

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 9, 2016, at 6:30 pm

Pre-concert Recital

Thomas Meglioranza, *Baritone*

Reiko Uchida, *Piano*

WOLF Selections from *Mörke-Lieder* (1888)

Neue Liebe

Auf einer Wanderung

Peregrina I

Peregrina II

Lebe wohl

Begegnung

Bei einer Trauung

Abschied

Please turn to page 48 for song texts and translations.

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

David Geffen Hall

Selections from *Mörrike-Lieder* (1888)

HUGO WOLF

Born March 13, 1860, in Slovenj Gradec, Slovenia

Died February 22, 1903, in Vienna

Approximate length: 22 minutes

Hugo Wolf's musical legacy rests on several hundred settings of verses by mostly German Romantic poets. He wrote little else during his brief career, but the beauty and expressiveness of his songs place Wolf beside Schubert, Schumann, Brahms, and Richard Strauss as one of the foremost composers of German lieder. Wolf took the texts for his songs from Goethe, Heine, and other estimable writers, but the poet who most attracted him was Eduard Mörike. Wolf set more than 50 of Mörike's poems as songs, eight of which we hear this evening.

"Neue Liebe" ("New Love") tells not of youthful romance but of union with God, a reminder that Mörike studied theology and was an ordained Lutheran minister. **"Auf einer Wanderung"** ("On a Walk") recounts an ordinary event—an evening stroll through a village—that becomes a transcendent moment. Wolf's lively piano accompaniment strikes a carefree note, but the song's final lines, in which the poet confesses that the beauty of the scene has touched his heart "with a breath of love," brings deeper, more ardent expression.

The next two songs, **"Peregrina I"** and **"Peregrina II,"** speak of a different, more dangerous kind of love. The first begins serenely, almost reverently, as the singer acknowledges eyes that seem to reflect an inner golden glow. Soon, however, Wolf undercuts the mood with subtle harmonic dislocations. These grow more frequent and extreme as the song moves toward a confession of temptation to sip "Death in the cup of Sin." A motif with a descending melodic contour serves as a bridge to the second song, where it continues as a musical emblem of falling tears. **"Lebe wohl"** ("Farewell") is even more despairing. The harmonies with which Wolf supports the vocal line are exceptionally daring and thus expressive of intense emotion. **"Begegnung"** ("Encounter") evokes young love, or at least the prospect of it. A girl and lad meet on a windswept street after a storm. Her shyness renders their brief encounter inconclusive, but what might tomorrow bring?

Romantic dalliance does not always end well, of course, as Mörike reminds us in **"Bei einer Trauung"** ("At a Wedding"). Wolf sets the poet's account of the unhappy union of a loveless couple as a dirge colored with surprising turns of harmony. Finally, **"Abschied"** ("Parting") gives a fanciful account of a young man berated by a critic but delivering the carper well-deserved come-uppance in the end.

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Tuesday Evening, August 9, 2016, at 7:30 pm

Mostly Mozart Festival Orchestra

Louis Langrée, *Conductor*

Richard Goode, *Piano*

ALL-MOZART PROGRAM

Symphony No. 1 in E-flat major, K.16 (1764–65)

Molto allegro

Andante

Presto

Piano Concerto No. 12 in A major, K.414 (1782)

Allegro

Andante

Rondeau: Allegretto

Mr. Goode will perform Mozart's cadenza.

Intermission

Symphony No. 41 in C major, K.551 ("Jupiter") (1788)

Allegro vivace

Andante cantabile

Menuetto: Allegretto

Molto allegro

Tonight's concert is being broadcast live on Classical 105.9 FM WQXR and wqxr.org. It is also being recorded by Live From Lincoln Center for future broadcast; cameras will be present.

