

# LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

The Program

**Sunday, April 15, 2018, at 11:00 am**

*Sunday Morning Coffee Concerts*

**Chad Hoopes, Violin**  
**David Fung, Piano**

**PROKOFIEV Violin Sonata in D major (1944)**

Moderato  
Scherzo: Presto  
Andante  
Allegro con brio

**DVOŘÁK Romantické kusy ("Romantic pieces") (1887)**

Allegro moderato  
Allegro maestoso  
Allegro appassionato  
Larghetto

**RAVEL Tzigane (1924)**

*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](http://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.

Public support is provided by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.

Endowment support for Symphonic Masters is provided by the Leon Levy Fund.

Endowment support is also provided by UBS.

Nespresso is the Official Coffee of Lincoln Center

NewYork-Presbyterian is the Official Hospital of Lincoln Center

---

### UPCOMING GREAT PERFORMERS EVENTS:

*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

*Tuesday, April 19 at 7:30 pm in Alice Tully Hall*

**Mark Padmore**, tenor

**Paul Lewis**, piano

SCHUMANN: Liederkreis

BRAHMS: Six songs

SCHUMANN: Dichterliebe

*Friday, April 27 at 8:00 pm in David Geffen Hall*

**Los Angeles Philharmonic**

**Gustavo Dudamel**, conductor

ESA-PEKKA SALONEN: Pollux (New York premiere)

VARÈSE: Amériques

SHOSTAKOVICH: Symphony No. 5

*Pre-concert lecture by Harlow Robinson at 6:45 pm in the David Rubenstein Atrium*

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.**

Join the conversation: @LincolnCenter

---

*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

**Violin Sonata in D major, Op. 94bis (1944)**

SERGEY PROKOFIEV

*Born April 23, 1891, in Sontsovka, Ukraine*

*Died March 5, 1953, in Moscow*

*Approximate length: 24 minutes*

Sergey Prokofiev launched his career as a brilliant piano virtuoso, and in his early years wrote bravura concertos and other works for his instrument. By the time he completed his studies at the St. Petersburg Conservatory in 1914, he had composed a small but respectable handful of works. But he left revolutionary Russia in 1918 to try his fortunes elsewhere; only after a lengthy period of strenuous touring was Prokofiev enticed back to Russia, by then the USSR. After his permanent return in 1934, Prokofiev embarked upon the series of works that have remained his most enduring legacy: the ballet *Romeo and Juliet*, the film scores to *Alexander Nevsky* and *Ivan the Terrible*, his great piano sonatas, the Fifth Symphony, and the two chamber sonatas, Op. 80 and Op. 94. These sonatas represent Prokofiev's only significant music for violin, violin/flute, and piano, and both works were linked to the genius of David Oistrakh. Prokofiev had first encountered Oistrakh in 1927, when he heard the 18-year old violinist perform at the Odessa Conservatory. The two became close friends and fierce competitors at the chess board; later, Oistrakh would perform premieres of both of Prokofiev's sonatas in Moscow with pianist Lev Oborin.

After Germany invaded the Soviet Union during World War II, Prokofiev and other important cultural figures were evacuated. He would spend many months in Alma-Ata, capital of Kazakhstan. Here, late in 1942, he received a commission from the USSR's Committee on Artistic Affairs for a flute sonata, a task that Prokofiev regarded as a pleasant diversion from his larger dramatic projects. In the four movements of this D-major sonata, we hear Prokofiev at his most elegant and playful. The fast movements are characteristically exuberant and intensely rhythmic, and the slow movements are warmly, even sensuously, lyrical. The sonata received its first performance in Moscow in December 1943 by flutist Nikolai Kharkovsky and pianist Sviatoslav Richter, but did not immediately become popular; only when Prokofiev produced a violin version of it for Oistrakh did the sonata firmly enter the repertoire.

