

LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

The Program

Saturday, May 12, 2018, at 7:30 pm

Virtuoso Recitals

Sol Gabetta, *Cello*

Bertrand Chamayou, *Piano*

BEETHOVEN *Sonata in F major for cello and piano, Op. 5, No. 1 (1796)*

Adagio sostenuto—Allegro
Rondo: Allegro vivace

BRITTEN *Cello Sonata in C major, Op. 65 (1960–61)*

Dialogo
Scherzo-pizzicato
Elegia
Marcia
Moto perpetuo

Intermission

CHOPIN *Sonata in G minor for cello and piano, Op. 65 (1845–46)*

Allegro moderato
Scherzo: Allegro con brio
Largo
Finale: Allegro

CHOPIN/FRANÇHOMME *Grand Duo on themes from Meyerbeer's Robert le diable (1831)*

Please make certain all your electronic devices are switched off.

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

Steinway Piano
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.

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.

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UPCOMING GREAT PERFORMERS EVENTS:

Sunday, May 13 at 11:00 am in the Walter Reade Theater

Christina and Michelle Naughton, pianos

RAVEL: Ma mère l'oye ("Mother Goose Suite") for piano four hands

JOHN ADAMS: Roll Over Beethoven

CHOPIN: Rondo in C major for Two Pianos

LUTOSŁAWSKI: Variations on a Theme by Paganini

Saturday, May 19 at 7:30 pm in Alice Tully Hall

Freiburg Baroque Orchestra

Kristian Bezuidenhout, fortepiano and director

HAYDN: Symphony No. 74 in E-flat major

MOZART: Piano Concerto No. 17 in G major

JOHANN CHRISTIAN BACH: Symphony in G minor

MOZART: Piano Concerto No. 9 in E-flat major ("Jeunehomme")

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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 David Wright

This program celebrates the cello repertoire with three great composers and three of the leading cellists of their time. The cello-playing King Friedrich Wilhelm II of Prussia was not one of his era's best cellists, but he employed someone who was: Jean-Pierre Duport, a pioneer in raising the instrument from mere accompanist to a powerfully expressive solo instrument. Visiting the royal court, the young Beethoven composed two masterful sonatas for himself and Duport to perform—in fact, the first sonatas in history to treat the piano and cello as equal partners.

In the 1960s, at the height of the Cold War, friendships between Western musicians and those in the U.S.S.R. weren't easy to form, but when Benjamin Britten met the Soviet cellist and conductor Mstislav Rostropovich, the two men bonded immediately. Britten's highly expressive Cello Sonata, one of several products of that relationship, consists of five concise movements with descriptive titles: *Dialogo*, *Scherzo-Pizzicato*, *Elegia*, *Marcia* (i.e., march), and *Moto Perpetuo*.

One of the first friends that the 21-year-old Chopin made after moving from Warsaw to Paris was Auguste Francomme, a cellist just two years older. Together, the two musicians whipped up a Grand Duo on themes from *Robert le diable*, Giacomo Meyerbeer's hugely popular grand opera. Near the end of Chopin's short life, he composed several works in a visionary new style for him, including the Cello Sonata, Op. 65, dedicated "à son ami A.J. Francomme." Chopin and Francomme performed excerpts of the sonata in 1848 at Chopin's last public concert.

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Timeframe

ARTS

1831

Chopin/Francomme's Grand Duo

Victor Hugo's *Hunchback of Notre-Dame*

1845–46

Chopin's Sonata in G minor

Charles Dickens starts a weekly to publish work by himself and other writers.

1960–61

Britten's Cello Sonata

Ben-Hur wins Oscar for Best Picture.

SCIENCE

1831

The position of Earth's north magnetic pole is identified.

1845–46

The rubber band is patented.

1960–61

Jane Goodall arrives in Tanzania at what will become her base for groundbreaking chimpanzee studies.

IN NEW YORK

1831

New York and Harlem Railroad lays tracks along Fourth Avenue.

1845–46

The *New York Evening Mirror* publishes Edgar Allan Poe's *The Raven*.

1960–61

Diesel buses replace dozens of trolley coaches.

By David Wright

Sonata in F major for cello and piano, Op. 5, No. 1 (1796)

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 25 minutes

In the winter and spring of 1796, the young Beethoven visited Prague, Dresden, Leipzig, and Berlin with his friend and patron Prince Lichnowsky. He stayed about a month in Berlin, getting to know the leading musicians there and appearing several times at the court of King Friedrich Wilhelm II of Prussia, an enthusiastic cellist. For these occasions, Beethoven composed two sonatas, later published as his Op. 5, for himself to perform with Jean-Pierre Duport, the king's teacher and principal cellist of the court orchestra. Rather than overtax the royal attention span with a long *Adagio*, Beethoven composed each sonata in just two movements: a sonata-form *Allegro* (with slow introduction) and a *Rondo* finale.

