Jane Moss is the Ehrenkranz Artistic Director of Lincoln Center, overseeing all programming at Lincoln Center for the Performing Arts. Moss arrived at Lincoln Center in 1992 as Vice President of Programming, and was named Ehrenkranz Artistic Director of Lincoln Center in 2011. Under her leadership, Lincoln Center has received critical acclaim for its forward-thinking programming that embraces both established and contemporary works, as well as for offering dynamic multidisciplinary performances and attracting new audiences to the campus. She initiated the transformation and more recent expansion of the Mostly Mozart Festival into a multidisciplinary, multilayered, and far-reaching exploration of its namesake genius and his influence on succeeding generations. Moss has also created several major new initiatives at Lincoln Center, including 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 how the performing arts illuminate 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. 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, as well as programming at the David Rubenstein Atrium. For her role as an innovator in musical and music-based presentation, she received the French Chevalier de la Légion d’Honneur.

Prior to joining Lincoln Center, 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, 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 Theatres/New York.

Louis Langrée, music director of the Mostly Mozart Festival since December 2002, was named Renée and Robert Belfer Music Director in August 2006. Under Langrée’s musical leadership of the Mostly Mozart Festival, the Festival Orchestra has received extensive critical acclaim, further marking these performances an annual summer highlight for music lovers in New York City. Langrée is also music director of the Cincinnati Symphony Orchestra. Recent highlights have included a concert in New York as part of the 50th anniversary season of Lincoln Center’s Great Performers series and tours to Asia and Europe, the latter including appearances at the Edinburgh International Festival, BBC Proms (London), and La Seine Musicale (Paris). Guest conducting projects over the next two seasons include Langrée’s debut with the Konzerthaus
Berlin Orchestra and return engagements with the Leipzig Gewandhaus, Wiener Symphoniker, and Orchestre des Champs-Elysées. With the Orchestre National de France he recently conducted Debussy's opera and Schoenberg's tone poem based on Maeterlinck's *Pelléas et Mélisande*. He will also return to the Metropolitan Opera in New York, Wiener Staatsoper, and Opéra Comique in Paris. Langrée has conducted the Berliner Philharmoniker, Wiener Philharmoniker, London Philharmonic, and Philadelphia Orchestras. He has worked with many other orchestras around the world, including the Orchestre de Paris, Santa Cecilia in Rome, Budapest Festival, and NHK Symphony Orchestras; as well as the Deutsche Kammerphilharmonie Bremen, Freiburger Barockorchester, and the Orchestra of the Age of Enlightenment. He has also conducted at La Scala, Bayerische Staatsoper in Munich, the Royal Opera House Covent Garden, Opéra-Bastille, Lyric Opera of Chicago, Dresden Staatsoper, Grand Théâtre in Geneva, and the Netherlands Opera in Amsterdam. Langrée was appointed Chevalier des Arts et des Lettres in 2006 and Chevalier de la Légion d'Honneur in 2014.

The Mostly Mozart Festival Orchestra is the resident orchestra of the Mostly Mozart Festival and finds its inspiration from the spirit and invention of its namesake composer in performing works from the Baroque to the Classical to Contemporary eras. Since 2002 Louis Langrée has been the orchestra's music director. Over the years, the orchestra has been an ambassador for the Mostly Mozart Festival, touring to such notable festivals and venues as Ravinia, Great Woods, Tanglewood, Bunkamura in Tokyo, and the Kennedy Center. It has also been an early identifier of great talent. Conductors who made their New York debuts leading the Mostly Mozart Festival Orchestra include Michael Tilson Thomas, Jérémy Rhorer, Edward Gardner, Lionel Bringuier, Yannick Nézet-Séguin, Charles Dutoit, Leonard Slatkin, Susanna Mälkki, 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.

**STAGED PRODUCTIONS**

(chronological order)

**AVAILABLE LIGHT**

Since forming her dance company in 1973, **Lucinda Childs** has created more than 50 works, both solo and ensemble. In 1976 she was featured in the landmark avant-garde opera *Einstein on the Beach* by Philip Glass and Robert Wilson, for which she won an Obie Award, and she subsequently appeared in a number of Wilson's productions. In 1979 Childs choreographed one of her most enduring works, *Dance*, with music by Philip Glass and film décor by Sol LeWitt, which continues to tour internationally and has been added to the repertory of the Lyon Opera Ballet, where she has recently choreographed *Grande Fugue*, set to Beethoven’s *Grosse Fuge*. In 2015 she revived *Available Light*, created in 1983 with music by John Adams and a split-level set by architect Frank Gehry that was presented at the 2016 Festival d’Automne. Since 1981 she has choreographed more than 30 works for major ballet companies, including Paris Opera Ballet and Les Ballets de Monte Carlo. In the past 20 years she has directed and choreographed a number of contemporary and 18th-century operas, which include Gluck’s *Orfeo ed Euridice* (Los Angeles Opera), Mozart’s *Zaide* (La Monnaie in Brussels), Stravinsky’s *Le Rossignol et Oedipe*, Vivaldi’s *Farnace*, Handel’s *Alessandro*, and John Adams’s *Doctor Atomic* for the Opera du Rhin (Strasbourg, France). Childs received the 2017 Venice Biennale de la Danse Golden Lion Award and the 2017 Samuel H. Scripps/American Dance Festival Award. She holds the rank of Commander in France’s Order of Arts and Letters.
A composer, conductor, and creative thinker, **John Adams** occupies a unique position in the world of American music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Among Adams’s works are several of the most performed contemporary classical pieces today: *Harmonielehre*, *Shaker Loops*, Chamber Symphony, *Doctor Atomic* Symphony, Short Ride in a Fast Machine, and his Violin Concerto. His stage works, in collaboration with director Peter Sellars, include *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, *A Flowering Tree*, and the Passion oratorio *The Gospel According to the Other Mary*. In November 2017 Adams’s new opera *Girls of the Golden West*, set during the 1850s California Gold Rush, received its world premiere at San Francisco Opera. Winner of the 1993 Grawemeyer Award for his Violin Concerto and the 2003 Pulitzer Prize for *On the Transmigration of Souls*, Adams has additionally received honorary doctorates from Harvard, Yale, Northwestern University, Cambridge University, The Juilliard School, and the Royal Academy of Music, where he serves as a Visiting Professor of Composition. A provocative writer, he authored the highly acclaimed autobiography *Hallelujah Junction* and is a contributor to *The New York Times* Book Review. As a conductor of his own works and wide variety of repertoire, Adams has appeared with the Berliner Philharmoniker, Royal Concertgebouw Orchestra, London Symphony Orchestra, Wiener Symphoniker, Los Angeles Philharmonic, and the orchestras of Seattle, Cincinnati, Atlanta, and Toronto. Adams is currently Creative Chair of the Los Angeles Philharmonic.

**Frank Gehry** has built an architectural career that has spanned over six decades and produced public and private buildings throughout the world. His work has earned him several of the most significant awards in the architectural field, including the Pritzker Prize. Notable projects include Guggenheim Museum in Bilbao, Spain; Walt Disney Concert Hall in Los Angeles; Eight Spruce Street Residential Tower in New York City; Opus Hong Kong Residential; Fondation Louis Vuitton in Paris; the Biomuseo in Panama; the Dr. Chau Chak Wing Building for the University of Technology in Sydney; the West Campus for Facebook in Menlo Park, California; and the Boulez Hall in Berlin. Current projects include: residential projects in Atherton, Los Angeles, Aspen, and Cabo San Lucas; King Street Development in Toronto; the Grand Avenue Project, Los Angeles; La Maison LVMH—Arts, Talents, Patrimoine in Paris; the World Jewish Museum in Tel Aviv; Louis Vuitton in Seoul; the Los Angeles River revitalization project; and the Dwight D. Eisenhower Memorial in Washington, D.C. Projects under construction include the LUMA/Parc des Ateliers in Arles, France; Philadelphia Museum of Art; Facebook Campus in Menlo Park, California; and the Battersea Power Station Development in London.

