

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 30–31, 2019 at 6:30 pm**

Pre-concert Recital

**Mara Dobresco, *Piano***

MOZART

**Fantasia in D minor, K.397 (1782)**

ROBERT SCHUMANN

**Two Fantasiestücke, Op. 12 (1837)**

Warum?  
In der Nacht

CLARA SCHUMANN

**Nocturne, from *Soirées musicales*  
(1835–36)**

**Deuxième scherzo in C minor (1845)**

*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 Kathryn L. Libin

Shortly after Mozart moved to Vienna in 1781, he joined a circle of musicians and amateurs who shared a devotion to old music, including that of J.S. and C.P.E. Bach. His **Fantasie in D minor** unites the improvisatory freedom and unpredictability of C.P.E. Bach with rigorous attention to structure. The work opens with a pensive exploration of the D-minor tonality, and takes shape in the spare, melancholy little theme of the *Adagio*, which grows urgent with sudden interruptions, outbursts, and large silences. One such pause brings forth a radiant secondary theme in D major, a pleasant antidote to the restless opening. This section ends on an expectant chord around which silence gathers; and then? Mozart broke off, leaving this piece a fragment. Though an editor added a ten-bar completion before its publication in 1804, choosing to end triumphantly in the major key, the work remains open to interpretation.

As a youth, Robert Schumann studied piano with well-known pedagogue Friedrich Wieck with an eye toward a professional career, though he never became a strong player. For some years, Wieck's daughter Clara was the primary inspiration for Schumann's piano music; after the two wed, Clara became her husband's pianistic voice and the chief promoter of his work. Robert Schumann wrote an abundant amount of piano music, including many miniature pieces arranged in cycles. In 1837 he became acquainted with English pianist Anna Robena Laidlaw, whose talents roused him to write the **Fantasiestücke, Op. 12**. Its eight pieces alternate between tender introspection (*Des Abends/Evening*, and *Warum?/Why?*) and outgoing exuberance (*Aufschwung/Soaring*, *Grillen/Caprices*), with occasional collaboration between the two (*Fabel/Fable*).

Clara Wieck—later Clara Schumann—was destined to be one of the most celebrated performing artists of her age. As a carefully nurtured child prodigy she astonished audiences in her early appearances and, unusually for a woman at the time, also composed and improvised. After her marriage to Robert Schumann and the growth of their young family, Clara largely abandoned composition, but maintained a demanding concert schedule that enabled her to support the family after her husband's early death. Unlike other pianists of her day, Clara performed lengthy recitals alone on the stage, and entirely from memory. She included Mozart and Beethoven in her repertoire, and also presented new music by her husband as well as Chopin and Brahms. In the 1830s she published a number of piano works, including the collection *Soirées musicales*, Op. 6. Its F-major **Nocturne** is distinctly Chopinesque, with a flowing bass line, singing melody, and elegant filigree. The **Scherzo in C minor, Op. 14**, dates from 1845. Here, the fiery virtuosity of the opening is counterbalanced by a peaceful section in A-flat major with a gentle but insistent chordal melody.

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## The Program

**Tuesday and Wednesday, July 30–31, 2019 at 7:30 pm**

### Mostly Mozart Festival Orchestra

Louis Langrée, *Conductor*

Martin Helmchen, *Piano*

MOZART **Overture to *Don Giovanni* (1787)**

MOZART **Piano Concerto No. 20 in D minor, K.466 (1785)**

Allegro

Romanze

Rondo: Allegro assai

*Mr. Helmchen will perform Clara Schumann's cadenzas.*

*Intermission*

BRAHMS **Symphony No. 3 in F major (1883)**

Allegro con brio

Andante

Poco Allegretto

Allegro

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*Steinway Piano*

David Geffen Hall

## Mostly Mozart Festival

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## UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

*Friday–Saturday, August 2–3 at 7:30 pm in David Geffen Hall*

### **Mostly Mozart Festival Orchestra**

**Gianandrea Noseda**, conductor

**Pierre-Laurent Aimard**, piano

BEETHOVEN: Piano Concerto No. 4

SCHUBERT: Symphony No. 9 ("Great")

*Pre-concert recitals by Pierre-Laurent Aimard, piano, at 6:30 pm*

*Saturday, August 3 at 9:00 pm in Merkin Concert Hall*

### **International Contemporary Ensemble**

**Vimbayi Kaziboni**, conductor

**Hidejiro Honjoh**, shamisen

**Kate Soper**, soprano

A program that weaves traditional Persian, Hungarian, and Japanese solo instruments into the distinct aesthetic vision of contemporary artists, culminating in the world premiere of Dai Fujikura's Shamisen Concerto. Additional works by Anahita Abbasi, Ann Cleare, Nathan Davis, György Kurtág, and Kate Soper.

