

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

Tuesday and Wednesday, August 7–8, 2018, at 6:30 pm

Pre-concert Recital

Dominic Cheli, *Piano*

BRAHMS **Rhapsody in E-flat major, Op. 119, No. 4 (1893)**

LISZT ***Réminiscences de Don Juan* (1841)**

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 David Wright

Rhapsody in E-flat major, Op. 119, No. 4 (1893)

JOHANNES BRAHMS

Born May 7, 1833, in Hamburg, Germany

Died April 3, 1897, in Vienna

Approximate length: 5 minutes

Only three Brahms piano pieces bear the name “rhapsody”: the Two Rhapsodies, Op. 79, and this one in E-flat major. Brahms reserved that name for extended compositions of epic character, rich in incident and narrative sweep—his equivalent of Chopin’s ballades. In this, his last published composition for piano, Brahms revisits the lusty, brawling world of his youthful sonatas and Hungarian dances. What could be more Hungarian than the fiery opening theme, with its “extra” fifth bar at the end of each phrase? There’s also a sturdy march theme in quarter notes, illuminated by flashing arpeggios, and a brooding theme in C minor that turns to robust C major. There is comic relief in a staccato, *pianissimo* parody of the first theme, and a suspenseful buildup to that theme’s triumphant return. But the most dramatic stroke of all is the coda, closing the piece fiercely in the tonic minor.

Réminiscences de Don Juan, S. 418 (1841)

FRANZ LISZT

Born October 22, 1811, in Doborján, Hungary

Died July 31, 1886, in Bayreuth, Germany

Approximate length: 17 minutes

In 1841, when Liszt composed his musical response to Mozart’s opera *Don Giovanni*, he was embarking on his most active decade as a touring virtuoso. It was typical for such performers to offer their own take on the latest hit opera tunes, but it was exceptional to reach back 60 years to honor a master of the past in that way. Liszt’s dramatic conception rearranges the opera’s moods, offering doom, seduction, and high living in that order. To begin, Mozart’s Commendatore pronounces his sentence on Don Giovanni in stark *forte* chords; then Liszt develops the implications of this theme, complete with the groans of the damned in rumbling chromatic scales. The Don’s seductive aria “Là ci darem la mano” is stated in full, followed by surprisingly regular (by Liszt’s standards) variations—perhaps a nod to Mozart’s own variation style. Finally, in the manner of Liszt’s Hungarian Rhapsodies, the music turns away from the slow theme and builds up for the fast one: the Don’s party aria “Finch’han dal vino.” The Commendatore’s sudden appearance in the final bars—doom gets the last word after all—is all the more hair-raising because of the desperate energy of the Don’s merrymaking.

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Tuesday and Wednesday, August 7–8, 2018, at 7:30 pm

Mostly Mozart Festival Orchestra

Louis Langrée, *Conductor*

Daniel Lozakovich, *Violin*

JOHN ADAMS *The Chairman Dances (1985)*

MOZART **Violin Concerto No. 3 in G major, K.216 (1775)**

Allegro

Adagio

Rondo: Allegro

Intermission

BEETHOVEN **Symphony No. 1 in C major (1799–1800)**

Adagio molto—Allegro con brio

Andante cantabile con moto

Menuetto: Allegro molto e vivace

Finale: Adagio—Allegro molto e vivace

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Steinway Piano

David Geffen Hall

Mostly Mozart Festival

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Endowment support is provided by Blavatnik Family Foundation Fund for Dance

The Mostly Mozart Festival is also made possible by The Andrew W. Mellon Foundation, The Ford Foundation, and Rita E. and Gustave M. Hauser. Additional support is provided by The Shubert Foundation, LuEsther T. Mertz Charitable Trust, The Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., The Katzenberger Foundation, Inc., Mitsui & Co. (U.S.A.), Inc, Mitsubishi Corporation (Americas), Sumitomo Corporation of Americas, J.C.C. Fund, Japanese Chamber of Commerce and Industry of New York, Nippon Steel & Sumitomo Metal U.S.A., Inc, Great Performers Circle, Chairman's Council, Friends of Mostly Mozart, and Friends of Lincoln Center

