

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

Tuesday Evening, August 2, 2016, at 6:30 pm

Pre-concert Recital

Martin Helmchen, *Piano*

MOZART **Sonata in F major, K.332 (1781–83)**

Allegro

Adagio

Allegro assai

Please make certain all your electronic devices are switched off.

Tonight's performance is dedicated in loving memory of the Honorable Judith S. Kaye.

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

David Geffen Hall

By David Wright

Sonata in F major, K.332 (1781–83)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 18 minutes

Around 1780, “accompanied sonatas” for piano with an optional violin part were all the rage with amateur musicians, while sonatas for solo piano languished. Mozart occasionally performed his own solo sonatas, but few of them made it into print until 1784, when he composed and performed one immortal piano concerto after another. Mozart wrote to his father on June 12 of that year: “I have now given [the publisher] Artaria to engrave the three sonatas for clavier only, which I once sent to my sister, the first in C, the second in A, and the third in F [K.330–332].” Business was booming, and Mozart was mining gold in his desk drawer.

Exactly when those three sonatas first went in the drawer remains a matter of debate. They were once thought to belong, like the Sonata in A minor, K.310, to Mozart’s ill-starred visit to Paris in 1778, but this now seems unlikely. Writing some years ago for *The New Grove Dictionary of Music and Musicians*, scholar Stanley Sadie suggested the period of Mozart’s 1781 trip to Munich for the premiere of *Idomeneo*, which at least offers an intriguing parallel with Mozart’s first six piano sonatas, composed in that same city in 1775, during the opening run of *La finta giardiniera*. Current speculation centers on the summer or fall of 1783 in Salzburg, where Mozart took his new bride, Constanze, in hopes of winning his father’s belated blessing on their marriage. If this theory is correct, however, Mozart’s mention of “sending” the sonatas to his sister Nannerl, who was with him in Salzburg, seems odd.

As for the works themselves, there is little disagreement about their musical value. Like the three sonatas in Beethoven’s Op. 2, this set of works offers an exceptionally imaginative and varied vision of what a piano sonata can be: intellectually challenging and exploratory in K.330, evocative and exotic in K.331, and carefree and extravagantly brilliant in K.332.

The first movement of K.332 is a kaleidoscope of quickly changing moods, moving from graceful to jaunty to stormy and taking full advantage of the loud and soft capabilities of this new instrument, the pianoforte. The *Adagio*, on the other hand, is gentle, songful, and bittersweet throughout. The toccata-like finale is the most brilliant in Mozart’s sonatas; its wild spirits are squeezed into sonata form, with a long development section that introduces the last of this piece’s many memorable themes.

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July 22–August 27, 2016

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The Program

Tuesday Evening, August 2, 2016, at 7:30 pm

Mostly Mozart Festival Orchestra

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

Martin Helmchen, *Piano* ^{MJM}

HAYDN **Symphony No. 59 in A major ("Fire") (c. 1768)**

Presto

Andante o più tosto Allegretto

Menuetto

Allegro assai

MOZART **Piano Concerto No. 25 in C major, K.503 (1786)**

Allegro maestoso

Andante

Allegretto

Mr. Helmchen will perform a cadenza by Martin Hecker.

Intermission

MOZART **Symphony No. 40 in G minor, K.550 (1788)**

Molto allegro

Andante

Menuetto: Allegretto

Allegro assai

^{MJM} Mostly Mozart debut

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Steinway Piano

David Geffen Hall

Mostly Mozart Festival

Additional support is provided by Chris and Bruce Crawford, Laurie M. Tisch Illumination Fund, Anne and Joel Ehrenkrantz, 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:

*Tuesday, August 2, at 10:00 pm in the Stanley H. Kaplan Penthouse
A Little Night Music*

Paul Lewis, piano

SCHUBERT: Sonata in B major, D.575

BRAHMS: Ballades, Op. 10

Friday and Saturday, August 5–6, at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Paavo Järvi, conductor

Martin Fröst, clarinet

ARVO PÄRT: La Sindone

MOZART: Clarinet Concerto in A major

BEETHOVEN: Symphony No. 4

Pre-concert recitals by Andrew Tyson, piano, at 6:30 pm

Friday, August 5, at 10:00 pm in the Stanley H. Kaplan Penthouse

A Little Night Music

Mahan Esfahani, harpsichord ^{MIM}

Songs in the Key of Bach

J.S. BACH: Preludes and Fugues Nos. 5 and 7, from the *Well-Tempered Clavier, Book II*

C.P.E. BACH: Sonata in G minor

JOHANN CHRISTIAN BACH: Sonata in C minor

DUŠEK: Sonata in B-flat major

LIGETI: Passacaglia ungherese

^{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.

