

### Thursday, October 18, 2018 at 7:30 pm

Pre-concert lecture by Andrew Shenton at 6:15 pm in the Stanley H. Kaplan Penthouse

# Poetry for Strings

# Takács Quartet

Edward Dusinberre, Violin Harumi Rhodes, Violin Geraldine Walther, Viola András Fejér, Cello David Requiro, Guest Cello

#### WEBERN Langsamer Satz (1905)

#### SCHUBERT String Quintet in C major (1828)

Allegro ma non troppo Adagio Scherzo (Presto)—Trio (Andante sostenuto) Allegretto—Piu Allegro—Piu Presto

This program is approximately 65 minutes long and will be performed without intermission.

Please join us for a White Light Lounge in the Alice Tully Hall lobby following the performance.

This performance is also part of Great Performers.

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

The White Light Festival 2018 is made possible by The Shubert Foundation, The Katzenberger Foundation, Inc., Laura Pels International Foundation for Theater, The Joelson Foundation, The Harkness Foundation for Dance, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center

This evening's performance is also a part of the Great Performers series. Great Performers is made possible by Rita E. and Gustave M. Hauser, The Shubert Foundation, The Katzenberger Foundation, Inc., and Audrey Love Charitable Foundation

Public support is provided by 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

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#### **UPCOMING WHITE LIGHT FESTIVAL EVENTS:**

Thursday–Friday, November 1–2 at 8:00 pm at Baryshnikov Arts Center

Framing Time (World premiere)

Pedja Muzijevic, piano

**Cesc Gelabert**, choreographer and performer MORTON FELDMAN: Triadic Memories for piano solo

November 2–13 at the Gerald W. Lynch Theater

Waiting for Godot

By Samuel Beckett

Directed by Garry Hynes

Produced by **Druid** 

Starring Garrett Lombard, Aaron Monaghan, Rory Nolan, and Marty Rea, with Nathan Reid

and Jaden Pace

Pre-performance discussion with Garry Hynes and Robert Marx on Saturday, November 3 at 6:15 pm

Tuesday, November 13 at 7:30 pm in the Church of St. Mary the Virgin

Latvian Radio Choir

Sigvards Klava, conductor

MAHLER: Die zwei blauen Augen; Ich bin der Welt

abhanden gekommen; Adagietto

ERIKS EŠENVALDS: Stars; A Drop in the Ocean SANTA RATNIECE: Chu Dal ("Quiet water")

VALENTIN SILVESTROV: Diptych

JURIS KARLSONS: Cum Oramus (World premiere)

Saturday, November 17 at 7:30 pm in the Rose Theater; Sunday, November 18 at 5:00 pm

Only the Sound Remains (U.S. premiere)

An opera by **Kaija Saariaho**Directed by **Peter Sellars** 

Philippe Jaroussky, countertenor

Davóne Tines, bass-baritone

Nora Kimball-Mentzos, dancer and choreographer Pre-performance discussion with Kaija Saariaho, Peter Sellars, and Ara Guzelimian on Sunday, November 18 at 3:45 pm in the Agnes Varis and Karl Leichtman Studio

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

Visit WhiteLightFestival.org for full festival listings.

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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 Christopher H. Gibbs

Franz Schubert, the lyrical Romantic, and Anton Webern, the austere Modernist, might seem a curious pairing. Yet despite strikingly different compositional styles, the two figures—born nearly a century apart—were both quintessentially Viennese. Webern adored Schubert's music and arranged some of it. A rare recording survives of Webern elegantly conducting his orchestration of Schubert's six German Dances.

In June 1905, at age 21, Webern composed a slow movement for string quartet; Langsamer Satz was an assignment for Arnold Schoenberg, with whom he had been studying for several months. Webern's style at this early stage was

lushly Romantic. The quartet movement went unperformed and unpublished until long after his death in 1945 and premiered in Seattle in 1962.