**BERNSTEIN MASS**

Known for her bold, nuanced, and innovative stage direction, **Elkhanah Pulitzer** is an esteemed director of opera and theater. A passionate storyteller, she currently serves as Artistic Curator for SF Opera Lab, an intimate, experimental programming branch of the San Francisco Opera. She has directed operas nationally and internationally, including performances with the Los Angeles Philharmonic, San Francisco Symphony, LA Opera, Washington National Opera, Boston Lyric Opera, Lyric Opera of Kansas City, Opera Omaha, Opera Theater of Saint Louis, West Edge Opera, and Canadian Opera Company, among others. As a director of theater, Pulitzer’s credits include work with Impact Theatre, Cutting Ball, Riverside Theatre, and Ensemble Theatre Company. Additionally, she wrote the libretto for *Dream of the Pacific*, an original opera about Lewis and Clark, which was honored with an Opera America Success Award. Born in Boston and raised in Marin and St. Louis, Pulitzer is also board vice president of the Pulitzer Arts Foundation, which supports experimentation in art installations and live programming.
Baritone Nmon Ford opened the 2017–18 season as Iago in a concert performance of Otello with the Atlanta Symphony Orchestra under Robert Spano. He also performed the Brahms Requiem with the Kansas City Symphony and Bernstein’s Songfest cycle with the BBC Symphony Orchestra at London’s Barbican Centre. At Madison Opera he sang the role of Riolobo in Florencia en el Amazonas. Last season Mr. Ford appeared as Don Pizarro in Fidelio alongside Christine Goerke at Cincinnati Opera, for which he received outstanding reviews. Other highlights include a critically acclaimed appearance as Jochanaan (Salome) alongside Patricia Racette at Pittsburgh Opera, The Creation with the Atlanta Symphony Orchestra, and performances of Mendelssohn’s Elijah at Pomona College in Claremont, California. Past successes include Mr. Ford’s tenure in the ensemble at Hamburg State Opera, where he made role debuts as Scarpia (Tosca), the title role in Billy Budd, the Traveler (Death in Venice), Thoas (Iphigénie en Tauride), and Demetrius (A Midsummer Night’s Dream). In Hungary, he sang Escamillo (Carmen) at the Szeged Open-Air Festival and Jochanaan at Opéra National de Bordeaux in a new production of Salome. At the Spoleto Festival, Mr. Ford received critical praise in the title role in Don Giovanni. Further roles include Amfortas (Parsifal) at Los Angeles Opera in Robert Wilson’s production; Count di Luna (Il Trovatore) and Iago (Otello) at Virginia Opera; the title role of Ernst Bloch’s Macbeth in a new production at Chicago Opera Theater and Long Beach Opera; Belcore (L’Elisir d’Amore) at San Francisco Opera; and Amonasro (Aida) at Opera Memphis. Future engagements include performances as Crown (Porgy and Bess) at English National Opera and in Bernstein’s Songfest with the BBC Scottish Symphony Orchestra.

The Concert Chorale of New York is a group of professional singers that performs with various conductors and presenters in New York. The group has appeared at the Caramoor Festival in concert versions of Handel’s L’Allegro and Theodora, Britten’s A Midsummer Night’s Dream, and Rossini’s La Cenerentola. Other credits include the Brooklyn Academy of Music productions of Philip Glass’s The CIVIL warS, John Adams’s Nixon in China and The Death of Klinghoffer, as well as Purcell’s Dido and Aeneas and L’Allegro with the Mark Morris Dance Company.

James Bagwell maintains an active international schedule as a conductor of choral, operatic, and orchestral music. He was recently named associate conductor of The Orchestra Now (TŌN) and in 2009 was appointed principal guest conductor of the American Symphony Orchestra, leading them in concerts at both Carnegie Hall and Lincoln Center. From 2009 to 2015 he served as music director of the Collegiate Chorale (now known as MasterVoices). Highlights of his tenure with them include conducting a number of rarely performed operas at Carnegie Hall, including Bellini’s Beatrice di Tenda, Rossini’s Möise et Pharaon, and most recently, Boito’s Mefistofele. Bagwell has also trained choruses for numerous major American and international orchestras, including the New York Philharmonic, Boston Symphony Orchestra, San Francisco Symphony, Los Angeles Philharmonic, NHK Symphony, St. Petersburg Symphony, Budapest Festival Orchestra, and Mostly Mozart Festival Orchestra.

The Young People’s Chorus of New York City (YPC), currently celebrating its 30th anniversary, is a world-renowned youth chorus founded on a mission of diversity and artistic excellence by Artistic Director Francisco J. Núñez, a MacArthur Fellow and Musical America’s 2018 Educator of the Year. Through the years YPC has heightened an awareness of the ability of children to rise to unforeseen levels of artistry and has invigorated the repertoire for young voices by premiering over 100 compositions commissioned from today’s most distinguished composers. Under the direction of Núñez and Associate Artistic Director Elizabeth Núñez, more than 1,700 children ages 8 to 18 participate annually in YPC’s after-school and in-school programs. YPC performs on four continents, was the first children’s chorus ever to open Lincoln Center’s
Mostly Mozart Festival, and is the recipient of the National Arts and Humanities Youth Program Award, America’s highest honor for youth programs.

Elizabeth Núñez is the Associate Artistic Director of the Young People’s Chorus of New York City, conducting YPC choristers in the city’s most prestigious venues from Lincoln Center and Carnegie Hall to the Apollo Theater, as well as at international choral festivals and competitions on four continents. Núñez co-directed YPC in Meredith Monk’s Dancing Voices last fall as part of Lincoln Center’s White Light Festival, and last summer she led YPC to first prize at the International Festival of Choral Music in Barcelona. Núñez is also the founding Artistic Director of SoHarmoniums, an intergenerational women’s chorus based in New York’s SoHo neighborhood. She is the director of YPC’s School Choruses program, which brings its music education curriculum to more than 1,200 children in 18 New York City schools. In 2017 she was presented with the Lee University School of Music’s Distinguished Alumnus Award.

THE CREATION

Founded in 1979, La Fura dels Baus, an eccentric and innovative theater company from Spain, are pioneers in the reconceptualization of two of the most significant aspects of dramatic art: the theatrical space and the public. It has redefined the space by moving it to non-conventional ones—and changed the public role from passive to active through breaking the “fourth wall.” The company’s relentless curiosity and its need to explore new artistic trends have developed, through a process of collective creation, a unique language, style, and aesthetic. this has been termed “Furan language,” which has been implemented in different artistic genres, such as opera, cinema, and large-scale performances. The ability to integrate and adapt human desire and mysticism, nature and artifice, rudeness and sophistication, primitivism and technology, in every performance, has given La Fura dels Baus its international success and prestige.

Carlus Padrissa is one of the six artistic directors of La Fura dels Baus. His work is characterized by the search for an innovative language that is personal and in which the participation of spectators is essential to the event.

The chamber choir accentus, founded by Laurence Equilbey more than 25 years ago, is deeply committed to the a cappella repertory, original contemporary music, oratorio, and opera. accentus performs in leading French and international concert venues and festivals, including the Salzburg Mozart Week, the London Barbican, the Essen Philharmonie the Grand Théâtre de Provence in Aix-en-Provence, the Royal Opera and Royal Chapel in Versailles, and Vienna’s Theater an der Wien. accentus enjoys a close partnership with the Philharmonie de Paris and is resident choir at the Opéra de Rouen Normandie. The choir regularly collaborates with prestigious conductors (Pierre Boulez, Anders Nilsson, Eric Ericson, and Christoph Eschenbach) and orchestras (Orchestre de Paris, Ensemble Intercontemporain, Les Siècles, Concerto Köln, Akademie für Alte Musik Berlin, and Insula orchestra, etc.). It has participated in a variety of operatic productions ranging from world premieres (Pascal Dusapin’s Perelà, Uomo di fumo and Matthias Pintscher’s L’Espace dernier at the Paris Opera) to standard repertoire such as Rossini’s Il Barbiere di Siviglia at the Aix-en-Provence Festival, Saint-Saëns's Le Timbre d’argent, and Reynaldo Hahn’s Ciboulette at Opéra Comique.

Founded in 2012 by Laurence Equilbey with local government support from the Département des Hauts-de-Seine, Insula Orchestra is in residence in a new artistic venue, La Seine Musicale, designed by architects Shigeru Ban and Jean de Gastines on Île Seguin, an island on the Seine just a few miles downstream of Paris. The orchestra helps to program the 1,150-seat theater. Insula Orchestra performs at other major venues in France and internationally, as well as leading festivals. Since its founding, the orchestra has been
invited to play at the Philharmonie de Paris, Salzburg’s Mozart Week, the Ludwigsburger Schlossfestspiele (Germany), Basel’s Stadtcasino, the Elbphilharmonie (Hamburg), the Philharmonie Essen (Germany), and the Palacio de Festivales de Cantabria (Spain). Insula Orchestra’s repertoire largely encompasses the Classical to the Romantic eras. Mozart, Schubert, and Weber naturally form the core of this repertoire, which the orchestra performs on period instruments, tailoring its sound to large auditoriums. The orchestra has developed a comprehensive, innovative program of cultural and educational initiatives across its home base in the Hauts-de-Seine department. It also reconsiders the formats and codes of classical music with the aim of drawing in new audiences, creating an ongoing dialogue between symphonic music, the spatial dimension of the venue, and the stage. Midway between a traditional concert experience and the epic scale of full-on opera, Insula Orchestra performances demonstrate the potential of leading international music venues. The orchestra pairs each program with a constellation of new digital, artistic, and educational elements, such as clips and web series that resonate with our times and expand the artistic reach of the project.

