

Lincoln Center's

# Mostly Mozart®

July 25–August 20, 2017

Jane Moss

Ehrenkranz Artistic Director

Louis Langrée

Renée and Robert Belfer Music Director

## The Program

**Tuesday and Wednesday, August 1–2, 2017 at 7:30 pm**

*Pre-concert talk with David Lang and John Schaefer on Tuesday, August 1 at 6:15 pm in the Stanley H. Kaplan Penthouse*

## Mostly Mozart Festival Orchestra

Louis Langrée, *Conductor*

Sō Percussion <sup>MJM</sup>

MOZART **Overture to *Die Entführung aus dem Serail* (1781–82)**

DAVID LANG ***man made* (2013)** (New York premiere)

*Intermission*

LULLY **Selections from *Le Bourgeois gentilhomme* (1670)**

Ouverture

Canaries

Deuxième air des garçons tailleurs

Marche pour la Cérémonie des Turcs

MOZART **Symphony No. 31 in D major ("Paris") (1778)**

Allegro assai

Andante

Allegro

<sup>MJM</sup> Mostly Mozart debut

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

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

David Geffen Hall

# 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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Artist Catering provided by Zabar’s and Zabars.com

Sō Percussion will be available to sign CDs after the performance on Tuesday, August 1.

## UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

*Wednesday, August 2, at 10:00 pm in the Stanley H. Kaplan Penthouse*

*A Little Night Music*

### **Sō Percussion**

JOHN CAGE: Living Room Music; Credo in US

VIET CUONG: Water, Wine, Brandy, Brine

CAROLINE SHAW: Taxidermy

*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*

*Saturday, August 5, at 10:00 pm in the Stanley H. Kaplan Penthouse*

*A Little Night Music*

**Ksenija Sidorova**, accordion <sup>MIM</sup>

LONDONOV: Scherzo-Toccata

MOZART: Variations on “Ah vous dirai-je, maman”

KUSYAKOV: Autumnal Sceneries

RACHMANINOFF: Barcarolle

VOITENKO: Revelation

PIAZZOLLA: S.V.P.; Tanti Anni Prima; Sentido Unico

<sup>MIM</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

*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

# Percussion

By Cherryl T. Cooley

Tatterdemalion bone scat,  
waistbend on the downbeat,  
feet, a shin on a swipebreeze,  
toes, the axis of hoof speed.

Tap is this,  
and tap is that.

Sweet muskmelon on monkfish,  
hoecake as ladyfinger souse,  
cuke flesh from lowcountry vine,  
bone-suck, yardbird, white rind.

Hungry, I whirl on a wish,  
conga and clog as my side dish.

Foolgiddy shuck-shuck on down pat,  
sweetgrass and cockleburr dew  
neck iron, red boa, chattel blue.

Tap is poke-with.  
Tap is pluck-at.

Soap slick, bubble-up, bath mat.  
Rope thick, huckabuck—*laughed at*.

Cocked straw, brim felt, top hat  
Lock jaw, hymn yelp, combat

*Yeah...* tap is this.  
Tap is that.

Poke with. Pluck at.

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

# Snapshot

By Paul Schiavo

The extensive use of percussion instruments in Western music is a relatively recent development. Mozart generally confined his use of percussion to a pair of timpani (kettle drums) to add emphasis in certain orchestral passages; when most composers of centuries past stepped beyond such discreet use of percussion, it was almost always for exotic effect.

That exoticism was particularly connected with Turkish subjects. For centuries, the Ottoman Empire represented to Europeans the mysterious orient, and anything perceived as Turkish acquired a kind of chic status in cosmopolitan French, Polish, Russian, and Austrian cities. Turkish music was widely imitated by European composers—this evening’s concert provides two examples of the more expansive use of percussion to impart Turkish flavor to orchestral music. Mozart’s comic opera *Die Entführung aus dem Serail* (“The Abduction from the Seraglio”) is set in Turkey, and its overture uses triangle, cymbals, and bass drum—instruments not normally found in the composer’s works. Similarly, the French composer Jean-Baptiste Lully employs percussion to create a quasi-Turkish atmosphere in Molière’s comedy *Le bourgeois gentilhomme*, when the titular would-be gentleman is duped into believing that he is to be inducted into the ranks of Turkish nobility.

During the 20th century, the role of percussion in Western music expanded rapidly, as did the nature of percussion instruments. American composers John Cage and Lou Harrison began using “found objects”—automobile parts, metal and wood containers, etc.—as percussion instruments. That practice remains alive and well today, especially in the hands of the innovative ensemble Sō Percussion. In writing a concerto for the group, composer David Lang availed himself of this and other aspects of Sō Percussion’s novel musicianship. Our concluding work, Mozart’s “Paris” Symphony, exemplifies 18th-century classicism with no trace of exoticism.

