

Lincoln Center's

MOSTLY MOZART FESTIVAL

July 12–August 12, 2018

Jane Moss
Ehrenkranz Artistic Director

Louis Langrée
Renée and Robert Belfer Music Director

American Express is the lead sponsor of the Mostly Mozart Festival.

The Program

Monday, July 30, 2018, at 6:30 pm

Pre-concert Recital

Emerson String Quartet

Eugene Drucker, *Violin*

Philip Setzer, *Violin*

Lawrence Dutton, *Viola*

Paul Watkins, *Cello*

HAYDN **String Quartet in D major ("The Frog") (1787)**

Allegro

Poco adagio

Menuetto: Allegretto

Finale: Allegro con spirito

DRUCKER, SETZER, DUTTON, WATKINS

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

Alice Tully Hall, Starr Theater
Adrienne Arsht Stage

By Paul Schiavo

String Quartet in D major, Op. 50, No. 6 (“The Frog”) (1787)

FRANZ JOSEPH HAYDN

Born March 31, 1732, in Rohrau, Austria

Died May 31, 1809, in Vienna

Approximate length: 20 minutes

Franz Joseph Haydn was Mozart’s only peer among composers of their day and, during Mozart’s last decade, one of his dearest friends. Their cordial relationship centered on playing and writing string quartets. When Haydn was in Vienna, usually from late autumn through spring each year, the two met occasionally to play quartets. (Haydn played violin in these reading sessions, Mozart the viola; the other players were also composers—Karl Ditters von Dittersdorf on second violin and Johann Vanhal on cello.) This group probably read through Haydn’s six “Russian” Quartets, Op. 33, written in 1781, and Mozart’s six quartets dedicated to Haydn, completed in 1785. Two years later, Haydn responded with another half-dozen quartets of his own. They were published as his Op. 50.

Haydn’s Op. 50 quartets present an expansion of the inventiveness their author had already brought to quartet composition. Unexpected turns of line and harmony, the exploration of distant tonal relations, surprisingly extensive elaboration of limited thematic material, and further details commend these compositions as the product of a keen and restless musical intelligence. We find this especially in the last of the Op. 50 quartets, a piece in the violin-friendly key of D major. The initial *Allegro* opens with a phrase whose sustained initial tone suggests nothing about where it is heading until it tumbles to the chords that reveal its destination. Harmonic surprises pervade this movement.

The second movement turns to the minor mode. Though it uses just a single theme, Haydn’s ability to vary and develop this idea prove more than sufficient to sustain his, and our, interest. There follows a minuet enlivened by rhythmic asymmetry, delayed resolutions, suspenseful pauses, and other playful details.

The *Finale* brings further surprise, especially in its use of a string figuration called *bariolage*. This entails the same pitch being played, in rapid alternation, on adjacent strings. Although the pitch is identical, the successive notes vary subtly in timbre and volume. The sound evidently reminded an early listener of a croaking frog, resulting in the unfortunate sobriquet that has become attached to this composition—unfortunate because it is apt to distract from the abundant musical imagination this movement reveals.

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Paul Watkins, *Cello*

Nokuthula Ngwenyama, *Guest Viola* ^{MIM}

PURCELL **Fantasia upon one note, for Five Viols in F major (1680)**
DRUCKER, SETZER, DUTTON, NGWENYAMA, WATKINS

BACH (arr. Förster) **Fugue in D minor (originally C-sharp minor),
from the *Well-Tempered Clavier, Book I (1722/c. 1780)***
SETZER, DRUCKER, DUTTON, NGWENYAMA, WATKINS

MOZART **String Quintet in G minor (1787)**
Allegro
Menuetto: Allegretto
Adagio ma non troppo
Adagio—Allegro
SETZER, DRUCKER, DUTTON, NGWENYAMA, WATKINS

Intermission

^{MIM} Mostly Mozart Festival debut

(Program continued)

