

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

Saturday, August 3, 2019 at 9:00 pm

Inside Voice

International Contemporary Ensemble

Vimbayi Kaziboni, *Conductor*

Alice Teyssier, *Voice*

Rebekah Heller, *Bassoon*

Joshua Rubin, *Clarinet*

Nicholas Tolle, *Cimbalom*

Kate Soper, *Voice*

Niloufar Shiri, *Kamancheh*^{M|M}

Hidejiro Honjoh, *Shamisen*^{M|M}

^{M|M} Mostly Mozart Festival debut

Please make certain all your electronic devices are switched off.

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

Merkin Concert Hall
at Kaufman Music Center

Mostly Mozart Festival

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Major endowment support for contemporary dance and theater is provided by the Doris Duke Charitable Foundation

Additional endowment support is provided by the Blavatnik Family Foundation Fund for Dance, Nancy Abeles Marks and Jennie L. and Richard K. DeScherer

The Mostly Mozart Festival is also made possible by Rita E. and Gustave M. Hauser. Additional support is provided by The Shubert Foundation, LuEsther T. Mertz Charitable Trust, Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., The Katzenberger Foundation, Inc., Mitsui & Co. (U.S.A.), Inc, Harkness Foundation for Dance, Great Performers Circle, Lincoln Center Spotlight, Chairman's Council, Friends of Mostly Mozart, and Friends of Lincoln Center

Public support is made possible by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Tuesday–Wednesday, August 6–7 at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Louis Langrée, conductor

Joshua Bell, violin

MOZART: Symphony No. 38 in D major ("Prague")

KODÁLY: Dances of Galánta

DVOŘÁK: Violin Concerto in A minor

Pre-concert recitals by Brooklyn Rider at 6:30 pm

Tuesday, August 6 at 10:00 pm in the Stanley H. Kaplan Penthouse

A Little Night Music

Lucas and Arthur Jussen, piano (New York debut)

MOZART: Sonata for Piano Four Hands

SCHUBERT: Fantasie in F minor

SMIT: Divertimento for piano four hands

Wednesday, August 7 at 10:00 pm in the Stanley H. Kaplan Penthouse

A Little Night Music

Brooklyn Rider

PHILIP GLASS: String Quartet No. 8

REENA ESMAIL: Zeher

MOZART: Andante cantabile, from String Quartet in G major, K.387

COLIN JACOBSEN: Sheriff's Leid, Sheriff's Freud

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.

Visit MostlyMozartFestival.org for full festival listings.

Join the conversation: #MostlyMozart

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.

NATHAN DAVIS ***Inside Voice (2018) (New York premiere)***
ENSEMBLE

ANN CLEARE ***teeth of light, tongue of waves (2017–18)***
HELLER, TEYSSIER, ENSEMBLE

GYÖRGY KURTÁG ***Tre pezzi Op. 38/Tre altri pezzi Op. 38a (1998)***
RUBIN, TOLLE
Adagio
All'ongherese
Ad lib.: Introduzione al Epilogo
Epilogo

Kánonfélé [stílusgyakorlat]
Georg Christoph Lichtenberg: Gebet
Georg Christoph Lichtenberg: Koan

KATE SOPER ***The Ultimate Poem is Abstract (2016)***
SOPER, ENSEMBLE

ANAHITA ABBASI ***Sketch II (2012)***
SHIRI

DAI FUJIKURA ***Shamisen Concerto (World premiere)***
HONJOH, ENSEMBLE

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

Snapshot

By Lucy Caplan

If music be the food of love, then the composers featured on tonight's program might be thought of as culinary superstars. Their main ingredients are traditional string instruments from around the world—the Persian kamancheh, the Hungarian cimbalom, the Japanese shamisen—whose expressive potential they exploit to the fullest, bringing deep-rooted sounds into imaginative new configurations. Hummable tunes give way to disjointed fragments, strange and otherworldly. Myriad influences entwine: lines of poetry, electronics, and other reminders of a fundamentally interconnected world.

