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Press Contact:

Eileen McMahon

212.875.5391

emcmahon@

lincolncenter.org

**LINCOLN CENTER ANNOUNCES *MOSTLY MOZART FESTIVAL 2008*
JULY 29 TO AUGUST 23**

**SIXTY EVENTS SPANNING CONCERTS, OPERA, DANCE, FILM, VIDEO ART, LECTURES
AND DISCUSSIONS HIGHLIGHT THE 42ND SEASON**

Maestro Louis Langrée Leads Eight Concerts with Mostly Mozart Festival Orchestra

Young Conductors—Frenchman Lionel Bringuier, the U.K.'s Edward Gardner, and Finland's Susanna Mälkki, All in Their New York Debuts—Make Festival Appearances

**Kaija Saariaho is Second Mostly Mozart Composer-in-Residence; Her Oratorio
La Passion de Simone with Dawn Upshaw to Have U.S. Premiere**

**Themes of Loss and Transformation Explored in Works by Mozart, Saariaho,
Mahler, Strauss and Samoan Choreographer Lemi Ponifasio's
Requiem (U.S. Premiere)**

***Finnish Focus:* Music of Saariaho, Sibelius, Fredrik Lithander and appearances by
Finnish Soloists in Orchestral, Chamber and Late-Night Concerts Featured**

**"Music on Period Instruments" Performances by Freiburg Baroque Orchestra,
Orchestra of the Age of Enlightenment and Concerto Italiano**

Interactive Video Installations by Australian Artist Lynette Wallworth

NEW YORK, NEW YORK — The 2008 *Mostly Mozart Festival* was announced today by Mostly Mozart Artistic Director **Jane S. Moss**. Running from **July 29 – August 23**, the 42nd annual Festival will feature 60 events, including orchestral and chamber concerts, recitals, period-instrument performances, opera in concert, dance, film, lectures and discussions, and video art installations. Finnish composer **Kaija Saariaho** has been named composer-in-residence for *Mostly Mozart 2008* and the festival will feature a number of her works, including the U.S. premiere of her oratorio *La Passion de Simone*, directed by Peter Sellars, with **Dawn Upshaw** in the title role. Maestro **Louis Langrée**, the Renée and Robert Belfer Music Director, conducts eight performances of the **Mostly Mozart Festival Orchestra** with four different programs highlighted by works of Mozart, Mahler, Fauré, Ravel, Strauss and Webern.

"This summer's *Mostly Mozart Festival* is certain to touch deeply on universal issues that lie at the center of our hearts and spirits," said Jane Moss "I am profoundly grateful that some of the world's most gifted creators and interpreters will illuminate, in sublime and complex ways, the extraordinary power of art to transform our lives. Faith, hope, and embrace are the central messages to be experienced in this year's Festival."

**The *Mostly Mozart Festival* is sponsored by the Jerome L. Greene Foundation and
The Peter Jay Sharp Foundation.**

This summer's Festival explores the themes of loss and transformation—themes which so frequently lie at the heart of extraordinary works of music and art. These ideas informed Mozart's work, especially in his later years, manifested explicitly in operas and vocal works, and implicitly in some of his major instrumental works. Maestro **Louis Langrée** will lead the **Mostly Mozart Festival Orchestra** in Festival opening and closing programs that illuminate these themes. The opening concerts feature **Mozart's Symphony No. 40 in G minor**. The use of the minor mode signified especially tragic emotions for Mozart and composers of his time, and Symphony No. 40, more than any of his work, reflects the emotional turmoil of the composer's last years. It is paired with Mahler's meditative song-cycle **Das Lied von der Erde**, in a chamber version. This is the first time Mahler will be performed as part of *Mostly Mozart*. Maestro Langrée brings the Festival to a close with Mozart's glorious **Mass in C minor** on a program with Richard Strauss' elegiac *Metamorphosen*, expressing grief for a culture that is lost and an acceptance of loss itself.

The Festival themes are also explored in the two productions receiving their U.S. premieres at *Mostly Mozart 2008*—**Kajia Saariaho's** *La Passion de Simone* and **Lemi Ponifasio's** *Requiem*—and in programs offered by visiting ensembles. *La Passion de Simone*, co-commissioned by Lincoln Center for the Performing Arts, features the incomparable Dawn Upshaw in the title role of Simone Weil, whose spiritual awakening and intense identification with suffering and loss led to her death in 1943. *Requiem*, which features 24 dancer/performers and incorporates traditional music and ritual, is Lemi Ponifasio's full-evening, contemporary dance/theater work exploring South Pacific Islanders' concept of death and remembrance. Both works take inspiration from Mozart's Requiem and both were commissioned by Vienna's 2006 New Crowned Hope festival led by director Peter Sellars.