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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:

Friday and Saturday, August 12–13, at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Jeffrey Kahane, conductor and piano

ALL-MOZART PROGRAM

Piano Concerto No. 21 in C major

Piano Concerto No. 24 in C minor

Piano Concerto No. 22 in E-flat major

Pre-concert recitals by the Lysander Piano Trio at 6:30 pm

Saturday, August 13, at 10:00 pm in the Stanley H. Kaplan Penthouse

A Little Night Music

Inon Barnatan, piano ^{MIM}

HANDEL: Chaconne in G major

BACH: Allemande, from Partita No. 4

RAMEAU: Courante

COUPERIN: L’Atalante

RAVEL: Rigaudon, from *Le tombeau de Couperin*

THOMAS ADÈS: Blanca Variations (New York premiere)

LIGETI: Musica ricercata Nos. 11 and 10

BARBER: Fuga, from Sonata, Op. 26

^{MIM} Mostly Mozart debut

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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 Paul Schiavo

This evening's concert presents music from three periods in Mozart's life and career. Mozart was famously a child prodigy, and his Symphony in E-flat major, K.16, written at the tender age of eight, is remarkably accomplished for so young a musician. Still more remarkable is how it foreshadows Mozart's later music, particularly his final symphony.

The full flowering of Mozart's genius followed his move to Vienna in 1781. There he capitalized on his prowess as both a performer and composer, playing his own piano concertos at concerts he presented to the music-loving Viennese aristocracy. He took care to endow these concertos with superior musical ideas, and together they constitute the finest body of work from his early maturity. The Piano Concerto in A major, K.414, is a fine example of that period, and we can delight in imagining Mozart's own performance of it.

In Vienna, Mozart also came to a new and deeper understanding of Bach's music, especially the power of fugal counterpoint that Bach demonstrated in so many compositions. As he continued to mature, Mozart brought the contrapuntal technique he honed through the study of Bach's work to not only his sacred choral music, where contrapuntal textures were traditionally called for, but also to his orchestral music. The most brilliant instance is heard in Mozart's Symphony in C major, K.551, known as the "Jupiter." Here the classically elegant spirit of Mozart's era meets the more formal and learned musical ethos of Bach's day.

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A Poem for Mozart

By Margaret Marshall

A silver shield, swung down the heavy rain,
Blurring that sky where huddled clouds were blown,
Turning Mozart's five "friends" homeward again,
While he passed to his pauper's grave alone.
His baby lips a queen had stooped to kiss;
His were the hands that touched the hearts of kings;
The mind transmuting into harmonies
The half-dim fantasies of lovely things
We guard within our hearts, his was that mind.
Over the keys of a tall harpsichord
His fingers, as a child, had strayed, to find
The clear, pure cadences between them stored.
This was Mozart, dying alone at night,
Where music fills the ageing world with light.

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

By Paul Schiavo

Symphony No. 1 in E-flat major, K.16 (1764–65)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 13 minutes

Mozart's work as a symphonist spanned nearly the entirety of his career. Between the ages of 8 and 32, he produced over 50 compositions in this form, more than three dozen of which are now recognized as original symphonies in the accepted canon of his works. (The others are symphonic pieces that Mozart derived second-hand from his serenades and opera overtures.)

Mozart composed his first symphony, K.16, in London when he was all of eight years old. He had gone to the English capital with his family during his grand tour as a child prodigy. In a memoir written after Mozart's death, the composer's sister, Maria Anna (or "Nannerl," as she was known familiarly), recalled that in August 1764, while the family was staying in London, Leopold Mozart fell seriously ill. Until their father recovered, Nannerl and Wolfgang were forbidden to touch the keyboard. Wolfgang therefore composed what seems to be his first symphony directly onto paper, his sister copying the music as he did so. It is not absolutely certain that the work Nannerl referred to is, in fact, K.16. Some Mozart scholars have hypothesized an even earlier effort, but no such work has been discovered, and K.16 is generally regarded as the composer's first symphony.

Remarkably, this piece forecasts Mozart's mature style to a considerable degree, and almost uncannily presages his last symphony, the "Jupiter." The work's initial phrase presents a strong unison statement followed at once by a more lyrical one, thus establishing two poles of expression from the start. This would remain a favorite Mozartean device; we find a notable instance of it again at the outset of his final symphony. An even more tangible connection between K.16 and the great C-major Symphony No. 41 of 1788 occurs in the second movement. Here, after the opening phrase, the horns give out a figure whose first four notes are the celebrated "Jupiter motif," the one Mozart would develop so brilliantly in the finale of his last symphony.