Conductor and musical director of Insula Orchestra and accentus, Laurence Equilbey is known for her demanding yet open-minded approach to her art. She has conducted the orchestras of BBC Wales, Hessischer Rundfunk, Lyon, Bucharest, Liège, Leipzig, Brussels Philharmonic, Café Zimmermann, Akademie für alte Musik Berlin, Concerto Köln, Camerata Salzburg, Mozartumorchestra Salzburg, and many more. In 2012, with support from the Département des Hauts-de-Seine, she founded Insula Orchestra, a period-instrument ensemble devoted to the Classical and Romantic repertory. The orchestra is in residence in La Seine Musicale, a new artistic venue designed by architects Shigeru Ban and Jean de Gastines on Île Seguin, close to Paris. Equilbey has recently conducted Haydn’s Die Schöpfung (Grand Théâtre de Provence, La Seine Musicale, Theater an der Wien, Ludwigsburger Schlossfestspiele, Elbphilharmonie), Mozart’s Lucio Silla (Theater an der Wien), Britten’s Albert Herring (Opéra de Rouen Normandie and Opéra Comique), Sous apparence ballet by Marie-Agnès Gillot (Opéra de Paris), and Reynaldo Hahn’s Ciboulette (Opéra Comique). In 2018 she conducts Gounod’s Bloody Nun at the Opéra Comique. She is an associate artist of the Grand Théâtre de Provence in Aix-en-Provence and has a privileged relationship with the Paris Philharmonie. Under Equilbey’s artistic direction, accentus has championed great vocal music repertoire ranging from a cappella works to stage productions and from Baroque to Contemporary periods. She is also Artistic Director and Director of Education at the Department for Young Singers at the Paris Conservatory.

German soprano Christina Landshamer is a versatile and internationally in demand concert, opera, and recital singer, and has worked with conductors such as Riccardo Chailly, Stéphane Denève, Daniel Harding, Kent Nagano, Roger Norrington, and Christian Thielemann. Landshamer made her U.S. debut at the Lyric Opera of Chicago in 2016 as Sophie in Richard Strauss’s Der Rosenkavalier, followed by concerts in New York with the Ensemble MidtVest at Carnegie Hall’s Weill Recital Hall. In 2016/2017 she performed with the Pittsburgh Symphony Orchestra, led by Manfred Honeck, in Mahler’s Symphony No. 2, “Resurrection,” and appeared twice with the New York Philharmonic conducted by Alan Gilbert. She also appeared with NDR Elbphilharmonie under the direction of Thomas Hengelbrock in Haydn’s The Creation as part of its opening festival, on tour with the Orchestre des Champs Elysées under Philippe Herreweghe in Beethoven’s Symphony No. 9, and with the Leipzig Gewandhaus Orchestra under Herbert Blomstedt for Bach’s Mass in B minor. In 2016 she released her first CD, Lieder, featuring songs by Ullmann and Schumann, with pianist Gerold Huber.

Irish tenor Robin Tritschler (Uriel) has garnered praise from critics and audiences alike, appearing with the London Philharmonic Orchestra under Yannick Nézet-Séguin and Vladimir Jurowski, L’Orchestre National de Lyon, Hong Kong Philharmonic Orchestra, Moscow Virtuosi, and the BBC Philharmonic. With the RTÉ Concert Orchestra, Mr. Tritschler performed the Messiah before Pope Benedict XVI to celebrate the 80th
anniversary of the Vatican state, and gave the U.K. premiere of C.P.E. Bach’s St. John Passion with the Bournemouth Symphony Orchestra under Kirill Karabits. With Welsh National Opera, Mr. Tritschler ‘s operatic roles include Count Almaviva (Il barbiere di Siviglia), Nemorino (L’elisir d’amore), Narraboth (Salome), Ferrando (Cosi fan tutte), and Don Ottavio (Don Giovanni). He recently made his debut with the Royal Opera, Covent Garden in Wozzeck. Other recent highlights include a debut with the Teatro Colón, Buenos Aires in De Materie; appearances with the Bavarian State Opera and of St. John Passion and performances of Bach’s B-minor Mass with the Royal Concertgebouw Orchestra and of St. John Passion in Dresden and Salzburg with Philippe Herreweghe. Mr. Tritschler also performs contemporary opera, creating the tenor roles in Roger Waters’s Ça Ira and Will Gregory’s Piccard in Space, and appearing in productions of John Cage’s Europeras 1 & 2 and Louis Andriessen’s De Materie with the Ruhrtiennale festival. Mr. Tritschler frequently appears in recital at London’s Wigmore Hall with leading accompanists Graham Johnson, Malcolm Martineau, Iain Burnside, and Julius Drake, and has performed recitals at many other renowned venues such as the Köln Philharmonie, Het Concertgebouw, the Kennedy Center for the Performing Arts, and at the Aldeburgh and Aix-en-Provence festivals. In 2012 Mr. Tritschler was selected as a BBC New Generation Artist, and he has broadcast extensively with their orchestras, including an appearance at the BBC Proms. His growing discography includes critically acclaimed recordings of Britten, Poulenc, and Schubert.

Austrian bass-baritone Thomas Tatzl has a thriving career on the concert and opera stage. The 2017/18 season saw his debuts at the Vienna State Opera performing Papageno in The Magic Flute and the Bavarian State Opera as Harlekin in Ariadne auf Naxos. The previous season he sang Paulus by Mendelssohn under Cornelius Meister in Antwerp and Gent, Mozart’s Requiem in Milan, and Beethoven’s Symphony No. 9 in Bari. On the opera stage he has performed Ford in Falstaff and Conte in Le nozze di Figaro at the Teatro Lirico di Cagliari, Papageno in Mozart’s The Magic Flute at the Teatro Regio Torino and Teatro La Fenice, and Guglielmo in Mozart’s Così fan tutte in Ravenna, Novara, and Piacenza. His past concerts include Christ in Bach’s St Matthew Passion with Collegium Vocale Gent and Philippe Herreweghe, the Fauré Requiem with the Netherlands Radio Philharmonic under James Gaffigan, Das klagende Lied by Mahler with the Orchestra RAI in Torino, Mozart’s Mass in C minor with the MDR Orchestra Leipzig, Die Schöpfung under Riccardo Muti in Ravenna, and Beethoven’s Symphony No. 9 with Accademia Nazionale di Santa Cecilia under Sir Antonio Pappano in Rome.

NINAGAWA MACBETH

Born in Saitama, Japan, in 1935, Yukio Ninagawa was a renowned theater director. He joined the Seihai Theatre Company as an actor in 1955 and set up the Gendaijin-Gekijyo Theatre Company. He made his directorial debut in 1969 with Shinjo Afuruuru Keihakusa (Hearty but Flippant), written by Kunio Shimizu. He directed his first commercial theater production, Romeo and Juliet, in 1974, and this paved the way for his series of Shakespeare productions. He directed his first Greek tragedy, Medea, in Europe in 1983 and was highly praised. His NINAGAWA Macbeth was staged at the Edinburgh International Festival in 1985. The unique Japanese aesthetic of these productions greatly impressed overseas audiences, and Ninagawa’s work has received various performance invitations since then, including Hamlet, NINAGAWA Twelfth Night, Shintoku-Maru, MUSASHI, Trojan Women, and Kafka on the Shore. After becoming the Artistic Director of Bunkamura Theatre Cocoon in 1999, Ninagawa became the Artistic Director of Saitama Arts Theatre in 2006 where he founded the Saitama Gold Theatre and Saitama Next Theatre. He also aimed to direct all the works of Shakespeare as the “Sai-no-kuni Shakespeare Series.” He passed away May 12, 2016, at the age of 80.

Masachika Ichimura (Macbeth) is from Saitama prefecture and was formerly with the Shiki Theatre Company. Under Ninagawa’s direction, he played many of Shakespeare’s leading roles, such as Richard III,
Hamlet, Pericles, and for the first time in 2015, Macbeth in NINAGAWA Macbeth. He has also appeared in a wide range of works including Miss Saigon, Sweeney Todd, Lust for Life, Sorekara no Bun to Fun, Art, Love Never Dies, Ichimura-za 2016, and A Gentleman’s Guide to Love and Murder. He was awarded the Grand Prize for Kazuo Kikuta Drama Award, Best Actor Prize for Yomiuri Theatre Award, Individual Prize for Kinokuniya Drama Award, and in 2007, also received Japan’s Purple Ribbon Medal, a national honor recognizing artistic and academic achievement. He will be appearing in Fiddler on the Roof, La Cage aux Folles, and Mozart!