**Romantické kusy (“Romantic pieces”), Op. 75 (1887)**

ANTONÍN DVOŘÁK

*Born September 8, 1841, in Nelahozeves, Czech Republic*

*Died May 1, 1904, in Prague*

*Approximate length: 14 minutes*

From his earliest years, Antonín Dvořák played popular Czech music on stringed instruments. Growing up in a small village north of Prague, he studied violin as a boy and played in his local church and with the village band. In his teens, he began to play viola with a professional dance band, and eventually became principal violist at the Provisional Theatre in Prague. As he gradually turned to composition as a career, Dvořák built his reputation largely on chamber music and eventually full-scale orchestral works. By 1887 he had earned both celebrity and enough money to buy a summer retreat in the Czech countryside, where he spent many productive months revising older works and fulfilling new commissions. In January 1887, Dvořák and his family were living with his mother-in-law in a large house in Prague; she also rented rooms to a chemistry student and amateur violinist named Josef Kruis, who studied and played duets with an old colleague of Dvořák’s, Jan Pelikán, from the theater orchestra. The composer decided to write a trio for two violins and viola that they could all play together, and when it proved too difficult for Kruis, he wrote a set of four *Miniatures* that were more accessible.

Dvořák originally called his four *Miniatures* “Cavatina,” “Capriccio,” “Romance,” and “Elegy,” but abandoned these titles when he revised them as pieces for violin and piano, and published them as *Romantické kusy* (“Romantic Pieces”). Dvořák derived a particular pleasure in crafting this work, writing to his publisher: “I enjoy the work as much as if I were writing a large symphony...of course, they are meant rather for amateurs, but didn’t Beethoven and Schumann also express themselves sometimes with quite simple means?”

The pieces received their first public performance in March 1887 in Prague, with the composer at the piano and Karel Ondříček, orchestra leader at the National Theatre, on the violin. The first and third movements share the key of B-flat major, while the two slower pieces are in the closely related yet darker keys of D and G minor. Dvořák contrasts the simple, lyrical melodies in the B-flat movements with a tempestuous, unsettling movement in D minor, and achieves a tone of near anguish in the final G-minor movement, reminding the listener that it was originally titled “Elegy.”

***Tzigane* (1924)**

MAURICE RAVEL

*Born March 7, 1875, in Ciboure, France*

*Died December 28, 1937, in Paris*

*Approximate length: 9 minutes*

Maurice Ravel studied composition with Fauré at the Paris Conservatoire but early pursued an independent course that stamped him as a nonconformist; he repeatedly failed to win academic honors and later suffered critical abuse. Nevertheless he emerged as a central figure in modern French music, an innovator whose attention to detail and remarkable sense of color rested on a thoroughly grounded classical technique. An important thread running throughout Ravel's musical career was a powerful impulse to exoticize his musical expression by drawing upon idioms from other cultures. He wrote a sizeable handful of "Spanish" works, including his famous ballet *Boléro*, and he also harmonized and orchestrated Greek, Hebrew, and Spanish songs. His fascination with the sonorities of the Javanese gamelan emerges in the colorful percussion ensemble used in *Ma mère l'oye*. And like many composers before him, he succumbed to the temptation to write "gypsy" music, which in the 1920s still evoked a fiery, romantic independence.

Ravel's *Tzigane* ("Gypsy") offers wildness and passion in the form of relentless virtuosity. Written in 1924 for Hungarian violinist Jelly d'Aranyi, a great-niece of Joseph Joachim and frequent collaborator with Béla Bartók, the work is unabashed in its exploitation of all the tricks that a fiddler might have up her sleeve: fierce trills, harmonics, double stops, slides, and accelerandos. In Ravel's original conception of the work, he called for a newly patented *luthéal* attachment for the piano. This experimental mechanism, designed by a Belgian organ builder, offered several registrations, operated with hand-stops, that could make the piano emulate the sound of a lute, harpsichord, or Hungarian-style cimbalom; it was the latter effect that Ravel desired to deploy for this piece. In the work's premiere, which took place in London on April 26, 1924, d'Aranyi performed to the accompaniment of a piano with *luthéal*, played by Henri Gil-Marchex. Though this novel sound effect aroused astonishment, the device ultimately failed to take hold, and within no more than a year, *Tzigane* was being performed without it. Fortunately the music requires no special contrivance to achieve its expressive goals. *Tzigane* was designed to dazzle, and has never ceased to thrill its listeners.

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

# Meet the Artists



LISA-MARIE MAZZUCCO

## **Chad Hoopes**

---

Acclaimed for his exceptional talent and magnificent tone, 23-year-old American violinist Chad Hoopes has been appearing with numerous ensembles throughout the world since he won the first prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition. Highlights of his current season include performances with Orchestre National du Capitole de Toulouse and the Queensland Symphony Orchestra, as well as recitals at the Ravinia Festival and Lincoln Center.

