

Lincoln Center's

# Mostly Mozart®

July 25–August 20, 2017

Jane Moss  
Ehrenkrantz Artistic Director

Louis Langrée  
Renée and Robert Belfer Music Director

## The Program

Thursday, July 27, 2017 at 7:30 pm

### Les Arts Florissants

Paul Agnew, *Conductor*

*Songs of Joy for Eastertide*

ALL-CHARPENTIER PROGRAM

**Nuptiae sacrae (1683–85)**

**Tristis est anima mea**

**Transfige dulcissime Jesu, Elévation à 5 (1683)**

**Prose pour le jour de Pâques ("Victimae paschali laudes")**

**Le Reniement de St. Pierre**

*Intermission*

**La prière à la vierge du Père Bernard ("Memorare, o piissima virgo Maria")**

**Prelude in D minor**

**Stabat mater pour des religieuses ("Stabat mater dolorosa")**

**Prelude in D minor**

**Pour la passion de notre Seigneur: Première pause ("O crux ave spes unica")**

**Dialogus inter Magdalenam et Jesum**

**Salve regina**

**Chant joyeux du temps de Pâques ("O filii et filiae") (1685)**

*Please make certain all your electronic devices are switched off.*

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**This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.**

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Alice Tully Hall  
Starr Theater, Adrienne Arsht Stage

## Mostly Mozart Festival

The Mostly Mozart Festival is made possible by Rita E. and Gustave M. Hauser. Additional support is provided by The Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., and Friends of Mostly Mozart.

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Music editions used in this concert: Editions des Abbesses (Transfige, H.251); Editions du CMBV (Reniement de St. Pierre, H.424); Les Arts Florissants (Pascal Duc) for all other pieces.

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### UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

*Friday and Saturday, July 28–29, at 7:30 pm in David Geffen Hall*

#### **Mostly Mozart Festival Orchestra**

**Edward Gardner**, conductor

**Jeremy Denk**, piano

MOZART: Masonic Funeral Music

BEETHOVEN: Piano Concerto No. 4

SCHUBERT: Symphony No. 5

*Pre-concert recitals by Jasmine Choi, flute, and Roman Rabinovich, piano, at 6:30 pm*

*Tuesday and Wednesday, August 1–2, at 7:30 pm in David Geffen Hall*

#### **Mostly Mozart Festival Orchestra**

**Louis Langrée**, conductor

**Sō Percussion** <sup>MJM</sup>

MOZART: Overture to *Die Entführung aus dem Serail*

DAVID LANG: *man made* (New York premiere)

LULLY: Selections from *Le Bourgeois gentilhomme*

MOZART: Symphony No. 31 ("Paris")

*Friday and Saturday, August 4–5, at 7:30 pm in David Geffen Hall*

#### **Mostly Mozart Festival Orchestra**

**Louis Langrée**, conductor

**Beatrice Rana**, piano (New York debut)

ALL-BEETHOVEN PROGRAM

Overture to *Egmont*

Piano Concerto No. 1

Symphony No. 7

*Pre-concert recitals by Beatrice Rana, piano, at 6:30 pm*

<sup>MJM</sup> Mostly Mozart debut

For tickets, call (212) 721-6500 or visit [MostlyMozart.org](http://MostlyMozart.org). Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or request a Mostly Mozart brochure.

**Visit [MostlyMozart.org](http://MostlyMozart.org) for full festival listings.**

Join the conversation: #LCMozart

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*We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.*

*In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.*

## Welcome to Mostly Mozart

It is with pleasure that I welcome you to the Mostly Mozart Festival, a beloved summertime tradition that celebrates the innovative spirit of Mozart and his creative legacy. This year's festival includes a special focus on the genius of Schubert and two exceptional stage productions, *Don Giovanni* and *The Dark Mirror: Zender's Winterreise*, along with performances by the Mostly Mozart Festival Orchestra, preeminent soloists, chamber ensembles, and our popular late-night concert series.

