Friday and Saturday, August 10–11, 2018 at 7:30 pm

Mostly Mozart Festival Orchestra
Louis Langrée, Conductor
Stephen Hough, Piano
Jodie Devos, Soprano (U.S. debut)
Jennifer Johnson Cano, Mezzo-Soprano
Andrew Stenson, Tenor
Ryan Speedo Green, Bass-Baritone
Concert Chorale of New York
James Bagwell, Choral Director

ALL-MOZART PROGRAM

Meistermusik (1785)

Piano Concerto No. 21 in C major, K.467 (1785)
Allegro maestoso
Andante
Allegro vivace assai
Mr. Hough will perform his own cadenzas.

Intermission

This performance is dedicated in loving memory of Ernest E. Tyrrasch.

M|M Mostly Mozart Festival debut

Please make certain all your electronic devices are switched off.

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

Steinway Piano
David Geffen Hall
Mostly Mozart Festival

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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.
Requiem (1791)

I. Introitus
   Requiem

II. Kyrie

III. Sequenz
   Dies irae
   Tuba mirum
   Rex tremendae
   Recordare
   Confutatis
   Lacrimosa

IV. Offertorium
   Domine Jesu
   Hostias

V. Sanctus

VI. Benedictus

VII. Agnus Dei

VIII. Communio
   Lux aeterna
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.

We are very pleased to have you with us and look forward to seeing you often at Lincoln Center.

Jane Moss
Ehrenkranz Artistic Director
Mostly Mozart Festival  |  Snapshot

By Christopher H. Gibbs

The recognition of Mozart as a universal genius of music has gone virtually unchallenged for more than two centuries. He excelled in nearly every musical genre—keyboard, chamber, vocal, sacred, orchestral, and dramatic music—and frequently crossed boundaries among them. Mozart took full advantage of the breadth of his genius by continually learning from his own work.

The three pieces on the program this evening reflect different sides of Mozart's life and career. He was a Freemason, and already as a teenager was composing music influenced by Masonic thought or intended for its ceremonies. He wrote the brief *Meistermusik* ("Master Music") to honor the installation of a Mason and later adapted the piece for his *Masonic Funeral Music*.

Piano concertos offered Mozart the chance to shine as both composer and performer, as well as an improviser in cadenzas. He wrote the Concerto in C major, K.467, at the height of his fame in Vienna during the mid-1780s.

In 1791, just months before his death at age 35, Mozart received a mysterious commission to compose a Requiem for a nobleman who intended to pass the piece off as his own. Mozart was at work on his Masonic opera *The Magic Flute*, and after its premiere in September, took up the Requiem project in earnest, but it remained unfinished upon his death in December.

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Notes on the Program

By Christopher H. Gibbs

**Meistermusik, K. deest (1785)**

WOLFGANG AMADEUS MOZART

*Born January 27, 1756, in Salzburg*

* Died December 5, 1791, in Vienna

*Approximate length: 6 minutes*

Greater religious tolerance and acceptance of Freemasonry were among the Enlightenment reforms instituted by Emperor Joseph II in the 1780s. Mozart composed his first Masonic music as a teenager and continued until the end of his life with *Eine kleine Freimaurerkantate* (“A Small Freemason Cantata,” K.623), written less than three weeks before he died. In the summer of 1785, his most active year as a Mason, Mozart wrote the ceremonial *Meistermusik* that we hear tonight, using a Gregorian chant melody associated with the Lamentations of Jeremiah, for an installation ceremony. Several months later he adapted the piece, omitting the male chorus, for the somewhat better known *Masonic Funeral Music* (K.477), which honored two prominent Masons who had recently died.

**Meistermusik**

Replevit me amaritudinibus; 
inebriavit me absynthio. 
Inundaverunt aquae super caput meum; 
Dixi: Perii.

**Master Music**

He filled me with bitter herbs, 
and made me drunk with wormwood. 
Waters flooded over my head; 
I said, I am lost.