The Emerson String Quartet's performance of Saariaho's *Terra Memoria* ("dedicated to those departed"), Mozart's **Masonic Funeral Music**, performed on a Mostly Mozart Festival Orchestra program, and the **Orchestra of the Age of Enlightenment's** (OAE) opera-in-concert performance of Mozart's, *La clemenza di Tito*—extolling the transforming power of forgiveness—are among the other works that reflect the Festival's themes.

Period-instrument performances by renowned European ensembles have become a signature component of the *Mostly Mozart Festival*. In addition to the OAE's period-instrument performances of *La clemenza di Tito*, led by young English conductor **Edward Gardner** in his New York debut, two other renowned ensembles will make appearances this August. The **Freiburg Baroque Orchestra** returns with *Mozart Akademie*, a selection of varied Mozart symphonies, concertos, arias and other works as they might have been performed in a typical musical evening in Mozart's time. And, in its *Mostly Mozart* debut, the acclaimed Baroque instrumental and vocal ensemble **Concerto Italiano**, with its founder and conductor **Rinaldo Alessandrini**, will offer two programs: Italian liturgical music of Scarlatti, Pergolesi and Alessandro Melani, and an all-Vivaldi evening of the Venetian master's exquisite concerti.

Renowned conductors **Osmo Vänskä** and **Jiří Bělohlávek**, as well as 21-year-old French sensation **Lionel Bringuier**, in his New York debut, will make guest appearances with the Mostly Mozart Festival Orchestra in programs that include works of Mozart, Beethoven, Martinů and Sibelius. Noted artists appearing in concert and recital this season include tenor **Paul Groves**, mezzo-soprano **Alice Coote**, soprano **Christiane Oelze**, pianists **Garrick Ohlsson**, **Benedetto Lupo** (in his New York debut) and **Mihaela Ursuleasa**, and the **Emerson String Quartet**.

In programs that were shaped in collaboration with composer-in-residence Kaija Saariaho, Finnish composers and musicians take center-stage, imparting a *Finnish Focus* to this year's festival. Acclaimed conductor **Susanna Mälkki**, recently appointed artistic director of Ensemble intercontemporain, will make her **New York debut** leading performances of *La Passion de Simone* and a concert by the City of Birmingham Symphony Orchestra. A highlight of the program is the New York premiere of Saariaho's *Notes on Light*, for cello and orchestra, featuring cellist **Anssi Karttunen**. **Kari Kriikku**, bass clarinet, is featured soloist for a Mostly Mozart Festival Orchestra concert (conducted by Finn Osmo Vänskä) which also includes **Sibelius'** rarely-heard orchestral suite *Pelléas och Mélisande*. One of this year's "A Little Night Music" late-night concerts will include four Saariaho works and features cellist Anssi Karttunen and pianist **Tuija Hakkila**. Ms. Hakkila will also perform a fortepiano recital featuring works of Mozart and his Finnish contemporary Fredrik Lithander. The Emerson String Quartet will offer performances of Saariaho's 2006 *Terra Memoria*.

As it has in recent seasons, the *Mostly Mozart Festival* will include innovative public art. Two video installations—*Hold: Vessel 1 and 2* and *Invisible by Night*, the first New York exhibition by noted Australian artist Lynette Wallworth—explore our connection to nature and response to grief, respectively. Each involves viewer interaction. They will be installed in the 5th Floor Atrium of Frederick P. Rose Hall, home of Jazz at Lincoln Center, and on view, free, daily from July 30 to August 17.

More details on the Mostly Mozart Festival 2008 season follow.

Programs and artists subject to change.

Tickets for *Mostly Mozart Festival* 2008 will go on sale on **May 7** for those buying multiple performances. Single tickets are on sale starting **June 11**. All tickets can be purchased online at LincolnCenter.org, by phone via CenterCharge, 212-721-6500, or by visiting the Avery Fisher Hall box office, West 65th Street and Broadway.

For a Mostly Mozart 2008 brochure, call 212-875-5766. For more information on *Mostly Mozart*, including audio clips, visit: LincolnCenter.org/MozartListeningLounge.

The *Mostly Mozart Festival* is sponsored by the Jerome L. Greene Foundation and The Peter Jay Sharp Foundation.

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MOSTLY MOZART FESTIVAL COMPOSER-IN-RESIDENCE 2008—KAIJA SAARIAHO

“A master of sonic iridescence...Saariaho’s music sounds like no one else’s.” -*The Boston Globe*

Inaugurated in 2007 with the appointment of Osvaldo Golijov, the *Mostly Mozart* Composer-in-Residence extends the festival’s initiative to embrace contemporary artists and music. This year’s composer-in-residence, **Kaija Saariaho**, is one of an extraordinary group of Finnish musicians making an impact around the world, and is one of the few female contemporary composers to have achieved wide public and critical acclaim. Her lushly-textured work, rooted in studies of electro-acoustic technology and the science of sound honed in her early days at the IRCAM Institute in Paris, is often described as mysterious and other-worldly.

