

LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

The Program

Sunday, February 4, 2018, at 11:00 am

Sunday Morning Coffee Concerts

Trio con Brio Copenhagen

Soo-Jin Hong, *Violin*

Soo-Kyung Hong, *Cello*

Jens Elvekjær, *Piano*

HAYDN **Piano Trio No. 39 in G major ("Gypsy") (1795)**

Andante

Poco adagio

Finale: Rondo all'Ongarese (Presto)

HANS ABRAHAMSEN **Selections from *Traumlieder* (2009)**

Serenade

Arabesque

SMETANA **Piano Trio in G minor, Op. 15 (1855)**

Moderato assai—Più animato

Allegro, ma non agitato

Finale: Presto

This program is approximately one hour long and will be performed without intermission.

Please join the artists for a cup of coffee following the performance.

Please make certain all your electronic devices are switched off.

Refreshments provided by Zabar's and zabars.com

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

Steinway Piano

Walter Reade Theater

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:

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 Monsiegeon

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 POULENC

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

By Kathryn L. Libin

Piano Trio No. 39 in G major (“Gypsy”) (1795)

FRANZ JOSEPH HAYDN

Born March 31, 1732, in Rohrau, Austria

Died May 31, 1809, in Vienna

Approximate length: 15 minutes

In the 1790s, Haydn left his home in Vienna and undertook two lengthy and productive trips to London. After some 30 years of servitude to the noble Esterházy family, the death of Haydn’s employer set him free to accept new commissions and embark on new adventures. His music had long been popular in Britain, and his arrival there in January 1791 created a sensation. He was besieged by visitors seeking his acquaintance, his concerts played to packed and enthusiastic halls, and the local press extolled his genius in glowing terms. Among Haydn’s many new friendships, one of the most important was with a handsome middle-aged widow named Rebecca Schroeter. She was a fine amateur pianist who sought lessons with Haydn shortly after his arrival. Surviving letters between the unhappily married Haydn and this lady (many of which he copied down into a journal) indicate that their relationship was intense and increasingly tender; he later told his biographer that he might have wed her had he been free to do so. During his second London sojourn, Haydn wrote a set of superb piano trios and dedicated them to her.

The London firm Longman & Broderip, which manufactured pianos as well as published music, offered the three new Haydn trios to the public in October 1795. These were the last of ten piano trios that Haydn wrote for English publication, indicating the great popularity of this genre among amateur musicians. Published as Op. 73, the three trios exemplify the brilliant style and tremendous expressive range of Haydn’s music in this period. They openly exploit the robust, powerful sound of the English grand pianos that Haydn came to know and appreciate; indeed, when he returned to Vienna in 1795, he took with him a Longman & Broderip grand piano that he would use for the rest of his life.

The second trio in the set, in G major, was swiftly embraced by chamber musicians across Europe, due in large part to the popularity of its “Gypsy” finale. The work opens with a gentle *Andante* movement, a set of double variations in G major and the contrasting keys of G minor and E minor. Though the movement begins with simple lyricism, it gathers both rhythmic momentum and textural richness by the end. The E-major slow movement is gentler still, with beautiful *cantabile* melodies in the first violin and full bass lines in piano and cello. While the third movement is now called a *Rondo all’Ongarese* (“Hungarian rondo”), Haydn’s marking in its very first publication was “Finale. Rondo, in the Gypsies’ stile.” Its vividly accented rhythms and energetic figuration derive directly from gypsy bands that

Haydn heard playing on Esterházy estates in Hungary; in particular, melodies from the *verbunkos*, or recruiting dances, found their way into this sparkling finale.

Selections from *Traumlieder* (2009)

HANS ABRAHAMSEN

Born December 23, 1952 in Copenhagen, Denmark

Approximate length: 6 minutes

Danish composer Hans Abrahamsen, born in 1952 in Copenhagen, studied horn along with music theory at the Royal Danish Academy of Music, and took private lessons in composition; at 16 he wrote his first published works. During his early years as a composer, he was a member of Denmark's Gruppen for Alternativ Musik, which emphasized the engagement of new music with political causes and social justice issues. His early works were also associated with a Danish reaction, called the "new simplicity," against the complexities of 1960s German music. But gradually, Abrahamsen developed a distinctive voice of his own, influenced to some degree by the works of Ligeti and Reich, and combining minimalist elements with a rigorous attention to structure. He writes: "My imagination works well within a fixed structure...the more stringent it is, the more freedom I have to go down into detail. Form and freedom: perhaps much of my music has been an attempt to bring the two worlds together." Most of Abrahamsen's music has been for chamber ensembles of varying sizes, and he has also produced numerous orchestral works, including four pieces for soloists and orchestra. His 2008 work *Schnee* ("Snow"), a virtuosic work for nine players in three groups, is widely considered to be his masterpiece.

