

Lincoln Center's

# Mostly Mozart<sup>®</sup> 50th Anniversary

July 22–August 27, 2016

Jane Moss

Ehrenkrantz Artistic Director

Louis Langrée

Renée and Robert Belfer Music Director

## The Program

Thursday Evening, July 28, 2016, at 7:30 pm

### Mostly Mozart Festival Orchestra

Louis Langrée, *Conductor*

Leif Ove Andsnes, *Piano*

BACH (trans. GEORGE BENJAMIN) **Canon & Fugue,  
from *Art of Fugue* (before 1742/2007)** (New York premiere)

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

Allegro

Romanze

Rondo: Allegro assai

*Mr. Andsnes will perform cadenzas by Beethoven and Hummel.*

*Intermission*

BACH (arr. WEBERN) **Ricercare, from *The Musical Offering*  
(1747/1934–35)**

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

Adagio—Allegro

Andante

Finale: Presto

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

The Mostly Mozart Festival is made possible by Renée and Robert Belfer, Sarah Billingham Solomon and Howard Solomon, and Rita E. and Gustave M. Hauser.

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

*Steinway Piano*

Alice Tully Hall, Starr Theater

Adrienne Arsht Stage

## Mostly Mozart Festival

Additional support is provided by Chris and Bruce Crawford, Laurie M. Tisch Illumination Fund, Anne and Joel Ehrenkranz, The Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., Charles E. Culpeper Foundation, S.H. and Helen R. Scheuer Family Foundation, and Friends of Mostly Mozart.

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## UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

*Monday, August 1, at 7:30 pm in Alice Tully Hall*

### **Emerson String Quartet**

**Emanuel Ax**, piano

PURCELL: Chacony in G minor

SCHUBERT: String Quartet in A minor (“Rosamunde”)

DVOŘÁK: Piano Quintet

*Monday, August 1, at 10:00 pm in the Stanley H. Kaplan Penthouse*

*A Little Night Music*

### **Emerson String Quartet**

**Emanuel Ax**, piano

SCHUBERT: Quartettsatz in C minor

BEETHOVEN: Six Variations in F major

MOZART: Piano Quartet in G minor

*Tuesday and Wednesday, August 2–3, at 7:30 pm in David Geffen Hall*

### **Mostly Mozart Festival Orchestra**

**Andrés Orozco-Estrada**, conductor (New York debut)

**Martin Helmchen**, piano <sup>MIM</sup>

HAYDN: Symphony No. 59 (“Fire”)

MOZART: Piano Concerto No. 25 in C major

MOZART: Symphony No. 40

*Pre-concert recitals by Martin Helmchen, piano, at 6:30 pm*

<sup>MIM</sup> Mostly Mozart debut

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

**Visit [MostlyMozart.org](http://MostlyMozart.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 Paul Schiavo

Bach's music deeply influenced Mozart during the last decade of his life, when he took to copying and arranging the Baroque master's fugues as a form of study. Eventually Mozart integrated the contrapuntal skill derived from this into his own music, with one result being the great fugal passages in his last several symphonies.

While Mozart was the first great composer outside the Bach family to closely examine J.S. Bach's fugal writing, he was not the last. Over the generations, musicians of varied styles and outlooks have turned to Bach's contrapuntal works for instruction and inspiration, often following Mozart's example in transcribing them for modern instruments and ensembles. This evening's concert begins with an arrangement by George Benjamin (Mostly Mozart's 2015 composer-in-residence) of music from Bach's final composition, *Art of Fugue*. We also hear the most original of all Bach transcriptions: Webern's orchestration of the six-voice fugue, or *Ricercare*, from *The Musical Offering*. Using instrumental color and degrees of volume as a sonic prism, Webern refracts the music into brief interlocking motifs. In doing so, he proposes a link between Bach's compositional thinking and some of the most radical tendencies of 20th-century music.

In addition to these two transcriptions and Mozart's "Prague" Symphony, we hear Mozart's Piano Concerto in D minor, K.466. With its juxtapositions of turbulent and tranquil passages, this is one of Mozart's most dramatic compositions and the very antithesis of Bach's serene and sublime counterpoint.

