

Lincoln Center's

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

July 22–August 27, 2016

Jane Moss

Ehrenkranz Artistic Director

Louis Langrée

Renée and Robert Belfer Music Director

## The Program

**Tuesday and Wednesday Evenings, August 16–17, 2016,  
at 6:30 pm**

Pre-concert Recital

**Alexi Kenney, *Violin***

MATTEIS **Fantasia in A minor (c. 1700)**

KAIJA SAARIAHO **Nocturne (1994)**

*These two works will be played without pause.*

BACH **Chaconne, from Partita No. 2 in D minor (1720)**

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

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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.

**These performances are made possible in part by the Josie Robertson Fund for Lincoln Center.**

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David Geffen Hall

By David Wright

**Fantasia in A minor (c. 1700)**

NICOLA MATTEIS

*Born in Naples; Died after 1713 in Colkirk, Norfolk*

*Approximate length: 3 minutes*

The Italian-born violin virtuoso Nicola Matteis arrived in London around 1670 and rose quickly to prominence due to his brilliant command of his instrument. Matteis was especially admired for the subtle variety of his staccato bowing, a trait he no doubt drew upon when playing this Fantasia. He notated the piece only as a series of chords, leaving it to the player to flesh out the music in arpeggios and tease out its inner voices.

**Nocturne (1994)**

KAIJA SAARIAHO

*Born October 14, 1952 in Helsinki*

*Approximate length: 4 minutes*

Grawemeyer Award-winning composer Kaija Saariaho described her *Nocturne* for solo violin, composed in early 1994 in memory of Lutosławski, as an exploration of ideas for a violin concerto, and indeed, the violinist Gidon Kremer introduced her concerto, titled *Graal théâtre*, the following year. Saariaho has said, "I have the paradoxical feeling of being simultaneously very intuitive in my choices and also very attached to systematic control, which for me is the only effective way to hold the intensity and the listener's attention." In her *Nocturne*, an opening of wispy meditation gives way to a rocking, dance-like tune, but soon the texture thins again as a long diminuendo leads to a *pianissimo* close.

**Chaconne, from Partita No. 2 in D minor, BWV 1004 (1720)**

JOHANN SEBASTIAN BACH

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

*Died July 28, 1750, in Leipzig*

*Approximate length: 14 minutes*

Bach used the term "partita" to denote an expanded dance suite, with other sorts of pieces interspersed among the dances. The D-minor Partita opens with the four standard dance movements that appear in most of Bach's suites. The closing *Chaconne*, however, towers above the preceding movements both in length and in concept. The chaconne originated as a stately Spanish dance and evolved into a set of variations over a repeating bass line, which is either played or left implicit. As these variations unfold, Bach seems to probe the very soul of the violin, with a variety of tone and figuration unequalled in his time.

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## The Program

**Tuesday and Wednesday Evenings, August 16–17, 2016,  
at 7:30 pm**

### Mostly Mozart Festival Orchestra

Matthew Halls, *Conductor* (New York debut)

Joshua Bell, *Violin*

MENDELSSOHN **Overture to *A Midsummer Night's Dream* (1826)**

MOZART **Violin Concerto No. 4 in D major, K.218 (1775)**

Allegro

Andante cantabile

Rondeau: Andante grazioso

*Original cadenzas by Joshua Bell*

*Intermission*

BEETHOVEN **Overture to *Coriolan* (1807)**

BEETHOVEN **Symphony No. 8 in F major (1812)**

Allegro vivace e con brio

Allegretto scherzando

Tempo di Menuetto

Allegro vivace

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David Geffen Hall

## 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:

*Thursday, August 18, at 7:30 pm in Alice Tully Hall*

**Mozart's *Idomeneo*** (staged concert)

**Freiburg Baroque Orchestra**

**René Jacobs**, conductor

**Jeremy Ovenden**, *Idomeneo* <sup>MIM</sup>

**Gaëlle Arquez**, *Idamante* <sup>MIM</sup>

**Sophie Karthäuser**, *Ilia*

**Alex Penda**, *Elettra* <sup>MIM</sup>

**Julien Behr**, *Arbace* <sup>MIM</sup>

**Nicolas Rivenq**, High Priest of Neptune <sup>MIM</sup>

**Christoph Seidl**, *La Voce* <sup>MIM</sup>

**Arnold Schoenberg Choir** <sup>MIM</sup>

*Pre-concert lecture by Peter A. Hoyt at 6:15 pm in the Stanley H. Kaplan Penthouse*

