MOSTLY MOZART FESTIVAL 2014
JULY 25–AUGUST 23

Two Free Events Kick Off 2014 Festival, Including World Premiere of New Work by John Luther Adams – a Lincoln Center Commission – and the Annual Free Festival Orchestra Preview Concert

Mostly Mozart Festival Orchestra, Led by Renée and Robert Belfer Music Director Louis Langrée, Performs 17 Concerts, Including Major Symphonic Works by Mozart, Beethoven and Berlioz

New York Premiere of Mark Morris’s Acis and Galatea, a Lincoln Center Co-Commission, Highlights Festival’s Focus on Handel

Steven Schick and Artists-in-Residence International Contemporary Ensemble Return to Perform Four Contemporary Music Concerts, Including Works by John Luther Adams, Sofia Gubaidulina, and Anna Thorvaldsdottir

Artists Making Their Mostly Mozart Festival Debuts Include Steven Osborne, Yuja Wang, Patricia Kopatchinskaja, Lawrence Power, Philip Cobb, Magali Mosnier, and Xavier de Maistre

New York, NY, April 9, 2014 — Jane Moss, Ehrenkranz Artistic Director, today announced the 48th season of Lincoln Center’s Mostly Mozart Festival, New York’s acclaimed annual summer celebration of classical music, which runs from July 25–August 23, 2014. This year’s Festival will feature more than 35 events across several venues including concerts, opera, dance, pre-concert recitals and lectures, late-night performances, contemporary music, and premieres of two commissioned works. The Festival kicks off with two free events: the world premiere of a new work by John Luther Adams, performed July 25 and 26 for free on Hearst Plaza, in a joint presentation with Lincoln Center Out of Doors, and continuing an annual tradition, the free preview concert by the Mostly Mozart Festival Orchestra at Avery Fisher Hall on July 26. Renée and Robert Belfer Music Director Louis Langrée returns for his 12th season to conduct the Mostly Mozart Festival Orchestra, which will perform a wide range of works anchored by the Festival’s featured namesake. Mostly Mozart will also present world-renowned artists and returning Festival favorites, such as violinist Joshua Bell, Mark Morris Dance Group, Emerson String Quartet and Artists-in-Residence International Contemporary Ensemble, as well as 24 Festival debuts, including pianists Yuja Wang and Steven Osborne, and violinist Patricia Kopatchinskaja.

“This summer, Mostly Mozart continues to break new ground with its multifaceted exploration of the genius of Mozart,” said Moss. “We will take advantage of the warm weather and open the Festival outside with the world...
premiere of a Lincoln Center-commissioned work by John Luther Adams. We’ll explore the music of Handel, highlighted by a major new dance work by the Mark Morris Dance Group, Acis and Galatea, co-commissioned by Lincoln Center. Of course, Mozart himself takes pride of place in the Festival, with inspired performances of many of his major works by the Mostly Mozart Festival Orchestra, led by our dynamic Music Director Louis Langrée. And finishing out an evening of Mostly Mozart with A Little Night Music’s late-night concerts is a special New York summer experience indeed. We are eagerly awaiting summertime.

This summer’s Mostly Mozart Festival continues to celebrate the artistic genius of Wolfgang Amadeus Mozart, while pairing his music with works by a wide range of composers throughout the course of the Festival, from Mozart, Haydn, Brahms and Beethoven, to Shostakovich, Frank Martin, Sofia Gubaidulina and John Luther Adams. In addition, the 2014 Mostly Mozart Festival will explore the music of the George Frideric Handel, on stage and on screen. First, Mark Morris Dance Group returns to the Festival with the New York premiere (a Lincoln Center co-commission) of a new opera staging of Mozart’s arrangement of Handel’s Acis and Galatea, with three performances at the David H. Koch Theater, August 7-9. The San Francisco-based Philharmonia Baroque Orchestra and Chorale, led by Baroque era specialist Nicholas McGegan, will perform the music for this production. Later in the Festival, the Philharmonia Baroque Orchestra will also present a concert performance of Handel’s opera Teseo at Alice Tully Hall on August 17. These Handel performances are complemented by “Handel on Film,” a special film presentation on August 10 featuring excerpts from a 2066 performance of Messiah by the London Symphony Orchestra and the Tenebrae Choir with Sir Colin Davis, as well as a biopic about the life and works of Handel.

