

Lincoln Center's

MOSTLY MOZART FESTIVAL

July 10–August 10, 2019

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, July 23–24, 2019, at 6:30 pm

Pre-concert Recital

Drew Petersen, *Piano*

SCHUBERT Fantasy in C major ("Wandererfantasie") (1822)

Allegro con fuoco ma non troppo

Adagio

Presto

Allegro

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 Kathryn L. Libin

Fantasy in C major, D.760 (“Wandererfantasie”) (1822)

FRANZ SCHUBERT

Born January 31, 1797, in Vienna

Died November 19, 1828, in Vienna

Approximate length: 20 minutes

For Schubert the song was the most perfect medium in which to capture and distill emotion; it is no accident that he frequently used songs as foundations for larger instrumental works. His monumental Fantasy in C major grew out of a song he composed in 1816 called “Der Wanderer.” Set to a poem by Georg Philipp Schmidt von Lübeck, the song’s haunting main theme presents the words “Here the sun seems so cold/the blossom faded, life old/and men’s words mere empty noise/I am a stranger everywhere.” In Schubert’s Fantasy, written six years later, that song of profound alienation appears as the *Adagio* section in a discursive work in which the four movements of a sonata have been compressed into one. The slow dactylic rhythm of the song provides the impulse for the energetic and relentless main theme that opens the work and unifies it, straight through the towering fugal finale.

Schubert wrote the Fantasy for a wealthy gentleman named Karl Emanuel Liebenberg de Zsitten, an accomplished amateur pianist who had studied with Mozart’s pupil Hummel. The work was also published in Vienna, appearing in February 1823, only a few months after its composition. It is hard to imagine that the Fantasy attracted very few players until Liszt discovered and transcribed it for piano and orchestra in 1851; thereafter it entered the repertoire as one of the great pianistic endeavors of the early Romantic period.

Musicologist Kathryn L. Libin teaches music history and theory at Vassar College.

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Mostly Mozart Festival Orchestra

Andrew Manze, *Conductor*

Vilde Frang, *Violin*^{MJM}

ALL-BEETHOVEN PROGRAM

Violin Concerto in D major (1806)

Allegro ma non troppo

Larghetto

Rondo

Ms. Frang will perform Kreisler's cadenzas.

Intermission

Symphony No. 3 in E-flat major ("Eroica") (1803)

Allegro con brio

Marcia funebre: Adagio assai

Scherzo: Allegro vivace

Finale: Allegro molto

This performance is in recognition of the support of Richard Benson.

^{MJM} Mostly Mozart debut

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David Geffen Hall

Mostly Mozart Festival

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Wednesday, July 24 at 10:00 pm in the Stanley H. Kaplan Penthouse
A Little Night Music

Michael Brown, piano

MENDELSSOHN: Variations sérieuses in D minor

MICHAEL BROWN: Folk Variations

BEETHOVEN: Eroica Variations

Wednesday-Saturday, July 24-27 at 7:30 pm in the Gerald W. Lynch Theater

The Black Clown (New York premiere)

Adapted from the Langston Hughes poem by Davóne Tines & Michael Schachter

Music by **Michael Schachter**

Zack Winokur, director

Davóne Tines (The Black Clown)

Jaret Landon, music supervisor

Chanel DaSilva, choreographer

Post-performance talk with Davóne Tines, Zack Winokur, and Chanel DaSilva on Thursday, July 25

Friday-Saturday, July 26-27 at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Andrew Manze, conductor

Pekka Kuusisto, violin

Knut Erik Sundquist, bass (New York debut)

BARTÓK: Romanian Folk Dances

VIVALDI: The Four Seasons

Traditional music from Finland and Norway

Pre-concert recitals by the Neave Trio at 6:30 pm

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

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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.

Snapshot

By Christopher H. Gibbs

As he entered his 30s, Beethoven's personal life changed dramatically, and so, too, did the music he composed. In distraught letters dating from the fall of 1801, he revealed for the first time the secret of his hearing loss, describing how "that jealous demon, my wretched health, has put a nasty spoke in my wheel." In the spring he moved to the Vienna suburb of Heiligenstadt, where he penned the remarkable "Heiligenstadt Testament" in which he described the social, personal, and professional consequences of his condition. He lamented that he could no longer hear the sounds of nature: "Such incidents brought me almost to despair; a little more and I would have ended my life. Only my art held me back. It seemed to me impossible to leave the world until I had produced all that I felt was within me."