**Piano Concerto No. 21 in C major, K.467 (1785)**

WOLFGANG AMADEUS MOZART

*Approximate length: 29 minutes*

Although Mozart did not invent the piano concerto, he did much to popularize the genre, and they became the star vehicles that best allowed him to display the scope of his gifts to the public. The Concerto in C major, K.467, that we hear this evening was the eighth of 12 concertos Mozart composed in Vienna in the mid-1780s at the height of his fame. He completed the piece in March 1785 and was the soloist at its premiere a few days later. These were the years when Mozart was beginning to compose his three great Italian operas with Lorenzo Da Ponte: *The Marriage of Figaro, Don Giovanni*, and *Cosi fan tutte*. The spirit of those extraordinary works—filled with intrigue, drama, and playfulness—found instrumental expression in many of his concertos from this time.

The manuscript of the C-major Concerto does not contain a tempo indication for the first movement, but Mozart noted it as *Allegro maestoso* in his cata-
logue of works, appropriate for this festive piece that uses trumpets and drums. The lyrical Andante second movement is as mellifluous as an opera aria, and in the 1960s it was memorably used in the Swedish film Elvira Madigan, giving the concerto a nickname that has stuck. The concluding Allegro vivace assai looks to the world of comic opera with its good humor and cheer.

Requiem, K.626 (1791)
WOLFGANG AMADEUS MOZART

Approximate length: 48 minutes

The solemn words that open the Mass for the Dead (“Grant them eternal rest”) plead for enduring peace, but as the 35-year-old Mozart composed his miraculous Requiem in the fall of 1791, he experienced no such comfort. A relentless schedule, declining health, and dark moods clouded the final months of his life. When he received a mysterious commission to compose a Requiem during the summer, from an aristocrat who planned to pass the piece off as his own work, two ambitious operas were about to premiere: La clemenza di Tito (“The Clemency of Titus”), for the coronation of Leopold II as King of Bohemia, and Die Zauberflöte (“The Magic Flute”). Mozart traveled to Prague to conduct Tito and returned to Vienna to complete and premiere The Magic Flute. He then began serious work on the Requiem, but legend has it that his wife, Constanze, was distressed to observe his exhaustion and how obsessed he had become with the piece, which she allegedly took away from him. Mozart nonetheless pushed forward and worked on it until his death on December 5.

The film Amadeus fictitiously portrays Mozart on his deathbed dictating the Requiem to his rival Antonio Salieri, who was long rumored to have poisoned him. Although there is no evidence of any such final meeting (let alone any murder), Mozart did allegedly gather Constanze and various colleagues around him to sing through parts of the Requiem, and he instructed his student Franz Xaver Süssmayer on how to finish the piece. The haunting opening movement, entirely by Mozart, may have been performed at his funeral.

There are many uncertainties about the Requiem, most importantly concerning who actually composed much of the music. The manuscript shows that Mozart completed only the opening Introitus, as well as most of the following Kyrie. The next few movements were extensively drafted but required fleshing out, especially the orchestration. For the last movements—the Sanctus, Benedictus, Agnus Dei, and concluding Communion—there is nothing in Mozart’s autograph manuscript. Constanze may have asked Joseph Leopold Eybler to complete the piece, but he only got so far and the project was taken up by Süssmayer, who later asserted that he wrote the rest of the music himself—a claim that has aroused considerable debate. In the early 1960s, a sheet of Mozart’s sketches probably meant as a fugal ending to the Lacrimosa was discovered, and there has long been speculation that other such sketches were available to Süssmayer, supplementing whatever Mozart may have told him while writing the piece.
The masterly music of the Requiem encompasses Mozart’s astounding range of styles, beginning with the pleading expressiveness of the Introitus. The contrapuntal virtuosity of the double fugue in the Kyrie gives evidence of his increasing interest in the music of Bach and Handel. Mozart the keen dramatist is also present; the character Sarastro in The Magic Flute may come to mind in the bass solo of the Tuba mirum.

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

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Requiem, K.626
WOLFGANG AMADEUS MOZART

I. Introitus

Requiem
Requiem aeternam dona eis, Domine, 
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion, 
Et tibi reddetur votum in Jerusalem.

Exaudi orationem meam, 
Ad te omnis caro veniet.

II. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. Kyrie

Lord have mercy.
Christ have mercy.
Lord have mercy.

III. Sequenz

Dies irae
Dies irae, dies illa 
Solvet saeclum in favilla, 
Teste David cum Sibylla.

