objects (New York premiere)

By Ashley Fure and Adam Fure
Ashley Fure, *Composer and Co-Director*
Adam Fure, *Architectural Design*
César Alvarez, *Co-Director*

International Contemporary Ensemble
Lucy Dhegrae and Lisa E. Harris, *Voice*
Ryan Muncy, *Saxophone*
Rebekah Heller, *Bassoon*
Ross Karre, *Percussion and Producer*
Levy Lorenzo, *Percussion and Engineer*
Dustin Donahue, *Percussion*
Charlotte Mundy, *Understudy*
Nicholas Houfek, *Lighting*
Lilleth Glimcher, *Associate Director*

This performance is approximately one hour long, with no intermission.

Please make certain all your electronic devices are switched off.

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

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

Gelsey Kirkland Arts Center

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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American premiere: Alexander Kasser Theater, Peak Performances @ Montclair State University (NJ)

Co-produced by Peak Performances @ Montclair State University

UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Tuesday, August 7 at 6:15 pm in the Stanley H. Kaplan Penthouse

Discussion: *In the Name of the Earth*

Composer John Luther Adams and conductor Simon Halsey, in conversation with WNYC's John Schaefer, discusses the world premiere of *In the Name of the Earth*, a monumental choral work to be performed in Central Park on August 11.

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 in C major

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

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

Visit MostlyMozartFestival.org for full festival listings.

Join the conversation: @LincolnCenter

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

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

Welcome

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

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

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

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

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

Jane Moss
Ehrenkranz Artistic Director

Artist's Note

By Ashley Fure

The Force of Things: An Opera for Objects is an immersive work of music theater that wrestles with the animate vitality of matter and the mounting hum of ecological anxiety around us. The project is driven by a desire to tune our focus toward a rate of change (impossibly slow) and a scope of alteration (unthinkably vast) at odds with the scale of human life. Audience members enter into a field of sculpted matter ringed by speakers emitting sounds too low for humans to hear. Though they vibrate under our threshold of audibility, this choir of subwoofers causes waveforms that ripple through and sonify the material space.

Aircraft cables, tensioned web-like across the 150-foot performance space, double as infrastructure and instrument when bowed like mammoth double basses. Two singers snake side-by-side amidst the audience, shouting a warning that sounds like a whisper in a language no one can understand. *The Force of Things* has a palpable sense of urgency and yet it's eerily still, as if the timescales are off, as if some future frantic state reaches us only in slow motion. These moves attempt to train our perception beyond its given boundaries—below the sounds we're built to hear and through the sensory illusion of stasis that renders us still in the face of collapse.

—Copyright © 2018 by Ashley Fure

By Rebecca Lentjes

The Force of Things: An Opera for Objects (2016–17)

ASHLEY FURE

Born August 13, 1982 in Escanaba, Michigan

ADAM FURE

Born November 9, 1980 in Escanaba, Michigan

Approximate length: 60 minutes

Ashley Fure and Adam Fure's *The Force of Things: An Opera for Objects* challenges our normative modes of listening and thinking about sound, objects, and environment. Composed over the course of two years, in what Ashley describes as "a deeply collaborative design process between a diverse and committed team," the project concerns itself with an ecological anxiety that looms larger than the "illusion of stasis" we experience within our day-to-day existence. The creative team includes musicians from the International Contemporary Ensemble (ICE), who performed an early version of the work in 2016 at the Darmstädter Ferienkurse (Darmstadt Summer Course for New Music), a biennial new music festival in Germany whose notable alumni include composers Pierre Boulez and Karlheinz Stockhausen.

In *The Force of Things*, the audience moves through a collection of sculpted objects surrounded by speakers emitting frequencies that are inaudible to the human ear. Despite the seeming lack of perceptibility, the room vibrates with the effects of this sonic force, which ripples through the air and across the objects-turned-musical-instruments. Defying norms of directional listening and musicality, Ashley Fure describes herself as "driven by a desire to tune our focus toward a rate of change and a scope of alteration at odds with the scale of human life." The opera's sound world, and the rates of change within it, mirror the effects of climate change, the impact of which is undeniably fast-paced and catastrophic in spite of its imperceptibility. Even if we can't always hear it, the looming presence of ecological disaster surrounds us just as the "inaudible" sounds emanating from the speakers do.

During the performance, audience members can expect to hear soft rustles and rich drones that echo across time and space. Amplified human breaths will overlap with metallic and electric pulsations, underlining the futility in attempting to separate the human from nature. Occasionally these sounds are drawn from traditional instruments—the ICE musicians include three percussionists, a saxophonist, and a bassoonist—but more often than not, they arise from objects made animate by the work's charged kinetic environment. These sounds mingle with those of the vocalists, who, as Fure says, will be "shouting a warning that sounds like a whisper in a language no one can understand."

