

Lincoln Center's

Mostly Mozart[®]

50th Anniversary

July 22–August 27, 2016

Jane Moss

Ehrenkrantz Artistic Director

Louis Langrée

Renée and Robert Belfer Music Director

The Program

Tuesday Evening, August 23, 2016, at 7:30 pm

FIVE PREMIERE CONCERTOS

International Contemporary Ensemble

Karina Canellakis, *Conductor* ^{MIM}

Claire Chase, *Flutes and Piccolo*

David Bowlin, *Violin*

Maiya Papach, *Viola*

Katinka Kleijn, *Cello*

DAI FUJIKURA **Cello Concerto (2016)** (World premiere)

KATINKA KLEIJN, *Cello*

ANTHONY CHEUNG **Assumed Roles (2016)** (World premiere)

MAIYA PAPACH, *Viola*

MARCOS BALTER **Violin Concerto (2016)** (World premiere)

Mvt I—Mvt II—Mvt III

DAVID BOWLIN, *Violin*

Intermission

WANG LU **Cloud Intimacy for ensemble (2016)** (U.S. premiere)

DAI FUJIKURA **Flute Concerto (2015)** (U.S. premiere)

CLAIRE CHASE, *Flute, piccolo, bass flute, contrabass flute*

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

Merkin Concert Hall at Kaufman Music Center

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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Dai Fujikura's Cello Concerto, Anthony Cheung's *Assumed Roles*, and Marcos Balter's Violin Concerto were funded through ICE's First Page commissioning program with lead support from Andreas Waldburg-Wolfegg, Maiya Papach, The Andrew W. Mellon Foundation, and ICE.

UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Wednesday, August 24, at 10:00 pm in the Stanley H. Kaplan Penthouse
A Little Night Music

International Contemporary Ensemble

Julia Bullock, soprano ^{MIM}; **Tyshawn Sorey**, drums, percussion, and piano

TYSHAWN SOREY: *Perle Noire: Meditations on Joséphine*

Wednesday–Saturday, August 24–27, at 7:30 pm in the David H. Koch Theater

Mozart Dances

Mark Morris Dance Group

Mark Morris, choreographer

Mostly Mozart Festival Orchestra

Louis Langrée, conductor

Garrick Ohlsson, piano

Inon Barnatan, piano

ALL-MOZART PROGRAM

Piano Concerto No. 11 in F major

Sonata in D major for two pianos

Piano Concerto No. 27 in B-flat major

Pre-performance discussion on Friday, August 26, at 6:15 pm with Mark Morris and

Ara Guzelimian in the David Rubenstein Atrium

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 Patrick Castillo

This evening's program offers a breathtaking snapshot of our young century's dynamic musical culture. The program presents premieres of music by Marcos Balter, Anthony Cheung, Dai Fujikura, and Wang Lu—four composers who have emerged among the most compelling voices of their generation. Descendent from diverse cultural backgrounds and representative of the Information Age, these four are united in their integration of manifold elements—from folk music to physics, from the circle of life to urban sprawl—to cultivate a deeply personal compositional language. A keen cognizance of the world around them (and us) is thrillingly audible in their music, suffusing it with an electrifying urgency.

Comprising five concertos, this program probes the concept of virtuosity and its role in contemporary musical discourse. No longer is the concerto medium, as perhaps it was three centuries ago, straightforwardly a star vehicle for the virtuoso soloist. These works illustrate the extension of the concerto tradition into our era, presenting the virtuoso as protagonist in a distinctly modern musical context. Cheung's *Assumed Roles* casts the viola soloist "as both instigator and adversary to the ensemble, as well as collaborator and chameleon"; Wang's chamber concerto, *Cloud Intimacy*, examines a uniquely 21st-century trope using a sonic palette of acoustic and electric instruments. The performance features the International Contemporary Ensemble, Mostly Mozart's artists-in-residence and vital proponents of contemporary music.

By Patrick Castillo

Cello Concerto (2016) (World premiere)

DAI FUJIKURA

Born April 27, 1977 in Osaka, Japan

Approximate length: 22 minutes

"I think of my nationality as absolutely nothing," says composer Dai Fujikura. The 39-year-old, Japanese-born composer has made London his home since age 15, but the cultural associations with his music remain. "I have to be really careful when I write for alto and bass flutes," he says. "Immediately people say, 'Oh, that comes from the shakuhachi.' It doesn't."