The Festival’s symphonic cornerstone, the Mostly Mozart Festival Orchestra, will perform 17 concerts on its customized, modified stage at Lincoln Center’s Avery Fisher Hall. Renée and Robert Belfer Music Director Louis Langrée will lead the Festival Orchestra in nine concerts, including the free preview concert. Guest conductors this summer include: Andrew Manze, Osmo Vänskä, Gianandrea Noseda, and David Zinman. Guest soloists throughout the Festival Orchestra concerts include: pianist Richard Goode (July 29-30), pianist Steven Osborne (Mostly Mozart debut, August 1-2), violinist Christian Tetzlaff (August 5-6), pianist Yuja Wang and Philip Cobb (both making Mostly Mozart debuts, August 8-9), flutist Magali Mosnier (U.S. debut) and harpist Xavier de Maistre (Mostly Mozart debut on previous evening in late-night concert) (August 15-16), violinist Joshua Bell with violist Lawrence Power (Mostly Mozart debut, August 19-20), and violinist Patricia Kopatchinskaja (New York orchestral debut, August 22-23). The Festival Orchestra will perform two large-scale choral works: Beethoven’s Symphony No. 9, August 12-13, and closing out the 2014 Festival, Mozart’s Requiem, August 22-23. Additionally, the Festival Orchestra will perform Berlioz’s epic Symphonie fantastique for the first time in the history of the Festival at the free preview concert and again on August 15-16, led by Music Director Louis Langrée.

Mostly Mozart will also present some of the world’s leading chamber orchestras and ensembles this summer, welcoming back two Festival favorites to Alice Tully Hall: the Emerson String Quartet, joined by Martin Fröst on clarinet on August 4, and The Deutsche Kammerphilharmonie Bremen, with conductor Paavo Järvi and pianist Lars Vogt, performing an all-Brahms program on August 7.

Contemporary music continues to be presented alongside the major Festival offerings, and this season two leading figures of new music will perform. Aside from the world premiere of a new John Luther Adams piece to open the Festival in collaboration with Lincoln Center Out of Doors, another piece by this pioneering composer will be performed by master percussionist Steven Schick in a solo concert on August 20 at the Clark Studio Theater. The celebrated new music group International Contemporary Ensemble (ICE) returns to Mostly Mozart as Artists-in-Residence for a fourth straight summer, with concerts co-presented by Park Avenue Armory, and performed in the newly-revitalized Board of Officers Room. Two of ICE’s three performances will be portrait concerts of leading female composers, Sofia Gubaidulina (August 17) and Anna Thorvaldsdottir (August 19, featuring the New York premiere of new ICE-commissioned work). ICE’s final concert in the Festival, on August 21, will offer three New York premieres among works by John Zorn, Dai Fujikura, Alvin Lucier, and a new arrangement of a chamber work by Messiaen.
Since its inception, the Mostly Mozart Festival has been dedicated to presenting and promoting emerging artists at important points in their careers. Twenty-four new artists will make their Mostly Mozart Festival debuts in 2014, including pianists Steven Osborne and Yuja Wang, trumpeter Philip Cobb, violinist Patricia Kopatchinskaja, violist Lawrence Power, flutist Magali Mosnier (also her U.S. debut), and harpist Xavier de Maistre (also his New York debut). All the artists performing Sla: The Breath of the World by John Luther Adams will be making their Mostly Mozart debut: Doug Perkins, musical director; Mark DeChiazza, choreographer; Contemporaneous, The Crossing, eighth blackbird, Grand Valley State University New Music Ensemble, JACK Quartet, Meehan/Perkins Duo, Stony Brook Contemporary Chamber Players and TIGUE. Several vocalists will make their Festival debuts in their appearances this summer, including: sopranos Erika Grimaldi (also her U.S. debut) and Sherezade Panthaki, mezzo-soprano Anna Maria Chiuri, tenors Thomas Cooley and Dimitri Pittas, bass-baritone Douglas Williams, and bass Ilidar Abdrazakov.

Further details on the Mostly Mozart Festival 2014 follow. All programs and artists are subject to change.