In March 2017, Mr. Hoopes received the prestigious Avery Fisher Career Grant. The previous year he made his London debut at Royal Festival Hall with the National Youth Orchestra of Great Britain and conductor Kristjan Järvi performing Michael Daugherty's violin concerto *Fire and Blood*. In the same season, Mr. Hoopes became the Munich Symphony Orchestra's first artist-in-residence, a position created specifically for him. Other recent engagements include his debut with Orchestre de Paris at Salle Pleyel, his recital debut at Tonhalle Zürich, as well as performances with leading orchestras such as the Philadelphia Orchestra, San Francisco and Houston Symphonies, Vancouver Symphony Orchestra, and Orchestre Philharmonique de Monte-Carlo. Mr. Hoopes has been invited to the Louvre in Paris, Rheingau Musik Festival, Dresden Music Festival, and Moritzburg Festival, and made debuts with Orchestre National de Bordeaux-Aquitaine, National Symphony Orchestra, and the Konzerthausorchester Berlin. In 2014 he became a member of the CMS Two program of the Chamber Music Society of Lincoln Center.

Mr. Hoopes's debut recording in 2014 (Naïve) with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi featured Mendelssohn and Adams concertos. He attended the Cleveland Institute of Music under David Cerone and Joel Smirnoff, and the Kronberg Academy under the tutelage of Ana Chumachenco. Mr. Hoopes plays the 1991 Samuel Zygmuntowicz, formerly Isaac Stern's violin.

## David Fung

NEDA NAVAE



Pianist David Fung is widely recognized for performances that are elegant and refined, yet intensely poetic and uncommonly expressive. He appears regularly with the world's premier ensembles, including the Cleveland Orchestra, Israel Philharmonic Orchestra, Israel Symphony Orchestra, Los Angeles Chamber Orchestra, National Orchestra of Belgium, National Taiwan Symphony Orchestra, New Japan Philharmonic Orchestra, Saint Paul Chamber Or-

chestra, San Francisco Symphony, and with the major orchestras in Australia.

Highlights of the current season include solo recital debuts at the Brussels Piano Festival and the Kennedy Center, and performances with Orpheus, the Albany Symphony, Marin Symphony, Sun Valley Summer Symphony, and Nordwestdeutsche Philharmonie. Mr. Fung performs for the first time at the Bridgehampton Chamber Music Festival, and returns to Ravinia Festival and Lincoln Center's Great Performers. In 2016 he made his highly acclaimed debut with the Cleveland Orchestra at the Blossom Music Festival.

As a recitalist and chamber musician, Mr. Fung is a frequent guest artist at prestigious festivals and venues worldwide. Festival highlights include performances at the Aspen Music Festival, Blossom Music Festival, Edinburgh International Festival, and Hong Kong Arts Festival. Mr. Fung garnered international attention as a winner in two of the "top five" international piano competitions (the Queen Elisabeth International Music Competition in Brussels and the Arthur Rubinstein Piano International Masters Competition in Tel Aviv). In Tel Aviv, he was further distinguished by the Chamber Music and Mozart Prizes, awarded in areas in which Mr. Fung has a particularly passionate interest. He is the first piano graduate of the Colburn Conservatory in Los Angeles and is a Steinway Artist.

## 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.

### **Lincoln Center Programming Department**

Jane Moss, *Ehrenkranz Artistic Director*

Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

Jordana Leigh, *Director, David Rubenstein Atrium*

Lisa Takemoto, *Production Manager*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Andrew C. Elsesser, *Associate Director, Programming*

Luna Shyr, *Senior Editor*

Regina Grande Rivera, *Associate Producer*

Viviana Benitez, *Associate Producer, David Rubenstein Atrium*

Walker Beard, *Production Coordinator*

Meera Dugal, *Programming Manager, David Rubenstein Atrium*

Nana Asase, *Assistant to the Artistic Director*

Olivia Fortunato, *Programming Assistant*

*Mr. Hoopes's representation:*

Dorn Music

[www.dornmusic.com](http://www.dornmusic.com)