Visit MostlyMozart.org for full festival listings.

Join the conversation: #LCMozart

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 David Wright

True to its nickname, Haydn's "Fire" Symphony, No. 59 in A major, crackles and sizzles in its outer movements and flares up with heat in the middle. This music, which was influenced by the *Sturm und Drang* literary movement of the 1760s, may have been used to accompany a play called *Die Feuersbrunst* ("The Conflagration") at Eszterháza, where Haydn was employed as Kapellmeister.

Of Mozart's 41 symphonies, only two are in a minor key, and both are in G minor, the key to which the composer confided his darkest, most turbulent emotions. The second of these, No. 40, is the suave yet melancholy middle sibling of his great symphonic trilogy of 1788, between the smiling No. 39 in E-flat major and the splendid "Jupiter," No. 41 in C major. By taking chaos and dissonance to the limit for a symphony composed in the 18th century, Mozart ensured that this work would be a favorite in the Romantic era, when much of his other music was being ignored.

In between these two passionate masterpieces, Mozart's Piano Concerto No. 25 in C major, K.503, provides a cooler but no less stimulating perspective. The capstone of the magnificent dozen works in this genre that Mozart composed between 1784 and 1786, this concerto is marked *maestoso* only in the first movement; however, from the first movement's humor to the serene poise of the *Andante* to the finale's dynamic windup with trumpets and drums, everything about the work is majestic.

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Excerpt from “Little Gidding,” from *Four Quartets*

By T.S. Eliot

The dove descending breaks the air
With flame of incandescent terror
Of which the tongues declare
The one discharge from sin and error.
The only hope, or else despair
Lies in the choice of pyre or pyre—
To be redeemed from fire by fire.

Who then devised the torment? Love.
Love is the unfamiliar Name
Behind the hands that wove
The intolerable shirt of flame
Which human power cannot remove.
We only live, only suspire
Consumed by either fire or fire.

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*For poetry comments and suggestions,
please write to programming@LincolnCenter.org.*

By David Wright

Symphony No. 59 in A major ("Fire") (c. 1768)

JOSEPH HAYDN

Born March 31, 1732, in Rohrau, Austria

Died May 31, 1809, in Vienna

Approximate length: 17 minutes

The opening of the court theater in Eszterháza in 1768 focused Kapellmeister Haydn's attention on opera and music for the theater at the same time that the *Sturm und Drang* movement was rising in literature and other arts. Both of these influences prompted Haydn to compose music that emphasized direct emotional expression over more rococo, decorative elements.

The volatile character of Symphony No. 59 and the title *Feuer Sinfonia* ("Fire Symphony") that appears on early copies of the work prompted speculation that it was composed for a production of G.F.W. Grossmann's play *Die Feuersbrunst* ("The Conflagration") that took place at Eszterháza in 1774. Although the symphony's composition date is thought to be around 1768, nothing would have prevented Haydn from dusting off this highly appropriate music for the 1774 production.

The first movement's opening is quite flamboyant, with octave leaps and bursts of fast, repeated notes. After that, sudden contrasts and a furious development section sustain the heat. Haydn's tempo marking *Andante o più tosto Allegretto* ("Somewhat moving along, or rather fairly fast") suggests the ambivalent character of a slow movement that begins like a somber, slow minuet but smooths out for an *arioso* melody in C major. Several unexpected turns, particularly the interjection of a *fortissimo* horn call, suggest that this music may indeed have play-inspired origins.

The *Menuetto's* opening phrase in octaves links this movement to the previous one by its shape, its bare texture, and its A major–A minor ambiguity. Mostly, however, this minuet is a dance in A major, with gracefully tapered phrases. The wind instruments have the first and last word in the vigorous, picturesque finale. Again, the music suggests a military scenario as horns and oboes call back and forth, while the strings rush around in fiery octave leaps, tremolos, and blazing scales.

