

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

Friday and Saturday Evenings, August 19–20, 2016, at 7:30 pm

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

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*

WOLFGANG AMADEUS MOZART

Mass in C minor

and

Requiem

(Program continued)

^{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 Billinghamst Solomon and Howard Solomon, and Rita E. and Gustave M. Hauser.

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

David Geffen Hall

Mostly Mozart Festival

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Sunday, August 21, at 3:00 pm and 7:00 pm in 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 composers 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

Monday, August 22, at 10:00 pm in the Stanley H. Kaplan Penthouse

A Little Night Music

International Contemporary Ensemble

Peter Evans, trumpet

Cory Smythe, piano

Craig Taborn, piano ^{MJM}

Improvisations

SMYTHE AND TABORN: *X's and Y's* for two pianos, strings, and percussion (World premiere)

SMYTHE: *Orrery 1, 2, and 3* for trumpet and piano (World premiere)

EVANS AND SMYTHE: *Manifestations* for trumpet and piano (World premiere)

^{MJM} 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.

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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.

MOZART **Mass in C minor, K.427 (1782–83)**

Completed by Louis Langrée

Kyrie

Gloria

Gloria in excelsis Deo
Laudamus te—Gratias agimus tibi
Domine Deus
Qui tollis peccata mundi
Quoniam tu solus Sanctus
Jesu Christe—Cum Sancto Spiritu

Credo

Credo in unum Deum
Et incarnatus est

Sanctus

Benedictus

Intermission

MOZART **Requiem, K.626 (1791)**

Completed by Süßmayr, Eybler, and Louis Langrée

I. Introitus

Requiem

II. Kyrie

III. Sequenz

Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis
Lacrimosa

IV. Offertorium

Domine Jesu
Hostias

V. Sanctus

VI. Benedictus

VII. Agnus Dei

VIII. Communio

Lux aeterna

Snapshot

By David Wright

Soon after moving from his native Salzburg to Vienna in 1781, Mozart began attending musical soirées at the home of Baron Gottfried van Swieten, a diplomat and connoisseur of the music of Bach and Handel. Mozart was captivated by the rich texture and deep expressiveness of their Baroque style, and set himself the task of composing fugues and contrapuntal settings of texts from the Latin Mass. The collection of two complete movements and several fragments we now call Mozart's Mass in C minor may have arisen from the composer's wish to bring a new sacred work with him when he returned to Salzburg in 1783 with his new bride, Constanze. In the Mass we hear Mozart wielding old-fashioned counterpoint in the choruses and relaxing into more Italianate lyricism in the solos.

Mozart was hale and hearty, though beset with debts, when he began composing his Requiem on a secret but lucrative commission from a local nobleman. He fell ill during the composition process, and during his feverish moments, he imagined that God had instructed him to write his own funeral music. As his strength began to fail, however, his main concern was to finish the piece and earn the full fee for his soon-to-be widow. Two pupils assisted him at his bedside, one of whom, Franz Xaver Süssmayr, eventually completed some movements and composed others to fulfill the commission.

Because both the Mass and the Requiem were left unfinished, it has been up to Mozart's students and later scholars and performers to complete the works for performance. This evening we hear Louis Langrée's completion of the Mass, and a completion of the Requiem by Süssmayr, Eybler, and Langrée.

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By David Wright

Mass in C minor, K.427 (1782–83)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 56 minutes

The year 1782 was life-changing for Mozart. Just the year before, he had finally made the commitment—over his father Leopold’s objections—to leave his hometown of Salzburg and seek his fortune in Vienna. That August, Mozart married soprano Constanze Weber, who would be his loyal companion during the rest of his short life and a tireless champion of his music after his death. Also that year, Mozart had eye-opening experiences with the works of Bach and Handel during Sunday concerts in the home of Baron Gottfried van Swieten, a connoisseur of Baroque music. Mozart composed, or at least began, many fugues during 1782, trying to master this older musical language.

Late that year, as Mozart’s father and sister grew impatient for him to bring Constanze to Salzburg, he wrote to them often, mentioning “the score of half a mass” on his desk. The visit finally began the following July and ended with a performance of that “half a mass”—the still-fragmentary work we now know as the Mass in C minor—in St. Peter’s Church in October, with Constanze as soprano soloist.