A pervasive but misleading belief within the context of Western classical music is that folk and non-Western traditions are humble, “authentic” stuff—locally grown ingredients, awaiting the composer's touch to become a truly exquisite meal. Also like food, folk traditions tend to be defined in terms of national origin: both borscht and balalaikas, say, are thought of as essentially Russian. But these composers challenge the very premise of that comparison. They disentangle traditional music from its “pure,” implicitly unsophisticated status, and they also disregard the limiting notion that such traditions are unadulterated expressions of national identity. Shaking this music loose from the exotic, tokenizing contexts in which it is often invoked, these composers reveal a world of soundmaking that moves beyond national and stylistic borders in its open-ended vibrancy. Tradition and experimentation collide in what amounts to nothing less than a musical feast.

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By Lucy Caplan

***Inside Voice* (2018) (New York premiere)**

NATHAN DAVIS

Born in February 22, 1973 in Auburn, Alabama

Approximate length: 9 minutes

A percussionist as well as a composer, Nathan Davis is accustomed to thinking of all objects as potential musical instruments. A few years ago, while improvising on a Fisk organ in Philadelphia, midway through the instrument's installation, he became enamored of the airy, whooshing timbres that emerged. These sounds necessarily disappeared as soon as the organ was complete: transient reminders of how a single instrument can contain within it a sonic multiverse. *Inside Voice*, a movement of a larger work titled *In Plain Air*, emulates the organ-in-progress via interplay among instruments, microphones, and speakers. A motley array of plucked, bowed, and hammered string instruments make sounds that perch on the perennially ambiguous border between music and noise. Far from something restrained—the “inside voice” of a parent’s admonishment to a noisy child—this music is creatively inventive: what a child might imagine, perhaps, if allowed to let that voice run wild.

***teeth of light, tongue of waves* (2017–18)**

ANN CLEARE

Born 1983 in County Offaly, Ireland

Approximate length: 11 minutes

The Irish composer Ann Cleare describes the scraps of Irish poetry that pulse through this piece as “woven sonic objects.” Like messages in a bottle, they have drifted far from their original context. A soprano voice mingles with strings and bassoon, made ethereal through trills, glissandi, and tremolo. Cleare was inspired by the scientific discipline of paleoceanography, or the study of oceans across vast geologic eras. The poetry included here is similarly expansive in chronological scope, ranging from the ancient to the modern. In her rendering, it floats beyond ready comprehension, transformed into shards and fragments. Cleare embraces capacious conceptual influences across her compositional work. Interested in the creation of large-scale sonic environments, she writes music that seems to create new places while also evoking existing ones. The “Irish” character of *teeth of light, tongue of waves* is inseparable from the piece’s allusions to the borderless, nationless ocean—rooted and rootless, all at once.

(TEXTS) teeth of light, tongue of waves

A muir toirtig tonnmaraigh teindtigi
A toparaig trom-dercaigh toethanaig tidhnaicid toibertaig torannda...
Dialaig

—author unknown, early Irish Bardic poetry

Lush, the ripple of liquid that catches the eye. Lush, it lulls us into itself, as
water always does.

Night will fall for us, and it will be followed by a new day we will not see.

—*On Art and Apocalypse*, Doireann Ní Ghríófa

Tre pezzi Op. 38/Tre altri pezzi Op. 38a (1996)

GYÖRGY KURTÁG

Born February 19, 1926 in Lugoj, Romania

Approximate length: 8 minutes

In their compressed scale, yearning character, and eerie timbres, Kurtág's pieces for clarinet and cimbalom are typical of the composer's work. The cimbalom—a trapezoidal hammer dulcimer common across central and eastern Europe, and most closely associated with Hungary—makes frequent appearances in Kurtág's work. He refracts the instrument's characteristically rich sound into colorful fragments, alternately plaintive and piercing. Here, the cimbalom's ghostly sound merges seamlessly with that of the clarinet. The two instruments embark upon an intimate conversation, a hushed, moody dialogue punctuated by occasional sharp outbursts. The music's poignancy is only amplified by its fleeting duration, each piece finished almost as soon as it begins.

The Ultimate Poem is Abstract (2016)

KATE SOPER

Born 1981 in Ann Arbor, Michigan

Approximate length: 13 minutes

Abstraction does not have to be coldly intellectual; it can also be lush and entrancing. Kate Soper's *The Ultimate Poem is Abstract* transforms poetry by Wallace Stevens into something kaleidoscopically vivid. Soper, a Michigan native who sings, composes, and writes, specializes in translating complex texts—philosophy, poetry, theory—into a richly humanized musical language. In large-scale operatic works, she achieves this goal by using vast aesthetic resources, often including her own soprano voice. In this smaller-scale work, the performing forces are more modest, but the ideas are not. *The Ultimate Poem* takes as its subject matter concepts of beauty, communication, and humanity. As the title (shared by Stevens's poem and Soper's interpretation of it) suggests, there is something fundamentally untranslatable at the heart of these notions. Yet as we listen, we can be "everywhere in space at once," as the text reminds us. Music surrounds and envelops, moving beyond language's limits.