Listeners can nevertheless be forgiven for the temptation to hear Fujikura's Japanese heritage in his music. His initial aspiration to compose music for cinema has imbued his language with a folkloric quality. Fujikura's music is moreover marked by a textural delicacy that recalls his countryman Takemitsu—though just as audible are the influences of Boulez, Ligeti, and Peter Eötvös. Ultimately, Fujikura has cultivated a musical language that is uniquely his own—designed, indeed, as a direct expression of deeply personal experiences. His orchestral work *Infinite String* (co-commissioned by the New York Philharmonic, NHK Symphony Orchestra, and Ensemble Resonanz) is a meditation on the conception of his daughter, Mina. His subsequent works, *My Butterflies* and *Rare Gravity*, trace the progress of his wife Milena's pregnancy; the tetraptych culminates in *Mina*, inspired by the child's birth.

As per Fujikura's habit of creating pairs of sibling works—whether concertos as outgrowths of solo pieces or solo distillations of concertos—his Cello Concerto, receiving its world premiere this evening, is based on *osm*, a work for solo cello composed in 2015.

Assumed Roles (2016) (World premiere)

ANTHONY CHEUNG

Born January 17, 1982 in San Francisco

Approximate length: 12 minutes

A keen ear for instrumental timbre has placed composer and pianist Anthony Cheung at the forefront of his generation of composers, particularly in the realm of orchestral music. His *Lyra* was commissioned and premiered by the New York Philharmonic in 2014; his music has also been performed by the Chicago Symphony Orchestra, Minnesota Orchestra, and Ensemble Intercontemporain, among others. He is the Daniel R. Lewis Young Composer Fellow with the Cleveland Orchestra; pianist and

artistic director of the Talea Ensemble; and an assistant professor of music at the University of Chicago.

Much of Cheung's recent music has explored, in the composer's words, "the idea of multiplicities of voices [and] of dual realities." *Twin Spaces, Intertwined*, scored for antiphonal wind and brass quintets and two percussionists, creates a sonic interdependency between two groups of players. *More Marginalia*, for an ensemble of ten players, examines such duality from a cultural perspective, combining five traditional Chinese instruments with five Western ones. Cheung writes that *Assumed Roles* for viola and ensemble "furthers these obsessions, with the solo viola as both instigator and adversary to the ensemble, as well as collaborator and chameleon, sharing instances of the same material and blending and disappearing into an overall texture. The ensemble and soloist assume each other's roles, and a listener's assumptions about these roles are questioned, confirmed, and thwarted."

Violin Concerto (2016) (World premiere)

MARCOS BALTER

Born April 1, 1974 in Rio de Janeiro, Brazil

Approximate length: 13 minutes

Marcos Balter began his musical training in his native Brazil before traveling to the U.S. in 1996 to study at Texas Christian University. He subsequently pursued his doctoral degree at Northwestern University, where he studied under Augusta Read Thomas, Amy Williams, and Jay Alan Yim. He has been the recipient of a Guggenheim Fellowship, among other honors, and been commissioned by Chamber Music America, the Fromm Music Foundation, and the Art Institute of Chicago.

A visiting professor of composition at Montclair State University, Balter has achieved notoriety for his remarkable prolificacy. "I'm always writing something. There's not a month that I don't have a double bar in my life," he professes. "That to me is my exercise. It's an art form, but it's also a craft." His indefatigable practice has yielded an oeuvre as colorful as it is plentiful, drawing insatiably from a vast palette of aesthetic influences, from minimalism to spectralism, and demonstrating a range of instrumental and vocal sounds. His Violin Concerto receives its world premiere this evening.

Cloud Intimacy (2016) (U.S. premiere)

WANG LU

Born May 29, 1982 in Xi'an, China

Approximate length: 10 minutes

Born in Xi'an, the ancient Chinese capital, composer and pianist Wang Lu has absorbed the influence of Chinese folk music and opera alongside the energy of the modern Chinese urban environment. The cadence and inflection of the spoken language, improvisational elements of traditional Chinese music, and a facility with traditional Chinese instruments complement an ear for city-life cacophony and a mastery of modern Western instrumental techniques. This latter element of her compositional language was further sharpened following the completion of her studies in Beijing, whereupon Wang pursued her doctoral studies at Columbia University under Fred Lerdahl, George Lewis, Tristan Murail, and Chou Wen-Chung. She is the recipient of a 2014 Guggenheim Fellowship and is currently assistant professor of music at Brown University.