The Mass’s opening *Kyrie* and the six brief movements of the *Gloria* are handed down to us complete, in Mozart’s own handwriting. After that, questions of Mozart’s intentions multiply. He composed only two movements of the *Credo*—*Credo in unum Deum* and *Et incarnatus est*—and for these we have complete vocal parts but only some indications of instrumentation. Other materials in Mozart’s hand are now lost—and to guess at them we have only a mistake-riddled copy score by Mozart’s contemporary P.M. Fischer, choir-master at a monastery in Augsburg, seemingly done in haste from a set of performers’ parts. This poorly written copy serves as our only source for Mozart’s intentions for the *Benedictus*. Scholars such as H.C. Robbins Landon and Robert Levin have since attempted to create reconstructions of the Mass to honor Mozart’s intentions for the work. Tonight we hear Louis Langrée’s completion of the Mass, which includes the addition of trumpet, timpani, and trombone parts in the *Credo*, as well as his realization of the *Sanctus* and *Benedictus*.

Requiem, K.626 (1791)

WOLFGANG AMADEUS MOZART

Approximate length: 48 minutes

The commission for Mozart's Requiem came from Count Walsegg-Stuppach, a wealthy musical amateur who often engaged professional composers to write works anonymously for private performance. For a Requiem in memory of his late wife, the Count turned to Mozart, who, an beset with mounting debts, eagerly accepted the commission.

During his last year, Mozart was kept busy by a diverse catalog of projects, and the finishing touches on *Die Zauberflöte* and a new commission for *La clemenza di Tito* prevented progress on the Requiem. Two of Mozart's pupils, Joseph Eybler and Franz Xaver Süssmayr, stayed close by his side, helping him when he was sick, assisting with musical tasks such as copying scores and parts, and sharing (to an extent that cannot be determined exactly) his last musical thoughts. By early December, Mozart was near death, and a procession of friends and admirers paid their respects at his bedside. He had enough strength to join three singers from the theater in a rendition of the Requiem's completed movements, stopping at the *Lacrimosa*, of which he had composed only eight bars. He died early the next morning.

Mozart's widow turned first to Eybler, then to Süssmayr, to complete the Requiem, for which she desperately needed the Count's full fee. Until recently, Süssmayr was credited with orchestrating the *Dies irae* and *Offertorium*, completing the *Lacrimosa*, and composing the *Sanctus*, *Benedictus*, and *Agnus Dei* outright. Music scholars have since edited the work of Süssmayr in an attempt to more closely mirror Mozart's style and probable intentions for the work. This evening we hear a completion of the Requiem by Süssmayr, Eybler, and Louis Langrée.

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

Mass in C minor, K.427

WOLFGANG AMADEUS MOZART

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax
Hominibus bonae voluntatis.

Gloria

Glory be to God on high.
And on earth peace,
good will towards men.

Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.

We praise Thee,
we bless Thee,
we worship Thee,
we glorify Thee.

Gratias agimus tibi
Propter magnam gloriam tuam.

We give thanks to Thee
for Thy great glory.

Domine Deus,
Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe.
Domine Deus,
Agnus Dei,
Filius Patris.

O Lord God,
heavenly King,
God the Father Almighty,
the only begotten Son,
Jesus Christ.
Lord God,
Lamb of God,
Son of the Father,

Qui tollis peccata mundi,

Thou that takest away the sins of
the world,

Miserere nobis.

have mercy upon us.

Qui tollis peccata mundi,

Thou that takest away the sins of
the world,

Suscipe deprecationem nostram.

receive our prayer.

Qui sedes ad dexteram Patris,

Thou that sittest at the right hand of
God the Father,

Miserere nobis.

have mercy upon us.

Quoniam tu solus Sanctus,
Tu solus Dominus,
Tu solus Altissimus,
Jesu Christe.

For Thou only art holy,
Thou only art the Lord,
Thou only art the most high,
Jesus Christ.

Cum Sancto Spiritu
In gloria Dei Patris.
Amen.

With the Holy Ghost
in the glory of God the Father.
Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli et terrae,
Visibilem omnium et invisibilem.
Et in unum Dominum
Jesum Christum,
Filiū Dei unigenitum.
Et ex Patre natum
Ante omnia saecula.
Deum de Deo,
Lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum est,
Consubstantialē Patri,

Per quem omnia facta sunt.
Qui propter nos homines
Et propter nostrum salutem
Descendit de caelis.