Quantus tremor est futurus 
Quando judex est venturus 
Cuncta stricte discussurus.

Tuba mirum
Tuba mirum spargens sonum 
Per sepulchra regionum 
Coget omnes ante thronum.

Requiem
Grant them eternal rest, O Lord, 
and may perpetual light shine on them. 
Thou, O God, art praised in Sion, 
and unto Thee shall the vow be performed in Jerusalem. 
Hear my prayer, 
unto Thee shall all flesh come.
Mostly Mozart Festival  |  Texts and Translations

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Death and Nature shall be astonished
when all creation rises again
to answer to the Judge.

Liber scriptus proferetur
In quo totum continetur,
Unde mundus judicetur.

A book, written in, will be brought forth
in which is contained everything that is,
out of which the world shall be judged.

Judex ergo cum sedebit

When therefore the Judge takes
His seat

Quidquid latet apparebit,
Nil inultum remanebit.

whatever is hidden will reveal itself.
Nothing will remain unavenged.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

What then shall I say, wretch that I am,
what advocate entreat to speak for me,
when even the righteous may hardly
be secure?

Rex tremendae
Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

King of awful majesty,
who freely savest the redeemed,
save me, O fount of goodness.

Recordare
Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Remember, blessed Jesus,
that I am the cause of thy pilgrimage;
do not forsake me on that day.

Quaerens me sedisti lassus,
Redemisti crucem passus,
Tantus labor non sit cassus.

Seeking me Thou didst sit down weary,
Thou didst redeem me,
suffering death on the cross.
Let not such toil be in vain.

Juste judex ultionis
Donum fac remissionis
Ante diem rationis.

Just, avenging Judge,
grant remission
before the day of reckoning.

Ingemisco tamquam reus,
Culpa rubet vultus meas,
Supplicanti parce, Deus.

I groan like a guilty man.
Guilt reddens my face.
Spare a suppliant, O God.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou who didst absolve
Mary Magdalene
and didst hearken to the thief,
to me also hast Thou given hope.
Preces meae non sunt dignae,  
Sed tu bonus fac benigne,  
Ne perenni cremer igne.  

Inter oves locum praesta,  
Et ab haedis me sequestra,  
Statuens in parte dextra.  

Confutatis  
Confutatis maledictis  
Flammis acribus addictis,  
Voca me cum benedictis.  
Oro supplex et acclinis.  
Cor contritum quasi cinis,  
Gere curam mei finis.  

Confutatis  
When the accursed have been  
confounded  
and given over to the bitter flames,  
call me with the blessed.  
I pray in supplication on my knees.  
My heart contrite as the dust,  
safeguard my fate.  

Lacrimosa  
Lacrimosa dies illa  
Qua resurget ex favilla  
Judicandus homo reus.  

Lacrimosa  
Mournful is that day  
w hen from the dust shall rise  
guilty man to be judged.  
Therefore spare him, O God,  
merciful Jesus, Lord,  
grant them rest.  
Amen.  

IV. Offertorium  

Domine Jesu  
Domine Jesu Christe,  
Rex gloriae,  
Libera animas  
Omnium fidelium defunctorum  
De poenis inferni,  
Et de profundo lacu:  
Libera eas de ore leonis,  
Ne absorbeat eas tartarus,  
Ne cadant in obscurum,  
Sed signifer sanctus Michael  
Repraesentet eas in lucem sanctam,  
Quam olim Abrahae promisisti  
Et semini ejus.  

Domine Jesu  
Lord Jesus Christ,  
King of glory,  
deliver the souls  
of all the faithful departed  
from the pains of hell  
and from the bottomless pit.  
Deliver them from the lion’s mouth.  
Neither let them fall into darkness  
nor the black abyss swallow them up.  
And let St. Michael,  
Thy standard-bearer,  
lead them into the holy light  
which once Thou didst promise  
to Abraham and his seed.
Hostias
Hostias et preces, tibi, Domine,
Laudis offerimus;
Tu suscipe pro animabus illis,
Quarum hodie memoriam facimus:
Fac eas, Domine,
De morte transire ad vitam,
Quam olim Abrahae promisisti
Et semini ejus.