Yuko Tanaka (Lady Macbeth) is from Osaka prefecture and was formerly with Bungakuza. Her film credits include Amagigoe, Hotaru, Itsuka Dokuusyo Suruhi, and Fire. She has also appeared in many acclaimed television dramas such as Oshin, Mukouda Kuniko Shinshun drama series, Mother, and Soukyu no Subaru. She has won various film and drama awards both in Japan and abroad. She has appeared in many Ninagawa productions, including The Tempest, Chikamatsu’s Suicide for Love, Pericles, Yabuharakengyo, The Winter’s Tale, Kafka on the Shore, and for the first time in 2015, Lady Macbeth in NINAGAWA Macbeth.

THE FORCE OF THINGS: AN OPERA FOR OBJECTS

Ashley Fure is an American composer and sound artist. Called “raw, elemental,” and “richly satisfying” by The New York Times, her work explores the kinetic source of sound, bringing focus to the muscular act of music making and the chaotic behaviors of raw acoustic matter. She holds a PhD in music composition from Harvard University and joined the Dartmouth College Music Department as Assistant Professor in 2015. A finalist for the 2016 Pulitzer Prize in Music, Fure also won a 2018 DAAD Artists-in-Berlin Prize, a 2017 Rome Prize in Music Composition, a 2017 Guggenheim Fellowship, a 2016 Foundation for Contemporary Arts’ Grant for Artists, a 2015 Siemens Foundation Commission Grant, the 2014 Kranichsteiner Composition Prize from Darmstadt, the 2014 Busoni Prize from the Akademie der Künste in Berlin, a 2014 Mellon Postdoctoral Fellowship from Columbia University, a 2013 Fulbright Fellowship to France, a 2013 Impuls International Composition Prize, a 2012 Darmstadt Stipendienpreis, a 2012 Staubach Honorarium, a 2011 Jezek Prize, and a 10-month residency at Akademie Schloss Solitude in 2011. Her work has been commissioned by major ensembles throughout Europe and the United States, including the New York Philharmonic, the Los Angeles Philharmonic, Klangforum Wien, Ensemble Modern, the Diotima Quartet, International Contemporary Ensemble, Talea, San Francisco Contemporary Music Players, and Dal Niente. Notable recent projects include The Force of Things: An Opera for Objects, an immersive intermedia opera called “staggeringly original” and “the most purely visceral music-theatre outing of the year” by Alex Ross in the New Yorker, and Bound to the Bow, for Orchestra and Electronics, named “boldly individual” by The New York Times and “the most arresting of the world premieres” at the 2016 NY Phil Biennial in the New Yorker.

The International Contemporary Ensemble (ICE) is an artist collective that is transforming the way music is created and experienced. As performer, curator, and educator, ICE explores how new music intersects with communities across the world. The ensemble’s 35 members are featured as soloists, chamber musicians, commissioners, and collaborators with the foremost musical artists of our time. Works by emerging composers have anchored ICE’s programming since its founding in 2001, and the group’s recordings and digital platforms highlight the many voices that weave music’s present. A recipient of the American Music Center’s Trailblazer Award and the Chamber Music America/ASCAP Award for Adventurous Programming, ICE was also named the 2014 Musical America Ensemble of the Year. The group currently serves as artists-in-residence at the Mostly Mozart Festival and previously led a five-year residency at the Museum of Contemporary Art, Chicago. ICE was featured at the Ojai Music Festival from 2015 to 2017 and
appeared at recent festivals abroad such as gmem-CNCM-marseille and Vértice at Cultura UNAM, Mexico City. Other recent performance stages include the Park Avenue Armory, The Stone, ice floes at Greenland’s Diskotek Sessions, and boats on the Amazon River.

MARK MORRIS DANCE GROUP

Founded in New York City in 1980 by artistic director and choreographer Mark Morris, the Mark Morris Dance Group (MMDG) has been called “the preeminent modern dance organization of our time” (Yo-Yo Ma). Live music and community engagement are vital components of the Dance Group. Through Access/MMDG programming, the Dance Group provides educational opportunities in dance and music to people of all ages and abilities while on tour internationally and at home at the Mark Morris Dance Center in Brooklyn, New York.

Mark Morris formed the Mark Morris Dance Group in 1980 and has since created close to 150 works for the company. Over the years he has has had several productions presented at the White Light and Mostly Mozart Festivals, starting with L’Allegro, Il Penseroso ed il Moderato in 2002, and most recently last fall’s Layla and Majnun. In 2016 he curated the Sounds of India mini-festival for White Light. From 1988 to 1991, he was director of dance at the Théâtre Royal de la Monnaie in Brussels. In 1990, he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also an acclaimed ballet choreographer and works extensively in opera, directing, and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and The Royal Opera, Covent Garden, among others.

Distinguished by its virtuosic playing and impassioned interpretations, the Ariel Quartet has earned a glowing international reputation. Formed in Israel nearly 20 years ago when its members were middle-school students, the Quartet was recently awarded the prestigious Cleveland Quartet Award. The Ariel serves as the Faculty Quartet-in-Residence at the University of Cincinnati’s College-Conservatory of Music, where they direct the rigorous chamber music program and perform their own annual series of concerts in addition to their busy touring schedule.

Inon Barnatan is celebrated for his poetic sensibility, musical intelligence, and consummate artistry. He was a recipient of Lincoln Center's Martin E. Segal Award in 2015, as well as the prestigious Avery Fisher Career Grant in 2009. He recently completed his third and final season as the inaugural Artist-in-Association of the New York Philharmonic. Highlights of recent seasons include his Walt Disney Hall debut with the Los Angeles Philharmonic under Gustavo Dudamel; performances of Copland’s Piano Concerto with the San Francisco Symphony and Michael Tilson Thomas; a debut with the Royal Stockholm Philharmonic; performances with the Gulbenkian Orchestra in Lisbon; and solo recital debuts at the Celebrity Series of Boston and the Harris Theater in Chicago. He collaborated with choreographer Mark Morris and pianist Garrick Ohlsson in a string of performances by the Mark Morris Dance Group at the 2016 Mostly Mozart Festival.

Bassist Timothy Cobb joined the New York Philharmonic as Principal Bass in May 2014, after serving as principal bass of the Metropolitan Opera Orchestra, and principal bass of the Mostly Mozart Festival Orchestra since 1989. He has appeared at numerous chamber music festivals, including the Marlboro Music Festival, through which he has toured with the Musicians from Marlboro series. Mr. Cobb also serves as principal bass for Valery Gergiev’s World Orchestra for Peace, an invited group of musicians from around the world who donate their time biannually and perform to promote international harmony. Mr. Cobb has been designated a UNESCO Artist for Peace from his affiliation with the World Orchestra.
IN THE NAME OF THE EARTH

John Luther Adams is a composer whose life and work are deeply rooted in the natural world. For his symphonic work Become Ocean, Adams was awarded the 2014 Pulitzer Prize for Music and a 2015 Grammy Award for Best Contemporary Classical Composition. Inuksuit, his outdoor work for up to 99 percussionists, is regularly performed all over the world. Columbia University has honored Adams with the William Schuman Award. A recipient of the Heinz Award for his contributions to raising environmental awareness, Adams has also been honored with the Nemmers Prize from Northwestern University. Born in 1953, Adams grew up in the South and the suburbs of New York City. He studied composition with James Tenney at the California Institute of the Arts, where he was in the first graduating class (in 1973). In the mid-1970s he became active in the campaign for the Alaska National Interest Lands Conservation Act and subsequently served as executive director of the Northern Alaska Environmental Center. Adams has taught at Harvard University, the Oberlin Conservatory, Bennington College, and the University of Alaska. He has also served as composer-in-residence with the Anchorage Symphony, Anchorage Opera, Fairbanks Symphony, Arctic Chamber Orchestra, and the Alaska Public Radio Network. The music of John Luther Adams is recorded on Cantaloupe, Cold Blue, New World, Mode, and New Albion, and his books are published by Wesleyan University Press.