The 20 months that separate the deaths of Beethoven and Schubert were extraordinary not only in the quantity and quality of the younger composer's output, but also as a golden moment in the history of music. Masterpiece followed masterpiece, both vocal and instrumental, before Schubert died in November 1828 at age 31. Among the miracles of this precious time is the String Quintet in C major, his final chamber composition. The quintet, which features two cellos rather than the two violas Mozart had cultivated, is a work of melting beauty, drama, and poignancy.

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# Notes on the Program

By Christopher H. Gibbs

### Langsamer Satz (1905)

ANTON WEBERN Born December 3, 1883, in Vienna Died September 15, 1945, in Mittersill, Austria

Approximate length: 9 minutes

The mature works of Anton Webern clock in at less than four hours of music but nonetheless exerted enormous influence after his death in 1945. His gem-like later compositions, many written using the socalled 12-tone or serial technique pioneered by his teacher Arnold Schoenberg in the early 1920s, seemed to offer a way forward for some composers after the devastation of the Second World War. But Webern, like Schoenberg and his colleague Alban Berg, had pursued a lush late-Romantic compositional style at the beginning of his career. He studied musicology (writing a doctoral dissertation on a Renaissance composer), and in late 1904 began taking lessons with Schoenberg. Among Webern's early works—long thought lost and discovered only some 20 vears after his death—was a single movement for string quartet, known as the Langsamer Satz, or "Slow Movement." Since individual performing parts survive, it probably was played privately among Schoenberg's circle, but was not heard in public until 1962 in Seattle.

Webern composed the quartet movement in June 1905 as an assignment from Schoenberg. It was a happy time in his life, as he noted the previous month in his diary after an excursion to Lower Austria with his cousin and future wife, Wilhelmine Mörtl: "To walk forever like this among the flowers, with my dearest one beside me, to feel oneself so utterly at one with the universe, without care, free as the lark in the sky above—Oh, what splendor!...Our

love rose to infinite heights and filled the universe!"

Webern wrote string quartets throughout his career and the *Langsamer Satz* shows his early attraction to the genre. The work begins with a beautiful melody that is varied over the course of some nine minutes. The writing is lush, with masterful use of counterpoint, and awash in long-breathed melodies very different from the pointillistic spareness associated with the composer's later music.

## String Quintet in C major, D. 956 (1828)

FRANZ SCHUBERT

Born January 31, 1797, in Vienna Died November 19, 1828, in Vienna

Approximate length: 47 minutes

By the age of 23, the short-lived Franz Schubert had composed some two-thirds of his oeuvre, yet remained virtually unknown to the Viennese public until a series of important performances and publications began in the early 1820s, mostly of his songs and piano music. Schubert struggled for recognition in a musical culture awed by Beethoven's dominating genius, enchanted by Italian opera (particularly Rossini's), and dazzled by the technical wizardry of Paganini and other virtuosos. After it became clear to Schubert that he stood little chance of succeeding with German-language operas, he devoted the remaining years of his life to emulating Beethoven by focusing much more on large-scale instrumental music.

The strategy met with some success. Violinist Ignaz Schuppanzigh, the preeminent exponent of Beethoven's chamber music, took up Schubert's cause, and the composer's A-minor String Quartet (dedicated to Schuppanzigh) and three piano sonatas were published. When Beethoven died in 1827, Schubert was poised to

emerge as his artistic heir, although his own health had been in serious decline for some years due to syphilis.

The String Quintet in C major, Schubert's final chamber composition, is one of many astonishing works dating from the final months of his life. During the summer and fall of 1828, he wrote or finished the Drei Klavierstücke, the Mass in E-flat major, the 14 songs published as Schwanengesang, three magnificent piano duets (including the Fantasy in F minor), his last three piano sonatas, as well as brief sacred works, partsongs, dances, lieder, and some remarkable sketches for a new symphony. This guintet was not performed during Schubert's life and remained unknown for decades—it was first heard in Vienna in 1850 and published three years later.