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.**

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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 Kathryn L. Libin

One of Mozart's greatest champions in the 19th century, when relatively little of his music was known, was Johannes Brahms. During the 1856 celebrations marking the centenary of Mozart's birth, Brahms performed the D-minor piano concerto in Hamburg. He not only performed Mozart's music, but collected it in manuscripts and early prints, and revived numerous works that had remained unknown since Mozart's lifetime.

In the 1850s, Brahms recommended to his friend Clara Schumann that she add some Mozart concertos to her concert repertoire. She prepared the D-minor concerto and wrote cadenzas for it—to be heard in this evening's performance—and in 1861 she performed Mozart's concertos in G and A major, as well as the mighty C-minor concerto, which she played using Brahms's cadenzas. To Brahms, Mozart's concertos represented the height of artistic inspiration; playing them, he wrote to Clara, was "like scooping from a real Fountain of Youth."

In 1856, Brahms acquired a score of *Don Giovanni*, which he studied with immense care. Although his Third Symphony has sometimes been compared to Beethoven, it is perhaps more infused with the spirit of Mozart. Its classically compact proportions, its coherent tonal and thematic structures, its atmosphere of intimacy, and even its focus in the *Andante* on the warm, expressive timbre of the clarinet—an instrument also cherished by Mozart, whose own clarinet trio and quintet inspired those of Brahms—all suggest a Mozartian sensibility.

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By Kathryn L. Libin

**Overture to *Don Giovanni* (1787)**

WOLFGANG AMADEUS MOZART

*Born January 27, 1756, in Salzburg*

*Died December 5, 1791, in Vienna*

*Approximate length: 6 minutes*

The overture to *Don Giovanni* was the last element of the opera to be composed, and apparently Mozart accomplished much of the writing in the quiet garden of some friends only the night before the premiere. His mind would have been filled not only with the racy brilliance of the music associated with Don Giovanni and his exploits, but also with the powerful burst of sound unleashed at the opera's tragic end, when the arrival of the ghostly Commendatore—heralded by slashing, dissonant chords—summons Don Giovanni to his doom. It is thus a masterful stroke to open the opera with the startling blast of those chords: though their full impact, with added dissonance and trombones, is withheld till the finale, their presence in the overture plunges the audience into the ominous world of the supernatural and signals that the ensuing opera will not be merely light comedy. Mozart contrasts tragedy and comedy in the overture with dark and bright keys (D minor and D major), with slow and fast tempos, and with somber and radiant orchestral colorings.

**Piano Concerto No. 20 in D minor, K.466 (1785)**

WOLFGANG AMADEUS MOZART

*Approximate length: 30 minutes*

The D-minor tonality of *Don Giovanni*, so crucial for its unsettling and ultimately tragic atmosphere, also played a role in Mozart's instrumental works. In Vienna the Lenten period was a time of holiday music-making in concert halls and theaters, and Mozart produced a series of piano concertos in hopes of dazzling his discerning audiences.

In the spring Lenten concerts of 1785, Mozart presented his new D-minor concerto, K.466, to the public, unveiling it in the concert hall of the Mehlgrube, a facility that also offered a casino, dining, and other entertainment. Concertgoers that evening would have been astounded by the brooding intensity of the music poured into the room. The unsettling, relentlessly syncopated rhythms and explosive outbursts of the first movement; the deceptively simple *Romanze*, which lulls the listener only to erupt into a tumult of keyboard and wind dialogue; and the finale with its powerful dissonances and abrasive trumpet blasts that somehow, like *Don Giovanni*, manages also to distill moments of rapture and to end in a state of joy—all create an ethos of dangerous Romanticism that was embraced by the next generation with fervor. Beethoven, Hummel, Clara Schumann, Johannes Brahms, and many other composers would play

this work and write cadenzas for it, adding their own voices to that of the master.

Clara Schumann first composed cadenzas for the concerto in 1855, as she prepared for a performance during the Mozart centennial the following year. Her close friend Brahms built his own cadenzas of the same year upon hers. In 1891, when the centennial of Mozart's death was observed, Schumann returned to her old cadenzas and revised them thoroughly for publication, adding a distinctive and personal gloss to Mozart's work. These cadenzas will be heard this evening, in homage to Clara Schumann's birth 200 years ago, in 1819.