Simon Halsey is the trusted advisor on choral singing to the world’s greatest conductors, orchestras, and choruses, and also an inspirational teacher and ambassador for choral singing to amateurs of every age, ability, and background. He has been instrumental in changing the level of symphonic singing across Europe. Halsey has worked on nearly 80 recording projects, many of which have won major awards, including the Gramophone Award, Diapason d’Or, Echo Klassik, and three Grammy Awards with the Rundfunkchor Berlin. He was made Commander of the British Empire in 2015, awarded The Queen’s Medal for Music in 2014, and received the Officer’s Cross of the Order of Merit of the Federal Republic of Germany in 2011 in recognition of his outstanding contribution to the nation’s choral music. Born in London, Simon Halsey sang in the choirs of New College, Oxford, and of King’s College, Cambridge, and studied conducting at the Royal College of Music in London. In 1987, he founded with Graham Vick the City of Birmingham Touring Opera. He was Chief Conductor of the Netherlands Radio Choir from 1997 to 2008 and Principal Conductor of Northern Sinfonia’s Choral Programme from 2004 to 2012. From 2001 to 2015 he led the Rundfunkchor Berlin, of which he is now Conductor Laureate. Under his leadership, the chorus gained an international reputation for being one of the world’s finest professional choral ensembles. Halsey also initiated innovative projects in unconventional venues and interdisciplinary formats.

FEATURED ARTISTS, ENSEMBLES, AND SOLOISTS
(Alphabetical order)

Born in modern day Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. His studies at The Juilliard School were supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America, and he subsequently won the Young Concert Artists Award. Additionally, he attended Columbia University where he majored in French. Mr. Ax made his New York debut in the Young Concert Artists Series, and captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists followed four years later by the coveted Avery Fisher Prize. In partnership with frequent collaborator David Robertson, he began the 2017/18 season with six Mozart concerti over two weeks in St. Louis,
repeating the project in Sydney in February. Following the gala opening of the Philadelphia Orchestra’s season with Yannick Nézet-Séguin, he returns to the orchestras in Cleveland, New York, San Francisco, Boston, Houston, Ottawa, Toronto, Indianapolis, and Pittsburgh, and to Carnegie Hall for a recital to conclude the season. In Europe he travels to Stockholm, Vienna, Paris, and London, and tours with the Budapest Festival Orchestra. In support of a recent recording of Brahms Trios for SONY, Mr. Ax also tours across the U.S. with Leonidas Kavakos and Yo-Yo Ma. A Sony Classical exclusive recording artist since 1987, additional recent releases include Mendelssohn Trios with Yo-Yo Ma and Itzhak Perlman, Strauss’s *Enoch Arden* narrated by Patrick Stewart, and discs of two-piano music by Brahms and Rachmaninoff with Yefim Bronfman. Mr. Ax has received Grammy Awards for the second and third volumes of his cycle of Haydn’s piano sonatas. He has also made a series of Grammy-winning recordings with cellist Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano.

With a career spanning more than 30 years as a soloist, chamber musician, recording artist, and conductor, **Joshua Bell** is one of the most celebrated violinists of his era. An exclusive Sony Classical artist, Bell has recorded more than 40 CDs garnering Grammy, Mercury, Gramophone, and Echo Klassik Awards, and is a recipient of the Avery Fisher Prize. Named the music director of the Academy of St. Martin in the Fields in 2011, he is the only person to hold this post since Sir Neville Marriner formed the orchestra in 1958. Released May 19, 2018, is Bruch’s *Scottish Fantasy* and G minor Concerto, recorded with the Academy. Previous recordings include **Joshua Bell—The Classical Collection**, a 14-CD set of albums of classical repertoire that displays Bell’s unique breadth, versatility, and breathtaking virtuosity. In September 2016, Sony Classical released Bell’s album, *For the Love of Brahms*, with the Academy of St. Martin in the Fields, cellist Steven Isserlis, and pianist Jeremy Denk.

Hailed by the New York Times as "radiant," Irish/German performer **Naomi Louisa** made her professional debut in 2012 starring on London’s West End in Terrence McNally’s play *Master Class* in the role of Sharon Graham, opposite Tyne Daly. A singer, actress and cabaret artist, her recent engagements include recitals at Carnegie Hall and Stanford University, Bernstein’s Jeremiah Symphony in São Paulo, Brazil, her one-woman cabaret *The Cheater’s Almanac* at New York’s Neue Galerie, and performances with Geneva Opera, Opera Omaha, the Cincinnati Symphony and Spoleto Festival USA. Notable operatic roles include Monteverdi’s Poppea with Oper Frankfurt, Cherubino with Welsh National Opera and Atlanta Opera, Debussy’s Mélisande with the Cincinnati Symphony and Offenbach’s La Périchole with Garsington Opera. Hailed by *The New York Times* as “a natural in the recital format” for her Carnegie Hall debut recital entitled ‘Witches, Bitches, and Women in Britches’ at Weill Recital Hall, she has performed in concert venues across the USA. A proud graduate of The Juilliard School and First Prize winner of the 2011 Concert Artists Guild Competition, Naomi is based in New York City and divides her time between the recital platform, and the theatre and opera stages.

**Matt Boehler** has won critical acclaimed for his dramatic skill and vocal ability. Recent engagements include the role of Uncle in the world premiere of Kevin Puts and Mark Campbell’s *Elizabeth Cree* with Opera Philadelphia, the role of the Director in the American premiere of Michael Gordon and Deborah Artman’s *Acquanetta* at the Prototype Festival in New York, a return to Minnesota Opera for Bartolo (*Marriage of Figaro*) and Sparafucile (*Rigoletto*), and Osmin in *The Abduction from the Seraglio* with Madison Opera. In concert, he performs in Mozart’s *Requiem* at the National Cathedral and with the Sacramento Choral Society. He has also sung Sarastro in *Die Zauberflöte* with Canadian Opera Company, Il Cieco in *Iris* with Bard Summerscape, and Mr. Mister in *The Cradle Will Rock* with Opera Saratoga. He debuted with the Dallas
Jennifer Johnson Cano is a naturally gifted singer noted for her commanding stage presence and profound artistry. Cano joined the Lindemann Young Artist Development Program at the Metropolitan Opera after winning the Metropolitan Opera National Council Auditions in 2008 and made her Met debut during the 2009/10 season. Among her honors are first prize at the 2009 Young Concert Artist International Auditions, 2011 Sara Tucker Study Grant, 2012 Richard Tucker Career Grant, and 2014 George London Award. Cano has given more than 100 performances at the Metropolitan Opera. Other operatic appearances include Donna Elvira in Don Giovanni with Boston Lyric and Arizona Operas, The Sharp Eared Fox in Janáček’s Cunning Little Vixen with the Cleveland Orchestra, Carmen with Boston Lyric Opera, Orphée in Orphée et Eurydice with Des Moines Metro Opera, Diana in La Calisto with Cincinnati Opera, and Marguerite in Berlioz’s La Damnation de Faust with the Tucson Symphony. She has worked with conductors such as James Levine, Yannick Nézet-Séguin, Franz Welser-Möst, Manfred Honeck, Marin Alsop, Robert Spano, Osmo Vänskä, and Sir Andrew Davis.

Kathleen Chalfant has appeared on Broadway in Angels in America (Tony and Drama Desk nominations), Racing Demon, and Dance With Me. Her credits Off-Broadway include Wit (Drama Desk, Lucille Lortel, Outer Critics Circle, Drama League, Connecticut Critics Circle, and Obie Awards), For Peter Pan on Her 70th Birthday, A Walk in the Woods (Drama Desk nomination), Tales from Red Vienna, Miss Ovington & Dr. Dubois, Somewhere Fun, Red Dog Howls, Painting Churches, Talking Heads (Obie Award), Vita & Virginia, Dead Man’s Cell Phone, Spalding Grey: Stories Left to Tell, Bloomer Girl, Nine Armenians (Drama Desk nomination), Far Away, Twelve Dreams, and Henry V (Callaway Award). On television, she has a recurring role in Showtime’s The Affair, in addition to multiple appearances in many other series, as well as films. She was awarded the 1996 Obie Award for Sustained Excellence, 2004 Lortel Award for Sustained Excellence of Performance, and 2015 Lifetime Achievement Award from the League of Professional Women. She received the Drama League and Sidney Kingsley Awards for her body of work and holds an honorary doctorate in Humane Letters from Cooper Union.