Et incarnatus est
De Spiritu Sancto
Ex Maria Virgine,
Et homo factus est.

Sanctus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt caeli et terra
Gloria tua.

Osanna in excelsis.

Benedictus

Benedictus qui venit
In nomine Domini.
Osanna in excelsis.

Credo

I believe in one God,
the Father Almighty,
Maker of heaven and earth,
and of all things visible and invisible,
and in one Lord,
Jesus Christ,
the only begotten Son of God,
begotten of his Father
before all worlds.
God of God,
Light of Light,
very God of very God,
begotten, not made,
being of one substance with
the Father,
by whom all things were made,
who for us men
and for our salvation
came down from heaven.

And was incarnate
by the Holy Ghost
of the Virgin Mary,
and was made man.

Sanctus

Holy, holy, holy,
Lord God of Sabaoth:
heaven and earth are full
of Thy glory.

Hosanna in the highest.

Benedictus

Blessed is he that cometh
in the name of the Lord.
Hosanna in the highest.

Requiem, K.626

WOLFGANG AMADEUS MOZART

I. Introitus

Requiem

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Et tibi reddetur votum in Jerusalem.

Exaudi orationem meam,
Ad te omnis caro veniet.

Requiem

Grant them eternal rest, O Lord,
and may perpetual light shine on them.
Thou, O God, art praised in Sion,
and unto Thee shall the vow be
performed in Jerusalem.

Hear my prayer,
unto Thee shall all flesh come.

II. Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. Kyrie

Lord have mercy.
Christ have mercy.
Lord have mercy.

III. Sequenz

Dies irae

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus.

Dies irae

Day of wrath, that day
will dissolve the earth in ashes
as David and the Sibyl bear witness.

What dread there will be
when the Judge shall come
to judge all things strictly.

Tuba mirum

Tuba mirum spargens sonum

Per sepulchra regionum
Coget omnes ante thronum.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Liber scriptus proferetur
In quo totum continetur,
Unde mundus iudicetur.

Judex ergo cum sedebit

Tuba mirum

A trumpet, spreading a
wondrous sound
through the graves of all lands,
will drive mankind before the throne.

Death and Nature shall be astonished
when all creation rises again
to answer to the Judge.

A book, written in, will be brought forth
in which is contained everything that is,
out of which the world shall be judged.

When therefore the Judge takes
His seat

Quidquid latet apparebit,
Nil inultum remanebit.

whatever is hidden will reveal itself.
Nothing will remain unavenged.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

What then shall I say, wretch that I am,
what advocate entreat to speak for me,
when even the righteous may hardly
be secure?

Rex tremendae

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

Rex tremendae

King of awful majesty,
who freely savest the redeemed,
save me, O fount of goodness.

Recordare

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas illa die.

Recordare

Remember, blessed Jesus,
that I am the cause of thy pilgrimage;
do not forsake me on that day.

Quaerens me sedisti lassus,
Redemisti crucem passus,

Seeking me Thou didst sit down weary,
Thou didst redeem me,
suffering death on the cross.

Tantus labor non sit cassus.

Let not such toil be in vain.

Juste iudex ultionis
Donum fac remissionis
Ante diem rationis.

Just, avenging Judge,
grant remission
before the day of reckoning.

Ingemisco tamquam reus,
Culpa rubet vultus meus,
Supplicanti parce, Deus.

I groan like a guilty man.
Guilt reddens my face.
Spare a suppliant, O God.

Qui Mariam absolvisti

Thou who didst absolve

Et latronem exaudisti,
Mihi quoque spem dedisti.

Mary Magdalene
and didst hearken to the thief,
to me also hast Thou given hope.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,

My prayers are not worthy,
but Thou in Thy merciful
goodness grant
that I burn not in everlasting fire.

Ne perenni cremer igne.

Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

Place me among Thy sheep
and separate me from the goats,
setting me on Thy right hand.

Confutatis

Confutatis maledictis

Flammis acribus addictis,
Voca me cum benedictis.
Oro supplex et acclinis.
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrimosa

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

Huic ergo parce, Deus,
Pie Jesu Domine,
Dona eis requiem.
Amen.