(TEXTS) The Ultimate Poem is Abstract

"...speech closes off thought..."

—Susan Sontag, *Silence*

"...strain [your] ears to catch...the language of resemblance."

—Michel Foucault, *The Order of Things*

"Citation is the ultimate weapon..."

—Michel de Certeau, *The Practice of Everyday Life*

"*Est cogitatum ergo est.*"

—Renato Poggioli, *Avant-Garde*

Proposition

"...everything in a narrative signifies..."

—Roland Barthes, *Structural Analysis of Narratives*

Inexpressive unintelligibility expressive unintelligibility

"Her eye was caught by the iridescent back of a beetle, the progress of its glittering body a lesson that...in a [world of] flux, the only thing of importance [is] to radiate beauty."

—Yukio Mishima, *Spring Snow*

"The things one declines to say..."

—Michel Foucault, *The History of Sexuality*

"Art [is] the enemy of the artist..."

—Susan Sontag, *The Aesthetics of Silence*

"Why do you try to enlarge your mind? Subtize it."

—Herman Melville, *Moby-Dick*

Emphasis mine

"Confounded by the treachery of words the artist's activity is cursed with mediacy."

—Sontag, *ibid.*

"To think clearly is a necessary first step towards political regeneration."

—George Orwell, *Politics and the English Language*

"[But] even before being expressed, sense is through and through temporal."

—Jacques Derrida, *The Voice that Keeps Silence*

"One has to believe in what one is doing, one has to commit oneself inwardly. [Otherwise] there is nothing left to do. For basically [this is] total idiocy."

—Gerhard Richter, interview

The Ultimate Poem is Abstract

By Wallace Stevens

The day writhes with what? The lecturer
On This Beautiful World Of Ours composes himself
And hems the planet rose and haws it ripe,

And red, and right. The particular question—here
The particular answer to the particular question
Is not in point—the question is in point.

If the day writhes, it is not with revelations.
One goes on asking questions. That, then, is one
Of the categories. So said, this placid space

Is changed. It is not so blue as we thought. To be blue,
There must be no questions. It is an intellect
Of windings round and dodges to and fro,

Writhing in wrong obliques and distances,
Not an intellect in which we are fleet: present
Everywhere in space at once, cloud-pole

Of communication. It would be enough
If we were ever, just once, at the middle, fixed
In This Beautiful World Of Ours and not as now,

Helplessly at the edge, enough to be
Complete, because at the middle, if only in sense,
And in that enormous sense, merely enjoy.

—“The Ultimate Poem is Abstract” from *The Collected Poems of Wallace Stevens* by Wallace Stevens, copyright © 1954 by Wallace Stevens and copyright renewed 1982 by Holly Stevens. Used by permission of Alfred A. Knopf, an imprint of the Knopf Doubleday Publishing Group, a division of Penguin Random House LLC. All rights reserved.

Sketch II (2012)

ANAHITA ABBASI

Born 1985 in Shiraz, Iran

Approximate length: 8 minutes

Round-bodied, skinny-necked, and ornately decorated, the Persian kamancheh (meaning “little bow”) typically has a warm, delicate sound. In Anahita Abbasi’s *Sketch II*, the instrument takes on entirely different characteristics. Placed alongside tape and live electronics, the kamancheh becomes skittish and spectral—almost menacing. Abbasi, an Iranian-born composer of electro-acoustic and acoustic music, has explored the combination of traditional instruments with electronics in various works, including pieces that employ the setar (a fretted Iranian string instrument) and the harpsichord. Collapsing temporal and spatial boundaries, her music challenges the idea that traditional instruments are necessarily tied to the past, or that electronics are necessarily tied to the present. Instead, their respective sounds accumulate, sedimenting in layers of complexity.

