

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

Friday and Saturday, August 18–19, 2017 at 6:30 pm

Pre-concert Recital

Gil Shaham, *Violin*

Adele Anthony, *Violin*

PROKOFIEV **Sonata for Two Violins (1932)**

Andante cantabile

Allegro

Commodo (quasi Allegretto)

Allegro con brio

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

By Paul Schiavo

Sonata for Two Violins, Op. 56 (1932)

SERGEY PROKOFIEV

Born April 23, 1891, in Sontsovka, Ukraine

Died March 5, 1953, in Moscow

Approximate length: 15 minutes

Prokofiev wrote his Sonata for Two Violins during the summer of 1932. He was living in France at the time, where he had resided for most of the preceding decade, and the sonata was written for a French chamber music society. As it happened, the work's Paris premiere was preceded by a performance in Moscow in November 1932, during the third of a series of visits the composer made to the Soviet Union during the late 1920s and early 1930s—visits that would eventually lead to his full repatriation by 1936.

Prokofiev's years in France saw him cultivate a decidedly modern idiom. The Sonata for Two Violins belongs to this period and style, but there are moments (especially in the third movement) that give glimpses of the more accessible manner of his "Classical" Symphony, which would blossom again following his return to Russia in such popular works as his *Lieutenant Kijé* film score and his ballet *Romeo and Juliet*.

Prokofiev begins the sonata, however, in a modernist vein. The design of this movement is simple and ingenious: two themes presented individually in succession, then combined in counterpoint. Dissonant counterpoint imparts a somewhat austere beauty to the music. The second movement adopts an "allegro barbaro" style, one Prokofiev had explored in his notorious *Scythian Suite* for orchestra. From an initial gesture of rasping double-stops, the players launch into music of driving motor rhythms and sixteenth-note passagework. The effect is both modern and primitive, a 20th-century notion of some ancient folk dance.

By contrast, the relaxed third movement begins as a gentle barcarolle, with a lilting accompaniment supporting the initial melodic idea. Prokofiev draws a sharp distinction between this subject and the movement's second theme, which he casts in the square rhythms of a chorale. The principal theme of the finale again suggests a folk dance but also, in its steady sixteenth-note pulse, the solo violin partitas of Bach. Prokofiev later appends a lyrical second subject. The movement concludes with a remarkable twittering coda.

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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July 25–August 20, 2017

Jane Moss
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The Program

Friday and Saturday, August 18–19, 2017 at 7:30 pm

Mostly Mozart Festival Orchestra

Louis Langrée, *Conductor*

Gil Shaham, *Violin*

PROKOFIEV **Symphony No. 1 in D major ("Classical") (1916–17)**

Allegro con brio

Larghetto

Gavotte: Non troppo allegro

Finale: Molto vivace

MOZART **Symphony No. 25 in G minor, K.183 (1773)**

Allegro con brio

Andante

Menuetto and Trio

Allegro

Intermission

TCHAIKOVSKY **Violin Concerto in D major (1878)**

Allegro moderato

Canzonetta: Andante

Finale: Allegro vivacissimo

Mr. Shaham will perform Tchaikovsky's cadenza.

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David Geffen Hall

Mostly Mozart Festival

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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. There's also 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.

As always we are pleased to have you at Mostly Mozart and look forward to seeing you often at Lincoln Center.

Jane Moss
Ehrenkranz Artistic Director

Snapshot

By Paul Schiavo

The Classical ideal in music, which extols clarity, refinement, established forms, and a cosmopolitan elegance, found its defining expression during the second half of the 18th century. At this time, the precepts of musical Classicism informed masterpieces by the leading composers of the era, most notably Haydn and Mozart.

Beginning in the second quarter of the 19th century, a new artistic outlook, Romanticism, displaced Classical principles in the imaginations of most composers. But in time, everything old becomes new again. Just as the Romantic movement arose as a revolt against the comparative restraint and urbane manner of the preceding era, so musicians of the early 20th century turned against what they deemed the grandiloquence and excessive emotionalism of Romanticism. In place of those qualities, many composers sought to recapture the lucidity and grace they perceived in music of an earlier period. To that end, they reduced their instrumental forces, adopted lean contrapuntal textures, and frequently employed antique dance forms or other clear, concise designs in their works. Neoclassicism, as the reaction came to be called, proved an important strain of 20th-century composition.

Our program draws on both Classical and Neoclassical traditions within the orchestral literature, though the matter is more complex than this suggests. We begin with a landmark of 20th-century Neoclassicism, Sergey Prokofiev's "Classical" Symphony. Mozart's Symphony in G minor, K.183, belongs to the Classical period of symphonic composition, but this remarkable work breathes the tempestuous spirit of early Romanticism. We conclude with Tchaikovsky's ever-popular Violin Concerto, a piece that blends, to a great extent, Classical form and Romantic expression.

