

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

Thursday Evening, August 18, 2016, at 7:30 pm

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

Idomeneo, re di Creta

Music by Wolfgang Amadeus Mozart

Libretto by Giambattista Varesco

Freiburg Baroque Orchestra

René Jacobs, *Conductor*

Jeremy Ovenden, *Idomeneo* ^{MJM}

Gaëlle Arquez, *Idamante* ^{MJM}

Sophie Karthäuser, *Ilia*

Alex Penda, *Elettra* ^{MJM}

Julien Behr, *Arbace* ^{MJM}

Nicolas Rivenq, *High Priest of Neptune* ^{MJM}

Christoph Seidl, *La Voce* ^{MJM}

Arnold Schoenberg Choir ^{MJM}

Erwin Ortner, *Choir Director* ^{MJM}

Andrew Hill, *Lighting Designer*

This performance is approximately 3 hours and 15 minutes long, with one intermission between Acts II and III.

^{MJM} Mostly Mozart debut

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.

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Mostly Mozart Festival

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

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

Mostly Mozart Festival Orchestra

Louis Langrée, conductor

Joëlle Harvey, soprano ^{MJM}

Cecelia Hall, mezzo-soprano ^{MJM}

Alek Shrader, tenor ^{MJM}

Christian Van Horn, bass-baritone ^{MJM}

Concert Chorale of New York

James Bagwell, director

ALL-MOZART PROGRAM

Mass in C minor

Requiem

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

Sunday, August 21, at 3:00 pm and 7:00 pm at Merkin Concert Hall

Seven Responses (New York premiere)

The Crossing

International Contemporary Ensemble

Quicksilver ^{MJM}

Donald Nally, conductor

Program 1, at 3 pm: Buxtehude's *Membra Jesu Nostri* and new works by David T. Little, Anna Thorvaldsdottir, Caroline Shaw, and Hans Thomalla

Program 2, at 7 pm: Buxtehude's *Membra Jesu Nostri* and new works by Lewis Spratlan, Pelle Gudmundsen-Holmgreen, and Santa Ratniece

Post-performance discussion with John Schaefer, Donald Nally, and Claire Chase

^{MJM} Mostly Mozart debut

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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.

Synopsis

By Paul Corneilson

ACT I

Idomeneo, King of Crete and a veteran of the Trojan wars, is returning home to his island. Nearing the shore, his ship encounters a storm at sea (depicted in the overture), and in order to save himself, Idomeneo makes a vow to Neptune to sacrifice the first human he finds on land. The Trojan Princess Ilia, now a prisoner on Crete, is torn between her feelings of duty to her father and her gratitude to Idamante, her captor and the son of Idomeneo. Idamante frees Ilia and her people, and they rejoice. But Arbace brings terrible news: Idomeneo has drowned. The Greek Princess Elettra is distraught, and the sailors beg for mercy from the storm. Idomeneo lands safely on shore and recounts his dreadful vow. He sees the victim approach, tries to avoid him, and discovers to his horror that it is Idamante. Idomeneo warns Idamante to stay away from him, leaving his son perplexed. There follows a march of the Cretan warriors, who are joyfully reunited with their women.

ACT II

Idomeneo seeks advice from Arbace. Ilia approaches and offers her allegiance, but instead of making Idomeneo happy, her words cause him anguish. Elettra expresses her joy in being chosen to accompany her beloved Idamante to distant shores. A march heralds the approaching crowds who bid a pleasant journey to Idamante and Elettra. Idamante tries to embrace his father before departing, and Idamante, Idomeneo, and Elettra say their farewells. The chorus interrupts them, and a new storm prevents them from leaving. A monster emerges from the waves, and the frightened Cretans flee.

ACT III

Alone in a garden, Ilia prepares to declare her love for Idamante. Idamante tells her he must face his destiny, but the two expect love to conquer all. Idomeneo arrives with Elettra, and he orders Idamante to depart; the quartet expresses conflicting emotions. Arbace reports on the monster ravaging Crete, and the High Priest demands a victim to sacrifice to appease Neptune. Idomeneo finally confesses that the victim is his son, and the crowd reacts to his terrible vow. The priests assemble to a march as Idomeneo prepares for the sacrifice. There are shouts of victory (offstage), however, and Idamante bursts onto the scene, having slain the monster. After professing his devotion to his father, Idamante prepares to die. Ilia offers herself in Idamante's place, and Neptune is appeased. Elettra goes mad, Idomeneo abdicates, and the chorus praises the goddess of marriage.