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Adrienne Arsht Stage

Mostly Mozart Festival

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Tuesday–Wednesday, July 31–August 1 at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Louis Langrée, conductor

Joshua Bell, violin

JOHN ADAMS: Tromba lontana

BRUCH: Violin Concerto No. 1

BRAHMS: Symphony No. 2

Pre-concert recitals by Stephen Waarts, violin, and Henry Kramer, piano, at 6:30 pm

Thursday, August 2 at 7:30 pm in the Gerald W. Lynch Theater

International Contemporary Ensemble

Christian Reif, conductor

COURTNEY BRYAN: Songs of Laughing, Smiling, and Crying

GEORGE LEWIS: Voyager

JOHN ADAMS: Grand Pianola Music

Friday–Saturday, August 3–4 at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Christian Zacharias, conductor and piano

Rosa Feola, soprano

ALL-MOZART PROGRAM

Piano Concerto No. 25 in C major

Ch'io mi scordi di te...Non temer, amato bene

Bella mia fiamma...Resta, o cara

Symphony No. 38 in D major ("Prague")

Pre-concert recitals by Jon Manasse, clarinet, Shmuel Katz, viola, and Drew Petersen, piano, at 6:30 pm

For tickets, call (212) 721-6500 or visit MostlyMozart.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or request a Mostly Mozart brochure.

Visit MostlyMozartFestival.org for full festival listings.

Join the conversation: [@LincolnCenter](https://twitter.com/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.

MENDELSSOHN **Quintet No. 2 in B-flat major (1845)**

Allegro vivace

Andante scherzando

Adagio e lento

Allegro molto vivace

DRUCKER, SETZER, DUTTON, NGWENYAMA, WATKINS

The Emerson String Quartet and Nokuthula Ngwenyama would like to dedicate this evening's performance to the memory of Michael Tree, the eminent violist of the Guarneri Quartet. Michael was a friend, colleague, and mentor to us all over the years, and he is greatly missed. We present these viola quintets in his honor.



Welcome

I am delighted to welcome you to the 2018 Mostly Mozart Festival. This summer marks a significant expansion of the festival to embrace landmark international productions in music, theater, and dance, as well as an enhanced commitment to the music of our time. We also extend our performances beyond the Lincoln Center campus to Brooklyn and Central Park, where some 800 singers will gather in August for the world premiere of John Luther Adams's choral work *In the Name of the Earth*.

In keeping with Mozart's spirit of innovation and creativity, this year's festival opens with *Available Light*, a confluence of dance, architecture, and music created by three major contemporary artistic forces: choreographer Lucinda Childs, architect Frank Gehry, and composer John Adams. The Catalan theater company La Fura dels Baus arrives with a profoundly inventive staging of Haydn's *Creation*, while another classic work, Shakespeare's *Macbeth*, is transposed to feudal Japan in an exquisite production by the legendary director Yukio Ninagawa.

The festival also presents important premieres, including a world premiere work by Mark Morris Dance Group set to Schubert's "Trout" Quintet; a celebration of the Bernstein centennial with a bold new staging of his *MASS*, featuring the Mostly Mozart Festival Orchestra and over 200 performers; and the New York premiere of *The Force of Things*, an immersive "opera for objects" with music by exciting young composer Ashley Fure and architectural design by Adam Fure.

As always, Mozart's music remains a core inspiration of the summer, with programs by our extraordinary Mostly Mozart Festival Orchestra that include the transcendent Requiem, led by Renée and Robert Belfer Music Director Louis Langrée, the "Jupiter" and "Prague" Symphonies, and a string quintet performed by the Emerson String Quartet with guest violist Nokuthula Ngwenyama. Our Festival Orchestra is joined by preeminent guest artists including conductors Thomas Dausgaard, Richard Egarr, and Christian Zacharias; pianists Emanuel Ax and Francesco Piemontesi; violinists Joshua Bell and Daniel Lozakovich; and sopranos Jodie Devos and Rosa Feola. Rounding out the festival is our popular *A Little Night Music* series, a film on Leonard Bernstein, and free events, as well as pre-concert recitals and talks.

