

# LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

The Program

Wednesday, January 24, 2018, at 7:30 pm

*Chamber Orchestras*

THE FOUR SEASONS

**Concerto Köln**

Shunske Sato, *Violin*

*(Program continued)*

*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

## Great Performers

Support is provided by Rita E. and Gustave M. Hauser, Audrey Love Charitable Foundation, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

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### UPCOMING GREAT PERFORMERS EVENTS:

*Sunday, February 4 at 11:00 am in the Walter Reade Theater*

**Trio con Brío Copenhagen**

HAYDN: Piano Trio No. 39 in G major ("Gypsy")

HANS ABRAHAMSEN: Serenade and Arabesque, from *Traumlieder*

SMETANA: Piano Trio in G minor

*Saturday, February 24 at 1:00 pm in the Walter Reade Theater*

**FILM: Mstislav Rostropovich: The Indomitable Bow**

U.S. premiere of new biographical film on Mstislav Rostropovich, introduced by director Bruno Monsaingeon

*Tuesday, February 27 at 7:30 pm in Alice Tully Hall*

**Garrick Ohlsson**, piano

ALL-BEETHOVEN PROGRAM

Sonata No. 8 in C minor ("Pathétique")

Sonata No. 23 in F minor ("Appassionata")

Sonata No. 21 in C major ("Waldstein")

Sonata No. 14 in C-sharp minor ("Moonlight")

*Pre-concert lecture by Scott Burnham at 6:15 pm in the Stanley H. Kaplan Penthouse*

*Thursday, March 1 at 7:30 pm in Alice Tully Hall*

**Simon Keenlyside**, baritone

**Malcolm Martineau**, piano

Songs by SIBELIUS, SCHUBERT, VAUGHAN WILLIAMS, SOMERVELL, WARLOCK, GRAINGER, and FAURÉ

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

**Visit [LCGreatPerformers.org](http://LCGreatPerformers.org) for more information relating to this season's programs.**

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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.*

ALL-VIVALDI PROGRAM

**Concerto for strings in G minor**

Allegro  
Adagio  
Allegro

**Violin Concerto in E major (“Spring”), from *The Four Seasons***

Allegro  
Largo  
Allegro

**Violin Concerto in G minor (“Summer”), from *The Four Seasons***

Allegro non molto  
Adagio—Presto  
Presto

**Sinfonia al Santo Sepolcro**

Adagio molto  
Allegro ma poco

**Violin Concerto in F major (“Autumn”), from *The Four Seasons***

Allegro  
Adagio molto  
Allegro

**Violin Concerto in F minor (“Winter”), from *The Four Seasons***

Allegro non molto  
Largo  
Allegro

*This program will be performed without intermission.*

# Snapshot

By Michael Goetjen

Antonio Vivaldi's set of four violin concertos titled *Le quattro stagioni* ("The Four Seasons") are among his most well-known and celebrated works, beloved for their memorable melodies, extreme virtuosity, and often onomatopoeic representations of the natural world. In tonight's concert, they are paired with two lesser known instrumental works by Vivaldi: the Concerto for Strings in G minor, RV 156, and the Sinfonia al Santo Sepolcro, RV 169. As solo violin concertos, *The Four Seasons* contrast the virtuosic and expressive language of a single player with the rich texture of a full string orchestra. The other two works on the program feature the orchestra as a cohesive ensemble, without singling out any one instrument as a soloist.

Vivaldi's concertos were not meant to merely serve as vehicles for virtuosic spectacle. Instead, virtuosity, coupled with the composer's highly expressive slow movements, achieves a loftier purpose. As the Italian-born violinist and composer Francesco Geminiani wrote in his 1751 treatise *The Art of Playing the Violin*, "The Intention of Musick is not only to please the Ear, but to express Sentiments, strike the Imagination, affect the Mind, and command the Passions. The Art of playing the Violin consists in giving that Instrument a Tone that shall in a Manner rival the most perfect human Voice; and in executing every Piece with Exactness, Propriety, and Delicacy of Expression according to the true Intention of Musick." In the violin concertos, the string concerto, and the orchestral sinfonia included in tonight's program, Vivaldi demonstrates his mastery of string composition in keeping with "the true Intention of Musick."

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## Timeframe

### ARTS

**1725**

**Publication of Vivaldi's  
*The Four Seasons***

Alexander Pope's first edition of Shakespeare works

### SCIENCE

**1725**

French inventor Basile Bouchon uses perforated paper tape to control a loom.

### IN NEW YORK

**1725**

The city's first newspaper, the *New York Gazette*, begins publication.