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By Paul Schiavo

Symphony No. 1 in D major, Op. 25 (“Classical”) (1916–17)

SERGEY PROKOFIEV

Born April 23, 1891, in Sontsovka, Ukraine

Died March 5, 1953, in Moscow

Approximate length: 15 minutes

During the early decades of the 20th century, composers in France, Spain, the U.S., and elsewhere were much taken with the concept of Neoclassicism. Accordingly, they cultivated a clear, lean, succinct style of writing based largely on the forms and textures of 18th-century composition. One of the earliest and most successful instances of this modernist Neoclassicism is Sergey Prokofiev’s “Classical” Symphony, completed in 1917.

Prokofiev’s inspiration for this work was the music of Haydn, with its wit and formal clarity. The composer explained in his memoirs: “It seemed to me that if Haydn had lived into our age, he would have preserved his own way of composing and, at the same time, absorbed something from the new music. That was the kind of symphony I wanted to write: a symphony in the Classical style.”

The “Classical” Symphony employs an orchestra of modest dimensions and observes the traditional four-movement symphonic scheme used by Mozart and Haydn, though with a *Gavotte* replacing their usual minuet. But while the work’s proportions and mock naïveté evoke the 18th century, its tonal language clearly is of a later age. The angular melodies with their wide leaps, the frequent abrupt shifts of harmony, and the driving rhythms that pervade the “Classical” Symphony would have been unthinkable to an audience of Haydn’s day, but they are hallmarks of Prokofiev’s style.

A humorous tone pervades this symphony, even in the elegant *Larghetto* movement. It may seem surprising that Prokofiev could fashion such a care-free piece at a time when his native Russia was in the throes of a disastrous military campaign and epochal revolution. But as he later admitted, Prokofiev was oblivious to the historic events of 1917. The antique gaiety and charm of the “Classical” Symphony recall a happier, more innocent time.

Symphony No. 25 in G minor, K.183 (1773)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 24 minutes

Mozart had written some two dozen symphonies by the end of his 17th year. All of these works adopted a fairly genial tone; how sudden and unexpected, then, the appearance of his Symphony in G minor, K.183, seems in the final weeks of 1773. This was the first symphonic composition that Mozart cast in a minor key. (He did this only one other time, with the “Great” G-minor Symphony, K.550, in 1788.) Its stormy character attests both his increasing artistic maturity and the impression made on him by the first stirring of what would become the Romantic movement.

Sturm und Drang—perhaps best translated as “storm and passion,” a stylized and somewhat melodramatic expression of violent emotions—was very much in the air in Germany and Austria during the early 1770s. Already it had made a considerable impact on the literature of the day; Goethe was writing his *Sorrows of Young Werther*, a work which epitomized its spirit, as Mozart was finishing this symphony. But the young composer was more directly influenced by the *Sturm und Drang* works of a fellow musician, Franz Joseph Haydn, whose highly dramatic symphonies of this period Mozart surely encountered during his visit to Vienna in that same year of 1773. (This is not, of course, the more familiar, temperate Haydn that served as Prokofiev’s model.) Mozart’s G-minor Symphony, with its restless themes, minor-key harmonies, and sudden shifts of dynamics, shares to a considerable extent the spirit of these exceptional pieces by Haydn.

Mozart establishes the work’s agitated tone in the opening measures, presenting a subject whose rhythm cuts boldly across the pulse of the music, imparting an air of desperation. (The composer would use a similar figure to begin his famous Piano Concerto in D minor, K.466, which recalls something of the *Sturm und Drang* spirit at a later date.) The ensuing *Andante* offers gentle contrast to the pathos of the opening. In the *Menuetto* that follows, Mozart juxtaposes the dark and light complexions of the two previous movements, while the *Finale* returns to the tempest-tossed *Sturm und Drang* manner of the opening.

Violin Concerto in D major, Op. 35 (1878)

PYOTR ILYICH TCHAIKOVSKY

Born May 7, 1840, in Kamsko-Votkinsk, Russia

Died November 6, 1893, in St. Petersburg

Approximate length: 33 minutes

Tchaikovsky composed his Violin Concerto in the spring of 1878, immediately after completing his shattering Fourth Symphony. That latter work reflected the harrowing emotional crisis brought on by the composer's hasty and ill-considered marriage to a young conservatory student the year before. Their union was brief and disastrous—within weeks, Tchaikovsky suffered an almost complete nervous collapse and attempted suicide. He saved himself by fleeing to Switzerland but emerged shaken and convinced that he was destined to a life of torment. The Fourth Symphony, with its ominous “fate theme” and intimations of doom, was, by the composer's own account, a musical expression of this belief.

Perhaps the creation of the Fourth Symphony had a cathartic and consequently therapeutic effect on Tchaikovsky. In any case, the Violin Concerto reveals no sense of the anguish and struggle that characterize the symphony. Indeed, Tchaikovsky's spirits seem to have been fully restored when he wrote to a correspondent about his work on the concerto: “The first movement of the Violin Concerto is ready; tomorrow I begin the second. From the day I began to write it [a] favorable mood has not left me. In such a spiritual state composition loses all aspect of work—it is a continuous delight.”