Paul Corneilson is managing editor of Carl Philipp Emanuel Bach: The Complete Works, an editorial and publishing project of the Packard Humanities Institute. He has published extensively on Mozart's singers and is currently president of the Mozart Society of America.

Shades of Humanity in Mozart's Operas

By Peter A. Hoyt

Mozart's operas stand among the most celebrated artworks of European culture. They are beloved not only for arias of exquisite beauty, but also for ensembles of almost unbelievable dramatic range. Although most of the standard operatic repertoire was created in the 19th and early 20th centuries, Mozart managed to contribute a good half-dozen works to this collection of canonical offerings between 1781 and 1791.

Though the beauty of his works might seem sufficient justification, the prominence of Mozart in the operatic repertoire is not easy to explain. A number of his predecessors—Monteverdi, Purcell, Handel, Rameau, Gluck—also created extraordinarily attractive scores. Mozart, however, was among the first composers to give his characters a psychological depth that can be identified as modern. Previous composers typically regarded their singers as representing universal types: A noble monarch in an opera by Handel, for example, was understood as an allegorical representation of noble monarchs in general. The emotions portrayed by such figures were also regarded as universal; musical expressions of anger were so similar that they were collectively known as “rage arias” and were frequently regarded as interchangeable. In the early 18th century, singers often substituted one such aria for another, much to the annoyance of composers.

Mozart, on the other hand, treated emotions as having many nuances that manifest the personality and experiences of a specific individual. Subtle shades of anger, for instance, can be heard in the music Mozart gives to Elettra in his *Idomeneo* of 1781. The Greek princess desires Idamante, the crown prince of Crete, but he is enamored of someone else. In her two outbursts of jealous rage, Elettra blends fury with a wide range of other emotions, including self-pity, offended dignity, and a covert pride in the gods' choice of her royal house for unrelenting suffering. More than any previous composer, Mozart sought to juxtapose such seemingly disparate states, an approach that gave his operatic ensembles an unprecedented scope. In his musical language, Mozart seems to be fashioning a modern individual torn between irreconcilable impulses.

The modern belief that the human personality is marked by inner conflicts reflects the psychological theories of Sigmund Freud (1856–1939) and the historical accounts of Michel Foucault (1926–84), who maintained that our prevailing concepts of the individual originated in the late 18th century—precisely as Mozart was composing his greatest masterworks. If his stage works now mark the beginning of the standard operatic repertoire, it may be because he created the first musical characters we can recognize as fully sharing our own humanity.

By David Cairns

Idomeneo, re di Creta, K.366 (1780–81)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Libretto by GIAMBATTISTA VARESCO

Idomeneo is Mozart's coming-of-age. His style, in the preceding years, had been steadily deepening, and in this opera commissioned for the Munich Carnival of 1781, he plumbed fresh depths and discovered a richness, force, and flexibility of musical language unheard before and an unprecedented emotional intensity.

Mozart had been longing for a chance to exploit his newly developed powers of dramatic expression, but provincial Salzburg, without a resident company, was no use. En route to Paris in the winter of 1777–78, he had heard the famous Mannheim orchestra and been electrified by it. In Mannheim, too, he had encountered an operatic culture of a depth and seriousness that impressed him mightily. He told the Elector, Carl Theodor, that his "dearest wish" was to compose an opera there.

But for the dynastic and political upheavals that led to the removal of Carl Theodor and his court and orchestra to Munich, he might have done. In fact the delay was providential. By the time the commission arrived, in the summer of 1780, the experiences Mozart had lived through in the interim had changed him. He had fallen passionately in love with the singer Aloysia Weber and had believed himself loved in return, only to be rejected; in Paris he had watched his mother die and had found himself alone for the first time in his young life; he had come into contact with a tradition of large-scale choral opera, infused with the loftiest ideals of classical French drama, that would influence him profoundly; and his relations with his beloved father—his mentor and friend all his life—had been strained almost to breaking point.

We can only guess what echoes were struck in the depths of his soul by the scene, at the crux of the opera, when *Idomeneo* is forced to confront the sacrifice of his son that he has fought so desperately to avert. The beauty of that supreme moment is as moving as anything in an opera that—in the words of the American scholar Daniel Heartz—inspired in Mozart "some of the most passionate and personal music he ever wrote."

