

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

**Friday and Saturday, July 26–27, 2019, at 6:30 pm**

Pre-concert Recital

### Neave Trio

Anna Williams, *Violin*

Mikhail Veselov, *Cello*

Eri Nakamura, *Piano*

PIAZZOLLA (arr. Bragato) ***Four Seasons of Buenos Aires (1965–70)***

Verano Porteño

Otoño Porteño

Invierno Porteño

Primavera Porteño

*Please make certain all your electronic devices are switched off.*

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

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*Steinway Piano*

David Geffen Hall

By David Wright

***Four Seasons of Buenos Aires (1965–70)***

ASTOR PIAZZOLLA

*Born March 11, 1921, in Mar del Plata, Argentina*

*Died July 5, 1992, in Buenos Aires*

*Approximate length: 22 minutes*

Astor Piazzolla made his reputation as a popular songwriter, virtuoso on the bandoneon (the accordion-like instrument that is the soul of tango), and poet of the city streets of Buenos Aires. Like his Russian contemporary Alfred Schnittke, Piazzolla was both a traditionalist and an iconoclast; his jazz-influenced *Nuevo Tango* style raised some eyebrows in Argentina, but also attracted the attention of classical musicians such as Gidon Kremer, Yo-Yo Ma—and José Bragato, who played cello in Buenos Aires orchestras before joining Piazzolla’s quintet and becoming, in effect, history’s first “tango cellist.” The sound of Bragato’s instrument, pouring out a passionate melody or driving a choppy rhythm, became a key element of Piazzolla’s new sound.

In 1965, Piazzolla composed a tango, *Verano Porteño* (“Summer in Buenos Aires”) as incidental music for a play. (The adjective *porteño* refers to Buenos Aires and its people, just as *carioca* does for Rio de Janeiro.) Over the next year or so, three more seasonal tangos followed to complete the set of *Cuatro Estaciones Porteñas*, a sort of urban, Southern Hemisphere answer to Vivaldi’s *The Four Seasons* (to be performed later tonight with the Mostly Mozart Festival Orchestra). Bragato, a tireless arranger and popularizer of Piazzolla’s compositions, produced this evening’s piano trio version a few years later.

Unlike Vivaldi, Piazzolla wrote no poems to accompany his set, so it’s up to each listener to imagine how life in Buenos Aires changes as the calendar pages turn. It does appear, however, that crickets are heard in the summer and fall, judging by the violin’s behind-the-bridge sound effects at the beginning of each piece. And winter seems to be a time of quiet reflection—interrupted by some very unquiet memories.

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The Program

**Friday and Saturday, July 26–27, 2019, at 7:30 pm**

## Mostly Mozart Festival Orchestra

Andrew Manze, *Conductor*

Pekka Kuusisto, *Violin* <sup>MJM</sup>

Knut Erik Sundquist, *Bass* (New York debut)

**BARTÓK** **Romanian Folk Dances for string orchestra (1915–17)**

(arr. Willner) Joc cu băta (Stick Dance)  
Brâul (Sash Dance)  
Pe loc (Stamping Dance)  
Buciumeana (Dance of Buchum)  
Poargă Românească (Romanian Polka)  
Mârunțel (Fast Dance): L'istesso tempo—Allegro vivace

**VIVALDI** ***Le quattro stagioni* ("The Four Seasons")**

*Interspersed with traditional music from Finland and Norway*

**Violin Concerto in E major ("Spring")**

Allegro  
Largo  
Allegro

**Violin Concerto in G minor ("Summer")**

Allegro non molto  
Adagio—Presto  
Presto

*(Program continued)*

<sup>MJM</sup> Mostly Mozart debut

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David Geffen Hall

## Mostly Mozart Festival

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## UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

*Tuesday–Wednesday, July 30–31 at 7:30 pm in David Geffen Hall*

### **Mostly Mozart Festival Orchestra**

**Louis Langrée**, conductor

**Martin Helmchen**, piano

MOZART: Overture to *Don Giovanni*

MOZART: Piano Concerto No. 20 in D minor, K.466

BRAHMS: Symphony No. 3

*Pre-concert recitals at 6:30 pm*

*Tuesday, July 30 at 10:00 pm in the Stanley H. Kaplan Penthouse*

*A Little Night Music*

**Susanna Phillips**, soprano

**Myra Huang**, piano

FANNY HENSEL: Morgenständchen; Warum sind denn die Rosen so blaß?; Die Mainacht; Italien