Hostias
We offer unto Thee, O Lord,
this sacrifice of prayer and praise.
Receive it for those souls
whom today we commemorate.
Allow them, O Lord,
to cross from death into the life
which once Thou didst promise to
Abraham and his seed.

V. Sanctus
Sanctus, Sanctus, Sanctus,
Domine Deus Sabaoth!
Pleni sunt caeli et terra
Gloria tua.
Osanna in excelsis.

V. Sanctus
Holy, holy, holy,
Lord God of hosts:
heaven and earth are full
of Thy glory,
hosanna in the highest.

VI. Benedictus
Benedictus qui venit
In nomine Domini.
Osanna in excelsis.

VI. Benedictus
Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

VII. Agnus Dei
Agnus Dei,
Qui tollis peccata mundi,
Dona eis requiem.
Agnus Dei,
Qui tollis peccata mundi,
Dona eis requiem sempiternam.

VII. Agnus Dei
O Lamb of God,
who takest away the sins of the world,
grant them rest.
O Lamb of God,
who takest away the sins of the world,
grant them everlasting rest.

VIII. Communio
Lux aeterna
Lux aeterna luceat eis, Domine,
Cum sanctis tuis in aeternum,
Quia pius es.

Lux aeterna
May eternal light shine on them,
O Lord,
with Thy saints forever,
because Thou art merciful.

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis,
Cum sanctis tuis in aeternum,
Quia pius es.

Grant the dead eternal rest, O Lord,
and may perpetual light shine on them,
with Thy saints forever,
because Thou art merciful.
Louis Langrée was appointed music director of the Mostly Mozart Festival in 2002 and was named Renée and Robert Belfer Music Director in August 2006. He is also music director of the Cincinnati Symphony Orchestra, a position he has held since 2013. Recent highlights with the CSO include a concert as part of the 50th anniversary season of Lincoln Center’s Great Performers series and tours to Asia and Europe, including appearances at the Hong Kong Arts Festival, Edinburgh International Festival, BBC Proms, and La Seine Musicale in Paris.

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

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

Over the course of his career, Stephen Hough has distinguished himself as a true polymath, securing a reputation as an insightful pianist, as well as a writer and composer. In 2001 he was the first classical performing artist to receive a MacArthur Foundation Fellowship, and in 2013 he was named a Commander of the British Empire. He has appeared with most of the major American and European orchestras, and performs recitals regularly at major halls and concert series around the world. Mr. Hough has recorded more than 50 albums for Hyperion. His most recent releases include the *Dream Album*, a collection of 27 short pieces by more than a dozen composers including Mr. Hough; his first all-Debussy recording to mark the centenary of the composer’s death; and a recording of Schumann and Dvořák piano concertos with the City of Birmingham Symphony Orchestra.

During the 2018–19 season, Mr. Hough performs the world premiere of his Sonata No. 4, “Vida Breve,” in recital at Spivey Hall in Atlanta; tours with the Taiwan Philharmonic to Costa Mesa, San Diego, and Seattle; and performs with the Colorado Symphony, Fort Worth Symphony Orchestra, Minnesota Orchestra, Naples Philharmonic, Phoenix Symphony, and the Rochester Philharmonic Orchestra. As a writer, Mr. Hough has contributed to *BBC Music Magazine*, *Gramophone*, the *Guardian*, *New York Times*, and the *Times* (London), among other publications, and for seven years his blog for the *Telegraph* was one of the most popular and influential forums for cultural discussion. Mr. Hough’s first novel, *The Final Retreat*, was published by Sylph Editions this past March. His musical compositions are published by Josef Weinberger Ltd., and he is also an avid and exhibited painter.
Jodie Devos

Jodie Devos (soprano) is an increasingly sought-after soloist in recital and on the operatic stage. After studying at the Institute of Music and Pedagogy in Namur, Belgium, she graduated from the Royal Academy of Music in London. She received the second prize as well as the audience prize at the prestigious Queen Elisabeth Competition in 2014, and was named 2015 Young Artist of the Year by the International Classical Music Awards.