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# If Bach had been a beekeeper

By Charles Tomlinson

If Bach had been a beekeeper  
he would have heard  
all those notes  
suspended above one another  
in the air of his ear  
as the differentiated swarm returning  
to the exact hive  
and place in the hive,  
topping up the cells  
with the honey of C major,  
food for the listening generations,  
key to their comfort  
and solace of their distress  
as they return and return  
to those counterpointed levels  
of hovering wings where  
movement is dance  
and the air itself  
a scented garden

—“If Bach had been a beekeeper” by Charles Tomlinson is copyrighted and is reprinted here by kind permission of Carcanet Press Limited, Manchester, U.K.

*For poetry comments and suggestions, please write to [programming@LincolnCenter.org](mailto:programming@LincolnCenter.org).*

By Paul Schiavo

**Canon & Fugue, from *Art of Fugue*, BWV 1080 (before 1742/2007)**

JOHANN SEBASTIAN BACH

*Born March 21, 1685, in Eisenach, Germany*

*Died July 28, 1750, in Leipzig*

GEORGE BENJAMIN

*Born January 31, 1960, in London*

*Approximate length: 7 minutes*

During the course of his career, Bach produced several large compilations of pieces exploring the complexities of fugal counterpoint, including *The Musical Offering* and the two books of *The Well-Tempered Clavier*. Perhaps the most impressive, however, is the compendium of contrapuntal technique undertaken in *Art of Fugue*. Composed during the last years of Bach's life, *Art of Fugue* consists of some 14 fugues and four strict canons, all using the same distinctive theme.

Bach did not specify how *Art of the Fugue* should be played. Neither his manuscript nor the first printed edition, which appeared in 1751, indicates any instrumentation. This ambiguous presentation led some early Bach scholars to speculate that the composer intended the volume as a purely theoretical or didactic work. That possibility seems unlikely, however, in light of Bach's practical approach to his art and the music's arresting beauty. Harpsichordists, organists, and a few pianists have laid claim to the opus, which is playable (though not easily) on a keyboard. The passing years, however, have also seen many arrangements of *Art of Fugue* for instrumental ensembles.

This evening's program begins with one of these arrangements, a transcription of two movements by composer George Benjamin. The first is a canon, meaning that the piece's two melodic lines are essentially identical, the second echoing the first at an interval of several seconds. Benjamin divides these two lines among the violins and violas; the horns underscore fundamental harmonies and important melodic motion. The subject of the canon is a lively variant of the theme upon which the entire *Art of Fugue* is constructed. Another alteration of this theme forms the subject of the ensuing fugue.

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

WOLFGANG AMADEUS MOZART

*Born January 27, 1756, in Salzburg*

*Died December 5, 1791, in Vienna*

*Approximate length: 30 minutes*

In 1785 Leopold Mozart attended one of the subscription concerts that his son had taken to presenting in Vienna. Writing to his daughter, the elder Mozart reported: "The concert was magnificent, and the orchestra played splendidly....[It included] a new and very fine concerto by Wolfgang."

Unfortunately, Leopold left no account of how the Viennese audience received this "very fine concerto." The Piano Concerto in D minor, K.466, departed radically from anything Wolfgang Amadeus had before written for solo piano and orchestra. Keyboard concertos formed the principal offerings of Mozart's subscription concerts, and nearly all of them present a cheerful and confident demeanor, with bright harmonies, attractive melodic ideas, and limpid keyboard figuration. This work in D minor, however, was Mozart's first concerto in a minor key—he would write only one other—and its dark intensity must have startled his patrons. It still has that effect more than two centuries later.

The principal theme of the opening movement suggests emotional upheaval, its syncopated rhythm cutting across the grain of the main pulse. A second subject, announced by the woodwinds, provides the required tonal and rhetorical contrast without contradicting the anguished mood created at the outset. Although Mozart occasionally lightens the music's emotional complexion, the movement's tragic spirit is never in doubt. The ensuing *Romanze* begins and ends in a vein of gentle reverie, but its central episode brings a passionate outburst hardly less intense than those of the first movement.

