

Lincoln Center's

Mostly Mozart[®]

50th Anniversary

July 22–August 27, 2016

Jane Moss

Ehrenkranz Artistic Director

Louis Langrée

Renée and Robert Belfer Music Director

The Program

Friday and Saturday Evenings, July 29–30, 2016, at 6:30 pm

Pre-concert Recital

Ruggero Alliffranchini, *Violin*

Shmuel Katz, *Viola*

Ilya Finkelshteyn, *Cello*

Leif Ove Andsnes, *Piano*

MOZART **Piano Quartet in E-flat major, K.493 (1786)**

Allegro

Larghetto

Allegretto

Please make certain all your electronic devices are switched off.

The Mostly Mozart Festival is made possible by Renée and Robert Belfer, Sarah Billinghamurst 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

By Paul Schiavo

Piano Quartet in E-flat major, K.493 (1786)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 32 minutes

Although Johann Christian Bach and several other composers had written piano quartets earlier in the 18th century, Mozart's two quartets for piano and strings were the first of lasting value. His quartets essentially established this type of composition as a genre that Schumann, Brahms, Fauré, and others would later cultivate.

Mozart's first quartet for piano and strings appeared in the summer of 1785, when he delivered it to the Viennese music publisher Franz Anton Hoffmeister reportedly as the first installment in a series of three such compositions. Unfortunately the piece sold poorly, and Hoffmeister declined to issue any more such works. By the time he arrived at that decision, however, Mozart had written a second piano quartet; he subsequently abandoned the new genre in favor of the more familiar piano trio.

This evening we hear the second of Mozart's two piano quartets. The composition is in E-flat major, a key that usually prompted the composer to explore expansive musical thoughts. The opening *Allegro* begins with a euphonious declaration of the E-flat tonic; this emphasis on the tonic makes the sudden departure from that key to B-flat major a striking moment. The second theme is so laden with possibilities that Mozart devotes his attention to it exclusively during the movement's central development episode, weaving a dark fantasy in which the subject's signal motif passes among the four players as they traverse far-flung harmonic terrain.

The second movement brings music of more intimate character. Once again, Mozart firmly establishes the tonic key, here A-flat major, only to subvert it with surprising and intensely expressive chromatic inflections in the brief central episode. The tonic key returns reassuringly, as it must in a Classical-period movement, but Mozart reminds us of the earlier deviations from the home tonality during the brief coda that closes the movement.

The finale, as in so many of Mozart's piano concertos, unfolds in rondo form, with a blithe melody serving as the recurring principal theme. The athletic keyboard part also recalls the composer's concerto style. Even so, true chamber music textures prevail here, as the four players participate equally in setting forth and elaborating the musical ideas.

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Friday and Saturday Evenings, July 29–30, 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

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Steinway Piano

Alice Tully Hall, Starr Theater

Adrienne Arsht Stage

Mostly Mozart Festival

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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 ^{MIM}

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

^{MIM} Mostly Mozart debut

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

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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.

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

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 ALEBYRAK



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.

Ruggiero Alliffranchini

Ruggiero Alliffranchini is concertmaster of the Mostly Mozart Festival Orchestra and associate concertmaster of the Saint Paul Chamber Orchestra. He studied at Philadelphia's New School of Music with Jascha Brodsky and later at the Curtis Institute of Music with Szymon Goldberg. He is a recipient of the Diploma d'Onore from the Fondazione Accademia Musicale Chigiana in Siena, Italy. In 1989 he cofounded the Borromeo String Quartet, with which he played exclusively for 11 years. As a chamber musician of diverse repertoire and styles, Mr. Alliffranchini has also been a guest artist of the Boston Chamber Music Society and The Chamber Music Society of Lincoln Center, as well as chamber music festivals in Seattle, Vancouver, and El Paso. He is a member of Accordo, a group composed of Saint Paul Chamber Orchestra and Minnesota Orchestra string players, and he performs with cellist Suren Bagratuni and pianist Stephen Prutsman as the Nobilis Piano Trio. Nobilis has performed in Europe, South America, and South Africa. Mr. Alliffranchini has appeared as guest concertmaster with the Minnesota Orchestra and the Hong Kong and Royal Flemish Philharmonics.

Shmuel Katz

Shmuel Katz serves as principal violist with the Mostly Mozart Festival Orchestra and the American Ballet Theatre Orchestra. He is a member of the New York City Ballet Orchestra and an associate member of the MET Orchestra. He also plays regularly with the Orpheus Chamber Orchestra and the Philadelphia Orchestra. Mr. Katz is on the viola faculty at the Manhattan School of Music and New York University. He received his bachelor's and master's degrees from the Manhattan School of Music, where he studied violin and viola with Pinchas Zukerman, Michael Tree, and Patinka Kopec.

An avid recitalist and chamber musician, Mr. Katz has performed recitals at Lincoln Center, Weill Recital Hall at Carnegie Hall, and Jerusalem Music Centre, among others. He has collaborated in chamber music performances with the St. Luke's Chamber Ensemble, Israeli Chamber Project, and American Chamber Players, as well as with Zukerman, Tree, Ralph Kirshbaum, Tabea Zimmermann, and other artists.

Ilya Finkelshteyn

Ilya Finkelshteyn is the principal cellist of the Mostly Mozart Festival Orchestra and the Cincinnati Symphony Orchestra, and has performed extensively throughout the U.S., Europe, and Asia as a soloist, recitalist, and chamber musician. As a soloist he has appeared with such orchestras as the Baltimore, St. Louis, Detroit, and Cincinnati symphony orchestras; the Peninsula Music and Mostly Mozart Festival Orchestras; the Baltimore Chamber Orchestra; and the National Repertory Orchestra. He has claimed top prizes at Concertino Praga, WAMSO International Competition, and Aspen Music Festival Concerto Competition, and was second-prize winner of the the International Brahms Competition in 2015. Mr. Finkelshteyn has collaborated in chamber music with such artists as Andrés Schiff, Hilary Hahn, David Soyer, Richard Goode, Joseph Silverstein, Steven Ansell, Harold Robinson, Vadim Repin, Isidore Cohen, and Lydia Artymiw. He has been featured at the Aspen, Marlboro, and Peninsula music festivals, as well as at the Linton Chamber Music Series. He has recorded on the Sony label.

Mr. Finkelshteyn was born in Leningrad of the former USSR and began his musical training at the Saint Petersburg Conservatory under the tutelage of Sergei Chernyadiev. In the U.S., he studied with Tanya Remenikova at the University of Minnesota and with Harvey Shapiro at The Juilliard School. From 2002 to 2009 he was principal cellist of the Baltimore Symphony Orchestra before joining the Cincinnati Symphony Orchestra, where he holds the Irene & John J. Emery Chair. Mr. Finkelshteyn performs on a cello by Giovanni Grancino, c. 1700.

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

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.

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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 Allifranchini,
*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

Clarinets

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+

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* Performs in
Canon & Fugue
+ Performs in *Ritornello*

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