MOSTLY MOZART FESTIVAL 2013
JULY 27–AUGUST 24

Renée and Robert Belfer Music Director Louis Langrée
Leads Nine Concerts Including a FREE Preview on July 27

Major Thematic Exploration of Musical Lineage Between
Mozart and Beethoven Presented Throughout Festival Programs

Budapest Festival Orchestra Returns to the Festival with Staged Concert of
Mozart’s Le nozze di Figaro, the Festival’s First Staging of the Entire Work,
Conducted and Directed by Iván Fischer
and Featuring a Cast Filled with Festival Debuts

ICE Celebrates Third Season as Artists-in-Residence and Tenth Anniversary as an Ensemble with Ten
Concerts Featuring Ten Premieres by Ten Emerging and Established New York Composers, Including
Pauline Oliveros, Matthias Pintscher and George Lewis,
and the New York Premiere of David Lang’s The Whisper Opera

Additional Mostly Mozart Festival Debuts Include
Conductors Gianandrea Noseda, David Afkham, and Steven Schick;
Soprano Maria Agresta; Mezzo-Soprano Daniela Barcellona;
Tenor Gregory Kunde; and Bass-Baritone Kyle Ketelsen;
Pianist Francesco Piemontesi; and the Calder Quartet

Notable Artists Returning to the Festival Include Conductors Andrew Manze and Jérémie Rhorer; Pianists
Emanuel Ax, Paul Lewis, and Jean-Éfflam Bavouzet; Violinists Joshua Bell, Isabelle Faust, and Vadim Repin;
Cellist Truls Mørk; Leipzig String Quartet; and the First New York City Appearance
by the Emerson String Quartet with New Cellist Paul Watkins

New York, NY, April 9, 2013 — Jane Moss, Ehrenkranz Artistic Director, today announced the 47th season of Lincoln Center’s Mostly Mozart Festival, New York’s annual summertime classical tradition, which runs from July 27–August 24, 2013. This year’s Festival will offer more than 50 events spanning concerts, opera productions, pre-concert lectures and recitals, late-night performances, a film screening, and premieres of new works. The Mostly Mozart Festival 2013 marks the 11th anniversary of Louis Langrée as Renée and Robert Belfer Music Director. Maestro Langrée will lead nine concerts with the Mostly Mozart Festival Orchestra at Lincoln Center’s Avery Fisher Hall, including a FREE preview concert on July 27. A major highlight of the 2013 Festival is the thematic focus on the rich musical lineage between Mozart and Beethoven, with several concerts throughout the Festival pairing music by both composers.

The Mostly Mozart Festival 2013 is sponsored by Morgan Stanley
“We are very excited by this edition of the Mostly Mozart Festival,” said Moss. “It juxtaposes an opera featuring secrets told in a whisper with the secrets sung with sublime virtuosity in Le nozze di Figaro, and the wet ink of New York’s newest composers with the genius of Beethoven. And it is hard to imagine a more fitting conclusion to a festival marked by Beethoven’s masterful symphonies than to hear the final flowering of Mozart’s symphonic artistry present in his three last symphonies. It is certain to be a wonderfully alive and musically abundant summer.”

Since its inception, Lincoln Center’s Mostly Mozart Festival has celebrated the legendary music of its namesake subject, Wolfgang Amadeus Mozart, along with his great influence and impact on future generations of composers and musicians. This summer’s Festival looks to another titan of classical music, Ludwig van Beethoven, with several concerts exploring his works juxtaposed with those of Mozart. Together, these Festival programs showcase the special musical bridge between the Classical and Romantic eras, presenting some of the greatest achievements in music history. More than 15 of Beethoven’s works appear during the span of the Festival, comprising five symphonies, two concertos, and five string quartets, among others.

One of the highlights of the 2013 Festival is the return of the Budapest Festival Orchestra (BFO), its first appearance since the acclaimed 2011 production of Don Giovanni. This summer, it brings another of Mozart’s masterworks for the stage, the comic opera Le nozze di Figaro, August 11, 13 and 15. These performances mark the first staging of the entire opera in the history of the Mostly Mozart Festival. Similar to the 2011 production, this unique staged concert will be conducted and directed by the ensemble’s Music Director Iván Fischer, and will star a cast of several artists making their Festival debuts, including Hanno Müller-Brachmann (Figaro), Laura Tatulescu (Susanna), Roman Trekel (Count Almaviva), Miah Persson (Countess Almaviva), and others. More information can be found on page five.