*Friday and Saturday, August 19–20, at 7:30 pm in David Geffen Hall*

**Mostly Mozart Festival Orchestra**

**Louis Langrée**, conductor

**Joëlle Harvey**, soprano <sup>MIM</sup>

**Cecelia Hall**, mezzo-soprano <sup>MIM</sup>

**Alek Shrader**, tenor <sup>MIM</sup>

**Christian Van Horn**, bass-baritone <sup>MIM</sup>

**Concert Chorale of New York; James Bagwell**, director

ALL-MOZART PROGRAM

Mass in C minor; Requiem

*Pre-concert lectures by Andrew Shenton at 6:15 pm in the Stanley H. Kaplan Penthouse*

<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.**

Join the conversation: #LCMozart

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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 David Wright

In this evening's performance, we hear two Shakespearean overtures of widely different character. Beethoven's Overture to *Coriolan*, inspired by Shakespeare's *Coriolanus* and Heinrich von Collin's retelling of the same story in his 1802 play *Coriolan*, depicts the tragedy of a vengeful Roman general determined to betray his city to its enemies, but who must ultimately accept the fatal consequences of his treason. In contrast, Mendelssohn's Overture to *A Midsummer Night's Dream* celebrates the mischievous and amorous antics of lords and ladies, fairies and common folk during a night in the woods.

Incredibly, Mendelssohn was just 17 when he composed his overture. Such youthful mastery recalls Mozart's busy compositional activity in his own adolescence. During the latter half of 1775, the 19-year-old Mozart revised one violin concerto, then composed four more, and in the process leaped from journeyman work to the exquisite soloist-orchestra dialogue we hear in his Violin Concerto No. 4 in D major.

This evening's performance concludes with Beethoven's bucolic Eighth Symphony, whose hearty, open-air rural bustle stands in stark contrast to the gentle breezes and ghostly images of Mendelssohn's nocturnal forest.

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By David Wright

**Overture to *A Midsummer Night's Dream*, Op. 21 (1826)**

FELIX MENDELSSOHN

*Born February 3, 1809, in Hamburg*

*Died November 4, 1847, in Leipzig*

*Approximate length: 12 minutes*

Composed when Mendelssohn was only 17 years old, the Overture to *A Midsummer Night's Dream* is utterly poised, beautifully scored, and richly fanciful. Like the teenage Mozart—the composer with whom Mendelssohn is most often compared—this adolescent genius came by his mastery through endless hours of hard work, and Mendelssohn benefited further by growing up in Berlin amid the finest literary, artistic, and musical minds of his time.

This overture was composed with no specific theatrical performance in mind—like Beethoven's Overture to *Coriolan*, it is not a curtain-raiser for a drama but a tone poem in sonata form on the drama's subject. The famous four woodwind chords that open the piece sound like the fragrant breezes of a summer night; the magical apparition occurs when winds in E major give way to scurrying, ghostly string figures in E minor. A Mozartean wealth of memorable tunes follows, orchestrated colorfully but weightlessly; all the characters, whether royalty or wood-sprites or a hee-hawing Bottom, are in a playful mood.

The overture's development is spacious in both sound and length. Instead of a loud, brassy finish, the piece fades at the close, leaving only the enigmatic four chords of the summer night and a timpani roll—magically on the dominant note B, not the expected tonic E—to buffet our ear with a last puff of air.

**Violin Concerto No. 4 in D major, K.218 (1775)**

WOLFGANG AMADEUS MOZART

*Born January 27, 1756, in Salzburg*

*Died December 5, 1791, in Vienna*

*Approximate length: 26 minutes*

Mozart composed the last four of his five violin concertos in Salzburg between April and December 1775. His great capacity for study and self-criticism is evident in this series: The concertos grow in assurance and originality from one to the next, especially between No. 2 (K.211) and No. 3 (K.216). Of the latter work, Alfred Einstein wrote: "Suddenly there is a new depth and richness to Mozart's whole language...the whole orchestra begins to speak, and to enter into a new, intimate relation with

the solo part. Nothing is more miraculous in Mozart's work than the appearance of this Concerto in his development; but just as miraculous is the fact that the two concertos that follow, K.218 and K.219, are on the same high level."

Mozart opens the concerto we hear this evening with a fanfare in his signature rhythm, familiar from the "Jupiter" Symphony and other works. Ultimately, however, he shows more interest in the possibilities of the next theme, a flowing yet sharply punctuated melody full of motives to develop.