Kaija Saariaho is a recipient of the prestigious Grawemeyer Award in 2003 and is also the recipient of the Prix Italia. *Musical America* magazine chose Ms. Saariaho as its 2008 Composer of the Year. *La Passion de Simone* is the latest of her large-scale staged works created in collaboration with writer Amin Maalouf and director Peter Sellars; their earlier collaborations were the operas *L’Amour de loin* (2000) and *Adriana Mater* (2006)

LA PASSION DE SIMONE – U.S. PREMIERE

**“Beauty captivates the flesh in order to obtain permission to pass right to the soul.” –
Simone Weil (from *Gravity and Grace*)**

Kaija Saariaho’s oratorio *La Passion de Simone: Musical path in 15 stations*, based on the life and writings of French moral philosopher and social activist **Simone Weil**, with libretto by **Amin Maalouf**, will have its U.S. premiere at *Mostly Mozart 2008*, with performances August 13, 15 and 17 in the Rose Theater. **Dawn Upshaw** sings the title role and **Peter Sellars** directs.

Taking the form of a medieval Passion play, with its 15 “stations” representing key moments in its subject’s life, *La Passion de Simone* has been called a contemplation of the life and death of controversial French moral philosopher, mathematician, political activist and mystic Simone Weil. Born in Paris in 1909, Weil died in 1943, starving to death because she refused to eat more than her countrymen suffering in Nazi occupied France. In a program note to her published work, Kaija Saariaho describes the shaping of *La Passion de Simone* with her two collaborators:

“The combination of Weil’s severe asceticism and her passionate quest for truth has appealed to me ever since I first read her thoughts. Together we [the three collaborators] chose different parts of Weil’s work and life for the libretto before I began composing. Whereas I have always been fascinated by Simone’s striving for abstract (mathematical) and spiritual-intellectual goals, Peter is interested in her social awareness and political activities. Amin brought out the gaping discrepancy between her philosophy and her life, showing the fate of the frail human being amongst great ideas.”

The Independent (London) cited the work’s “sensual beauty. Its mysticism is conveyed in oceanic washes of orchestral sound dripping with tuned percussions and melismatic woodwind solos.” Saariaho composed *La Passion* with Dawn Upshaw (the lead role in her two operas) in mind, but because of illness the premiere in Vienna was sung by soprano Pia Freund. Ms. Upshaw took up

the role in performances at the Barbican in July 2007. *The Daily Telegraph* (London) called her performance as Simone Weil “a real marvel.”

Amin Maalouf collaborated with Ms. Saariaho on her first opera, *L'Amour de loin*. Maalouf has also written lyrics to Saariaho's song-cycle *Quarte instants* and the libretto to her second opera, *Adriana Mater*. The Lebanese-born journalist and novelist creates fictional work that often blends historical settings with fantasy and philosophical themes. With the growing conflicts in his homeland, he emigrated with his family to Paris in 1977 where he continued to work as a journalist. His first book was published in 1983 and his work has been translated into more than 20 languages.

THEMATIC FOCUS: LOSS AND TRANSFORMATION

The themes of loss and transformation are at the heart of three notable new works at this summer's Festival: Kaija Saariaho's *La Passion de Simone*, Lemi Ponifasio's *Requiem* and Lynette Wallworth's video installations. In addition, woven through the 2008 Festival programs are works by Mozart, Mahler, Webern, Strauss and Saariaho, chosen by Artistic Director Jane Moss and Music Director Louis Langrée, which powerfully reflect these ideas:

- Gustav Mahler's exploration of mortality and transcendence, the song-cycle *Das Lied von der Erde*, paired with Mozart's **Symphony No. 40 in G minor**, reflecting the troubled last years of the composer's life (Mostly Mozart Festival Orchestra, Louis Langrée, July 29, 30)
- Mozart's **Masonic Funeral Music**, written for services for a fellow Masonic lodge member, and another late work, **Symphony No. 38 in D major, "Prague,"** along with **Webern's Five Canons after Latin Texts, Op. 16** and **Five Religious Songs, Op. 15**, sung by soprano **Christine Oelze** (Mostly Mozart Festival Orchestra, Louis Langrée, August 1, 2)
- Two extraordinary musical treatments of Maeterlinck's tragic play of love and loss, **Pelléas et Mélisande** in *Mostly Mozart Festival Orchestra* concerts led by Louis Langrée (Fauré's **Pelléas et Mélisande, Suite, Op. 80**, August 8, 9) and Osmo Vänskä (Sibelius' **Pelléas och Mélisande, Op. 46**, August 15, 16)
- The festival's closing program featuring *Metomorphosen*, Strauss's work of mourning written after the bombing of Munich by the Allied Powers during World War II, followed by the transcendent **Mozart Mass in C minor** (Mostly Mozart Festival Orchestra, Louis Langrée, August 22-23)
- Mozart's late *opera seria* *La clemenza di Tito*, with its theme of the transforming power of forgiveness, in a concert version by Orchestra of the Age of Enlightenment (August 3).
- Samoan choreographer **Lemi Ponifasio's** dance/theater work *Requiem* which incorporates rituals of remembrance of the indigenous peoples of the South Pacific Islands (August 8, 9)
- *La Passion de Simone*, examining profound themes of spiritual transformation and loss (August 13, 15, 17).
- Saariaho's *Terra Memoria*, subtitled by the composer "for those departed," performed by the Emerson String Quartet (August 21)
- Schoenberg's *Verklärte Nacht* part of "A Little Night Music" program by artists of The Chamber Music Society of Lincoln Center, including the Jupiter String Quartet (August 21)
- Lynette Wallworth's video installation *Invisible by Night* (2004) which address both the isolation and the shared experience of grief (July 30-August 17)