Expressive contrast also informs the finale. Its recurring principal theme is as fiery as any Mozart ever conceived, conveying an unmistakable feeling of agitation. At length, more hopeful ideas appear, most notably a carefree tune introduced by the woodwinds. Although the initial subject soon returns, Mozart has now prepared the possibility of a conclusion that is something other than tragic. A second episode leads to the soloist's cadenza, followed by a third appearance of the agitated main subject. Soon, the piano presents a series of abrupt chords, leaving the outcome of the movement hanging in the balance. The woodwinds restate the carefree melody they had introduced earlier, and quickly it is extended in a coda of proliferating joy. Mozart thus gives the concerto a striking conclusion that reminds us that his music embraced both pathos and gladness, darkness and light.

**Ricercare, from *The Musical Offering*, BWV 1079 (1747/1934–35)**

JOHANN SEBASTIAN BACH

ANTON WEBERN

*Born December 3, 1883, in Vienna*

*Died September 15, 1945, in Mittersill, Austria*

*Approximate length: 8 minutes*

Webern was among the most advanced composers of the early 20th century, and his music inspired much of the high-modernist abstraction that dominated composition after World War II. His music, however, had deep roots in the past. Trained as a musicologist, Webern had a profound knowledge and love of the intricate contrapuntal writing of pre-Classical music. In his mature pieces, Webern increasingly turned to contrapuntal textures, elevating such artifice to a place of importance it had not known in composition since the death of Bach nearly two centuries earlier.

Webern's fascination with contrapuntal procedure prompted his 1934 orchestration of the great six-voice fugue, or Ricercare, from Bach's *The Musical Offering*, a work completed in 1747. Faithfully adhering to the notes of Bach's score, this transcription transforms the Ricercare into a succession of thematic fragments, each with its own expressive significance. Webern's intent in this was anything but haphazard. In a letter to the conductor Hermann Scherchen, he insisted that "my orchestration attempts to reveal the motivic coherence [of Bach's fugue]," to highlight the inner symmetries that make up the larger whole.

In 1935, critic Erwin Stein published an article in the *Christian Science Monitor* titled "Bach via Anton Webern." Addressing the synthesis of the two composers' styles embodied in this Ricercare orchestration, Stein wrote: "It is amazing that two things, stylistically so far removed, should blend into a perfect artistic whole. We are, it is true, concerned here with a totally new interpretation of Bach. For those, however, who understand and admire Bach, it will be an experience, for once, to hear him through the ears of a Webern."

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

WOLFGANG AMADEUS MOZART

*Approximate length: 26 minutes*

Though Mozart lived and worked in Salzburg and Vienna—two prominent centers of European music—he scored his greatest successes in a city where he never resided. In 1786, his opera *Le nozze di Figaro*, which had lasted only nine performances in Vienna, was produced to tremendous acclaim. Its triumph called the composer there early in 1787, and on January 19 he presented

a concert of his music. The principal offering was a new symphony that he had composed for the occasion, greeted by Praguers with such prolonged applause that Mozart could quiet them only by consenting to improvise at the piano. The work has been known ever since as the “Prague” Symphony.

The “Prague” is the first of Mozart’s mature symphonic masterpieces, and it stands with the great trilogy of final symphonies written in the summer of 1788 as his crowning achievements in the genre. It was the composer’s first symphony in some four years—an unusually long period in Mozart’s compressed career—and reveals the ripening of the composer’s art that had occurred in that time. This is especially noticeable in the extensive use of fugal counterpoint as a means of developing thematic materials, a resource Mozart gleaned from his study of Bach.

The “Prague” Symphony opens with an introduction in slow tempo that serves as a prologue to the main body of the first movement. Mozart devotes much of the central development episode to brilliant contrapuntal elaboration of his thematic material. The initial subject’s constituent motifs prove, in Mozart’s capable hands, to be laden with polyphonic possibilities.

No minuet follows the beautiful and deeply felt *Andante*—this is the only one of Mozart’s mature symphonies to lack the dance movement. Instead, Mozart proceeds at once to the *Finale*. Syncopated rhythms impart an intense vitality to the principal theme, and the subsidiary subjects prove no less lively. The result is as vigorous and satisfying a closing movement as Mozart ever composed, a fitting gift to the music-loving city that alone honored him as he deserved during his lifetime.