Even allowing for the coincidence of so many propitious elements—a longed-for challenge and a Mozart ready to rise to it, a subject that chimed with his deepest instincts, a virtuoso orchestra, singers he knew well, an operatic establishment dedicated to enriching Italian conventions with the values and techniques of French *tragédie-lyrique* and to dramatizing the tragic

dilemmas of rulers trapped in the consequences of their actions—even allowing for all this, the result is a marvel. No one had used the orchestra in this way—as an active agent in the drama; no one had remolded operatic form to achieve that degree of flexibility and continuity; no one had created characters as palpably alive and deeply felt.

Yet for a century and a half *Idomeneo* maintained only a shadowy existence, relegated to the margins of musical history. Supposedly negated by its obsolete form, and peopled with antique heroes and heroines to whose stylized predicaments it was impossible to relate, it was commonly dismissed as too remote from real life to have anything to say. Its resurrection, over the past 50 years, has revealed one of Mozart's greatest works.

The destruction of cities, the enslavement of populations, the dilemmas and evasions of rulers, the fatal consequences of their mistakes, are no longer far-off events with no power to touch us. Thanks to the genre-transcending intensity of Mozart's music, they touch us to the quick. These are, we realize, recognizably Mozartean creations, warmed to life by the same penetrating and compassionate understanding as makes the characters in the Viennese operas so real, but seen in the context of tragedy, not comedy: Idomeneo regal, guilt-ridden, defiant, Elettra a startlingly vivid study in neurosis, Ilia passionate, pure, altruistic, her moral progress from the unease and desperation of her Act I music to her exaltation in the quartet and her sublimity in the sacrifice scene the equal of Pamina's growth from girlhood to womanhood in *The Magic Flute*. As for Idamante, his abstract nobility is surely deliberate: He is the type of heroic, selfless idealism, the representative of the new civilization whose dawn is celebrated at the end of the opera.

Only in Arbace, the king's loyal counsellor, was Mozart unable to escape from the hidebound convention of *opera seria*, a style of Italian opera that was dominant in 18th-century Europe. For the rest, *Idomeneo* only needs listening to with ears and minds freed from preconceptions, received ideas, classifications, and comparisons with other Mozart operas. Like them it has its unique, thrilling voice. We hear it from the outset, in the overture—grand but ominous, authority menaced by forces beyond its control, sea-driven music eloquent of the angry Neptune, symbol of the power of malignant fate in human affairs—and again immediately afterwards in the accompanied recitative and aria where Ilia, the captive Trojan princess, wrestles with her warring feelings: hatred of the Greeks who destroyed her homeland and her father, love of the Cretan prince Idamante.

It is typical of the confidence and freedom with which Mozart goes his own way that the aria melts into the next scene, instead of ending with the full close obligatory in an age of singers' opera. Later in the act, the music continues without a break, from Elettra's fiery, tormented recitative and aria (themselves linked) to the shipwreck scene and on to the landing of Idomeneo, his aria, his meeting with his son, his rejection of him, and Idamante's outburst of grief and bewilderment. Act II is still more closely knit. The music proceeds in an almost unbroken chain, through systematic contrast of color, texture, key, rhythm, and

tempo, to the fury of the storm, the great choral ensemble, and the astonishing *pianissimo* climax.

In Act III (the most obviously influenced by Gluck's Paris operas, *Alceste* in particular), the music drama rises to new heights of emotional truth, richness of expression, and a use of orchestral color for psychological effect that is Romantic before its time. The denouement's happy outcome is no mere conventional evasion of all that has gone before. It is a true parable of the Enlightenment. Idomeneo, representative of the old order, victim of the old decrees, yields to his son, the new man who sets his captives free and conquers superstition. The opera is an assertion of the power of tolerance, reason, and love. No wonder Mozart loved it so much, and was so moved when he sang the quartet with his father and sister and his wife, Constanze, that he burst into tears.

David Cairns is a writer, lecturer, and conductor. He is the author of a two-volume biography on Berlioz and of Mozart and His Operas, both published by the University of California Press.

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Exile

By Robert Friend

Exiled from your eyes to a strange land he goes,
to a sea that bore an island, the island a palm,
and underneath it all the days are lost,
wavering with wind and abstract as a cloud;

to wander the fevered hills, to a precipice come
where upward grind the waves on the worn rock,
look down, and through the eyes of waves, into the dead past,
the drowned centuries aheave between him and you;

and rise and run, and fall at last asleep
under the long remembering hair of the waterfall
whose voice whose voice, it is the betraying one,
insinuates among the heart's long silences.