ICE (International Contemporary Ensemble) returns in 2013 for the third summer of its three-year Mostly Mozart Festival residency. To celebrate its 10th anniversary as an ensemble, ICE is presenting 10 concerts featuring 10 premieres (nine world premieres and one New York premiere) by 10 emerging and established New York composers. All concerts featuring ICE take place at the intimate black-box Clark Studio Theater at Lincoln Center’s Samuel B. and David Rose Building. The diverse contemporary music complement to the Festival will feature a new chamber opera by David Lang, a portrait concert honoring Pauline Oliveros’s 80th birthday, and new and recent works by George Lewis and Matthias Pintscher, alongside new works by local emerging composers Phyllis Chen, Nathan Davis, Carla Kihlstedt, Felipe Lara, Maria Stankova and Tyshawn Sorey. Two programs will pair new works with music by Beethoven, fitting in with this summer’s exploratory theme. In addition, some of the featured composers will mark their Festival debuts as performers including George Lewis, Tyshawn Sorey and Carla Kihlstedt. More information can be found on page six.

Since the early days of the Mostly Mozart Festival, there has been a dedicated interest in presenting and promoting both rising and established artists, at various points in their respective careers. In addition to the Festival debuts in the cast of Le nozze di Figaro, several other notable artists will make their first appearances at Mostly Mozart. The performances on August 13 and 14 at Avery Fisher Hall mark several Festival debuts, including conductor Gianandrea Noseda, who leads a program of Beethoven Symphony No. 2 and the first Festival performance of Rossini’s remarkable Stabat mater. This concert also features the U.S. debut of soprano Maria Agresta and the Festival debuts of mezzo-soprano Daniela Barcellona, tenor Gregory Kunde, and bass-baritone Kyle Ketelsen. Noted Brahms specialist and rising conductor David Afkham makes his inaugural Festival appearance leading an all-Brahms program on August 16 and 17. Acclaimed contemporary music percussionist and conductor Steven Schick leads two programs with ICE in his Festival debut, August 18 and 22. Pianist Francesco Piemontesi debuts at the Festival on August 22 with a recital of Brahms and Mozart at the Kaplan Penthouse as part of the series “A Little Night Music.” The Calder Quartet, which has appeared in previous Festival’s pre-concert events, makes their full Festival debut on August 3 on a late-night program at the Kaplan Penthouse performing works by Adès and Beethoven.
In addition to this summer’s noteworthy debuts, the *Mostly Mozart Festival* continues to deepen relationships with guest conductors, soloists and ensembles through multiple programs. Music Director Louis Langrée kicks off the season with two concerts featuring mezzo-soprano Alice Coote and pianist Jean-Efflam Bavouzet, with a program that pairs and alternates several Mozart and Beethoven works, July 30 and 31. Andrew Manze, who made his Festival debut last summer, returns to lead an all-Beethoven program on August 2 and 3 at Avery Fisher Hall featuring the composer’s Piano Concerto No. 2 with Emanuel Ax and Symphony No. 6, “Pastoral.” Conductor Jérémie Rhorer leads Mozart’s towering Piano Concerto No. 25 with Paul Lewis, along with the Overture to Le nozze di Figaro and Beethoven’s First Symphony, August 6 and 7. Paul Lewis also performs a late-night solo recital at the Kaplan Penthouse on August 7. Violinist Isabelle Faust performs Mozart’s Violin Concerto No. 5, “Turkish,” in a program with Beethoven’s Overture to Die Ruinen von Athen and Symphony No. 5, August 9 and 10, and later performs an all-Bach late-night recital at the Kaplan Penthouse. David Afkham’s debut concert on August 16 and 17 also features violinist Vadim Repin and cellist Truls Mørk performing Brahms’s Concerto for violin and cello, paired with that composer’s Symphony No. 2. Violinist Joshua Bell returns to the Festival performing Tchaikovsky’s expressive Violin Concerto on August 20 and 21, under the direction of Maestro Langrée. The acclaimed Orchestra of the Age of Enlightenment performs a rare Festival all-Handel program, featuring conductor Laurence Cummings, and mezzo-sopranos Renata Pokupić and Anna Stéphany, August 22. The esteemed Emerson String Quartet performs all three Beethoven “Razumovsky” String Quartets on August 19 at Alice Tully Hall, featuring its newest member, cellist Paul Watkins.

Further details on the *Mostly Mozart Festival* 2013 follow.

All programs and artists are subject to change.

