

Lincoln Center's

MOSTLY MOZART FESTIVAL

July 10–August 10, 2019

Jane Moss
Ehrenkranz Artistic Director

Louis Langrée
Renée and Robert Beifer Music Director

American Express is the lead sponsor of the Mostly Mozart Festival.

The Program

Tuesday–Wednesday, August 6–7, 2019 at 6:30 pm

Pre-concert Recital

Brooklyn Rider

Johnny Gandelsman, *Violin*

Colin Jacobsen, *Violin*

Nicholas Cords, *Viola*

Michael Nicolas, *Cello*

SCHULHOFF **Alla Tarantella, from Five Pieces for String Quartet (1923)**

DVOŘÁK **Lento, from Cypresses (1865)**

TRADITIONAL ROMANIAN ***Doina Oltului***
(arr. Ljova, after Dinicu)

LJOVA ***Budget Bulgar* (2005)**

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.

David Geffen Hall

By Michael Beckerman

This program combines four compositions of wide variety, yet all connected in various ways to the area of Eastern Europe. Born in Prague to German-speaking Jewish parents, Erwin Schulhoff (1894–1942) was a genuine phenomenon—a child prodigy recognized by Antonín Dvořák (1841–1904), a first-rate pianist of both art and popular music, and a composer with an astonishingly wide range, influenced by jazz but also surrealist works. He was a wonderful humorist with an acerbic wit. Schulhoff's **Alla Tarantella** from the *Five Pieces for String Quartet* is a miniature modernist masterpiece where everything is titled “Alla” (in the style of), including such things as a tango, a Viennese waltz, a serenade, and an “Alla Czeca,” in addition to the tarantella. These pieces are simultaneously satirical and in their own way deeply serious and ingenious homages to the various styles.

The subsequent **Lento** is Dvořák's string quartet arrangement of one of the songs from his cycle *The Cypresses*, composed originally in 1865. There is some mystery surrounding the piece, but it seems that it was written for Josefina Čermaková, a young singer and actress with whom Dvořák was in love. She rejected him and he eventually married her younger sister Anna. But in various ways the composition haunted his imagination. In 1887, the composer arranged 12 of the 18 songs for string quartet, and he included several in his Op. 83 *Love Songs*. While there is some debate, it seems likely that this song may also have been source for the Op. 82 song “Lasst mich allein” (“Leave me alone”), which makes an appearance twice in the Cello Concerto as a kind of loving memorial for Josefina, who died in 1895.

The two pieces by Ljova (the pen name of violinist and composer Lev Zhurbin, born in 1978) range from the successful attempt to faithfully arrange Romanian folk music for a string quartet to a wild arrangement of klezmer-style music complete with little satirical asides and peculiar modulations. While **Doina Oltului** and **Budget Bulgar** are certainly reflective of the styles of, respectively, Romanian music and klezmer, both also have a contemporary flair even as they reflect the performance styles of Romani (Gypsy) music which pervades the music of all these national sonic cultures.

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The Program

Tuesday–Wednesday, August 6–7, 2019 at 7:30 pm

Mostly Mozart Festival Orchestra

Louis Langrée, *Conductor*

Joshua Bell, *Violin*

MOZART *Symphony No. 38 in D major ("Prague") (1786)*

Adagio–Allegro

Andante

Finale: Presto

KODÁLY *Dances of Galánta (1933)*

Lento

Allegretto moderato

Allegro con moto, grazioso

Allegro

Allegro vivace

Intermission

DVOŘÁK *Violin Concerto in A minor (1879)*

Allegro ma non troppo

Adagio ma non troppo

Finale: Allegro giocoso, ma non troppo

Tonight's performance is dedicated in loving memory of Ernest E. Tyrasch.

Please make certain all your electronic devices are switched off.