LEMI PONIFASIO'S REQUIEM -- U.S. PREMIERE

"*Requiem* is the journey of hope and the desire for transformation. For us, death is part of the living rather than something we're all afraid to go to. Ceremonies of death are ceremonies of life." –Lemi Ponifasio

Lemi Ponifasio's *Requiem* was inspired by a western form of a musical expression for mourning—the Requiem mass. But in the hands of the innovative Samoan artist, using South Pacific Islanders' ideas about death and remembrance as a starting point, his Requiem is a striking, contemporary theater work of "strange, unearthly beauty" (*The Guardian* [London]). *Requiem* combines movement, chant, spoken word and striking architectural and lighting elements and invites the audience to participate in a shared experience of what it means to be human, to be part of the cycle of nature, of birth, death and renewal. As Mr. Ponifasio explains, "We are inseparably interwoven...we are the same stuff as one another and of the same Earth." Members of MAU, the company Mr. Ponifasio formed in 1995, perform. In their ranks are not only full-time professional artists, but also accomplished performers who work at a variety of professions – fishermen, weavers, farmers, lawyers – among them.

Born in the village of Lano, Samoa, **Lemi Ponifasio** is one of New Zealand's leading theater artists and a pioneer in the creation of contemporary dance in the Pacific Islands. Ritual and ceremony—which permeate traditional Pacific Island culture—are always present in his work, but rather than re-enacting actual dance, song or music, these elements are the starting points for fresh, contemporary expression. Mr. Ponifasio's **MAU Company**, takes its name from a Samoan word that means "vision" and "revolution." It was the name adopted by the independence movement that started in 1908 as non-violent resistance to German, and later British and New Zealand, rule. Mr. Ponifasio's work has been presented throughout the Pacific Islands, and at major European arts festivals including the Venice Biennale, Holland Festival, Adelaide Festival, Prague Quadrennial, Theater der Welt, New Crowned Hope/Vienna and London's LiffFestival.

FOCUS ON FINNS

With Kaija Saariaho in the spotlight, a strong contingent of her Finnish compatriots are participating in this year's *Mostly Mozart Festival*, among them many, like Saariaho, who received early training at Helsinki's famed Sibelius Academy. Works by Finnish composers and performances by Finnish musicians will be featured throughout the festival: in concerts with the *Mostly Mozart Festival* Orchestra, and as part of "A Little Night Music" late-evening concerts and a Sunday mid-day recital.

Rising young Finnish conductor **Susanna Mälkki** conducted the world premiere of *La Passion de Simone* at the New Crowned Hope Festival in 2006. Appointed music director of the Ensemble intercontemporain later that year, she makes her New York debut conducting the City of Birmingham Symphony Orchestra in performances of the Saariaho oratorio at *Mostly Mozart 2008* (August 13, 15, 17). In a separate concert program with the orchestra, (August 14) Mälkki conducts Beethoven's Symphony No. 3 ("Eroica") and the New York premiere of **Saariaho's** cello concerto *Notes on Light*, performed by fellow countryman and Sibelius Academy graduate cellist **Anssi Karttunen**, for whom it was written.

Mr. Karttunen, a frequent collaborator with Ms. Saariaho, said of the composer in a *New York Times* article, "Kaija gets sounds out of the cello and other instruments that were never before accepted....She surprises us, transforms our conceptions of particular sounds. She looks for

beauty in absolutely everything.” *Notes on Light* was commissioned by the Boston Symphony Orchestra for its 125th anniversary. On the final page of the score, Saariaho includes a quote from T.S. Eliot, “...I could not speak, and my eyes failed, I was neither living nor dead, and I knew nothing, looking into the heart of light, the silence.”

