

LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

The Program

Friday, April 27, 2018, at 8:00 pm

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

Symphonic Masters

Los Angeles Philharmonic

Gustavo Dudamel, *Conductor*

ESA-PEKKA SALONEN ***Pollux (2018)*** (New York premiere)

VARÈSE ***Amériques (ca. 1918–21/rev. 1927)***

Intermission

SHOSTAKOVICH ***Symphony No. 5 in D minor (1937)***

Moderato

Allegretto

Largo

Allegro non troppo

Please make certain all your electronic devices are switched off.

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.

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.

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:

Wednesday, May 2 at 7:30 pm in Alice Tully Hall

Gerald Finley, bass-baritone

Julius Drake, piano

Songs by BEETHOVEN, SCHUBERT, TCHAIKOVSKY, and RACHMANINOFF

Selection of favorite folk songs

Friday, May 4 at 8:00 pm in David Geffen Hall

London Symphony Orchestra

Simon Rattle, conductor

MAHLER: Symphony No. 9 in D major

Pre-concert lecture at 6:45 pm in the Stanley H. Kaplan Penthouse

Sunday, May 6 at 3:00 pm in David Geffen Hall

London Symphony Orchestra

Simon Rattle, conductor

Stuart Skelton, tenor

Christian Gerhaher, baritone

MAHLER: Das Lied von der Erde

Monday, May 7 at 8:00 pm in David Geffen Hall

London Symphony Orchestra

Simon Rattle, conductor

MAHLER: Symphony No. 10 (completed by Deryck Cooke)

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.

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.

Snapshot

The first of two genetically linked orchestral works, Esa-Pekka Salonen's brand-new *Pollux* (*Castor* will come later) is slow and dark in expression. Its ritualistic character is based on a mantra rhythm first heard in a Paris restaurant, now greatly slowed. Another source of material is a wordless chorale based on Rilke's *Sonnets to Orpheus*, suggesting that Orpheus can unify art and nature by the sheer force of his song. *Pollux* oscillates between cloud-like formations and the more clearly defined textures of the Orpheus music. Regarding the ending, Salonen writes, "I was trying to imagine something much older than most music."

Edgard Varèse composed *Amériques* after moving from France to New York in 1915. Assembled from self-contained "blocks" of music placed against one another in the manner of Stravinsky, this piece for massive orchestra quickly builds up tremendous elemental power, inspired by his experience of New York City. Varèse used the title *Amériques* to symbolize "discoveries—new worlds on earth, in the sky, or in the minds of men."

Shostakovich's powerful Fifth Symphony, his most popular work, has been the focus of tremendous speculation and controversy. The composer had been denounced by Stalin, so Shostakovich desperately needed a comeback piece that would satisfy strict Soviet demands, a literal matter of life and death. At its premiere, the symphony proved an unprecedented triumph, appealing equally—and remarkably—to both the public and official critics; the ovation lasted well over half an hour.

—*Courtesy of the Los Angeles Philharmonic*

Timeframe

ARTS

1918

Varèse's *Amériques*

Publication of *Exiles*, James Joyce's only extant play

1937

Shostakovich's *Symphony No. 5*

Pablo Picasso's politically charged *Guernica*

2018

Salonen's *Pollux*

Death of José Antonio Abreu, founder of Venezuela's El Sistema music project

SCIENCE

1918

Patent filed for the Enigma machine

1937

First jet engine tested in Britain

2018

First monkey clones created in China

IN NEW YORK

1918

Influenza epidemic that eventually claims 30,000 lives

1937

Founding of Guggenheim Museum

2018

Fifth consecutive winter with at least 30 inches of snow

Notes on the Program

***Pollux* (2018)** (New York premiere)

ESA-PEKKA SALONEN

Born June 30, 1958 in Helsinki, Finland

Approximate length: 12 minutes

During the composition process of *Pollux*, I encountered a strange problem: My material seemed to want to grow in two completely opposite directions. This made me think of the myth of the non-identical twins Castor and Pollux, who share half of their DNA but have some extreme phenotype differences and experience dramatically different fates. My solution was to write two independent but genetically linked orchestral works. *Pollux*, slow and quite dark in expression, is the first of them; *Castor*, extroverted and mostly fast, will follow later.