The *Andante cantabile* is a violin aria with rich ensemble support. Its first theme is that rare case of a melody that expresses yearning by descending rather than reaching up. The finale, like those of the Third and Fifth Violin Concertos, is anything but seamless—each of its themes is in a different meter and tempo. Mozart takes the French idea of a *rondeau*, a piece with a repeating refrain, and turns it into a sort of dance collage, an A-B-A form made up of colorful bits of material.

### **Overture to *Coriolan*, Op. 62 (1807)**

LUDWIG VAN BEETHOVEN

*Born December 16, 1770, in Bonn, Germany*

*Died March 26, 1827, in Vienna*

*Approximate length: 8 minutes*

Beethoven was an avid reader of Shakespeare and a friend of Heinrich Joseph von Collin, so he presumably knew the plays that both writers wrote about the Roman general Gnaeus Marcius Coriolanus well. As the story goes, Coriolanus, charged with plotting against the Roman republic, fled to its enemies, the Volsci. Soon thereafter, he returned at the head of a Volscian army, but was dissuaded from attacking the city by the pleas of his mother, Volumnia. This story is the basis of Shakespeare's *Coriolanus* and Collin's *Coriolan*.

The stark opening chords of Beethoven's overture seem to enter the story in the middle of the action, as the plays do. Beethoven draws a clear contrast between his opening theme, whose incessant two-note slurs seethe with the general's anger, and the maternal second theme, full of human kindness. A drama of skulking conspirators and plaintive appeals follows. The coda is not the usual frenetic Beethoven windup, but a concise and devastating evocation of the plot's crucial turn: Coriolanus, his rage tamed, spares the city and solemnly faces the fatal consequences.

**Symphony No. 8 in F major, Op. 93 (1812)**

LUDWIG VAN BEETHOVEN

*Approximate length: 26 minutes*

In pianist Charles Rosen's view, "the civilized gaiety of the classical period" made its last stand in Beethoven's Eighth Symphony and late quartets. "After that," Rosen writes, "wit was swamped by sentiment." The sharp turn, pithy remark, and practical joke that could be relied on to raise a smile in Haydn's music were giving way to the earnestness of the Romantic era. Although Beethoven himself contributed to this trend, he reserved special affection for certain works that we now consider conservative, such as the Sonata No. 24 in F-sharp major, Op. 78, and the Violin Sonata No. 10 in G major, Op. 96. According to his pupil Carl Czerny, Beethoven considered the Eighth Symphony "much better" than the Seventh, and couldn't understand why the public showed more enthusiasm for the latter.

Both symphonies inhabit a world that knows no doubt or depression. Neither has a truly slow movement; rather, each work has only an *allegretto* movement that sounds slow amid its energetic companions. Unlike the Dionysian Seventh, the Eighth Symphony—with its bucolic F-major tonality, the same as that employed in the "Pastoral" Sixth Symphony and the String Quartet, Op. 135—balances its urbane wit with the gentle charm and comedy of the village band, as it takes a last look back at the classical Arcadia from the threshold of a Promethean age.

*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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# A Minuet of Mozart's

By Sara Teasdale

Across the dimly lighted room  
The violin drew wefts of sound,  
Airily they wove and wound  
And glimmered gold against the gloom.

I watched the music turn to light,  
But at the pausing of the bow,  
The web was broken and the glow  
Was drowned within the wave of night.

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

# Meet the Artists



ERIC RICHMOND

## **Matthew Halls**

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Matthew Halls is known for his dynamic and intelligent work with major symphony orchestras and opera companies, and for his probing and vibrant interpretations of music of all periods. The 2016–17 season marks his fourth as artistic director of the Oregon Bach Festival.

Increasingly in demand by North American symphony orchestras, Mr. Halls has conducted with the Cleveland, Philadelphia, and National Arts Centre orchestras; Calgary Philharmonic Orchestra; the Toronto, Dallas, and National symphony orchestras; and the Houston and Seattle Symphonies. Highlights of his 2016–17 season include a return to Lincoln Center as part of a U.S. tour with Salzburg Mozarteum Orchestra and appearances with the Cleveland Orchestra, Calgary Philharmonic Orchestra, and the Milwaukee, Indianapolis, and Cincinnati symphony orchestras.

Overseas Mr. Halls has appeared with Concentus Musicus Wien, Berlin Konzerthausorchester, Royal Scottish National Orchestra, and the Melbourne Symphony Orchestra, among others. This season's highlights include debuts with the Royal Philharmonic Orchestra, Wiener Symphoniker, and NDR Radiophilharmonie, and a re-invitation to the Iceland Symphony Orchestra.