ALMA MAHLER: Five Songs

CLARA SCHUMANN: Am Strande; Die gute Nacht; Three Songs; Lorelei

For tickets, call (212) 721-6500 or visit [MostlyMozartFestival.org](http://MostlyMozartFestival.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](http://MostlyMozartFestival.org) for full festival listings.**

Join the conversation: #MostlyMozart

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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.*

**Violin Concerto in F major (“Autumn”)**

Allegro  
Adagio molto  
Allegro

**Violin Concerto in F minor (“Winter”)**

Allegro non molto  
Largo  
Allegro

*This program is approximately 75 minutes long and  
will be performed without intermission.*

# Snapshot

By David Wright

By definition, performances of “classical” music are about seeing the familiar in a new light. This evening brings a fresh framework to two beloved works that evoke country folk and their experiences, encouraging us to hear the music afresh.

Between 1909 and 1913, Béla Bartók made repeated trips to the region of Transylvania with his Edison phonograph, recording over a thousand Romanian melodies before a Great War and modern life consigned many of them to oblivion. His 1915 setting of a group of them, *Romanian Folk Dances*, became one of his most popular works, both in the original version for piano and in arrangements like this evening’s for string orchestra by Arthur Willner.

The set of four violin concertos Vivaldi called *The Four Seasons* are so explicitly “program music” that each originally came with its own descriptive sonnet, likely written by Vivaldi himself, which matched the musical imagery virtually bar by bar. Tonight, violinist Pekka Kuusisto and bassist Knut Erik Sundquist respond to Vivaldi’s famous piece with improvisation on traditional melodies from Finland and Norway, or wherever the artists’ imagination takes them.

“Using various types of traditional music to build a new frame for Vivaldi’s *Four Seasons* makes sense to me,” Kuusisto writes about the program. “I feel the Vivaldi needs to be very real, earthy, un-beautified storytelling of people’s lives in all types of weather. The fact that the ‘Summer’ concerto is built of exclusively unpleasant conditions connects it with the ongoing climate debate. The danger and unpredictability that Vivaldi has written into that music feels relevant, and the way the music grabs both the performers and the listeners gives us a teaser of how small we’ll feel if and when the planet decides it has had enough of us.” One can hope that day is far in the future, even while appreciating these old and new takes on the rigors—and pleasures—of the passing year.

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By David Wright

**Romanian Folk Dances for string orchestra (1915–17)**

BÉLA BARTÓK

*Born March 25, 1881, in Nagyszentmiklós, Hungary*

*Died September 26, 1945, in New York*

Although Bartók performed a great service for the Magyar music of his native Hungary, he was no nationalist; his folkloric research took him as far afield as North Africa. One didn't have to leave Hungary, however, to encounter most of the musical traditions of Eastern Europe. Romanian folk music was especially prevalent in the Transylvania region (today part of Romania), and between 1909 and 1913, racing against the European cataclysm that would disrupt folk cultures all over the continent, Bartók went there on intensive collecting trips that netted 1,115 instrumental melodies. In 1915, Bartók set a group of Romanian tunes as a suite for piano, *Romanian Folk Dances*, which quickly became one of his most popular works. Many arrangements have been made of it, including the composer's own version for chamber orchestra, and the one for string ensemble heard tonight by the Czech composer Arthur Willner.

In these and his many other "art" settings of folk songs, Bartók combines the familiar with the unfamiliar. George Enescu visited this musical territory, as did other composers in other countries, yet Bartók's settings are sparer and spicier harmonically, without venturing into the parody, distortion, or deliberate modernization with which (for example) Stravinsky often treated "found" melodies. Bartók seems to be seeking the essence of the old melody itself.

The first of the *Romanian Folk Dances* has a village-band sound; here and in the second dance, Grieg-like charm and delicacy prevail. The Asian influence in Romanian music is apparent in the third dance's modal melody over a *non vibrato* string drone. On the other hand, the orientalism of the fourth dance is more lush and Romantic, like Borodin or Rimsky-Korsakov. The sunny high spirits of the fifth dance recall Grieg again, while the sixth dance—actually two dances played without a break—speeds up to the frenzy of a Roma (gypsy) band.