In addition to her recital engagements, Ms. Devos has appeared under the direction of Paolo Arrivabeni, Roland Böer, Laurent Campellone, Mikko Franck, Leonardo Garcia Alarcón, Dmitri Jurowski, and Christophe Rousset, among others. She has performed alongside the philharmonic orchestras of Monte Carlo, Liège, and Radio France, as well as with the National Orchestra of Belgium and Les Talens Lyriques.

Recently Ms. Devos appeared in Il barbiere di Siviglia (Rosina), Orphée aux enfers, and Le nozze di Figaro (Susanna) at the Opéra Royal de Wallonie; Pelléas et Mélisande at the Paris Opera; Le comte Ory and Le timbre d’argent at Opéra Comique; L’enfant et les sortilèges, L’Hirondelle inattendue, and Geneviève de Brabant in Montpellier; as the title role in Lakmé in Tours, France; and as the Queen of the Night in Die Zauberflöte in Dijon, Caen, Limoges, and at the Philharmonie de Paris. Upcoming projects include performances in Le comte Ory, Lakmé, Rigoletto, and La fille du regiment at the Opéra Royal de Wallonie; Le domino noir in Lausanne, Switzerland; Die Entführung aus dem Serail in Monte Carlo; Die Zauberflöte at La Monnaie in Brussels and at the Paris Opera; and Les Indes galantes and Les contes d’Hoffmann at the Paris Opera. Ms. Devos records exclusively for Outhere Music France.

Jennifer Johnson Cano

Jennifer Johnson Cano (mezzo-soprano) is noted for her commanding stage presence, profound artistry, and warm, velvety timbre. Winner of a 2012 Richard Tucker Career Grant and 2014 George London Award, she joined the Lindemann Young Artist Development Program at the Metropolitan Opera in 2008, and was the first-prize winner of the Young Concert Artists International Auditions in 2009.
Ms. Cano has given over 100 performances at the Metropolitan Opera, with recent roles including Bersi, Emilia, Hansel, Meg Page, Mercedes, Nicklausse, Wellgunde, and Waltraute. Other operatic appearances include Donna Elvira with Boston Lyric and Arizona Operas, Carmen with Boston Lyric Opera, Orfeo with Des Moines Metro Opera, Diana in La Calisto with Cincinnati Opera, and Marguerite in Berlioz’s La damnation de Faust with the Tucson Symphony Orchestra. She has worked with an impressive array of conductors, including Yannick Nézet-Séguin, Franz Welser-Möst, Manfred Honeck, Marin Alsop, Robert Spano, Osmo Vänskä, and Andrew Davis. Recently she made her European debut performing John Adams’s El Niño on tour with the composer and the London Symphony Orchestra, and with Markus Stenz and the Radio Philharmonic Orchestra at Amsterdam’s Concertgebouw.

Highlights of Ms. Cano’s summer engagements include her appearances as Orfeo in Orfeo and Euridice with Opera Theatre of Saint Louis, and as Emilia in Otello with the Los Angeles Philharmonic at the Hollywood Bowl under the direction of Gustavo Dudamel. In the upcoming season, she returns to the Met for the roles of Emilia in Otello and Meg Page in Falstaff, and to the Boston Lyric Opera as Offred in Poul Ruders’s The Handmaid’s Tale. Orchestral engagements include Bernstein’s Jeremiah with the Pittsburgh Symphony Orchestra, Mahler’s Das Lied von der Erde with the Colorado Springs Philharmonic, and Beethoven’s Ninth Symphony with the Pittsburgh and Cincinnati Symphonies.

Andrew Stenson

Andrew Stenson (tenor) is developing a reputation as one of the country’s most exciting young tenors. He is the first-prize winner of both the 2015 Giulio Gari International Vocal Competition and the 2016 Gerda Lissner Foundation Competition, and is the recipient of a 2011 Sara Tucker Study Grant from the Richard Tucker Foundation.

