

# Lincoln Center's 2018/19 GREAT PERFORMERS

## The Program

**Sunday, February 24, 2019 at 11:00 am**

*Sunday Morning Coffee Concerts*

### Verona Quartet

Jonathan Ong, *Violin*

Dorothy Ro, *Violin*

Abigail Rojansky, *Viola*

Jonathan Dormand, *Cello*

**MOZART String Quartet in F major ("Prussian") (1790)**

Allegro moderato

Andante

Menuetto: Allegretto

Allegro

**JANÁČEK String Quartet No. 2 ("Intimate Letters") (1928)**

Andante—Con moto—Allegro

Adagio—Vivace

Moderato—Adagio—Allegro

Allegro—Andante—Adagio

*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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Walter Reade Theater

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## UPCOMING GREAT PERFORMERS EVENTS:

*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*

*Monday, March 11 at 8:00 pm in David Geffen Hall*

**Philharmonia Orchestra**

**Esa-Pekka Salonen**, conductor

**Truls Mørk**, cello

SIBELIUS: The Oceanides

ESA-PEKKA SALONEN: Cello Concerto

STRAVINSKY: The Firebird

*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 Rose Studio*

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

**String Quartet in F major, K.590 ("Prussian") (1790)**

WOLFGANG AMADEUS MOZART

*Born January 27, 1756, in Salzburg*

*Died December 5, 1791, in Vienna*

*Approximate length: 25 minutes*

Mozart registered the completion of a new string quartet in his private catalogue in June 1790. Despite the entry, 1790 was not one of his most productive years in terms of new works; while he had finished his opera *Così fan tutte* in January, the rest of his output that year would consist of a pair of string quartets, a quintet, some arrangements of works by Handel, and a piece for musical clock. In a sense, this paucity of new projects reflected a grim economic reality: with Vienna at war with Turkey and with the death of Emperor Joseph II in February, musical patronage and concerts had declined, and Mozart was in debt. The previous year, during a somewhat mysterious and haphazardly conceived journey to Leipzig and Berlin, Mozart had hoped to raise funds by giving public concerts and enlisting royal interest. He visited the court of Prussian King Friedrich Wilhelm II, a devoted amateur cellist, and though it is unclear whether he was received personally by the king, it seems that Mozart either obtained a royal commission for string quartets, or hoped by writing some to achieve a royal reward. He began to work on the quartets in the summer of 1789, and would ultimately finish three of them.

The Quartet in F major, K.590, was the work noted by Mozart in June 1790, and was performed at his house later that month for a group of friends. He himself referred to these so-called "Prussian" quartets as "arduous work," suggesting that their composition did not come easily. It is quite possible that Mozart was reaching for a new style. For example, though his quartet writing always featured a more or less equal partnership between the instrumentalists, in these works one finds a more prominent role for the cello (as one might expect in works designed, perhaps, for a royal cellist); the cello solos and nimble passagework in the *Allegro* of K.590 demonstrate this tendency. While the second movement spreads thematic material fairly evenhandedly among the strings, the *Minuet* and *Trio* feature lively interplay among various duet textures. The finales of K.590 and its companions are more weighty and complex than one finds in many of Mozart's earlier quartets, and the vigorous counterpoint in the F-major quartet builds to an exciting climax.

## **String Quartet No. 2 ("Intimate Letters") (1928)**

LEOŠ JANÁČEK

*Born July 3, 1854, in Hukvaldy, Czech Republic*

*Died August 12, 1928, in Moravská Ostrava, Czech Republic*

*Approximate length: 25 minutes*

Leoš Janáček was born into a family of Czech teacher-musicians, and received early musical training as a chorister at Brno's Augustinian Abbey. He also trained to be a teacher, and when he became choirmaster at the monastery in his late teens, he conducted Palestrina and Lassus along with more conventional Czech and German choral music. In 1876, while conducting a Czech choral society in Brno, he began to produce his first compositions, and soon felt that he required further training; this he obtained at the Leipzig Conservatory and in Vienna before returning to Brno. Interestingly, he was already in his late twenties by this time. His very slow development—he was 40 years old before his first important composition appeared—makes Janáček quite unusual among composers. It was only when he turned to opera as a medium, producing *Jenůfa* in 1904, that Janáček fully found his voice as a composer, and began to establish a reputation of some distinction. The performance of *Jenůfa* at Prague's National Theatre in 1916 finally brought him a measure of celebrity and gave him the confidence to undertake ambitious new operatic projects.