With so many rich offerings, I hope that you will join us often and look forward to seeing you at the Mostly Mozart Festival.

Jane Moss
Ehrenkranz Artistic Director

Snapshot

By Paul Schiavo

During its four decades as a preeminent ensemble, the Emerson String Quartet has illuminated the great musical treasury that is the string quartet literature, its cycles of Beethoven, Shostakovich, Schubert, Bartók, Mozart, and Haydn quartets being especially impressive achievements. Occasionally the group has gone beyond the quartet repertory, collaborating with distinguished instrumentalists such as cellist Mstislav Rostropovich, clarinetist David Shifrin, and pianists Menahem Pressler and Evgeny Kissin.

This evening's performance brings together the Emerson and violist Nokuthula Ngwenyama for a program that includes string quintets by Mozart and Mendelssohn. The former is represented by his superb Quintet in G minor, K.516, whose music is arresting in its depth of expression. Despite a sunny conclusion, it seems to convey a surfeit of sorrow that may reflect Mozart's declining professional success and increasingly dire financial circumstances at the time he wrote it.

Preceding both quintets are a pair of short compositions from the pre-Classical period. The first belongs to the set of *Fantasias* composed by Henry Purcell in 1680. In these works, Purcell revived the tradition of viol consort music that had flourished in England 50 to 100 years previously. (Viols, the forerunners of the more versatile and brilliant-sounding violin family, were supplanted by those instruments after the mid-17th century.) Such music was thoroughly polyphonic in texture, with imitative counterpoint its governing compositional principle. So, too, Purcell's *Fantasia upon one note*, though one instrumental part adds the curious detail indicated by its title. Contrapuntal writing of equal intricacy follows in a Bach fugue of austere beauty.

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By Paul Schiavo

Fantasia upon one note, for Five Viols in F major, Z. 745 (1680)

HENRY PURCELL

Born c. September 10, 1659, in Westminster, England

Died November 21, 1695, in Westminster

Approximate length: 3 minutes

Igor Stravinsky observed the paradox that conceptual rigor can expand rather than diminish a composer's imagination. "The more constraints one imposes," he wrote, "the more one frees one's self." The English composer Henry Purcell evidently understood that principle 250 years before Stravinsky articulated it. Composed in 1680, his *Fantasia upon one note* confines one of five instrumental parts to a single pitch in slow, even rhythms. Around it, the other instruments weave florid counterpoint. Far from fettering Purcell's imagination, the monotone line proved a foil for his invention, and we can only marvel at the wealth of harmonies and melodic ideas he devises using its repeating tone.

Fugue in D minor (originally C-sharp minor), BWV 849, from the *Well-Tempered Clavier*, Book I (1722/c. 1780)

JOHANN SEBASTIAN BACH

Born March 21, 1685, in Eisenach, Germany

Died July 28, 1750, in Leipzig

Approximate length: 5 minutes

The Well-Tempered Clavier, Bach's two cycles of preludes and fugues in all major and minor keys, has long been a beacon and catechism to musicians. Mozart, discovering Bach's opus during his final decade, studied it avidly. Beethoven and Mendelssohn mastered it during boyhood. Robert Schumann, in his *House Rules and Maxims for Young Musicians*, advised: "Let *The Well-Tempered Clavier* be your daily meat. Then you will surely become proficient in your art."

Although it constitutes a cornerstone of the keyboard literature, *The Well-Tempered Clavier* is frequently heard transcribed for small ensembles. The Fugue in C-sharp minor from Book I, which we hear this evening transposed to a different key, entails five distinct melodic lines. Each is assigned to a particular instrument in this arrangement by E. A. Förster (1748–1823), who transposed the music to D minor, a key more congenial to string instruments.