Piano Concerto No. 12 in A major, K.414 (1782)

WOLFGANG AMADEUS MOZART

Approximate length: 25 minutes

Mozart grew extraordinarily as a musician during the 17 years that followed his first symphony. Unhappily, his career did not reflect his artistic achievement. His native Salzburg offered only limited opportunities, and his efforts to establish himself in Paris and elsewhere proved unsuccessful. Finally, in the spring of 1781, Mozart left Salzburg and settled in Vienna. There he began to make his way as a freelance musician, establishing himself as a composer and, especially, as a pianist. At first, Mozart set about demonstrating his mastery of the instrument through solo playing, and the letters from his first year in Vienna recount numerous instances of his performances and improvisations at the keyboard. But soon he found a more impressive vehicle for displaying his talents as both a composer and performer: via the piano concerto, which in short time would become the vehicle for many of his most ambitious musical statements.

During his first five years in Vienna, Mozart completed 14 works of this kind. The first were a trio of concertos written during the winter of 1782–83. In a frequently cited letter to his father, Mozart described these three works as:

“a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear and natural without being vapid. There are passages here and there from which the connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.”

“Brilliant, pleasing to the ear and natural without being vapid” certainly describes the Piano Concerto in A major, K.414, one of that initial trio of Viennese concertos. Mozart cast this work in the traditional three-movement concerto form. The fast outer movements are handsome and spirited; the rondo finale is imbued with the character of 18th-century *opera buffa*. The slow second movement is the most richly poetic portion of the concerto. Its principal theme, introduced in the opening moments, begins by reproducing almost exactly the first portion of a melody from an opera overture by Johann Christian Bach, a composer Mozart knew and admired. (Mozart had met this youngest son of Johann Sebastian Bach during his youthful visit to London. J. C. Bach had settled there early in 1762, and it is possible that his tutelage helped Mozart compose his first symphony.) Bach had died around the time this concerto was written, and it may be that Mozart intended the quotation in this movement as a tribute to his late friend.

Symphony No. 41 in C major, K.551 (“Jupiter”) (1788)

WOLFGANG AMADEUS MOZART

Approximate length: 31 minutes

The Symphony in C major, K.551, was the last of three symphonies Mozart wrote during the summer of 1788. The origin of this trilogy, which also comprises the Symphony in E-flat major, K.543, and the G-minor Symphony, K.550, has been the subject of much speculation among Mozart scholars. It was unusual for Mozart to create substantial compositions without having a certain or probable opportunity to present them, but no such occasion has been discovered by his biographers.

Several theories have been proposed: the most likely is that Mozart hoped to present a new series of subscription concerts in the autumn of 1788 to revive the enterprise which several years earlier had secured him both a degree of celebrity in Viennese musical circles and a substantial portion of his income. But we lack documentary proof that such concerts took place or were even planned. Also not firmly established is source of the designation “Jupiter,” though the sobriquet seems befitting of the composition’s Olympian stature among symphonies of the Classical period.

The symphony’s opening exemplifies the expressive duality that so thoroughly informs Mozart’s music and, apparently, reflected something fundamental in his character. The long initial subject begins with brief two-part phrases that start vigorously but turn almost at once pliant and gracious. A second theme offers a similarly complex character. Yet it is the light-hearted third melody to which Mozart first turns his attention in the movement’s central development section, using its final measure as the subject of a bold contrapuntal passage.

After the exhilarating energy of the opening movement, the second offers music that the eminent Mozart scholar Alfred Einstein called “a broad and deep outpouring of the soul.” There follows a splendid and inventive minuet, enlivened by a skilled use of counterpoint. But it is in the finale that Mozart’s genius for contrapuntal writing fully reveals itself. The movement’s famous four-note motif emerges quietly in the violins during the opening moments. (This is the “Jupiter” motif foretold in the first work of this evening’s program.) As the theme begun by this motif unfolds, Mozart adds to it a pair of counter-subjects: a brief fanfare followed by a descending arabesque figure, and an ascending flourish first heard in the strings. Mozart concludes the movement by presenting the principal melody with the second subject added as a counter-theme. Quickly he adds both of the counter-subjects heard earlier, and for another 20 glorious measures plays all four of these thematic ideas against each other in a magnificent contrapuntal *tour de force*.