During the year following that crucial event, the 62-year-old composer met and fell in love with a much younger woman, Kamila Stösslová. She offered him friendship, but more importantly, provided him with an invigorating source of inspiration that he openly credited for the flood of creativity that transformed his life over the next decade. Janáček not only contributed several significant new operas to the Czech stage, but also wrote substantial orchestral and chamber works, including two string quartets. In spring 1927, his relationship with Kamila entered a deeper level of engagement, which Janáček explored in his second string quartet. On February 1, he wrote to Kamila, "Now I've begun to write something nice. Our life will be in it. It will be called "Love Letters"....The first movement I did already...the impression when I saw you for the first time!" He also mentioned that he planned to include a *viola d'amore* in the ensemble, though the Moravian Quartet would eventually persuade him to write for a normal viola rather than the Baroque "viola of love."

In April the Moravian Quartet began to rehearse the new work, now called "Listy důvěrné" ("Intimate Letters"), and Janáček reported, "It's my first composition whose notes glow with all the dear things that we've experienced together. You stand behind every note, you, living, forceful, loving." In June, after he had heard the Moravian Quartet play through the entire quartet, Janáček wrote to Kamila, "Oh, it's a work as if carved out of living

flesh. I think that I won't write a more profound and a truer one." Few composers have offered such rich and candid testimony to the expressive sources of their music. Janáček himself stated, "It's my first composition which sprang from directly experienced feeling. Before then I composed only from things remembered; this piece, *Intimate Letters*, was written in fire. Earlier pieces only in hot ash."

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

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# Meet the Artists



KAUPO KIKKAS

## **Verona Quartet**

The Verona Quartet is dedicated to showcasing the art form of the string quartet and to elevating its music-making to convey the poetic narrative of storytelling. Since winning the 2015 Concert Artists Guild Victor Elmaleh Competition, the group has delighted audiences at venues worldwide including Wigmore Hall (London), Izumi Hall (Osaka), National Theatre (Abu Dhabi), Melbourne Recital Hall, Carnegie Hall, and Lincoln Center. Highlights of its 2018–19 season include performances for the Buffalo Chamber Music Society, Celebrity Series of Boston, Lunenburg Academy of Musical Performance, Jordan Hall, and Strathmore's Music in the Mansion.

The quartet's progressive approach to collaboration and programming includes numerous cross-cultural and interdisciplinary enterprises. Past projects have included a performance art installation with visual artist Ana Prvački, artistic exchange with traditional Emirati poets in the United Arab Emirates, and collaborating with dancers from Brooklyn's Dance Heginbotham. The quartet also regularly champions, premieres, and commissions work from contemporary composers including Julia Adolphe, Sebastian Currier, Richard Danielpour, and Atar Arad, as well as Michael Gilbertson, whose quartet (commissioned by the Verona Quartet and Concert Artists Guild) was named a finalist for the 2018 Pulitzer Prize in Music. Strongly committed to education, the ensemble was the 2017–18 quartet-in-residence at the Caramoor Center for Music and the Arts and has been on the faculty of the Indiana University Summer String Academy since 2016. Recent international residencies include the Beethoven-Haus (Bonn, Germany), Oberlin Conservatory of Music, New York University-Abu Dhabi, and Lunenburg Academy of Music Performance (Nova Scotia).

Among its many accolades, the Verona Quartet has been a D'Addario artist since 2017 and can be seen regularly on the Violin Channel. It has won top prizes at international competitions across four continents, including the Wigmore Hall International String Quartet Competition, the eighth Osaka International Chamber Music Competition, and the Melbourne International

Chamber Music Competition. The ensemble is currently the quartet-in-residence at the New England Conservatory of Music's Professional String Quartet Training program, under the mentorship of Paul Katz, and has previously studied at The Juilliard School under the Juilliard String Quartet and David Finckel as well as at Indiana University under the Pacifica Quartet. Other notable mentors include Atar Arad, Donald Weilerstein, Martha Strongin Katz, Alex Kerr, Miriam Fried, Kim Kashkashian, and Gerhard Schulz.

## **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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Concert Artists Guild

[www.concertartists.org](http://www.concertartists.org)