By Michael Goetjen

**Concerto for strings in G minor, RV 156**

ANTONIO VIVALDI

*Born March 4, 1678, in Venice*

*Died July 27/28, 1741, in Vienna*

*Approximate length: 6 minutes*

While adhering to many of the formal conventions of the concerto, Vivaldi's Concerto for Strings in G minor is a *concerto ripieno*—a concerto for full orchestra—which displays the orchestra's ability to function as a unified whole. Like each of *The Four Seasons*, the Concerto for Strings is organized into three movements, with two fast, light movements surrounding a slow, expressive middle movement. In the opening fast movement, the first and second violins exchange melodic motives and ideas, passing them back and forth in a playfully competitive manner. The rest of the orchestra, meanwhile, plays accompaniment to the violins through the presentation of a driving bass line. In the slow movement, it is the "walking" bass line that contains the most activity, and above it, the upper strings play long, held notes that create expressive dissonances, suspensions, tensions, and resolutions. In the third movement, the activity is shared among all the parts: The violins initiate a quick repeated-note theme that is imitated by all the other lines. Brilliant upward scales follow in all the instruments, emphasizing the virtuosity and musicianship of the entire ensemble.

***Le quattro stagioni* ("The Four Seasons"), Op. 8, Nos. 1–4**

ANTONIO VIVALDI

*Approximate length: 42 minutes*

Vivaldi composed more than 500 instrumental concertos, but the four that make up the cycle titled *Le quattro stagioni* ("The Four Seasons") are arguably his most famous. Excerpts of the music can be heard in film and television soundtracks, marketing campaigns, and are even sampled in popular music. Indeed, the popularity of *The Four Seasons* extends to a wide range of adaptations from the time of its composition up to the present day—a trend started by Vivaldi himself when he rescored a section of "Spring" for a later opera. Even someone who has no knowledge of Vivaldi's life or music might, upon hearing the opening of "Spring," recognize its brilliant fanfare.

Vivaldi frequently affixed a descriptive (if not opaque) subtitle to his concertos. One vague appellation adorns his Op. 8 collection of concertos, published in Amsterdam in 1725, which appeared under the title *Il cimento dell'armonia e dell'invenzione* ("The Contest between Harmony and Invention"); however, it was within this volume that the more specifically

titled *The Four Seasons* were published. The precise references in each of these four concertos are clarified in the first edition by four sonnets, which may or may not have been written by Vivaldi himself. Though amateurish, the sonnets' vivid verse provides a key to understanding the pieces' representational project.

Significantly, the scenes that the concertos depict are not simply of nature, but of humanity's interaction with nature—these concertos are as much about cycles of human life as they are about the cycle of the seasons. Some of the musical representations that Vivaldi includes are of the sounds of nature; for example, the “Spring” and “Summer” concertos each contain both birdsong and a storm. Others, by contrast, depict human activity in each season; these include a harvest celebration and, later, a hunt in “Autumn,” as well as the stamping of feet on ice and the chattering of teeth in the cold of “Winter.” At some points, Vivaldi includes notes to the performers guiding their interpretations. One such case is his instruction at the beginning of the second movement of “Spring” that the violists play like *Il cane che grida* (“the dog that barks”); another appears in “Autumn,” when the solo violinist must imitate *L'ubriaco che dorme* (“the drunkard who sleeps”).

Despite the unusual depiction of imagery associated with each of the seasons, the fast outer movements of these four concertos all use the so-called “ritornello form,” which Vivaldi helped to establish as a standard form associated with concertos of the early 18th century, and which maximizes the contrast between orchestra and soloist through alternating sections and an often playful rivalry. The orchestra presents ritornellos (“little returns,” referring to the thematic material that recurs throughout the movement), the first of which lays out the basic material. The soloist enters in an initial “episode,” often displaying virtuosic skill and musical inventiveness, which leads to harmonic modulation and surprising variation of the orchestra's themes. The orchestra enters again, usually with an abbreviated ritornello, and this alternation continues in an exciting drive to the end of the movement. In the outer movements of each of the concertos in the *Seasons* cycle, it is the soloist who presents the representational material. The slower middle movements use a simpler form and an often thinner texture, evocative and expressive by turns.

### **Sinfonia al Santo Sepolcro, RV 169**

ANTONIO VIVALDI

*Approximate length: 5 minutes*

This piece is one of two to which Vivaldi gave the appellation “al Santo Sepolcro.” According to musicologist Michael Talbot, this title is likely related to the *sepolcro* oratorio, a semi-staged musical drama particular to Vienna that was commonly performed during Holy Week, focusing on the death of Jesus. While Vivaldi never wrote a *sepolcro* oratorio, this sinfonia may have served

as a demonstration of his compositional ability at a time when he was seeking employment at the Viennese court, in the 1730s.

Like the Concerto for Strings, the *Sinfonia al Santo Sepolcro* does not feature a soloist, but rather the orchestra as a whole; however, the ritornello form that characterizes Vivaldi's concertos is absent. Instead, it follows the same format as that of most other overtures to *sepolcro* oratorios, consisting of a slow introduction followed by a fugue. The opening *Adagio molto* is slow and anguished, with harsh, dissonant suspensions that maximize the early 18th-century predilection for expressive counterpoint. The fugue that follows is characterized by a forward-driving momentum, yet it retains the striking dissonances of the *Adagio*.