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David Geffen Hall

Mostly Mozart Festival

American Express is the lead sponsor of the Mostly Mozart Festival

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Thursday–Saturday, August 8–10 at 7:30 pm in the David H. Koch Theater

Under Siege (U.S. premiere)

Yang Liping Contemporary Dance

Yang Liping, chief choreographer and director

Tim Yip, visual director/set and costume design

Pre-performance lecture by Renju Yu on Thursday, August 8 at 6:15 pm in the Bruno Walter Auditorium

Friday–Saturday, August 9–10 at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Louis Langrée, conductor

Steven Osborne, piano

HAYDN: Overture in D major

SHOSTAKOVICH: Piano Concerto No. 2

SCHNITTKE: Moz-Art à la Haydn

MOZART: Symphony No. 35 in D major ("Haffner")

Pre-concert recitals by Yi-Nuo Wang, piano, at 6:30 pm

Friday, August 9 at 10:00 pm in the Stanley H. Kaplan Penthouse

A Little Night Music

Steven Osborne, piano

SCHUBERT: Sonata in B-flat major

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.

Snapshot

By Michael Beckerman

Although the works on this program represent three different nationalities—Mozart a German-speaking Austrian; Dvořák a Czech; and Kodály a Hungarian—they also illustrate the interpenetrations and connections between these worlds. With his Violin Concerto, Dvořák made sure to season his work with “Czechness,” particularly in the finale. But it also represents a composition painstakingly reworked by and with Joseph Joachim, a Hungarian Jew and close friend of Brahms, who was considered the preeminent German violinist of his time.

Mozart’s “Prague” Symphony represents and symbolizes the composer’s close connections to the Czech capital (and may also represent Czech musical tastes), where he was celebrated without the drama that characterized his relationship with both the court and the public in Vienna. Kodály’s *Dances of Galánta*, considered a quintessential Hungarian work in the long tradition of national dances (think Schubert, Brahms, Grieg, Dvořák, Glinka, etc.), refers to a region now in Slovakia and, along with the Dvořák concerto, make more than an occasional reference to the music of the Roma, or Gypsies, whose performance style and expressive playing were a major force in the European musical imagination from the beginning of the 19th century. Taken together, these compositions offer a Central European kaleidoscope and present us with a dazzling combination of urban sophistication and rural stylizations.

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By Michael Beckerman

Symphony No. 38 in D major, K. 504 ("Prague") (1786)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 28 minutes

Wolfgang Amadeus Mozart's connection to Prague is famously one of the brightest spots in his later years, which were notoriously dogged by debt, illness, and Viennese court intrigues. The composer had scored decisive hits in the Czech capital with *The Marriage of Figaro* and later *Don Giovanni*. Furthermore, he had many friends among the most successful Czech musicians at the time, both composers like Mysliveček the "Divine Bohemian" of Italian operatic fame, and wind virtuosos like Josef Fiala.

Written at the end of 1786 and first performed in 1787, the "Prague" symphony itself is distinctive in at least one way: it is cast in three movements, with a long slow introduction. Whether this was, as has been argued, a nod to Mysliveček, whose symphonies are usually in three movements, or a departure based on the effect Mozart wanted to create, the symphony has a compactness that is distinctive. Because of both the historical and geographical proximity to Mozart's operatic work, the symphony contains episodes reminiscent of passages from *Don Giovanni* and *The Magic Flute*. The slow movement opens as if it were to be a pastoral aria from *Figaro* before turning to darker regions. Filled with exquisite passages that emphasize the wind instruments, the movement also has the character of an outdoor serenade. The very short carnivalesque *Finale* veers between Figaro-like mischief and a kind of Beethovenian seriousness at the outset, and recalls the sudden shifts and syncopations of the *Don Giovanni* overture in the middle.

Dances of Galánta (1933)

ZOLTÁN KODÁLY

Born December 16, 1882, in Kecskemét, Hungary

Died March 6, 1967, in Budapest

Approximate length: 15 minutes

If Dvořák hints at various folk origins in his Violin Concerto, Kodály is far more explicit. Written in 1933, his *Dances of Galánta* to some extent summarizes the composer's relationship to Hungarian folk music which began decades before when he and Bartók traversed the Hungarian countryside making recordings and transcriptions of local music. Both decided, in rather different ways, that to be truly vital, a future Hungarian music had to be created on a foundation of this music, rather than the popularized "Gypsy" styles which had taken center stage in Hungarian national music.