From midnights where that mumuration grows
and your eyes fill the black and dreaming sky,
he cries to wake, and so escape you still—
only to rise to mornings real as wounds.

—From *Shadow on the Sun* (The Press of James A. Decker, 1941).
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Meet the Artists



JOSEF MOLINA

René Jacobs

Conductor, singer, scholar, and teacher, René Jacobs has achieved an eminent position in the field of Baroque and Classical vocal music, with more than 260 recordings and many distinguished international awards to his credit. He received his early musical education as a choirboy at the cathedral of his native city of Ghent. He studied singing alongside his university degrees in classical philology, and his encounters with Alfred Deller, Gustav Leonhardt, and the Kuijken brothers determined his orientation towards Baroque music. Mr. Jacobs specialized as countertenor and became one of the most prominent singers of his time. In 1977 he founded Concerto Vocale, an ensemble exploring 17th-century vocal chamber music and operatic repertoire. The group has made a series of recordings for Harmonia Mundi.

Mr. Jacobs made his debut as an opera conductor in 1983 with a production of Cesti's *Oronhea* at the Innsbruck Festival of Early Music, where he held the position of artistic director from 1997 to 2009. He has conducted a diverse repertoire with leading opera houses, including the Berlin State Opera, Theater an der Wien, and La Monnaie. His work is distinctive for its pioneering spirit and a unique fusion of scholarship and musical instinct. His recordings have earned critical acclaim and awards, including a Grammy for *Le nozze di Figaro* and an Echo Klassik Award in 2014 for Bach's *St. Matthew Passion*. Recent recordings include Mozart's *Die Entführung aus dem Serail* and Bach's *St. John Passion*, released in March 2016.

Jeremy Ovenden



LUCA SAGE

Tenor Jeremy Ovenden (Idomeneo) studied with Norman Bailey and Neil Mackie at London's Royal College of Music and privately with Nicolai Gedda. Recent roles include Nerone in *L'incoronazione di Poppea* at Paris National Opera, Tigrane in *Radamisto* at Theater an der Wien, Belfiore in *La finta giardiniera* at La Monnaie, Enea in *Amor vien dal destino* at Berlin State Opera, Bajazete in *Tamerlano* at La Monnaie and Dutch National Opera, and Ferrando in *Così fan tutte* at Berlin State

Opera and the Royal Opera House, Covent Garden.

Mr. Ovenden's concert appearances have included performances in Mozart's Requiem with Iván Fischer and the Budapest Festival Orchestra at the Edinburgh International Festival, Mozart's Mass in C minor with Mozarteum Orchestra Salzburg, Haydn's *The Seasons* with the London Symphony Orchestra and the late Colin Davis, Deutsches Symphonie-Orchester Berlin, and Haydn's *The Creation* with the National Academy of St. Cecilia in Rome and the London Symphony Orchestra. He has toured with René Jacobs in performances of Handel's *Saul, Il trionfo del Tempo e del Disinganno* and *Oratorio per la Resurrezione di Nostro Signor Gesù Cristo*.

Future plans include the title roles in *Lucio Silla* for La Monnaie and *La clemenza di Tito* for Madrid's Teatro Real and Toulouse's Théâtre du Capitole. Mr. Ovenden's discography includes recordings of Bach's *St. Mark* and *St. John Passions*, Handel's *L'Allegro, il Penseroso ed il Moderato*, and *Mozart: An Italian Journey*, an acclaimed collection of arias with the Orchestra of the Age of Enlightenment.

Gaëlle Arquez

DOMINIQUE DESRUE



Mezzo-soprano Gaëlle Arquez (Idamante) is one of opera's rising stars. She made her debut at the Paris National Opera as Zerlina in Michael Haneke's production of *Don Giovanni* under the direction of Philippe Jordan. She has been invited to perform in *Cendrillon* at Opéra de Lille, *Castor et Pollux* at Toulouse's Théâtre du Capitole, *Falstaff* and *L'incoronazione di Poppea* at Paris National Opera, *Teseo* and *L'incoronazione di Poppea* at Frankfurt Opera, and *Falstaff* and *Così fan tutte*

at Bavarian State Opera. In concert, Ms. Arquez has performed in Rossini's *La Cenerentola* at the Festival de Beaune, Chausson's *Poème de l'amour et de la mer* at the Théâtre des Champs-Élysées, and Ravel's *L'heure espagnole* with the Bavarian Radio Symphony Orchestra.