The challenges that Beethoven faced at this crucial juncture can be sensed in many of the compositions he wrote over the next decade, which is often labeled as his "heroic" period. These were years of astounding productivity: "I live only in my notes, and with one work barely finished, the other is already started; the way I write now I often find myself working on three, four things at the same time." Many of his compositions seem to project a kind of narrative in which adversity is overcome, a trajectory traced from darkness to light.

A signal composition from this time is the Third Symphony, the mighty "Eroica," which premiered in 1805. While the initial critical responses registered surprise at its unusual length, difficulty, and intensity, the work soon became one of the most influential pieces ever written and forever changed the course of the genre of the symphony. Beethoven's Violin Concerto, composed the following year, likewise challenged the expectations of his contemporaries, who were accustomed more to entertainment in a concerto than to a work of such sustained substance. It took several decades for the concerto to enter the standard repertoire.

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By Christopher H. Gibbs

Violin Concerto in D major, Op. 61 (1806)

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 42 minutes

Beethoven's involvement with the genre of the concerto began early and extended beyond the canonic five piano concertos, the "Triple" Concerto for piano, violin, and cello, and the Violin Concerto performed tonight. Early on he experimented with concertos for piano, for violin, and even one for oboe, but these works are lost, unfinished, or incomplete. Around the turn of the century, at age 30, he composed two Romances for Violin and Orchestra. Beethoven was a virtuoso pianist and to a large extent modeled his early career on Mozart, who had won much of his Viennese fame performing his own piano concertos. Beethoven also played the violin, although he was far from the virtuoso on the instrument that Mozart had been.

Beethoven composed the Violin Concerto late in 1806, in the midst of his so-called heroic middle period. He wrote it in an extremely short time for Franz Clement, a musician whom Beethoven had long admired. Clement was first violinist at the Theater an der Wien and the previous year had presented the first public performance there of the "Eroica" Symphony. Beethoven is said to have completed the Violin Concerto at his request just a couple of days before the premiere on December 23, 1806. The reception to Beethoven's concerto was mixed. As with the challenging "Eroica" Symphony, some worried that the composer was pursuing the wrong path. One leading critic wrote: "it is feared, however, that if Beethhofen [sic] continues to follow his present course, it will go ill both with him and the public. The music could soon fail to please anyone not completely familiar with the rules and difficulties of the art." Beethoven establishes a meditative mood at the outset of the concerto with an expansive orchestral introduction featuring one of his most lyrical themes. The slow second movement, in a modified variation form, leads without pause to the lively and dance-like Rondo finale that showcases virtuosic playing for the soloist.

The violinist Joseph Joachim is credited with bringing the concerto into the repertory beginning in 1844, when at the age of 12, he played it with Felix Mendelssohn conducting the London Philharmonic Society. In the absence of any cadenzas by Beethoven, Joachim's was widely played for many years until displaced by Fritz Kreisler's.

Symphony No. 3 in E-flat major, Op. 55 (“Eroica”) (1803)

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 47 minutes

During the summer of 1802, Beethoven’s doctor suggested that he move to the Vienna suburb of Heiligenstadt to escape the heat and hassles of the big city. It was there, in the early fall, that he poured out his heart in a famous unsent letter to his brothers:

O you men who think or say that I am hostile, peevish, or misanthropic, how greatly you wrong me. You do not know the secret cause that makes me seem so to you. From childhood on, my heart and soul were full of tender feeling of goodwill, and I was always inclined to accomplish great deeds. But just think, for six years now I have had an incurable condition, made worse by incompetent doctors, from year to year deceived with hopes of getting better, finally forced to face the prospect of a lasting infirmity (whose cure will perhaps take years or even be impossible).

This so-called Heiligenstadt Testament has exerted a tremendous influence on posterity’s view of Beethoven. The anguished words had a powerful effect on the understanding and interpretation of his music, especially a work like the “Eroica” Symphony, which seems in music to express the struggles that the composer—never a fluent writer—had tried to articulate in prose.

Beethoven began writing the “Eroica” around the time of the Heiligenstadt Testament. He initially planned to dedicate it to Napoleon and call it “Bonaparte.” Disillusioned when the French military leader crowned himself emperor in 1804, however, Beethoven so vigorously scratched out the title that his pen tore the manuscript paper. In the end, the work was published as “*Sinfonia Eroica* . . . composed to celebrate the memory of a great man.” It was initially performed in semi-private performances, the first of which took place in August 1804 at the palace of his patron Prince Lobkowitz (to whom the work is dedicated). The public premiere was on April 7, 1805, at the Theater an der Wien, presented by Franz Clement, for whom Beethoven composed his Violin Concerto the following year.