*Michael Goetjen is a PhD student in musicology and part-time lecturer at Mason Gross School of the Arts, Rutgers University. He is currently working on a dissertation that elucidates the role of keyboard improvisation and keyboard sketches in the 18th-century compositional process.*

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## Meet the Artists



### **Shunsuke Sato**

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Violinist Shunsuke Sato is known for his distinctive and engaging performances on both modern and historical instruments. Equally in demand as concertmaster, chamber musician, soloist, and teacher, Mr. Sato serves as concertmaster of Concerto Köln and the Netherlands Bach Society, where he will assume the position of artistic leader this June. He is often invited as a guest concertmaster for ensembles such as the Freiburg Baroque Orchestra. In 2013 he joined the faculty of the Conservatorium van Amsterdam, where he teaches violin in the context of historical performance-practice.

Mr. Sato has performed as soloist with orchestras such as the Deutsche Oper Berlin, Bavarian Radio Symphony Orchestra, Orchestre philharmonique de Radio France, National Symphony Orchestra, NHK Symphony Orchestra, and Osaka Century Orchestra. His extensive discography most notably includes works for solo violin by Telemann, Paganini, and Eugène Ysaÿe. Mr. Sato has also recorded violin concertos by Haydn and Mozart with Orchestra Libera Classica under the baton of Hidemi Suzuki, and in 2011 he performed Paganini's second violin concerto with the Academy of Ancient Music on historical instruments. As both a soloist and concertmaster, he has worked with such conductors as Ivor Bolton, Richard Egarr, Christopher Hogwood, and Kent Nagano. In 2010 Mr. Sato was awarded second prize in addition to the Audience Award at the 17th International Johann Sebastian Bach Competition in Leipzig. He also won the Young Concert Artists award at the age of 12, the youngest ever to date.

Born in Tokyo and now a resident of the Netherlands, Mr. Sato immigrated to the U.S. at the age of four. He studied at The Juilliard School, Conservatoire à rayonnement régional de Paris, and Hochschule für Musik und Theater in Munich. His teachers have included Chin Kim, Dorothy DeLay, Masao Kawasaki, Gérard Poulet, Eiichi Chijiwa, and Mary Utiger.



## **Concerto Köln**

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For over 30 years, Concerto Köln has ranked among the leading ensembles for historically informed performance-practice, with its distinctive sound, passionate performance style, and an appetite for venturing into uncharted territory. With regular appearances at renowned festivals and in many of the great music capitals around the world, Concerto Köln produces outstanding interpretations of early music, while maintaining deep roots in Cologne's musical scene. Alongside artistic director Lorenzo Alpert, concertmasters Mayumi Hirasaki, Markus Hoffmann, Shunske Sato, and Evgeny Sviridov assume leading roles within the self-governed orchestra.

The orchestra's 2017–18 season is marked by major international tours, featuring performances in Mexico, Moscow, St. Petersburg, Luxembourg, Malta, the Netherlands, Germany, Hungary, Romania, and New York. The season is also marked by the launch of Wagner Readings, an ongoing project initiated and directed by Kent Nagano, which will involve working through Richard Wagner's tetralogy *Der Ring des Nibelungen* ("The Ring of the Nibelung") from a historical performance-practice perspective.

Concerto Köln has a discography of over 70 recordings, most of which have received such distinctions as Echo Klassik, Grammy, German Record Critics', and Midem Classical awards, the Choc du Monde de la Musique, and the Diapason d'Or de l'Année. With its distinct interpretations, Concerto Köln approaches the standard repertoire with a freshness that allows for the works to sound as if heard for the first time. The ensemble takes this innovative approach with its recording of Bach's Brandenburg Concertos as well as its recent album *Vivaldi: The Four Seasons* with Shunske Sato (both for Berlin Classics).

## **Lincoln Center's Great Performers**

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Initiated in 1965, Lincoln Center's Great Performers series offers classical and contemporary music performances from the world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists. One of the most significant music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's David Geffen Hall, Alice Tully Hall, Walter Reade Theater, and other performance spaces around New York City. From symphonic masterworks, lieder recitals, and Sunday morning coffee concerts to films and groundbreaking productions specially commissioned by Lincoln Center, Great Performers offers a rich spectrum of programming throughout the season.

## **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



## Great Performers

free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, 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.

HARALD HOFFMANN



## **Concerto Köln**

### **Violin I**

Shunske Sato  
Markus Hoffmann  
Stephan Sanger  
Frauke Pohl  
Wolfgang von  
Kessinger

### **Violin II**

Jorg Buschhaus  
Antje Engel  
Hedwig van der Linde  
Chiharu Abe

### **Viola**

Antje Sabinski  
Gabrielle Kancachian  
Cosima Nieschlag

### **Cello**

Alexander Scherf  
John Semon

### **Contrabass**

Jean-Michel Forest

### **Lute**

Simon Martyn-Ellis

### **Cembalo**

Luca Quintavalle

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