Piano Concerto No. 25 in C major, K.503 (1786)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 30 minutes

Mozart's extraordinary run of six piano concertos composed in 1784, plus two more early in 1785, brought his skill and inspiration in this medium to an Everest-like peak of development. He composed three more concertos between December 1785 and March 1786, and to cap the series at 12, Mozart completed one more concerto that he had been working on for two years: the majestic Piano Concerto No. 25 in C major, K.503. This work bears a completion date of December 4, 1786, just in time for an Advent concert scheduled for the next day.

The concerto begins with a *maestoso* that is hardly majestic in the conventional sense; its grandiose C-major fanfares are constantly being interrupted by either little answers from the woodwinds, an odd chromatic turn of phrase, or a shift into anxious C minor. When the exposition finally rights itself and begins laying out an abundance of new themes—a Mozartian trait that perplexed many of his contemporaries—the prevailing mood is light and comic. The soloist enters thoughtfully but is soon matching the orchestra fanfare for fanfare, then having blithe fun with its comic themes.

For all the elegance and beauty of its proportions, the *Andante* in F major is cool and formal by Mozart's standards. Though it is rarely loud, this is the real *maestoso* movement of the concerto in terms of an imperial respect for order and propriety. The wide-ranging rondo finale is concocted from a slightly off-kilter theme in the orchestra, an equally capricious answer from the soloist, and episodes of questioning, then healing, character. It is a pleasant coast from there to the *maestoso* finish, with returns to familiar themes along the way.

Symphony No. 40 in G minor, K.550 (1788)

WOLFGANG AMADEUS MOZART

Approximate length: 35 minutes

Mozart composed his last three symphonies—the graceful No. 39, the passionate No. 40, and the Olympian No. 41 (“Jupiter”)—in an astonishingly brief six-week period during the summer of 1788. Each one tells a single story of epic length, and as a result the work's center of gravity shifts toward the finale. In the G-minor Symphony, the pathos rarely lets up, and the last movement is the most frantic and dissonant of all.

The late pianist and musicologist Charles Rosen found “something shockingly voluptuous” in this work, beginning with the opening bars; instead of the customary *forte* entrance for full orchestra, there is the merest murmur of violas to usher in the sinuous violin theme. Agitation and pathos alternate throughout the movement, rising to powerful climaxes in the development section and the brief coda.

After so much tragic drama, it is not surprising that Mozart’s biographer Alfred Einstein found “divine tranquility” in the *Andante*. The throbbing dissonances of the first theme, however, accompanied by chromatic groans from the cellos, are anything but tranquil. No satin-slipper minuet could hold its own in this company. Mozart dons Brahmsian heavy boots for the *Menuetto*, bestriding wide melodic intervals and stomping the syncopations with grim determination. In the bucolic trio, he displays his special gift for woodwind writing.

“A raging torrent bursts its banks” is how Georges de Saint-Foix described the final *Allegro assai*. A torrent it surely is, but it stays within its sonata-form banks, thereby gaining still more force. After a wild ride in the development, the recapitulation is colored and extended for still greater intensity as the music rushes pitilessly to its conclusion.

David Wright, a music critic for New York Classical Review, has provided program notes for the Mostly Mozart Festival since 1982.

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Meet the Artists



MARTIN SIGMUND

Andrés Orozco-Estrada

Born in Colombia and trained in Vienna, Andrés Orozco-Estrada is one of the most sought-after conductors of his generation. In 2014 he took up the positions of music director of the Houston Symphony and chief conductor of the Frankfurt Radio Symphony Orchestra. In 2015 he became principal guest conductor of the London Philharmonic Orchestra.

Mr. Orozco-Estrada first came to international attention in 2004 when he conducted an acclaimed performance with the Tonkünstler Orchestra at Vienna's Musikverein. Numerous engagements with international orchestras followed, and since then, he has developed a highly successful musical partnership with the Tonkünstler Orchestra, serving as its music director from 2009 to 2015.