We open with a special musical program, *The Singing Heart*, featuring the Festival Orchestra led by Renée and Robert Belfer Music Director Louis Langrée, and the renowned Young People's Chorus of New York City. The orchestra is also joined this summer by guest conductors Edward Gardner and Andrew Manze, and soloists including Joshua Bell, Steven Isserlis, Gil Shaham, and Jeremy Denk. We are pleased to welcome a number of artists making their festival debuts, among them pianist Kirill Gerstein, in two programs that pay homage to Clara Schumann's influence on Brahms and her husband, Robert; Icelandic pianist Víkingur Ólafsson; and Sō Percussion in the New York premiere of David Lang's *man made*, part of the festival's commitment to the music of our time.

The Budapest Festival Orchestra returns with its critically acclaimed production of Mozart's *Don Giovanni*, directed and conducted by Iván Fischer. Visionary director and visual artist Netia Jones also returns with tenor Ian Bostridge, with her imaginative staging of *The Dark Mirror: Zender's Winterreise*, a contemporary take on Schubert's stirring song cycle. And don't miss the Danish String Quartet, Les Arts Florissants, and the International Contemporary Ensemble in wide-ranging programs, along with pre-concert recitals, talks, and a film on Schubert's late life.

With such a rich summer ahead, I look forward to seeing you at the Mostly Mozart Festival and hope that you will join us often.

Jane Moss  
Ehrenkranz Artistic Director

# Resurrection

By F.R. Scott

Christ in the darkness, dead,  
His own disaster hid.  
His hope for man, too soon  
Sealed with the outer stone.

This heaven was at hand,  
Men saw the promised land,  
Yet swiftly, with a nail,  
Made fast the earlier rule.

All saviours ever to be  
Share this dark tragedy  
The vision beyond reach  
Becomes the grave of each.

And that of him which rose  
Is our own power to choose  
Forever, from defeat,  
Kingdoms more splendid yet.

Play Easter to this grave  
No Christ can ever leave.  
It is one man has fallen.  
It is ourselves have risen.

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*For poetry comments and suggestions, please write  
to [programming@LincolnCenter.org](mailto:programming@LincolnCenter.org).*

# Snapshot

By James M. Keller

Today we view Marc-Antoine Charpentier as one of the towering figures of the French Baroque, but during his lifetime, his success was muted. Operating largely within the world of sacred music, he never achieved success in the prestigious field of opera and was never rewarded with an appointment in the court of Louis XIV. He gained a reputation as something of a “connoisseur’s composer.” Having studied in his youth with the eminent Roman master Giacomo Carissimi, Charpentier combined the aesthetics of French and Italian music at a time when those distinct styles were viewed as broadly incompatible. He left no followers in his wake and was all but forgotten for a good 250 years following his death.

Les Arts Florissants has long championed the music of Charpentier; in fact, the group takes its name from an operatic divertissement he composed. In this concert, the ensemble performs a selection of sacred works that display the keen expressive and communicative sense for which Charpentier was admired in his day. Some of these sacred movements display a relatively pure French style, but others—particularly several pieces in the form of quasi-operatic sacred dialogues—exemplify the hybridization of French and Italian music that Charpentier’s training prepared him to achieve.

His scores are remarkable for their coloristic effects, exploiting the possibilities of vocal soloists, choral forces, and instrumental groups for maximum emotional effect. If he is often drawn toward restraint, his compositions nonetheless burn with an inner light and sometimes burst into Baroque exultation—musical equivalents, perhaps, to the paintings of Caravaggio or, more precisely, of that artist’s French follower Georges de la Tour.

*This evening’s performance is approximately one hour and 40 minutes long, including intermission.*

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# Notes on the Program

By James M. Keller

MARC-ANTOINE CHARPENTIER

*Born in 1643 in or near Paris*

*Died February 24, 1704 in Paris*

Near the end of his life, Marc-Antoine Charpentier composed a cantata, *Epitaphium Carpentarij*, in which he envisioned his own departed spirit, “the shade of Charpentier,” returning to earth to assess his life. The ghostly being exclaims:

I am he who was born long ago and was widely known in this century, but now I am naked and nothing, dust in a tomb, at an end, and food for worms....I was a musician, considered good by the good musicians, and ignorant by the ignorant ones. And since those who scorned me were more numerous than those who praised me, music brought me small honor and great burdens. And just as at birth I brought nothing into this world, thus when I died I took nothing away.