Shamisen Concerto (2019) (World premiere)

DAI FUJIKURA

Born April 27, 1977 in Osaka, Japan

Approximate length: 20 minutes

Born in Osaka, Japan, and based in the U.K. since the age of 15, Dai Fujikura is a composer whose music weaves its way across the boundaries of nation and genre. He has composed operas, orchestral works, song cycles, and experimental pop, and he is also active as an improviser. But until a few years ago, he had never written for the shamisen. A three-stringed instrument played with a large plectrum called a bachi, the shamisen—which, to Western listeners, sounds similar to a banjo—is of central importance to both folk and classical musical traditions in Japan. It dates from the mid-16th century and has a long history both as a solo instrument and as an accompaniment to song, dance, puppetry, and drama.

Fujikura’s *Shamisen Concerto* was commissioned by the shamisen player Hidejiro Honjoh and their mutual friend, Ayako Hasegawa. It is based upon Fujikura’s *Neo* (2014), a solo work also written for Honjoh. The composer writes:

I did not grow up listening to, or knowing much about, Japanese traditional instruments. Therefore, I began with research. While writing *Neo*, I spent many hours on video chat with Hidejiro. When I began the concerto, Hidejiro sent a shamisen to my home in London, along with a book by his master teacher, Hidetaro Honjoh: *Shamisen for Beginners*.

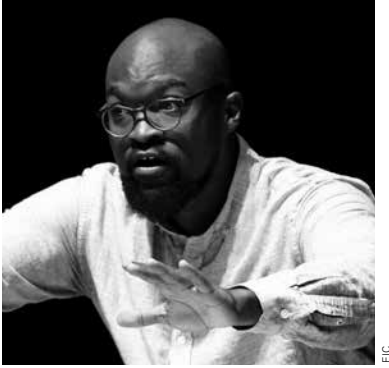
Like an electric guitarist in a rock band, the shamisen player adds distortion to the sound—the opposite of a traditional, Western instrumental approach. Naturally, this fascinated me. As I wrote the concerto, I thought about how to expand and enhance the soloist's material. A composer is not unlike a wedding planner, perhaps: I make the shamisen shine by creating a world where the soloist is the center of attention.

The attacks and riffs of the shamisen's distorted sound are echoed and expanded in sharp attacks from the orchestra. Additionally, accompanying sounds in the orchestra inspire new material in the solo part. I observe those chemical reactions happening perpetually in the score, until the composition tells me, "Now, we finish." That's the time to wrap up the piece.

Lucy Caplan recently completed a Ph.D. at Yale University. The recipient of the Rubin Prize for Music Criticism, she teaches at Harvard College and writes frequently about music, history, and culture.

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Meet the Artists



Vimbayi Kaziboni

Zimbabwean-born conductor Vimbayi Kaziboni has led many critically lauded performances with orchestras across the globe, including Australia, Brazil, France, Germany, Kyrgyzstan, the Netherlands, U.K., U.S., New Zealand, the Philippines, South Africa, and Uzbekistan, and has performed at such prestigious concert halls as Carnegie Hall, Walt Disney Concert Hall, and the Paris Philharmonie. This season, he made his debut at the Elbphilharmonie, Acht Brücken, Mostly Mozart Festival, and South Bank Centre.

Mr. Kaziboni has worked with many of today's leading composers including Helmut Lachenmann, George Benjamin, Matthias Pintscher, Rebecca Saunders, and Heiner Goebbels, among others. He has led premieres of new works at festivals including Gaudeamus Muziekweek (Utrecht), Maerzmusik (Berlin), Sound State Festival, Los Angeles Composers Project, Turbulences Numériques, the Felix Mendelssohn-Bartholdy Hochschulwettbewerb, Voix Nouvelles, and Festival de Inverno de Campos do Jordão. Mr. Kaziboni has served as assistant conductor with Ensemble Modern and Ensemble InterContemporain, and remains a frequent guest conductor. He has also been artistic director of the What's Next? Ensemble, artistic director of the New Philharmonic Omaha, and conductor of the International Ensemble Modern Academy. A former Fulbright fellow, Mr. Kaziboni holds degrees from the University of Southern California and the Frankfurt University of Music and Performing Arts. He currently serves as assistant professor of orchestral studies and contemporary music at Boston Conservatory at Berklee.