**Tickets** for *Mostly Mozart Festival* 2013 will go on sale to the general public beginning April 29. Single tickets to the individual ICE programs will go on sale at a later date. Tickets can be purchased online at MostlyMozart.org, by phone via CenterCharge at 212-721-6500, or by visiting the Avery Fisher Hall or Alice Tully Hall box offices at Broadway and 65th St.
**MOSTLY MOZART FESTIVAL ORCHESTRA**

**CONCERTS IN AVERY FISHER HALL**

**LED BY RENÉE AND ROBERT BELFER MUSIC DIRECTOR LOUIS LANGRÉE**

**FREE PREVIEW July 27:** Opening the 2013 Mostly Mozart Festival is a Free preview concert led by Renée and Robert Belfer Music Director Louis Langrée, with two landmark symphonies by Mozart and Beethoven, the featured composers of this summer’s Festival: Mozart’s Symphony No. 40 in G minor, K.550 and Beethoven’s Symphony No. 7 in A major, Op. 92.

*Tickets will be distributed on a first-come, first-served basis on Saturday, July 27 at 10am from the Avery Fisher Hall box office. Limit two per person.*

July 30–July 31: The Festival officially begins with a program that encapsulates the overarching programmatic theme, with a wide range of alternating works by Mozart and Beethoven. The opening concerts feature Beethoven’s Overture to Coriolan; “Ch’io mi scordi di te…Non temer, amato bene,” K.505 featuring mezzo-soprano Alice Coote; Beethoven’s towering Piano Concerto No. 4 in G major, Op. 58 with Jean-Efflam Bavouzet, Mozart’s “Parto, parto, ma tu ben mio,” from La clemenza di Tito, K.621 also with Ms. Coote, and Beethoven’s Symphony No. 7 to conclude the program. These opening concerts will be led by Renée and Robert Belfer Music Director Louis Langrée.

August 2–August 3: Andrew Manze, the British conductor who made a memorable Festival debut in 2012, returns to lead an all-Beethoven program with two masterworks: Piano Concerto No. 2 in B-flat major, Op. 19 featuring the incomparable Emanuel Ax, and Beethoven’s “Pastoral” Symphony No. 6, in F major, Op. 68.

August 6–August 7: The French conductor Jérémie Rhorer, returning for the first time since his debut in 2011, directs another in a series of Mozart/Beethoven paired concerts, starting off with Mozart’s Overture to Le nozze di Figaro, K.492. Pianist Paul Lewis returns to the Festival to perform one of the most monumental of Mozart’s concerto works, Piano Concerto No. 25 in C major, K.503. The performance concludes with Beethoven’s First Symphony.

August 9–August 10: Renée and Robert Belfer Music Director Louis Langrée leads a program featuring Beethoven’s Overture to Die Ruinen von Athen, Op.113 and the legendary Symphony No. 5 in C minor, Op. 67. Violinist Isabelle Faust, who made her Festival debut in 2010, performs Mozart’s “Turkish” Violin Concerto No. 5 in A major, K.219. Preceding these performances is a pre-concert recital featuring Mostly Mozart Festival Orchestra Concertmaster Ruggero Allifranchini on violin and Mostly Mozart Festival Orchestra members Shmuel Katz on viola and Ilya Finkelsteyn on cello.

August 13–August 14: Conductor Gianandrea Noseda, who holds posts as Music Director of Turin’s Teatro Regio, Guest Conductor at the Pittsburgh Symphony Orchestra and Laureate Conductor of the BBC Philharmonic, makes his Mostly Mozart Festival debut leading an evening of major works by Beethoven and Rossini. The concerts begin with Beethoven’s Symphony No. 2 in D major, Op. 36, followed by Rossini’s remarkable yet seldom-performed masterwork Stabat mater. Several artists mark their Festival debuts with the performance of the Rossini, including soprano Maria Agresta (also her U.S. debut), mezzo-soprano Daniella Barcellona, tenor Gregory Kunde and bass-baritone Kyle Ketelsen. The Concert Chorale of New York, directed by James Bagwell, accompanies the Festival Orchestra and soloists.

August 16–August 17: Complementing the many Mozart/Beethoven Festival pairings is a concert featuring two works by Johannes Brahms, led by conductor David Afkham. In his Festival debut, Afkham conducts two internationally acclaimed soloists, violinist Vadim Repin and cellist Truls Mork, in Brahms’s Concerto for violin and cello in A minor, Op. 102. The program concludes with the composer’s emotionally-charged Symphony No. 2 in D major, Op. 73.
August 20–August 21: Renowned violinist and Festival favorite Joshua Bell returns to perform Tchaikovsky's lyrical and lush Violin Concerto, led by Renée and Robert Belfer Music Director Louis Langrée. This concert also features one of Mozart's great symphonic works, Symphony No. 36 in C major, K.425 (“Linz”) inspired by city of the same name in Austria.

