

LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

The Program

Monday, March 19, 2018, at 8:00 pm

Symphonic Masters

Academy of St. Martin in the Fields

Joshua Bell, *Director and Violin*

MENDELSSOHN **Overture to *A Midsummer Night's Dream* (1826)**

WIENIAWSKI **Violin Concerto No. 2 in D minor (1862)**

Allegro moderato

Romance. Andante non troppo

Allegro con fuoco—Allegro moderato, à la Zingara

Intermission

BEETHOVEN **Symphony No. 6 in F major ("Pastoral") (1808)**

Allegro ma non troppo: Awakening of cheerful feelings upon arriving in the country

Andante molto mosso: Scene by the brook

Allegro: Merry gathering of peasants—

Allegro: Tempest, storm—

Allegretto: Shepherds' hymn—Happy and thankful feelings after the storm

Please make certain all your electronic devices are switched off.

This evening's concert is made possible in part by the Margot Papamarkou Fund, established at Lincoln Center in 1999 with a bequest from the estate of Alexander Papamarkou.

These programs are supported by the Leon Levy Fund for Symphonic Masters.

Symphonic Masters is made possible in part by endowment support from UBS.

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

Steinway Piano

David Geffen Hall

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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Joshua Bell's position as Music Director is supported by Klara and Larry A. Silverstein together with the American Friends of the Academy of St. Martin in the Fields.

Tonight's concert is supported by Jefferies.

UPCOMING GREAT PERFORMERS EVENTS:

Wednesday, March 28 at 7:30 pm in Alice Tully Hall

Christian Tetzlaff, solo violin

ALL-BACH PROGRAM

Sonata No. 2 in A minor

Partita No. 2 in D minor

Sonata No. 3 in C major

Partita No. 3 in E major

Sunday, April 15 at 11:00 am in the Walter Reade Theater

Chad Hoopes, violin

David Fung, piano

PROKOFIEV: Violin Sonata in D major

DVORÁK: Romantic pieces

RAVEL: Tzigane

Tuesday, April 17 at 7:30 pm in Alice Tully Hall

Richard Goode, piano

BYRD: Two Pavans and Galliards

BACH: English Suite No. 6 in D minor

BEETHOVEN: Sonata No. 28 in A major

DEBUSSY: Préludes, Book 2

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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.

Snapshot

By Christopher H. Gibbs

Felix Mendelssohn composed his miraculous Overture to *A Midsummer Night's Dream* at the astonishing age of 17. Many years later, he wrote further music to accompany stagings of Shakespeare's play, but his initial teenage venture was not intended to introduce an actual performance. Mendelssohn stated that the overture "follows the play closely" and that "at the end, after everything has been satisfactorily settled and the principal players have joyfully left the stage, the elves follow them, bless the house, and disappear with the dawn. So the play ends, and my Overture too."

Although the great virtuoso violinist and composer Henryk Wieniawski was born in Poland and trained for the most part in Paris, he spent many years in St. Petersburg and is credited as one of the founders of the eminent "Russian school" of violinists. His Second Concerto, considered his masterpiece, premiered in Russia with the composer as soloist.

A few years after composing his Sixth Symphony, the evocative "Pastoral," Beethoven declared in a letter: "No one can love the country as much as I do. For surely woods, trees, and rocks produce the echo that man desires to hear." He revealed some of his ideas behind the piece in sketches and gave each of its five movements a title—tracing an outing to the country, strolling by a stream, hearing birds sing, encountering peasants' dancing, and being caught in a furious downpour with thunder and lightning that leads to the concluding "Shepherds' hymn—Happy and thankful feelings after the storm." Beethoven stated that his ultimate aim was "more an expression of feeling than painting."

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Timeframe

ARTS

1808

Beethoven's Symphony No. 6

Publication of Johann Wolfgang von Goethe's *Faust*, Part 1

1826

Mendelssohn's Overture to *A Midsummer Night's Dream*

John Constable paints *Sunrise in the Catskills*.

1862

Wieniawski's Violin Concerto No. 2

Victor Hugo publishes his novel *Les Misérables*.

SCIENCE

1808

David Thompson begins to explore and map the Columbia River.

1826

The first railroad in the U.S. opens at Quincy, Massachusetts.

1862

American astronomer and telescope maker Alvan Clark makes the first observation of a white dwarf star—Sirius B.