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By Paul Schiavo

**Overture to *Die Entführung aus dem Serail*, K.384 (1781–82)**

WOLFGANG AMADEUS MOZART

*Born January 27, 1756, in Salzburg*

*Died December 5, 1791, in Vienna*

*Approximate length: 6 minutes*

In August of 1781, Mozart wrote to his father from Vienna of an opera libretto he was setting to music. “[It] is quite good,” the composer related. “The subject is Turkish, and the title is *Belmonte und Konstanze* or *Die Entführung aus dem Serail*. For the overture, the chorus in Act I, and the final chorus, I will write Turkish music.”

So he did, after a fashion. *Die Entführung aus dem Serail* (“The Abduction from the Seraglio”) tells of the young Belmonte and his efforts to free his captive fiancée from the palace of a Turkish Pasha. In a letter of September 26, Mozart described to his father much of the music he had written for the opera. The overture, he stated, “alternate[s] *fortes* and *pianos*, the Turkish music always coming in at the *fortes*...; and I doubt whether anyone, even if his previous night has been sleepless, could doze through it.”

The overture is laid out in a broad A-B-A form, beginning and concluding with music that uses percussion to convey a “Turkish” atmosphere. The middle section is more relaxed and is based on the melody of an aria in which Belmonte sings of his longing for Konstanze.

***man made* (2013) (New York premiere)**

DAVID LANG

*Born January 8, 1957, in Los Angeles*

*Approximate length: 22 minutes*

While percussion instruments add color and character to the first work on this evening’s program, they are central and essential to the composition that follows. David Lang wrote *man made*, a concerto for percussion and orchestra, on commission from London’s Barbican Centre—where the BBC Symphony premiered the work in 2013—and the Los Angeles Philharmonic, specifically for Sō Percussion.

In writing for the group, which is known for its adventurous use of unconventional materials and techniques, Lang sought to preserve its unique approach yet reconcile this with the more fixed and regular playing of traditional orchestras. “I wondered,” he explains, “if I could make the unusualness of [Sō Percussion’s] musicality the centerpiece of this concerto, but how could

an orchestra of ‘normal’ instruments doing mostly ‘normal’ things find common ground with them?”

The solution he devised was to allow the percussion soloists to initiate events that the orchestra then elaborates in its own fashion. At times, the orchestral percussionists serve as “translators” between soloists and orchestra. The single-movement piece begins quietly with the snapping sound of breaking twigs, and builds to a complex and sonorous climax.

A co-founder of Bang on a Can, the enterprising New York contemporary music organization, Lang received the Pulitzer Prize for composition in 2008 and is a member of the Yale School of Music faculty.

### **Selections from *Le Bourgeois gentilhomme* (1670)**

JEAN-BAPTISTE LULLY

*Born November 28, 1632, in Florence*

*Died March 22, 1687, in Paris*

*Approximate length: 9 minutes*

Mozart and Da Ponte, Gilbert and Sullivan, Strauss and Hofmannsthal, Rodgers and Hammerstein—lyric theater would not be the treasury we know today but for these and other happy pairings of sympathetic composers and librettists. Chronologically, however, the first great creative duo of this kind formed in Paris during the last third of the 17th century, when the actor and playwright Jean-Baptiste Poquelin joined with composer Jean-Baptiste Lully in creating a series of entertainments.

Poquelin is known to us today by his stage name, Molière, under which he became the most important theater artist of his time. Lully occupied a comparable position in French music, having attained the posts of court composer to Louis XIV, the “Sun King,” and music master to the royal family. The two Jean-Baptistes first worked together in 1663, when Lully wrote music for several dances in a comedy titled *Le mariage forcé*. There followed a series of further collaborations between the pair, including one of Molière’s comic masterpieces, *Le bourgeois gentilhomme*, in 1670.

We hear four excerpts from Lully’s music for this play, beginning with its overture. Of the three ensuing numbers, the last is notable for its parody of Turkish music, an impression achieved through the conspicuous use of percussion, performed this evening by members of Sō Percussion.

**Symphony No. 31 in D major, K.297 ("Paris") (1778)**

WOLFGANG AMADEUS MOZART

*Approximate length: 17 minutes*

Mozart's Symphony in D major, K.297, dates from the composer's visit to the French capital in the spring of 1778. It was performed at the famed *Concerts spirituels* in June of that year and is known as the composer's "Paris" Symphony.