Highlights of the 2015–16 season included her return to Paris National Opera and Frankfurt Opera for a new production of *Radamisto*. She made her debut at Komische Oper Berlin in *Castor et Pollux*. In October 2016, Ms. Arquez will make her debut at the Vienna State Opera singing the title role in a new production of Gluck's *Armide*.

Ms. Arquez is an exclusive recording artist with Deutsche Grammophon, and her first album is due for release in 2017. She graduated from the Conservatoire National Supérieur de Musique de Paris after 15 years of piano studies and a bachelor's degree in musicology.

Sophie Karthäuser

MOLINA VISUALS



Renowned as one of the finest interpreters of Mozart's works, soprano Sophie Karthäuser (Ilia) has appeared in many prominent Mozart roles, including Pamina in *Die Zauberflöte* at La Monnaie, Susanna in *Le nozze di Figaro* at the Opéra de Lyon, Tamiri in *Il re pastore* at the Théâtre des Champs-Élysées, and Ilia in *Idomeneo, re di Creta* at the Aix-en-Provence Festival and Theater an der Wien. Other notable roles include Agathe in Weber's *Der Freischütz* and Polissena

in Handel's *Radamisto*. At La Monnaie, where she started her career, she

recently performed as Héro in Berlioz's *Béatrice et Bénédict* as well as Asteria in Handel's *Tamerlano*, with a revival in Amsterdam.

Ms. Karthäuser appears frequently in recital, including performances at the Palais des Beaux-Arts, Berlin Philharmonie, Kölner Philharmonie, London's Wigmore Hall, and Carnegie Hall, accompanied by pianists such as Eugene Asti and Cédric Tiberghien. She will perform at the Schubertiade festival later this summer. She has also worked with renowned conductors, including Riccardo Chailly, William Christie, Myung-Whun Chung, Philippe Herreweghe, and Kent Nagano. She recently performed in Haydn's *Die Schöpfung* on tour, and she appeared in a concert version of Conti's *Don Chisciotte in Sierra Morena* in Vienna, Paris, and Cologne, both under the baton of René Jacobs, sang Beethoven's Symphony No. 9 with Pablo Heras-Casado in Vienna, and performed the title role in Debussy's *Pelléas et Mélisande* under the baton of Daniel Harding.

Ms. Karthäuser's discography for labels such as Harmonia Mundi, EMI, and Cypres includes recordings of Mozart's *La finta giardiniera*, Handel's *Orlando and Faramondo*, Haydn's *Il ritorno di Tobia*, Lalande's *Leçons de ténèbres*, and songs by Poulenc and Mozart. Born in Belgium, Ms. Karthäuser completed her studies with Noelle Barker at the Guildhall School of Music and Drama.

Alex Penda



MAT HENNEK

Soprano Alex Penda (Elettra) came to worldwide attention at age 19 when she made her debut in the title role in *Lucia di Lammermoor* at Bilbao Opera. She quickly established herself in the international opera scene and is a regular guest at the such opera houses as La Monnaie, Théâtre des Champs-Élysées, Bolshoi Theatre, Teatro di San Carlo, and the Vienna, Bavarian, and Berlin state operas. Highlights of the 2015–16 season include performances in the title role of *Salome* at Santa Fe

Opera, her debut in the title role of *L'incoronazione di Poppea* at Theater an der Wien, and appearances in Gassmann's *L'opera seria* at La Monnaie. At Baden-Baden's Festival Hall she gave her role debut as Margherita in *Mefistofele* and finished the season as Salome at Polish National Opera.

During the 2016–17 season, Ms. Penda will make her role debut as Mrs. Slender in Salieri's *Falstaff* at Theater an der Wien, followed by performances as Mrs. Alice Ford in Verdi's *Falstaff* at Teatro Lirico di Cagliari. She will appear as Amelia in *Un ballo in maschera* at Opéra de Toulon, as well as Lady Macbeth in the Festival d'Avignon's production of *Macbeth*. In Tel Aviv she will sing the role of

the Countess in *Le nozze di Figaro*, and she will give her role debut as Santuzza in *Cavalleria rusticana* at La Monnaie.