Tickets for Mostly Mozart Festival 2014 will go on sale to the general public beginning April 28. 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

**FREE PREVIEW July 26:** Continuing an annual tradition, Lincoln Center’s Mostly Mozart Festival will open with a FREE preview concert by the Mostly Mozart Festival Orchestra, led by Renée and Robert Belfer Music Director Louis Langrée at Avery Fisher Hall. The preview concert features music from the final scene of Gluck's Don Juan, ou Le Festin de Pierre, Mozart’s Overture to Don Giovanni, along with Berlioz’s masterwork Symphonie fantastique. 

*Tickets will be distributed on a first-come, first-served basis on Saturday, July 26 at 10:00 a.m. from the Avery Fisher Hall box office. Limit two per person.

**July 29–July 30:** The Festival officially begins with an all-Mozart concert series by the Festival Orchestra, conducted by Music Director Louis Langrée. Maestro Langrée will lead the Festival Orchestra in Mozart's Overture to Don Giovanni, Piano Concerto No. 23 in A major, K.488 with soloist Richard Goode, and the composer's final symphony, No. 41, “Jupiter.” Richard Goode, who first performed at Mostly Mozart in 1971, returns for his first performance at the Festival in 23 years.

**August 1–August 2:** Conductor Andrew Manze returns to the Festival for a third consecutive summer, leading the Festival Orchestra in two popular symphonic works: Beethoven’s Piano Concerto No. 5, “Emperor” featuring soloist Steven Osborne, and Haydn’s Symphony No. 104, “London.” Manze and Osborne performed the Beethoven concerto in 2013 with the BBC Scottish Symphony Orchestra, of which The Herald (Scotland, UK) noted “it was a fresh, shimmering performance.”

**August 5–August 6:** Music Director Louis Langrée leads the Mostly Mozart Festival Orchestra in four works that touch on the music of Mozart and Haydn. Leading off the concerts is Schnittke’s Moz-Art à la Haydn, a humorous piece sprinkled with works by both composers. Renowned violinist Christian Tetzlaff, joins the Festival Orchestra for Mozart’s Violin Concerto No. 1 in B-flat major, K.207, which will be followed by Haydn’s Overture to L’isola disabitata, and Mozart’s Symphony No. 38 in D major, K.504 “Prague.”

**August 8–August 9:** Osmo Vänskä returns to Mostly Mozart to conduct a wide-ranging program featuring two outstanding soloists. The concerts will begin with Prokofiev’s Symphony No. 1, “Classical,” a work inspired by Haydn and Mozart, and conclude with Beethoven’s Symphony No. 8. Between these works will be Shostakovich’s intrepid Concerto No. 1, Op. 35 from 1933, also known as the Concerto for Piano and Trumpet in reference to the featured
parts for each instrument. The soloists for this performance, London Symphony Orchestra Principal Trumpet Philip Cobb and pianist Yuja Wang, will both make their Festival debuts.

August 12–August 13: Following his Festival debut last summer leading Rossini’s Stabat mater, conductor Gianandrea Noseda returns for another program featuring a large-scale choral work. This season, Noseda leads an all-Beethoven program, featuring the Overture to The Consecration of the House, Op. 124, followed by Beethoven’s monumental Symphony No. 9 in D minor, Op. 125. Singers for this performance include soprano Erika Grimaldi (U.S. debut), mezzo-soprano Anna Maria Chiuri (Mostly Mozart debut), tenor Gregory Kunde, and bass Ildar Abdrazakov (Mostly Mozart debut). The Concert Chorale of New York, directed by James Bagwell, will accompany the Festival Orchestra and soloists.

August 15–August 16: Music Director Louis Langrée returns to conduct a third series of performances with the Festival Orchestra, featuring artist debuts and an ensemble first. Leading off the program will be Gluck’s Dance of the Furies, from Orphée et Eurydice, followed by Mozart’s Concerto in C major for flute and harp, K.299, with two young artists making their Festival debuts: Magali Mosnier, flute (also her U.S. debut), and Xavier de Maistre, harp (also his New York debut along with his late-night recital the previous evening). The second half of the program is devoted to one of the great symphonic works of the Romantic period, Berlioz’s Symphonie fantastique. These will be the first performances of Berlioz’s epic symphonic opus by the Mostly Mozart Festival Orchestra.