The *Concerts spirituels* boasted what was at the time an unusually large and accomplished orchestra, and composers writing for it were expected to show it off. Mozart responded accordingly, devising runs and leaps for the strings, sustained wind sonorities, and a *premier coup d'archet*, an opening unison passage for the full orchestra designed to demonstrate power and precision.

This initial gesture, with its rocketing scalar figure, frames the symphony's long opening subject and recurs throughout the first movement, helping to establish the prevailing tone of splendor. The ensuing *Andantino*, by contrast, is gentle and gracious.

In beginning the finale, Mozart toys with the expectation of another *coup d'archet*. Knowing that the Parisians anticipated a strong unison *tutti*, he commences with a quiet passage for violins alone. "So the audience all said 'Sssh' during the *piano*, as I expected," he reported in a letter to his father; "then came the *forte*, and they all applauded." If this first theme shows Mozart's wit, the second reveals his skill. Presented in a series of overlapping fugal entrances, it is developed through further contrapuntal echoes during the course of the movement.

*Paul Schiavo serves as program annotator for the St. Louis and Seattle Symphonies, and writes frequently for concerts at Lincoln Center.*

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# Meet the Artists



MATT DINE

## Louis Langrée

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Louis Langrée was appointed music director of the Mostly Mozart Festival in 2002 and was named Renée and Robert Belfer Music Director in August 2006. Under his musical leadership, the Mostly Mozart Festival Orchestra has received extensive critical acclaim, and its performances are an annual summertime highlight for classical music lovers in New York City.

Mr. Langrée is also music director of the Cincinnati Symphony Orchestra, a position he has held since 2013. The orchestra recently toured Asia, and in late August will start a European tour that includes performances in Paris, at the BBC Proms in London, and at the Edinburgh International Festival. In 2016 the CSO performed in New York as part of the 50th anniversary season of Lincoln Center's Great Performers series.

Other recent and future highlights include appearances with the Philadelphia Orchestra, Vienna Symphony, Gewandhaus Orchestra of Leipzig, and the Orchestre National de France. Mr. Langrée also conducts regularly at the Metropolitan Opera, Vienna State Opera, and Opéra Comique in Paris. He has appeared as guest conductor with the Berlin and Vienna Philharmonics, Budapest Festival Orchestra, London Philharmonic Orchestra, NHK Symphony Orchestra, Freiburg Baroque Orchestra, and Orchestra of the Age of Enlightenment. His opera engagements include appearances with La Scala, Opéra Bastille, and Royal Opera House, Covent Garden.

Mr. Langrée's first recordings with the Cincinnati Symphony Orchestra feature commissioned works by Sebastian Currier, Thierry Escaich, David Lang, Nico Muhly, and Zhou Tian, as well as Copland's *Lincoln Portrait* narrated by Maya Angelou. His DVD of Verdi's *La traviata* from the Aix-en-Provence Festival, featuring Natalie Dessay and the London Symphony Orchestra, was awarded a Diapason d'Or. Mr. Langrée was appointed Chevalier des Arts et des Lettres in 2006 and Chevalier de l'Ordre National de la Légion d'Honneur in 2014.

## **Sō Percussion**



Sō Percussion has redefined the scope and role of the modern percussion ensemble with innovative original productions and exhilarating interpretations of modern classics. Recent highlights include performances of a Sō original work, *A Gun Show*, at BAM and Mass MoCA; an acclaimed Trilogy series at Lincoln Center Festival; appearances at Bonnaroo, the Eaux Claires festival, and TED 2016; performances of David Lang's *man made* with Gustavo Dudamel and the Los Angeles Philharmonic; Bryce Dessner's *Music for Wood and Strings* at the Barbican in London; and an original score for a live performance and broadcast of WNYC's Radiolab with Jad Abumrad and Robert Krulwich. The ensemble's first commission was Lang's *the so-called laws of nature* (2002).

In the 2017–18 season, Sō Percussion tours a new work by Caroline Shaw with Dawn Upshaw and Gilbert Kalish at the Kennedy Center, San Francisco Performances, UCLA, Penn State, and elsewhere. It also returns to Carnegie Hall with the JACK Quartet in a program of new works by Donnacha Dennehy and Dan Trueman, and tours the U.K. with its original production, *From Out a Darker Sea*.

Sō Percussion is the Edward T. Cone Ensemble-in-Residence at Princeton University, and runs the annual Sō Percussion Summer Institute (SōSI), now in its ninth year of training percussionists and composers. The group, whose members are Eric Cha-Beach, Josh Quillen, Adam Sliwinski, and Jason Treuting, also co-directs the percussion department at Bard College Conservatory of Music. Rooted in the belief that music is an essential facet of human life, a social bond, and an effective tool in creating agency and citizenship, Sō Percussion pursues a growing range of social and community outreach, including its Brooklyn Bound presentations of younger composers and an annual food-packing drive with SōSI students.