IV. Offertorium

Domine Jesu

Domine Jesu Christe,
Rex gloriae,
Libera animas
Omnium fidelium defunctorum
De poenis inferni,
Et de profundo lacu:
Libera eas de ore leonis,
Ne absorbeat eas tartarus,
Ne cadant in obscurum,
Sed signifer sanctus Michael

Repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti
Et semini ejus.

Hostias

Hostias et preces, tibi, Domine,
Laudis offerimus;
Tu suscipe pro animabus illis,
Quarum hodie memoriam facimus:
Fac eas, Domine,
De morte transire ad vitam,
Quam olim Abrahae promisisti
Et semini ejus.

Confutatis

When the accursed have been
confounded
and given over to the bitter flames,
call me with the blessed.
I pray in supplication on my knees.
My heart contrite as the dust,
safeguard my fate.

Lacrimosa

Mournful is that day
when from the dust shall rise
guilty man to be judged.

Therefore spare him, O God,
merciful Jesus, Lord,
grant them rest.
Amen.

Domine Jesu

Lord Jesus Christ,
King of glory,
deliver the souls
of all the faithful departed
from the pains of hell
and from the bottomless pit.
Deliver them from the lion's mouth.
Neither let them fall into darkness
nor the black abyss swallow them up.
And let St. Michael,
Thy standard-bearer,
lead them into the holy light
which once Thou didst promise
to Abraham and his seed.

Hostias

We offer unto Thee, O Lord,
this sacrifice of prayer and praise.
Receive it for those souls
whom today we commemorate.
Allow them, O Lord,
to cross from death into the life
which once Thou didst promise to
Abraham and his seed.

V. Sanctus

Sanctus, Sanctus, Sanctus,
Domine Deus Sabaoth!
Pleni sunt caeli et terra
Gloria tua.
Osanna in excelsis.

VI. Benedictus

Benedictus qui venit
In nomine Domini.
Osanna in excelsis.

VII. Agnus Dei

Agnus Dei,
Qui tollis peccata mundi,
Dona eis requiem.
Agnus Dei,
Qui tollis peccata mundi,
Dona eis requiem sempiternam.

VIII. Communio

Lux aeterna

Lux aeterna luceat eis, Domine,

Cum sanctis tuis in aeternum,
Quia pius es.

Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis,
Cum sanctis tuis in aeternum,
Quia pius es.

V. Sanctus

Holy, holy, holy,
Lord God of hosts:
heaven and earth are full
of Thy glory,
hosanna in the highest.

VI. Benedictus

Blessed is He that cometh
in the name of the Lord.
Hosanna in the highest.

VII. Agnus Dei

O Lamb of God,
who takest away the sins of the world,
grant them rest.
O Lamb of God,
who takest away the sins of the world,
grant them everlasting rest.

Lux aeterna

May eternal light shine on them,

O Lord,
with Thy saints forever,
because Thou art merciful.

Grant the dead eternal rest, O Lord,
and may perpetual light shine on them,
with Thy saints forever,
because Thou art merciful.

Meet the Artists



MATT DINE

Louis Langrée

Louis Langrée, music director of the Mostly Mozart Festival since December 2002, was named René 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.

Joëlle Harvey



ARELLE DONESON

During the 2016–17 season, Joëlle Harvey (soprano) performs Susanna in *The Marriage of Figaro* with the Milwaukee Symphony Orchestra, Pat Nixon in *Nixon in China* with the Los Angeles Philharmonic, Dalinda in *Ariodante* with English Concert, and Servilia in *La clemenza di Tito* at Glyndebourne. Additionally, she performs Beethoven's *Missa solemnis* with the Cincinnati Symphony Orchestra, Handel's *Messiah* with the Handel and Haydn Society and

National Symphony Orchestra, Mahler's *Das klagende Lied* with the San Francisco Symphony, and John Adams's *El Niño: A Nativity Oratorio* with the London Symphony Orchestra. She also appears in concert with the Los Angeles Chamber Orchestra and North Carolina Symphony.