In such works as *Psalmus Hungaricus* of 1923 and especially the opera *Háry János* in 1926, Kodály created a version of a Hungarian style which, if ultimately less powerful than Bartók's extraordinary synthesis, offered works of great beauty. The *Dances of Galánta* were composed in 1933 in honor of the 80th anniversary of the Budapest Philharmonic Society. The town of Galánta, where Kodály lived for several years, is now in Slovakia and lies about 35 miles east of Bratislava; for centuries it had been a rich repository of folklore. Kodály describes the way in which he created his series of dances not from music he heard in the field, but rather from historical collections compiled by "several Gypsies from Galánta." Most of the dances are in the spirit of the so-called *verbunkos* or recruiting song, featuring fluctuations between slow, rhapsodic and deeply expressive music, dances of great charm and humor, as well as orgiastic numbers that recall Romani performance traditions, as heard through the Hungarian imagination.

Violin Concerto in A minor, Op. 53 (1879)

ANTONÍN DVOŘÁK

Born September 8, 1841, in Nelahozeves, Czech Republic

Died May 1, 1904, in Prague

Approximate length: 32 minutes

Like most composers coming of age outside the German-speaking world, Dvořák was presented with a problem: if he tried to *be* a German composer, he would always be considered a kind of outsider, unfavorably compared with the greatest figures in that tradition. If, on the other hand, he emphasized this difference and called attention to his Czech origins, he would forever have a modifier before his name: a "Czech composer" rather than just "a composer." It was in just such a period of struggle and questioning that Dvořák wrote his Violin Concerto. Having achieved great success with strongly marked Czech works such as the *Moravian Duets* and the *Slavonic Dances*, Dvořák also wished to show himself as an international composer, not simply a local phenomenon.

He started the concerto in 1879 when he was 38, but didn't finish it until 1883, with at least two incredibly rigorous revisions in between. This was because Dvořák showed the work to the violinist Joseph Joachim, who was highly critical of some of Dvořák's compositional choices and reworked the concerto in various ways (Joachim performed the same "service" for Brahms, and for Max Bruch's popular work as well). The concerto opens with an arresting theme, and after a few bars the violin enters with a theme featuring quasi-orientalist harmonies that are developed powerfully throughout the movement. The slow movement is one of Dvořák's most beautiful. It uses a strategy somewhat similar to his later Cello Concerto: a songlike chorale opens the movement and repeats after an interlude. But this is suddenly interrupted by a powerful and dramatic passage; these kinds of tensions appear throughout the movement.

If there really is such a thing as “the Czech style,” the concerto’s *Finale* is one of its jewels. Capturing the joyous vitality of Beethoven’s “Pastoral” Symphony scherzo and adding syncopated Czech accents, the movement anticipates Dvořák’s riotous *Carnival Overture*. A dark “Gypsy” passage marks one of the contrasting episodes in a piece that, in and of itself, combines many of the stylistic tendencies of the Hapsburg Empire.

Michael Beckerman is Carroll and Milton Petrie Professor of Music at New York University. He has been associated with Lincoln Center for almost 40 years, lecturing for the Mostly Mozart Festival, Great Performers, and the Metropolitan Opera. From 2016 to 2018 he served as Leonard Bernstein Scholar-in-Residence for the New York Philharmonic.

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Meet the Artists



MATT DINE

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, São 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.

Joshua Bell



LISA MARIE MAZZUCCO

With a career spanning over 30 years as a soloist, chamber musician, recording artist, conductor, and director, Joshua Bell is one of the most celebrated violinists of his era. Since 2011, Mr. Bell has served as music director of the Academy of St. Martin in the Fields, succeeding Neville Marriner, who formed the orchestra in 1958.

A recipient of the 2007 Avery Fisher Prize, Mr. Bell’s interests range from repertoire hallmarks to commissioned works, including Nicholas Maw’s *Violin Concerto*, for which he received a Grammy Award. Committed to expanding music’s cultural impact, he has collaborated with peers including Chick Corea, Wynton Marsalis, Chris Botti, Frankie Moreno, and Josh Groban. Recently, he joined cellist Steven Isserlis and pianist Jeremy Denk to record Mendelssohn’s piano trios, slated for release in early 2020. He also collaborated with the Singapore Chinese Orchestra on a record featuring the *Butterfly Lovers’ Violin Concerto*, to be released in fall 2020. Mr. Bell maintains an avid interest in film music, commemorating the 20th anniversary of *The Red Violin* (1998) in 2018–19. The film’s Academy Award–winning soundtrack features Mr. Bell as soloist.