August 19–August 20: Renowned violinist and Festival favorite Joshua Bell returns to Avery Fisher Hall to perform Mozart’s virtuosic Sinfonia Concertante in E-flat major for violin and viola, K.364, with violist Lawrence Power (Mostly Mozart debut). Conductor David Zinman, who has a rich history with Mostly Mozart dating back to his New York debut at the Festival in 1971, will lead these concerts, which also feature William Boyce’s Classical-era Symphony No. 1 in B-flat major, Op. 2, and Beethoven’s Symphony No. 3, “Eroica.”

August 22–August 23: Music Director Louis Langrée closes the 2014 Festival with a wide-ranging program with several notable guest artists. These concerts will feature Swiss composer Frank Martin’s Polyptyque: Six Images of the Passion of Christ with soloist Patricia Kopatchinskaja in her Mostly Mozart Festival and New York orchestral debut. The genre-bending artist has been called “a fearless violinist” by Musical America and was recently named Artistic Partner of the Saint Paul Chamber Orchestra beginning with the 2014-2015 season. In addition, her recent album Bartók, Eötvös & Ligeti (Naïve) received recognition as a Gramophone Recording of the Year (2013) and with a Grammy Award nomination (2014). Movements of the Martin work are performed interspersed with chorales from Bach’s St. John Passion. The Festival closes with Mozart’s final work, his Requiem, K.626, featuring a quartet of superb vocalists: Susanna Phillips, soprano; Kelley O’Connor, Requiem, K.626, featuring a quartet of superb vocalists: Susanna Phillips, soprano; Kelley O’Connor, mezzo-soprano; Dimitri Pittas, tenor (Mostly Mozart debut); and Morris Robinson, bass. The Concert Chorale of New York, directed by James Bagwell, will sing the Bach chorales and accompany the orchestra and soloists in the performance of the Mozart Requiem.

MEET THE ORCHESTRA WEBSITE

Last summer, the Mostly Mozart Festival launched a special microsite to introduce the distinguished members of the Mostly Mozart Festival Orchestra to its audience. The site featured a complete orchestra roster with artist profiles featuring photos, videos, biographical information and fun facts for each, such as where they’re from, what their pre-concert rituals include, and their favorite food or New York City location. The site re-launches with the announcement of the 2014 Festival, with new videos of Festival Orchestra members, including: Ted Ackerman, cello; Judith Sugarman, bass; and David Punto, principal timpani.

Additional videos and new information about the members will be added to the site as the Festival approaches and continues. Visit: MostlyMozart.org/MeetTheOrchestra
MARK MORRIS DANCE GROUP:
Mozart’s arrangement of Handel’s ACIS AND GALATEA
A new, fully-staged opera ballet

Acis and Galatea (New York Premiere)
Mark Morris Dance Group
Mark Morris, director and choreographer
Philharmonia Baroque Orchestra and Chorale
Nicholas McGegan, conductor
Sherezade Panthaki, soprano (Mostly Mozart Festival debut)
Thomas Cooley, tenor (Mostly Mozart Festival debut)
Zach Finkelstein, tenor
Douglas Williams, bass-baritone (Mostly Mozart Festival debut)
Adrienne Lobel, scenic design
Isaac Mizrahi, costume design
Michael Chybowski, lighting design
August 7-9, 2014, 7:30 p.m.
David H. Koch Theater, Lincoln Center

The Mostly Mozart Festival welcomes back acclaimed Mark Morris Dance Group (MMDG) for the first New York performances of Mark Morris’ Acis and Galatea. The new, fully-staged production of Mozart’s arrangement of Handel’s Acis and Galatea is the 12th opera choreographed and directed by Mark Morris. It will have its world premiere April 25, 2014 at Cal Performances in Berkeley, California. Several longtime Mark Morris collaborators will be involved, including visual artist and scenic designer Adrienne Lobel, fashion and costume designer Isaac Mizrahi, and lighting designer Michael Chybowski. Four lead singers will sing the work in English: Thomas Cooley (Acis), Sherezade Panthaki (Galatea), Douglas Williams (Polyphemus), and Zach Finkelstein (Damon). The acclaimed early music group Philharmonia Baroque Orchestra and Chorale of San Francisco will perform the music, led by its music director Nicholas McGegan.