Pollux has a ritualistic character, based on a mantra rhythm I heard some months ago during dinner in Paris. A post-grunge band played on the background track, and I wrote down the bass line on a paper napkin. I couldn't get it out of my head and decided to use a heavily modified version of it in *Pollux*. The pattern has been distilled to pure rhythm and slowed down to less than a quarter speed of the original.

Another source of material is a chorale (here wordless) based on the first lines of Rilke's *Die Sonette an Orpheus* ("Sonnets to Orpheus"):

Da stieg ein Baum. O reine Übersteigung!

O Orpheus singt! O hoher Baum im Ohr.

("There rose a tree. O pure transcendence!

O Orpheus sings! O tall tree in the ear!")

The metaphor is far from obvious, but it is clear that Orpheus can unify art and nature by the sheer force of his song. Every musician I know would like to be able to do that.

Pollux oscillates between cloud-like formations (that's where demigods dwell) and the more clearly defined textures of the Orpheus music. At the very end, there is an Aeolian echo (a scale used in ancient Greece); a simple chord consisting of natural harmonics in the strings. I was trying to imagine something much older than most music.

—*From a note by Esa-Pekka Salonen*

***Amériques* (ca. 1918–21/rev. 1927)**

EDGARD VARÈSE

Born December 22, 1883 in Paris

Died Nov 6, 1965 in New York

Approximate length: 25 minutes

Varèse was witness to the birth of modernism in his native Paris (he attended the notorious world premiere of *The Rite of Spring*) and in Berlin, where he lived for a time. He was conscripted into World War I but soon discharged, on account of illness, from the French army. Varèse then made his way to the United States to start anew.

In *Amériques*, Varèse worked with the existing symphonic medium to manifest his visions. The title, with its plural celebration of his new home, suggests the composer's unbounded aspirations. He later recalled how the word "America" connoted "all discoveries, all adventures." The music unfolds as a vast single movement, but in place of traditional development of motifs, Varèse continually cuts, shuffles, dissects, presenting his material before us in surges of raw energy. His music is above all physical—acts of sound in space.

Varèse isn't entirely able to quash memories of the past. *Amériques* begins almost idyllically as an alto flute evokes inevitable associations with Debussy's *Prelude to the Afternoon of a Faun*. Much of the fascination of *Amériques* has to do with its ambiguity. Along with the Futurists' exaltation of the machine age comes brutal, uninhibited violence, as Varèse's soundscapes rumble and crunch together like mountains being molded.

—From a note by Thomas May

Symphony No. 5 in D minor, Op. 47 (1937)

DMITRY SHOSTAKOVICH

Born September 25, 1906, in St. Petersburg

Died August 9, 1975, in Moscow

Approximate length: 45 minutes

The Fifth Symphony was written at a critical juncture in Shostakovich's career, since for the first time (and not the last) he had to confront the peril of Stalin's displeasure. This was aroused by his opera *Lady Macbeth of the Mtsensk District*, whose expressionistic intensity and brutal narrative offended the Great Leader. In January 1936, *Pravda* devoted a ferocious column to condemning the opera. In Stalin's world, such criticism was life-threatening, not merely career-threatening.

First performed in November 1937, the Fifth Symphony was received with huge enthusiasm and relief as it possessed all the qualities needed to rehabilitate

the composer: a simple and direct musical language, extended well-shaped melodies, and above all, a positive fanfare at the end, erasing all shadows and doubts. At the same time, it has a seriousness and complexity that lifts it well above the level of bland self-abasement, which might have been his response.

Shostakovich publicly described the new work as “a Soviet artist’s reply to just criticism.” Privately, he said (or is said to have said) that the finale is a satirical picture of the dictator, deliberately hollow but dressed up as exuberant adulation. It was well within Shostakovich’s power to present a double message in this way, and it is well beyond our means to establish whether the messages are true or false. The listener must read into this music whatever meaning he may find there; its strength and depth will allow us to revise our impressions at every hearing.