*Paul Schiavo serves as program annotator for the St. Louis and Seattle Symphonies, and writes frequently for concerts at Lincoln Center.*

# Meet the Artists



MATT DINE

## **Louis Langrée**

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Louis Langrée, music director of the Mostly Mozart Festival since December 2002, was named Renée and Robert Belfer Music Director in August 2006. Under his musical leadership, the Mostly Mozart Festival Orchestra has received extensive critical acclaim, and its performances are an annual summertime highlight for classical music lovers in New York City.

Mr. Langrée is also music director of the Cincinnati Symphony Orchestra. Earlier this year they performed in New York as part of the 50th anniversary season of Lincoln Center's Great Performers series, and future plans include a tour to Asia. Mr. Langrée will make his debut with the Philadelphia Orchestra in the fall, and in February he returns to the Metropolitan Opera for performances of *Carmen*. In Europe he will conduct the Gewandhaus Orchestra of Leipzig and the Orchestre National de France, the latter in Debussy's opera and Schoenberg's tone poem based on Maeterlinck's *Pelléas et Mélisande*.

Mr. Langrée was chief conductor of Camerata Salzburg until this summer, and has appeared as guest conductor with the Berlin and Vienna Philharmonics, Budapest Festival Orchestra, London Philharmonic Orchestra, NHK Symphony Orchestra, Freiburg Baroque Orchestra, and Orchestra of the Age of Enlightenment. His opera engagements include appearances with La Scala, Opéra Bastille, Vienna State Opera, and Royal Opera House, Covent Garden. Mr. Langrée was appointed Chevalier des Arts et des Lettres in 2006 and Chevalier de l'Ordre National de la Légion d'Honneur in 2014.

Mr. Langrée's first recording with the Cincinnati Symphony Orchestra features commissioned works by Nico Muhly and David Lang, as well as Copland's *Lincoln Portrait* narrated by Maya Angelou. His DVD of Verdi's *La traviata* from the Aix-en-Provence Festival featuring Natalie Dessay and the London Symphony Orchestra was awarded a Diapason d'Or. His discography also includes recordings on the Universal and Virgin Classics labels.

## **Leif Ove Andsnes**



ÖZGÜR ALEBAYRAK

Norwegian pianist Leif Ove Andsnes has won international acclaim with his commanding technique and searching interpretations. He has performed with leading orchestras around the world, in addition to being an active recording artist. An avid chamber musician, he was co-artistic director of the Risør Festival of Chamber Music for nearly two decades and music director of the 2012 Ojai Music Festival. In August he will launch the Rosendal Chamber Music Festival in Norway. He was

inducted into the Gramophone Hall of Fame in 2013.

Mr. Andsnes has received Norway's distinguished honor, Commander of the Royal Norwegian Order of St. Olav. In 2007 he received the prestigious Peer Gynt Prize, awarded by members of the Norwegian Parliament to honor prominent Norwegians, and in 2016 he received an honorary doctorate from The Juilliard School. He is also the recipient of the Royal Philharmonic Society's Instrumentalist Award and the Gilmore Artist Award.

Mr. Andsnes was born in Norway in 1970 and studied at the Bergen Music Conservatory under the renowned Czech professor Jirí Hlinka. He has also received invaluable advice from the Belgian piano teacher Jacques de Tiège, who, like Hlinka, has greatly influenced his style and philosophy of playing. Mr. Andsnes is currently an artistic adviser for the Professor Jiri Hlinka Piano Academy in Bergen, where he gives an annual master class.