His tone is blunt, honest, a touch embittered—and it’s almost all we have to go on when we seek to uncover the man behind some of the most remarkable music of the Baroque era. He was born in or near Paris in 1643 (the year Monteverdi died in Venice). His departure is more firmly documented: He died, at the age of 60 or 61, on Sunday, February 24, 1704, at the Sainte-Chapelle in Paris, where he had served as music director for the preceding half-dozen years.

Charpentier’s career focused on sacred music and intersected only glancingly with the royal court and the prestigious field of opera (both of which were dominated by Jean-Baptiste Lully, no friend to Charpentier). In 1704, the year of his death, the music-loving nobleman Jean-Laurent Le Cerf de la Viéville observed, in his tract promoting French music over Italian: “I have not heard any of Charpentier’s motets. I have searched for them without success, and apparently none is in print.” He was right. Not until 1709 were any published, when Charpentier’s nephew and only heir printed a collection of 12 of his uncle’s motets. Reviewing that publication, the *Journal de Trévoux* described Charpentier as “one of the most excellent composers France has ever had.” It continued:

He was the student of Carissimi. From that great master, Charpentier acquired the rare talent of expressing the meaning of words through musical tones, and of moving the listener.

The Italian composer Giacomo Carissimi earned his place in music history for developing the genre of the oratorio. Charpentier studied with him for three years beginning in 1666 or 1667. Having mastered the latest Italian musical advances and absorbed the sacred style of his teacher, Charpentier returned home bearing copies of Carissimi’s works, including the famous

oratorio *Jephthe*. Charpentier would compose some 35 oratorios (the late scholar H. Wiley Hitchcock, to whom we owe the “H numbers” attached to Charpentier’s works, preferred to call them “dramatic motets,” since they were performed in regular church services rather than in Jesuit oratory services as Carissimi’s were). “**Le Reniement de St. Pierre**” is among the most famous. Its narrative, drawn from all four Gospels, tells the story of Peter’s renunciation of Jesus and his ultimate remorse; Charpentier intensifies the story with minutely sculpted characterization of the characters and ends the work in dense counterpoint and harmonic pungency. “**Dialogus inter Magdalenam et Jesum**” is a smaller-scale example of the genre but is not less precise in the operatic depiction of its characters.

After returning to France around 1670, Charpentier worked for a while as a theater composer, his score for Molière’s *Le malade imaginaire* (1673) being especially notable. During the 1670s and ’80s he was resident composer and countertenor (*haut contre*) for the Duchesse Marie de Lorraine, a.k.a. Mademoiselle de Guise. At least two of the works performed in this evening’s concert are linked to his work there, the opening dialogue-motet “**Nuptiae sacrae**” (probably from 1684), and the concluding “**Chant joyeux du temps de Pâques (“O filii et filiae”)**,” from early 1685. A period source identifies the vocal soloists who performed these two works—nine for “Nuptiae,” eight for the “Chant joyeux,” which indeed achieves joyfulness in the melismas of its final alleluias. All of those singers, including Charpentier himself, were employed at the Guise court.

The composer’s catalogue, however, is dominated by short sacred movements such as responsories, elevation motets, sequences, and antiphons for a variety of vocal and instrumental forces. Not much is known about the circumstances that gave rise to most of the individual works among them, or even when they were written. Some were attached to specific moments in the liturgical year. Several of the pieces performed here would have been clustered in the spring-time. The “**Prose pour le jour de Pâques,**” for instance, employs the Easter sequence “Victimae paschali laudes”; “**Tristis est anima mea**” would figure in a Tenebrae service during Holy Week; and “**Pour la passion de notre Seigneur**” would be a piece for Passiontide (i.e., the two weeks preceding Easter). The “**Stabat mater**” was associated with the Feast of the Seven Dolours of the Virgin Mary, celebrated in September, and the Marian antiphon “**Salve regina**” was normally sung between Trinity Sunday and the beginning of Advent, so from mid-June through late November. Other settings might have been employed for general use; the motet “**Transfige dulcissime Jesu,**” for example, could have accompanied the elevation of the bread and wine during the daily celebration of Mass at any season.