Sō Percussion uses Vic Firth sticks, Zildjian cymbals, Remo drumheads, Estey Organs, and Pearl/Adams instruments. Sō Percussion would like to thank these companies for their generous support and donations.

## David Lang

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David Lang (composer) is one of the most highly regarded American composers writing today. Recent premieres include his opera, *the loser*, which opened the 2016 Next Wave Festival at BAM, for which Mr. Lang served as composer, librettist, and stage director; *the public domain* for 1,000 singers at last year's Mostly Mozart Festival; his chamber opera *anatomy theater* at the Los Angeles Opera and Prototype Festival in New York; and the concerto *man made* for Sō Percussion and a consortium of orchestras, including the BBC Symphony Orchestra and Los Angeles Philharmonic.

Mr. Lang's *the little match girl passion* won the 2008 Pulitzer Prize for music. Commissioned by Carnegie Hall and based on a fable by Hans Christian Andersen and Lang's own rewriting of the libretto to Bach's *St. Matthew Passion*, the recording of the piece was awarded a 2010 Grammy Award for best small ensemble performance. Lang's recent work *simple song #3*, written as part of his score for Paolo Sorrentino's film *Youth*, received many honors in 2016, including nominations for Academy, Golden Globe, and Critics' Choice awards. Mr. Lang has also been the recipient of the Rome Prize, Le Chevalier of the Ordre des Arts et des Lettres, and Musical America's 2013 Composer of the Year award.

In addition to his work as a composer, Mr. Lang served as Carnegie Hall's 2013–2014 Richard and Barbara Debs Composer's Chair, and is currently a professor of composition at the Yale School of Music and artist-in-residence at the Institute for Advanced Study in Princeton. He is also co-founder and co-artistic director of New York's legendary music collective Bang on a Can. His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

## 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 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.

## **Mostly Mozart Festival Orchestra**

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The Mostly Mozart Festival Orchestra is the resident orchestra of the Mostly Mozart Festival, and the only U.S. chamber orchestra dedicated to the music of the Classical period. Louis Langrée has been the orchestra's music director since 2002, and each summer the ensemble's home in David Geffen Hall is transformed into an appropriately intimate venue for its performances. Over the years, the orchestra has toured to such notable festivals and venues as Ravinia, Great Woods, Tanglewood, Bunkamura in Tokyo, and the Kennedy Center. Conductors who made their New York debuts leading the Mostly Mozart Festival Orchestra include Yannick Nézet-Séguin, Edward Gardner, Jérémie Rhorer, Lionel Bringuier, Charles Dutoit, Leonard Slatkin, David Zinman, 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.

## **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.

JENNIFER TAYLOR 2014



## Mostly Mozart Festival Orchestra

Louis Langrée, *Renée and Robert Belfer Music Director*

### Violin

Ruggero Allifranchini,  
*Concertmaster*  
Laura Frautschi,  
*Principal Second*  
Martin Agee  
Eva Burmeister  
Robert Chausow  
Michael Gillette  
Suzanne Gilman  
Amy Kauffman  
Sophia Kessinger  
Pauline Kim  
Lisa Matricardi  
Kristina Musser  
Ron Oakland  
Michael Roth  
Debbie Wong  
Mineko Yajima

### Viola

Shmuel Katz, *Principal*  
Chihiro Allen  
Catherine Beeson  
Meena Bhasin  
Danielle Farina  
Jessica Troy

### Cello

Ilya Finkelshteyn,  
*Principal*  
Ted Ackerman  
Ann Kim  
Alvin McCall

### Bass

Jeffrey Turner,  
*Principal*  
Lou Kosma  
Laurence Glazener

### Flute

Jasmine Choi,  
*Principal*  
Tanya Witek

### Oboe

Max Blair, *Principal*  
Nick Masterson

### Clarinet

Jon Manasse,  
*Principal*  
Shari Hoffman

### Bassoon

Marc Goldberg,  
*Principal*  
Tom Sefčovič

### Horn

Lawrence DiBello,  
*Principal*  
Richard Hagen

### Trombone

Richard Clark, *Principal*  
Demian Austin

### Cimbasso

Morris Kainuma

### Timpani

Jauvon Gilliam,  
*Principal*

### Percussion

Kory Grossman,  
*Principal*  
Matthew Beaumont  
Charles Descarfino

### Harp

Kristin Agresta

### Piano

Cristina Altamura

### Harpsichord

Avi Stein

### Lute

Adam Cockerham

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