Susanna Mälkki studied the cello, and later conducting, at the Sibelius Academy. A noted opera conductor with the Copenhagen and Finnish National Opera companies, she has also served as guest conductor with the Rotterdam and Oslo Philharmonics and Berlin Symphony Orchestra. She will make her first New York appearance as music director of Ensemble intercontemporain for Lincoln Center’s *Great Performers* series in May 2009.

Mr. Karttunen joins fellow Finn, pianist and Sibelius Academy graduate **Tuija Hakkila** for “A Little Night Music” late-night concert on August 15 in the Kaplan Penthouse. They will perform music of Debussy and four **Saariaho** works: Sept Papillons (études for solo cello), Prelude (for piano), Ballade (for piano) and Serenatas (New York Premiere, for piano, cello and percussion), joined by David Cossin, percussion.

Tuija Hakkila, also a noted fortepianist, will give a solo noon-time recital on Sunday, August 17 in the Walter Reade Theater, performing works of Mozart and Finnish composer and Mozart contemporary Fredrik Lithander (1777-1823).

Osmo Vänskä, a *Mostly Mozart* favorite, will conduct two programs with the Mostly Mozart Festival Orchestra, and play the clarinet on one program. Vänskä, another graduate of the Sibelius Academy, is in his fifth season as Music Director of the Minnesota Orchestra. On August 15 and 16, in Avery Fisher Hall, he conducts **Sibelius’** majestic orchestral suite *Pelléas och Mélisande*, Beethoven’s Symphony No. 2 and Mozart’s Clarinet Concerto with Finn **Kari Kriikku**, making his Mostly Mozart debut. Kriikku, another Sibelius Academy alumnus, was, with Ms. Saariaho, a founding member of the Avanti! Chamber orchestra for which he also served as music director.

MOSTLY MOZART FESTIVAL ORCHESTRA CONCERTS IN AVERY FISHER HALL

Programs led by **Music Director Louis Langrée**:

- **July 29-30**: the opening programs feature Mozart’s Symphony No. 40 in G minor, and the chamber version of Mahler’s haunting *Das Lied von der Erde*, with tenor **Paul Groves** and Swedish alto **Anna Larsson** in her *Mostly Mozart* debut.
- **August 1-2**: features German soprano **Christiane Oelze** in works of Mozart and Webern. Highlights include Overture and Quando avran fine omai...Padre, germani, addio!, from Mozart’s *Idomeneo*, and Webern’s Five Canons after Latin Texts and Five Religious Songs sung by Ms. Oelze; Mozart’s Symphony No. 38 in D major (“Prague”) closes the evening.
- **August 8-9**: Italian pianist **Benedetto Lupo** makes his New York debut performing Mozart’s Piano Concerto No. 18 in B-flat major. Also on the program are Ravel’s lush *Le tombeau de Couperin*, Fauré’s *Pelléas et Mélisande*, Suite, Op. 80 and Mozart’s Symphony No. 25 in G minor.
- **August 22-23**: Maestro Langrée leads the orchestra in Strauss’ reflection on loss, *Metamorphosen*, and closes the 2008 Festival with Mozart’s glorious Mass in C minor, with sopranos **Sally Matthews** and **Lisa Milne**, and tenor **William Ferguson** and bass **Jason Grant**, both making their *Mostly Mozart Festival* debuts.

Programs with Guest Conductors:

- **August 5-6: Lionel Bringuier**, the 21-year-old Frenchman, recently appointed assistant conductor of the Los Angeles Philharmonic, makes his New York debut leading the Festival Orchestra in works of Beethoven and Mozart, including Mozart's Piano Concerto No. 25 in C major with Lincoln Center favorite and 2008 Grammy Award-winner, pianist **Garrick Ohlsson**.
- **August 12-13: Czech luminary Jiří Bělohlávek**, chief conductor of the BBC Symphony Orchestra, makes his Festival debut, leading the orchestra in works of Beethoven and Martinů, as well as Mozart's Sinfonia Concertante for Violin and Viola, featuring rising young artists Janine Jansen, violin, and Maxim Rysanov, viola, also making their *Mostly Mozart* debuts.
- **August 15-16: Osmo Vänskä**, with Kari Kriikku, bass clarinet (see page 8, "Focus on Finns").
- **August 19-20: Maestro Vänskä** returns to lead Mozart's Symphony No. 39 in E-flat major and Beethoven's Piano Concerto No. 3 with Romanian pianist Mihaela Ursuleasa in her *Mostly Mozart* debut. Also on the program: Mozart's Serenade for Winds in C minor, K.388, in which Vänskä will play clarinet.

"MUSIC ON PERIOD INSTRUMENTS" CONCERTS

Three renowned period instrument ensembles—from Germany, England and Italy—will take part in this season's *Mostly Mozart Festival*.