Beethoven was composing a string quintet near the end of his life and Schubert may have been aware of this project. Mozart had written ones as well, although he added a viola to the customary quartet, whereas Schubert incorporated a second cello. His model was work by the now-forgotten French composer George Onslow that Schuppanzigh performed. The advantage of this instrumental arrangement is that one cello can fill the traditional bass role supporting the harmony, while the other can sing lyrically in the baritone register.

The quintet's opening movement is one of Schubert's most haunting creations and has come to epitomize his late style. Its leisurely unfolding of themes, the graceful slide into an unexpected key (the flat mediant) for the melting second theme, and the fluctuations between major and minor

refine traits long used by the composer. In a similar way, the meditative serenity of the second movement contains a calm beauty often associated with Schubert, but also includes one of his terrifying outbursts of pain, even violence—a feature found in many of his late works. The Scherzo (Presto) is unusual for its trio section in a slower tempo.

The finale projects a more social and carefree attitude that some commentators have found trivial in comparison with the first three movements. At times the music seems to glance sideways to neighboring Hungary and project a dancing gaiety. Such a mixture of moods over the course of a work, even within movements of a single composition, is also typically Schubertian. Few composers embrace such a range of genres, styles, and moods.

Schubert died at age 31 in November 1828, shortly after finishing the C-major Quintet. How could any artist sustain such a breathless pace of production and breathtaking level of achievement? The direction in which his late compositional miracles point is one of the reasons that there has been so much speculation about what more Schubert might have written. The epitaph on his grave, written by Franz Grillparzer, Austria's leading writer, captures just this: "The Art of Music Here Entombs a Rich Possession, but even Far Fairer Hopes."

Christopher H. Gibbs is James H. Ottaway Jr. Professor of Music at Bard College.

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# Lyric: I Am Looking at Music

By Pinkie Gordon Lane

It is the color of light, the shape of sound high in the evergreens.

It lies suspended in hills, a blue line in a red sky.

I am looking at sound.
I am hearing the brightness of high bluffs and almond trees. I am tasting the wilderness of lakes, rivers, and streams caught in an angle of song.

I am remembering water that glows in the dawn, and motion tumbled in earth, life hidden in mounds.

I am dancing a bright beam of light.

I am remembering love.

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For poetry comments and suggestions, please write to programming@LincolnCenter.org.

## Meet the Artists



Takács Quartet

The Takács Quartet, now entering its 44th season, is renowned for the vitality of its interpretations. Based in Boulder at the University of Colorado, the quartet performs 80 concerts a year worldwide. Highlights of the 2018–19 season include performances in Berlin, Cologne, Baden-Baden, Bilbao, and at the Bath Mozartfest, as well as the continuation of the ensemble's annual concerts as associate artists at London's Wigmore Hall. The Takács will also perform extensively in the U.S., and a tour with Garrick Ohlsson will culminate in a recording for Hyperion of the Elgar and Amy Beach piano quintets.

In 2014 the Takács became the first string quartet to win the Wigmore Hall Medal, and in 2012 it became the only string quartet to be inducted into Gramophone's first Hall of Fame. Recognized for its innovative programming, the Takács has enjoyed multidisciplinary collaborations, including performances of Philip Roth's Everyman program, conceived in close collaboration with the author, with Meryl Streep and Philip Seymour Hoffman, and a tour with the poet Robert Pinsky. The quartet's interests and history are explored in Edward Dusinberre's book, Beethoven for a Later Age: The Journey of a String Quartet, which takes the reader inside the life of a string quartet.

