

# LINCOLN CENTER'S 2017/18 GREAT PERFORMERS

The Program

**Saturday, May 19, 2018, at 7:30 pm**

*Chamber Orchestras*

## **Freiburg Baroque Orchestra**

Kristian Bezuidenhout, *Fortepiano and Director*

HAYDN **Symphony No. 74 in E-flat major (1781)**

Vivace assai  
Adagio cantabile  
Menuetto & Trio  
Allegro assai

MOZART **Piano Concerto No. 17 in G major, K.453 (1784)**

Allegro  
Andante  
Allegretto—Presto  
*Mr. Bezuidenhout will perform Mozart's cadenzas.*

*Intermission*

JOHANN CHRISTIAN BACH **Symphony in G minor, Op. 6, No. 6**

Allegro  
Andante più tosto  
Allegro molto

MOZART **Piano Concerto No. 9 in E-flat major, K.271 ("Jenamy") (1777)**

Allegro  
Andantino  
Rondo: Presto  
*Mr. Bezuidenhout will perform Mozart's cadenzas.*

*Please make certain all your electronic devices are switched off.*

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

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Alice Tully Hall, Starr Theater  
Adrienne Arsht Stage

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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 Kathryn L. Libin

Haydn and Johann Christian Bach, born only three years apart, were old enough to be Mozart's father, and both would provide the younger musician with guidance and inspiration at crucial moments in his life. When the eight-year-old Mozart visited London with his family in 1764, J.C. Bach was one of the musicians who paid him attention, playing duets with him at the harpsichord, lending him music, and offering him friendship and encouragement. A few years later, when Mozart set about learning to write keyboard concertos, he used three of J.C. Bach's sonatas as modelling material; the tuneful themes, transparent textures, and perfectly articulated structures of J.C. Bach's style would continue to resonate in Mozart's music.

Mozart met Haydn after he moved to Vienna in 1781 and, as with J.C. Bach, found a friend in the older composer, who enjoyed taking part in quartet evenings with him (Mozart on the viola, Haydn on a violin). Mozart's first encounter with Haydn's Op. 33 quartets was a turning point in his career, seizing his imagination and compelling him to tackle new quartets of his own that he would dedicate to Haydn, asking him to "receive them kindly and be their Father, Guide, and Friend!" Both of the older composers were masters of the symphony and concerto, and their young protégé would eventually match and even surpass—particularly in the realm of the concerto—their achievements. But Mozart never forgot his debt to them; he mourned J.C. Bach sincerely when he died in 1782, and would regard Haydn as a kind of artistic father until his own premature death less than a decade later.

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## Timeframe

## ARTS

**1777****Mozart's Piano Concerto No. 9 ("Jenamy")**Richard Brinsley Sheridan's play *The School of Scandal* opens in London.**1781****Haydn's Symphony No. 74**Painter Thomas Gainsborough's *Queen Charlotte***1784****Mozart's Piano Concerto No. 17**Beaumarchais's *The Marriage of Figaro* opens.

## SCIENCE

**1777**

Third and last voyage of Captain James Cook

**1781**

The planet Uranus is observed.

**1784**

Cholesterol is isolated.

## IN NEW YORK

**1777**

New constitution for New York state

**1781**

City's civilian population at around 25,000

**1784**

King's College reopens as Columbia College.

By Kathryn L. Libin

**Symphony No. 74 in E-flat major, Hob. I:74 (1781)**

FRANZ JOSEPH HAYDN

*Born March 31, 1732, in Rohrau, Austria*

*Died May 31, 1809, in Vienna*

*Approximate length: 20 minutes*

At the beginning of 1779, Haydn—long established as Kapellmeister of the Esterházy court—entered into a new contract with his employers. This agreement permitted Haydn, for the first time, to claim his compositions as his own property and sell them for profit to music publishers. In subsequent years, this would increase his income, enhance his stature as an artist, and allow his work to be disseminated more widely than had hitherto been possible. Haydn's immediate response to this opportunity was to begin preparing works for publication. However, the exigencies of his employment—including the production of dozens of operatic performances in Esterházy castle theaters over the next few years—made it difficult for him to find the time to compose new works. Several of his symphonies during this period were in fact pastiches of music from operas that he had already written. However, the Symphony in E-flat major, No. 74, is one of the few wholly original new symphonies to emerge from this time of frenetic activity.