String Quintet in G minor, K.516 (1787)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 35 minutes

Many commentators on Mozart's work have noted the occasional pairs of related but converse compositions—close in chronology, like in genre, but extremely contrasted in emotional tone. These works seem to present light and dark aspects of the composer's character, one given to buoyant expression, the other to intimations of tragedy. The Piano Concertos in D minor and C major, K.466 and 467 respectively, constitute a famous dyad of this sort. So, too, do the Symphonies in G minor and C major, K.550 and 551.

But perhaps the most striking instance of such Janus-faced compositions comes with the String Quintets in C major and G minor, K.515 and 516. Composed in the spring of 1787, these works stand among Mozart's foremost achievements in the field of chamber music, and they span the opposing poles of his musical affect. The C-major Quintet is, on the whole, a work of deep contentment. By contrast, its G-minor sibling, performed this evening, contains some of Mozart's most moving expression of pathos.

From the outset, with its initial theme, the G-minor Quintet conveys a clear sense of anguish, maintaining a tragic demeanor throughout the first movement. The ensuing minuet, with its dark harmonies and sharp off-beat accents, does little to ease the tension. The violence of these first two movements makes the quiet beauty of the third all the more striking. With mutes on all five instruments, Mozart produces softly radiant sonorities and juxtaposes full textures with solo passages. By contrast, the finale begins with what seems a scene from a dramatic opera, with the first violin as tragic heroine singing an impassioned lament. What follows is surprising. Abandoning the somber tone that has dominated the work thus far, Mozart closes with a sunny *Allegro*. This finale has been questioned as a refusal to see the music's tragedy through to its conclusion. Yet evidence suggests that Mozart considered carefully what he was doing, for he began but discarded a minor-key ending in favor of the movement we hear today.

Quintet No. 2 in B-flat major, Op. 87 (1845)

FELIX MENDELSSOHN

Born February 3, 1809, in Hamburg

Died November 4, 1847, in Leipzig

Approximate length: 30 minutes

Mendelssohn's two string quintets date, respectively, from near the start and close of his career. The first, the Quintet in A major, Op. 18, is a product of the composer's precociously fruitful adolescence, having been written in early 1826.

The second, the Quintet in B-flat major, Op. 87, followed nearly two decades later, in 1845.

In the latter work, Mendelssohn uses the classic four-movement design we found in Mozart's G-minor Quintet, but with the minuet having evolved into a scherzo. The first movement opens with a theme of great verve given out over a rhythmic tattoo, a gambit Mendelssohn had employed in his popular "Italian" Symphony. As its *Andante* tempo marking promises, the second movement is no fleet scherzo of the kind Mendelssohn so often wrote, but a relaxed dance-like intermezzo. The ensuing slow movement is very much the heart of the work, its music as intensely felt and finely wrought as anything in the composer's chamber music output. A bright and athletic finale brings the piece to a close.

Paul Schiavo serves as program annotator for the St. Louis and Seattle Symphonies, and writes frequently for concerts at Lincoln Center.

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Emerson String Quartet

The Emerson String Quartet has amassed an unparalleled list of achievements over four decades: more than 30 acclaimed recordings, nine Grammy Awards (including two for Best Classical Album), three Gramophone Awards, the Avery Fisher Prize, and Musical America's Ensemble of the Year. Praised around the world by critics and fans alike, the Emerson collaborates with some of today's most esteemed composers to premiere new works each season, striving to keep the art form of the string quartet alive and relevant.

In the 2018–19 season, the Emerson continues its series at the Smithsonian Institution in Washington, D.C. for its 40th season, and appears at Friends of Chamber Music in Denver and Vancouver, Performance Santa Fe, Chamber Music Houston, and at Seattle's Meany Center for the Performing Arts, among others. The quartet also collaborates with pianist Shai Wosner at Alice Tully Hall and at the University of Georgia as part of the Chamber Music Society of Lincoln Center On Tour series, and with cellist David Finckel at the Library of Congress. Other highlights include two European tours and subsequent performances of *Shostakovich and The Black Monk: A Russian Fantasy*, the new theatrical production co-created by the acclaimed theater director James Glossman and Emerson's violinist Philip Setzer at Stony Brook University and the Segerstrom Center for the Arts.