Mr. Orozco-Estrada received critical acclaim following his debut with the Vienna Philharmonic in 2010. In 2012 he stepped in on short notice to replace Riccardo Muti with the Vienna Philharmonic in the Musikverein, again receiving critical praise. Mr. Orozco-Estrada now appears with many of the world's leading orchestras, including the Munich Philharmonic, Gewandhaus Orchestra of Leipzig, Mahler Chamber Orchestra, National Academy of St. Cecilia Orchestra, and the Orchestre National de France.

Recent debuts have included performances with the Pittsburgh Symphony Orchestra, Rotterdam Philharmonic, Oslo and Israel Philharmonic Orchestras, and the Philadelphia, Cleveland, and Royal Concertgebouw orchestras. In 2014 he made his debut at the Glyndebourne Festival conducting *Don Giovanni*, and he was immediately re-invited to conduct *La traviata* in 2017. He will make his debut with the Berliner Philharmoniker in 2017.

Mr. Orozco-Estrada began his musical studies on the violin and had his first conducting lessons at the age of 15. In 1997 he moved to Vienna, where he joined the conducting class of Uroš Lajovic, pupil of the legendary Hans Swarowsky, at the renowned Universität für Musik und darstellende Kunst Wien and completed his degree with distinction by conducting the Vienna Radio Symphony Orchestra at the Musikverein.

Martin Helmchen

MARCO BORGREVE



One of the great pianists of his generation, Martin Helmchen has performed with many of the world's most prestigious orchestras, including the Berlin and Vienna Philharmonics, London Philharmonic Orchestra, and NHK Symphony Orchestra. Appearances in the U.S. include his debut with the Chicago Symphony Orchestra earlier this year, as well as performances with the New York Philharmonic, Cleveland Orchestra, Boston and Dallas Symphony Orchestras, and the San Francisco, Houston,

Oregon, and St. Louis symphonies. He made his U.S. recital debut in 2014 at the Kennedy Center in Washington, D.C.

Mr. Helmchen has also performed with the Gewandhaus Orchestra of Leipzig, Paris Orchestra, Stuttgart Radio Symphony Orchestra, Royal Stockholm and Netherlands Philharmonic Orchestras, and the BBC and NDR Symphony Orchestras. Recent recital engagements include appearances at Wigmore Hall in London, Alte Oper in Frankfurt, the Frick Collection, and Carnegie Hall's Weill Recital Hall with cellist Marie-Elisabeth Hecker. He has also appeared at the Lockenhaus Chamber Music Festival and the Schubertiade and Marlboro Festivals.

An active recording artist, Mr. Helmchen's solo debut disc of works by Schubert won an Echo Klassik Award in 2009. His recordings for Pentatone include a debut CD of Mozart piano concertos with the Netherlands Chamber Orchestra and a highly acclaimed CD of the complete works of Schubert for violin and piano with Julia Fischer.

Mr. Helmchen studied with Galina Iwanzowa at the Hochschule für Musik Hanns Eisler Berlin, with Arie Vardi at the Hochschule für Musik, Theater und Medien Hannover, and with William Grant Naboré. Winner of the 2001 Clara Haskil International Piano Competition at the age of 19, Mr. Helmchen's distinctions include a fellowship from the Borletti-Buitoni Trust in 2005, the Credit Suisse Young Artist Award in 2006, and participation in the BBC Radio 3 New Generation Artists Scheme from 2005 to 2007.

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.

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 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
Liilit 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

Cello

Daniel Lee, *Principal*
Ted Ackerman
Ann Kim
Alvin McCall

Bass

Jeremy McCoy,
Principal
Lou Kosma
Judith Sugarman

Flute

Jasmine Choi,
Principal

Oboe

Randall Ellis, *Principal*
Nick Masterson

Clarinet

Jon Manasse,
Principal
Steven Hartman

Bassoon

Marc Goldberg,
Principal
Tom Sefčovič

Horn

Lawrence DiBello,
Principal
Richard Hagen

Trumpet

Neil Balm, *Principal*
Lee Soper

Timpani

David Punto, *Principal*

Harpichord

Paolo Bordignon,
Principal

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Jonathan Haas
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Get to know the Mostly Mozart Festival Orchestra musicians at MostlyMozart.org/MeetTheOrchestra

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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."

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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.

To learn more about *Accessibility at Lincoln Center*, please contact access@lincolncenter.org or call 212.875.5375.