In 1781 Haydn offered the symphony to the publisher Johann Julius Hummel, who issued its first edition by the end of the year; he also sent a manuscript to William Forster in London, with whom he would build a fruitful collaboration over the coming decades. Forster printed it in February 1782 as "favourite overture no. 1," and its advertising suggests that it swiftly became popular with audiences at the concert series run by composer Johann Christian Bach and his colleague, cellist Carl Friedrich Abel, in London's Hanover Square. The symphony is a brilliant four-movement work with a bright wind section featuring flute and oboes. After an energetic, expansive *Vivace* movement, Haydn offers a very tender *Adagio* with muted strings and a lovely section for the solo winds near the end. A solo bassoon part strikingly dominates the *Trio* of the third movement, and the symphony concludes with vigorous triplet rhythms in the finale.

**Piano Concerto No. 17 in G major, K.453 (1784)**

WOLFGANG AMADEUS MOZART

*Born January 27, 1756, in Salzburg*

*Died December 5, 1791, in Vienna*

*Approximate length: 25 minutes*

Throughout his early years in Vienna, Mozart engaged in a vigorous concert schedule, appearing almost nightly at venues around town, including performances of piano concertos at semi-private concerts in noble palaces and the Russian ambassador's residence, as well as at public concerts in the Burgtheater. A surge in Mozart's composition of piano concertos took place in the spring of 1784. Two of his new concertos, in E-flat (K.449) and G major (K.453) were commissioned for one of his most talented students, a young woman named Barbara Ployer, who lived in Vienna as the ward of a wealthy court official who was a near relative. Gottfried Ignaz von Ployer hosted concerts in his Vienna house, as well as at his country property in Döbling, and many prominent musicians, including Mozart, participated in these gatherings. Miss Ployer (or "Fräulein Babette," as he sometimes called her) probably became Mozart's student in 1782 or 1783; there can be no doubt that she was a musician of rare quality, given the technical and expressive demands of the music that Mozart wrote for her.

In April 1784, Mozart wrote to his father that he had just finished a new concerto for Miss Ployer, and in June told him that he had been to the Ployer house at Döbling, where "Frl. Babette played her new concerto in G." The opening *Allegro* of the G-major work is full of the felicities we associate with Mozart's mature piano concertos. It begins with simplicity and subtlety, and gathers power with rich harmonies and textures, forceful and virtuosic keyboard figuration, and delightful interplay between piano and winds. The *Andante* begins innocently enough, but takes an unexpected turn when the soloist enters and shifts dramatically from C major to G minor, assuming the role of tragic heroine and diverting the course of the narrative. Mozart concludes the work with an exuberant finale that brims with freshness and vitality. According to his own testimony, he taught his pet starling to sing the opening theme, which pipes up throughout the movement as a cheerful refrain.

**Symphony in G minor, Op. 6, No. 6**

JOHANN CHRISTIAN BACH

*Born September 5, 1735, in Leipzig, Germany*

*Died January 1, 1782, in London*

*Approximate length: 14 minutes*

Johann Christian Bach, youngest son of Johann Sebastian, was the only member of this large musical family to venture outside of Germany for a significant part of his life. As a youth, he studied in Milan, where he worked as a cathedral

organist and composed both sacred service music and operas, becoming the first Bach to write Italian opera. It was opera that drew him to London in 1762, when the King's Theatre commissioned two such works from him; thereafter he settled in London and became known as John, the "London Bach." As a talented, productive, and sociable composer, J.C. Bach easily gained aristocratic patronage and rose to a position of eminence in London's musical world. His appointment as music master to Queen Charlotte brought him prestige as well as a secure income. An instinct for entrepreneurship led him into the publishing world, where he printed his own works and negotiated contracts with publishers; he also instigated an important public concert series with his friend and fellow musician Carl Friedrich Abel.