Universal Music Group recently reissued the Emerson's entire Deutsche Grammophon discography in a 52-CD boxed set, and in 2017 the quartet released its latest album, *Chaconnes and Fantasias: Music of Britten and Purcell*, the first release on Universal Music Classics's new U.S. record label, Decca Gold.

Founded in 1976, the Emerson String Quartet takes its name from the American poet and philosopher Ralph Waldo Emerson. It is quartet-in-residence at Stony Brook University. In 2015 the quartet received the

Richard J. Bogomolny National Service Award, Chamber Music America's highest honor, in recognition of its significant and lasting contribution to the chamber music field.

Nokuthula Ngwenyama



MARK MORGAN

Violist Nokuthula Ngwenyama embodies the two meanings in her name ("Mother of Peace" and "Lion" in Zulu) as an artistic force. Born in Los Angeles of Zimbabwean-Japanese parentage, her performances as orchestral soloist, recitalist, and chamber musician garner great attention and acclaim. Ms. Ngwenyama won the Primrose International Viola Competition at age 16; the following year, she won the Young Concert Artists International Auditions, which led to debuts at the Kennedy

Center and 92nd Street Y. An Avery Fisher Career Grant recipient, she was recently featured on American Public Media's *Performance Today*, with two world premieres this season and a directorial debut: *Rising*, for solo multitrack violin and pedals with video featuring choreography by Zimbabwean modern dancer Alexander Mhlanga, as well as the debut of *Primal Message* for viola quintet, performed with the Dover Quartet and commissioned by the Phoenix Chamber Music Society and Chamber Music Northwest. Ms. Ngwenyama launches her 2018–19 season with the releases of *Sonoran Storm*, a recital album with pianist Eckart Sellheim (EDI Records), and an orchestral album with the Janáček Philharmonic Orchestra featuring her own compositions (PMP).

Ms. Ngwenyama has performed at the White House and testified before Congress on behalf of the National Endowment for the Arts. An avid educator, she has served as visiting professor at the University of Notre Dame and Indiana University. She has also served as director of the Primrose International Viola Competition and as president of the American Viola Society.

Known as "Thula," she attended the Conservatoire National Supérieur de Musique de Paris as a Fulbright scholar, and received a master of theological studies degree from Harvard University. While studying at the Curtis Institute of Music, her theory teachers included Edward Aldwell, David Loeb, and Jennifer Higdon. Ms. Ngwenyama is the first composer-in-residence of the Phoenix Chamber Music Society. She plays an Antonius and Hieronymus Amati viola from 1597, on permanent loan from the Biggs Collection.

Mostly Mozart Festival

Since its founding in 1966, Lincoln Center's Mostly Mozart Festival has evolved from an indoor festival devoted to music by its namesake composer to a broad-reaching, multidisciplinary international festival encompassing productions in dance, opera, and theater, a popular late-night recital series, and music from Mozart's predecessors and contemporaries to the music of our own time. Spanning numerous venues and settings, the Mostly Mozart Festival is acclaimed worldwide as an essential summer cultural destination. It includes performances by the Mostly Mozart Festival Orchestra with preeminent soloists, as well as concerts by outstanding chamber and period instrument ensembles. Contemporary music has become a vital part of the festival, embodied in its annual artist residency that has included George Benjamin, Kaija Saariaho, Pierre-Laurent Aimard, John Adams, and the current International Contemporary Ensemble. Among the many artists and ensembles who have had long associations with the festival are Joshua Bell, Emanuel Ax, Martin Fröst, Isabelle Faust, Richard Goode, Alicia de Larrocha, Stephen Hough, Andrew Manze, the Emerson String Quartet, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, and Mark Morris Dance Group.

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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