

# Lincoln Center's 2018/19 GREAT PERFORMERS

The Program

**Sunday, December 2, 2018 at 11:00 am**

*Sunday Morning Coffee Concerts*

**Federico Colli, *Piano*** (New York debut)

SCARLATTI **Sonata in F minor, K.19**  
**Sonata in G minor, K.450**  
**Sonata in F minor, K.69**  
**Sonata in D minor, K.32**  
**Sonata in D minor, K.1**  
**Sonata in A major, K.39**

MOZART **Piano Sonata in G major, K.283 (1775)**  
Allegro  
Andante  
Presto

BEETHOVEN **Piano Sonata No. 23 in F minor ("Appassionata")  
(1804–05)**  
Allegro assai  
Andante con moto  
Allegro ma non troppo—Presto

*This program is approximately one hour long and will be performed without intermission.*

*Please join us for a cup of coffee following the performance.*

*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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*Steinway Piano*  
Walter Reade Theater

## Great Performers

Support is provided by Rita E. and Gustave M. Hauser, The Shubert Foundation, The Katzenberger Foundation, Inc., Audrey Love Charitable Foundation, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center

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Endowment support for Symphonic Masters is provided by the Leon Levy Fund

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### UPCOMING GREAT PERFORMERS EVENTS:

*Wednesday, December 12 at 7:30 pm in Alice Tully Hall*

**Martin Fröst**, clarinet

**Henrik Måwe**, piano

VIVALDI/ANDREAS N. TARKMANN: "Delle Passioni" Concerto

BARTÓK: Romanian Folk Dances

BRAHMS: Three Hungarian Dances; Mädchenlied; Wie Melodien zieht es mir;

Vergebliches Ständchen; Sonata in E-flat major

*Sunday, February 3 at 11:00 am in the Walter Reade Theater*

**Van Kuijk Quartet**

SCHUBERT: String Quartet in D minor ("Death and the Maiden")

*Tuesday, February 12 at 7:30 pm in Alice Tully Hall*

**Accademia Bizantina**

**Giuliano Carmignola**, violin and guest conductor

MOZART: Symphony No. 10 in G major

MOZART: Violin Concerto No. 4 in D major

HAYDN: Symphony No. 80 in D minor

For tickets, call (212) 721-6500 or visit [LCGreatPerformers.org](http://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](http://LCGreatPerformers.org) for more information relating to this season's programs.**

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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.*

By Kathryn L. Libin

**Sonata in F minor, K.19**  
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DOMENICO SCARLATTI

*Born October 26, 1685, in Naples*

*Died July 23, 1757, in Madrid*

*Approximate length: 14 minutes*

Domenico Scarlatti was one of the most innovative keyboard writers of the Baroque era, a brilliant player and improviser who worked out his ideas at the instrument. Born in Naples to a musical family—his father, Alessandro, was a famous composer of operas—Scarlatti grew up surrounded by musicians and no doubt received the bulk of his musical training at home. Few eyewitness accounts of Scarlatti’s playing survive, since he never pursued a public career as a virtuoso; however, a visitor to Venice heard him play there in the first decade of the 18th century and found it as though “ten-hundred devils had been at the instrument.” Scarlatti held important posts in Rome, including director of the Vatican’s Cappella Giulia, before taking an appointment at the royal chapel in Lisbon. There, his prize pupil was the young Princess Maria Barbara, whom he followed to Spain in 1729 when she married Ferdinando, heir to the Spanish throne. He remained a member of Maria Barbara’s household, taking part in the refined musical entertainments of her court, until his death.

Scarlatti wrote both for the harpsichord and the early Cristofori-type fortepiano, producing well over 500 keyboard sonatas that spanned his career from the Rome period through his time with Queen Maria Barbara, which lasted around 30 years. Quite a few of the earlier sonatas are relatively undemanding and seem to have been written for teaching purposes; later sonatas, however, are strikingly virtuosic and sophisticated. Enclosed within the sonatas’ outwardly simple, two-part frameworks are extraordinary novelties. Scarlatti was harmonically very adventurous, enjoying remote key relationships and often startling shifts of key, and employing much chromaticism and dissonance. The sonatas are full of athletic technical problems to be solved, such as sweeping scales and arpeggios, rapid repetitions of notes, and hand crossings; he also experimented with tone colors and sometimes imitated other instruments, especially the guitar. Occasional sonatas offer a more lyrical expression, such as the **D-minor Sonata, K.32**, which was marked “Aria” in its original publication; others, like the **G-minor Sonata, K.450**, possess a dance-like verve.

**Piano Sonata in G major, K.283 (1775)**

WOLFGANG AMADEUS MOZART

*Born January 27, 1756, in Salzburg*

*Died December 5, 1791, in Vienna*

*Approximate length: 14 minutes*

Mozart's lifelong relationship with keyboard instruments—including harpsichord, clavichord, organ, and piano—produced an astonishing range and variety of works. At one extreme are the piano concertos, large-scale virtuosic works intended for public performance; at the other are solo keyboard works that entered the recital repertory only gradually and reflect a more intimate domestic atmosphere. A set of six sonatas composed during a stay in Munich in early 1775 represents Mozart's earliest surviving works in this genre and was much cherished in his family circle. During the young composer's travels in 1777–78, his father wrote that he and his daughter Nannerl spent evenings making music: "...your compositions give her plenty of opportunity to practice, and we always choose the most difficult and special, the pieces in C, F, etc." He thus refers to the first two works in this set, which concludes with a pair of sonatas in G and D major.

