

Lincoln Center's 2018/19 GREAT PERFORMERS

The Program

Tuesday, February 12, 2019 at 7:30 pm

Chamber Orchestras

Accademia Bizantina

Giuliano Carmignola, *Violin and Guest Conductor*

MOZART **Symphony No. 10 in G major, K.74 (1770)**

Allegro

Andante

Rondeau: Allegro

MOZART **Violin Concerto No. 4 in D major, K.218 (1775)**

Allegro

Andante cantabile

Rondeau: Andante grazioso

Intermission

HAYDN **Symphony No. 80 in D minor (1784)**

Allegro spirituoso

Adagio

Menuetto & Trio

Finale: Presto

Please make certain all your electronic devices are switched off.

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

Alice Tully Hall, Starr Theater
Adrienne Arsht Stage

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

Public support is made possible by the 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

Endowment support is also provided by UBS

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UPCOMING GREAT PERFORMERS EVENTS:

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

Sunday, March 10 at 3:00 pm in David Geffen Hall

Philharmonia Orchestra

Esa-Pekka Salonen, conductor

BRUCKNER: Symphony No. 7 in E major

Pre-concert lecture by Christopher H. Gibbs at 1:45 pm in the Stanley H. Kaplan Penthouse

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

Philharmonia Baroque Orchestra

Nicholas McGegan, conductor

Anne Sofie von Otter, mezzo-soprano; **Anthony Roth Costanzo**, countertenor

HANDEL: Arias and duets from *Tolomeo*, *Semele*, *Rodelinda*, and *Semele*

HANDEL: Concerto Grosso in B-flat major

ARVO PÄRT: Summa; Vater Unser; Es sang vor langen Jahren

CAROLINE SHAW: And So (world premiere); Red, Red Rose

PURCELL: Suite from *The Fairy Queen*

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

For tickets, call (212) 721-6500 or visit 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 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.

Snapshot

By Kathryn L. Libin

In the 1770s, when Mozart was a youthful musician at the Archbishop's court in Salzburg, Haydn was a distinguished composer in the service of the aristocratic Esterházy family. The two composers would become personally acquainted only after Mozart moved to Vienna in 1781, the same year that Haydn's groundbreaking Op. 33 string quartets appeared in print. These quartets exerted a powerful influence on Mozart, who studied them attentively and went to work writing quartets of his own, which he would dedicate to Haydn. Mozart's new quartets were received with warm approbation by their dedicatee; upon hearing them in 1785 at a quartet party in Mozart's apartment, Haydn said to Mozart's father, "Before God, and as an honest man, your son is the greatest composer I know, either personally or by reputation."

Both composers joined the order of Freemasons in 1784 and 1785, though they would belong to different lodges, and they would frequently have heard each other's works performed in both public and private concerts. Interestingly, when Mozart's cantata "Davidde penitente" was performed on Lenten benefit concerts in March 1785 sponsored by Vienna's Society of Musicians, the concerts opened with Haydn's Symphony in D minor. At that time, neither composer actually belonged to this prestigious society, which raised funds to support retired musicians and their families. Mozart would die before he could join; Haydn became a member in 1797, and the society would later be renamed in his honor. Music by both composers would dominate the society's repertoire for the rest of its existence.

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Timeframe

ARTS

1770**Mozart's Symphony No. 10**

Death of Italian painter Giovanni Battista Tiepolo

1775**Mozart's Violin Concerto No. 4**

Birth of English painter J.M.W. Turner

1784**Haydn's Symphony No. 80**Beaumarchais's play *The Marriage of Figaro* opens in Paris.

SCIENCE

1770

Botanist aboard Captain James Cook's expedition discovers numerous plant specimens around present-day Sydney, leading to the name Botany Bay.

1775

A flush toilet is patented in London.

1784Early description of a *pterodactylus* specimen by Italian scientist

IN NEW YORK

1770

A fight between Patriots and British soldiers results in first death of the American Revolution.

1775

News of British defeat at Lexington and Concord leads to celebrating mob.

1784

King's College reopens as Columbia College.