Highlights of Ms. Harvey's previous season include performances as Michal in *Saul* with the Handel and Haydn Society and Inès in a concert performance of *La favorite* with Washington Concert Opera. In concert, she joined the Saint Paul Chamber Orchestra, Les Violons du Roy, and Indianapolis and Virginia Symphony Orchestras. She has also appeared as Galatea in *Acis and Galatea* at the Kilkenny Arts Festival and as Marzelline in *Fidelio* with the San Francisco Symphony, Anne Trulove in *The Rake's Progress* with Utah Opera, and Sicle in *Ormindo* with the Royal Opera House, Covent Garden. On the concert stage, she has appeared with the Cleveland Orchestra, North Carolina Symphony, Dallas Symphony Orchestra, Handel and Haydn Society, Tafelmusik, and the New York and Los Angeles Philharmonics.

Cecelia Hall

DARIO ACOSTA



Cecelia Hall (mezzo-soprano) is one of opera's most exciting new singers. Her 2015–16 season began with performances as Dorabella in *Così fan tutte* with the Milwaukee Symphony Orchestra, followed by a tour with the Metropolitan Opera Rising Stars Concert Series and her role debut as Ruby Thewes in the East Coast premiere of Jennifer Higdon's *Cold Mountain* with Opera Philadelphia. Other projects included appearances as Rosina in *Il barbiere di Siviglia*

with North Carolina Opera, a return to Opera Theatre of Saint Louis to sing the Composer in *Ariadne on Naxos*, and performances as the Geisha in Mascagni's *Iris* at Bard SummerScape.

Ms. Hall's 2014–15 season featured returns to the Metropolitan Opera as Javotte in *Manon* and to the Seattle Opera as Zerlina in *Don Giovanni*, as well as company debuts at the Canadian Opera Company as Rosina in *Il barbiere di Siviglia* and at the Bavarian State Opera as Cherubino in *Le nozze di Figaro*. Other highlights included a return to Carnegie Hall for the 2015 Marilyn Horne Song Celebration, a Metropolitan Opera–sponsored Mozart recital at the New Jersey Performing Arts Center, and her company debut at the Santa Fe Opera as Ramiro in *La finta giardiniera*. Future projects include a two-year residency with the Frankfurt Opera and returns to Opera Philadelphia as Cherubino in *Le nozze di Figaro* and Opera Theatre of Saint Louis as Sesto in *La clemenza di Tito*.

Alek Shrader

PETER SCHAAF



Alek Shrader (tenor) continues to impress audiences with his technical ability and affecting musicality. His 2015–16 season began with performances of Alfredo in *La traviata* with Opera Philadelphia, followed by a return to the San Francisco Opera to sing David in *Die Meistersinger von Nürnberg*. He also sang Count Almaviva in *Il barbiere di Siviglia* at Lyric Opera Baltimore and Tom Rakewell in *The Rake's Progress* with the Pittsburgh Opera.

During the 2014–15 season, Mr. Shrader sang the role of Emilio in *Partenope* at the San Francisco Opera, followed by a return to the Metropolitan Opera to

perform Camille in a new production of *The Merry Widow*. Other engagements included appearances as Jupiter and Apollo in *Semele* with the Seattle Opera and Count Almaviva in *The Barber of Seville* at the Canadian Opera Company, as well as a return to Santa Fe Opera for Donizetti's *La fille du régiment*. In concert, Mr. Shrader sang the title role in *Candide* with the Vancouver Symphony Orchestra. Other past highlights include performances with the Lyric Opera of Chicago, Dallas Opera, San Francisco Symphony, and Los Angeles Philharmonic, as well as at the Glyndebourne Festival.

Future projects include a solo recital at Wigmore Hall and performances as Ferrando in *Così fan tutte* at Ópera de Oviedo, Endimione in *Diana's Garden* with the Minnesota Opera, and Don Ramiro in *La Cenerentola* with Arizona Opera. He will also return to the San Francisco, Seattle, and Santa Fe operas.

Christian Van Horn



SIMON PAULY

During the 2015–16 season, Christian Van Horn (bass-baritone) appeared with Lyric Opera of Chicago for *Cinderella* and *Romeo and Juliet*, the Metropolitan Opera for *La bohème*, and the Canadian Opera Company for *Carmen*. This summer he makes his debuts at Teatro dell'Opera di Roma and with the Melbourne Symphony Orchestra, and next season he returns to Lyric Opera of Chicago for *Carmen* and *Les Troyens*, the Metropolitan

Opera for *La bohème*, and Dallas Opera for *Norma*. He will also make debuts with the New York Philharmonic, San Francisco Symphony, and at the National Arts Centre in Ottawa.