Acis and Galatea is one of Handel’s best known operatic works, depicting an epic love story from Ovid’s Metamorphoses. Handel’s work, with a libretto by John Gay, dates back to 1718 with a two-act version being completed in 1739. Mozart created a new arrangement in 1788, completed in his signature Classical style with expanded instrumental colors such as bassoon, clarinet and horn. The opera depicts a tragic love triangle between Acis (an Arcadian shepherd), Galatea (a sea nymph) and the cyclops Polyphemus, who jealously slays Acis. The two-act opera is a tale of great tenderness, rivalry and eternal love.

Lincoln Center has presented several productions by Mark Morris across its various festivals and series, including many notable works in recent years such as the 2013 White Light Festival production of L’Allegro, il Penseroso ed Il Moderato, the 2012 Mostly Mozart Festival production of Dido and Aeneas and the 2007 Mostly Mozart Festival production of Mozart Dances. This new production of Acis and Galatea is a Mark Morris Dance Group/Cal Performances, Berkeley/Celebrity Series of Boston production, in association with Lincoln Center for the Performing Arts; Harriman-Jewell Series, Kansas City; and Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign. More information about this production can be found here: acisandgalatea.org

Acis and Galatea will have three performances, August 7-9, at 7:30 p.m., at the David H. Koch Theater at Lincoln Center. A pre-performance discussion with Mark Morris and Jane Moss will take place on August 8 at 6:15 p.m. at the David Rubenstein Atrium.
This summer’s Mostly Mozart Festival will feature several contemporary music events, including a world premiere, five New York premieres, and other recent works. Mostly Mozart will kick off with two free performances of Sila: The Breath of the World, the latest site-specific work by composer John Luther Adams, and marking the work’s world premiere. Commissioned by Lincoln Center for this summer’s Mostly Mozart Festival and Lincoln Center Out of Doors, Sila is the latest in a series of works created for the renovated campus of Lincoln Center, following last summer’s Ritual Cyclical by Mark Dendy performed at Lincoln Center Out of Doors.

Described by The New Yorker as “one of the most original musical thinkers of the new century,” John Luther Adams was recently awarded the 2014 Pulitzer Prize for musical composition for his symphonic work, Become Ocean. A longtime environmental activist and resident of Alaska, Adams’ life and work are deeply rooted in the natural world. With Sila, Adams continues his exploration of music created specifically for the outdoors, begun with his acclaimed 2009 work Inuksuit. In the Inuit tradition, Sila is the spirit that animates all things. Adams explains, “Sila is the wind and the weather, the forces of nature. But it’s something more. Sila is intelligence. It’s consciousness. It’s our awareness of the world around us, and the world’s awareness of us.” Approximately 70 minutes in length, Sila is scored for woodwinds, brass, strings, percussion, and singers. The world premiere performance on the Hearst Plaza will feature 80 musicians drawn from leading contemporary ensembles including Contemporaneous, The Crossing, eighth blackbird, Face the Music, Grand Valley State University New Music Ensemble, JACK Quartet, Meehan/Perkins Duo, Stony Brook Contemporary Chamber Players, and TIGUE—stationed around the plaza, creating a sonically immersive experience for audience members to move through. Choreography will be by Mark DeChiazza, who last choreographed at Lincoln Center Out of Doors for Asphalt Orchestra, and music direction by Doug Perkins, who produced the acclaimed recording of Adams’ Inuksuit. An artist talk with John Luther Adams in conversation with WNYC radio’s John Schaefer will take place at 4 pm, prior to the second performance of Sila on July 26.

The final week of Mostly Mozart will offer four contemporary music events, presenting works by seven composers from Alvin Lucier to Anna Thorvaldsdottir. Steven Schick, a leading figure in the percussion field, returns to Mostly Mozart after making his Festival debut with International Contemporary Ensemble last summer. On August 20 at Lincoln Center’s Clark Studio Theater, Schick performs John Luther Adams’s 2002 solo piece The Mathematics of Resonant Bodies, composed for various percussion instruments and processed sounds. The Los Angeles Times says of the work: “a massive new canvas…eight movements of sonic environments.”

