

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

Thursday, August 10, 2017 at 7:30 pm

### Danish String Quartet

Frederik Øland, *Violin*

Rune Tonsgaard Sørensen, *Violin*

Asbjørn Nørgaard, *Viola*

Fredrik Schøyen Sjölin, *Cello*

ALL-BEETHOVEN PROGRAM

#### String Quartet in G major, Op. 18, No. 2 (1798–1800)

Allegro

Adagio cantabile—Allegro

Scherzo: Allegro

Allegro molto, quasi presto

*Intermission*

#### String Quartet in F major, Op. 59, No. 1 ("Razumovsky") (1806)

Allegro

Allegretto vivace e sempre scherzando

Adagio molto e mesto—

Thème russe: Allegro

*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

## 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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## UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

*Thursday, August 10, at 10:00 pm in the Stanley H. Kaplan Penthouse*  
*A Little Night Music*

**Danish String Quartet**

Folk music from Nordic countries

*Friday and Saturday, August 11–12, at 7:30 pm in David Geffen Hall*

**Mostly Mozart Festival Orchestra**

**Andrew Manze**, conductor

**Thomas Zehetmair**, violin

BEETHOVEN: Violin Concerto in D major

MOZART: Symphony No. 40 in G minor

*Pre-concert recitals by Víkingur Ólafsson, piano, at 6:30 pm*

*Friday, August 11, at 10:00 pm in the Stanley H. Kaplan Penthouse*

*A Little Night Music: Haydn Dialogues*

**Pedja Muzijevic**, piano

HAYDN: Four Sonatas

With additional works by JONATHAN BERGER, GEORGE CRUMB, and MORTON FELDMAN

*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 <sup>MJM</sup>

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](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: #MostlyMozart

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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

# Evening Music

By May Sarton

We enter this evening as we enter a quartet  
Listening again for its particular note  
The interval where all seems possible,  
Order within time when action is suspended  
And we are pure in heart, perfect in will.  
We enter the evening whole and well-defended  
But at the quick of self, intense detachment  
That is a point of burning far from passion —  
And this, we know, is what we always meant  
And even love must learn it in some fashion,  
To move like formal music through the heart,  
To be achieved like some high difficult art.

We enter the evening as we enter a quartet  
Listening again for its particular note  
Which is your note, perhaps, your special gift,  
A detached joy that flowers and makes bloom  
The longest silence in the silent room —  
And there would be no music if you left.

—“Evening Music.” Copyright 1950 by May Sarton, from  
*Collected Poems 1930-1993* by May Sarton. Used by permission of  
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*For poetry comments and suggestions,  
please write to [programming@LincolnCenter.org](mailto:programming@LincolnCenter.org).*

# Snapshot

By Christopher H. Gibbs

The conventional three phases of an artist's career—analogueous to the life stages of youth, maturity, and old age—are nowhere more evident than in Beethoven's 16 string quartets. These extraordinary works chart the composer's artistic growth over the course of his full maturity, from his late twenties to shortly before his death in 1827 at age 56.

The set of six early quartets, Op. 18, dates from the turn of the century and marks a culmination of the Classical chamber music tradition cultivated by Beethoven's teacher, Haydn, and his model, Mozart. The five middle quartets (Op. 59, Nos. 1–3, and Opp. 74, 95) are even more ambitious, with one contemporaneous critic warning potential customers that the three Op. 59 works are "very long and difficult." With these pieces, the quartet genre exited the genteel parlor where amateurs would spend evenings playing chamber music and began to migrate to the concert hall played by professionals.

Beethoven devoted the last years of his life almost entirely to writing five quartets (Opp. 127, 130, 131, 132, 135, and the "Great Fugue," later published on its own as Op. 133). These late works reveal him as isolated, reflective, and inward. His complete cycle of quartets makes this genre—more than his sonatas, symphonies, or anything else—the best register of Beethoven's spiritual development.

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By Christopher H. Gibbs

**String Quartet in G major, Op. 18, No. 2 (1798–1800)**

LUDWIG VAN BEETHOVEN

*Born December 16, 1770, in Bonn, Germany*

*Died March 26, 1827, in Vienna*

*Approximate length: 26 minutes*

Beethoven composed the set of six quartets published in 1801 as Op. 18 during the first stage of his career, when he was still most under the influence of Mozart (who allegedly predicted that he would go far, saying “Keep your eyes on him; some day he will give the world something to talk about”) and of his teacher, Haydn. Beethoven had avoided writing quartets until relatively late in his twenties, perhaps due to the accomplishments of these imposing predecessors, particularly Haydn, the so-called father of the string quartet. Beethoven’s early forays in the genre brought the Classical style to a brilliant culmination and are generally more carefree than the quartets he wrote after the onset of deafness in his early thirties.

Beethoven took particular care with his early quartets. He composed two versions of Op. 18, No. 1, and in a letter to the friend for whom the piece was written, he stated, “Be sure not to pass on your quartet to anyone else, because I have substantially altered it. For only now have I learnt to write quartets properly—as you will surely see when you receive them.” Both versions survive, which gives valuable insights into Beethoven’s growth in this genre. All six of the quartets in Op. 18 (the order of composition was probably 3, 1, 2, 5, 4, 6) are in four movements.