Alice Teyssier



BLAISE HAYWARD

Flutist and soprano Alice Teyssier's mission is to share lesser-known masterpieces and develop a rich and vibrant repertoire that reflects our era. Ms. Teyssier has appeared as a soloist with the San Diego Symphony, International Contemporary Ensemble, Talea Ensemble, the San Francisco New Music Players, Oberlin Contemporary Music Ensemble, the 21st Century Consort, Bourbon Baroque, and the Bach Collegium San Diego, among others. She is a regular guest of the Monday

Evening Concerts series, where she has premiered numerous works, from Salvatore Sciarrino to Cassandra Miller. Ms. Teyssier resumes her role as soloist this season with *Cantata Profana* in Sciarrino's *Infinto Nero* and with Ensemble Échappé in Claude Vivier's *Bouchara* and Aaron Helgeson's *Notes on a Page (of Sappho)*. With Michael Weyandt and Bradley Scott Rosen, she performs as The Atelier, a uniquely organized music-image-movement ensemble, which was featured in the 2016 Resonant Bodies Festival in New York. Ms. Teyssier holds a doctorate of musical arts from the University of California, San Diego. Since 2017, she has served as Clinical Assistant Professor of Performance at New York University's Faculty of Arts and Science.

Rebekah Heller



CARRIE SCHNEIDER

Bassoonist Rebekah Heller is a uniquely dynamic soloist, improviser, and collaborative artist, fiercely committed to expanding the modern repertoire for the bassoon. Her debut solo album of world premiere recordings (featuring five new pieces written with and for her), *100 names*, drew critical acclaim, as has her second album, *Metafagote*. As co-artistic director and bassoonist of the International Contemporary Ensemble, Ms. Heller has premiered hundreds of new works on stages around the world.

She made her debut as a soloist with the New York Philharmonic in September 2018, playing the music of longtime collaborator Ashley Fure, and has also appeared as a soloist with the Seattle Symphony, Nagoya Philharmonic, and New World Symphony. Committed to fostering conversations around the new ways music can be experienced and shared, Ms. Heller has been a featured panelist at the New York Philharmonic's Insights at the Atrium series, the New

York Public Library for the Performing Arts, Miller Theatre, and Abrons Arts Center. She has given master classes and lectures at many institutions, including Carnegie Hall's Ensemble Connect, Oberlin Conservatory, and Manhattan School of Music. Ms. Heller will be joining the faculty at the Mannes School of Music at the New School in the fall of 2019.

Joshua Rubin



Joshua Rubin is a founding clarinetist and served as the co-artistic director of the International Contemporary Ensemble (ICE) from 2014–18, where he oversaw the creative direction of more than 100 concerts per season in the U.S. and abroad. He previously served as ICE's program director from 2011–14. He currently serves as the program director of LUIGI, ICE's management software that is available to ensembles and other arts organizations. Mr. Rubin can be heard on recordings from the Nonesuch, Kairos,

New Focus, Mode, Cedille, Naxos, Bridge, New Amsterdam, and Tzadik labels. This season includes performances at Carnegie Hall and Walt Disney Hall, at the Big Ears Festival in Knoxville, Tennessee, and internationally in Bogotá, Colombia, and at Sacrum Profanum in Kraków, Poland. He also serves on the faculty of the Banff Music Centre's Ensemble Evolution summer program. Mr. Rubin received degrees in biology and clarinet from Oberlin College and Conservatory, and his master's degree from the Mannes College of Music.

Nicholas Tolle



Nicholas Tolle is one of North America's premier cimbalom artists. He has performed with the Boston Symphony Orchestra, Boston Symphony Chamber Players, New York Philharmonic, and the International Contemporary Ensemble. Mr. Tolle worked closely with Pierre Boulez on his cimbalom music, having performed *Répons* and *Éclat/Multiples* under the composer's direction. He also performed *Répons* with the Orchestre Symphonique de Montréal under Peter Eötvös and at the University of California,

San Diego, under Steven Schick. He has appeared as a soloist with Collage New Music and Orchestra 2001 performing Steve Mackey's *5 Animated Shorts*, and

with numerous orchestras performing Kodály's *Háry János Suite*. As a percussionist, Mr. Tolle frequently performs with the Boston Modern Orchestra Project, Odyssey Opera, Emmanuel Music, Ensemble Signal, A Far Cry, and many other groups around Boston. He was a Tanglewood Music Center fellow in 2006 and 2007 and has spent ten summers at the Lucerne Festival Academy.