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

Pre-concert Recital Texts and Translations

Neue Liebe

Text: Eduard Mörike

Kann auch ein Mensch des andern
auf der Erde
Ganz, wie er möchte, sein?
—In langer Nacht bedacht ich mirs
und mußte sagen, nein!

So kann ich niemand's heißen auf
der Erde,
Und niemand wäre mein?
—Aus Finsternissen hell in mir
aufzückt ein Freudenschein:

Sollt ich mit Gott nicht können sein,
So wie ich möchte, mein und dein?

Was hielte mich, daß ichs nicht
heute werde?

Ein süßes Schrecken geht durch
mein Gebein!
Mich wundert, daß es mir ein
Wunder wollte sein,
Gott selbst zu eigen haben auf der
Erde!

Auf einer Wanderung

In ein freundliches Städtchen tret ich
ein,
In den Straßen liegt roter
Abendschein.
Aus einem offenen Fenster eben,
Über den reichsten Blumenflor
Hinweg, hört man Goldglockentöne
schweben,
Und eine Stimme scheint ein
Nachtigallenchor,
Daß die Blüten beben,
Daß die Lüfte leben,
Daß in höherem Rot die Rosen
leuchten vor.
Lang hielt ich stauend,
lustbeklommen.

New Love

Trans.: Thomas Meglioranza

Can one human ever completely
belong to another
on this Earth, as he would like?
During a long night I thought about it,
and had to say: no!

So is there no one on Earth
that I can call mine?
From the darkness a bright ray of joy
flashed through me:

Shouldn't I be able to be with God,
just as I would like, belonging to
each other?
What is holding me back, this very
day?

A sweet shudder passes through my
body!
I am stunned that I thought it would
take a miracle
to have God Himself for my very
own, here on Earth.

On a Walk

I stroll into a charming village,
the streets glowing red with the
evening sun.
From an open window just now,
over the richest display of flowers,
the sound of golden bells floats by,
and a single voice, like a choir of
nightingales,
makes the blossoms tremble,
the air come to life,
and the roses glow a brighter red.
I stood there in wonder, gripped with
pleasure.

Wie ich hinaus vors Tor gekommen,
Ich weiß es wahrlich selber nicht.
Ach hier, wie liegt die Welt so licht!
Der Himmel wogt in purpurnem
Gewühle,
Rückwärts die Stadt in goldnem Rauch;
Wie rauscht der Erlenbach,

wie rauscht im Grund die Mühle!

Ich bin wie trunken, irreführt—
O Muse, du hast mein Herz berührt
Mit einem Liebeshauch.

Peregrina I

Der Spiegel dieser treuen, braunen
Augen
Ist wie von innerm Gold ein
Widerschein;
Tief aus dem Busen scheint ers
anzusaugen,
Dort mag solch Gold in heiligem
Gram gedeihn.
In diese Nacht des Blickes mich zu
tauchen,
Unwissend Kind, du selber lädst
mich ein—
Willst, ich soll kecklich mich und dich
entzünden,
Reichst lächelnd mir den Tod im
Kelch der Sünden!

Peregrina II

Warum, Geliebte, denk' ich dein
Auf einmal nun mit tausend Tränen,
Und kann gar nicht zufrieden sein,
Und will die Brust in alle Weite
dehnen?
Ach, gestern in den hellen Kindersaal,
Beim Flimmer zierlich aufgesteckter
Kerzen,
Wo ich mein selbst vergaß in Lärm
und Scherzen,
Tratst du, o Bildnis mitleidschöner
Qual;
Es war dein Geist, er setzte sich ans
Mahl,
Fremd saßen wir mit stumm verhaltenen
Schmerzen;

How I came out through the town gate
I truly have no idea.
Ah, the world is so full of light here!
The sky throbs in a purple throng,

behind me, the town is in a golden haze,
How the brook babbles among the
alder trees!

How the mill murmurs in the
background!

I feel drunk, disoriented:
Oh Muse, you have stirred my heart
with a breath of love!