The pioneering new music group International Contemporary Ensemble (ICE) returns to the Festival for a fourth consecutive summer as Artists-in-Residence, performing a variety of contemporary programs which showcase its mission of performing the composers of today. All of ICE’s performances are co-presented by Park Avenue Armory and will take place in the Armory’s newly-revitalized Board of Officers Room. ICE, which was named Musical America’s 2014 Ensemble of the Year, will perform three concerts featuring music by a wide range of composers in three concerts. The first of two portrait concerts takes place on August 17 with a program devoted to the works of Sofia Gubaidulina, including her String Trio for violin, viola, and cello, and her Meditation on the Bach Chorale “Vor deinen Thron tret ich hiermit.” Two nights later, ICE presents another portrait concert showcasing the works of rising star Anna Thorvaldsdottir, including the New York premieres of her In the Light of Air and Shades of Silence, a work commissioned by ICE. Closing out ICE’s programs on August 21 is a concert featuring music by Dai Fujikura (New York premiere of Minina), John Zorn (New York premiere of Baudelaires), Alvin Lucier, and the New York premiere of Cliff Colnot’s arrangement of Messiaen’s Chants de terre et de ciel, considered to be among the composer’s most personal works. For more information about ICE, visit iceorg.org
August 4: The Emerson String Quartet, which made its first Festival appearance in 1983, and first NY performances with its new lineup last summer, returns to Mostly Mozart once again for a performance at Alice Tully Hall. This summer’s performance features Haydn’s String Quartet, Op. 20, No. 3 in G minor, followed by Mozart’s Quartet in E-flat major, K.428, and Mozart’s Clarinet Quintet featuring Swedish clarinetist Martin Fröst, who last appeared in the 2012 Festival. In late 2013, Fröst released a full album of Mozart’s works on E Classics, including a movement from the Clarinet Quintet. The Emerson String Quartet will also perform an additional Haydn string quartet in a pre-concert recital in Alice Tully Hall at 6:30pm. For more information about the Emerson String Quartet, visit emersonquartet.com

August 7: Germany’s eminent chamber orchestra The Deutsche Kammerphilharmonie Bremen returns to Mostly Mozart with an all-Brahms program at Alice Tully Hall. The concert will be led by the ensemble’s Artistic Director Paavo Järvi, and feature pianist Lars Vogt performing the composer’s Piano Concerto No. 1. The repertoire for this performance also includes the Academic Festival Overture and Symphony No. 2. For more information about the ensemble, visit kammerphilharmonie.com/en

August 17: In addition to its performances supporting Mark Morris Dance Group’s presentation of Acis and Galatea, the Philharmonia Baroque Orchestra will be featured above the pit orchestra level for a one-night only concert performance of Handel’s rarely-performed Greek mythology opera Teseo. Leading the Festival’s early-music event is the orchestra’s Music Director Nicholas McGegan (“a long-standing master of this repertoire” San Francisco Chronicle), along with a skilled cast featuring soprano Amanda Forsythe (Teseo, Mostly Mozart debut), soprano Amy Freston (Agilea, Mostly Mozart debut), soprano Dominique Labelle (Medea), soprano Céline Ricci (Clizia, Mostly Mozart debut), countertenor Robin Blaze (Arcane, Mostly Mozart debut), countertenor Drew Minter (Egeo), and baritone Jeffrey Fields (Priest of Minerva, Mostly Mozart debut). This production will be sung in Italian with English supertitles. The San Francisco Chronicle said of the group’s 2013 performances of the work: “beautiful and psychologically probing music...a sumptuous performance.” For more information about the Philharmonia Baroque Orchestra, visit philharmonia.org
A LITTLE NIGHT MUSIC

LATE-NIGHT CONCERTS IN THE STANLEY H. KAPLAN PENTHOUSE

“A Little Night Music,” the Mostly Mozart Festival’s popular late-night series returns with six engaging, candle-lit concerts at 10:00 p.m., with complimentary wine and other refreshments, designed for intimate listening in the Stanley H. Kaplan Penthouse.