Mr. Van Horn has appeared at the Bavarian State Opera, Grand Théâtre de Genève, and the San Francisco, Santa Fe, Los Angeles, and Netherlands operas. He has performed at the Munich Opera and Salzburg Festivals. His many concert engagements have included performances at the Salzburg Easter Festival with the Berlin Philharmonic under Simon Rattle, at Carnegie Hall in a concert held by the Emerson String Quartet as part of its Perspective series, and with the Chicago Symphony Orchestra. In 2014 Sony Classical released a recording of *Le nozze di Figaro* with Mr. Horn singing the title role.

Mr. Van Horn received his master's degree in music from Yale University and is a graduate of the Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago.

Concert Chorale of New York

The Concert Chorale of New York's performance highlights include appearances in Beethoven's Symphony No. 9 with Gianandrea Noseda and Mozart's Requiem with Louis Langrée. In March, the Chorale appeared with the Los Angeles Philharmonic and Gustavo Dudamel in a performance of Mahler's Symphony No. 3 at David Geffen Hall. In December, the Chorale will appear with Alan Gilbert and the New York Philharmonic for performances of Handel's *Messiah*, and will return to Lincoln Center in 2017 for a performance of Beethoven's Symphony No. 9 with Iván Fischer. Other credits include performances in productions of Philip Glass's *the CIVIL warS* and John Adams's *Nixon in China*, as well as in productions of *Dido and Aeneas*, *Jesu, meine Freude*, and *L'Allegro, il Penseroso ed il Moderato*. The Chorale has worked with Gerard Schwarz at the 92nd Street Y and with Opéra Français de New York conducted by Yves Abel. The group has also appeared with the American Symphony Orchestra under Leon Botstein.

Notable past highlights include performances in *Les noces* at Lincoln Center, the New York premiere of Paul McCartney's *Ecce Cor Meum*, and a performance of John Adams's *The Death of Klinghoffer* conducted by the composer. The Chorale participated in the Performing Arts Center, Purchase College's performances of works by Gilbert and Sullivan, as well as a concert series of works by Haydn, Bach, and Beethoven. It also performed in the highly acclaimed concert version of Rodgers and Hammerstein's *Carousel* conducted by Leonard Slatkin. Members of the Chorale have been featured in performances with the Pet Shop Boys and Sting. The ensemble men sang with the Chicago Symphony Orchestra in a performance of *Tristan und Isolde*, and they performed in *The Tristan Project* with the Los Angeles Philharmonic at Avery Fisher Hall. The Chorale has recorded with CBS and Nonesuch Records.

James Bagwell

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was most recently named associate conductor of The Orchestra Now, and in 2009 he was appointed as principal guest conductor of the American Symphony Orchestra. From 2009–15 he served as music director of the Collegiate Chorale. Highlights of his tenure with the group include conducting a number of operas-in-concert at Carnegie Hall, including Bellini's *Beatrice di Tenda*, Rossini's *Moïse et Pharaon*, and Boito's *Mefistofele*. He conducted the New York premiere of Philip Glass's Symphony No. 7 ("A Toltec Symphony") and Golijov's *Oceana*, both at Carnegie Hall. Since 2011 he has collaborated with singer and composer Natalie Merchant, joining her for performances with a number of major orchestras across the country.

Mr. Bagwell has trained choruses for numerous orchestras around the world, including the Budapest Festival Orchestra, New York and Los Angeles

Philharmonics, and Boston and American Symphony Orchestras. He has worked such renowned conductors as Gustavo Dudamel, Alan Gilbert, Gianandrea Noseda, Valery Gergiev, Yannick Nézet-Séguin, Riccardo Muti, Esa-Pekka Salonen, and Michael Tilson Thomas. Mr. Bagwell frequently appears as guest conductor for orchestras around the country and abroad, including the Cincinnati Symphony Orchestra and the Jerusalem Symphony Orchestra. He is a professor of music at Bard College, director of performance studies, and co-director of the graduate conducting program at the Bard College Conservatory of Music.