The ensemble's recordings for Hyperion include string quartets by Haydn, Schubert,

Janáček, Smetana, Debussy, and Britten, as well as piano quintets by César Franck and Shostakovich. Its newest recording, to be released in the spring of 2019, will feature music of Ernő Dohnányi with pianist Marc-André Hamelin. For its recordings on the Decca/London label, the quartet has won three Gramophone Awards, a Grammy, Disc of the Year at the inaugural BBC Music Magazine Awards, and Ensemble Album of the Year at the Classical Brits.

members of the quartet Christoffersen Faculty Fellows at the University of Colorado Boulder, visiting fellows at the Guildhall School of Music and Drama in London, and are on faculty at the Music Academy of the West in Santa Barbara. The Takács Quartet was formed in 1975 while its founding members—Gábor Takács-Nagy, Károly Schranz, Gábor Ormai, and András Fejér-were students at the Franz Liszt Academy of Music in Budapest. In 2001 the guartet was awarded the Order of Merit of the Knight's Cross of the Republic of Hungary, and in 2011 each member was awarded the Order of Merit Commander's Cross by the President of the Republic of Hungary.



David Requiro

David Requiro is recognized as one of the finest American cellists of his generation. He is the first-prize winner of the 2008 Naumburg International Violoncello Competition and the Washington International and Irving M. Klein International String Competitions, as well as a top-prize winner at the Gaspar Cassadó International Violoncello Competition in Hachioji, Japan, where he also took the prize for the best performances of works by Cassadó.

Mr. Require has appeared as soloist with Philharmonic Orchestra, Tokyo National Symphony Orchestra, and Seattle Symphony, among many other orchestras throughout North America. His Carnegie Hall recital debut at Weill Recital Hall was followed by a critically acclaimed San Francisco Performances recital at the Herbst Theatre. Soon after making his Kennedy Center debut, he also performed the complete cycle of Beethoven's sonatas for cello and piano at the Phillips Collection in Washington, D.C. He has performed with the Chamber Music Society of Lincoln Center, Seattle Chamber Music Society, Jupiter Symphony Chamber Players, and is a founding member of the Baumer String Quartet. The Chamber Music Society of Lincoln Center recently appointed Mr. Requiro to its prestigious CMS Two residency beginning in 2018.

In 2015 Mr. Requiro joined the faculty of the University of Colorado Boulder as assistant professor of cello. He has previously served as artist-in-residence at the University of Puget Sound and guest lecturer at the University of Michigan. His teachers have included Milly Rosner, Bonnie Hampton, Mark Churchill, Michel Strauss, and Richard Aaron.

#### Andrew Shenton

Andrew Shenton (pre-concert lecturer) is a scholar, prize-winning author, performer, and educator based in Boston. Born in England, he first studied at the Royal College of Music in London, and holds bachelor, master's, and doctoral degrees from London University, Yale, and Harvard respectively. In addition to diplomas in both piano and organ, Dr. Shenton holds a Choir Training diploma from the Royal College of Organists. He has toured extensively in Europe and the U.S. as a conductor, recitalist, and clinician, and his two solo organ recordings have received international acclaim. He has been the recipient of numerous scholarships and awards including a Harvard Merit Fellowship, Harvard's Certificate of Distinction in Teaching, and a research fellowship from the Center for the Humanities at Boston University. He has given more than 70 premieres by composers such as Geoffrey Burgon, John Tavener, Arvo Pärt, and Judith Weir. Moving freely between musicology and ethnomusicology, Dr. Shenton's work is best subsumed under the heading "music and transcendence," and includes several major publications on Messiaen, Pärt, and others. He is an associate professor of music at Boston University, and artistic director of both the Boston Choral Ensemble and Vox Futura.

## White Light Festival

I could compare my music to white light, which contains all colors. Only a prism can divide the colors and make them appear; this prism could be the spirit of the listener. -Arvo Pärt. Now in its ninth year, the White Light Festival is Lincoln Center's annual exploration of music and art's power to reveal the many dimensions of our interior lives. International in scope, the multidisciplinary festival offers a broad spectrum of the world's leading instrumentalists, vocalists, ensembles, choreographers, dance companies, and directors complemented by conversations with artists and scholars and post-performance White Light Lounges.

#### 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**

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## For the White Light Festival

Joshua Benghiat, Lighting