***Le quattro stagioni* ("The Four Seasons")**

ANTONIO VIVALDI

*Born March 4, 1678, in Venice*

*Died July 27/28, 1741, in Vienna*

The four concertos called *Le quattro stagioni* ("The Four Seasons") were published in 1725 as part of Vivaldi's Op. 8, a set of 12 concertos titled *Il Cimento dell'armonia e dell'inventione* ("The Contest of

Harmony and Invention"). In his dedication of the collection to Count von Morzin, Vivaldi indicates that *The Four Seasons* was composed at an earlier date. His creative output was enormous—more than 500 instrumental concertos—and he gave characteristic nicknames to some of them, the most famous being "Spring," "Summer," "Fall," and "Winter." This sort of title was common in the 1720s and 1730s, when the tone painting one finds in *The Four Seasons* was very much in vogue. Many contemporary "musical" works, in fact, were really just farragoes of battle sounds or nature sounds, with little musical merit; to avoid being associated with such non-music, Vivaldi, like Beethoven and Liszt in later eras, usually skirted the issue of "program music."

In *The Four Seasons*, however, Vivaldi jumped into program music with both feet. In the first edition, each of the four concertos was accompanied by a descriptive sonnet, and lest the performers miss the point, the score bore captions wherever the instruments were illustrating one of the poetic images. It is not known whether Vivaldi himself wrote these sonnets and captions, but chances are good that he did, or at least collaborated on them, as the music and the sonnets follow each other so closely and no other author is credited. The poems follow here:

### ***La Primavera* ("Spring")**

Joyful Spring has arrived,  
The birds welcome it with their happy songs,  
And the brooks in the gentle breezes  
Flow with a sweet murmur.

The sky is covered with a black cloak,  
Thunder and lightning announce a storm.  
When they are silent, the birds  
Take up again their harmonious songs.

And in the flower rich meadow,  
To the gentle murmur of leaves and plants  
The goatherd sleeps, his faithful dog at his side.

To the merry sounds of a rustic bagpipe  
Nymphs and shepherds dance in their favorite spot  
When Spring appears in its brilliance.

### ***L'estate* ("Summer")**

Under the merciless summer sun  
Languish man and flock; the pine tree burns,  
The cuckoo begins to sing and immediately  
The turtle doves and the goldfinch join in.



A gentle breeze blows, but Boreas  
Joins battle suddenly with his neighbor,  
And the shepherd weeps because overhead  
Hangs the dreaded storm, and his destiny.

His tired limbs are robbed of their rest  
By his fear of the lightning and the heavy thunder  
And by the furious swarm of flies and hornets.

Alas, his fears are well founded:  
There is thunder and lightning in the sky and the hail  
Cuts down the lofty ears of corn.

### ***L'autunno ("Autumn")***

The peasants celebrate with song and dance  
The pleasure of the rich harvest,  
And full of the liquor of Bacchus  
They finish their merrymaking with a sleep.

All are made to leave off singing and dancing  
By the air which, now mild, gives pleasure  
And by the season which invites many  
To enjoy a sweet sleep.

At dawn the hunters  
With horns and guns and dogs leave their homes:  
The beast flees; they follow its traces.

Already terrified and tired by the great noise  
Of the guns and the dogs, and wounded, it tries  
Feebly to escape, but exhausted dies.

### ***L'inverno ("Winter")***

Frozen and shivering in the icy snow,  
In the strong blasts of a terrible wind  
To run stamping one's feet at every step  
With one's teeth chattering from the cold.

To spend the quiet and happy days by the fire  
While outside the rain soaks everyone.  
To walk on the ice with slow steps  
And go carefully for fear of falling.

To go fast, to slide and fall down:  
To go again on the ice and run,  
Until the ice cracks and opens.

To hear, leaving their iron gated house, Sirocco,  
Boreas and all the winds in battle:  
This is winter, but it brings joy.

*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



FELIX BROEDE

## **Andrew Manze**

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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.