The early reviews show that critics wanted to praise the composer and work, but were often confused by what he was trying to do. A critic commented that general opinion was sharply divided:

One group, Beethoven’s very special friends, maintains that precisely this symphony is a masterpiece, that it is in exactly the true style for more elevated music, and that if it does not please at present, it is because the public is not sufficiently educated in art to be able to grasp all of these elevated beauties. After a few thousand years, however, they will not fail to have their effect. The other group utterly denies this work any artistic value and feels

that it manifests a completely unbounded striving for distinction and oddity, which, however, has produced neither beauty nor true sublimity and power.

The critic goes on to discuss a “middle” group of commentators, who admire its many excellent qualities, but are dismayed at the disjointed surroundings and at the “endless duration of this longest and perhaps most difficult of all symphonies, which exhausts even connoisseurs and becomes unbearable for the mere amateur.”

Within a couple of years, however, the tone began to change. It often takes time before musicians and the public feel comfortable with the demands of difficult new music. In the case of the “Eroica,” musicians seem to have gone out of their way to embrace “this most difficult of all symphonies.” Regarding a Leipzig performance in 1807, we are informed that “the orchestra had voluntarily gathered for extra rehearsals without recompense, except for the honor and special enjoyment of the work itself.” A few years later a critic commented that the symphony “was performed by the orchestra with unmistakable enjoyment and love.”

Musically, the innovations of the *Eroica* begin with two striking tonic chords at the opening of the first movement, ushering in a cello melody that is soon derailed by an unexpected note—C sharp—that does not belong to the “home key” and that signals struggles and conflicts to come in the work. Motivic, metric, and harmonic surprises continue throughout this lengthy movement. The second movement, an extraordinary funeral march, is one of the most influential pieces of music ever composed. Schubert, Berlioz, Mendelssohn, Mahler, and many others wrote funereal marches that can be traced back to Beethoven. An energetic scherzo changes the tone (confusing some commentators—why the mirth after a funeral?), but not the intensity.

Beethoven employed another formal innovation for the finale, which he cast as an unusual set of variations. The theme takes some time to emerge, with initially only its harmonic skeleton given in the bass. For the theme proper, Beethoven returned to a melody he had already used in three previous pieces: in one of his contredanses, in the ballet music for *The Creatures of Prometheus*, and as the theme for the “Prometheus” Variations in E-flat, Op. 35. It seems natural that Beethoven was attracted to—dare we say identified with?—Prometheus, the rebellious Greek Titan who incurred the wrath of the gods of Mount Olympus by stealing their sacred fire. Prometheus resisted, took risks, and suffered in order to help humanity. That mythic hero’s music provides a fitting conclusion for this heroic symphony.

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

Meet the Artists



FELIX BROEDE

Andrew Manze

Andrew Manze is widely celebrated as one of the most stimulating and inspirational conductors of his generation. Since the 2014–15 season, he has been chief conductor of the NDR Radiophilharmonie in Hanover, Germany, where his contract was recently renewed, for the third time, until summer 2023. Highlights with the orchestra include a U.K. tour and an upcoming return to Asia in autumn 2019. They have embarked on a major series of recordings for the Pentatone label, initially focusing on the orchestral works of Mendelssohn, the first of which was awarded the German Record Critics' Award in 2017. Their latest release features Mozart Symphonies Nos. 40 and 41.

In great demand as a guest conductor worldwide, Mr. Manze has long-standing relationships with a number of leading international orchestras, including the Leipzig Gewandhaus Orchestra, Munich and Oslo Philharmonics, Los Angeles Philharmonic, Deutsches Symphonie-Orchester Berlin, Royal Stockholm Philharmonic and Finnish Radio Symphony Orchestras, the Hallé, Camerata Salzburg, and the Scottish and Swedish Chamber Orchestras. He is principal guest conductor of the Royal Liverpool Philharmonic Orchestra, with whom he has recorded the complete Vaughan Williams symphonies. This past season, Mr. Manze made his debut with the Boston Symphony Orchestra, and has also had recent debuts with the Royal Concertgebouw Orchestra and the NDR Elbphilharmonie Orchestra.

From 2006 to 2014, Mr. Manze was principal conductor and artistic director of the Helsingborg Symphony Orchestra. From 2010 to 2014, he served as associate guest conductor of the BBC Scottish Symphony Orchestra, and was principal guest conductor of the Norwegian Radio Orchestra from 2008 to 2011.

Vilde Frang



MARCO BORGREVE

Vilde Frang's profound musicianship and exceptional lyricism has elevated her as one of the leading and most individual young artists. In 2012 she was awarded the Credit Suisse Young Artists Award, which led to her debut with the Vienna Philharmonic under Bernard Haitink at the Lucerne Festival. In 2016 she made her acclaimed debut with the Berlin Philharmonic under Simon Rattle as part of their Europa Konzert, and returned in 2017–18 for her subscription debut at the Philharmonie, as well as concerts at

the Baden Baden Easter Festival with Iván Fischer.