Julien Behr



Tenor Julien Behr (Arbace) made his international debut at the Aix-en-Provence Festival in 2009 in the title role of *Orphée aux enfers*. He was awarded the Révélation Classiques lyriques award in 2009 by the French musicians' association Adami, and in 2013 he was among the three nominees for the Révélation Artiste Lyrique award at the Victoires de la Musique Classique. Mr. Behr has performed a diverse repertoire at leading venues worldwide, including appearances as

Tamino in *Die Zauberflöte*, Ferrando in *Così fan tutte*, Acis in *Acis and Galatea*, Gonzalve in *L'heure espagnole*, Camille de Rosillon in *The Merry Widow*, Antonin in *Ciboulette*, Mercure in *Platée*, and Ernesto in *Don Pasquale*. He has performed at Theater an der Wien, Paris National Opera, Opéra de Lyon, Teatro La Fenice, and the Barbican Centre, as well as in St. Gallen, Bern, Rouen, and Bordeaux.

In concert, Mr. Behr has appeared with the BBC Symphony Orchestra, Mozarteum Orchestra Salzburg, Akademie für Alte Musik Berlin, Musiciens du Louvre, and the Orchestre National de Lyon. He has collaborated with many internationally renowned conductors, including Charles Dutoit, Marc Minkowski, Leonard Slatkin, Alain Altinoglu, Laurence Equilbey, Samuel Jean, René Jacobs, François-Xavier Roth, Jean-Christophe Spinosi, Nathalie Stutzmann, and Sébastien Rouland. Mr. Behr is involved with El Sistema-France, an organization whose goal is to support children by providing them with an intensive musical education.

Nicolas Rivenq



MARC LARICHER

Baritone Nicolas Rivenq (High Priest of Neptune) was a member of Les Arts Florissants and La Chapelle Royale. His diverse operatic repertoire includes roles in *Rinaldo*, *Hippolyte et Aricie*, *Le comte Ory*, *Les Danaïdes*, *Platée*, and *Les Paladins*, as well as Count Almaviva in *Le nozze di Figaro*, Guglielmo in *Così fan tutte*, and the title role in *Don Giovanni*. Mr. Rivenq has performed throughout the world under the direction of numerous respected conductors, including Seiji

Ozawa, Iván Fischer, and Daniele Gatti.

Mr. Rivenq received first prize in the Gian Battista Viotti International Music Competition in 1990. He made his debut at the Edinburgh International and Gstaad Menuhin Festivals under the direction of Yehudi Menuhin. He has collaborated closely with William Christie in productions of *Atys* at Opéra Comique, *Les Boréades* at Paris National Opera, and *Les Indes galantes* at the Aix-en-Provence Festival. He was selected to perform in Giorgio Strehler's final opera production, a performance of *Così fan tutte* at the opening of Milan's Teatro d'Europa. He was also invited to perform concerts for the reopening of Teatro La Fenice under the direction of Riccardo Muti and for the opening of the Cité de la musique, Paris under Pierre Boulez and William Christie.

Mr. Rivenq's discography includes more than 50 CD and DVD recordings.

Christoph Seidl



JULIA WESELY

Bass Christoph Seidl (La Voce) made his debut at the Zurich Opera House in 2013 as Porter in *Lady Macbeth of the Mtsensk District*. He then became part of the Young Singers Project of the Salzburg Festival and sang Osmin in *Die Entführung aus dem Serail*. He also appeared as a Flemish Deputy in *Don Carlos* at the Großes Festspielhaus. Mr. Seidl was a member of the Zurich Opera House's International Opera Studio, and joined the Junges Ensemble of the Theater an der Wien

from 2014 to 2016, singing Gremin in *Yevgeny Onegin* and Major-Domo in *Capriccio*. This September, he will join the ensemble of Munich's Gärtnerplatztheater.

Mr. Seidl is highly sought after for his concert performances of both lieder and sacred repertoire, including Schubert's Mass No. 2 in G major, Haydn's *Nikolaimesse*, Mozart's Mass in C major ("Coronation"), and Verdi's Requiem. His past engagements include performances as Antonio in *Le nozze di Figaro* at the E.T.A. Hoffmann Theatre, as well as appearances as Masetto and Commendatore in *Don Giovanni* at the Festival am Semmering. He also performed at Schönbrunn Palace Theater as Bartolo and Antonio in *Le nozze di Figaro* and as Colline in *La bohème* in 2012 and 2013.