An exclusive Sony Classical artist, Mr. Bell has recorded over 40 albums garnering Grammy, Mercury, Gramophone, and ECHO Klassik awards. Sony Classical’s 2018 release, with Mr. Bell and the Academy, features Bruch’s *Scottish Fantasy* and G-minor *Violin Concerto*, and was nominated for a Grammy. In 2007, a Pulitzer Prize–winning *Washington Post* story on Mr. Bell performing incognito in a Washington, D.C. metro station sparked a conversation regarding art and context and inspired Kathy Stinson’s 2013 children’s book, *The Man with the Violin*. In 2017 he debuted *Man with the Violin* family concert, including a newly commissioned animated film, with the National Symphony Orchestra at the Kennedy Center.

Born in Bloomington, Indiana, Mr. Bell started playing the violin at age four, and at age 12, began studies with Josef Gingold. At 14, he debuted with Riccardo Muti and the Philadelphia Orchestra, and debuted at Carnegie Hall at age 17 with the St. Louis Symphony. Mr. Bell performs on a 1713 Huberman Stradivarius violin, with a François Tourte 18th-century bow.

Brooklyn Rider

Brooklyn Rider, founded in 2005, offers eclectic repertoire in gripping performances that continue to attract legions of fans and draw rave reviews from classical, rock, and world music critics alike. Last fall, the quartet released *Dreamers* on Sony Music Masterworks with Mexican jazz vocalist Magos Herrera. The recording includes gems of the Ibero-American songbook, as well as pieces written to texts by Octavio Paz, Rubén Darío, and Federico García Lorca. Brooklyn Rider will tour to support the album beginning in New York City. It will also debut its *Healing Modes* project this season, which presents Beethoven's Op. 132 alongside five new commissions by Reena Esmail, Gabriela Lena Frank, Matana Roberts, Caroline Shaw, and Du Yun.

Brooklyn Rider celebrated its tenth anniversary in 2015 with the groundbreaking multi-disciplinary project *Brooklyn Rider Almanac*, for which it recorded and toured 15 specially commissioned works. Last season, the group also released an album with Anne Sofie von Otter entitled *So Many Things* on Naïve Records, featuring music by Colin Jacobsen, Caroline Shaw, John Adams, Nico Muhly, Björk, Sting, Kate Bush, and Elvis Costello, among others. Together, they toured material from the album and more in the U.S. and Europe, including stops at Carnegie Hall and the Opernhaus Zurich.

After performances together at the Jacob's Pillow Dance Festival, the quartet toured the U.S. with choreographer Brian Brooks and former New York City Ballet prima ballerina Wendy Whelan, performing *Some of a Thousand Words*. The intimate series of duets and solos featuring Brooks and Whelan foregrounds the live music onstage as a dynamic and central creative component.

Other recent recording projects include *Spontaneous Symbols* (2017), *The Fiction Issue* (2016) with music by Gabriel Kahane, *A Walking Fire* (2013) on Mercury Classics, and *The Impostor* (2013) with Béla Fleck on Deutsche Grammophon/Mercury Classics, plus 2011's much-praised *Brooklyn Rider Plays Philip Glass*. A long-standing relationship between Brooklyn Rider and Iranian kamancheh player Kayhan Kalhor resulted in the much-praised 2008 recording, *Silent City*.

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.

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.



JENNIFER TAYLOR

Mostly Mozart Festival Orchestra

Louis Langrée, *Renée and Robert Belfer Music Director*

Violin

Laura Frautschi,
Concertmaster
Michael Roth,
Principal Second
Eva Burmeister
Robert Chausow
Michael Gillette
Suzanne Gilman
Amy Kauffman
Sophia Kessinger
Katherine Livolsi-Landau
Lisa Matricardi
Kayla Moffett
Maureen Nelson
Ronald Oakland
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

Dwight Parry, *Principal*
Nick Masterson

Clarinet

Jon Manasse, *Principal*
Christopher Pell

Bassoon

Marc Goldberg,
Principal
Tom Sefčovič

Horn

Lawrence DiBello,
Principal
Michelle Baker
Richard Hagen
Patrick Pridemore

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