The first movement of the Sonata in G major, K.283, is graceful, elegant, and somewhat coy. Descending figures seem to pose questions, while ascending scale figures hesitate playfully at each stage of their rise; a second theme features syncopated rhythms that also delay progress initially, but give way to more vigorous motion. The second movement adopts a lovely singing style with contrasting themes, both declamatory and emotive, over a gentle chordal accompaniment. This movement is also richly inflected with chromatic harmonies and dissonances, and turns to D minor and A minor in its central section. The swift figuration and incisive rhythms of the finale sweep away the brooding atmosphere of the previous movement in an upsurge of exuberance.

**Piano Sonata No. 23 in F minor, Op. 57 ("Appassionata") (1804–05)**

LUDWIG VAN BEETHOVEN

*Born December 16, 1770, in Bonn, Germany*

*Died March 26, 1827, in Vienna*

*Approximate length: 22 minutes*

Much has been written about Beethoven's so-called "Middle Period," an era of intense productivity launched after a crisis in which he was despondent about his increasing and irrevocable deafness. Around 1803, he threw himself into a series of projects of such boldness and complexity that they challenged accepted limits, and heralded a new approach to composition. Perhaps his most celebrated work of this period is the "Eroica" Symphony, which in its extremes of content, scale, and orchestral virtuosity overtly addressed the

topic of heroism. But it was not only the symphony that received such treatment; in this period, Beethoven expanded the limits of every genre that he touched, including such works as the “Kreutzer” Sonata for violin and piano and the Op. 59 string quartets. Even the piano sonata, long a vehicle for amateur salon performance, was transformed by Beethoven into a brilliant and complex new medium, expanding the technical demands on the instrument, experimenting with innovative structural designs, and infusing the sonata’s traditional framework with the profoundest expression. Beethoven’s keyboard writing reflected important technological innovations applied to the piano itself during this period, particularly the strengthening of its tone. As Beethoven’s own hearing diminished, he seems to have demanded increasingly rich sounds, textures, and colors from his instrument.

The massive and turbulent “Appassionata” Sonata, Op. 57, dates from 1804–05 and thus falls precisely within the same time frame as the “Eroica” Symphony. Beethoven’s new exploration of extremity is fully manifest within the sonata’s first 24 bars. Dynamically, the music opens in a hushed *pianissimo*, but after 16 measures explodes into a *fortissimo*. Harmonically, the clearly defined F-minor tonality of the first gesture shifts almost immediately into the brighter D-flat major, and the plangent dissonance of diminished-seventh chords carries the argument forward. In terms of texture, there is a mighty contrast between the quiet unison lines of the opening, the tiny repeated motive heard in the left hand alone, and the eruption of sound that occurs when chords are pounded out from the bass to the top of the keyboard. Over the course of the movement, Beethoven exploits all the timbres available throughout the full range of the keyboard, and uses them to achieve the maximum expressive impact.

The potential of the D-flat allusions in the first movement comes to fruition in the central *Andante*, where Beethoven tenderly explores this tonality in rich chordal writing and an abundance of animated accompanying textures. Arpeggiations of the same diminished-seventh chord on E that proved so startling in the early moments of the sonata later provide a lingering transition from the slow movement into the finale. Here we return to the extreme turbulence of the beginning, heightened by a fleet rhythmic propulsion that urges the listener breathlessly onward to the final chords.

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

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## Meet the Artist



### **Federico Colli**

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Internationally recognized for his vibrant interpretations and brilliant technique, Italian pianist Federico Colli first came to prominence after winning the International Mozart Competition Salzburg in 2011 and the Leeds International Piano Competition in 2012. Since then, he has been performing with orchestras including the Mariinsky Orchestra, St. Petersburg Philharmonic Orchestra, National Academy of St. Cecilia Orchestra, RAI National Symphony Orchestra, Camerata Salzburg, RTÉ National Symphony Orchestra, Philharmonia Orchestra, BBC Symphony Orchestra, Royal Scottish National Orchestra, Orquestra Sinfônica Brasileira, and more. He has worked with conductors such as Valery Gergiev, Vladimir Ashkenazy, Vasily Petrenko, Juraj Valčuha, Thomas Søndergård, Mark Elder, and Dennis Russell Davies, and performed internationally at such venues as Vienna's Musikverein, Konzerthaus Berlin, Munich's Der Herkulessaal, Paris's Salle Cortot, London's Barbican Centre, Amsterdam's Concertgebouw, the Rudolfinum in Prague, and Nikkei Hall in Tokyo. Mr. Colli's concerts have been broadcast by BBC Radio 3, RAI Radio and TV, Mariinsky TV, Polskie Radio, and ORF Austria.

The 2018–19 season sees Mr. Colli's debuts with the Hamburger Symphoniker (Ion Marin) and Deutsche Staatsphilharmonie Rheinland-Pfalz (Łukasz Borowicz), as well as returns to the Philharmonia Orchestra (Andrew Nethsingha) and the Janáček and Rijeka Philharmonic Orchestras. He makes his recital debuts in New York, Berlin, Amsterdam, and Seoul, as well as his first appearances at Wigmore Hall and the Lucerne Piano Festival, and his U.S. orchestra debut with the Stamford Symphony. Earlier this year, he performed at Royal Albert Hall and at the Ravinia Festival.

Mr. Colli records exclusively for Chandos Records and released his first album in May 2018. His second album, with works by Bach and Bach/Busoni, will follow in 2019. Mr. Colli's debut solo CD, produced by Champs Hill Records, was released in 2014 to great critical acclaim, featuring works by Beethoven, Scriabin, and Mussorgsky.

Mr. Colli studied at the Milan Conservatory, Imola International Piano Academy, and Mozarteum Salzburg under the guidance of Sergio Marengoni, Konstantin Bogino, Boris Petrushansky, and Pavel Gililov. In 2011 he received a Grosso d'Argento from the mayor of his hometown of Brescia, Italy, in recognition of his artistic achievements.

## **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.

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