In 1984, Abrahamsen wrote a set of piano studies from which he drew six pieces that he re-worked for the ensemble of piano, violin, and horn. This fulfilled a commission from Danish Radio, which wanted a new piece to pair with the first performance in Denmark of Ligeti's Horn Trio. Years later, he substituted a cello for the horn part to create the 2009 *Traumlieder*, adding titles that underlined a narrative thread in the pieces. Abrahamsen dedicated *Traumlieder* to the Trio con Brio Copenhagen, writing, "when creating the trio, I turned to six of the studies and deepened them by 'screening' them so that their parts and moods appeared in a clearer way. Furthermore I changed the order of the movements so a new unity appeared, beginning with a steadily hesitating *Serenade* in slow motion followed by the *Arabesque*, which hardly gets started before it stops." The *Serenade* unfolds one utterance at a time, with a terseness, intimacy, and stillness that lend meaning to each note or chord as it resonates against another. The *Arabesque*, in contrast, moves steadily and insistently toward its expressive climax, which does indeed arrive sooner than one might expect.

Piano Trio in G minor, Op. 15 (1855)

BEDŘICH SMETANA

Born March 2, 1824, in Litomyšl, Czech Republic

Died May 12, 1884, in Prague

Approximate length: 28 minutes

Czech composer Bedřich Smetana, son of a brewer who played the violin in a provincial string quartet, grew up in southern Bohemia and began to play music and compose at an early age. At 15 he was sent to Prague for formal schooling and, inspired when he heard recitals by Franz Liszt, decided to become a concert pianist. Yet despite his efforts in that direction, Smetana encountered greater success as a teacher of piano, serving as music master to the aristocratic Thun family and even opening a fashionable institute of piano in Prague, and as a composer of popular piano pieces. It was only in middle age that he made his mark as a conductor and eventually, with the production of his opera *The Bartered Bride* in 1866, earned distinction as a serious composer of instrumental and dramatic music. His massive tone poem for orchestra, *Má vlast* ("My Fatherland"), sealed his reputation on the public stage as the foremost musical representative of his country.

Smetana also wrote more autobiographical works that allude to private concerns and sorrows. In particular, the G-minor Piano Trio marks a particularly painful period of his life when two daughters died in rapid succession: his second daughter, Gabriela, from tuberculosis in 1854, and his eldest daughter Bedřiška of scarlet fever only a year later. Years later, Smetana would write to one of his doctors: "The death of my eldest daughter, an exceptionally talented child, motivated me to compose...my Trio in G minor. It was performed the same year in Prague...the audience was unresponsive and the critics hated it." But shortly thereafter, the composer played it at a private concert for Liszt, who was so deeply moved by it that he arranged further performances for the trio in Austria and Germany. The work opens with a haunting motive of lament, played on the G string of the solo violin. In the livelier but still serious scherzo movement, one might hear, as an early biographer suggested, an attempt to portray the character of the lost child. The final rondo erupts in a turbulent outpouring of emotion but concludes in a more elegiac tone, and perhaps a hard-won acceptance.

Musicologist Kathryn L. Libin teaches music history and theory at Vassar College.

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Meet the Artists



SØREN SVENDSEN

Trio con Brio Copenhagen

Founded in Vienna in 1999, Trio con Brio Copenhagen has performed internationally, with appearances this season in Washington, D.C., Los Angeles, Dublin, Hanover and Mannheim (Germany), Gothenburg (Sweden), Trondheim (Norway), and Copenhagen, among other cities, and at the Evian music festival in France. The trio has performed in major concert halls that include Tivoli Concert Hall, Amsterdam's Concertgebouw, Carnegie Hall, Wigmore Hall, Konzerthaus Berlin, Seoul Arts Center, Tokyo Bunka Kaikan, and Teatro Olimpico Vicenza.

Known for the freshness of its approach to the core repertoire, the trio has won many international competitions for piano trio, including the ARD International Music Competition (Munich), Vittorio Gui (Florence), and Norway's Trondheim International Chamber Music Competition. Other honors include Denmark's prestigious P2 Artists Prize (2015), the Kalichstein-Laredo-Robinson International Trio Award, and the Allianz Prize in Germany's Festspiele Mecklenburg-Vorpommern.

Trio con Brio Copenhagen plays a central role in Scandinavia's vibrant contemporary music scene. Several of Denmark's most prominent composers, such as Per Nørgård and Bent Sørensen, as well as Swedish composer Sven-David Sandström, have composed and dedicated works to the trio. The ensemble gave the world premiere of Sørensen's Triple Concerto with the Danish National Orchestra in 2016. The trio members are also founders and artistic directors of the Copenhagen Chamber Music Festival.

The trio's latest recording, *Phantasmagoria*, of Danish contemporary music, has received rave reviews, as did the group's 2007 debut CD. As educators, the trio members teach at the Royal Academy in Copenhagen and have given master classes at Yale University, Rice University, the Royal Irish Academy of Music, and elsewhere.

Violinist Soo-Jin Hong plays a 17th-century violin by Andrea Guarneri; Soo-Kyung Hong plays a Grancino cello; and Jens Elvekjær is Denmark's first Steinway Artist. The ensemble was coached by the Alban Berg Quartet, Frans Helmerson, Mihaela Martin, and Harald Schoneweg at the Cologne University of Music, and received excellent musical guidance by Ferenc Rados in Budapest.

Lincoln Center's Great Performers

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.

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 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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