### **Symphony No. 3 in F major, Op. 90 (1883)**

JOHANNES BRAHMS

*Born May 7, 1833, in Hamburg, Germany*

*Died April 3, 1897, in Vienna*

*Approximate length: 37 minutes*

Johannes Brahms was 50 years old when he completed his Third Symphony in 1883. He was at the peak of his career, fully booked with engagements as pianist and conductor on tours throughout Europe, and equally committed to a dense program of composition. Brahms wrote most of the symphony in Wiesbaden during the summer, and it received its premiere in Vienna that December. In order for eager listeners to have ready access to it, he also produced a two-piano version; it was this score that he sent to his close friend, Clara Schumann, and her response overflowed with warmth and enthusiasm: "I have spent such happy hours with your creation... What a work! What a poem! What a harmonious mood pervades the whole! All the movements seem to be of one piece, one beat of the heart, each one a jewel!"

There is an extraordinary sense of unity and coherence to this work, which is shorter than Brahms's other symphonies, with well-balanced structures that seem Classical in spirit. A potent three-note motto, F–A flat–F, opens the first movement and links it to the second and fourth. According to Brahms's friend and biographer Max Kalbeck, F–A–F meant "*frei aber froh*" ("free but happy"), a conscious and deeply felt commitment to his unencumbered path as an artist. These notes form tonic chords in F major and F minor, the interlocking tonalities of the opening movement. The central movements are both richly lyrical and delicately colored, and the smaller orchestras of Brahms's time—as well as this evening's festival orchestra—would have allowed the individual timbres of the instruments to emerge with clarity. Part of the work's "mysterious charm," as Clara Schumann put it, may have to do with its calm, quiet endings; never bombastic, always subtle, even the restless expression of the finale concludes in hushed resonance.

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

# Meet the Artists



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## **Louis Langrée**

The French conductor Louis Langrée has been music director of the Mostly Mozart Festival since 2002 and was named Renée and Robert Belfer Music Director in 2006. He is also music director of the Cincinnati Symphony Orchestra (CSO), a position he has held since 2013. In recent seasons he has toured with the CSO to both Asia and Europe, with appearances including the Hong Kong Arts Festival, Edinburgh International Festival, BBC Proms, and La Seine Musicale. Recent conducting projects include Mr. Langrée's debuts with the Czech Philharmonic at the Prague Spring Festival, Orchestre National de France, and the Konzerthausorchester Berlin. Return engagements included the Wiener Symphoniker, and the Leipzig Gewandhaus and Philadelphia Orchestras. During the 2019–20 season, he will make his conducting debuts with the New York Philharmonic, National Symphony Orchestra at the Kennedy Center, and the Montreal Symphony Orchestra. In Europe, he returns to the Wiener Staatsoper and Opéra Comique, and conducts the Dresden Philharmonic, as well as Orchestre des Champs-Élysées.

Mr. Langrée has conducted the Berlin and Vienna Philharmonics, and the London Philharmonic Orchestra. He has worked with many other orchestras around the world including the Orchestre de Paris, Orchestre de la Suisse Romande, National Academy of St. Cecilia Orchestra in Rome, Budapest Festival Orchestra, Sao Paulo and NHK Symphony Orchestras, Deutsche Kammerphilharmonie Bremen, Freiburg Baroque Orchestra, and the Orchestra of the Age of Enlightenment. Festival appearances have included Wiener Festwochen, Salzburg Mozartwoche, and Whitsun and Glyndebourne Festival Opera. He has also conducted at La Scala, Bavarian State Opera, the Royal Opera House, Covent Garden, Opéra-Bastille, Lyric Opera of Chicago, Dresden State Opera, and the Netherlands Opera.

Mr. Langrée has conducted several world premieres including works by Daniél Bjarason, Magnus Lindberg, and Caroline Shaw. He has served as music director of Opéra National de Lyon (1998–2000) and Glyndebourne



Touring Opera (1998–2003). Mr. Langrée’s recordings with the Cincinnati Symphony Orchestra feature Copland’s *A Lincoln Portrait* (narrated by Maya Angelou) and world premieres by Sebastian Currier, Thierry Escaich, David Lang, Nico Muhly, and Zhou Tian (nominated for a Grammy Award). His recordings have received several awards from Gramophone and Midem Classical. He is a Chevalier de la Légion d’Honneur and a Chevalier des Arts et des Lettres.