On July 31 the **Freiburg Baroque Orchestra**, led by artistic director and first-violinist **Gottfried von der Goltz**, will gather at the Rose Theater for *Mozart Akademie* to re-create an intimate musical evening as it might have taken place when Mozart was alive. Guest soloists are fortepianist **Kristian Bezuidenhout** and baritone **Christian Gerhaher**. In a common performance practice of the time, the movements of Mozart's Symphony No. 36 in C major ("Linz") will be interspersed with vocal selections—an aria from *Così fan tutte* following the symphony's second movement, and an aria from *Le nozze di Figaro* between the third and final movements. Following Kristian Bezuidenhout's performance of the Piano Concerto No. 20 in D minor, baritone Christian Gerhaher will sing two more arias from *Le nozze di Figaro*. The March in D major and Horn Concerto in D major precede the closing work: Symphony No. 34 in C major. Of the Freiburger's appearance on the *Great Performers* series several years ago, *The New York Times* said, "All the players exude involvement and joy." Hailed for his expressive and communicative style, South African-born **Kristian Bezuidenhout** is one of today's most exciting young keyboard artists. In 2001, at the age of 21, he won First Prize as well as the Audience Prize in the Bruges Fortepiano Competition, a rare accomplishment. His CD of Mozart solo fortepiano works, *Sturm und Drang*, was hailed by the *American Record Guide* as the "most impressive and provocative debut recordings in years."

The **Orchestra of the Age of Enlightenment** made its U.S. debut at *Mostly Mozart* in 1998. This August will mark the acclaimed ensemble's twelfth appearance at Lincoln Center. Leading the OAE in the August 3 concert performance of Mozart's opera *La clemenza di Tito* in the Rose Theater, in his New York conducting debut, is young English conductor **Edward Gardner**, who became Music Director of the English National Opera in May 2007. *La clemenza di Tito*,

written during the last year of the composer's life, touches on themes of mortality and forgiveness. Of a performance of the opera with ENO in June 2007, *The Guardian* (London) wrote, "His handling of Mozart's wonderful overture sent a message that the evening was in sure hands." Mezzo-soprano **Alice Coote**, who sang the role of Sesto for that engagement ("with such luster and ardour" –*The Guardian*), repeats her performance. She is joined by tenor **Toby Spence** as Tito, Swedish soprano **Hillevi Martinpelto** as Vitellia, soprano **Sarah Tynan** as Servilia, mezzo-soprano **Fiona Murphy** as Annio and bass **Matthew Rose** as Publio. All of the soloists are making their *Mostly Mozart Festival* debuts.

In a rare New York appearance, the highly-acclaimed Italian early music ensemble **Concerto Italiano** will offer two evenings of Italian Baroque sacred and secular music in the Rose Theater. Led by its founder, director **Rinaldo Alessandrini**, award-winning harpsichordist, fortepianist and organist, the 33-member instrumental and vocal ensemble will perform Alessandro Melani's *Litanie per la Beata Vergine Maria* for nine voices and basso continuo, Scarlatti's *Messa per il Santissimo Natale* and Pergolesi's *Missa Romana* ("di S. Emidio") on August 4. And on August 5, Concerto Italiano performs an all-Vivaldi program offering eight concertos. The group, which celebrates its 21st anniversary this season, is in residence at the Accademia Filarmonica in Rome. It has an extensive touring schedule at major festivals and venues throughout Europe, Japan, Israel and South America and has made more than 40 recordings, including a CD of Vivaldi chamber concertos which received a 2004 Gramophone Award. Kaija Saariaho has frequently cited the Italian Baroque repertory as an influence on her musical aesthetic.

"A LITTLE NIGHT MUSIC" – LATE-NIGHT CONCERTS IN THE KAPLAN PENTHOUSE

The popular, sell-out series at recent *Mostly Mozart Festivals* returns with seven engaging, intimate, candle-lit concerts that take place at 10:30 p.m. in the Stanley H. Kaplan Penthouse:

- A performance by German soprano **Christiane Oelze**, pianist **Ken Noda**, and the **Daedalus Quartet** which includes Berg's "Seven Early Songs" and Mahler's Piano Quartet in A minor on July 30.
- **Artists of The Chamber Music Society of Lincoln Center** including the **Jupiter String Quartet** perform Thomas Adès' *Arcadiana*, Op. 12, the composer's evocation of paradise with musical references to Mozart, Schubert, Elgar and Wagner, and Schoenberg's glorious *Verklärte Nacht*, Op. 4 on August 2.
- Pianist **Jeremy Denk** with Schubert's Sonata in B-flat major on August 6
- Italian pianist **Benedetto Lupo** performs Debussy's *Estampes*, Ravel's *Pavane pour une infante defunte* and *Alborada del gracioso* and works of Granados on August 9.
- A duo recital by fiery young instrumentalists, Dutch violinist **Janine Jansen** and Ukrainian violist **Maxim Rysanov**, performing Bach's Fifteen Inventions, BWV 772-86; Martinů's Duo No. 1, Three Madrigals; and Norwegian composer Johan Halvorsen's Passacaglia after Handel on August 12
- Finnish musicians cellist **Anssi Karttunen** and pianist **Tuija Hakkila** perform works by Kaija Saariaho (see details on page 8) as well as Debussy's Cello Sonata, *Les sons et les parfums tournent dans l'air du soir* from *Préludes*, and *Romances* and *Les Cloches*, for cello and piano on August 15.
- Pianist **Mihaela Ursuleasa** performs Chopin's Three Mazurkas, Op. 59, Beethoven's "Appassionata" Sonata and Ginastera's Piano Sonata No. 1 on August 20