By this time, the 54-year-old Duport (together with his younger brother Jean-Louis, who may have actually been the first to perform these sonatas) had already done much to liberate the cello from its old role as an accompanying instrument. "In his hands," a French reviewer had written in 1762, "the instrument is no longer recognizable; it speaks, expresses and renders everything with a charm greater than that thought to be exclusive to the violin." Beethoven was always attracted to virtuoso players of unusual instruments; for Duport, he wrote nothing less than history's first true duo sonatas for cello and piano—that is, music in which the two instruments' parts are equally important and fully written out. More remarkably still, he wrote with such assurance and understanding of the medium that these works sound like the product of a mature classical tradition, rather than the novelty items they were.

Cello Sonata in C major, Op. 65 (1960–61)

BENJAMIN BRITTEN

Born November 22, 1913, in Lowestoft, England

Died December 4, 1976, in Aldeburgh, England

Approximate length: 20 minutes

Before he met cellist Mstislav Rostropovich in 1961, Benjamin Britten had composed no significant solely-instrumental works for ten years. A series of such pieces followed that meeting, including five for cello, beginning with this sonata.

By 1961, when Schoenberg's 12-tone method dominated the new-music scene, to compose a "Sonata in C major" was a conservative act indeed, although coming from so fresh an imagination as Britten's, it was hardly a reactionary one. The piece's form—five movements, with characteristic titles instead of mere tempo markings—refers as much to the chamber works of Bartók as to 18th-century suites and divertimenti. As for the tonality, the tuning of the cello's strings, with C being the lowest note, points naturally to C major and its related keys.

Britten opens the sonata with a *Dialogo*, where the dialogue is not only between the two instruments but between two themes—one a nervous two-note semitone phrase, the other an ascending and descending scale motive. In the ensuing movements, Britten derives all his themes from these two, starting with the *Scherzo*, a sped-up parody of the orderly first movement. In its intense climax and pervasive sense of loss, the *Elegia* foreshadows the Britten masterpiece that immediately followed this sonata, the *War Requiem*. So do the military rhythms and trumpet calls of the grotesque *Marcia*, with a tip of the hat to the satirical music of Rostropovich's compatriots Prokofiev and Shostakovich. Another transformation of the scale theme provides the material for the brilliant finale, which, for all its "perpetual motion," is recognizably in rondo form.

Sonata in G minor for cello and piano, Op. 65 (1845–46)

FRÉDÉRIC CHOPIN

Born March 1, 1810, in Zelazowa Wola, Poland

Died October 17, 1849, in Paris

Approximate length: 33 minutes

Soon after arriving in Paris from Warsaw in 1831, Chopin befriended another young musician, the cellist Auguste Francomme, and collaborated with him in performances and even in composition (as we hear later in this program). Their friendship proved durable; at Chopin's last public concert, at the Salle Pleyel in Paris on February 16, 1848, Francomme joined him in the first performance—an incomplete one, lacking the first movement—of the Cello Sonata, Op. 65, dedicated by the composer "à son ami A.J. Francomme."

Chopin had done little with the sonata genre for most of his career, preferring to compose briefer Romantic character pieces such as nocturnes and ballades. But in two late works, the Cello Sonata and the Piano Sonata in B minor, Op. 58, he spoke a more abstract musical language that makes these sonatas seem both more Classical in form and startlingly modern in utterance.

Hearing the piano's solo in the Cello Sonata's opening bars, for example, one remembers the respectful youth of 19 who composed the two piano concertos, with their endless formal orchestral expositions. But what happens next is the latest word from Chopin: a sudden piano flourish, an enigmatic pause at the

cello's entrance, and finally a highly malleable treatment of the theme, driven by the cello's emotional energy into distant harmonic regions. An exquisite theme made of descending chromatic scales provides the needed contrast.

The *Scherzo* is a beguiling combination: the coltishness and Polish fire of the piano concertos tempered by the irony and economy of the mature Chopin. The *Largo* is a remarkable miniature, created almost entirely from repetition of one phrase in ever-shifting harmonic guises. The *Finale* subjects two themes—one tarantella-like, the other more saturnine—to continuous development before unleashing the vigorous G-major coda.

Grand Duo on themes from Meyerbeer's *Robert le diable* (1831)

FRÉDÉRIC CHOPIN

AUGUSTE FRANCHOMME

Born April 10, 1808, in Lille, France

Died January 21, 1884, in Paris

Approximate length: 12 minutes

In November 1831, Giacomo Meyerbeer's new grand opera *Robert le diable* scored a smash hit in Paris. Music publishers rushed to market arrangements and new compositions featuring favorite melodies from this latest operatic sensation. Although he had been in Paris only a few months, Chopin was apparently already the go-to composer for such items. "Schlesinger," he wrote to a Warsaw friend, "has hired me to write something on themes from *Robert*, which he has bought from Meyerbeer for 24,000 francs." The "something" turned out to be a tuneful, showy piece in several sections for cello and piano, which Chopin and his friend, the cellist Franchomme, worked out together. At least four of the opera's catchy melodies get a good airing, punctuated by flourishes for each instrument, in the course of a slow introduction and sections marked *Andantino*, *Allegretto*, and (briefly) *Andante cantabile*.