Kate Soper



LIZ LINDER

Kate Soper is a composer, performer, and writer whose work explores the integration of drama and rhetoric into musical structure, the continuums of expressivity, and the landscape of the human voice. A Pulitzer Prize finalist, Ms. Soper has received awards from the Guggenheim Foundation, American Academy of Arts and Letters (the Virgil Thomson and Goddard Lieberman Fellowships and the Charles Ives Scholarship), Koussevitzky Foundation, Chamber Music America, Lili Boulanger

Memorial Fund, Music Theory Society of New York State, and ASCAP, and has been commissioned by ensembles including the Los Angeles Philharmonic, American Composers Orchestra, and Yarn/Wire. She has received residencies and fellowships from the Civitella Ranieri Foundation, Radcliffe Institute for Advanced Study, Camargo Foundation, MacDowell Colony, and Tanglewood, among others. She has been featured as a composer/vocalist on the MATA festival and Miller Theatre Composer Portraits series, the Chicago Symphony Orchestra's MusicNOW series, and the LA Philharmonic's Green Umbrella Series. As a non-fiction and creative writer, she has been published by *Theory and Practice*, the *Massachusetts Review*, and the *Journal of Interdisciplinary Voice Studies*. Ms. Soper is a co-director and performer for Wet Ink, a New York-based new music ensemble dedicated to seeking out adventurous music across aesthetic boundaries. She teaches composition and electronic music at Smith College.

Niloufar Shiri



Niloufar Shiri is a kamancheh player, composer, and improviser residing in Irvine, California. She performs a wide range of music in styles from classical Persian to improvisatory, avant-garde, and experimental. Ms. Shiri is a graduate of the Tehran Music Conservatory, where she received her diploma in kamancheh performance. Since 2010, she has studied and researched classical Persian music theory under the direction and supervision of Hossein Omoumi at the University of California, Irvine. In 2012, the research

received a grant from the National Endowment for the Arts. Ms. Shiri received her bachelor's degree with honors in composition from the University of California, San Diego, where she studied composition with Lei Liang and Katherina Rosenberger, and studied improvisation with Mark Dresser. Currently, she is pursuing her Ph.D. in integrated composition, improvisation, and technology at the University of California, Irvine, where she has been awarded the Provost Ph.D. Fellowship from the Claire Trevor School of the Arts, as well as a UC Irvine Diversity Recruitment Fellowship.

Hidejiro Honjoh



Shamisen virtuoso Hidejiro Honjoh began playing the piano in childhood and the shamisen at age 15. He graduated from Toho Gakuen College of Drama and Music and the Institute of Japanese Traditional Music. He studied under Hidetaro Honjo, the head of Honjo School, and was approved to use the name Hidejiro Honjoh; he also studied Tsugaru shamisen under Yusho Hasegawa and shamisen under the late Katsuyoshika Kinoya. As a concerto soloist, Mr. Honjoh has performed with the Tokyo City

Philharmonic Orchestra, Japan Philharmonic Orchestra, Krasnoyarsk Chamber Orchestra, Baltic Neopolis Virtuosi, and Orchestra Ensemble Kanazawa, and was the first shamisen player featured at London's Wigmore Hall. He has also collaborated with the International Contemporary Ensemble, Ensemble Intercontemporain Soloistes, Ensemble Modern, Ensemble NOMAD, and the Avanti! Chamber Orchestra. He has played chamber music with Kari Kriikku, Claire Chase, Norio Sato, and Souju Nosaka, and collaborates with dancer

Motoko Hirayama and designer Leeroy New. Mr. Honjoh has commissioned new pieces from composers including Toshi Ichianagi, Yuji Takahashi, Vijay Iyer, and Gabriel Prokofiev, and has recorded with composers Ryuichi Sakamoto and Dai Fujikura. He was the recipient of the 70th Arts Festival New Face Award by the Agency for Cultural Affairs, and was the first shamisen performer to receive the prestigious Idemitsu Music Award in 2014 and the Kyoto Aoyama Music Award in 2018. In 2016, Mr. Honjoh was chosen as the Japan-United States Arts Program/Asian Cultural Council Kimpei Nakamura Fellow. He currently serves as a part-time lecturer at Toho Gakuen College of Drama and Music.

International Contemporary Ensemble

The International Contemporary Ensemble (ICE) is an artist collective that is transforming the way music is created and experienced. As performer, curator, and educator, ICE explores how new music intersects with communities across the world. Its 35 members are featured as soloists, chamber musicians, commissioners, and collaborators with the foremost musical artists of our time. Works by emerging composers have anchored the ensemble's programming since its founding in 2001, and the group's recordings and digital platforms highlight the many voices that weave music's present.