The opera's sound world emulates what author Timothy Morton calls a hyperobject—something vastly distributed across time and space relative to human life, such as black holes or global warming. We come to comprehend hyperobjects on a local scale despite their massive and nonlocal nature: for instance, what seems to be a nonseasonal weather disaster reminds us of the ecological precarity that was already present. The expressivity of *The Force of Things* musicalizes this precarity in its posthuman sound world distributed across and beyond the limits of human audibility and comprehension.

In focusing on sound as a material force rather than solely an aural one, *The Force of Things* is more than a musical metaphor for ecological anxiety. The opera dismantles ableist notions of sound and listening that rely on the concept of sound as a directional “event” rather than overlapping interactions and intermateriality. Fure and her brother Adam, the architect of the work, instead created an environment for sound and listening in which perception occurs through multisensory immersion rather than passive reception. This environment fosters a listening experience attuned to the agency of objects and elements. Fure writes that “matter in this piece is cast not as a passive, inert substance at the whim of human control but as an active, vital force with its own trajectories and transformations.” Rethinking this impulse for control allows for a reformulation of sound itself: what constitutes a musical instrument, what constitutes music, what constitutes noise. The sounds we will hear (and see, and feel) this evening are not solely the products of human action and authorship but are driven by, well, the force of things.

Rebecca Lentjes is a writer and feminist activist based in New York City. She studies ethnomusicology as a Ph.D. student at Stony Brook University and works as an assistant editor at RILM Abstracts of Music Literature.

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Meet the Artists

JUSTIN HOKE



Ashley Fure

Ashley Fure is an American composer and sound artist. Her acclaimed work explores the kinetic source of sound, bringing focus to the muscular act of music-making and the chaotic behaviors of raw acoustic matter. She holds a Ph.D. in music composition from Harvard University and joined the Dartmouth College department of music as an assistant professor in 2015.

A finalist for the 2016 Pulitzer Prize in Music, Ms. Fure is also a recipient of the 2018 DAAD Artists-in-Berlin Prize; a Rome Prize in Music Composition and a Guggenheim Fellowship (2017); Foundation for Contemporary Arts Grant for Artists (2016); Siemens Foundation Commission Grant (2015); the Kranichsteiner Composition Prize from Darmstadt, Busoni Prize from Berlin's Akademie der Künste, and a Mellon Postdoctoral Fellowship from Columbia University (2014); a Fulbright fellowship to France and Impuls International Composition Prize (2013); the Darmstadt Stipendienpreis and a Staubach Honorarium (2012); and a Jezek Prize and ten-month residency at Akademie Schloss Solitude (2011). Ms. Fure's work has been commissioned by major ensembles in Europe and the U.S., including the New York Philharmonic, Los Angeles Philharmonic, Klangforum Wien, Ensemble Modern, Quatuor Diotima, International Contemporary Ensemble, Talea Ensemble, San Francisco Contemporary Music Players, and Ensemble Dal Niente.

Adam Fure



Adam Fure is an architect and assistant professor at the University of Michigan Taubman College of Architecture and Urban Planning. He received his master of architecture degree from the University of California, Los Angeles, where he graduated with distinction and was awarded the Alpha Rho Chi medal. His work has been exhibited at the Venice

Biennale, Beijing Biennale, New School in New York, A+D Gallery in Los Angeles, the AA (Architectural Association School of Architecture) in London, and the Grand Rapids Museum of Art. He is the recipient of numerous awards, including the 2014 Architectural League Prize and a

residency fellowship at the Akademie Schloss Solitude. His essays have been published in *Log*, *Project Journal*, and *Pidgin*. Mr. Fure is a founding principal of the Ann Arbor-based architectural practice T+E+A+M.

César Alvarez



César Alvarez (co-director) is a New York-based composer, lyricist, playwright, and performance maker. He has written four full-length musicals, released four albums with his band The Lisps, and composed scores for contemporary dance, plays, and film. His musical *FUTURITY* received the 2016 Lucille Lortel Award for Outstanding Musical and four other Lortel nominations. Mr. Alvarez is a 2018–20 Princeton Arts Fellow, and has received two Drama Desk nominations,

a Sundance/Ucross fellowship, and a Jonathan Larson Award. Recent composition credits include *FUTURITY* (Soho Rep/Ars Nova, A.R.T., Walker Art Center, Mass MoCA), *The Elementary Spacetime Show* (FringeArts/UArts, NYU/Playwrights Horizons Theater School), Branden Jacobs-Jenkins's *An Octoroon* (Soho Rep, Theatre for a New Audience), *Washeteria* (Soho Rep), and the Foundry Theatre's *Good Person of Szechwan* (LaMaMa, Public Theater). Projects in development include *The Universe Is a Small Hat*, a multi-player participatory musical (Berkeley Rep Ground Floor, Civilians R&D Group) and *NOISE*, commissioned by the Public Theater and NYU/Playwrights Horizons Theater School. Mr. Alvarez is the founding artistic director of Polyphone, a festival of new musicals at the University of the Arts in Philadelphia. He is a graduate of Oberlin Conservatory and received his master of fine arts degree from Bard College.