Mr. Halls is represented on disc with Handel's *Parnasso in Festa*, winner of the Stanley Sadie Handel Recording Prize, released by Hyperion. His recordings on Linn Records are highlighted by a set of four Bach harpsichord concertos conducted from the keyboard.

## Joshua Bell



LISA-MARIE MAZZUCCO

With a career spanning more than 30 years as a soloist, chamber musician, recording artist, and conductor, Joshua Bell is one of the most celebrated violinists of his era. Named music director of the Academy of St. Martin in the Fields in 2011, he is the first person to hold this post since Neville Marriner formed the orchestra in 1958. Mr. Bell is an exclusive Sony Classical artist and recipient of the Avery Fisher Prize. He has recorded more than 40 CDs, garnering

Grammy, Echo Klassik, and Gramophone Classical Music awards. An all-Brahms recording with the Academy of St. Martin in the Fields, Jeremy Denk, and Steven Isserlis will be released later this year.

As a member of the President's Committee on the Arts and the Humanities, Mr. Bell participated in the first cultural delegation to Cuba. He is involved in Turnaround Arts, a signature program of the committee under the leadership of Michelle Obama that provides arts education to low-performing elementary and middle schools.

Highlights in 2016 include tours with the Academy of St. Martin in the Fields, Paris Orchestra, and London Symphony Orchestra. As a recitalist, Mr. Bell has toured Asia with pianist Alessio Bax and Europe with pianist Sam Haywood. He recently returned from the Middle East, where he performed with the Israel Philharmonic Orchestra under Michael Stern. This summer Mr. Bell shares billing with trumpeter Chris Botti for a number of concert dates, in addition to performances at Tanglewood, the Ravinia Festival, and the Bravo! Vail and Aspen Music Festivals. Mr. Bell recently received the Music Institute of Chicago's Dushkin Award.

Mr. Bell performs on the 1713 Huberman Stradivarius violin.

## Alexi Kenney

The recipient of a 2016 Avery Fisher Career Grant, violinist Alexi Kenney has received critical praise for his engaging performances. His win at the Concert Artists Guild Competition led to his debut recital at Carnegie Hall's Weill Recital Hall. He has received top prizes at the Menuhin Competition and the Mondavi Center Young Artists Competition. Mr. Kenney's 2016–17 season includes concerto performances with the Santa Fe Symphony Orchestra, Symphony of Northwest Arkansas, Riverside Symphony, and the Tulare County Symphony.

Mr. Kenney has given recitals at the Kennedy Center, Jordan Hall and the Isabella Stewart Gardner Museum in Boston, and the Robert and Margrit Mondavi Center for the Performing Arts. Recent concerto engagements include performances with the Las Vegas Philharmonic, Roswell Symphony Orchestra, the NEC Philharmonia, and the Hofheim Academy Orchestra in Germany. A passionate chamber musician, he has performed at Caramoor, the Kronberg Academy, Music@Menlo, and Ravinia. He will tour with Musicians from Marlboro in 2017.

Born in Palo Alto, California, Mr. Kenney received his bachelor of music degree from the New England Conservatory. He studies with Donald Weilerstein and Miriam Fried. He plays on the “Joachim-Ma” Stradivarius of 1714, the violin used by Joseph Joachim for the premiere performance of the Brahms Violin Concerto, through the generosity of the New England Conservatory.

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## **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.

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## **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.**

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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  
Katsuko Esaki  
Michael Gillette  
Suzanne Gilman  
Amy Kauffman  
Sophia Kessinger  
Ron Oakland

### Violin II

Laura Frautschi,  
*Principal*  
Lilit Gampel  
Nelly Kim  
Pauline Kim  
Katherine Livolsi-Landau  
Lisa Matricardi  
Dorothy Strahl  
Deborah Wong

### Viola

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

### Cello

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

### Bass

Jordan Frazier, *Principal*  
Judith Sugarman  
Lou Kosma

### Flute

Jasmine Choi, *Principal*  
Stephanie Mortimore

### Oboe

Randall Ellis, *Principal*  
Nick Masterson

### Clarinet

Jon Manasse, *Principal*  
Steven Hartman

### Bassoon

Marc Goldberg,  
*Principal*  
Tom Sefčović

### Horn

Lawrence DiBello,  
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### Trumpet

Neil Balm, *Principal*  
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Mostly Mozart Festival

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