For several years in the 1760s and 1770s, the Bach-Abel concerts offered enthusiastic audiences a menu of new concertos, symphonies, and arias performed by the finest artists available. Bach himself supplied a substantial amount of orchestral music for these concerts, with his keyboard concertos and symphonies achieving particular success. His Op. 6 symphonies, published in 1770, would all have received their first performances at the Bach-Abel concerts. The Symphony in G minor, No. 6 in the set, would have seemed most remarkable to its first listeners. Its outer movements, which join pairs of oboes and horns to the string section, are stormy pieces that reflect the unusual minor key. The inner movement is more intimate and chamberlike, with strings alone, and also poignant in the key of C minor. As J.C. Bach's only symphony in any minor key, the work invites speculation: What special meaning might it have held for the composer?

**Piano Concerto No. 9 in E-flat major, K.271 ("Jenamy") (1777)**  
WOLFGANG AMADEUS MOZART

*Approximate length: 30 minutes*

Among the acquaintances that Mozart met on a trip to Paris in 1778 were the celebrated French dancer/choreographer Jean-Georges Noverre and his married daughter Louise Victoire Jenamy. Mozart wrote to his father that he dined frequently with Noverre and planned to collaborate with him on a ballet; he also mentioned that "Mme. Jenomè" was in Paris. In a return letter, Leopold Mozart offered his regards to Noverre and "Mme. Genomai." The Mozarts had first met Noverre and his daughter in 1773, when Noverre was still dance master at Vienna's court theater; at that time, Louise Jenamy gave a public performance of which a reviewer wrote, "[Noverre's] daughter played a concerto on the clavier with much artistry and ease." When the young woman passed through Salzburg in early 1777 on her way from Vienna to Paris, Mozart sealed their friendship with an extraordinary gift: a splendid concerto in E-flat major that he would afterwards refer to as "the one for jenomy," and which he would also take to perform during his own travels. That this work would later become known as the "Jeunehomme" concerto was an error by historians who misinterpreted the various spellings of the name used by Mozart and his father.

This concerto, K.271, is a monumental landmark in Mozart's early career—his most substantial, challenging, and innovative instrumental work to date. The defiant opening gesture, in which the soloist interrupts the orchestra as it begins its introduction, was an astonishing break with tradition, and the multiplicity of themes, dramatic dialogue between soloist and orchestra, and dazzling keyboard figuration were all unprecedented. Muted strings accompany the strikingly novel C-minor *Andantino*, in which Mozart's keyboard writing seems to evoke the eloquence of an operatic recitative. Also remarkable is the rollicking virtuosity of the third movement, particularly when disrupted by the unexpected interpolation of a most elegant and gorgeous minuet, perhaps an allusion to the French dancing heritage of Madame Jenamy.

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

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## Meet the Artists



### **Kristian Bezuidenhout**

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Kristian Bezuidenhout is one of today's most notable and exciting keyboard artists, equally at home on the fortepiano, harpsichord, and modern piano. Born in South Africa in 1979, he studied in Australia and at the Eastman School of Music, and now lives in London. After initial training as a pianist with Rebecca Penneys, he explored early keyboards—studying harpsichord with Arthur Haas, fortepiano with Malcolm Bilson, and continuo playing and performance practice with Paul O'Dette. Mr. Bezuidenhout first gained international recognition at the age of 21 after winning first prize and the audience prize at the Bruges fortepiano competition.

This season he became an artistic director of the Freiburg Baroque Orchestra and principal guest director of the English Concert. Mr. Bezuidenhout play-directs programs with both orchestras and with Camerata Salzburg, Tafelmusik Baroque Orchestra, and Zurich Chamber Orchestra. As a soloist, he is a regular guest with the world's leading ensembles, including Les Arts Florissants, Orchestra of the Age of Enlightenment, Orchestre des Champs-Élysées, Gewandhaus Orchestra of Leipzig, and the Chicago Symphony Orchestra. He has guest-directed (from the keyboard) the English Concert, Orchestra of the Eighteenth Century, Tafelmusik, Collegium Vocale, Juilliard 415, Kammerakademie Potsdam, and Dunedin Consort (*St. Matthew Passion*).