August 23–August 24: Renée and Robert Belfer Music Director Louis Langrée closes the 2013 Festival on a high note with two concerts that survey the triptych of Mozart’s final three symphonies: Symphony No. 39 in E-flat major, K.543, Symphony No. 40 in G minor, K.550 and Symphony No. 41 in C major, K.551, “Jupiter.”

MOZART’S Le nozze di Figaro
BUDAPEST FESTIVAL ORCHESTRA
IVÁN FISCHER, CONDUCTOR AND DIRECTOR

Budapest Festival Orchestra
Iván Fischer, conductor

Hanno Müller-Brachmann, Figaro (Mostly Mozart Festival debut)
Laura Tatulescu, Susanna (Mostly Mozart Festival debut)
Roman Trekel, Count Almaviva (Mostly Mozart Festival debut)
Miah Persson, Countess Almaviva (Mostly Mozart Festival debut)
Rachel Frenkel, Cherubino (Mostly Mozart Festival debut)
Ann Murray, Marcellina (New York debut)
Andrew Shore, Bartolo
Norma Nahoum, Barbarina (U.S. debut)
Matteo Peirone, Antonio (New York debut)
Györgi Szakács, costume design
Andrew Hill, lighting design
Darren Ross, movement director
Veronika Vámos, choreographer
Iván Fischer, director

August 11, 2013 at 5:00 p.m.
August 13 and 15, 2013, 7:00 p.m.
Rose Theater, Frederick P. Rose Hall

In 2011, the Budapest Festival Orchestra made its Mostly Mozart Festival debut with an acclaimed staging of Mozart’s powerful opera Don Giovanni, in which Music Director Iván Fischer both conducted the music and directed the orchestra and cast. Following this success, the Budapest Festival Orchestra returns with another staged concert of one of Mozart’s great theatrical works, his opera Le nozze di Figaro, filled with scheming, intrigue, manipulation mistaken identity and comedy. This particular staging of the comic opera, first presented in Budapest in February 2013 and to be sung in Italian with English supertitles, sees Fischer once again conducting the orchestra (and directing the production) from the podium. These performances mark a Mostly Mozart first: the debut staging of the complete opera in the history of the Festival.

Costumes play a key role, as signifier and metaphor, in telling the story of Fischer’s reading of Figaro. Costumes will float in from above the stage action, as actors slide them on and off as needed for each scene. In managing both roles as conductor and director, Fischer explains his vision for the production: “I call my art form a staged concert because my attempt is to bring theater and music closer to each other, to create a new organic unity. Because dresses will have the central focus, the performance will start as a concert and then, eventually, be dressed up as an opera.” Reviewing the production earlier this year, Hungary’s Gramofon hailed the production as “the perfect
symbiosis of music and acting on the stage, and the perfect interplay between music and directing, complementing, assisting, strengthening and supporting one another.”

The starring roles for this production feature several Festival debuts among the cast: Hanno Müller-Brachmann (Festival debut), Figaro; Laura Tatulescu (Festival debut), Susanna; Roman Trekel (Festival debut), Count Almaviva; Miah Persson (Festival debut), Countess Almaviva; Rachel Frenkel (New York debut), Cherubino; Ann Murray (Festival debut), Marcellina; Andrew Shore, Bartolo; Rodolphe Briand (U.S. debut), Don Basilio/Don Curzio; Norma Nahoun (U.S. debut), Barbarina; and Matteo Peirone (New York debut), Antonio. In addition to the cast, the production features costume designer Györgi Szakács, lighting designer Andrew Hill, movement director Darren Ross, and choreographer Veronika Vámos.

Le nozze di Figaro will be performed August 11 at 5:00 p.m., August 13 at 7:00 p.m. and August 15 at 7:00 p.m. A pre-performance discussion with Maestro Fischer and Jane Moss will take place on August 15 at 6:00 p.m. at the Irene Diamond Education Center. All performances take place at the Rose Theater, Jazz at Lincoln Center’s Frederick P. Rose Hall at the Time Warner Center.

POWER OF TEN:
ICE RETURNS WITH 10 CONCERTS FEATURING
10 PREMIERES BY 10 NEW YORK COMPOSERS

International Contemporary Ensemble (ICE) returns for its third summer as Mostly Mozart Festival artists-in-residence, continuing their collaborative relationship with the Festival. Following memorable appearances focused on Stravinsky in 2011 and Messiaen and birdsong in 2012, the intrepid ensemble, led by Artistic Director Claire Chase, continues its artistic dedication to performing the composers of today while looking to Festival’s backyard for inspiration. In celebration of its 10th anniversary as an ensemble, ICE presents 10 concerts with 10 premieres (nine world premieres and one New York premiere) by 10 emerging and established New York based composers. Across these 10 performances are seven programs, four that feature works by established composers David Lang, Matthias Pintscher, Pauline Oliveros and George Lewis, and three programs as part of the ICElab series which presents works by emerging composers Phyllis Chen, Carla Kihlstedt, Felipe Lara, Tyshawn Sorey, Maria Stankova and Nathan Davis, touching on the innovations, eccentricities and impact of Beethoven’s oeuvre, the Festival’s main artistic theme.

