

# Lincoln Center's 2018/19 GREAT PERFORMERS

The Program

Wednesday, December 12, 2018 at 7:30 pm

*Virtuoso Recitals*

Martin Fröst, *Clarinet*  
Henrik Måwe, *Piano*

VIVALDI/ANDREAS N. TARKMANN **"Delle Passioni" Concerto (2018)**

Allegro (after "Lo seguitai felice," from *L'Olimpiade*)

Adagio (after "Mentre dormi, amor fomenti," from *L'Olimpiade*)

Molto allegro (after "Gelosia," from *Ottone in villa*)

BARTÓK (arr. Jonas Dominique) **Selected Romanian Folk Dances (1915)**

Braul

Pe Loc

Poarga Românească

Măruntel

BRAHMS (arr. Martin Fröst and Henrik Måwe) **Three Hungarian Dances**

No. 1 in G minor (1868)

No. 13 in D major (1880)

No. 21 in E minor (1880)

*Intermission*

BRAHMS (arr. Martin Fröst and Henrik Måwe)

**Wie Melodien zieht es mir (1886)**

**Mädchenlied (1878)**

**Vergebliches Ständchen (c. 1882)**

BRAHMS **Sonata in E-flat major, Op. 120, No. 2 (1894)**

Allegro amabile

Allegro appassionato

Andante con moto—Allegro

*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*

Alice Tully Hall, Starr Theater

Adrienne Arsht Stage

## 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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### UPCOMING GREAT PERFORMERS EVENTS:

*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

*Wednesday, February 20 at 8:00 pm in David Geffen Hall*

**Russian National Orchestra**

**Kirill Karabits**, conductor (New York debut)

**Mikhail Pletnev**, piano

ALL-RACHMANINOFF PROGRAM

Piano Concerto No. 2 in C minor

Symphonic Dances

*Pre-concert lecture by Harlow Robinson at 6:45 pm in the Stanley H. Kaplan Penthouse*

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.

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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

The operas of Antonio Vivaldi, like his renowned instrumental concertos, are composed of musical lyricism and athleticism in about equal measure. So it's not surprising that, following a time-honored practice of musical recycling by composers in the Baroque era, a new "concerto" has been created out of three arias from Vivaldi's operas.

The program continues with two very different "takes," made half a century apart, on the folk music of Eastern Europe. Brahms's Hungarian Dances (along with Liszt's Hungarian Rhapsodies) fixed the identification of Hungarian music with Roma ("gypsy") tunes for a generation. Later, Béla Bartók took his Edison phonograph into villages and fields and recorded the songs and dances of ordinary folk, a very different sound from the jazzy wails and syncopations of Budapest club bands. The clarinet has been a folk instrument of that region for ages (think klezmer bands), and it sounds quite at home in these arrangements of Brahms's Roma rumble and Bartók's village soul. Brahms had an ear for German folk song as well, as one can hear in many of his lieder for voice and piano. Three of his most tuneful lieder are performed as "songs without words" this evening.

Music lovers are forever indebted to the clarinetist Richard Mühlfeld, whose playing so enchanted Brahms that the composer was lured out of retirement to write superb chamber music and sonatas for him. Brahms liked strong contrasts in groups of his works; of the two Op. 120 clarinet sonatas, the first is the rigorous go-getter, while No. 2 is far more tender and amiable, a tribute to an autumnal friendship that has charmed generations of listeners.

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## Timeframe

### ARTS

**1868**

**Brahms's Hungarian Dance No. 1**

*Little Women* by Louisa May Alcott is published.

**1882**

**Brahms's *Vergebliches Ständchen***

Henrik Ibsen's play *Ghosts* has its world premiere.

**1915**

**Bartók's Romanian Folk Dances**

Franz Kafka's *The Metamorphosis* is published.

### SCIENCE

**1868**

Charles Darwin's theory of heredity (pangeneses) is published.

**1882**

The first coal-fired public electricity generating station opens.

**1915**

Pluto is photographed for the first time.

### IN NEW YORK

**1868**

Dedication of Abraham Lincoln statue in Union Square

**1882**

The first Labor Day parade is held on September 5.

**1915**

New York City's official flag and seal are unveiled.

By David Wright

**“Delle Passioni” Concerto (2018)**

ANTONIO VIVALDI

*Born March 4, 1678, in Venice*

*Died July 27/28, 1741, in Vienna*

ANDREAS N. TARKMANN

*Born May 1, 1956 in Hanover, Germany*

*Approximate length: 15 minutes*

Although Vivaldi was an early adopter of the clarinet in some of his orchestral scores, he never wrote a concerto for it himself, probably because of the then-new instrument’s primitive state of development compared to, say, the violin or the flute. In this work, following a precedent set by Bach, Handel, and Vivaldi himself, the German composer-arranger Andreas N. Tarkmann has adapted music from one medium to another, turning three arresting arias from Vivaldi’s operas into the movements of a new Vivaldi “concerto” for clarinet and orchestra (this evening’s performance is transcribed for piano by Martin Fröst and Henrik Måwe). The first two movements are derived from arias from Vivaldi’s *L’Olimpiade* (1734), a tale of kings, princesses, warriors, love, and intrigue around the ancient Greek Olympic Games. In the opera, “Lo seguitai felice” is a ringing affirmation of loyalty by one friend to another, and “Mentre dormi” is a lullaby with a slightly sinister aspect, as the character is singing his friend to sleep while plotting to steal his Olympic medal and with it a princess’s hand in marriage. The concerto closes with an item from Vivaldi’s very first opera, *Ottone in villa*, composed in 1713: “Gelosia,” a brilliant “rage aria” for a jealous lover.