Freiburg Baroque Orchestra

The Freiburg Baroque Orchestra has enjoyed success for more than 20 years. A self-administrated ensemble with its own subscription concerts at Konzerthaus Freiburg, Liederhalle in Stuttgart, and Philharmonie in Berlin, the orchestra is a popular guest at concert halls and opera houses around the world. Under the artistic directorship of its two concertmasters, Gottfried von der Goltz and Petra Müllejans, the orchestra presents performances in various formations from chamber ensemble to opera orchestra.

The orchestra performs a diverse repertoire, from Baroque to contemporary, and is known for its cultivated and rousing performances. Its own members also play solo concerts. The Freiburg Baroque Orchestra has collaborated with renowned artists such as Kristian Bezuidenhout, Christian Gerhaher, Isabelle Faust, René Jacobs, Pablo Heras-Casado, and Andreas Staier, and has a close alliance with the Harmonia Mundi record label. The artistic success of this musical partnership is expressed in numerous CD productions, and the group has received awards including Gramophone and Echo Klassik Awards, the German Record Critics' Award, the Edison Classical Music Award, and the Classic Brit Award.

Arnold Schoenberg Choir

The Arnold Schoenberg Choir was founded in 1972 by its current artistic director, Erwin Ortner, and remains one of the most sought after and versatile vocal ensembles in Austria today. The choir's repertoire ranges from the Renaissance and Baroque to the present day, with a focus on contemporary music. The group has a particular interest in a cappella music, and also regularly performs large-scale works for choir and orchestra.

The choir undertakes numerous concert tours and appears regularly at Wien Modern and the Vienna, Salzburg, and Carinthian Summer Music festivals. The choir also takes a keen interest in opera productions and regularly performs at Theater an der Wien, whose recent production of *Peter Grimes* was awarded the International Opera Award for New Production. Other operatic engagements include productions with the Vienna Festival and the world premiere of Berio's *Cronaca del luogo* at the Salzburg Festival in 1999.

For over 30 years the choir has collaborated closely with Nikolaus Harnoncourt, earning a Grammy Award in 2002 for their recording of Bach's *St. Matthew Passion*. Other awards include a 2010 Echo Klassik Award for a recording of Haydn's *The Seasons*, as well as a Diapason d'Or and Prix Caecilia for its 1996 recording of the complete choral works of Schubert, which was conducted by Erwin Ortner. Recent additions to the choir's discography include *Maria!*, a recording of works by Brahms; *LUX!*, with works from composers of the 20th century; and *Stille Nacht*, an a cappella Christmas album.

Erwin Ortner

Erwin Ortner is the founder and artistic director of the Arnold Schoenberg Choir. Born in Vienna, he began his musical training as a member of the Vienna Boys Choir under Ferdinand Grossmann. He later studied at the Academy of Music in Vienna. From 1980 to 2016 Mr. Ortner taught as a professor of choral conducting and choral voice training, and from 1996 to 2002 he served as dean of the University of Music and Performing Arts in Vienna. He also served as the director of the Choir of the Austrian Broadcasting Corporation from 1983 until its dissolution in 1995.

Mr. Ortner has conducted performances in New York, Paris, Tokyo, Rome, and Salzburg, where he has been involved in projects with Maurizio Pollini. He is regularly invited to work with leading orchestras, opera houses, festivals, and concert halls, including the Vienna Radio Symphony Orchestra, Camerata Salzburg, Deutsche Staatsoper Berlin, Theater an der Wien, Salzburg Festival, Salzburg's Mozartwoche, Vienna's Musikverein, and the Vienna Konzerthaus.

Aside from his work as a conductor and chorus master, Mr. Ortner is also sought after internationally as a lecturer and adjudicator for master classes in orchestral and choral conducting. In 2010 he became artistic director of the Wiener Hofmusikkapelle.

Andrew Hill

Andrew Hill (lighting designer) has designed lighting for three previous presentations at the Mostly Mozart Festival: this year's opening program, *The Illuminated Heart*, and the Budapest Festival Orchestra's staged concerts of *Le nozze di Figaro* in 2013 and *Don Giovanni* in 2011. Other designs include *La bella dormiente nel bosco* for Basil Twist and Gotham Chamber Opera at Lincoln Center Festival and Spoleto Festival USA; Twist's *Petrushka* and *Symphonie Fantastique* at Lincoln Center and *Dogugaeshi* at Japan Society; Phantom Limb's *69°S* at BAM's Next Wave Festival; *So Long Ago I Can't Remember...* with the avant-garde troupe GALE GAtes et al; and Big Dance Theater's *Shunkin* at the Kitchen and Jacob's Pillow.