## **Mostly Mozart Festival**

Celebrating its 50th anniversary, Lincoln Center's Mostly Mozart Festival—America's first indoor summer music festival—was launched as an experiment in 1966. Called Midsummer Serenades: A Mozart Festival, its first two seasons were devoted exclusively to the music of Mozart. Now a New York institution, Mostly Mozart has broadened its focus to include works by Mozart's predecessors, contemporaries, and related successors. In addition to concerts by the Mostly Mozart Festival Orchestra, Mostly Mozart now includes concerts by the world's outstanding period-instrument ensembles, chamber orchestras and ensembles, and 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 annual artists-in-residence including Osvaldo Golijov, John Adams, Kaija Saariaho, Pierre-Laurent Aimard, and the 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 David Geffen Hall home 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 Jérémie Rhorer, Edward Gardner, Lionel Bringuier, Yannick Nézet-Séguin, 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 Festival, 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 2014

## Mostly Mozart Festival Orchestra

Louis Langrée, *Renée and Robert Belfer Music Director*

### Violin I

Ruggero Alliffranchini,  
*Principal\**  
Martin Agee  
Robert Chausow\*  
Lilit Gampel  
Amy Kauffman  
Lisa Matricardi  
Kristina Musser  
Dorothy Strahl  
Deborah Wong

### Violin II

Laura Frautschi,  
*Principal\**  
Katsuko Esaki  
Michael Gillette  
Suzanne Gilman  
Sophia Kessinger  
Katherine Livolsi-  
Landau  
Ron Oakland  
Mineko Yajima

### Viola

Shmuel Katz,  
*Principal\**  
Meena Bhasin  
Danielle Farina  
Chihiro Fukuda  
Jack Rosenberg\*  
Jessica Troy

### Cello

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

### Bass

Jeremy McCoy,  
*Principal*  
Lou Kosma  
Judith Sugarman

### Flute

Jasmine Choi,  
*Principal\**  
Maron Khoury

### Oboe

Randall Ellis, *Principal*  
Nick Masterson

### Clarinet

Jon Manasse,  
*Principal*  
Pavel Vinnitsky

### Bassoon

Marc Goldberg,  
*Principal*  
Tom Sefčovič

### Horn

Lawrence DiBello,  
*Principal\**  
Richard Hagen\*

### Trumpet

Neil Balm, *Principal*  
Lee Soper

### Trombone

Demian Austin,  
*Principal+*

### Timpani

David Punto, *Principal*

### Harp

Kristin Agresta,  
*Principal+*

### Librarian

Michael McCoy

### Personnel Managers

Neil Balm  
Jonathan Haas  
Gemini Music  
Productions Ltd.

\* Performs in  
*Canon & Fugue*

+ Performs in *Ricercare*

Get to know the Mostly Mozart Festival Orchestra musicians at [MostlyMozart.org/MeetTheOrchestra](http://MostlyMozart.org/MeetTheOrchestra)

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Olivia Fortunato, *Administrative Assistant, Public Programming*

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Grace Hertz, *House Program Coordinator*  
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*Program Annotators:*

Peter Carwell, Patrick Castillo, Paul Corneilson, Peter A. Hoyt, James Keller,  
Paul Schiavo, David Wright

# Arts in the Middle



Jean Taylor

*Students from South Bronx Academy for Applied Media*

Several studies have examined how exposure to the arts in middle school strongly impact a student's social skills and development as well as likelihood to graduate from high school. In 2013, Lincoln Center Education launched a pilot program in partnership with the New York City Department of Education aimed at this specific issue. Called *Arts in the Middle*, it focuses on arts education as a potential catalyst for improved student engagement and success in and out of school, as well as parent engagement, teaching practices, and school and community culture.

Through *Arts in the Middle*, Lincoln Center Education is working with more than a dozen underserved New York City middle schools that have little to no arts programs. LCE is supporting schools with efforts to hire a part-time or full-time arts teacher, in addition to deploying its own roster of skilled teaching artists to help in the classroom and provide professional development for teachers and family engagement. Early results of these efforts to support educators and students are showing positive results. Metis Associates, hired by LCE to evaluate short- and long-

term effectiveness of the program, has documented increased parent engagement, which can have an impact on student success. Some schools have also noted that students are becoming vibrant and vocal participants when the arts are integrated into classrooms. If results continue in this direction, Lincoln Center Education hopes to develop an adaptable model of the program that can be disseminated nationally to bring arts education to underserved communities.

"As our partnership with the New York City Department of Education continues to grow, so, too, does our commitment to supporting whole communities by providing thoughtful programs for students and families around New York City's five boroughs," said Russell Granet. "*Arts in the Middle* is just one of many ways Lincoln Center Education is leveraging high-quality arts programs to improve the lives of all New Yorkers."