Lucy Dhegrae



Lucy Dhegrae (voice) is acclaimed for her insatiable curiosity and versatile, flexible technique in a variety of styles. She has performed with the International Contemporary Ensemble, Talea Ensemble, and the Albany Symphony's Dogs of Desire, among others, at such venues as Columbia's Miller Theatre, Lincoln Center, and the Kennedy Center for the Performing Arts. She regularly premieres new works, including the operas *Trillium J* by Anthony

Braxton, *ANDY: A Popera* (Opera Philadelphia/Bearded Ladies Cabaret), and *A Marvelous Order* by Judd Greenstein. Ms. Dhegrae directs the Resonant Bodies Festival, which she founded in 2013.

Lisa E. Harris



Lisa E. Harris (voice) is an American soprano, performer, composer, and filmmaker who frequently works in new media, movement, electronics, and installation. Her 10-year durational work, *Cry of the Third Eye*, a new opera film in three acts, creatively archives the effects of gentrification on her Houston neighborhood. She was recently commissioned by the Art Institute of Chicago to co-compose *EarthSeed* with flutist Nicole M. Mitchell in celebra-

tion of Octavia Butler, and was a 2017 guest fellow at the Maggie Allesee National Center for Choreography. Ms. Harris was recently a guest lecturer at the International Symposium on Assistive Technology for Music and Art at Rensselaer Polytechnic Institute. She is the lead vocalist with *Jason Moran Presents: A Fats Waller Dance Party*, and recently performed the role of Orkney Woman in the premiere of *The Nubian Word for Flowers: A Phantom Opera* by IONE and Pauline Oliveros. This spring, she curated and produced Houston's inaugural Free Time Flow Festival, celebrating the intersections of basketball and improvisational performance. Ms. Harris is a 2015 Valiante Award recipient and a 2016 inaugural artist-in-residence at the New Quorum in New Orleans.

Ryan Muncy



Ryan Muncy (saxophone) 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.

Rebekah Heller



Recognized for her charisma and keenly perceptive interpretations, Rebekah Heller (bassoon) is a dynamic solo and collaborative artist who is fiercely committed to expanding the modern repertoire for the bassoon. Her debut solo album of world premiere recordings, *100 Names*, was met with critical acclaim, and her newly released second album, *METAFAGOTE*, is receiving wide praise. As co-artistic director and bassoonist of the renowned

International Contemporary Ensemble, Ms. Heller is not only committed to advancing the music of our time, she is also deeply engaged in working with younger musicians to continue ICE's legacy of fearless exploration and deep collaboration. She is also a committed advocate, through platforms like ICEcommons (a free, crowdsourced index of newly composed music), for underrepresented voices and outrageous experimentation.

Ross Karre



Michigan native Ross Karre (percussion, producer) is a percussionist and temporal artist based in New York City. His primary focus is the combination of media selected from classical percussion, electronics, theater, moving image, visual art, and lighting design. After completing his doctorate in music at the University of California, San Diego, with Steven Schick, Mr. Karre formalized his intermedia studies with a master of fine arts degree from UCSD. He is

a percussionist and co-artistic director of the International Contemporary Ensemble, and has performed regularly with red fish blue fish, Third Coast Percussion (Chicago), and the National Gallery of Art New Music Ensemble. His projection design work has been presented worldwide in prestigious venues such as the Park Avenue Armory, Kennedy Center, National Gallery of Art, and Bimhuis (Amsterdam). Mr. Karre is the founder and director of the crowd-sourced, contemporary music Web archives metafields.org and DigitlCE.

Levy Lorenzo



Levy Lorenzo (percussion, engineer) works at the intersection of music, art, and technology. His international body of work spans custom electronics design, sound engineering, instrument building, installation art, free improvisation, and classical percussion. With a primary focus on inventing new instruments, he prototypes, composes, and performs new electronic music. As an electronic art consultant, he designs interactive electronics rang-

ing from small sculptures to large-scale public art installations with artists such as Alvin Lucier, Christine Sun Kim, Ligorano/Reese, and Leo Villareal. As a percussionist, Mr. Lorenzo co-founded the experimental theater/electronics duo Radical 2 with Dennis Sullivan, and is a member of the Peter Evans Septet. As a sound engineer, he specializes in the realization and performance of complete electro-acoustic concerts with non-traditional configurations. One of his main engagements is Claire Chase's Density 2036 project. Mr. Lorenzo earned a master of electrical and computer engineering degree from Cornell University, and a doctor of musical arts degree in percussion performance from Stony Brook University. Mr. Lorenzo teaches at Hunter College and CUNY College of Technology.