**Selected Romanian Folk Dances, Sz.56 (1915)**

BÉLA BARTÓK

*Born March 25, 1881, in Nagyszentmiklós, Hungary*

*Died September 26, 1945, in New York*

*Approximate length: 7 minutes*

Composers Béla Bartók and Zoltán Kodály began systematically collecting folk songs in 1909, first in their native Hungary, then in neighboring countries. Five years later, the disruptions and privations of World War I sent Bartók back to his folk collections for solace and inspiration. In 1915 he fitted a half-dozen authentic folk melodies with new, evocative accompaniments to make the Six Romanian Dances for piano. Tonight’s arrangement for clarinet and piano joins a long list of refashionings of this popular suite, starting with the composer’s own arrangement for small orchestra in 1917 and including an often-heard version for violin and piano by Zoltán Székely.

“Brâul” is a neat, rather stately little tune in straightforward duple meter. “Pe Loc” (“In One Spot”) surrounds a Middle Eastern–sounding melody with some exotic harmonies. The alternating 3/4 and 2/4 meters of “Poarga Românească” (“Romanian Polka”) produce a kind of three-legged effect. “Măruntel” closes the suite with an emphatic, whirling dance in a fast, steady tempo.

**Hungarian Dance No. 1 (1868)**

**Hungarian Dances Nos. 13 and 21 (1880)**

JOHANNES BRAHMS

*Born May 7, 1833, in Hamburg, Germany*

*Died April 3, 1897, in Vienna*

*Approximate length: 7 minutes*

As a young pianist on tour with a Hungarian violinist, Johannes Brahms heard the café bands of Roma musicians (“gypsies”) in Budapest and smaller towns, and wrote down some of their tunes. Around the same time, Franz Liszt did likewise (or imagined new melodies) for his hugely popular Hungarian Rhapsodies. In 1868 the publisher Simrock persuaded his “loss leader” Brahms—a prestigious figure but not exactly a best-seller—to tap into the fad for everything Hungarian with piano pieces people could play at home. The earnest composer of lieder and chamber music summoned up the old tunes—and maybe a memory or two of his flaming youth—and produced a set of ten Hungarian Dances for two players at one piano that are, indeed, riotously fun to play and to hear. Their sales exceeded even Simrock’s expectations.

The first set opens with the famous dance in G minor, a many-sided piece that broods, caresses, and ultimately explodes with furious energy. In the brief D-major dance No. 13, Brahms seems to be recalling his late friend Robert Schumann, in music by turns childlike and wildly scherzando. The almost equally brief No. 21, in E minor, begins decorously enough in the minor key but winds up with mad exuberance in the major.

**Wie Melodien zieht es mir, Op. 105, No. 1 (1886)**

**Mädchenlied, Op. 107, No. 5 (1878)**

**Vergebliches Ständchen, Op. 84, No. 4 (c. 1882)**

JOHANNES BRAHMS

*Approximate length: 6 minutes*

Having sampled the vocal riches of Vivaldi, the program now does the same for Brahms. The deceptively simple cadences of folk song enlivened many of Brahms’s superb lieder, including “Mädchenlied” (“Maiden’s Song”), a scene of happy girls spinning yarn for their wedding dresses, except for the sad girl who has no suitor. “Wie Melodien zieht es mir” (“Like melodies, it steals

upon me”) is a poetic reflection on the inability of words to capture fleeting feelings. A yodeling tune conveys the saucy humor of “Vergebliches Ständchen” (“Futile Serenade”), in which the girl’s would-be lover begs her to let him in from the cold, but instead she cheerfully sends him home to his own bed. The songs are performed this evening as instrumental arrangements by Martin Fröst and Henrik Måwe.

### **Sonata in E-flat major, Op. 120, No. 2 (1894)**

JOHANNES BRAHMS

*Approximate length: 21 minutes*

In 1890 Brahms declared to his publisher that he had said all he had to say as a composer. But the following March, at a performance of the Meiningen court orchestra, he was greatly moved by the playing of the principal clarinetist, Richard Mühlfeld. Mühlfeld’s creamy tone and soulful interpretations matched Brahms’s valedictory mood, and the composer’s imagination began to stir again.