ICE’s programs kick off with the anticipated New York premiere of a new chamber opera by David Lang, recently awarded Musical America’s Composer of the Year honor. The Whisper Opera will be debuted in spring 2013 and receives its first local performances at Lincoln Center. Following a trip through Italy filled with opera performances in tiny theaters, the composer was reminded that opera has roots in both grand and small spaces. Lang’s chamber opera is based on texts from internet “secrets” and explores the tenuous relationship with our interior dialogues, addressing what secrets we keep from each other and from ourselves. Part opera, concert piece and installation, the work is presented with limited and restrained staging, reflecting an appropriate intimacy for its small expressions. The Whisper Opera is performed August 10–13, directed by Jim Findlay and featuring Tony Arnold (soprano) in her Mostly Mozart Festival debut, Claire Chase (flutes), Joshua Rubin (clarinets), Kviv Cahn-Lipman (cello) and Ross Karre (percussion).

Two introspective works by Matthias Pintscher receive their first Festival performances alongside two works by Beethoven on August 15. A solo accordion arrangement of Beethoven’s Egmont Overture (by William Schimmel, who performs in this concert) is paired with Pintscher’s dernier espace avec introspectuer, for accordion and cello. Following this are two works for violin, viola and cello trio in Pintscher’s Study II for Treatise on the Veil and Beethoven’s ebullient String Trio in G major, Op. 9, No. 1.
ICE honors the achievements of pioneering composer Pauline Oliveros with a special 80th birthday portrait concert on August 20. Her groundbreaking experimental music has impacted scores of composers and musicians with her unique approach of creating works with modern technology and electronics. This event features three works, *Thirteen Changes* (1986), *Double X* (1981) and the world premiere of a yet-to-be-titled new work, all for mixed ensemble, and led by percussionist/conductor Steven Schick.

ICE’s final program pairs Beethoven’s idiosyncratic Septet with a new work receiving its world premiere by the innovative composer George Lewis on August 22. Lewis, a jazz musician, and composer music pioneer, has created a new work for septet and electronics in which elements of Beethoven’s Septet are nested within movements of his own work. Percussionist Steven Schick accompanies ICE for this performance.

Furthering ICE’s exploration of new music in the Festival are three concerts in the ensemble’s popular ICElab series, part of the ensemble’s radical new model for commissioning, incubating and creating new works by ICE’s generation of composers. Works from recent ICElab events will be performed, including Beethoven-inspired works commissioned specifically for the Mostly Mozart Festival, further revealing the depths of commonality between centuries of innovations. Each concert in the Festival’s ICElab mini-series will pair two emerging composers per event.

The first ICElab event showcases Phyllis Chen and Carla Kihlstedt on August 17, including Chen’s *Glass Clouds That We Have Known* for ensemble and *Everything Turns* with video by Hans Richter, Kihlstedt’s *At Night We Walk in Circles and Are Consumed By Fire* for voice and ensemble, and the world premiere of a new work by Phyllis Chen; both composers perform with Kihlstedt making her Festival debut. The second installment features works by Felipe Lara and Tyshawn Sorey on August 18 conducted by Steven Schick, with performances of Lara’s *Livro dos Sonhos* for clarinet and piano, the world premieres of *Som(bra)* for two flutes and *Tiento* for ensemble, Sorey’s *Guitar, Percussion, Piano and Brass* and the world premiere of a new work for violin and ensemble; Sorey will make his Festival debut performing trombone, drums and piano in the concert. The final ICElab concert offers four world premieres from Maria Stankova and Nathan Davis, including Stankova’s *rapana* for voice and ensemble featuring soprano Tony Arnold and *afaint afar away over there what* for ensemble and Davis’s *On the Nature of Thingness*, also with Arnold singing the soprano part, and another new work for piano and electronics. Stankova also makes her Festival debut on performing live electronics.

These 10 concerts are a fitting finale to ICE’s tenth anniversary season and contributions to the Mostly Mozart Festival. Further celebrating these occasions and the ensemble’s commitment to accessible, venturesome programming, all tickets to the ICE events will be priced at $25. Ticket packages for all seven ICE programs are priced at $175 and available for purchase April 29. Single tickets to the individual ICE programs will be available at a later date. Each performance will take place at Lincoln Center’s Clark Studio Theater at the Samuel B. and David Rose Building, providing an intimate space for the action.