Thomas Dausgaard is Chief Conductor of the BBC Scottish Symphony Orchestra, Chief Conductor of the Swedish Chamber Orchestra, and Music Director (starting in the 2019/20 season) of the Seattle Symphony, where he is currently Principal Guest Conductor. He is also honorary conductor of both the Orchestra della Toscana and the Danish National Symphony Orchestra. Dausgaard is renowned for his creativity and innovation in programming, the excitement of his live performances, and his extensive catalog of critically acclaimed recordings. He performs with the world’s leading orchestras, including in recent seasons the Munich Philharmonic, MDR Leipzig, Berlin Konzerthaus Orchestra, Vienna Symphony, London Symphony Orchestra, BBC Symphony, and the Orchestre Philharmonique de Radio France, Philharmonia, and Royal Philharmonic Orchestra. He began his North American career assisting Seiji Ozawa and has since appeared with the Cleveland Orchestra, Boston Symphony, Los Angeles Philharmonic, Washington National Symphony Orchestra, Baltimore Symphony, Houston Symphony, Los Angeles Chamber Orchestra, Toronto Symphony, and Montreal Symphony. Festival appearances have included the BBC Proms, the Edinburgh International Festival, the Salzburg Festival, Mostly Mozart Festival, the George Enescu Festival, and Tanglewood. As a recording artist, he has made more than 70 CDs, including complete symphonic cycles by
Beethoven, Schubert, Schumann, and Rued Langgaard. His most recent release is a critically acclaimed recording of Mahler’s Symphony No. 10 with the Seattle Symphony. With the Swedish Chamber Orchestra, he is currently completing a Brahms cycle and a project that combines Bach’s Brandenburg Concertos with six new commissions. He has been awarded the Cross of Chivalry by the Queen of Denmark and elected to the Royal Academy of Music in Sweden.

Belgian soprano Jodie Devos was awarded the second prize and the audience prize at the prestigious Queen Elisabeth Competition in 2014. She is a prizewinner of several national competitions such as the Bell’Arte competition, the Thirionet Funds, the Nouveaux Talents de l’Art lyrique, and the Jacques Dôme Prize. She was nominated Artiste Jeune Talent in 2015 by the International Classical Music Awards (ICMA). In 2014 she joined the Opéra Comique Academy in Paris where she could be heard in La Chauve Souris and Les Mousquetaires au Couvent. She has sung at the Opéra Royal de Wallonie in Il Barbiere di Siviglia (Rosina) and Orphée aux Enfers (Eurydice), at the Opéra of Montpellier in L’Enfant et les sortilèges (le Feu, le Rossignol, and la Princesse) and L’Hirondelle inattendue by Laks as well as in Geneviève de Brabant by Offenbach. More recently, she debuted in Lakmé (title role) in Tours and Die Zauberflöte (Queen of the Night) in Dijon, in concert at the Philharmonie de Paris conducted by Christophe Rousset, and Pelléas et Mélisande at the Paris National Opera.

The Emerson String Quartet has amassed over four decades more than 30 acclaimed recordings, nine Grammys, three Gramophone Awards, the Avery Fisher Prize, Musical America’s "Ensemble of the Year," and collaborations with many of the greatest artists of our time. Having celebrated its 40th anniversary last season, the Emerson looks towards the future by collaborating with today’s most esteemed composers and premiering new works, proving its commitment to keeping the art form of the string quartet alive and relevant. In 2016 Universal Music Group reissued its entire Deutsche Grammophon discography in a 52-CD boxed set, and in April 2017 the Quartet released its latest album, Chaconnes and Fantasias: Music of Britten and Purcell, the first release on Universal Music Classics’ new U.S. classical record label, Decca Gold. The 2017/2018 season reflects the Emerson’s venerable artistry with high-profile projects, collaborations, and tours with performances at Lincoln Center’s White Light Festival and Great Performers series. Other highlights include performances at Princeton University of a new theatrical production co-created by theater director James Glossman and the Quartet’s violinist, Philip Setzer; collaborations with the Calidore Quartet, and the Dover Quartet. In April 2018, the pianist Evgeny Kissin joins the Emerson for performances at Carnegie Hall, Chicago’s Symphony Hall, and Boston’s Jordan Hall, as well as in France, Germany, and Austria. Formed in 1976 and based in New York City, the Emerson was one of the first quartets whose violinists alternated in the first-chair position. The Emerson Quartet, which took its name from the American poet and philosopher Ralph Waldo Emerson, is Quartet-in-Residence at Stony Brook University.

Richard Egarr was appointed Music Director of the Academy of Ancient Music (AAM) in 2006, and shortly thereafter he established the Choir of the AAM. He is Associate Artist with the Scottish Chamber Orchestra, and guests with leading orchestras such as the London Symphony, Royal Concertgebouw, and Philadelphia, as well as period ensembles such as Handel and Haydn Society (Boston). In addition to his accomplishments as a conductor, he is a brilliant harpsichordist and equally skilled on the organ and fortepiano. He regularly plays solo at major venues such as Wigmore and Carnegie Hall and has recorded many discs for Harmonia Mundi, notably of J.S. Bach, Couperin, Purcell, and Mozart. He trained as a choirboy at York Minster, was organ scholar at Clare College Cambridge, and later studied with Gustav and Marie Leonhardt. He teaches at the Amsterdam Conservatoire and is Visiting Artist at The Juilliard School.
Italian soprano Rosa Feola came to international attention after winning multiple awards, including second prize, the audience prize, and the Zarzuela prize at the Plácido Domingo World Opera Competition in 2010. She made her debut in the role of Corinna in Il Viaggio a Reims under the direction of Kent Nagano. Other operatic roles include Serafin in Il Campanello, Adina in L’elisir d’amore, Gilda in Rigoletto, Nannetta in Falstaff, Susanna in Le nozze di Figaro, Zerlina in Don Giovanni, Musetta in La bohème, Ines in I due Figari, and Micaëla in Carmen at houses and festivals including Teatro dell’Opera in Rome, Opernhaus Zurich, Ravenna Festival, Teatro Regio Torino, Teatro Real Madrid, Salzburg Festival, Glyndebourne, Teatro alla Scala, and the Deutsche Oper Berlin. Current and future engagements include her house debut as Gilda at the Lyric Opera of Chicago, Lauretta in Gianni Schicchi and Gilda at the Bayerische Staatsoper, Norina in Don Pasquale at Teatro alla Scala with Riccardo Chailly, Liu in Turandot with the Canadian Opera Company, Nanetta on tour with La Scala conducted by Zubin Mehta, and concerts with the Bayerischer Rundfunk Munich and Swedish Radio Symphony Orchestra under Daniel Harding. She released her debut solo disc, Musica e Poesia (Opus Arte), in 2015 featuring music by Respighi, Martucci, Ponchielli, Pinsuti, and Liszt.

Praised by Anthony Tommasini of The New York Times for his “robust voice” and Anne Midgette of the Washington Post as an artist “fully ready for a big career,” bass-baritone Ryan Speedo Green is quickly establishing himself as an artist of international demand at the world’s leading opera houses. The 2017/18 season sees Mr. Green return to the Metropolitan Opera for his role debut as Oro in the John Copley production of Semiramide. Mr. Green also returns to the Wiener Staatsoper as an ensemble member with roles including Fasolt in Das Rheingold, Sparafucile in Rigoletto, Pistola in Falstaff, Schmidt in Andrea Chénier, Dottore in La Traviata, and Peneios in Daphne, among others. The 2018/19 season will see Mr. Green return to the Met to sing Amonasro in Aida and the Wiener Staatsoper as an ensemble member. Mr. Green will also appear in recital at the Kennedy Center as the recipient of the 2018 Marian Anderson Vocal Award.

Taking its name from the mythical Greek mountain home of Mnemosyne, goddess of Memory, and her daughters, the nine Muses, Helicon was founded in 1985 by harpsichordist Albert Fuller as a forum for exploring chamber music in a historical context. Helicon presents and produces an annual subscription series of four symposiums featuring performance and discussion of chamber music. Each Helicon Symposium addresses a particular musical or cultural question with expressly chosen repertoire, performers, and instruments. Interaction between audience and performers is encouraged. Helicon has released five commercial recordings with music by Bach, Vivaldi, Rameau, Scarlatti, Mozart, Beethoven, and Schumann performed on period instruments. Helicon has been presented by Carnegie Hall and has co-produced music education events with Mannes College The New School for Music and New York–based chamber orchestra The Knights.