Mr. Stenson’s 2018–19 season begins with his Dallas Opera debut as the Steersman in The Flying Dutchman. He joins the Minnesota Opera as Fadinar in The Italian Straw Hat, as well as the Utah Opera as Tamino in Die Zauberflöte. The previous season included his company debut with Wexford Festival Opera as Ernesto in Foroni’s Margherita. He also returned to the Lyric Opera of Chicago as Ferrando in Così fan tutte, sang the title role of Candide with the San Francisco Symphony, and made his company debut with Opera Theatre of Saint Louis in the world premiere of the two-act version of An American Soldier, singing the role of Danny Chen. Other past highlights include the role of Tamino in Die Zauberflöte with Seattle Opera, Gen Watanabe in Bel Canto at Lyric Opera of Chicago, Beppe in Pagliacci at the
Mostly Mozart Festival | Meet the Artists

Metropolitan Opera, Frederic in *Pirates of Penzance* with Palm Beach Opera, the title role in *Candide* with Théâtre du Capitole, Toulouse and Opéra National de Bordeaux, and a company debut with Washington National Opera as Tonio in *La fille du régiment*. He also appeared in concert with the Kansas City Symphony for the Mozart Requiem, and returned to Glyndebourne Festival Opera to sing Ernesto in *Don Pasquale*.

Mr. Stenson completed his master of music degree at Cincinnati College-Conservatory of Music, and earned a bachelor of arts in music degree from Luther College. He is a graduate of both the Seattle Opera Young Artist Program and the Metropolitan Opera’s Lindemann Young Artist Development Program.

**Ryan Speedo Green**

Ryan Speedo Green (bass-baritone) is quickly establishing himself as an artist of international demand at the world’s leading opera houses. The 2018–19 season sees his return to the Metropolitan Opera to sing the King in *Aida*, conducted by Nicola Luisotti, which will be broadcast to theaters around the world as part of the Met’s Live in HD program. Mr. Green also returns to the Vienna State Opera as a member of the ensemble with roles including Sarastro in *Die Zauberflöte*, Raimondo in *Lucia di Lammermoor*, Der Einarmige in *Die Frau ohne Schatten*, and Lodovico in *Otello*, among others.

Orchestral engagements for the 2018–19 season include Beethoven’s Ninth Symphony conducted by Marin Alsop at the Ravinia Festival, and a debut with the Chamber Music Society of Lincoln Center for Haydn’s *Seven Last Words* with the Orion String Quartet. Mr. Green will be presented in recital at the Terrace Theater at the Kennedy Center as winner of the 2018–19 Marian Anderson Vocal Award from Washington National Opera, and he also appears in recital with Dayton Opera at the Schuster Performing Arts Center.

In 2016 Little, Brown and Company published *Sing for Your Life*, by journalist Daniel Bergner, which tells the compelling story of Mr. Green’s personal and artistic journey, from a trailer park in southeastern Virginia and time spent in Virginia’s juvenile facility of last resort to the Metropolitan Opera stage.
The Concert Chorale of New York most recently appeared at Lincoln Center performing Bernstein’s *MASS* at the Mostly Mozart Festival, as well as *Chichester Psalms* and Beethoven’s Ninth Symphony with the Los Angeles Philharmonic and Gustavo Dudamel. Next season the Chorale performs David Lang’s *prisoner of the state* and Brahms’s *Ein Deutsches Requiem* with the New York Philharmonic and Jaap van Zweden. Other performance highlights have included Handel’s *Messiah* with Alan Gilbert and the New York Philharmonic, Beethoven's Symphony No. 9 with Gianandrea Noseda, Mozart’s Requiem with Louis Langrée, and Mahler’s Symphony No. 3 with Dudamel and the LA Phil. Other credits include performances in productions of Philip Glass's *the CIVIL warS* and John Adams’s *Nixon in China*, as well as in productions of *Dido and Aeneas*, *Jesu, meine Freude*, and *L’Allegro, il Penseroso ed il Moderato*. The Chorale has worked with Gerard Schwarz at the 92nd Street Y, Opéra Français de New York conducted by Yves Abel, and the American Symphony Orchestra under Leon Botstein.

Notable past highlights include performances in *Les noces* at Lincoln Center, the New York premiere of Paul McCartney’s *Ecce Cor Meum*, and a performance of John Adams’s *The Death of Klinghoffer* conducted by the composer. The Chorale participated in the Performing Arts Center, Purchase College’s performances of works by Gilbert and Sullivan, as well as a concert series of works by Haydn, Bach, and Beethoven. It also performed in the highly acclaimed concert version of Rodgers and Hammerstein’s *Carousel* conducted by Leonard Slatkin. Members of the Chorale have been featured in performances with the Pet Shop Boys and Sting. The ensemble men sang with the Chicago Symphony Orchestra in a performance of *Tristan und Isolde*, and they performed in *The Tristan Project* with the Los Angeles Philharmonic at Avery Fisher Hall. Founded by Jacqueline Pierce, who also serves as artistic administrator, the Chorale has recorded with CBS and Nonesuch Records.