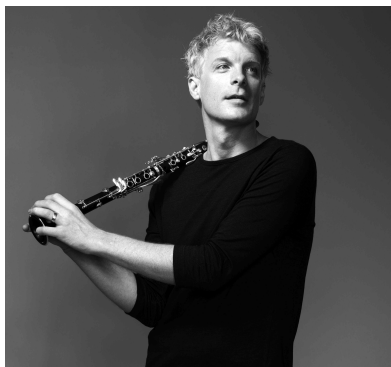
During his summer holiday that year, Brahms composed a trio and a quintet featuring the clarinet. A reunion with Mühlfeld in 1894 prompted the two sonatas of Op. 120, which the clarinetist and the composer played together, first among friends, then in public concerts. At the outset of the Sonata No. 2 in E-flat major, Brahms seems to revel in his ability to make a sonata-form movement out of tunes that sound like a lullaby. Except for the occasional two-fisted Brahmsian interruption, this music eases through its exposition, development, and recapitulation of themes to a conclusion marked *molto dolce, tranquillo*. Having thus combined the expressive functions of a sonata-allegro and a slow movement, Brahms moves on to give a scherzo character to the ensuing *Allegro appassionato*.

The tender, Schumann-like theme of the finale recalls that composer’s Andante and Variations for Two Pianos, Op. 46, a convivial piece that Brahms had often played with Clara Schumann. Seemingly headed for another *tranquillo* finish, the piece closes instead with a brilliant and humorous coda, the most virtuoso-style music in the whole sonata.

*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



MATS BÄCKER

## **Martin Fröst**

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Clarinetist, conductor, and Sony Classical recording artist, Martin Fröst has performed with orchestras such as the Royal Concertgebouw Orchestra, Gewandhaus Orchestra of Leipzig, New York and Los Angeles Philharmonics, Philharmonia Orchestra, NDR Radiophilharmonie, and Orchestre National de France. He regularly collaborates with leading international artists including Leif Ove Andsnes, Sol Gabetta, Roland Pöntinen, Maxim Rysanov, and Yuja Wang.

Mr. Fröst opened this summer's 25th anniversary gala concert at the Verbier Festival, alongside renowned classical soloists. He started the 2018–19 season at the Baltic Sea Festival with a new composition by Jesper Nordin, *Emerging from Currents and Waves*, which experiments with motion sensors attached to the clarinet, transforming Mr. Fröst's conducting movements into sounds produced by a virtual orchestra. He also recently presented his third collaboration with the Royal Stockholm Philharmonic Orchestra, *Retrotopia*, a musical journey that explores new repertoire and challenges traditional performance settings, following in the footsteps of his critically acclaimed project *Genesis*. Prior highlights include appearances with the BBC Scottish, Finnish Radio, and Montreal symphony orchestras, as well as a residency at L'Auditori, Barcelona, and a North American tour of Messiaen's *Quartet for the End of Time*.

Mr. Fröst has been appointed chief conductor of the Swedish Chamber Orchestra from the 2019–20 season, and this season he continues as artistic partner with the Saint Paul Chamber Orchestra, where he will perform both as soloist and conductor. Mr. Fröst also makes appearances at such venues as the Barbican, Konzerthaus Berlin, and Amsterdam's Concertgebouw. Tour partners include the BBC Symphony Orchestra with concerts in Spain and the Royal Stockholm Philharmonic Orchestra in Switzerland. Future projects include performances of *Retrotopia* with the Bamberg Symphony Orchestra and chamber dates at Konzerthalle Bamberg with Quatuor Ébène and hr-Sinfonieorchester's Sendesaal with

Hába Quartett, in addition to a new Sony Classical recording of Vivaldi arias transcribed for clarinet.

## Henrik Måwe



KINUT KOIVISTO

Pianist Henrik Måwe is a frequent guest at Scandinavian concert halls and music festivals, playing between 50 and 60 concerts per year. In the autumn of 2016, he made his debut with the Swedish Radio Symphony Orchestra playing Shostakovich's Piano Concerto No. 1. The following spring, Mr. Måwe presented Anders Hillborg's Piano Concerto in Västerås, Sweden, and played in Berwaldhallen with violinist Christian Svarfvar. This season, Mr. Måwe plays with the Malmö Symphony Orchestra and a chamber

music concert with Martin Fröst in Barcelona.

Mr. Måwe attended Sibelius Academy in Helsinki and the Royal College of Music in Stockholm, where he was mentored by Staffan Scheja. During his studies, he consulted pianists Dominique Merlet, Dmitri Bashkirov, John O'Connor, and Olli Mustonen, and participated in a number of international piano competitions, where he was awarded many top honors.

In 2014, Mr. Måwe released his album *Sonic Philosophy: Color and Affect* along with violinist Hugo Ticciati, which received rave reviews. He collaborates regularly with singers and instrumentalists such as Martin Fröst, Anna Larsson, Christian Svarfvar, and Torleif Thedéen.

## 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.**

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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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[www.harrisonparrott.com](http://www.harrisonparrott.com)

*Mr. Måwe's representation:*

Atlas Artists

[www.atlassweden.se](http://www.atlassweden.se)