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

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

Friday–Saturday, August 10–11 at 7:30 pm in David Geffen Hall

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

ALL-MOZART PROGRAM

Meistermusik

Piano Concerto No. 21 in C major

Requiem

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 David Wright

In 1985, when John Adams composed *The Chairman Dances* for possible inclusion in his opera *Nixon in China*, few could picture a cutting-edge composer writing a “foxtrot for orchestra,” but there it is: a musical image of Chairman Mao and Madame Mao swooping around the dance floor, reliving their revolutionary youth, while the listener reflects on love and power, hope and disillusionment.

By 1775, the concerto had been around for centuries, but it took a composer like Mozart to re-imagine it as a musical drama in three acts, rich in romance and conflict, focused equally on the orchestra and the soloist. If one concerto can be said to mark that discovery, it’s his Violin Concerto No. 3 in G major, K.216, composed when Mozart was 19. The work also features an innovative finale in several tempos, like a suite of dances.

Viewed from the perspective of all nine Beethoven symphonies, the composer’s Symphony No. 1 in C major may sound derivative of Haydn. But what struck listeners in 1800—when this was Beethoven’s *only* symphony—was that a fresh new voice was on the scene, teasing with introductions that weren’t “in” any key, barreling ahead impatiently with the “slow” movement and minuet, and out-doing Haydn himself in the humorous *Finale*.

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By David Wright

The Chairman Dances (1985)

JOHN ADAMS

Born February 15, 1947, in Worcester, Massachusetts

Approximate length: 13 minutes

“The myths of our time,” John Adams has said, “are not Cupid and Psyche or Orpheus or Ulysses, but characters like Mao and Nixon.” Composed in 1985 while Adams was working on his opera *Nixon in China*, *The Chairman Dances* is an elaboration of material from the opera’s third act, in which the Chinese and American leaders meet at a banquet in Beijing’s Great Hall of the People. A preface to the score of *The Chairman Dances* describes the scene:

Madame Mao, alias Chiang Ch’ing, has gatecrashed the Presidential banquet. She is seen standing first where she is most in the way of the waiters. After a few minutes, she brings out a box of paper lanterns and hangs them around the hall, then strips down to a cheongsam, skin-tight from neck to ankle, and slit up to the hip. She signals the orchestra to play and begins to dance by herself. Mao is becoming excited. He steps down from his portrait on the wall and they begin to foxtrot together. They are back in Yenan, the night is warm, they are dancing to the gramophone....

This moment summons up the world of the characters’ youth, when Mao was a revolutionary leader in the field, Madame Mao a glamorous movie star, Nixon a Naval Reserve at Guadalcanal—a time when life seemed to be based on simple verities. Adams looks back with a mixture of affection and irony, so that *The Chairman Dances* can be both enjoyed as an orchestral showpiece and pondered as an acerbic reflection on youth and age, revolution and order, hope and disillusionment.

Violin Concerto No. 3 in G major, K.216 (1775)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 24 minutes

The Mozart of the Violin Concerto No. 3, composed in September 1775, seems like a different artist from that of Concerto No. 2, written just three months earlier—more self-confident, blessed with a richer tonal palette and deeper command of counterpoint, and led forward by

a newly personal vision of what a concerto could be. To begin the third concerto, Mozart re-used a bit of music from *Il rè pastore*, an opera he had composed the previous spring. In the process, he seems to have discovered a concept we now consider utterly Mozartean: the concerto as musical drama. This movement's wealth of melody, dialogue, and incident, which seems to have flowed from that idea, sets it apart from its predecessors.