**James Bagwell**

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He is associate conductor of The Orchestra Now, and in 2009 he was appointed as principal guest conductor of the American Symphony Orchestra. From 2009–15 he served as music director of the Collegiate Chorale. Highlights of his tenure with the group include conducting a number of operas-in-concert at Carnegie Hall, including Bellini’s *Beatrice di Tenda*, Rossini’s *Moïse et Pharaon*, and Boito’s *Mefistofele*. He conducted the New York premiere of Philip Glass’s Symphony No. 7 (“A Toltec Symphony”) and Golijov’s *Oceana*, both at Carnegie Hall. Since 2011 he has collaborated with singer and composer Natalie Merchant, joining her for performances with a number of major orchestras across the country.

Mr. Bagwell has trained choruses for numerous orchestras around the world, including the Budapest Festival Orchestra, New York and Los Angeles
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.
Mostly Mozart Festival Orchestra
Louis Langrée, Renée and Robert Belfer Music Director

Violin I
Ruggero Allifranchini, Concertmaster
Eva Burmeister
Michael Gillette
Suzanne Gilman
Sophia Kessinger
Katherine Livolsi-Landau
Maureen Nelson
Ronald Oakland
Mineko Yajima

Violin II
Laura Frautschi, Principal
Martin Agee
Lilit Gampel
Amy Kaufman
Lisa Matricardi
Kayla Moffett
Kristina Musser
Deborah Wong

Viola
Shmuel Katz, Principal
Chihiro Allen
Danielle Farina
Jessica Troy
Elzbieta Weyman

Cello
Ilya Finkelshteyn, Principal
Ted Ackerman
Ann Kim
Alvin McCall

Bass
Andrew Trombley, Principal
Lou Kosma
Jeffrey Turner

Flute
Tanya Witek, Principal

Oboe
Max Blair, Principal
Nick Masterson

Clarinet
Pavel Vinnitsky, Principal

Basset Horn
Christopher Pell, Principal
David Gould
Dean LeBlanc

Bassoon
Marc Goldberg, Principal
Tom Sefcovic

Horn
Lawrence DiBello, Principal
Richard Hagen

Trumpet
Neil Balm, Principal
Lee Soper

Trombone
Richard Clark, Principal
Michael Boschen
Kyle Mendiguchia

Timpani
David Punto, Principal

Organ
Kent Tritle

Librarian
Michael McCoy

Personnel Managers
Neil Balm
Jonathan Haas
Gemini Music Productions
## Meet the Artists

**Soprano**
- Gail Blanche-Gill
- Miriam Chaudoir
- Eileen Clark
- Margery Daley
- Toni Dolce
- Lori Engle
- Phenisher Harris
- Margaret Kemp
- Margarita Martinez
- Elisa Singer
- Nonie Schuster
- Amaranta Viera
- Elena Williamson

**Alto**
- Katherine Benfer
- Melissa Bybee
- Bo Chang
- Esther David
- Sarona Farrell
- Megan Friar
- Wendy Gilles
- Misa Iwama
- Erin Kemp
- Nedra Neal
- Jacqueline Pierce
- Rhesa Williams

**Tenor**
- Matthew Deming
- Brian Dougherty
- Michael Denos
- Alex Guerrero
- Walker Jackson
- Adam MacDonald
- David White
- James Archie Worley
- Victor Ziccardi

**Bass**
- Daniel Alexander
- Dennis Blackwell
- Phillip Cheah
- Mischa Frusztajer
- Roderick Gomez
- Steven Moore
- Joseph Neal
- Waundell Saavedra
- Charles Sprawls
- Sean Sullivan
- Lewis White

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**Concert Chorale of New York**

*Jacqueline Pierce, Artistic Administrator*
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
Amrta 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