—From a note by Hugh Macdonald

—Program notes courtesy of the Los Angeles Philharmonic

Meet the Artists



VERN EVANS

Gustavo Dudamel

Motivated by a profound belief in music's power to unite and inspire, Gustavo Dudamel is now in his ninth season as music and artistic director of the Los Angeles Philharmonic. He also serves as music director of the Simón Bolívar Symphony Orchestra and El Sistema project in Venezuela. As a guest conductor in 2017–18, he tours Europe with the Berlin Philharmonic and takes the Vienna Philharmonic on a tour of the Americas, with concerts in Carnegie Hall, Mexico City's Bellas Artes, Bogotá's Teatro Mayor, Santiago de Chile's Teatro Municipal, as well as the famed Teatro Colón in Buenos Aires. This season also sees Mr. Dudamel's return to the opera house, conducting a new production of Puccini's *La bohème* at the Opéra National de Paris. In 2017, he became the youngest-ever conductor to lead the Vienna Philharmonic's New Year's Day Concert.

Under Mr. Dudamel's leadership, the Los Angeles Philharmonic has dramatically expanded the scope of its community outreach programs, including his notable creation of Youth Orchestra Los Angeles (YOLA), influenced by the philosophy of Venezuela's admired El Sistema, which encourages social development through music. With YOLA and diverse local educational initiatives, Mr. Dudamel brings music to children in underserved communities of Los Angeles. These programs have in turn inspired similar efforts around the world. Recordings, broadcasts, and digital innovations are also fundamental to Mr. Dudamel's passionate advocacy for universal access to music. He has independently produced an all-Wagner recording available for download, a complete set of Beethoven symphonies for digital learning, and a broadcast of two Stravinsky ballets with the Simón Bolívar Symphony Orchestra in cooperation with the Berlin Philharmonic's Digital Concert Hall.

Mr. Dudamel has received the Americas Society Cultural Achievement Award (2016) and the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society (2014) from the Longy School of Music. He was named *Musical America's* 2013 Musician of the Year, and was voted into the *Gramophone* Hall of Fame.

Los Angeles Philharmonic

The Los Angeles Philharmonic, under the vibrant leadership of Music and Artistic Director Gustavo Dudamel, presents an inspiring array of music through a commitment to foundational works and adventurous explorations. Recognized as one of the world's outstanding orchestras, the Philharmonic is leading the way in groundbreaking programming, both on stage and in the community; 2017–18 marks the orchestra's 99th season.

The LA Phil performs or presents more than 250 concerts each season at its two iconic venues: the Frank Gehry–designed Walt Disney Concert Hall and the Hollywood Bowl. It also creates festivals, artist residencies, and other thematic programs designed to enhance the symphonic music experience and delve further into certain artists' or composers' work. The organization's commitment to the music of our time is also evident throughout the season programming, as well as in the exhilarating Green Umbrella series and the LA Phil's extensive commissioning initiatives.

The orchestra's involvement with Los Angeles extends to performances in schools, churches, and neighborhood centers of a vastly diverse community. Among its wide-ranging education initiatives is Youth Orchestra Los Angeles (YOLA). Inspired by Venezuela's revolutionary El Sistema, the LA Phil and its community partners provide free instruments, intensive music training, and leadership training to nearly 800 students from underserved neighborhoods.

The Philharmonic has been an International Associate at London's Barbican Centre since 2009. It has a substantial catalogue of concerts available online, including the first full-length classical music video released on iTunes. In 2017, the LA Phil and Conductor Laureate Esa-Pekka Salonen were nominated for a Grammy for Best Classical Compendium for their live recording of Frank Zappa's *200 Motels*.

The Los Angeles Philharmonic was founded by William Andrews Clark, Jr., who established the city's first permanent symphony orchestra in 1919. Walter Henry Rothwell became its first music director, serving until 1927; since then, ten renowned conductors have served in that capacity, including Artur Rodzinski (1929–33), Otto Klemperer (1933–39), Zubin Mehta (1962–78), André Previn (1985–89), Esa-Pekka Salonen (1992–2009), and Gustavo Dudamel (2009–present).