July 31: Pianist Richard Goode, the day after his two-night run performing with the Mostly Mozart Festival Orchestra at Avery Fisher Hall, performs selections from Bach’s Well-Tempered Clavier, Book II, as well as Schubert’s Sonata in B-flat major, D.960.

August 1: Following his performance of Beethoven’s Piano Concerto No. 5, “Emperor,” with the Mostly Mozart Festival Orchestra at Avery Fisher Hall, pianist Steven Osborne will perform a late-night concert across the plaza, featuring Schubert’s 13 Variations on a Theme by Anselm Hüttenbrenner, D.576, and Impromptu Nos. 1-4.

August 2: Violist Antoine Tamestit performs Hindemith’s Sonata for solo viola, Op. 25, No. 1, in between two of Bach’s legendary cello suites performed on viola.

August 4: Following his performance earlier in the evening with the Emerson String Quartet, clarinetist Martin Fröst is joined by pianist Shai Wosner and violist Antoine Tamestit to perform three works: Mozart’s Trio in E-flat major, K.498, “Kegelstatt,” Debussy’s Première rhapsodie, and Poulenc’s Clarinet Sonata.

August 14: Xavier de Maistre, former principal harp for the Vienna Philharmonic, makes his New York debut with his late-night recital and Mostly Mozart Festival Orchestra appearance. For his late-night concert, de Maistre will perform solo works by Pescetti, Mozart, Liszt, Fauré, Smetana, and others.

August 21: On the eve of her New York orchestral debut with the Mostly Mozart Festival Orchestra, violinist Patricia Kopatchinskaja makes her first Festival appearance performing in a late-night recital. Reflecting her appetite for core repertoire and 20th century music, Kopatchinskaja’s Festival debut is similarly wide-ranging: Enescu’s Ménètrier, from Impressions d’enfance; Bach’s Chaconne, from Partita No. 2 in D minor; and Bartók’s Sonata.
Each season, the Mostly Mozart Festival enhances the audience 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 1 and 2:** Artist and program for pre-concert recital at Avery Fisher Hall, 7:00 p.m., to be announced at a later date.
  - **August 4:** Emerson String Quartet performs Haydn’s String Quartet in G major, Op. 33, No. 5, ahead of their Haydn and Mozart program at Alice Tully Hall, 6:30 p.m.
  - **August 5 and 6:** Christian Tetzlaff, soloist in these Festival Orchestra concerts, performs a program to be announced at Avery Fisher Hall, 7:00 p.m.
  - **August 8 and 9:** Philip Cobb, principal trumpet of the London Symphony Orchestra, and one of two soloists on these Festival Orchestra programs, performs a program to be announced at Avery Fisher Hall, 7:00 p.m.
  - **August 12 and 13:** Artist and program for pre-concert recital at Avery Fisher Hall, 7:00 p.m., to be announced at a later date.
  - **August 16:** Xavier de Maistre, harp, and Magali Mosnier, flute, soloists in that evening’s Festival Orchestra concert, perform a program of works by Gluck, Smetana and Fauré, at Avery Fisher Hall, 7:00 p.m.
  - **August 19 and 20:** Igor Kamenz, piano, will perform at Avery Fisher Hall, at 7:00 p.m.; program to be announced.

- The following **pre-concert lectures** are scheduled for this summer:
  
  - **July 26:** Composer John Luther Adams with John Schaefer, at the Bruno Walter Auditorium, New York Public Library for the Performing Arts, at 4:00 p.m.
  - **August 8:** Mark Morris and Jane Moss, at the David Rubenstein Atrium, at 6:15 p.m.
  - **August 15:** Peter Bloom, at the Stanley H. Kaplan Penthouse, at 6:45 p.m.
  - **August 17:** Further details for pre-concert lecture, at 1:45 p.m., to be announced.
  - **August 22:** Andrew Shenton, at the Stanley H. Kaplan Penthouse, at 6:45 p.m.

- **A special panel discussion**, titled “Mozart and the Promise of Opera,” and moderated by Bruce Alan Brown, will take place on August 16 at 4:00 p.m. at the Stanley H. Kaplan Penthouse. This event is presented in association with the Mozart Society of America.