### OTHER VISITING CHAMBER ORCHESTRAS AND ENSEMBLES

**August 3:** The Calder Quartet makes its official Mostly Mozart Festival debut at a late-night event at the Kaplan Penthouse, featuring a Mozart-inspired work by Thomas Adès, *Arcadiana*, Op. 12, paired with Beethoven’s String Quartet in C-sharp minor, Op. 131, continuing this summer’s thematic connection to Beethoven.

**August 6:** The Leipzig String Quartet, an acclaimed European ensemble made up by three former principals of the famous Leipzig Gewandhaus Orchestra, makes its first New York–area appearance since 2010 at this year’s Mostly Mozart Festival. The German quartet performs a late-night program at the Kaplan Penthouse featuring Mozart’s String Quartet in D major, K.499 juxtaposed with Beethoven’s compact yet substantial String Quartet in F minor, Op. 95 (“Serioso”).
August 19: The celebrated Emerson String Quartet, which made its first Festival appearance in 1983 and has performed nearly every season since that time, makes its highly anticipated first New York City appearance with its newest member, cellist Paul Watkins. Its concert, at Alice Tully Hall, features all three of Beethoven’s famed “Razumovsky” Quartets: String Quartet in F major, Op. 59; String Quartet in E minor, Op. 59; and String Quartet in C major, Op. 59.

August 22: One of the world’s leading period-instrument ensembles, the London-based Orchestra of the Age of Enlightenment returns to the Mostly Mozart Festival with a survey of renowned vocal works by George Frideric Handel at Alice Tully Hall. The program pays tribute to the great mezzo-soprano Lorraine Hunt Lieberson, comprising arias from Theodora, Giulio Cesare in Egitto, Hercules and Ariodante, with mezzo-sopranos Renata Pokupić and Anna Stéphanie, led by conductor Laurence Cummings. These vocal works are complemented by two interspersed orchestral works: Concerto Grosso in B minor, Op. 6, No. 12, HWV 330 and Concerto Grosso in B-flat major, Op. 3, No. 2, HWV 313.

A LITTLE NIGHT MUSIC

LATE-NIGHT CONCERTS IN THE KAPLAN PENTHOUSE

This popular component of the annual Mostly Mozart Festival series returns with six engaging, candle-lit concerts at a new time, 10:00pm, designed for intimate listening in the Stanley H. Kaplan Penthouse. Several events will present a featured artist following a performance with the Mostly Mozart Festival Orchestra:

July 31: Pianist Jean-Efflam Bavouzet, following his performance at Avery Fisher Hall with the Mostly Mozart Festival Orchestra, performs Debussy’s Préludes, Book 2.

August 3: The Calder Quartet, in the official Festival debut, performs works by Adès (Arcadiana, Op. 12) and Beethoven (String Quartet in C-sharp minor, Op. 131).

August 6: The Leipzig String Quartet pairs Mozart’s String Quartet in D major, K.499 and Beethoven’s String Quartet in F minor, Op. 95 (“Serioso”).

August 7: Following his performance of Mozart’s Piano Concerto No. 25 with the Mostly Mozart Festival Orchestra earlier in the evening, pianist Paul Lewis continues to thrill audiences with a late-night concert featuring Schubert’s Sonata in A major, D.959.

August 10: Immediately after her performance of Mozart’s Violin Concerto No. 5 (“Turkish”) at Avery Fisher Hall, violinist Isabelle Faust continues the evening with a solo performance featuring an all-Bach program of the composer’s Sonata No. 3 in C major, BWV 1005 and Partita No. 2 in D minor, BWV 1004.

FILM, PRE-CONCERT RECITALS, AND LECTURES

Each season, the Mostly Mozart Festival offers to enhance the audience’s experience with a series of pre-concert discussions, lectures and recitals, further complementing the music heard on the concert stages. These events are free to ticketholders attending the performance.