The String Quartet in G major, Op. 18, No. 2, that we hear this evening often exhibits more of the politeness one associates with Haydn than the bizarreness with which Beethoven shocked his contemporaries, but it already tests the boundaries. (So, too, did Haydn—to a large extent he established the rules and then reveled in breaking them.) We can hear Classical symmetry in the phrasing—a theme stated and then answered—at the outset of the first movement, and there is also a good amount of virtuosity and playful interaction among the four instruments.

Beethoven revised the second movement, yet another indication of his care with these pieces. It begins as a slow and lyrical aria, but is interrupted surprisingly by a spirited fast section before returning to the lyrical start. It was Beethoven who helped make the shift from the expected third-movement form of a minuet and trio to the more spirited scherzo and trio. This early example has one foot in both camps. The finale returns us to Classical symmetry—the cello states the first half and the full quartet responds. But things soon begin to take some unusual turns, as did Beethoven’s career and his engagement with a genre that he was continually reinventing.

## **String Quartet in F major, Op. 59, No. 1 (“Razumovsky”) (1806)**

LUDWIG VAN BEETHOVEN

*Approximate length: 40 minutes*

When Beethoven returned to writing quartets in 1806, he produced a set of three—the “Razumovsky”—that are nearly as long as the sets of six by Haydn, Mozart, and his own Op. 18. Musicologist Joseph Kerman pointed to the “symphonic ideal” with which he was obsessed in the years immediately following the “Eroica” Symphony (1803), evident in the expansion of length, registers, and complexity of the Op. 59 quartets. This was shared by many works of Beethoven’s “heroic” middle period as his music became increasingly subjective and Romantic. A critic for the prestigious Leipzig *Allgemeine musikalische Zeitung* remarked: “Three new, very long and difficult Beethoven string quartets, dedicated to the Russian Ambassador Count Razumovsky, are also attracting the attention of all connoisseurs. The conception is profound and the construction excellent, but they are not easily comprehended.”

“Very long and difficult” they surely are. With these quartets, the genre exited the genteel parlor and began to migrate to the concert hall. Professionals were now required. Count Razumovsky, himself an excellent amateur violinist who occasionally played Beethoven’s music, commissioned the works and assembled the “finest quartet in Europe,” led by violinist Ignaz Schuppanzigh, to play them.

The first of the set, in C major, is the longest, with a first movement that gives indications of Beethoven’s symphonic ambitions, commencing with a cello melody as in the “Eroica.” He switches the expected order of the middle movements, with the cello also beginning the second, here with a distinctive Beethovenian rhythm. In a sketch for the third movement, Beethoven wrote “a weeping willow or acacia over the grave of my brother.” He no doubt was also mindful of a devastating event that occurred a few months before he started composing it: the Battle of Austerlitz, in which Napoleon’s forces trounced those of Austria and Russia. Wounded soldiers were a common sight in Vienna.

In two of the “Razumovsky” Quartets, Beethoven uses Russian folk themes to honor his patron. A brilliant cadenza at the conclusion of the slow movement of the F-major Quartet ends with a violin trill under which the cello launches into the “Thème russe” of the finale. Beethoven got the tune, originally slower and in a minor key, from a collection of Russian folk songs published in 1790. It is unclear whether he knew the original meaning of the text, which concerns a soldier’s lament after returning from war.

*Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College.*

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# Meet the Artists



CAROLINE BITTENCOURT

## **Danish String Quartet**

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Embodying the quintessential elements of a fine chamber music ensemble, the Danish String Quartet has established a reputation for its integrated sound, technical mastery, and playful energy, matched by an infectious joy for music-making. Since its debut in 2002 at the Copenhagen Summer Festival, the quartet has demonstrated a passion for Scandinavian composers, which it frequently incorporates into adventurous contemporary programs alongside highly acclaimed interpretations of the Classical masters.

The Danish String Quartet's 2017–18 season highlights include debut performances at the Cleveland Chamber Music Society, San Francisco Performances, Santa Fe Pro Musica, Oregon Bach Festival, and the Bravo! Vail and Ravinia summer festivals, among others. Further season highlights include returns to The Chamber Music Society of Lincoln Center, Meany Center for the Performing Arts at the University of Washington, and the Philadelphia and Buffalo Chamber Music Societies, featuring a richly satisfying array of diverse repertoire from giants of the string quartet canon—Bartók, Beethoven, Brahms, Haydn, and Mozart—to lesser-performed works by Sibelius, Schnittke, and Jörg Widmann. The Danish String Quartet also continues to expand upon its deep affinity for Scandinavian folk music with several performances of its own arrangements of traditional Nordic music, and with the release of a new recording on ECM Records this fall.

In 2009 the Danish String Quartet won first prize in the 11th London International String Quartet Competition (now called the Wigmore Hall International String Quartet Competition). Other honors include the NORD-METALL-Ensemble Prize at Festspiele Mecklenburg-Vorpommern in 2010 and the prestigious Carl Nielsen Prize in 2011. In 2016 the quartet received the Borletti Buitoni Trust, an award that supports outstanding young artists in their international endeavors.



## 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.

## 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.

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