Peregrina I

The mirror of those faithful brown
eyes
is like a reflection of inner gold,
which seems drawn from deep in
your bosom
where such gold may thrive in holy
sorrow.
To plunge into the dark night of your
gaze,
innocent child, you yourself invite me—
you want me to boldly set us both
on fire.
Smiling, you offer me Death in the
cup of Sin!

Peregrina II

Why, beloved, do I think of you now
all of a sudden with a thousand tears,
and cannot be content at all,
and want to stretch my heart in all
directions?
Ah, yesterday in the bright nursery,
in the glimmer of daintily arranged
candles,
where I forgot myself amid the noise
and fun,
you entered, the image of beautiful
agony and compassion;
it was your ghost, it joined us at the
meal,
we sat like strangers, silently hiding
our pain;

Zuletzt brach ich in lautes
Schluchzen aus,
Und Hand in Hand verließen wir das
Haus.

finally I burst out in loud sobbing,
and hand in hand we left the house.

Lebe wohl

Lebe wohl!—Du fühlst nicht,
Was es heißt, dies Wort der
Schmerzen;
Mit getrostem Angesicht
Sagtest du's und leichtem Herzen.

Farewell

"Farewell"—You don't feel
what it means, this word of pain.
You said it with a cheerful face
and a light heart.

Lebe wohl!—Ach, tausendmal
Hab ich mir es vorgesprochen.
Und in nimmersatter Qual
Mir das Herz damit gebrochen.

Farewell! Ah a thousand times
have I confronted that word,
and, in insatiable torment,
broken my own heart with it!

Begegnung

Was doch heut nacht ein Sturm
gewesen,
Bis erst der Morgen sich geregt!
Wie hat der ungebetne Besen
Kamin und Gassen ausgefegt!

Encounter

What a storm last night,
raging until the morning!
That uninvited broom
swept clean the chimneys and streets!

Da kommt ein Mädchen schon die
Straßen,
Das halb verschüchtert um sich
sieht;
Wie Rosen, die der Wind zerblasen,
So unset ihr Gesichtchen glüht.

A girl comes down the street,
looking around, half-cautiously,
like roses blown about by the wind,
her flustered little face glows.

Ein schöner Bursch tritt ihr entgegen,
Er will ihr voll Entzücken nahn:
Wie sehn sich freudig und verlegen
Die ungewohnten Schelme an!

A handsome lad steps toward her,
full of delight, he wants to approach:
How joyful and embarrassed
these innocent rascals are!

Er scheint zu fragen, ob das
Liebchen
Die Zöpfe schon zurecht gemacht,
Die heute nacht im offenen Stübchen
Ein Sturm in Unordnung gebracht.

He appears to ask whether his
beloved
has already rearranged her braids
which, last night in an open room,
the storm had disheveled.

Der Bursche träumt noch von den
Küssen,
Die ihm das süße Kind getauscht,
Er steht, von Anmut hingerissen,
Derweil sie um die Ecke rauscht.

The lad still dreams of the kisses
he exchanged with the sweet girl;
he stand there, overcome by her charm,
as she scurries around the corner.

Bei einer Trauung

Vor lauter hochadligen Zeugen
Kopuliert man ihrer zwei;
Die Orgel hängt voll Geigen,
Der Himmel nicht, mein Treu!

Seht doch! sie weint ja greulich,
Er macht ein Gesicht abscheulich!
Denn leider freilich, freilich,
Keine Lieb ist nicht dabei.

Abschied

Unangeklopft ein Herr tritt abends
bei mir ein:
"Ich habe die Ehr, Ihr Rezensent zu
sein."
Sofort nimmt er das Licht in die
Hand,
Besieht lang meinen Schatten an der
Wand,
Rückt nah und fern: "Nun, lieber
junger Mann,
Sehn Sie doch gefälligst mal Ihre
Nas so von der Seite an!
Sie geben zu, daß das ein Auswuchs
is."
—Das? Alle Wetter—gewiß!
Ei Hasen! ich dachte nicht,
All mein Lebtag nicht,
Daß ich so eine Welt Nase führt' im
Gesicht!!