## **Pekka Kuusisto**

MALJA TAMMI



Renowned for his fresh approach to repertoire, Pekka Kuusisto is a gifted improviser who engages with people across the artistic spectrum, most recently with composer Hauschka Volker Bertelmann, percussionist Samuli Kosminen, neurologist Erik Scherder, electronic music pioneer Brian Crabtree, and folk artist Sam Amidon. An advocate of new music, Mr. Kuusisto's recent premieres include concertos by Sauli Zinovjev, Anders Hillborg, Andrea Tarrodi, and Philip Venables. This season, he performed Daniel Bjarnason's

Violin Concerto with the Iceland and Detroit Symphony Orchestras, as well as its Finnish premiere with the Finnish Radio Symphony Orchestra. He also performed the Austrian premiere of Hillborg's *Bach Materia* with the Camerata Salzburg. Other highlights include debuts with the Rotterdam Philharmonic Orchestra and the Aurora Orchestra, with whom he toured to Singapore and the U.K.

Mr. Kuusisto has also played with the London and Helsinki Philharmonic Orchestras, Deutsches Symphonie-Orchester Berlin, and WDR Symphony Orchestra Cologne. He has also held a season-long residency at Wigmore Hall. He is an artistic partner of the Saint Paul and Mahler Chamber Orchestras, and serves as the artistic director of the ACO Collective. Mr. Kuusisto also directs ensembles including the Deutsche Kammerphilharmonie Bremen, and the Scottish and Norwegian chamber orchestras.

## **Knut Erik Sundquist**

OIVIND ARVOLA



Knut Erik Sundquist is one of the leading bass players in Europe today. He studied in Vienna with Ludwig Streicher and was appointed principal bass in the Bergen Philharmonic Orchestra in 1986. In 1993, wishing to return to his native north Norway, Mr. Sundquist moved to the town of Harstad, well above the Arctic circle. As a soloist and chamber musician, he is a regular guest at such festivals as Schubertiade and Lockenhaus in Austria, and Lucerne. His CD *Reverie*, with music by Giovanni

Bottesini, has earned acclaim from critics internationally, and was awarded Classical CD of the Year in Norway in 2011. He later released *Tundra*, with a Russian repertoire by Koussevitzky and Glière, as well as the album

*Duo Brilliante* together with the Norwegian violinist Arvid Engegård and the Norwegian Radio Orchestra. Earlier this year, Mr. Sundquist released a new album containing North-Norwegian folk songs, which has been well received and enjoyed by audiences and critics alike. He teaches at the University of Tromsø, Norway.

## **Neave Trio**

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The Neave Trio has earned critical praise for its engaging, cutting-edge performances as it strives to champion new works by living composers and reach a wider audience through innovative concert presentations. Neave (Gaelic for “bright” and “radiant”) has performed and held residencies at many esteemed concert series and festivals worldwide. The trio has appeared frequently as soloists for Beethoven’s Triple Concerto with orchestras across the country, and in 2017, it joined the faculty of the Longy School of Music of Bard College as alumni artists and faculty ensemble-in-residence.

The Neave Trio regularly collaborates with artists of all mediums: these collaborations include performances with the Blythe Barton Dance Company; projection artist Ryan Brady; the interactive concert series STEIN 2.0 with composer Amanuel Zarzowski; *Klee Musings* by acclaimed American composer Augusta Read Thomas, which was premiered by Neave; and a music video by filmmaker Amanda Alvarez Díaz of Piazzolla’s “Otoño Porteño.” Neave released its latest album, *Celebrating Piazzolla*, on Azica Records in 2018, capturing Piazzolla’s rich legacy through arrangements by one of his longtime colleagues, José Bragato, and by a younger protégé, Leonardo Suárez Paz. Mezzo-soprano Carla Jablonski joins the trio for the Piazzolla songs and for an original work by Paz. Highlights of the trio’s 2019–20 season include concerts at the Smithsonian Museum, Arizona Friends of Chamber Music, Feldman Chamber Music Society, Chamber Music Society of Williamsburg, and Boise Chamber Music Series.

## **Mostly Mozart Festival**

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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.

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## **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, 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

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

### Viola

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

### Cello

Ilya Finkelshteyn,  
*Principal*  
Ted Ackerman  
Ann Kim  
Alvin McCall

### Bass

Andrew Trombley,  
*Principal*  
Lou Kosma

### Harpichord

Paolo Bordignon,  
*Principal*

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Mostly Mozart Festival

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