IN NEW YORK

1808

Hook and Ladder Company established

1826

Bowery Theater opens on Canal and Hester Streets as a first competitor to Broadway.

1862

William Cammayer builds the first enclosed baseball park.

By Christopher H. Gibbs

Overture to *A Midsummer Night's Dream*, Op. 21 (1826)

FELIX MENDELSSOHN

Born February 3, 1809, in Hamburg

Died November 4, 1847, in Leipzig

Approximate length: 12 minutes

One of the hallmarks of early musical Romanticism was the importance literature held for composers. Franz Schubert, Robert Schumann, Hector Berlioz, Franz Liszt, and others were inspired by the great poems, novels, and plays of their time and of the past. (That some of these same figures were themselves marvelous writers and critics is hardly surprising.) Felix Mendelssohn enjoyed personal relationships with eminent literary figures of his day, most notably Johann Wolfgang von Goethe. Mendelssohn was just 17 years old when he wrote his concert overture inspired by Shakespeare's *A Midsummer Night's Dream*. With this piece and his string Octet, Op. 20 (written the previous year), he displayed prodigious gifts not seen since Mozart. Mendelssohn was the first leading Romantic composer to produce a series of concert overtures, starting with this Shakespearean miracle. (Two decades later, he wrote further incidental music, including the famous wedding march, to accompany stagings of the play.)

Magical chords featuring flutes and a sprightly elfin dance for strings open the Overture, followed by several elements from Shakespeare's story: Bottom's braying after he has been turned into an ass; a theme for the lovers; Oberon's majestic hunting horns; and so forth. In a letter to his publisher, Mendelssohn explained that the overture "follows the play closely" and that "at the end, after everything has been satisfactorily settled and the principal players have joyfully left the stage, the elves follow them, bless the house, and disappear with the dawn. So the play ends, and my Overture too."

Violin Concerto No. 2 in D minor (1862)

HENRYK WIENIAWSKI

Born July 10, 1835, in Lublin, Poland

Died March 31, 1880, in Moscow

Approximate length: 19 minutes

The virtuoso violinist and composer Henryk Wieniawski was born in Poland and largely trained in Paris, beginning at age eight. (He often used the French spelling of his name, Henri.) Wieniawski ended up spending much of his life in St. Petersburg and died in Moscow. In addition to many short pieces for the violin, he composed two concertos; the second, which we hear today, is considered his masterpiece. His legacy is also connected

with teaching, Wieniawski being one of the founders of the “Russian school” of violin playing that filtered through his successor at the St. Petersburg Conservatory, Leopold Auer, and then on to Auer’s students, who included Mischa Elman, Efrem Zimbalist, and Jascha Heifetz. The Violin Concerto No. 1 was premiered in Leipzig at the Gewandhaus in 1853, when Wieniawski was 18. By then he had spent two years in Russia, and he would return in 1860, the year he was made solo violinist to the czar and concertmaster of the Russian Musical Society. He soon began teaching at the newly founded St. Petersburg Conservatory. He was the soloist at the premiere of the Violin Concerto No. 2 in 1862.

An extended introduction (*Allegro moderato*) sets the tone for the lyricism of the first two movements of the concerto. The soloist enters with a variant of the opening theme in dialog with the flute. A solo clarinet passage serves as a bridge leading directly to the second movement *Romance* (*Andante non troppo*), lyrical in the manner of a *bel canto* aria. The tone shifts for the fiery finale (*Allegro con fuoco*), which begins fast and flashy and then soon shifts to a Hungarian gypsy style (*Allegro moderato, à la Zingara*). A lyrical mood returns with a brief reminiscence of the first movement’s principal theme.

Symphony No. 6 in F major, Op. 68 (“Pastoral”) (1808)

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 40 minutes

Most of the familiar titles attached to Beethoven’s works are not the composer’s own. Among his symphonies, only the Third (“Eroica”) and Sixth (“Pastoral”) are authentic, the latter bearing the subtitle “Recollections of Country Life.” Beethoven famously noted that it contained “more an expression of feeling than painting.” He had objected to some of the musical illustration in Haydn’s oratorios with their imitations of storms, frogs, and other phenomena. Scattered comments Beethoven made in his sketches for the Sixth Symphony reveal some of his evolving intentions: “The hearers should be allowed to discover the situations / Sinfonia caratteristica—or recollection of country life / All painting in instrumental music is lost if it is pushed too far / Sinfonia pastorella. Anyone who has an idea of country life can make out for himself the intentions of the composer without many titles / Also without titles the whole will be recognized as a matter more of feeling than of painting in sounds.”