Der Mann sprach noch Verschiednes
hin und her,
Ich weiß, auf meine Ehre, nicht
mehr;
Meinte vielleicht, ich sollt ihm
beichten.
Zuletzt stand er auf; ich tat ihm
leuchten.
Wie wir nun an der Treppe sind,
Da geb ich ihm, ganz frohgesinnt,
Einen kleinen Tritt
Nur so von hinten aufs Gesäße mit—
Alle Hage! ward das ein Gerumpel,
Ein Gepurzel, ein Gehumpel!
Dergleichen hab ich nie gesehn,
All mein Lebtag nicht gesehn,
Einen Menschen so rasch die Treppe
hinabgehn!

At a Wedding

Before aristocratic witnesses
the two were joined in matrimony.
The organ throbs and swells,
but nothing else does, my dear!

Look! She is weeping dreadfully,
he is making a horrible face,
for unfortunately, and very obviously,
there is no love there.

Parting

Unannounced, a man visited me one
evening:
"It is my honor to be your critic!"
Immediately he took a lamp in his
hand,
inspected at length my shadow on
the wall,
he paced back and forth: "Now dear
young man,
do me a favor and look at your nose
from the side!
You must admit that it is quite a
protuberance!"
"That? By golly! Really!"
Well, I never knew
that for my entire life,
I had a world-class nose right there
on my face!!

The man kept talking about this and
that,
about what, I honestly don't know
anymore.
Perhaps he thought I should make
confession to him.
Finally he stood up to go, I lit the
way.
As we stood at the top of the stairs,
I gave him, quite playfully,
a little kick,
just so, right on his hindquarters—
Oh my! what a rumbling,
what a tumbling, what a stumbling!
The like I have never seen,
nor will ever see for the rest of my life,
a man go so quickly down the stairs!

Meet the Artists



MATT DINE

Louis Langrée

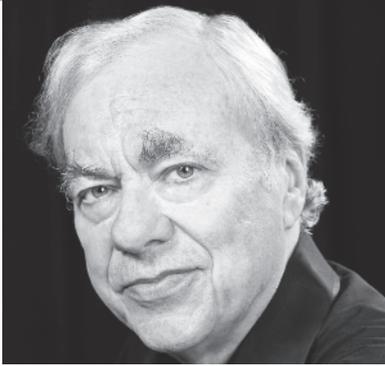
Louis Langrée, music director of the Mostly Mozart Festival since December 2002, was named Renée and Robert Belfer Music Director in August 2006. Under his musical leadership, the Mostly Mozart Festival Orchestra has received extensive critical acclaim, and its performances are an annual summertime highlight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

Richard Goode



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Richard Goode has been hailed for music-making of tremendous emotional power, depth, and expressiveness, and has been acknowledged worldwide as one of today's leading interpreters of Classical and Romantic music. During the 2016–17 season, he will be featured at numerous European festivals, including the Edinburgh International Festival, in addition to appearances in London, Budapest, Madrid, Stockholm, Antwerp, and Helsinki. He will

appear in concerts in Hungary and on tour in the U.S. with the Budapest Festival Orchestra and Iván Fischer. Their recording of the five Beethoven Piano Concertos has won worldwide acclaim; Mr. Goode will perform Concertos Nos. 2 and 4 on the tour, which includes performances in February 2017 at Lincoln Center and the New Jersey Performing Arts Center. He will also be heard at major university and concert series throughout North America.

In recent seasons Mr. Goode has performed at Carnegie Hall with the MET Orchestra under Fabio Luisi, and with the Los Angeles Philharmonic under Gustavo Dudamel. In 2015–16 he appeared as a soloist with the Los Angeles Chamber Orchestra and Jeffrey Kahane, followed by appearances with the Cincinnati Symphony Orchestra, Paris Orchestra, and Orchestre National de Lyon. A compelling recitalist, Mr. Goode was featured in Lincoln Center's Great Performers series and at Royal Festival Hall in London, as well as major venues in Philadelphia, Washington, D.C., Cleveland, Denver, Kansas City, San Francisco, Vancouver, Budapest, and Glasgow.

An exclusive Nonesuch recording artist, Mr. Goode has made more than two dozen recordings, ranging from solo and chamber works to lieder and concertos. His ten-CD set of the complete Beethoven sonatas, the first-ever by an American-born pianist, was nominated for a Grammy Award. Together with Mitsuko Uchida, Mr. Goode served as co-artistic director of the Marlboro Music School and Festival from 1999 to 2013.