Dustin Donahue



Based in Los Angeles, Dustin Donahue (percussion) is an advocate for contemporary music who has commissioned and premiered a large body of solo and chamber music by living composers while continuing to perform music of the 20th-century avant-garde. He frequently performs with the International Contemporary Ensemble and collaborates with many of Southern California's presenters of contemporary music, such as Wasteland, the

Ojai Music Festival, Monday Evening Concerts, Jacaranda Music, and San Diego New Music. As a soloist, he has recently performed in Reykjavik, Iceland, and Christchurch, New Zealand, and was featured performing the music of Brian Ferneyhough at Stanford University. Mr. Donahue appears on releases for Mode, Decca, Stradivarius, and Populist Records. He is a graduate of the University of Wisconsin, where he studied with Anthony Di Sanza, and holds master's and doctoral degrees from the University of California, San Diego, where he studied with Steven Schick.

Charlotte Mundy

Soprano Charlotte Mundy (understudy) inhabits repertoire ranging from Renaissance lute songs to the newest experiments in music, theater, and dance.

In the 2017–18 season, Ms. Mundy sang John Cage’s *Song Books* and Julius Eastman’s *Macle* with the SEM ensemble in Poland; acted and sang in *The Apartment* at Abrons Arts Center and *A Star Has Burnt My Eye* at Skidmore College; danced while singing the music of Kaija Saariaho with New Chamber Ballet; gave the American premiere of Steven Whiteley’s [] [] [] [] for actor and electronics on the MATA Festival; premiered three immersive operas with Qubit; and gave recitals of Messiaen and Saariaho in San Francisco and New York. Ms. Mundy is a member of TAK ensemble and Ekmeles vocal ensemble. She is a frequent collaborator of many of the brightest composers of her generation, including Ashley Fure, Nina C. Young, Natacha Diels, Erin Gee, and Zosha Di Castri.

Nicholas Houfek

Nicholas Houfek (lighting) is a New York–based lighting designer working in dance, music, and theater. He has worked with the Martha Graham Dance Company, Cedar Lake Contemporary Dance, and William Isaac’s Kymera Dance. As lighting supervisor, credits include work with Jonah Bokaer and with the Parsons, Limón, and Martha Graham dance companies. His credits in music and theater include work for Patti Smith (Tribeca Film Festival/Beacon Theatre), International Contemporary Ensemble, Maya Beiser, the Ojai Music Festival, Silk Road Ensemble, *Family Play* (Collaboration Town/New Ohio), *The Capables* (Gym at Judson), *The Highwayman* (Ars Nova, Dickson Place), and *The 39 Steps* (Olney Theatre Center). Co-lighting designs include work for Li’l Buck and Yo-Yo Ma at Le Poisson Rouge and tours for Natalie Merchant.

Lilleth Glimcher

Lilleth Glimcher (associate director) is a performance, visual, video, and sound artist who creates, directs, and choreographs political, environmental, and time-based work. She is also the founder and artistic director of You Are Here, which aims to create space to imagine new realities at the intersection of art and social justice. Ms. Glimcher’s work has been shown at the Abrons Art Center, Pace Gallery, Ars Nova, Dixon Place, Capri Marfa, Westbeth Artist Building, Flea Theater (resident director 2014–17), Chelsea Hotel, and the Future of StoryTelling. She has also assisted and associate-directed for Ashley Fure, Ivo Van Hove, Niegel Smith, 600 Highwaymen, André Gregory, Lila Neugebauer, Robert Whitman, César Alvarez, Shira Milikowsky, Lily Whitsitt, among other artists across disciplines. Ms. Glimcher graduated from Harvard University with a bachelor of arts degree in clinical research psychology with a secondary concentration in dramatic arts.

International Contemporary Ensemble

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 gmcm-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.

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.

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.

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Neil Creedon, *Production Manager*

Ashley and Adam Fure's *The Force of Things* is made possible by generous commitments from the International Contemporary Ensemble: First Page Program, University of Michigan Office of Research, Taubman College of Architecture and Urban Planning, Dartmouth College Provost's Office Seed Funding Program, Miller Theatre at Columbia University (NYC), and Internationales Musikinstitut Darmstadt (IMD). This project was supported by New Music USA, made possible by annual program support and/or endowment gifts from New Music USA project grants. With the friendly support of Ernst von Siemens Musikstiftung.