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*



Los Angeles Philharmonic

Gustavo Dudamel, *Music & Artistic Director*

Walt and Lilly Disney Chair

Esa-Pekka Salonen, *Conductor Laureate*

Susanna Mälkki, *Principal Guest Conductor*

Ann Ronus Chair

Paolo Bortolameolli, *Assistant Conductor*

John Adams, *Creative Chair*

First Violin

Martin Chalifour,

Principal

Concertmaster

Marjorie Connell

Wilson Chair

Nathan Cole,

First Associate

Concertmaster

Ernest Fleischmann

Chair

Bing Wang, *Associate*

Concertmaster

Barbara and Jay

Rasulo Chair

Akiko Tarumoto,

Assistant

Concertmaster

Philharmonic

Affiliates Chair

Michele Boyver

Second Violin

Lyndon Johnston

Taylor, Principal

Dorothy Rossel Lay

Chair

Mark Kashper,

Associate Principal

Kristine Whitson

Johnny Lee

Dale Breidenthal

Ingrid Chun

Jin-Shan Dai

Tianyun Jia

Chao-Hua Jin

Nickolai Kurganov

Guido Lamell

Varty Manouelian

Yun Tang

Michelle Tseng

Suli Xue

Viola

Principal (Vacant)

John Connell Chair

Dale Hikawa Silverman,

Associate Principal

Ben Ullery, *Assistant*

Principal

Dana Lawson

Richard Elegino

John Hayhurst

Ingrid Hutman

Michael Larco

Hui Liu

Meredith Snow

Leticia Oaks Strong

Minor L. Wetzel

Cello

Robert deMaine,

Principal

Bram and Elaine

Goldsmith Chair

Ben Hong, *Associate*

Principal

Sadie and Norman

Lee Chair

Dahae Kim, *Assistant*

Principal

Jonathan Karoly

David Garrett

Barry Gold

Jason Lippmann

Gloria Lum,

Linda and Maynard

Brittan Chair

Tao Ni

Serge Oskotsky

Brent Samuel

Bass

Dennis Trembly*,

Principal

Christopher Hanulik,

Principal

Oscar M. Meza,

Assistant Principal

David Allen Moore

Ted Botsford

Jack Cousin

Jory Herman

Brian Johnson

Peter Rofé

Flute

Denis Bouriakov,

Principal

Virginia and Henry

Mancini Chair

Catherine Ransom

Karoly, *Associate*

Principal

Mr. and Mrs. H.

Russell Smith Chair

Elise Shope Henry

Mari L. Danihel

Chair

Sarah Jackson

Piccolo

Sarah Jackson

Oboe

Principal (Vacant)

Marion Arthur Kuszyk,

Associate Principal

Anne Marie Gabriele

Carolyn Hove

English Horn

Carolyn Hove

Clarinet

Boris Allakhverdyan,

Principal

Michele and Dudley

Rauch Chair

Burt Hara, *Associate*

Principal

Andrew Lowy

David Howard

(continued)

E-flat Clarinet

Andrew Lowy

Bass Clarinet

David Howard

Bassoon

Whitney Crockett,
Principal

Shawn Mouser,
Associate Principal
Michele Grego

Contrabassoon

(Vacant)

Horn

Andrew Bain, *Principal*
John Cecil Bessell
Chair

Associate Principal
(Vacant)

Gregory Roosa

Amy Jo Rhine
Loring Charitable
Trust Chair

Brian Drake
Reese and Doris
Gothie Chair

Ethan Bearman,
Assistant
Bud and Barbara
Hellman Chair

Trumpet

Thomas Hooten,
Principal
M. David and Diane
Paul Chair

James Wilt, *Associate*
Principal

Nancy and Donald
de Brier Chair
Christopher Still
Ronald and Valerie
Sugar Chair

Trombone

David Rejano Cantero,
Principal

James Miller,
Associate Principal
Judith and Thomas L.
Beckmen Chair

Bass Trombone

John Lofton

Tuba

Norman Pearson

Timpani

Joseph Pereira,
Principal
Cecilia and Dudley
Rauch Chair

Percussion

Matthew Howard,
Principal
James Babor
Perry Dreiman

Keyboard

Joanne Pearce Martin
Katharine Bixby
Hotchkis Chair

Harp

Lou Anne Neill

Librarians

Kazue Asawa
McGregor*
Kenneth Bonebrake
Stephen Biagini

Personnel Manager

Jeffrey Neville

Conducting Fellows

Jonathon Heyward
Tianyi Lu
Ruth Reinhardt

* on sabbatical

The Los Angeles Philharmonic string section utilizes revolving seating on a systematic basis. Players listed alphabetically change seats periodically.

In those sections where there are two principals the musicians share the position equally and are listed in order of length of service.

The musicians of the Los Angeles Philharmonic are represented by Professional Musicians Local 47, AFM.