Thomas Meglioranza

Baritone Thomas Meglioranza has been a winner of the Walter W. Naumburg, Concert Artists Guild, Joy in Singing, and Franz Schubert and Music of Modernity International competitions. He has sung oratorios with many major U.S. orchestras, as well as *Eight Songs for a Mad King* with the Los Angeles Philharmonic, Bach cantatas with Les Violons du Roy and the Orpheus Chamber Orchestra, Copland's *Old American Songs* with the National Symphony Orchestra, Babbitt's *Two Sonnets* with the MET Chamber Ensemble, and John Harbison's Symphony No. 5 with the Boston Symphony Orchestra. He has also sung with many period-instrument ensembles, including American Bach Soloists, Apollo's Fire, and the Philharmonia and Portland Baroque Orchestras. His operatic roles include the title character in *Don Giovanni*, Count Almaviva in *Le nozze di Figaro*, Pierrot in *Die tote Stadt*, Chou En-lai in *Nixon in China*, and Prior Walter in *Angels in America*.

With pianist Reiko Uchida, he has given recitals all over the world and made widely acclaimed recordings of Schubert's *Winterreise*, assorted Schubert lieder, and French *mélodies*. His discography also includes a recording of Bach cantatas with the Taverner Consort and a disc of Thomson's orchestral songs with the Boston Modern Orchestra Project. His festival appearances include performances at Spoleto, Marlboro, Tanglewood, Ravinia, Aspen, and the Australian Festival of Chamber Music. Mr. Meglioranza graduated from Grinnell College and the Eastman School of Music.

Reiko Uchida

Pianist Reiko Uchida made her New York solo debut in 2001 at Carnegie Hall's Weill Recital Hall under the auspices of the Abby Whiteside Foundation. She has performed solo and chamber music concerts in Germany, France, Italy, Russia, Finland, Bulgaria, Romania, Korea, Japan, and the Czech Republic, appearing in venues such as Suntory Hall, Alice Tully Hall, the Kennedy Center, The White House, and the Metropolitan Museum of Art. She has performed as a soloist with the Los Angeles Philharmonic and the Santa Fe, Greenwich, and Princeton symphony orchestras.

As a chamber musician Ms. Uchida has appeared at the Marlboro Music Festival, Santa Fe Chamber Music Festival, Spoleto Festival USA, and Tanglewood, and as a guest artist with the Borromeo, Daedalus, and Tokyo string quartets, among others. She has performed in recital with Jennifer Koh, Thomas Meglioranza, Anne Akiko Meyers, Sharon Robinson, and Jaime Laredo. Her recording with Jennifer Koh, *String Poetic: American Works for Violin and Piano*, was nominated for a Grammy Award. She is a past member of Lincoln Center's Chamber Music Society Two program.

Ms. Uchida holds a bachelor's degree from the Curtis Institute of Music, a master's degree from the Mannes School of Music, and an artist diploma from

The Juilliard School. She is currently an associate faculty member at Columbia University.

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.



Mostly Mozart Festival Orchestra

Louis Langrée, *Renée and Robert Belfer Music Director*

Violin I

Ruggero Allifranchini,
Principal
Robert Chausow
Suzanne Gilman
Amy Kauffman
Sophia Kessinger
Pauline Kim
Lisa Matricardi
Ron Oakland
Deborah Wong

Violin II

Laura Frautschi,
Principal
Martin Agee
Katsuko Esaki
Lilit Gampel
Michael Gillette
Kristina Musser
Dorothy Strahl
Mineko Yajima

Viola

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

Cello

Ilya Finkelshteyn,
Principal
Amy Butler
Ann Kim
Alvin McCall

Bass

Jeremy McCoy,
Principal
Lou Kosma
Judith Sugarman

Flute

Jasmine Choi,
Principal

Oboe

Randall Ellis, *Principal*
Nick Masterson

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

Librarian

Michael McCoy

Personnel Managers

Neil Balm
Jonathan Haas
Gemini Music
Productions Ltd.

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

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