Wang's *Cloud Intimacy* is scored for clarinet (doubling bass clarinet), alto and soprano saxophone, viola, electric guitar, piano, percussion, and tape. The title evokes the "cloud" (and, ruefully, "intimacy" as well) in a distinctly 21st-century sense. The composer writes about the work:

"We often live richer and more engaged online lives than real ones, and the distinction between them has blurred. Social networks allow us to meet and expand our circles and feel included while easily ignoring friends right next to us....Online, everyone has a chance to construct a perfect social profile separate from the imperfections of reality to console their mind and boost their confidence.

"*Cloud Intimacy* brings together the constant buzz of this frantic digital reality (endless notification sounds from messages and updates, the theatrics of 'swiping') with the supposed intimacy and familiarity of ambient café sounds, as well as faint echoes from Wagner's *Liebestod* and from *Tristan und Isolde*, that ultimate expression of unattainable love through mortality that feels so disconnected to the instant gratifications of our time. It's a musical commentary on absurd Internet social phenomena and the reality of deeply felt loneliness and isolation."

Flute Concerto (2015) (U.S. premiere)

DAI FUJIKURA

Approximate length: 21 minutes

Fujikura's Flute Concerto was co-commissioned by the Nagoya Philharmonic Orchestra and the Saint Paul Chamber Orchestra for flutist Claire Chase, founding artistic director of the International Contemporary Ensemble. To accommodate

the two commissioning organizations, Fujikura prepared two versions of the concerto: one for full orchestra and one for chamber ensemble (with no changes to the solo part, which calls for flute, piccolo, bass flute, and contra-bass flute). This evening's performance, marking the concerto's U.S. premiere, features the latter version.

The concerto comprises five sections. The first serves as an introduction, in which the soloist plays a "delicate variety of sounds with very limited pitches," as Fujikura notes, against playful *tremolando* and *pizzicati* in the strings; the percussion section features seashells and other handheld instruments—"the kind of instruments you might find in a toy shop or hotel gift shop."

A dance-like section follows, in which the soloist sings descending *glissandi* through the flute (a technique that Fujikura refined with Chase's help via Skype calls), giving the impression of the flutist "playing into a ring modulator and turning the knobs while playing."

The concerto's third section spotlights the piccolo, but curiously set in that instrument's lowest register. In a likewise unexpected turn, the subsequent cadenza is played on the contrabass flute. The concerto concludes with a chorale, now featuring the bass flute. The orchestra provides a "gentle, lyrical texture," writes the composer, "with microtones, which are derived from a series of distorted harmonics shared by the soloist and orchestra—like the ghost of the whole concerto."

Patrick Castillo is a composer living in Brooklyn. He is founding composer and managing director of Third Sound and executive director of the contemporary music ensemble Hotel Elefant.

ode to the flute

By Ross Gay

A man sings
by opening his
mouth a man
sings by opening
his lungs by
turning himself into air
a flute can
be made of a man
nothing is explained
a flute lays
on its side
and prays a wind
might enter it
and make of it
at least
a small final song

—“Ode to the Flute” from *Catalog of Unabashed Gratitude*, by Ross Gay,
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*For poetry comments and suggestions, please write
to programming@LincolnCenter.org.*

Meet the Artists



TODD ROSENBERG

Karina Canellakis

Winner of the 2016 Sir Georg Solti Conducting Award, Karina Canellakis has rapidly gained international recognition as one of today's most dynamic and exciting young American conductors. She served for two seasons as assistant conductor of the Dallas Symphony Orchestra and concluded her tenure at the end of the 2015–16 season.