In the *Adagio*, gently throbbing triplets in muted strings, the soft breathing of two flutes (substituted in this movement for the two oboes), and delicate cello and bass pizzicatos create an atmosphere of languor tinged with sadness, over which the solo violin cantilena rises in long, gorgeous arcs.

In the finale, Mozart unveils still another innovation: a composite movement that is almost a dance suite in itself. It begins like a conventional rondo, riding a bouncy 3/8 beat, then switches to a dainty serenade in a gavotte tempo. This is interrupted in turn by a lusty G-major tune, brilliantly decorated by the soloist. At last the 3/8 *Allegro* re-establishes itself, altered and dream-like at first, then dancing to the close with utter poise and charm.

Symphony No. 1 in C major, Op. 21 (1799–1800)

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 28 minutes

The power and originality of Beethoven's First Symphony were not lost on its first listeners. But after eight more Beethoven symphonies, each more revelatory than the last, the First Symphony was, by the early 20th century, drawing faint praise that suggested conservatism and immaturity.

But what could be less conservative than to begin a symphony with a final cadence? And in the "wrong" key (F major, not C)? Further harmonic searching leads only to A minor. The audience in 1800 was used to hearing a strong affirmation of the tonic key right at the beginning of a symphony, so it would have been clear to them, at the very least, that something unusual was taking place. Even so, what follows is the very model of a sonata-form movement, with well-contrasted themes deftly handled.

The second movement's tempo marking, *Andante cantabile con moto* (which translates as "going along, singingly and with motion"), is characteristic of the impatient Beethoven; the First is one of several Beethoven symphonies without a truly "slow" slow movement. Because the decorous *Andante* has combined the expressive functions of slow movement and minuet, the so-called *Menuetto* becomes something else entirely: a robust scherzo in a fast one-beat-to-a-bar configuration, the prototype of many Beethoven symphonic scherzos to come.

No doubt it was the witty *Finale* that brought charges of “caricature of Haydn” on Beethoven’s head. But even that notorious teaser never delayed an upbeat as long as Beethoven does in this movement’s mock-soulful introductory *Adagio*. Reaching the fast tempo at last, he transforms the muscular rising scale of the *Menuetto* into a speedy “rocket” figure, so persistent that this sonata-form movement takes on the appearance of a rondo.

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

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Meet the Artists



Louis Langrée

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.

Daniel Lozakovich

LEV EFM/DEUTSCHE GRAMMOPHON



Violinist Daniel Lozakovich is quickly establishing himself as a highly sought-after soloist on the international concert stage. He regularly performs throughout Europe with orchestras including the Orchestre National de France, Orchestre Philharmonique de Radio France, Royal Stockholm Philharmonic, Swedish Radio Symphony Orchestra, Moscow Philharmonic, National Philharmonic of Russia, Orchestre de la Suisse Romande, and the RAI National Symphony Orchestra. He collaborates with such distinguished conductors

as Adam Fischer, Vasily Petrenko, Leonard Slatkin, Vladimir Spivakov, and Valery Gergiev, with whom he has maintained a strong artistic partnership since their first collaboration in 2015 with the Mariinsky Theatre Orchestra.

Recent highlights include debuts with the Boston Symphony Orchestra under Andris Nelsons at Tanglewood and with the Frankfurt Radio Symphony under Andres Orozco-Estrada. Having returned to the Royal Stockholm Philharmonic Orchestra with Semyon Bychkov and the Orchestre National du Capitole de Toulouse under Tugan Sokhiev, Mr. Lozakovich appears at the Verbier Festival, Grachtenfestival in Amsterdam, and at the Gstaad Menuhin Festival with the Mariinsky Orchestra under Gergiev. In recital he further appears at Les Grandes Voix–Les Grands Solistes, Fondation Louis Vuitton and the Théâtre des Champs-Élysées in Paris, Bozar in Brussels, Milan Conservatory, and the Tonhalle in Zurich.