A recipient of the American Music Center's Trailblazer Award and the Chamber Music America/ASCAP Award for Adventurous Programming, ICE was also named the 2014 Musical America Ensemble of the Year. The group currently serves as artists-in-residence at Lincoln Center's Mostly Mozart Festival, and previously led a five-year residency at the Museum of Contemporary Art Chicago. ICE was featured at the Ojai Music Festival from 2015 to 2017, and at recent festivals abroad such as gmem-CNCM-marseille and Vértice at Cultura UNAM, Mexico City. Other performance stages have included the Park Avenue Armory, The Stone, ice floes at Greenland's Diskotek Sessions, and boats on the Amazon river. New initiatives include OpenICE, made possible with lead funding from The Andrew W. Mellon Foundation, which offers free concerts and related programming wherever ICE performs, and enables a working process with composers to unfold in public settings. DigitICE, a free online library of over 350 streaming videos, catalogues the ensemble's performances. ICE's First Page program is a commissioning consortium that fosters close collaborations between performers, composers, and listeners as new music is developed. ICEcommons, an online composer discovery database, recently announced six composer residencies for the 2019–20 season. Summer activities include Ensemble Evolution at the Banff Centre for Arts and Creativity, in which young professionals perform with ICE and attend workshops on topics from interpretation to concert production. Yamaha Artist Services New York is the exclusive piano provider for the Ensemble.

Nathan Davis

Composer Nathan Davis writes music that elucidates the acoustics of instruments and the fragile athleticism of playing them. The BAM Next Wave Festival and American Opera Projects presented the world premiere of *Hagoromo*, his chamber dance-opera featuring the International Contemporary Ensemble, Brooklyn Youth Chorus, vocal soloists, and dancers. His works have also been performed internationally in prestigious venues and festivals. Davis was a fellow at the Camargo Foundation in Cassis, France, and was the 2018 Aaron Copland Fellow at the Bogliasco Foundation. He has received awards from organizations including the Fromm Foundation, Meet the Composer, Aaron Copland Fund, Jerome Foundation, Concert Artists Guild, and the ISCM. He and Phyllis Chen won an NY Innovative Theater Award for their score to Sylvia Milo's play *The Other Mozart*, for which Davis also received a Drama Desk nomination for Outstanding Sound Design. He served on the faculty of Dartmouth College for eight years, currently teaches composition and electronic music at Montclair State University, and has given master classes around the world. Davis received his master's degree in music from Yale University, bachelor's degrees in both composition and percussion at Rice University, and was awarded a Fulbright Fellowship to study at Rotterdams Conservatorium in Holland.

Ann Cleare

Ann Cleare is an Irish composer working in the areas of concert music, opera, extended sonic environments, and hybrid instrumental design. Her work explores the static and sculptural nature of sound, probing the extremities of timbre, texture, color, and form. A recipient of a 2019 Ernst von Siemens Composer Prize, her work has been commissioned and presented by major broadcasters such as the BBC, NPR, ORF, RTÉ, SWR, and WDR, and for festivals such as Gaudeamus Week, Wittener Tage für Neue Kammermusik, International Music Institute Darmstadt, Sound Reasons Festival in India, Shanghai New Music Week, Transit Belgium, Huddersfield Contemporary Music Festival, and Ultraschall. She has worked with ensembles and soloists internationally. Cleare studied at University College Cork and IRCAM, and holds a Ph.D. from Harvard University. Her scores are published by Project Schott New York and she is represented by the Contemporary Music Centre, Ireland. As an artistic collaborator with Dublin Sound Lab, she will work on developing its programming and production of electronic music over the coming years. Cleare is the projects officer with Sounding the Feminists (#STF), a collective championing principles of equality, fairness, inclusivity, and diversity in Irish musical life.

György Kurtág

György Kurtág is one of the world's most performed contemporary composers. Throughout his long career, he has been composer-in-residence of orchestras, concert halls, theaters, and ensembles around the world including the Berlin Philharmonic, Sächsische Staatskapelle Dresden, Wiener Konzerthaus, Dutch National Opera, and Ensemble InterContemporain. He taught for many years at the Franz Liszt Academy of Music, which he also attended. Kurtág has been honored with many awards, including the Ernst von Siemens Music Prize for his lifetime achievement (1998), the Grawemeyer Award (2006), the Golden Lion at the Biennale in Venice (2009), and a leading prize for contemporary music, the BBVA Foundation Frontiers of Knowledge Award (2015).