Charpentier’s small body of instrumental pieces are represented this evening by a **Prelude in D minor, H.510**, for two melody instruments and basso continuo. Short preludes were customarily improvised by French Baroque instrumentalists to prefigure the key and mood of an ensuing composition, typically by soloists but sometimes also by small ensembles; here Charpentier offers a pre-composed prelude characteristic of the genre.

Shorter works were in constant demand for services in private chapels such as that of the Duchesse de Guise or at the music-loving Jesuit church of Saint-Louis in Paris, where Charpentier became music director late in the 1680s. He had hoped to gain a royal appointment during a re-organization of Louis XIV's music staff in 1683, but he withdrew from contention due to ill health. He was nonetheless awarded a pension, perhaps as a consolation prize. Charpentier threw his hat into the operatic ring in 1693 with his *Médée*, which earned a mixed reception, and in 1698 he acceded to his final appointment, as music director at the Sainte-Chapelle du Palais, where he breathed his last. His legacy of more than 500 compositions, mostly sacred, displays a penchant for subtle expression and a musical mien that is inherently somber but can also break into flights of sensuality.

*James M. Keller is program annotator of the New York Philharmonic (The Leni and Peter May Chair) and of the San Francisco Symphony. He also serves as critic-at-large for The Santa Fe New Mexican, the oldest newspaper west of the Mississippi.*

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# Meet the Artists



PHILIPPE DELVAL

## **Paul Agnew**

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Born in Glasgow, Paul Agnew studied at Magdalen College, Oxford, and afterwards joined the early-music ensemble Consort of Musicke. He joined Les Arts Florissants in 1992, performing high-tenor roles from the French Baroque repertoire with William Christie. He has also performed with conductors such as Marc Minkowski, Paul McCreech, John Eliot Gardiner, Philippe Herreweghe, and Emmanuelle Haïm.

In 2007 Mr. Agnew's career took a new turn when he began conducting selected projects for Les Arts Florissants. Highlights include Handel's *Odes and Anthems*; *Lamentazione*, a concert of Italian Baroque polyphony that would become Mr. Agnew's first recording as Les Arts Florissants's associate conductor; and Purcell's *The Indian Queen*. Mr. Agnew then undertook the complete cycle of Monteverdi's madrigals, a project for which he conducted nearly 100 concerts throughout Europe until 2015, and made several recordings for Harmonia Mundi, including *Cremona*, which won the 2016 Gramophone Award in the Baroque vocal category.

In 2013 Mr. Agnew became associate musical director of Les Arts Florissants. Since then he has conducted the ensemble in the reprise of the ballet *Doux Mensonges* at the Opéra de Paris and in a new production of *Platée* at Theater an der Wien, Opéra Comique in Paris, and Lincoln Center. Highlights of his 2016–17 season included a new production of Monteverdi's *L'Orfeo*, in celebration of the composer's 450th anniversary, at the Théâtre de Caen, Vienna's Musikverein, and the Philharmonie de Paris, amongst other venues, and the creation of Festival de Printemps–Les Arts Florissants in the churches of Vendée, France.

Mr. Agnew is also co-director of Le Jardin des Voix, Les Arts Florissants's academy for young singers. In 2017 he will direct the Ambronay European Baroque Academy, dedicated to the early career development of young artists.

## **Les Arts Florissants**

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Specialists in the performance of Baroque music on period instruments, Les Arts Florissants is renowned for its pioneering role in the revival of 17th- and 18th-century Baroque repertoire. Founded in 1979 by harpsichordist and conductor William Christie, who directs it to this day, the ensemble of singers and instrumentalists takes its name from a short opera by Marc-Antoine Charpentier. British tenor Paul Agnew has served as associate musical director since 2007.