Ms. Frang's recent highlights have included performances with the Philharmonia Orchestra, Leipzig Gewandhaus Orchestra, Deutsche Kammerphilharmonie Bremen, Bavarian Radio Symphony Orchestra, Dallas Symphony Orchestra, Oslo Philharmonic, Wiener Symphoniker, Mahler Chamber Orchestra, Munich Philharmonic, and Orchestre de Paris. Her 2018–19 season included two extensive European tours with the Deutsche Symphonie-Orchester Berlin with Robin Ticciati and the Orchestre Philharmonique du Luxembourg with Gustavo Gimeno, plus engagements with the San Francisco Symphony, Scottish Chamber Orchestra, Bamberger Symphoniker, Frankfurt Radio Symphony Orchestra, Pittsburgh Symphony Orchestra, and Seoul Philharmonic Orchestra.

Ms. Frang is an exclusive Warner Classics artist, and her recordings have received numerous awards. She is the recipient of the Edison Klassiek Award, Classic BRIT Award, Diapason d'Or, German Record Critics' Award, and Echo Klassik Award. She also received a Gramophone Award in the Concerto category for her recording of Korngold's Violin Concerto and Britten's Violin Concerto.

Drew Petersen

A recipient of the 2018 Avery Fisher Career Grant, American pianist Drew Petersen is a sought-after soloist, recitalist, and chamber musician in the U.S., Europe, and Asia. He has been praised for his commanding and poetic performances of repertoire ranging from Bach to Judith Lang Zaimont, and is the recipient of the 2017 American Pianists Award and the Christel DeHaan Fellow of the American Pianists Association, as well as a residency at the University of Indianapolis. Most recent performances include his debuts with the Tucson, Milwaukee, Phoenix, Pacific, and Houston symphonies, solo recitals at the Gilmore International Keyboard Festival and Ravinia festival, as well as chamber concerts at the 2018 Mostly Mozart Festival. Last year also marked the release of his first solo recording of American music on the Steinway label, which drew critical praise.

Mr. Petersen's firm belief in the importance of music in contemporary society has led to collaborations with Young Audiences New York, which presents performances in New York City's public schools. He was also featured in Andrew Solomon's bestselling nonfiction book *Far From the Tree*, which sparked a nationwide conversation on raising extraordinary and different children. Mr. Petersen continually advocates for the necessity of classical music and other arts in society, and was named a 2006 Davidson Fellow for his portfolio entitled Keeping Classical Music Alive.

Mostly Mozart Festival

Now in its 53rd season, Lincoln Center's Mostly Mozart Festival is a beloved summertime tradition and New York institution. Launched in 1966 as America's first indoor summer music festival, with an exclusive focus on its namesake composer, Mostly Mozart has since broadened its focus to include works by Mozart's predecessors, contemporaries, and related successors. In addition to performances by the Mostly Mozart Festival Orchestra, the festival now includes concerts by the world's outstanding chamber and period-instrument ensembles, acclaimed soloists, as well as opera productions, dance, film, and late-night performances. Contemporary music has become an essential 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, Christian Tetzlaff, Itzhak Perlman, Emanuel Ax, Garrick Ohlsson, Stephen Hough, Osmo Vänskä, the Emerson String Quartet, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, and the 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.



Mostly Mozart Festival Orchestra

Louis Langrée, *Renée and Robert Belfer Music Director*

Violin

Ruggero Alliffranchini,
Concertmaster
Laura Frautschi,
Principal Second
Martin Agee
Eva Burmeister
Robert Chausow
Michael Gillette
Suzanne Gilman
Amy Kauffman
Sophia Kessinger
Katherine Livolsi-
Landau
Lisa Matricardi
Kayla Moffett
Maureen Nelson
Ronald Oakland
Michael Roth
Deborah Wong
Mineko Yajima

Viola

Shmuel Katz, *Principal*
Chihiro Allen
Meena Bhasin
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 Dusevic Witek

Oboe

Phillipe Tondre,
Principal
Nick Masterson

Clarinet

Jon Manasse,
Principal
Christopher Pell

Bassoon

Marc Goldberg,
Principal
Tom Sefčovič

Horn

Lawrence DiBello,
Principal
David Byrd-Marrow
Richard Hagen
Stewart Rose

Trumpet

Neil Balm, *Principal*
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Mostly Mozart Festival

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Inaki Vriaisa

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—The Bowery Boys

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