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.



ANNELIES VAN DER VEGT

Freiburg Baroque Orchestra

Violin I

Petra Müllejans,
Concertmaster
Beatrix Hülsemann
Christa Kittel
Kathrin Tröger
Éva Borhi
Varoujan Doneyan
Jörn-Sebastian
Kuhlmann

Violin II

Péter Barczy
Martina Graulich
Gerd-Uwe Klein
Brigitte Täubl
Marie Desgoutte
Lotta Suvanto

Viola

Ulrike Kaufmann
Christian Goosses
Werner Saller
Annette Schmidt

Cello

Guido Larisch
Stefan Mühleisen
Ute Petersilge
Ute Sommer

Bass

James Munro
Frank Coppieters
Barbara Fischer

Piccolo

Anne Parisot

Flute

Daniela Lieb
Susanne Kaiser

Oboe

Andreas Helm
Maike Buhrow

Clarinet

Tindaro Capuano
Eduardo Raimundo,
Bass Clarinet

Bassoon

Javier Zafra
Eyal Streett

Horn

Bart Aerbeydt
Gijs Laceulle
Gilbert Camí Farràs
Ricardo Oliver
Rodríguez García

Trumpet

Jaroslav Roucek
Almut Rux

Trombone

Miguel Tantos
Sevillano
Keal Couper
Werner Engelhard

Timpani

Charlie Fischer

Fortepiano

Sebastian Wienand

Freiburg Baroque Orchestra Administration

Hans-Georg Kaiser, *Managing Director*
Sebastian Dedemeyer, *Project and Tour Manager*
Stefan Lippert, *Tour and Project Manager*

Julia Larigo, *International Touring Manager, Intermusica*



PETER FISCHU

Arnold Schoenberg Choir

Erwin Ortner, *Artistic Director*

Soprano

Sybille von Both
Bernadette Eliskases
Veronika Jäger-
Bereuter
Sigrid Kammerer
Daliborka Miteva
Elena Mitrevska
Christina Posch
Eva Reicher-Kutrowatz
Barbara Schandl
Yukari Susaki

Alto

Marie Engle
Carina Kellner
Petra Rudolf
Agnes Schmauder
Elisabeth Kogler-
Schoberwalter
Christina Strehlow
Katharina Wincor
Anna Zalto

Tenor

Roland Girardi
Peter Haigermoser
Alexander Linner
Daniele Pilato
Martin Schranz
Rainer Vierlinger
Hubert Zöberl

Bass

Alexander Aigner
István Bán
Stefan Dolinar
Jörg Espenkott
Stefan Herndlhofer
Marcell Krokovay
Guy Pütz

Lincoln Center Programming Department

Jane Moss, *Ehrenkranz Artistic Director*

Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

Lisa Takemoto, *Production Manager*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Andrew C. Elsesser, *Associate Director, Programming*

Regina Grande Rivera, *Associate Producer*

Amber Shavers, *Associate Producer, Public Programming*

Jennifer DeSimone, *Production Coordinator*

Nana Asase, *Assistant to the Artistic Director*

Luna Shyr, *Senior Editor*

Olivia Fortunato, *Administrative Assistant, Public Programming*

For the Mostly Mozart Festival

Laura Aswad, *Producer, ICE Presentations*

Anne Tanaka, *Producer, the public domain*

Amrita Vijayaraghavan, *Producer, A Little Night Music*

Benjamin Hochman, *Musical Assistant*

George Dilthey, *House Seat Coordinator*

Grace Hertz, *House Program Coordinator*

Nick Kleist, *Production Assistant*

Janet Rucker, *Company Manager*

Jeanette Chen, *Production Intern*

For *Idomeneo*

Joanne E. McInerney, *Stage Manager*

Justin Scribner, *Assistant Stage Manager*

Megan Young, *Supertitles*

Program Annotators:

Peter Carwell, Patrick Castillo, Paul Corneilson, Peter A. Hoyt, James Keller,
Paul Schiavo, David Wright