Anahita Abbasi

Iranian composer Anahita Abbasi's works have been performed around the world at such festivals as Darmstadt Ferienkurse, IRCAM (Manifeste Academy), Matrix (Experimentalstudio des SWR), Impuls Festival, Time of Music, and Atlas Festival, among many others. In 2014, she received a scholarship from Experimentalstudio des SWR in Freiburg, Germany. Abbasi is the recipient of a 2015 Morton Gold ASCAP Young Composers Award and is one of the founders of Schallfeld Ensemble in Graz, Austria. She graduated from the University of Music and Performing Arts in Graz, where she studied music theory with Clemens Gadenstätter and composition with Beat Furrer and Pierluigi Billone, while working closely with Georges Aperghis, Franck Bedrossian, and Philippe Leroux. Abbasi is pursuing her Ph.D. in composition with Rand Steiger at the University of California, San Diego.

Dai Fujikura

Dai Fujikura was born in 1977 in Osaka, Japan, and won the Serocki International Composers Competition while in school in the U.K. Since then, he has been awarded other important prizes including the Royal Philharmonic Society Award, Otaka Prize, Akutagawa Composition Award, WIRED Audi Innovation Award, the Paul Hindemith Prize, and the Silver Lion Award from the 2017 Venice Biennale. He has received two BBC Proms commissions; his Double Bass Concerto was premiered by the London Sinfonietta; and in 2013, the BBC Symphony Orchestra gave the U.K. premiere of his piece *Atom*. Fujikura has been the composer-in-residence at the Orchestre national d'Île-de-France and the Nagoya Philharmonic Orchestra, and was the composer-in-residence and artist-in-residence at the Philharmonic Chorus of Toyko. His first opera *Solaris*, a multimedia co-commission by Théâtre des Champs-Élysées, Opéra de Lille, Opéra de Lausanne, IRCAM, and Ensemble Intercontemporain, had its world premiere in Paris in 2015, and his second opera, *The Gold-Bug*, premiered in 2018 in Basel. His debut solo album, *Secret Forest*, was produced by NMC Recordings in 2012. Fujikura also has strong connections to the experimental pop, jazz, and improvisation worlds: among his projects, his collaborative works with David Sylvian were recorded for Sylvian's album *Died in the Wool*.



International Contemporary Ensemble

Violin

Josh Modney‡§
Pala Garcia‡§

Viola

Wendy Richmant
Kyle Armbrust‡

Cello

Kivie Cahn-Lipmant‡§

Bass

Randy Zigler*†‡§

Flute

Isabel Lepanto Gleicher§

Oboe

Christa Robinson‡§

Clarinet

Campbell MacDonald*‡
Joshua Rubin§

Bassoon

Rebekah Heller*§

Horn

David Byrd-Marrow*‡§

Trumpet

Gareth Flowers‡§

Trombone

Mike Lormand*‡§

Saxophone

Ryan Muncy*‡

Guitar

Daniel Lippel*†

Percussion

Ross Karre*‡§
Nathan Davis‡

Harp

Nuiko Wadden*

Piano

Jacob Greenberg‡§

* Performs in *Inside Voice*

† Performs in *teeth of light, tongue of waves*

‡ Performs in *The Ultimate Poem is Abstract*

§ Performs in *Shamisen Concerto*

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.

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.

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Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

Jordana Leigh, *Director, David Rubenstein Atrium*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Walker Beard, *Production Manager*

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Luna Shyr, *Senior Editor*

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Olivia Fortunato, *Associate Producer, Public Programming*

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Shade Adeyemo, *Programming Coordinator, David Rubenstein Atrium*

Charmaine Marshall, *Assistant to the Artistic Director*

For the Mostly Mozart Festival

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Roshni Lavelle, *House Seat Coordinator*

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Ross Karre, *Co-Artistic Director and Director of DigitICE.org **

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Bridgid Bergin, *Development Associate*

Jamie Leidwinger, *Executive Assistant*

Isabel Frye, *Production and Communications Assistant*

* ICE musician