Beethoven’s letters are filled with declarations of the importance nature held in his life, such as when he remarked “How delighted I will be to ramble for awhile through the bushes, woods, under trees, through grass, and around rocks. No one can love the country as much as I do. For surely woods, trees,

and rocks produce the echo that man desires to hear.” He wrote the “Pastoral” primarily during the spring and fall of 1808, although sketches date back some years earlier. Its composition partly overlapped with that of the Fifth Symphony, with which it premiered in December of that year.

The first movement, “Awakening of cheerful feelings upon arriving in the country,” engages with a long musical tradition of pastoral music. The second movement, “Scene by the brook,” includes the famous birdcalls: flute for the nightingale, oboe for the quail, and two clarinets for the cuckoo. This is Beethoven’s only symphony with five movements, and the last three lead one into the next. The third is entitled “Merry gathering of peasants” and suggests a town band of limited ability playing dance music. The gaiety is interrupted by a “Tempest, storm” that approaches from afar as ominous rumblings give way to the full fury of thunder and lightning. Just as the storm had approached gradually, so it passes, leaving some scattered moments of disruption before the “Shepherds’ hymn—Happy and thankful feelings after the storm” brings the work to its close.

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

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Meet the Artists



LISA MARIE MAZZUCCO

Joshua Bell

With a career spanning more than 30 years as a soloist, chamber musician, recording artist and conductor, Joshua Bell is one of the most celebrated violinists of his era, and his restless curiosity, passion, and multifaceted musical interests are almost unparalleled in the world of classical music. Named the music director of the Academy of St. Martin in the Fields in 2011, he is the only person to hold this post since Sir Neville Marriner formed the orchestra in 1958, and he recently renewed his contract through 2020.

Mr. Bell has recorded more than 40 CDs garnering Grammy, Mercury, Gramophone, and Echo Klassik awards, and is a recipient of the Avery Fisher Prize. The Joshua Bell Virtual Reality video produced by Sony received a Lumiere Award. The Academy of St. Martin in the Fields's first release under Mr. Bell's leadership, *Beethoven Symphonies No. 4 and 7*, debuted at No. 1 on the Billboard charts, and was followed up by the critically acclaimed *Bach*. In 2016, Sony released Mr. Bell's album *For the Love of Brahms* with the Academy of St. Martin in the Fields, cellist Steven Isserlis, and pianist Jeremy Denk, followed in 2017 by *Joshua Bell: The Classical Collection*, a 14-CD set of his Sony recording highlights from the past 20 years. Soon to be released is Mr. Bell's recording with the Academy of St. Martin in the Fields of Bruch's *Scottish Fantasy* and G-minor Concerto.

Convinced of the value of music as a diplomatic and educational tool, Mr. Bell participated in President Obama's Committee on the Arts and Humanities' first cultural mission to Cuba. He is also involved in Turnaround Arts, another project implemented by the Committee and the John F. Kennedy Center for the Performing Arts, which provides arts education to low-performing elementary and middle schools.

Mr. Bell performs on the 1713 Huberman Stradivarius violin and uses a late 18th-century French bow by François Tourte.

Academy of St. Martin in the Fields

The Academy of St. Martin in the Fields is one of the world's premier chamber orchestras, renowned for fresh, brilliant interpretations of the greatest classical music. Formed by Sir Neville Marriner in 1958 from a group of leading London musicians, the Academy gave its first performance in its namesake church in November 1959. Through unrivalled live performances and a vast recording output—highlights of which include the 1969 bestseller Vivaldi's *Four Seasons* and the soundtrack to the Oscar-winning film *Amadeus*—the Academy quickly gained an enviable international reputation for its distinctive, polished, and refined sound. With over 500 releases and a comprehensive international touring program, the name and sound of the Academy is known and loved by classical audiences throughout the world.

Today the Academy is led by music director and virtuoso violinist Joshua Bell, retaining the collegial spirit and flexibility of the original small, conductor-less ensemble that has become an Academy hallmark. Under Bell's direction, and with the support of leader/director Tomo Keller and principal guest conductor Murray Perahia, the Academy continues to push the boundaries of play-directed performance to new heights, presenting symphonic repertoire and chamber music on a grand scale at prestigious venues from New York to Beijing.