Tchaikovsky's “favorable mood” is apparent throughout the first movement. (He follows the Classical concerto design of three movements in a fast-slow-fast sequence.) Following a brief orchestral preamble, the featured instrument presents the movement's principal themes. In light of Tchaikovsky's famous talent as a melodist, it goes almost without saying that these are attractive and richly expressive ideas. Their development during the course of the movement calls for some formidable technical feats on the part of the soloist.

Tchaikovsky's brother, Modest, was dissatisfied with the original slow movement and persuaded the composer to discard it. Tchaikovsky replaced it with the present *Canzonetta*, reportedly composed in a single day. A skillfully composed transition passage leads without pause to the *Finale*.

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

Meet the Artists



MATT DINE

Louis Langrée

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.

Gil Shaham



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With a flawless technique and inimitable warmth and generosity of spirit, Gil Shaham is one of the foremost violinists of our time. Highlights of recent seasons include performances with the Berlin Philharmonic, Boston Symphony Orchestra, Los Angeles Philharmonic, Orchestre de Paris, New World Symphony, Singapore Symphony Orchestra, Chicago Symphony Orchestra, Philadelphia Orchestra, residencies with the Montreal Symphony Orchestra and

Carolina Performing Arts, and an extensive North American tour with The Knights to celebrate the release of their recording, *1930s Violin Concertos, Vol. 2*. Mr. Shaham also toured Bach's complete unaccompanied sonatas and partitas to London's Wigmore Hall and to key North American venues in a special multimedia collaboration with photographer/video artist David Michalek.

Mr. Shaham has over two dozen concerto and solo CDs to his name, several of which are highly acclaimed. These recordings have earned multiple Grammy Awards, a Grand Prix du Disque, Diapason d'Or, and *Gramophone's* Editor's Choice. His recent recordings are issued by Canary Classics, his own label established in 2004, and include *J.S. Bach: Sonatas & Partitas for Violin*, *Nigunim: Hebrew Melodies*, *Sarasate: Virtuoso Violin Works*, Elgar's Violin Concerto with the Chicago Symphony Orchestra, and Bach's complete works for solo violin. A passionate advocate for new music, Mr. Shaham has also premiered works by composers such as William Bolcom, David Bruce, Avner Dorman, Julian Milone, and Bright Sheng.

Mr. Shaham was awarded an Avery Fisher Career Grant in 1990, and in 2008 he received the coveted Avery Fisher Prize. He plays the 1699 "Countess Polignac" Stradivarius, and lives in New York City with his wife, violinist Adele Anthony, and their three children.

Adele Anthony

Violinist Adele Anthony has enjoyed an acclaimed and expanding international career as a soloist with orchestra and in recital, and as a chamber musician. She has appeared twice on *Live from Lincoln Center*—first on the 2004 Emmy Award-winning “Lincoln Center Celebrates Balanchine’s 100” program, then with Gil Shaham in 2008 on a program marking the centenary of the death of legendary Spanish violinist and composer Pablo Sarasate. The occasion, broadcast nationally on PBS from the Stanley H. Kaplan Penthouse, was honored further with recordings and additional concerts performed by Ms. Anthony and Shaham in the U.S. and Spain.

A winner of Denmark’s Carl Nielsen International Violin competition, Ms. Anthony holds numerous honors and prizes, including awards from the Queen’s Trust as well as the Australia Council for the Arts. At age 13, she became the youngest winner of the ABC Instrumental and Vocal Competition with her performance of Sibelius’s Violin Concerto with the Queensland Symphony Orchestra.

Ms. Anthony studied at the University of Adelaide’s Elder Conservatorium of Music with Beryl Kimber. She later attended The Juilliard School, where she studied with Dorothy DeLay, Felix Galimir, and Hyo Kang. Ms. Anthony made her Australian debut with the Adelaide Symphony Orchestra in 1983, and has since appeared with all six orchestras of the Australian Broadcasting Corporation (Sydney, Melbourne, Queensland, West Australian, Tasmanian, and Adelaide Symphony Orchestras). Ms. Anthony performs on an Antonio Stradivarius violin crafted in 1728.

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.

Mostly Mozart Festival Orchestra

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.

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
Robert Chausow
Suzanne Gilman
Elizabeth Lim Dutton
Amy Kauffman
Sophia Kessinger
Nelly Kim
Pauline Kim
Lisa Matricardi
Kristina Musser
Maureen Nelson
Ron Oakland
Michael Roth
Debbie Wong
Mineko Yajima

Viola

Shmuel Katz, *Principal*
Chihiro Allen
Meena Bhasin
Danielle Farina
Jessica Troy
Elzbieta Weyman

Cello

Ilya Finkelshteyn,
Principal
Ted Ackerman
Ann Kim
Alvin McCall

Bass

Andrew Trombley,
Principal
Lou Kosma
Laurence Glazener

Flute

Jasmine Choi,
Principal
Tanya Witek

Oboe

Dwight Parry, *Principal*
Nick Masterson

Clarinet

Jon Manasse,
Principal
Shari Hoffman

Bassoon

Daniel Shelly, *Principal*
Tom Seřčovič

Horn

Lawrence DiBello,
Principal
Richard Hagen
Patrick Pridemore
Stewart Rose

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