- Pre-concert recitals take place one hour prior to the main evening’s performance event in the same venue and this summer include:
  - August 2 and 3: Pianist Emanuel Ax performs Beethoven’s Sonata No. 2 in A major, Op. 2, No. 2, at Avery Fisher Hall, 7pm.
  - August 6 and 7: Artists for pre-concert recital at Avery Fisher Hall, 7pm, to be announced at a later date.
  - August 9 and 10: Mostly Mozart Festival Orchestra Concertmaster Ruggero Allifranchini is joined by fellow Festival Orchestra members Shmuel Katz, viola, and Ilya Finkelsteyn, cello, performing Beethoven’s String Trio in D major, Op. 9, No. 2, at Avery Fisher Hall, 7pm.
  - August 13 and 14: The Dover Quartet performs Beethoven’s String Quartet in E minor, Op. 59 (“Razumovsky”), at Avery Fisher Hall at 7pm.
  - August 16 and 17: Budapest Festival Orchestra Principal Cello Péter Szabó performs Brahms’s Cello Sonata No. 1 in E minor, Op. 38, at Avery Fisher Hall, 7pm.
  - August 20 and 21: Pianist Francesco Piemontesi performs selections from Debussy’s Préludes, at Avery Fisher Hall, 7pm.

- The following pre-concert lectures are scheduled for this summer:
  - July 31: Scott Burnham, at the Stanley H. Kaplan Penthouse, at 6:45pm.
  - August 23: Bryan Gilliam, at the Stanley H. Kaplan Penthouse, at 6:45pm.

- A special lecture panel, titled “Mozart Revealed” will take place on August 17 at 4pm at the Stanley H. Kaplan Penthouse. The panel, presented in association with the Mozart Society of America, will be moderated by Peter A. Hoyt, a noted scholar on the composer.

- In addition to the pre-concert recitals and lectures throughout the summer, there will be a featured film on Beethoven shown on August 10 at the Walter Reade Theater. Director Phil Grabsky’s 2009 film In Search of Beethoven, which follows a 2006 film centered on Mozart, elaborates on the composer’s challenging, intense, and ever-lasting music. The film includes interviews with famed artists such as Emanuel Ax, Hélène Grimaud and Mostly Mozart Festival Music Director Louis Langrée. Following the screening, the director will lead a discussion with the audience.

Check full schedule for more information about pre-concert lectures and recitals.
LOUIS LANGRÉE

Since Renée and Robert Belfer Music Director Louis Langrée was appointed to the Mostly Mozart Festival in 2002, his tenure has been marked by wide critical acclaim. In addition to his work with the Mostly Mozart Festival Orchestra, Mr. Langrée is also the Chief Conductor of the Camerata Salzburg and begins a new role as Music Director of the Cincinnati Symphony Orchestra in 2013. Highlights of Maestro Langrée’s 2012-2013 season included his debut with the Berlin Philharmonic, Leipzig Gewandhaus and Tokyo’s NHK Symphony, as well as return engagements with the Orchestre de Paris, Budapest Festival and Netherlands Philharmonic orchestras. He also continued his long term relationships with the Metropolitan Opera in New York (Dialogues des Carmélites) and with the Vienna Staatsoper (Don Giovanni and Le nozze di Figaro). Recent conducting engagements include La Scala, the Vienna Staatsoper, Opéra Comique in Paris, London Philharmonic Orchestra, the Amsterdam Concertgebouw, the Detroit, St. Louis and Baltimore symphony orchestras, the Deutsche Kammerphilharmonie and the Scottish Chamber Orchestra. During the 2007 season, Mr. Langrée made his Metropolitan Opera debut conducting Gluck’s Iphigénie en Tauride, in addition to return appearances with the Houston and City of Birmingham Symphony Orchestras and Concento Köln. Maestro Langrée also debuted with the Mozarteum Orchestra at the Mozartwoche in Salzburg and at the Aix-en-Provence Festival conducting Mozart’s Zaide. As part of Vienna’s 2006 Mozart anniversary celebrations, he conducted Zaide with the Camerata Salzburg directed by Peter Sellars, and a series of performances with the Mark Morris Dance Group.

Louis Langrée was Music Director of Glyndebourne Touring Opera for five years and has worked regularly at Glyndebourne Festival Opera. He has also conducted at the Royal Opera House Covent Garden, Lyric Opera of Chicago, Dresden Staatsoper, Grand Théâtre in Geneva, Opéra-Bastille and Théâtre des Champs-Élysées in Paris, and the Netherlands Opera in Amsterdam. His numerous orchestral engagements include the Orchestre de Paris, Orchestre de la Suisse Romande, Netherlands Radio Philharmonic, Tokyo Philharmonic, Scottish Chamber Orchestra, and the Academy of St. Martin in the Fields. He also regularly conducts period-instrument orchestras, among them the Orchestra of the Age of Enlightenment, Concerto Köln, Orchestre des Champs-Élysées, and Le Concert d’Astrée. Maestro Langrée’s extensive discography includes recordings for Virgin Classics, Universal, and Naïve. His most recent release is Mozart’s C-minor Mass with Le Concert d’Astrée on Virgin Classics.