- A **special film screening event**, “Handel on Film,” on August 10 at 1:00pm at the Walter Reade Theater, will feature excerpts from a 2006 performance of Messiah by the London Symphony Orchestra and Tenebrae Choir with Sir Colin Davis, as well as offer a short biopic from the 1988 series Harmonics: The Innovators of Classical Music, which traces Handel’s distinguished career, focusing on his great output of operas and oratorios, and his musical innovations.
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 Music Director of the Cincinnati Symphony Orchestra, a role he began in 2013, and Chief Conductor of the Camerata Salzburg. Highlights of Maestro Langrée’s 2013-14 season included his debut with the Bayerische Staatsoper in Munich (Don Giovanni) and the Wiener Symphoniker at the Konzerthaus in Vienna. He will also continue his regular appearances with the Wiener Staatsoper (La Traviata), and Opéra Comique in Paris (Pelléas et Mélisande). During the 2012-13 season, he made his debut with the Berliner Philharmoniker, Leipzig Gewandhaus Orchestra and NHK Symphony in Tokyo, in addition to return engagements with the Orchestre de Paris, Budapest Festival and Netherlands Philharmonic orchestras. He also returned to the Metropolitan Opera in New York (Dialogues des Carmélites), with which he has a long-term relationship. Recent conducting engagements include the Wiener Philharmoniker in concert in both Vienna and Salzburg. He has worked with many other orchestras in North America, Europe and further afield, including the London Philharmonic, Orchestre de la Suisse Romande, Santa Cecilia in Rome, La Scala, the Detroit, St. Louis and Baltimore symphony orchestras in the United States, the City of Birmingham Symphony Orchestra, and the Tokyo Philharmonic. He also regularly conducts chamber orchestras including the Deutsche Kammerphilharmonie Bremen and Academy of St Martin in the Fields and period instrument ensembles: the Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment and Le Concert d'Astrée. Festival appearances have included Wiener Festwochen, Salzburg Mozartwoche, BBC Proms, Glyndebourne Festival Opera and the Aix-en-Provence Festival. He has held positions as Music Director of the Orchestre de Picardie (1993-98) and Orchestre Philharmonique Royal de Liège (2001-06).

Louis Langrée was Music Director of Opéra National de Lyon (1998-2000) and Glyndebourne Touring Opera (1998-2003). He has also conducted at La Scala, the Royal Opera House–Covent Garden, Opéra-Bastille and Théâtre des Champs-Elysées in Paris, Lyric Opera of Chicago, Dresden Staatsoper, Grand Théâtre in Geneva and the Netherlands Opera in Amsterdam. Louis Langrée’s discography includes recordings for Virgin Classics, Universal and Naïve. Many of these have won awards including Diapason d’Or, Gramophone and Midem Classical. His most recent release is a DVD of La Traviata recorded at the Aix-en-Provence Festival with the London Symphony Orchestra for Virgin Classics, which has been awarded a Diapason D’Or. In 2006 he was appointed Chevalier des Arts et des Lettres by the French Ministry of Culture.

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, dance, visual arts 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 Director of New York’s leading off-Broadway theater company, Playwrights Horizons, and Executive Director of the Alliance of Resident Theaters/New York.

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 48th 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 Festival, Lincoln Center Out of Doors, 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 its 11 resident organizations, which include the Chamber Music Society of Lincoln Center, The Film Society of Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, The New York Public Library for the Performing Arts, the School of American Ballet and Lincoln Center for the Performing Arts.

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INFORMATION AND UPDATES

Visit MostlyMozart.org for information about the Festival and other updates.

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
Board of Officers Room, Park Avenue Armory, 643 Park Avenue
Bruno Walter Auditorium, New York Public Library for the Performing Arts, between the Metropolitan Opera House and Lincoln Center Theater, near West 65th Street
Clark Studio Theater, Samuel B. and David Rose Building, 7th Floor, 65th Street and Amsterdam Avenue
David H. Koch Theater, 63rd Street and Broadway
David Rubenstein Atrium, Broadway between 62nd and 63rd Streets
Hearst Plaza, North of the Metropolitan Opera House and in front of Lincoln Center Theater, near West 65th Street
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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