Complementing a busy international schedule, the Academy continues to reach out to people of all ages and backgrounds through its Learning and Participation programs. The orchestra's flagship project for young people provides performance workshops for primary and secondary school children; partnerships with Southbank Sinfonia, the Guildhall School of Music and Drama, the Royal Northern College of Music, and master classes on tour further the development of the professional musicians of tomorrow; the Academy provides a creative outlet for some of London's most vulnerable adults at a center for homeless people; and a regular program of pre-concert talks and podcasts create opportunities for Academy audiences the world over to connect and learn with the orchestra.

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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Academy of St. Martin in the Fields

Joshua Bell, *Music Director*

Sir Neville Marriner CH, CBE, *Founding President*

Murray Perahia KBE, *Principal Guest Conductor*

Tomo Keller, *Leader/Director*

Violin I

Joshua Bell
Harvey de Souza
Miranda Playfair
Jeremy Morris
Helen Paterson
Martin Gwilym-Jones
Richard Milone
Alicja Smietana

Violin II

Jennifer Godson
Fiona Brett
Mark Butler
Rebecca Scott-Smissen
Sijie Chen
Joanna Wronko

Viola

Fiona Bonds
Alexandros Koustas
Martin Humbey
Matt Maguire

Cello

Stephen Orton
William Schofield
Juliet Welchman
Reinoud Ford

Bass

Lynda Houghton
Benjamin Russell

Flute

Fiona Kelly
Sarah Newbold
Rebecca Larsen

Oboe

Tom Blomfield
Rachel Ingleton

Clarinet

Fiona Cross
Sarah Thurlow

Bassoon

Emily Hultmark
Richard Skinner

Horn

Stephen Stirling
Tim Caister
Alexia Cammish
James Shields

Trumpet

Mark David
William O'Sullivan

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Arts in the Middle



Jean Taylor

Students from South Bronx Academy for Applied Media

Several studies have examined how exposure to the arts in middle school strongly impact a student's social skills and development as well as likelihood to graduate from high school. In 2013, Lincoln Center Education launched a pilot program in partnership with the New York City Department of Education aimed at this specific issue. Called *Arts in the Middle*, it focuses on arts education as a potential catalyst for improved student engagement and success in and out of school, as well as parent engagement, teaching practices, and school and community culture.

Through *Arts in the Middle*, Lincoln Center Education is working with more than a dozen underserved New York City middle schools that have little to no arts programs. LCE is supporting schools with efforts to hire a part-time or full-time arts teacher, in addition to deploying its own roster of skilled teaching artists to help in the classroom and provide professional development for teachers and family engagement. Early results of these efforts to support educators and students are showing positive results. Metis Associates, hired by LCE to evaluate short- and long-

term effectiveness of the program, has documented increased parent engagement, which can have an impact on student success. Some schools have also noted that students are becoming vibrant and vocal participants when the arts are integrated into classrooms. If results continue in this direction, Lincoln Center Education hopes to develop an adaptable model of the program that can be disseminated nationally to bring arts education to underserved communities.

"As our partnership with the New York City Department of Education continues to grow, so, too, does our commitment to supporting whole communities by providing thoughtful programs for students and families around New York City's five boroughs," said Russell Granet. "*Arts in the Middle* is just one of many ways Lincoln Center Education is leveraging high-quality arts programs to improve the lives of all New Yorkers."

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Lincoln Center Education

4 decades of thinking like an artist



Accessibility at Lincoln Center

Dedicated to ensuring everyone has access to the arts, Lincoln Center for the Performing Arts was one of the first performing arts organizations with a department focused on accessibility for people with disabilities. With an eye toward universal design and accommodations that can serve all guests, the Accessibility team has tips to maximize your visits to Lincoln Center.

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For more information, contact Accessibility at Lincoln Center at access@lincolncenter.org or 212.875.5375.

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BRIAN STANTON



Visitors get a concert preview at rehearsal

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a passion for the arts. The daily one-hour Spotlight Tour covers the Center's history along with current activities, and visits at least three of its famous theaters. Visitors can now also explore broadcast operations inside the Tisch WNET-TV satellite studio on Broadway, and see Lincoln Center's newest venue, the Elinor Bunin Munroe Film Center, home to the largest Plasma screen in the nation on public display.

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Inside the David H. Koch Theater



BRIAN STANTON