JANE MOSS

Jane Moss, Lincoln Center’s Vice President of Programming since 1992, was named Ehrenkranz Artistic Director of Lincoln Center in 2011, a position which includes her role as Artistic Director of the Mostly Mozart Festival. In that capacity, she has initiated and led the transformation and expansion of the Festival into a multidisciplinary, multilayered, and far-reaching exploration of its namesake genius and his influence on succeeding generations. Ms. Moss has also created several major new initiatives at Lincoln Center including the international, multi-genre Lincoln Center Festival, the New Visions series—which links the worlds of the theater and classical music—and Lincoln Center’s American Songbook series, which focuses on classic and contemporary expressions of American song. In the fall of 2010 she launched the multidisciplinary White Light Festival, focused on exploring the many dimensions of transcendence and our interior lives as expressed by a dynamic, international spectrum of distinctive musical, dance and theater artists. The programming she has introduced and directs represents a continuing contribution to the vitality of New York’s cultural landscape. Ms. Moss also oversees Great Performers, Lincoln Center’s major season-long classical music series; Midsummer Night Swing; and the free Lincoln Center Out of Doors summer series. Ms. Moss has played an important role as an innovator in musical and music-based presentation and is a recipient of the French Order of the Legion of Honor.

Prior to joining Lincoln Center, Ms. Moss worked as an arts consultant, designing and developing projects and programming initiatives for a variety of foundations and arts organizations, including the Lila Wallace-Reader’s Digest Fund and the Pew Charitable Trusts. As Executive Director of Meet The Composer, a national organization serving American composers, Ms. Moss created the country’s largest composer commissioning program, as well as a program supporting collaborations between composers and choreographers. In addition, she served as Executive
About the Mostly Mozart Festival

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. Renamed the Mostly Mozart Festival in 1970, it has become a New York institution and, now in its 47th year, continues to broaden its focus to include works by Mozart’s predecessors, contemporaries, and related successors. It is currently the only group in the United States dedicated to the classical period. In addition to concerts by the Mostly Mozart Festival Orchestra, Mostly Mozart now includes concerts by visiting period-instrument ensembles, chamber orchestras and ensembles, and acclaimed soloists, as well as staged music presentations, opera productions, dance, film, and visual art.

The Mostly Mozart Festival Orchestra is the resident orchestra of the Mostly Mozart Festival. 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 Yannick Nézet-Séguin, Charles Dutoit, Leonard Slatkin, David Zinman, and Edo de Waart. Soloists including Joshua Bell, Itzhak Perlman, Pinchas Zukerman, Alicia de Larrocha, Richard Stoltzman, Emanuel Ax, and Garrick Ohlsson have had long associations with the Festival. Mezzo-soprano Cecilia Bartoli, flutist James Galway, soprano Elly Ameling, and pianist Mitsuko Uchida all made their U.S. debuts at the Mostly Mozart Festival.

About Lincoln Center for the Performing Arts

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 series, festivals, and programs including American Songbook, Avery Fisher Artist Program, Great Performers, Lincoln Center Books, Lincoln Center Dialogue, Lincoln Center Festival, Lincoln Center Out of Doors, Lincoln Center Vera List Art Project, Midsummer Night Swing, Martin E. Segal Awards, Meet the Artist, Mostly Mozart Festival, Target Free Thursdays, 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.

Lincoln Center is committed to providing and improving accessibility for people with disabilities. For information, call the Department of Programs and Services for People with Disabilities at (212) 875-5375.

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INFORMATION AND UPDATES

Visit MostlyMozart.org and register for “My Lincoln Center” to receive updates and information.

PHONE NUMBERS/CONTACT INFORMATION

CenterCharge: 212-721-6500
Lincoln Center general website: LincolnCenter.org
Mostly Mozart Festival website: MostlyMozart.org
Lincoln Center Customer Service: 212-875-5456
Lincoln Center Information Line: 212-875-5766

VENUE LOCATIONS

Alice Tully Hall, 65th Street and Broadway
Avery Fisher Hall, 64th Street and Broadway
Clark Studio Theater, Samuel B. and David Rose Building, 7th Floor, 65th Street and Amsterdam Avenue
Irene Diamond Education Center, Jazz at Lincoln Center (Time Warner Center), 60th Street and Broadway
Rose Theater, Jazz at Lincoln Center’s Frederick P. Rose Hall (Time Warner Center), 60th Street and Broadway
Stanley H. Kaplan Penthouse, Samuel B. and David Rose Building, 10th Floor, 65th Street and Amsterdam Avenue

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Additional information, as well as photos and videos of the artists can be found at Lincoln Center’s Press Room:
http://aboutlincolncenter.org/press-room
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