

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

Sunday, August 6, 2017 at 1:00 pm

Franz Peter Schubert: The Greatest Love and the Greatest Sorrow

Directed by Christopher Nupen

Prod.: Allegro Films (1994). 85 minutes

Please make certain all your electronic devices are switched off.

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

Walter Reade Theater

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

UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Tuesday and Wednesday, August 8–9, at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Andrew Manze, conductor

Joshua Bell, violin

Steven Isserlis, cello

BRAHMS: Concerto for violin and cello

BACH (arr. Andrew Manze): Contrapunctus XIV, from *Art of Fugue*

MENDELSSOHN: Symphony No. 5 (“Reformation”)

Pre-concert recitals by Wei Luo, piano, at 6:30 pm

Thursday, August 10, at 7:30 pm in Alice Tully Hall

Danish String Quartet

ALL-BEETHOVEN PROGRAM

Quartet in G major, Op. 18, No. 2

Quartet in F major, Op. 59, No. 1 (“Razumovsky”)

Saturday, August 12, at 7:30 pm in the Rose Theater

Sunday, August 13, at 5:00 pm

The Dark Mirror: Zender’s Winterreise (U.S. premiere)

Conceived and directed by **Netia Jones**

Ian Bostridge, tenor

International Contemporary Ensemble

Baldur Brönnimann, conductor ^{MJM}

HANS ZENDER: Schubert’s *Winterreise*

Post-performance discussion with Netia Jones on Saturday, August 12

^{MJM} Mostly Mozart debut

For tickets, call (212) 721-6500 or visit 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 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

Director's Note

By Christopher Nupen

There are many people in the world who will say that Schubert is their favorite composer but, if questioned, will not dare to put him on the level of Bach or Mozart or Beethoven. The reasons are not far to seek. Schubert died young and for all the appreciation of his intimate circle of friends, he was undervalued in his own lifetime, and for at least a century more, because he failed to achieve general public recognition and financial success.

Schubert was the first great composer in Western music to live by his art alone, without patronage, and he enjoyed only one public concert of his music in the whole of his life. When he died at the age of 31, his friend Franz Grillparzer, saddened and well-intentioned but misguided, wrote this epitaph: "Music has buried here great riches but far fairer hopes." Those words remain on Schubert's tombstone to this day and perpetuate what I see as an astonishingly durable misconception—the myth that Schubert never achieved complete maturity because he died young, and that he failed to reach the level of the greatest masters.

Schubert's reputation suffered also from the fact that he did things differently, and when a work of art is new and different, and the world cannot categorize or label it, it often takes a long time for the work to be understood and accepted. To complicate the picture still further, Schubert lived, and in some ways his music continues to live, under the shadow of Beethoven. Schubert himself asked the question, "Wer vermag nach Beethoven noch etwas zu machen?" ("Who would dare to do anything after Beethoven?"). The answer was Franz Peter Schubert—most notably, in the music that he wrote after his hero's death.

Films of this kind frequently work at their best when they help people discover things that they felt they really knew. And so, if Schubert is indeed undervalued while so many people are so profoundly touched by his music, this film may serve a very good purpose. It does not focus on Schubert's life or career. Instead, it uses Schubert's words and music to try and help the viewer feel closer to what the composer himself felt that he was trying to say.

The film begins with the funeral of Beethoven, at which Schubert was a torch-bearer, and the story is told almost entirely in music that Schubert wrote in the 20 months that remained to him after that date, together with quotations from his letters and diaries and the words that he chose to set in some of his songs.

Our title, *The Greatest Love and the Greatest Sorrow*, comes from a dream that Schubert wrote down on July 3, 1822, and which is quoted in full in the film.

Meet the Director

Christopher Nupen

Award-winning filmmaker Christopher Nupen began his broadcasting career in the features department of BBC Radio, when he produced and wrote *High Festival in Siena* (1962), a radio documentary about the Accademia Musicale Chigiana in Siena, where Mr. Nupen studied with Andrés Segovia and Alirio Diaz. Mr. Nupen then moved to BBC television where he originated a new kind of classical music film, made possible by the invention of the first lightweight, silent 16mm film cameras. His first film, *Double Concerto*, with Vladimir Ashkenazy and Daniel Barenboim, won two international prizes (Prague and Monte Carlo) and had an enduring influence on television music programming both in Europe and the U.S.

Since then, Mr. Nupen has produced a series of intimate film portraits of musicians, which have come to be regarded as classics. His two recent films with pianist Daniil Trifonov have won three international awards. Much of Mr. Nupen's work has been built on intimate friendships with leading musicians, among them Jacqueline du Pré, Vladimir Ashkenazy, Daniel Barenboim, Pinchas Zukerman, Itzhak Perlman, Zubin Mehta, Nathan Milstein, Andrés Segovia, Isaac Stern, Gidon Kremer, and Evgeny Kissin.

Mostly Mozart Festival

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.

Lincoln Center for the Performing Arts, Inc.

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.

Mostly Mozart Festival

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