Mr. Bezuidenhout has performed with celebrated artists including John Eliot Gardiner, Philippe Herreweghe, Frans Brüggen, Trevor Pinnock, Giovanni Antonini, Isabelle Faust, Alina Ibragimova, Rachel Podger, Carolyn Sampson, Anne Sofie von Otter, Mark Padmore, and Matthias Goerne.

His rich and award-winning discography on Harmonia Mundi includes the complete keyboard music of Mozart (Diapason d'Or de L'année, German Record Critics' Award, and Caecilia Prize); Mozart's violin sonatas with Petra Müllejšans; Mendelssohn and Mozart Piano Concertos with the Freiburg Baroque Orchestra (Echo Klassik); Beethoven, Mozart, and



Schumann's *Dichterliebe* with Mark Padmore (Edison Award). In 2013 he was nominated as *Gramophone's* Artist of the Year. Recent releases include Bach Sonatas with Isabelle Faust and Schubert's *Winterreise* with Mark Padmore.

## **Freiburg Baroque Orchestra**

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Critically praised for its technical and expressive mastery, the Freiburg Baroque Orchestra has enjoyed success for three decades. With a diverse repertoire that spans Baroque to contemporary, the ensemble collaborates with important artists such as Christian Gerhaher, Philippe Jaroussky, Isabelle Faust, René Jacobs, Pablo Heras-Casado, and Andreas Staier, and has a close alliance with the label Harmonia Mundi. The artistic success of this musical partnership is evident in numerous CD productions and prominent awards such as the Gramophone Award (2011), Echo Klassik Deutscher Musikpreis (2011–17, 2007), Jahrespreis der Deutschen Schallplattenkritik (2015–16, 2009), Edison Classical Music Award (2008), and the Classical Brit Award (2007).

Under the artistic directorship of its two concertmasters, Gottfried von der Goltz and Kristian Bezuidenhout, and under the baton of selected conductors, the FBO presents about a hundred performances each year in a variety of formations from chamber ensemble to opera orchestra. A self-administrated ensemble with its own subscription concerts at Konzerthaus Freiburg, Stuttgart's Liederhalle, and Berlin's Philharmonie, the orchestra is a popular guest at concert halls and opera houses around the world.

Recent projects include the first complete cycle of Beethoven's symphonies on period instruments in Mexico City (Palacio de Bellas Artes, 2016); Mozart's *Don Giovanni* (2015) and *Così fan tutte* (2017) in China under the direction of René Jacobs; a U.S. tour with Christian Gerhaher; and, as a contribution to the 450th anniversary of Monteverdi's birth, a European tour of the chamber formation Freiburger BarockConsort performing his *Marian Vespers* together with the Belgian vocal ensemble Vox Luminis (2017).

Highlights of the current season include the celebration of FBO's 30th anniversary with semi-staged performances of Beethoven's *Leonore* under René Jacobs; the performance and recording of Beethoven's five piano concertos with Kristian Bezuidenhout and Pablo Heras-Casado; Handel's *Saul* at Theater an der Wien; and an anniversary concert in June featuring works by Telemann, C.P.E. Bach, and Beethoven, and three different artistic leaders.



## **Freiburg Baroque Orchestra**

Gottfried von der Goltz, Kristian Bezuidenhout, *Artistic Directors*

### **Violin I**

Anne Katharina  
Schreiber,  
*Concertmaster*  
Martina Graulich  
Daniela Helm  
Brigitte Täubl  
Peter Barczy

### **Violin II**

Beatrix Hülsemann  
Christa Kittel  
Gerd-Uwe Klein  
Kathrin Tröger

### **Viola**

Ulrike Kaufmann  
Werner Saller  
Raquel Massadas

### **Cello**

Guido Larisch  
Stefan Mühleisen

### **Bass**

Dane Roberts

### **Flute**

Annie Laflamme

### **Oboe**

Ann-Kathrin  
Brüggemann  
Bettina Dozler

### **Bassoon**

Eyal Streett  
Benny Aghassi

### **Horn**

Bart Aerbeydt  
Kerstin Ripa

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## **Lincoln Center's Great Performers**

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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.**

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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**

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