## 40

Lincoln Center Education

4 decades of thinking like an artist



# Accessibility at Lincoln Center

Reflecting a quote by Lincoln Center's first president John D. Rockefeller III that "the arts are not for the privileged few, but for the many," Lincoln Center has had as a central mission from its start making the arts available to the widest possible audiences. In 1985, that led to the establishment of the Department of Programs and Services for People with Disabilities to ensure full participation in the thousands of events presented annually across the Lincoln Center campus. It was the first such program at any major performing arts center in the U.S. and has long-served as a model for other arts institutions around the country.

Celebrating its 30th anniversary with a new name, ***Accessibility at Lincoln Center***, the program continues to provide exceptional guest care to all visitors, as well as training in accessibility to colleagues at Lincoln Center's resident organizations, including the Film Society of Lincoln Center, the New York Philharmonic, and Jazz at Lincoln Center.

*Accessibility* oversees the production of large-print and Braille programs for hundreds of performances taking place each year at various Lincoln

Center venues. Another major component of *Accessibility* is its longstanding "Passport to the Arts." The program annually distributes to children with disabilities thousands of free tickets to a variety of Lincoln Center performances, including New York City Ballet and the New York Philharmonic—a welcoming introduction to the arts. A parent who participated in a recent "Passport" event commented "It allowed my family and I to enjoy and learn along with everyone else. The accessibility... made it easier for our family to "relax" and truly enjoy the experience."

*Accessibility* is expanding the ways it serves adults with disabilities. It introduced and oversees American Sign Language-led official tours of Lincoln Center, and offers live audio description for select *Lincoln Center Festival* performances. *Accessibility*

looks forward to growing its inclusive programs in the years to come.



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To learn more about *Accessibility at Lincoln Center*, please contact [access@lincolncenter.org](mailto:access@lincolncenter.org) or call 212.875.5375.

# The Table is Set

American Table Café and Bar by Marcus Samuelsson in Alice Tully Hall is a great dining option available to Lincoln Center patrons, along with Lincoln Ristorante on Hearst Plaza, indie food & wine in the Elinor Bunin Munroe Film Center, 'wichcraft in the David Rubenstein Atrium, The Grand Tier in the Metropolitan Opera house, and Lincoln Center Kitchen and the cafe in David Geffen Hall.

Marcus Samuelsson, the youngest chef ever to be awarded a three-star review by *The New York Times* and the winner of the James Beard Award for both "Rising Star Chef" (1999) and "Best Chef: New York City" (2003), crafted the menu along with long-time associate Nils Noren, MSG's Vice President of Restaurant Operations. American Table Cafe and Bar by Marcus Samuelsson serves food that celebrates the diversity of American cuisine, drawing on influences and regions from across the country. Dishes on the menu, which is offered for both lunch and dinner, include Smoked Caesar Salad, Shrimp Roll, and Chocolate Cardamom Panna Cotta. The bar features a cocktail menu designed by consulting master mixologist, Eben Klemm, as well as a selection of reasonably-priced wines.

Marcus Samuelsson's memoir, *Yes, Chef*, chronicles his remarkable journey from being orphaned at age three in his native Ethiopia to his adoption by a family in Göteborg, Sweden, where he first learned to cook by helping his grandmother prepare roast chicken. He went on to train in top kitchens in Europe before arriving in New York, first taking the reins at Aquavit. He has won the television competition *Top Chef Masters* on Bravo as well as top honors on *Chopped All Stars: Judges Remix*.



Marcus Samuelsson

His current New York restaurant, the wildly successful Red Rooster, is located in his home base of Harlem.

American Table Cafe and Bar seats 73 inside, plus more space outside on the Alice Tully Hall Plaza. Diller Scofidio + Renfro, the designers of the critically acclaimed Alice Tully Hall, transformed the glass-walled space with lounge-like furniture in warm, rich colors, a long communal couch, tree-trunk tables, and lighting that can be dimmed to adjust the mood. The design—an eclectic reinterpretation of Americana—draws its inspiration from the cafe's culinary focus. Call 212.671.4200 for hours of operation.