Awarded numerous prizes internationally, Mr. Lozakovich is also a keen chamber musician and enjoys collaborations with such distinguished artists as Emanuel Ax, Ivry Gitlis, Martin Fröst, Renaud Capuçon, and Khatia Buniatishvili at international music festivals including the Aix-en-Provence Easter Festival, Progetto Martha Argerich in Lugano, Switzerland, Gergiev Festival Rotterdam, and the White Nights Festival in St. Petersburg. Born in Stockholm in 2001, Mr. Lozakovich took up the violin in 2007 and made his concerto debut with the Moscow Virtuosi Chamber Orchestra under Vladimir Spivakov two years later. He currently studies at the Karlsruhe University of Music with Josef Rissin, and in Geneva with Eduard Wulfson. In 2016 he signed an exclusive recording contract with Deutsche Grammophon, and in June of this year released his debut album featuring works of Bach.

Dominic Cheli

Pianist Dominic Cheli is the first-prize winner of the 2017 Concert Artists Guild Competition. Earlier last year, he won the Music Academy of the West Concerto

Competition, leading to a critically praised performance of Prokofiev's Piano Concerto No. 2. His rapidly advancing career includes his European concerto debut in Germany, as well as debut appearances at this year's Ravinia Festival. Highlights of Mr. Cheli's 2018–19 season include his New York recital debut at Carnegie Hall's Weill Recital Hall, and his Walt Disney Concert Hall concerto debut with the Colburn Orchestra, led by Valery Gergiev. Additional concerto engagements include performances with the Columbus Symphony and the Princeton Symphony Orchestra, both under the baton of Rossen Milanov.

A native of St. Louis, Mr. Cheli has performed at other notable venues that include Merkin Concert Hall, Granada Theatre Santa Barbara, and the Sheldon Concert Hall in St. Louis. Along with his frequent performances in recital and as a concerto soloist with symphony orchestras nationwide, he is committed to sharing his passion for music with younger audiences. He recently performed on the Baby Got Bach concert series at the invitation of pianist and artistic director Orli Shaham. Mr. Cheli has appeared on WQXR's long-running McGraw Hill Young Artists Showcase program with host Bob Sherman, as well as on NPR's *From the Top*, hosted by Christopher O'Riley. His critically acclaimed debut CD for the Naxos label, released last year, features the music of Muzio Clementi.

Mr. Cheli is currently pursuing an artist diploma at the Colburn Conservatory of Music in Los Angeles, studying with Fabio Bidini. He earned his master of music degree from Yale University and a bachelor's degree from the Manhattan School of Music. Previous teachers include Zena Ilyashov, Peter Frankl, André-Michel Schub, and Sylvia Rosenberg.

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.

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Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.



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
Lilit Gampel
Amy Kauffman
Maureen Nelson
Ronald Oakland
Michael Roth

Violin II

Laura Frautschi,
Principal
Michael Gillette
Suzanne Gilman
Sophia Kessinger
Katherine Livolsi-Landau
Kayla Moffett
Deborah Wong
Mineko Yajima

Viola

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

Cello

Ilya Finkelshteyn,
Principal
Ted Ackerman
Ann Kim
Alvin McCall

Bass

Andrew Trombley,
Principal
Lou Kosma
Jeffrey Turner

Flute

Jasmine Choi, *Principal*
Tanya Witek

Oboe

Max Blair, *Principal*
Nick Masterson

Clarinet

Jon Manasse, *Principal*
Christopher Pell

Bass Clarinet

Mitchell Kriegler

Bassoon

Marc Goldberg,
Principal
Tom Sefčovič

Horn

Lawrence DiBello,
Principal
David Byrd-Marrow
Richard Hagen
Patrick Pridemore

Trumpet

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Lee Soper

Trombone

Richard Clark, *Principal*
Michael Boschen

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Morris Kainuma,
Principal

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Mostly Mozart Festival

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inaki vmaixa

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