David Wright, a music critic for New York Classical Review, has provided program notes for Lincoln Center since 1982.

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Meet the Artists



UWE ARENS

Sol Gabetta

Following highly acclaimed debuts with the Berlin Philharmonic and Simon Rattle at the Baden-Baden Easter Festival, at Lincoln Center's Mostly Mozart Festival, and at the opening of the 2016 BBC Proms, Sol Gabetta returns this season to the Vienna Philharmonic, Zurich Tonhalle Orchestra, Konzerthausorchester Berlin, Bamberg Symphony, and Orchestre Philharmonique de Radio France. She tours extensively in Europe with the Finnish Radio Symphony Orchestra and in the U.K. with Sinfonieorchester Basel. She also returns to the Los Angeles Philharmonic, and, with longtime recital partner Bertrand Chamayou, performs at Théâtre des Champs-Élysées, Philharmonie Luxembourg, and elsewhere. Ms. Gabetta will be artist in residence with the Orchestre National de Lyon and the 2018 Kissinger Sommer Festival, where she performs the festival's opening concert with the Deutsche Kammerphilharmonie Bremen and Paavo Järvi, followed by a chamber music recital with Janine Jansen and Alexander Gavrylyuk. She also opens the 2018 Schleswig-Holstein Musik Festival with the NDR Elbphilharmonie Orchester and Christoph Eschenbach. Chamber music is at the core of Ms. Gabetta's work, and she continues to draw inspiration from a wide circle of collaborators and musical encounters at the Solsberg Festival, which flourishes under her artistic direction.

Ms. Gabetta was honored in 2018 with the Herbert von Karajan Prize at the Salzburg Easter Festival. She has also been recognized with multiple Echo Klassik awards—most recently in 2016, when she was named Instrumentalist of the Year for her interpretation of Pēteris Vasks's Cello Concerto No. 2. A Grammy Award nominee, she also received the Gramophone Young Artist of the Year Award (2010) and the Würth-Preis of the Jeunesses Musicales (2012), as well as commendations at Moscow's Tchaikovsky Competition and the ARD International Music Competition in Munich. She continues to build her extensive discography with Sony, the most recent release being a live recording of cello concertos by Elgar and Martin with the Berlin Philharmonic and Simon Rattle/Krzysztof Urbanski.

Ms. Gabetta performs on a cello by Matteo Goffriller from 1730, Venice, provided by Balthazar Soulier. She has been teaching at the Basel Academy of Music since 2005.

Bertrand Chamayou

MARCO BORGREVE, WARNER CLASSICS



With his mastery of an extensive repertoire, pianist Bertrand Chamayou appears regularly in venues such as the Théâtre des Champs Élysées, Munich's Herkulesaal, and London's Wigmore Hall. He has appeared at major festivals including Lincoln Center's Mostly Mozart Festival, the Lucerne Festival, Edinburgh International Festival, Rheingau Musik Festival, Beethovenfest Bonn, and Klavier-Festival Ruhr.

Highlights of the 2017–18 season include his debuts with the New York Philharmonic under Semyon Bychkov, Zurich Tonhalle Orchestra, Bamberg Symphony, Staatskapelle Berlin, Atlanta and Detroit Symphony Orchestras, and Orchestre symphonique de Québec. Further highlights include his return to Orchestre National de Belgique, Orquesta Nacional de España, Orchestre de Paris, and Orchestre National de France. He performs as a soloist on tour in South America with the Orchestre Nationale du Capitole de Toulouse.

Mr. Chamayou has worked with orchestras including the London and Rotterdam Philharmonic Orchestras, Deutsche Kammerphilharmonie Bremen, WDR Sinfonieorchester Köln, NHK Symphony Orchestra, and Danish National Symphony Orchestra. Recent highlights include his celebrated debut with the Seoul Philharmonic Orchestra, Seattle Symphony Orchestra, Accademia di Santa Cecilia, and Cleveland Orchestra. Mr. Chamayou is a regular chamber music performer, with partners including Renaud and Gautier Capuçon, Quatuor Ebène, Antoine Tamestit, and Sol Gabetta. He opened the season at London's International Piano Series and has recitals at Wigmore Hall, Kissinger Sommer, Nottingham Lakeside Arts, as well as appearances in Monte Carlo, Vilnius, Essen, and at Salzburg's Easter Festival.

Mr. Chamayou's recordings include a Naïve CD of music by César Franck, which was awarded several accolades including Gramophone's Editor's Choice. In 2011 he celebrated Liszt's 200th anniversary with a recording of the complete *Années de Pèlerinage* (Naïve). The only artist to win France's prestigious Victoires de la Musique on four occasions, Mr. Chamayou has an exclusive recording contract with Warner/Erato and was awarded the 2016 Echo Klassik for his recording of Ravel's complete works for solo piano.

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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