## **Martin Helmchen**



Born in Berlin in 1982, Martin Helmchen has made a series of sensational U.S. orchestral debuts, beginning in 2011 at Tanglewood, where he performed the Schumann Piano Concerto with the Boston Symphony Orchestra under Christoph von Dohnányi. In 2014, he played the Dvořák Piano Concerto with the New York Philharmonic; in 2015, he made his Symphony Hall debut in Boston, performing Beethoven’s Emperor Concerto with the Boston Symphony Orchestra, and returning in 2017 with

Beethoven’s Concerto No. 3 under Andris Nelsons. He has also performed with the Chicago Symphony Orchestra and San Diego Symphony.

Other highlights include performances with the Berlin and Vienna Philharmonics, London Philharmonic Orchestra, Orchestre de Paris, and the NHK Symphony Orchestra in Japan. Other international performances have included engagements with the BBC Symphony Orchestra, Frankfurt Radio Orchestra, and NDR Radiophilharmonie, as well as performances with the Netherlands Philharmonic Orchestra, Orchestre National de France, Royal Stockholm Philharmonic Orchestra, and the SWR Stuttgart Radio Symphony Orchestra. In addition to recital engagements at the Frick Collection, Carnegie’s Weill Recital Hall (with cellist Marie-Elisabeth Hecker), Wigmore Hall, and the Alte Oper, Mr. Helmchen has appeared at the Schubertiade, Lockenhaus, and Marlboro festivals, and was artist-in-residence at Germany’s 2017 Schwetzingen SWR Festival.

Mr. Helmchen won the 2001 Clara Haskil International Piano Competition at the age of 19, and as winner of the 2006 Credit Suisse Young Artist Award, he made his debut with the Vienna Philharmonic under Valery Gergiev at the Lucerne Festival. His principal teachers include Galina Iwanzowa, Arie Vardie, and William Grant Naboré.

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## **Mara Dobresco**

Romanian pianist Mara Dobresco has won critical acclaim for her recordings, with the press comparing her to Martha Argerich and Claudio Arrau. She subsequently received the advice and support of Argerich, Dominique Merlet, and Pierre-Laurent Aimard, with whom she has performed four-hand repertoire. A child prodigy, Ms. Dobresco won scholarships from Yamaha, Meyer, and Tarazzi, and the Nadia and Lili Boulanger Foundations. She has given recitals in France, Romania, Germany, Austria, Bulgaria, Russia, Argentina, Australia, and Japan, and gave debut recitals in Chicago and New York. She has also made recordings for Radio France, Swiss Radio, and Romanian national radio and television. She has performed in such venues as the Cité de la Musique, Théâtre du Châtelet, Musée d'Orsay, Concertgebouw Amsterdam, and Théâtre de la Monnaie, and appeared at the Aix-en-Provence Festival and Classique au Vert Festival. A fervent interpreter of contemporary repertoire, Ms. Dobresco collaborates regularly with numerous composers, including Philippe Hersant, György Kurtág, and Oscar Strasnov, who has dedicated several of his pieces to her. Ms. Dobresco is a member of the ensemble Quatuor Face à Face, founded ten years ago, which gives concerts in many of the world's largest concert halls. A graduate of the George Enesco Music School in Bucharest, Ms. Dobresco received a French government bursary which enabled her to pursue her studies at the Paris Conservatory under Gérard Frémy. She also holds a master's degree in contemporary music from the Geneva Conservatory.

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## **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**

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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.**

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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

## Mostly Mozart Festival Orchestra

**Louis Langrée**, *Renée and Robert Belfer Music Director*

### Violin

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

### Viola

Shmuel Katz, *Principal*  
Chihiro Allen  
Meena Bhasin  
Danielle Farina  
Mary Hammann  
Jessica Troy  
Elzbieta Weyman

### Cello

Ilya Finkelshteyn,  
*Principal*  
Ted Ackerman  
Amy Butler  
Ann Kim  
Yana Levin  
Alvin McCall

### Bass

Andrew Trombley,  
*Principal*  
Laurence Glazener  
Lou Kosma  
Jeffrey Turner

### Flute

Jasmine Choi, *Principal*  
Tanya Dusevic Witek

### Oboe

Elizabeth Koch  
Tiscione, *Principal*  
Nick Masterson

### Clarinet

Jon Manasse, *Principal*  
Christopher Pell

### Bassoon

Marc Goldberg,  
*Principal*  
Tom Sefčovič  
Mark Romatz,  
*Contrabassoon*

### Horn

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

### Trumpet

Neil Balm, *Principal*  
Raymond Riccomini

### Trombone

Demian Austin,  
*Principal*  
Paul Bellino  
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