Les Arts Florissants has given many acclaimed concerts and semi-staged performances of operas and oratorios, and secular and sacred chamber music programs as well as large-scale works. Highlights of the ensemble's 2016–17 season included Bach's B-minor Mass at the BBC Proms and a program of Bach cantatas at the Ambronay Festival, Paris Philharmonie, and elsewhere; *Voyage dans le temps*, a Purcell-Rameau program with the Luxemburg Philharmonic; and a European tour of Handel's *Messiah*. Les Arts Florissants has also enjoyed great success on the opera stage, working with leading stage directors and choreographers since the 1987 production of Lully's *Atys* at the Opéra Comique in Paris. The ensemble's discography comprises nearly 100 recordings.

Les Arts Florissants has launched several education programs for young musicians: Le Jardin des Voix, its academy for young singers, and the Arts Flo Juniors program for conservatory students, and a partnership with The Juilliard School. The group also organizes outreach and educational events aimed at building new audiences. In 2012 Christie and Les Arts Florissants created the festival Dans les Jardins de William Christie, in partnership with the Conseil départemental de la Vendée. They are also working to create a permanent cultural venue in Thiré, France, for which they received the French national label "Centre Culturel de Rencontre" in 2017.

## **Mostly Mozart Festival**

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Now in its 51st season, Lincoln Center's Mostly Mozart Festival is a beloved summertime tradition and New York institution. Launched in 1966 as America's first indoor summer music festival, with an exclusive focus on its namesake composer, Mostly Mozart has since broadened its focus to include works by Mozart's predecessors, contemporaries, and related successors. In addition to performances by the Mostly Mozart Festival Orchestra, the festival now includes concerts by the world's outstanding chamber and period-instrument ensembles, acclaimed soloists, as well as opera productions, dance, film, and late-night performances. Contemporary music has become an essential part of the festival, embodied in its annual artist residency that has included George Benjamin, Kaija Saariaho, Pierre-Laurent Aimard, John Adams, and the current International Contemporary Ensemble. Among the

## Mostly Mozart Festival

many artists and ensembles who have had long associations with the festival are Joshua Bell, Christian Tetzlaff, Itzhak Perlman, Emanuel Ax, Garrick Ohlsson, Stephen Hough, Osmo Vänskä, the Emerson String Quartet, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, and Mark Morris Dance Group.

## **Lincoln Center for the Performing Arts, Inc.**

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



TADZIO

## Les Arts Florissants

William Christie, *Musical Director and Founder*

Paul Agnew, *Associate Musical Director and Associate Conductor*

### CHOIR

#### Soprano

Elodie Fonnard  
Virginie Thomas  
Juliette Perret  
Eugénie de Padirac  
Isabelle Sauvageot  
Maud Gnidzaz

#### Mezzo-soprano

Mélo die Ruvio  
Alice Habellion  
Alice Gregorio

#### Tenor

Thibaut Lenaerts  
Jean-Yves Ravoux  
Edouard Hazebrouck

#### Countertenor

Marcio Soares Holanda  
Renaud Tripathi  
Nicholas Scott

#### Bass

Cyril Costanzo  
Pierre Bessiè re  
Geoffroy Buffière

### ORCHESTRA

#### Violin

Tami Troman  
Emmanuel Resche

#### Lute

Nicolas Muzy \*

#### Harpsichord and Organ

Marie Van Rhijn \*

#### Recorder

Sébastien Marq  
Tiam Goudarzi

#### Viol

Juliette Guignard \*

\**basso continuo*

*Les Arts Florissants receives financial support from the Ministry of Culture and Communication, the Département de la Vendée, and the Région des Pays de la Loire. The ensemble has been in residence at the Philharmonie de Paris since 2015. The Selz Foundation, American Friends of Les Arts Florissants, and Crédit Agricole Corporate & Investment Bank are Principal Sponsors.*

Mostly Mozart Festival

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