LYNETTE WALLWORTH: INVISIBLE BY NIGHT
PUBLIC ART IN THE ATRIUM OF FREDERICK P. ROSE HALL

For *Invisible by Night* Australian artist **Lynette Wallworth** creates a space that is a temporary community in which the public actively participates in the art. She uses interactive technologies in groundbreaking ways, introducing new, sophisticated applications to heighten the viewer's emotional experience. Ms. Wallworth has described her work as "bringing together technological advances and ancient understandings, new media and old practices, electronics and the electricity of human touch." *Invisible by Night* includes two video art installations—*Hold: Vessel 1 and 2* (2001 and 2007) and *Invisible by Night* (2004)—which invite participants to engage directly, through touch, in order to fully reveal the work.

Hold: Vessel 1 and 2 is a large-scale installation that explores the intimacy and immensity of the natural world and our relationship to it. Upon entering the exhibition space, the visitor is encouraged to "catch" falling images of astronomical and underwater life in lens-shaped glass bowls. As the piece is activated by the visitor, the interaction becomes a metaphor for our connectedness within biological, social and ecological systems.

Invisible by Night presents a projection of a life-sized woman whose incessant pacing can be quietly interrupted by the viewer's touch. In the work, Wallworth explores the process of grief and loss, and the transient nature of compassion. She describes the woman's movements as "achingly slow and repetitive, like grief itself." *Invisible by Night* builds gestural mirroring into its interactive structure to create powerful emotional connections with the viewer.

Ms. Wallworth was awarded a New Media Arts Fellowship from the Australia Council for the Arts 2003–2004. Her work has been shown internationally. Her most recent works have been for the Auckland Triennial, Monash University Gallery, Melbourne 2007 and the BFI Gallery London. Lynette Wallworth is represented exclusively by Forma Arts and Media Limited.

These installations will be Ms. Wallworth's first public art display in New York City. They will be on site, free of charge, at the Atrium in Frederick P. Rose Hall, home of Jazz at Lincoln Center (Broadway at 60th Street), from **July 30 – August 17**.

Hold: Vessel 1 and 2 is produced by Forma www.forma.org.uk *Hold: Vessel 1*, 2001 is courtesy of and commissioned by the Australian Centre for the Moving Image, Melbourne, AU, www.acmi.net.au *Hold: Vessel 2*, 2007 is commissioned by the British Film Institute, London, U.K.

Invisible by Night is produced by Forma, www.forma.org.uk. Commissioned by Experimenta.org.

BERNSTEIN FILMS – THE JOY OF MUSIC

Anticipating this fall's city-wide celebration of Leonard Bernstein which will include the 11-part film series *The Joy of Music* on the *Great Performers* schedule in October-November 2008, this summer's *Mostly Mozart* schedule will have three engaging films of the beloved artist conducting Mozart works on two separate programs in the Walter Reade Theater. The first program features a 1981 performance with the Vienna Philharmonic with Bernstein at the piano for Mozart's Piano Concerto No. 17 in G major; and a 1973, WBGH-TV broadcast of Bernstein conducting the Boston Symphony Orchestra in the composer's Symphony No. 40 in G minor.

In the second program, the Maestro leads the Bavarian Radio Symphony Orchestra and Choir in a 1990 performance of the Mass in C minor, Ave verum corpus, and Exsultate, jubilate, with soloists Arleen Augér, Frederica von Stade, Frank Lopardo and Cornelius Hauptmann.

LECTURES, DISCUSSIONS AND PRE-CONCERT RECITALS

To enhance the audience's experience of performances, the *Mostly Mozart Festival* will once again include pre- and post-concert lectures and discussions and pre-concert recitals throughout the series. These are free to ticketholders attending the performance. Scheduled to participate in discussions and lectures are **Peter Sellars**, choreographer **Lemi Ponifasio**, **Kaija Saariaho**, **Dawn Upshaw**, **Susanna Mälkki**, cellist **Anssi Karttunen**, and musicologists **Bryan Gilliam**, **Raymond Erickson**, and **Marilyn L. McCoy**.