Over the course of his career, Stephen Hough has distinguished himself as a true polymath; he is as a uniquely insightful concert pianist as well as a writer and composer. Mr. Hough is commended for his mastery of the instrument as well as an individual and inquisitive mind that has earned him a multitude of prestigious awards and a longstanding international following. Hough became the first classical performing artist to win a MacArthur Foundation Fellowship in 2001. He was awarded the Northwestern University’s 2008 Jean Gimbel Lane Prize in Piano and went on to win the Royal Philharmonic Society Instrumentalist Award in 2010. In December 2013 Mr. Hough was made a Commander of the British Empire (CBE). He has appeared with most of the major American and European orchestras and plays recitals regularly in major halls and concert series around the world, including Beijing, Berlin, Chicago, Dublin, Hong Kong, London, Milan, Montreal, New York, Paris, San Francisco, Stockholm, Sydney, and Tokyo. He has also appeared with the BBC, Czech, London, Los Angeles, Netherlands, New York, and Royal Philharmonics; the Atlanta, Baltimore,
BBC, Boston, Chicago, Houston, Montreal, National, NHK, Pittsburgh, San Francisco, St. Louis, and Toronto Symphonies; and the Budapest Festival, Cleveland, Minnesota, Philadelphia, Russian National, and Tonhalle Zurich Orchestras. He is a regular guest at festivals such as Aldeburgh, Aspen, Blossom, Edinburgh, Hollywood Bowl, Mostly Mozart, Musica Viva, Ravinia, Salzburg, Tanglewood, Verbier, and the BBC Proms, where he has made more than 20 concerto appearances, including performing Tchaikovsky’s complete works for piano and orchestra over the summer of 2009—a series he later repeated with the Chicago Symphony. During the 2017/18 season Mr. Hough celebrates the centenary of Claude Debussy, who died in 1918. In December, just before the turn of the composer’s centennial year, Hyperion Records released Mr. Hough’s first all-Debussy recording, featuring Children’s Corner, Estampes, and Images (Books I and II).

Imani Winds has established itself as one of the most successful chamber music ensembles in the United States. Since 1997, the Grammy-nominated quintet has carved out a distinct presence in the classical music world with its dynamic playing, culturally poignant programming, adventurous collaborations, and inspirational outreach programs. With two member/composers—Valerie Coleman and Jeff Scott—and a deep commitment to commissioning new work, the group is enriching the traditional wind quintet repertoire while meaningfully bridging European, American, African, and Latin American traditions. At home, Imani Winds has performed in the nation’s major concert venues, including Carnegie Hall, Lincoln Center, Kennedy Center, Disney Hall, and Kimmel Center. The group is frequently engaged by premier chamber music series in Boston, San Francisco, Portland, Philadelphia, and New York. Festival appearances include Chamber Music Northwest, Santa Fe Chamber Music Festival, La Jolla Music Society, Virginia Arts Festival, Bravo! Colorado, and Ravinia Festival. In recent seasons, the group has toured internationally to China, Singapore, Brazil, New Zealand, and throughout Europe. Recent highlights include debuts at La Folle Journée in Nantes, France, and London’s Wigmore Hall. In 2015, it also debuted at the Paris Jazz Festival and was featured at the Huntington Estate Festival in Australia. Since 2008, the group’s Legacy Commissioning Project has been responsible for commissioning, premiering, and touring new works for woodwind quintet written by established and emerging composers of diverse musical backgrounds. Imani Winds has been recognized with numerous awards, including the 2007 ASCAP Award, 2002 CMA/ASCAP Award for Adventurous Programming, and CMA/WQXR Award for its debut and self-released recording Umoja. At the 2001 Concert Artists Guild International Competition, Imani Winds was selected as the first-ever Educational Residency Ensemble, in recognition of its tremendous musical abilities and innovative programming.

Friedrich Heinrich Kern is a composer, pianist, and glass harmonica player. He has made appearances as a performer and composer in the United States, Europe, the Middle East, and Asia. Kern’s work is dedicated to exploring wistful, unfolding soundscapes and discovering the realms between dreams and consciousness. After years of traveling the world and composing for the New York contemporary classical scene, he translates his skills using piano, electronics, field recordings, and beat structures into his recent creations, released on the M=MAXIMAL label. He moves freely between the worlds of electronic and acoustic music, unwilling to be limited by boundaries or language. One of the few professional glass harmonica soloists worldwide, he plays the only existing modern version of the glass harmonica in North America, the Verrophone. Kern began his studies in his home country of Germany, where he earned degrees in both piano and composition. He then traveled to Korea to study traditional Korean music. In 2008, he moved to New York City, where received a MacCracken Research Fellowship Award and a PhD in Music Composition and Theory. He now teaches a composition class at New York University. In addition to his work with electronic instruments and media, Friedrich has composed works for acoustic instruments, ranging from solo piano to full orchestra. Musical connections shape his ideas and genius. His creative output spans a wide range of music including orchestral works, film, and dance. His latest collaboration is The New Paganini Project with Niklas Liepe (Sony Classical, 2018).
Paul Lewis is internationally regarded as one of the leading musicians of his generation. His cycles of core piano works by Beethoven and Schubert have received critical and public acclaim worldwide, and consolidated his reputation as one of the world’s foremost interpreters of the central European classical repertoire. His numerous awards have included the Royal Philharmonic Society’s Instrumentalist of the Year, two Edison Awards, three Gramophone Awards, the Diapason D’or de l’Annee, the Preis der Deutschen Schallplattenkritik, the Premio Internazionale Accademia Musicale Chigiana, and the South Bank Show Classical Music Award. He holds honorary degrees from Liverpool, Edge Hill, and Southampton Universities and was appointed Commander of the Order of the British Empire (CBE) in the 2016 Queen's Birthday Honours. He appears regularly as a soloist with the world's great orchestras, including the Boston Symphony, Chicago Symphony, London Symphony, London Philharmonic, Bavarian Radio Symphony, NHK Symphony, New York Philharmonic, Los Angeles Philharmonic, Royal Concertgebouw, Cleveland, Tonhalle Zurich, Leipzig Gewandhaus, Philharmonia, and Mahler Chamber Orchestras. Lewis’s recital career takes him to venues such as London's Royal Festival Hall, Alice Tully and Carnegie Hall in New York, the Musikverein and Konzerthaus in Vienna, the Théâtre des Champs Elysées in Paris, the Concertgebouw in Amsterdam, and the Berlin Philharmonie and Konzerthaus. He is also a frequent guest at the some of the world’s most prestigious festivals, including Tanglewood, Ravinia, Schubertiade, Edinburgh, Salzburg, Lucerne, and the BBC Proms where in 2010 he became the first person to play a complete Beethoven piano concerto cycle in a single season.

Pianist George Li captured the Silver Medal at the 2015 International Tchaikovsky Competition and received a 2016 Avery Fisher Career Grant. Recent and upcoming concerto highlights include performances with Gustavo Dudamel and the Los Angeles Philharmonic, Michael Tilson Thomas and the San Francisco Symphony, Manfred Honeck and the Hamburg Philharmonic, a tour of Asia with the Verbier Festival Orchestra, St. Petersburg Philharmonic with Yuri Temirkanov, and the Philharmonia Orchestra with Long Yu, as well as the Oslo Philharmonic, Orchestre National de Lyon, Rotterdam Philharmonic, Malmö Symphony, DSO Berlin, Seattle Symphony, Utah Symphony, Sydney Symphony, and Frankfurt Radio Symphony. He frequently appears with Valery Gergiev and the Mariinsky Orchestra, including performances at the Paris Philharmonie, Luxemburg Philharmonie, New York's Brooklyn Academy of Music, Graffenegg Festival, and in venues in Russia. Recital highlights include Carnegie Hall, Davies Hall in San Francisco, the Mariinsky Theater, Munich’s Gasteig, the Louvre, Seoul Arts Center, Tokyo’s Asahi Hall and Musashino Hall, NCPA Beijing, Ravinia Festival, Lanaudiere Festival, Edinburgh Festival, and Montreux Festival. An active chamber musician, Li has performed with James Ehnes, Noah Bendix-Balgley, Benjamin Beilman, Kian Soltani, Pablo Ferrandez, and Daniel Lozakovich. An exclusive Warner Classics recording artist, Li recorded his debut album (released in October 2017) live at the Mariinsky. Li gave his first public performance at Boston's Steinway Hall at the age of ten, and in 2011 performed for President Obama at the White House. He was the first-prize winner of the 2010 Young Concert Artists International Auditions and a recipient of the 2012 Gilmore Young Artist Award. He is currently in the Harvard University New England Conservatory joint program, studying with Wha Kyung Byun.