By Kathryn L. Libin

Symphony No. 10 in G major, K.74 (1770)

WOLFGANG AMADEUS MOZART
Born January 27, 1756, in Salzburg
Died December 5, 1791, in Vienna

Approximate length: 12 minutes

In January 1770, Mozart and his father, Leopold, arrived in Italy for the first of what would be three extended tours in that country over the next three years. In his first letter home to his sister, 14-year-old Wolfgang mimicked the local Italian and chattered about operas they were hearing and the fun of Carnival masquerading. Clearly, however, they were in Italy for the serious purpose of introducing the young prodigy and his music to Italy, and—perhaps more importantly—of exposing him to the potent inspiration of Italian music in its native theaters, halls, palaces, and churches. One of Italy’s most versatile musical staples, employed in many different contexts, was the symphony; Mozart brought with him a few already composed in Salzburg, and produced others after his arrival, in rapid response to his new surroundings. A surviving program from a Mantua concert in which Mozart performed in January 1770 shows that a single symphony could be used to frame a program, with the first two movements opening the event, followed by a variety of concertos, duets, arias, and improvisations, and then closing with the symphony’s finale. By August, Mozart was able to write to his sister that he had written “four Italian symphonies.”

One of the symphonies that emerged during Mozart’s early months in Italy is the Symphony in G major, K.74, composed in Rome that April. Its first movement opens with bravado and possesses the rhythmic energy of an Italian opera overture, linking directly to the central *Andante* movement without a break in the flow of notes. A repeated, syncopated G in the violins at the close of the *Allegro* serves as the sustained common tone beneath an oboe melody that shifts smoothly into C major to begin the *Andante*, where new triplet rhythms are introduced. The finale, which opens with two-part violins, is bright, cheerful, and crisply articulated, with a curiously exotic little G-minor episode whose percussive repeated notes, march-like tempo, and chromatic embellishments may hint at the so-called “Turkish” style becoming popular at the time.

Violin Concerto No. 4 in D major, K.218 (1775)

WOLFGANG AMADEUS MOZART

Approximate length: 25 minutes

During the period after his Italian journeys, Mozart resided at home in Salzburg, composing music as required by his employer the Archbishop

Colloredo, and spent quite a bit of time playing the violin as well as keyboard. For several years Mozart held the position of concertmaster in the Archbishop's court orchestra, and he appears to have been an exceptional violinist. His father Leopold, also a violinist, was a well-known pedagogue and author of a widely used treatise on violin playing. Leopold's most celebrated pupil was naturally his own son, who had ample opportunity to display his talent on the instrument during the trips to Italy and elsewhere. Despite Mozart's clear preference for the keyboard, he nonetheless kept up his violin playing for as long as he lived at home, no doubt enduring frequent criticism from his father. At one point his father had occasion to write to him, "You have no idea how well you play the violin. If you would only do yourself justice, and play with boldness, spirit, and fire, you would be the first violinist in Europe." But this hope Mozart chose not to fulfill, turning to the keyboard as a professional after his move to Vienna, and joining quartet evenings among friends with a viola, not the violin, in hand.

Mozart produced five violin concertos in 1775, all of which he would have performed and directed as concertmaster of the Salzburg court orchestra. The *Allegro* of the D-major Concerto, K.218, presents an abundance of contrasting themes, from the opening fanfare with its crisp, staccato answering phrase, to a lyrical second theme featuring the oboes, to the array of idiomatic violin figures. The central movement is a tender, singing *Andante cantabile* with prominent chromatic accents in the melodic line that lend it a certain pathos even within the A-major key. A sprightly, elegant *Rondeau* featuring a pair of themes in contrasting tempos and meters—an *Andante grazioso* in duple time and a dance-like *Allegro* in 6/8—completes the work.

Symphony No. 80 in D minor (1784)

FRANZ JOSEPH HAYDN

Born March 31, 1732, in Rohrau, Austria

Died May 31, 1809, in Vienna

Approximate length: 26 minutes

Over the course of 20 years in the employ of a single aristocratic family, Haydn devoted himself exclusively to its needs and desires, composing theatrical works for the Esterházy opera and marionette theaters, chamber music for the family's salon diversion, and symphonies for larger entertainments and festivities. But by the 1780s, Haydn was afforded greater flexibility and the freedom to sell his work on the European marketplace. He gradually spent more time in Vienna, corresponded assiduously with publishers in many cities, received commissions from important performing institutions, and built a reputation as Europe's foremost instrumental composer.

In October 1784, Haydn notified his French publisher of three new symphonies that would shortly be ready for sale. These symphonies, likely played that autumn at the Esterházy court, were destined for public performance in

March by Vienna's Society of Musicians, which mustered a large orchestra each year for Lenten concerts. The Society's minutes show that its 1785 spring concert was "to be opened with a new Symphony in D minor by Mr. Joseph Haydn."

Haydn's Symphony No. 80 in D minor launches the opening *Allegro* with a fierce triadic melody projected by the basses and bassoons through a pulsing, dynamic texture. This somber mood lightens with a secondary theme in the relative major, and a distinctive, soft cadential area of chirping flute and violin figures over pizzicato strings. After a resonant pause, this motive figures prominently in the development section, where it traverses an exploratory succession of keys. The B-flat major *Adagio* features beautiful writing for the winds, which are also well employed in the D-minor/D-major *Menuetto* and *Trio*. The D-major finale is swift and exuberant, overflowing with tricky rhythmic syncopations and skillful orchestral coloring.