Highlights of Ms. Canellakis's 2016–17 season include debuts with the Royal Scottish National Orchestra, Orchestre National de Lyon, Florida Orchestra, and the City of Birmingham, Swedish Radio, Trondheim, Kristiansand, Malmö, Toronto, Vancouver, Milwaukee, and Jacksonville symphony orchestras, as well as the Louisiana Philharmonic Orchestra, where she also appears as guest soloist. She will conduct Verdi's Requiem at the Zurich Opera House and two opera projects: the premiere of David Lang's *the loser* at the Brooklyn Academy of Music and Peter Maxwell Davies's new and final opera, *The Hogboon*, with the Orchestre Philharmonique du Luxembourg. In addition, she will return to the Hong Kong Philharmonic Orchestra and North Carolina Symphony. In 2015–16 Ms. Canellakis made debuts with the Detroit, Cincinnati, and Danish National symphony orchestras, as well as with the San Diego Symphony and the Royal Stockholm Philharmonic Orchestra. She also conducted Mozart's *Le nozze di Figaro* with the Curtis Opera Theatre in Philadelphia.

A virtuoso violinist, Ms. Canellakis was encouraged to pursue conducting by her mentor Simon Rattle while a member of Berliner Philharmoniker's Orchestra Academy. She played regularly in both the Berliner Philharmoniker and Chicago Symphony Orchestra for several years, and has appeared as guest concertmaster of Norway's Bergen Philharmonic Orchestra.

Ms. Canellakis is a recipient of a 2015 Solti Foundation U.S. Career Assistance Award. She was the winner of the 2013 Taki Concordia Conducting Fellowship and served as a conducting fellow at the Boston Symphony Orchestra's Tanglewood Music Center in 2014. She holds a

bachelor's degree in violin from the Curtis Institute of Music and a master's degree in orchestral conducting from The Juilliard School.

Katinka Kleijn

PAUL ELLEDGE



Dutch cellist Katinka Kleijn is a member of the Chicago Symphony Orchestra and the International Contemporary Ensemble. In demand as a soloist, she presented her solo show *oil-free blush* at the Chicago Humanities Festival, which highlighted the carcinogenic properties of makeup and included seven premieres. A collaboration with the artist duo Industry of the Ordinary resulted in Daniel Dehaan's highly publicized work *Intelligence in the*

Human-Machine at the Library of Congress, in which she performed a duet with her own brainwaves.

As a member of ICE, Ms. Kleijn has given many premieres, including the first American performance of Magnus Lindberg's *Zona* for solo cello and ensemble, and Dai Fujikura's *Eternal Escape*. She has performed as a soloist with the Chicago Symphony Orchestra under Charles Dutoit in Krzysztof Penderecki's *Concerto grosso*, in addition to appearances with the Hague Philharmonic and Chicago Sinfonietta. An avid chamber musician, Ms. Kleijn has collaborated with Yo-Yo Ma, Pierre-Laurent Aimard, Christoph Eschenbach, Richard Goode, and Jeremy Denk, as well as at the Marlboro Music Festival. Her recordings include CDs with the Chicago Sinfonietta in David Baker's Cello Concerto, with the prog rock band District 97, and the duo Relax Your Ears.

Maiya Papach

LEYNA PAPACH



Maiya Papach is the principal violist of the Saint Paul Chamber Orchestra. She has made frequent appearances as a chamber musician, with a diverse traditional and contemporary repertoire. A member of the Saint Paul Chamber Orchestra since 2008, she has made solo appearances with the ensemble in John Woolrich's *Ulysses Awakes* and Mozart's *Sinfonia concertante*. She has also solo-directed Britten's

Lachrymae and will perform Schumann's *Märchenbilder* with pianist Jeremy Denk this fall.

Ms. Papach is a founding member of the International Contemporary Ensemble, with whom she has performed frequently at Le Poisson Rouge, Museum of Contemporary Art Chicago, and dozens of experimental venues. She has toured extensively in the former Soviet Union with the Da Capo Chamber Players and across North America with Musicians from Marlboro. She has appeared at the Boston Chamber Music Society, Chesapeake Chamber Music Festival, Chattanooga's String Theory, and Chamber Music Quad Cities, and she has also served as guest faculty at the Aspen Music Festival. She currently performs as a member of Accordo, a chamber music group based in Minneapolis/St. Paul. Ms. Papach is a 2013 recipient of a McKnight Fellowship for Musicians, administered by the MacPhail Center for Music. She is a graduate of the Oberlin Conservatory of Music and The Juilliard School. She performs on a 19th-century Turinese viola by Annibale Fagnola.