Mostly Mozart Festival

Celebrating its 50th anniversary, Lincoln Center's Mostly Mozart Festival—America's first indoor summer music festival—was launched as an experiment in 1966. Called *Midsummer Serenades: A Mozart Festival*, its first two seasons were devoted exclusively to the music of Mozart. Now a New York institution, Mostly Mozart has broadened its focus to include works by Mozart's predecessors, contemporaries, and related successors. In addition to concerts by the Mostly Mozart Festival Orchestra, Mostly Mozart now includes concerts by the world's outstanding period-instrument ensembles, chamber orchestras and ensembles, and acclaimed soloists, as well as opera productions, dance, film, and late-night performances. Contemporary music has become an essential part of the festival, embodied in annual artists-in-residence including Osvaldo Golijov, John Adams, Kaija Saariaho, Pierre-Laurent Aimard, and the International Contemporary Ensemble. Among the many artists and ensembles who have had long associations with the festival are Joshua Bell, Christian Tetzlaff, Itzhak Perlman, Emanuel Ax, Garrick Ohlsson, Stephen Hough, Osmo Vänskä, the Emerson String Quartet, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, and the Mark Morris Dance Group.

Mostly Mozart Festival Orchestra

The Mostly Mozart Festival Orchestra is the resident orchestra of the Mostly Mozart Festival, and the only U.S. chamber orchestra dedicated to the music of the Classical period. Louis Langrée has been the Orchestra's music director since 2002, and each summer the ensemble's David Geffen Hall home is transformed into an appropriately intimate venue for its performances. Over the years, the Orchestra has toured to such notable festivals and venues as Ravinia, Great Woods, Tanglewood, Bunkamura in Tokyo, and the Kennedy Center. Conductors who made their New York debuts leading the Mostly Mozart Festival Orchestra include Jérémie Rhorer, Edward Gardner, Lionel Bringuier, Yannick Nézet-Séguin, Charles Dutoit, Leonard Slatkin, David Zinman, and Edo de Waart. Mezzo-soprano Cecilia Bartoli, flutist James Galway, soprano Elly Ameling, and pianist Mitsuko Uchida all made their U.S. debuts with the Mostly Mozart Festival Orchestra.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals, including American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.



JENNIFER TAYLOR 2014

Mostly Mozart Festival Orchestra

Louis Langrée, *Renée and Robert Belfer Music Director*

Violin I

Ruggero Allifranchini,
Principal
Martin Agee
Robert Chausov
Katsuko Esaki
Michael Gillette
Suzanne Gilman
Amy Kauffman
Sophia Kessinger
Ron Oakland

Violin II

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

Viola

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

Cello

Ilya Finkelshteyn,
Principal
Ted Ackerman
Ann Kim
Alvin McCall

Bass

Jordan Frazier,
Principal
Lou Kosma
Judith Sugarman

Flute

Jasmine Choi,
Principal

Oboe

Randall Ellis, *Principal*
Nick Masterson

Clarinet

Jon Manasse,
Principal
Steven Hartman

Bassoon

Marc Goldberg,
Principal
Tom Seřcovič

Horn

Lawrence DiBello,
Principal
Richard Hagen

Trumpet

Neil Balm, *Principal*
Lee Soper

Trombone

Richard Clark,
Principal
Demian Austin
Nicholas Schwartz,
Bass trombone

Timpani

David Punto, *Principal*

Organ

K. Scott Warren,
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



DENNIS LIVESEY

Concert Chorale of New York

Jacqueline Pierce, *Artistic Administrator*

Soprano

Wendy Baker
Melissa Bauman
Gail Blache-Gill
Miriam Chaudoir
Eileen Clark
Margery Daley
Toni Dolce
Sarah Griffiths
Phenisher Harris
Melissa Casey-Jose
Margarita Martinez
Tami Petty
Lara Stevens

Alto

Bo Chang
Esther David
Michele Eaton
Emily Eyre
BJ Fredricks
Megan Friar
Wendy Gilles
Erin Kemp
Nedra Neal
Rosa Pascarella
Jacqueline Pierce
Rhesa Williams

Tenor

James Bassi
Brian Giebler
John Kawa
Chad Kranak
Leo Paolo Leal
Adam MacDonald
Drew Martin
Stephen Rosser
James Archie Worley

Bass

Daniel Alexander
Dennis Blackwell
Clinton Curtis
Misha Frusztajer
Roderick Gomez
Daniel Hoy
Steven Moore
Joseph Neal
Gregory Purnhagen
Mark Rehnstrom
Lewis White

Lincoln Center Programming Department

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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

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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*

Program Annotators:

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

Paul Schiavo, David Wright