Violinist Daniel Lozakovich is quickly establishing himself on the international concert stage. He has performed with orchestras including the Orchestre National de France, Royal Stockholm Philharmonic, Swedish Radio Symphony Orchestra, Moscow Philharmonic, the National Philharmonic of Russia, and Royal Liverpool Philharmonic with distinguished conductors such as Adam Fischer, Vasily Petrenko, Leonard Slatkin, Vladimir Spivakov, Robin Ticciati, and Valery Gergiev, with whom he maintains a strong artistic partnership since they first collaborated in 2015. Highlights of Lozakovich’s 2017/18 season include his debut with the Boston Symphony Orchestra under Andris Nelsons at Tanglewood, as well as tours to Asia.
Lozakovich has appeared at international music festivals including the Progetto Martha Argerich in Lugano, Carinthischer Sommer in Austria, Sommets musicaux de Gstaad, Moscow Meets Friends, Gergiev Festival Rotterdam, Baltic Sea Festival, White Nights Festival in St Petersburg, and the Moscow Easter Festival. He made his chamber music debut at Festival de Pâques - Aix-en-Provence in 2016 with Renaud Capuçon and Khatia Buniatishvili and enjoys collaborations with Emanuel Ax, Ivry Gitlis, Martin Fröst, and Maxim Vengerov. In June 2016, he signed an exclusive recording contract with Deutsche Grammophon on which he recorded a selection of Bartók’s violin duos with Daniel Hope. Lozakovich won first prize at the 2016 Vladimir Spivakov International Violin Competition, both first prize and the “Grand Prix” at the 2012 EMCY International Music Competition, the 2015 Manfred Grommek Prize of the Kronberg Academy, the Excelentia Prize, and the 2017 Young Artist of the Year Award at the Festival of the Nations. Born in Stockholm in 2001, Lozakovich took up the violin in 2007 and made his concerto debut with the Moscow Virtuosi Chamber Orchestra two years later. He studies at the Karlsruhe University of Music with Josef Rissin and is mentored by Eduard Wulfson.

Philipp Marguerre takes inspiration from new discoveries and musical premieres. He has formed long-term collaborations with composers including Garry Eister (Travelling in Rain) and George Benjamin (Written on Skin). Marguerre studied piano at Hochschule für Musik und Kunst Mannheim with Andreas Pistorius. Since 2010, Marguerre has performed many concerts as pianist with the Deutsches Filmmusikorchester Babelsberg. Since 2002, Marguerre has been a part of the glass music ensemble Sinfonia di Vetro. He plays exclusively on glass instruments developed by Sascha Reckert and most often performs on the Verrophone. Marguerre has appeared as soloist with the Semperoper in Dresden, the Royal Opera House, Teatro Real in Madrid with Natalie Dessay, Vienna Staatsoper with Anna Netrebko, the Staatsoper in Hamburg, Teatro alla Scala in Milan, the Deutsche Oper in Berlin, the San Francisco Opera, and at international music festivals such as the Salzburg Festival. Marguerre is especially interested in glass music of the early Classical and Romantic eras. In 2006 he established the publishing company Inter-Note where he has edited and published original literature and pieces for historical and modern glass instruments.

Now in its 30th season, New York Festival of Song (NYFOS) is dedicated to creating intimate song concerts of great beauty and originality. Weaving music, poetry, history, and humor into evenings of compelling theater, NYFOS fosters community among artists and audiences. Each program entertains and educates in equal measure. Founded by pianists Michael Barrett and Steven Blier in 1988, NYFOS continues to produce its series of thematic song programs, drawing together rarely heard songs of all kinds, overriding traditional distinctions between musical genres, exploring the character and language of other cultures, and the personal voices of song composers and lyricists.

Nokuthula Ngwenyama came to international prominence when she won the Primrose International Viola Competition and the Young Concert Artists International Auditions at age 17. Plaudits followed her debut recitals at the John F. Kennedy Center for the Performing Arts in Washington, D.C. and the 92nd Street Y. In 1998, she received the prestigious Avery Fisher Career Grant. Ngwenyama has since performed with the Atlanta, Baltimore, and Indianapolis Symphonies, the Los Angeles Philharmonic, and the National Symphony Orchestra. She has been heard in recital at Tokyo’s Suntory Hall, the Louvre, the Ford Center in Toronto, and the Maison de Radio France. Summer festival appearances include Green Music, Vail, San Diego’s Mainly Mozart, Chamber Music Northwest, Marlboro Music Festival, Spoleto USA, and Burgundy’s Musique et Vin. Recent highlights include an appearance with the Sinfonietta Cracovia performing Penderecki’s Viola Concerto, and performances with the Kalichstein-Laredo-Robinson Trio at the Kimmel Center in Philadelphia.
and the People’s Concert Series in New York City. She performed with the Phoenix Symphony under Ignat Solzhenitsyn, gave recitals in Los Angeles and Oakland with the world premiere of Byron Adams’s Sonata for Viola and Piano, and appeared with Bruno Mars on Saturday Night Live. Ngwenyama also performed at Nexus Hall in Tokyo’s Chanel Tower and the Xi’an Conservatory of Music, where she is a visiting professor. In recent years, she was chosen for the coveted Duncanson Artist-in-Residency at the Taft Museum.

Francesco Piemontesi has garnered a reputation across the world for his fleet-fingered technique and poetic expression. A student of Alfred Brendel, Piemontesi appears with major ensembles worldwide, including the Leipzig Gewandhaus Orchestra, Munich Philharmonic, Dallas Symphony Orchestra, Berlin Radio Symphony, Bavarian Radio Symphony, Frankfurt Radio Symphony, London Philharmonic Orchestra, Philharmonia Orchestra, BBC Symphony, The Hallé, Orchestre Philharmonique de Radio France, Danish National Symphony, Chamber Orchestra of Europe, Israel Philharmonic, the Orchestra of the Maggio Musicale, the Cleveland Orchestra, and Los Angeles Philharmonic. He has performed with conductors such as Vladimir Ashkenazy, David Afkham, Nicholas Collon, Charles Dutoit, Manfred Honeck, Marek Janowski, Andrew Manze, Zubin Mehta, Sir Roger Norrington, Sakari Oramo, Vasily Petrenko, and Robin Ticciati. In solo recital, he has appeared in many prestigious venues, including London’s Wigmore Hall, Amsterdam’s Concertgebouw, Rotterdam’s De Doelen, Berlin’s Philharmonie, Zurich’s Tonhalle, and Vienna’s Konzerthaus and Musikverein. He made his Mostly Mozart Festival debut in 2013.

The Pražák Quartet—one of today’s leading international chamber music ensembles—was established in 1972 while its members were students at the Prague Conservatory. Since then, the quartet has gained attention for its place in the unique Czech quartet tradition and for its musical virtuosity. The 1974 Czech Music Year saw the Pražák Quartet receive the first prize at the Prague Conservatory Chamber Music Competition. Within twelve months, its international career had been launched with a performance at the 1975 Prague Spring Music Festival. In 1978 the quartet took the first prize at the Evian String Quartet Competition as well as a special prize awarded by Radio France for the best recording during the competition. The Pražák Quartet is a regular guest in Prague, Paris, Amsterdam, Brussels, Milan, Madrid, London, Berlin, Munich, and other European cultural capitals. It has been invited to participate at numerous international festivals where it has collaborated with such artists as Menahem Pressler, Jon Nakamatsu, Cynthia Phelps, Roberto Diaz, Josef Suk, and Sharon Kam. The quartet has toured extensively in North America, and during the 2018/19 season, it will return to the United States on a special tour with fellow Czechs, the Zemlinsky Quartet. The Pražák Quartet records exclusively for Praga/Harmonia Mundi, and includes first violinist Jana Vonášková, second violinist Vlastimil Holek, violist Josef Kluson, and cellist Michal Kanka.

Christian Zacharias has made a name for himself as one of the world’s leading pianists, conductors, and musical thinkers. Beginning as a pianist and later moving on to work as a conductor, he has seen his international career burgeon through acclaimed concerts with leading orchestras and renowned conductors, several awards, and recordings. In the 2017/18 season, Zacharias takes over as first guest conductor of the Orquesta y Coro de la Comunidad de Madrid. Together with the Stuttgart Philharmonic, he presents a Mozart/Bruckner program on tour in Germany. He appears in Montreal, Porto, Bilbao, and Bergen, among others. His selected piano recitals in Paris, Essen, Zurich, and Lyon, among other cities, are dedicated to Haydn and Bach this season. Zacharias was a long-term Artistic Partner at the St. Paul Chamber Orchestra and is still deeply connected to the orchestra. He also maintains close ties with the Gothenburg Symphony Orchestra, the Boston Symphony Orchestra, the Kammerorchester Basel, the Konzerthausorchester Berlin, and the Bamberger Symphoniker. He regularly turns his attention to opera, leading productions of Mozart’s
La Clemenza di Tito, Le nozze di Figaro, and Offenbach’s La Belle Hélène. The 2015 production of Otto Nicolai’s The Merry Wives of Windsor, which he conducted at the Opéra Royal de Wallonie in Liège, was awarded the Prix de l’Europe Francophone. Zacharias has earned numerous awards and prizes, including the 2007 Midem Classical Award for Artist of the Year. The French government honored him as an Officier dans l’Ordre des Arts et des Lettres, and he was awarded for his contributions to culture in Romania in 2009. In 2016 he was named member of the Royal Swedish Academy of Music.

For further information, contact the Lincoln Center Press Office, pressoffice@lincolncenter.org; 212.875.5999