David Bowlin



A founding member of the International Contemporary Ensemble, violinist David Bowlin's performances include dozens of premieres, including the world premiere of *Mahagoni*, a violin concerto written for him by Alexandra Karastoyanova-Hermentin. In addition to ICE, Mr. Bowlin is a member of the Oberlin Trio and a former member of the Da Capo Chamber Players.

In recent seasons, Mr. Bowlin has toured with Musicians from Marlboro, performed as guest concertmaster with the Toronto Symphony Orchestra and Iris Orchestra, and appeared with members of the Juilliard and Emerson String Quartets. His accolades include first prize at the Washington International Competition for Strings and the 2007 Samuel Baron Prize from Stony Brook University. His performances have been frequently heard on the radio, and recent recordings include a CD of concertos by Huang Ruo and Berio for Oberlin Music, a solo and duo CD of works by Sessions on the Bridge label, and piano trios by Dvořák, Shostakovich, and Joan Tower with the Oberlin Trio. Mr. Bowlin currently serves on the violin faculty of the Oberlin Conservatory of Music, and he serves as artistic director of Chamber Music Quad Cities. He is a graduate of the Oberlin Conservatory of Music, The Juilliard School, and Stony Brook University.

Claire Chase



DAVID MICHALEK

Flutist Claire Chase is a soloist, collaborative artist, and activist for new music. Over the past decade she has given the world premieres of over 100 new works for flute, many of them tailor-made for her, and in 2012 she was named a MacArthur Fellow. Ms. Chase co-founded the International Contemporary Ensemble in 2001 and, in collaboration with her creative partner Joshua Rubin, serves as the organization's co-artistic director in addition to play-

ing over 50 concerts during the year as an ensemble member. She has performed throughout Europe, Asia, and the Americas, and recently began *Density 2036*, a 23-year project to commission a new body of repertoire for the flute leading up to the 100th anniversary of Edgard Varèse's *Density 21.5*.

International Contemporary Ensemble

The International Contemporary Ensemble (ICE) is an artist collective committed to reshaping the way music is created and experienced. As performer, curator, and educator, ICE explores how new music intersects with communities across the world. The ensemble's 35 musicians are featured as soloists, chamber musicians, commissioners, and collaborators with the foremost musical artists of our time. Emerging composers have anchored ICE's programming since its founding in 2001, and the group's recordings and digital platforms highlight the many voices that weave music's present.

Founded by flutist and MacArthur Fellow Claire Chase, ICE has received the American Music Center's Trailblazer Award and the Chamber Music America/ASCAP Award for Adventurous Programming, and was also named Musical America Worldwide's Ensemble of the Year 2014. The group led a five-year residency at the Museum of Contemporary Art Chicago. ICE has been featured at the Ojai Music Festival since 2015, and has appeared at festivals abroad such as Acht Brücken and Musica nova Helsinki. Other recent performance stages include the Park Avenue Armory, ice floes during Diskotek Sessions in Greenland, and boats on the Amazon River.

From 2011 to 2014 the ICElab program created dozens of new works that grew from close performer/composer collaborations. OpenICE, with lead funding from the Andrew W. Mellon Foundation, brings the full scope of ICE's programming and commissioning to broader audiences around the world in free concerts and online. In 2015 the EntICE education project was launched, uniting leading composers with youth ensembles in new works developed

and performed side-by-side with ICE. Inaugural EntICE partners include the People's Music School Youth Orchestra in Chicago and Youth Orchestra LA.

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.

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.

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ARMEN ELLIOTT



International Contemporary Ensemble

Violin

David Bowlin
Josh Modney

Viola

Maiya Papach
Wendy Richman

Cello

Kivie Cahn-Lipman
Katinka Kleijn

Bass

Randy Zigler

Flute

Claire Chase
Alice Teyssier

Oboe

Christa Robinson

Clarinet

Joshua Rubin
Campbell MacDonald

Bassoon

Rebekah Heller

Saxophone

Ryan Muncy

Horn

Rachel Drehmann

Trumpet

Gareth Flowers

Percussion

Nathan Davis
Ross Karre

Piano

Jacob Greenberg
Cory Smythe

Guitar

Daniel Lippel

Lighting

Nicholas Houfek

Live Sound and Electronics

Levy Lorenzo

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

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