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

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KASSKARA-DEUTSCHE GRAMMOPHON

Giuliano Carmignola

Giuliano Carmignola began his career as a soloist under the baton of conductors Claudio Abbado, Eliahu Inbal, Peter Maag, and Giuseppe Sinopoli. He has performed in the world's most prestigious concert halls, and collaborated with such conductors as Umberto Benedetti Michelangeli, Daniele Gatti, Andrea Marcon, Christopher Hogwood, Richard Egarr, Giovanni Antonini, and Ottavio Dantone. His notable collaborations include the Virtuosi of Rome during the 1970s and subsequently with such orchestras as Orchestra da Camera di Mantova, Sonatori de la Gioiosa Marca, Venice Baroque Orchestra, Orchestra Mozart, Orchestre des Champs-Élysées, Kammerorchester Basel, Zurich Chamber Orchestra, Concerto Köln, and Accademia Bizantina.

In recent years, Mr. Carmignola has guest conducted orchestras that include the Academy of Ancient Music, Helsingborg Symphony Orchestra, Orchestre de Chambre de Paris, and most recently Germany's KlangVerwaltung Orchestra, with whom he conducted an acclaimed performance of Mozart's "Jupiter" Symphony.

Mr. Carmignola has recorded for labels including Erato, Divox Antiqua, Sony, and Deutsche Grammophon, with which he currently has an exclusive contract. Recordings include the complete Mozart concertos with Claudio Abbado and Orchestra Mozart (2008), Haydn violin concertos with the Orchestre des Champs-Élysées (2012), *Vivaldi con moto* with Accademia Bizantina under Ottavio Dantone (2013), *Bach Violin Concertos* with Concerto Köln (2015), and *Vivaldi Concerti per due violini* with Amandine Beyer and Ensemble Gli Incogniti (2016). The last two CDs were awarded the Diapason d'Or. In October 2018, Deutsche Grammophon released his most recent recording, *J. S. Bach: Sonatas & Partitas BWV 1001–1006*.

Accademia Bizantina

Accademia Bizantina was founded in Ravenna, Italy, in 1983 with the intention of “making music like a large quartet.” Then as now, the group is managed autonomously by its guardian members, guaranteeing that their approach to chamber music remains a distinctive aspect of their performances.

With the support of such influential figures as Jörg Demus, Carlo Chiarappa, Riccardo Muti, and Luciano Berio, the orchestra has developed a distinguished voice that reflects the noblest tradition of Italian chamber music. In 1989 Ottavio Dantone joined the group as harpsichordist, and in 1996 he was appointed musical and artistic director. Under his expert guidance, Accademia Bizantina has merged philological research and an aesthetic approach to the interpretation of music from the Baroque period. Dantone’s imagination and sophistication have united with the enthusiasm and artistic empathy of each member of the group, giving their interpretations a depth that makes them one of the most prestigious ensembles on the international musical scene today.

Accademia Bizantina performs in concert halls and festivals worldwide. Its many recordings, most notably for Decca, Harmonia Mundi, and Naïve, have won numerous awards, including the Diapason d’Or, Midem, and a Grammy Award nomination for Purcell’s *O Solitude* with countertenor Andreas Scholl. Of particular note are the group’s collaborations with Scholl and with violinists Viktoria Mullova and Giuliano Carmignola, with whom it has had major international tours and recording projects for Onyx, Harmonia Mundi, and Decca. In 2018 the ensemble’s CD *Agitata* with contralto Delphine Galou won the Gramophone Classical Music Award in the recital category.

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.

GIULIA PAPETTI



Accademia Bizantina

Giuliano Carmignola, *Violin and Guest Conductor*

Violin I

Alessandro Tampieri,
Concertmaster
Lisa Ferguson
Mauro Massa
Ayako Matsunaga
Carlo Lazzaroni

Violin II

Ana Liz Ojeda
Yayoi Masuda
Esther Crazzolaro
Sara Meloni

Viola

Giovanni de Rosa
Alice Bisanti
Isabella Bison

Cello

Alessandro Palmeri
Paolo Ballanti

Bass

Nicola Dal Maso
Giovanni Valgimigli

Flute

Marcello Gatti

Oboe

Elisabeth Baumer
Rei Ishizaka

Bassoon

Alessandro Nasello
Maurizio Barigione

Horn

Lionel Renoux
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