Pre-concert recitals, take place one hour prior to the main evening's performance and this summer include, fortepianist **Kristian Bezuidenhout** (July 31); pianist **Conrad Tao** (August 1); pianist **Andrew Armstrong** (August 8-9); pianist **Mihaela Ursuleasa** (August 19); pianist **Inon Barnatan** (August 20); and the **Emerson String Quartet** and pianist **Jonathan Biss** (August 21). Additional lectures, discussions and pre-concert recitals will be announced at a future date.

LOUIS LANGRÉE

Louis Langrée was appointed Music Director of the *Mostly Mozart Festival* in December 2002 and his tenure has been marked with wide critical acclaim. During the 2007-2008 season, Maestro Langrée makes his debut with the Pittsburgh Symphony, Rome Santa Cecilia Orchestra, Mozarteum Orchestra at the Mozartwoche in Salzburg, and at the Aix-en-Provence Festival conducting Mozart's *Zaide*. In addition he will made return appearances with the Houston and City of Birmingham Symphony Orchestras and Concerto Köln. This past November Mr. Langrée made his Metropolitan Opera debut conducting Gluck's *Iphigénie en Tauride*.

His 2006-2007 season included performances with the Sinfonica di Milano Giuseppe Verdi, Dallas, Baltimore, Hallé and Finnish Radio Symphony Orchestras. In Vienna in 2006, as part of the city's Mozart anniversary celebrations, he conducted Mozart's *Zaide* with the Camerata Salzburg directed by Peter Sellars and a series of performances with the Mark Morris Dance Group. Future seasons include performances with the Camerata Salzburg (Vienna), the London Philharmonic Orchestra (London) and the Netherlands Philharmonic Orchestra (Amsterdam) as well as his debut at La Scala in Milan.

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

JANE S. MOSS

Jane S. Moss was appointed Lincoln Center's Vice President of Programming in 1992, a position which includes her role as Artistic Director of the *Mostly Mozart Festival*. Ms. Moss has created several major new initiatives at Lincoln Center including the international, multi-genre *Lincoln Center Festival*, the *New Visions* series—which links the worlds of the theater and classical music—and Lincoln Center's *American Songbook* series, which focuses on classic and contemporary expressions of American song. Ms. Moss 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 innovator in classical music presentation, creating programming that embraces season-long, repertoire-focused and thematic festivals, and projects that combine music, spoken word and visual art components,

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 42nd year, continues to broaden its focus to include works by Mozart's predecessors, contemporaries, and related successors. In addition to concerts by the Mostly Mozart Festival Orchestra, *Mostly Mozart* now includes concerts by 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 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 Ely Ameling, and pianist Mitsuko Uchida all made their U.S. debuts at the *Mostly Mozart Festival*.

Donald Sultan print *Mimosas*, commemorating *Mostly Mozart Festival 2008*, is latest addition to Lincoln Center's Albert and Vera List Art collection.

Mostly Mozart Festival 2008 will be commemorated with the release of a new addition to Lincoln Center's List Art collection: **Donald Sultan's *Mimosas***. The print features richly articulated areas of overlapping black and grey leaves that provide a beautiful background for floating flowers with rich hints of blue coming through. Painter, printmaker, and sculptor Donald Sultan came to prominence in the 1980s for his large paintings of lemons and flowers, and is particularly known for his rich use of black. He has had solo exhibitions in London, Rome, Paris, and Zurich, and his work can be found in the permanent collections of the Art Institute of Chicago, the Dallas Museum of Art, the Museum of Fine Arts, Boston, and New York's Metropolitan Museum of Art.

The **Lincoln Center List Art Program** was established in 1962 by Albert and Vera List. The collection consists of posters and high-grade prints created by leading artists to commemorate Lincoln Center presentations such as *Great Performers* and *Mostly Mozart*. To date it includes more than 200 works by artists such as Gerhard Richter, Wolf Kahn, Helen Frankenthaler, and Chuck Close. The Program is non-profit, with general sales proceeds going toward the support of Lincoln Center for the Performing Arts, Inc., and the Program itself. *Mimosas* will be on sale in May 2008. For purchases and general information, call 212- 875-5017. To view the online gallery, visit the website at www.lincolncenter.org/printsposters.

TICKET INFORMATION

Tickets for *Mostly Mozart Festival 2008* will go on sale on **May 7** for those buying multiple performances. Single tickets are on sale starting **June 11**. All tickets can be purchased online at LincolnCenter.org, by phone via CenterCharge, 212-721- 6500, or visiting the Avery Fisher Hall box office, West 65th Street and Broadway.

For a *Mostly Mozart 2008* brochure, call 212-875-5766. For more information on *Mostly Mozart*, including audio clips, visit: LincolnCenter.org/MozartListeningLounge.

A CHRONOLOGY OF *MOSTLY MOZART FESTIVAL 2008* PERFORMANCES APPEARS IN A SEPARATE DOCUMENT.

Programs and artists subject to change.