

Lincoln Center's 2018/19 GREAT PERFORMERS

The Program

Sunday, March 10, 2019 at 3:00 pm

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

Symphonic Masters

Philharmonia Orchestra

Esa-Pekka Salonen, *Conductor*

BRUCKNER **Symphony No. 7 in E major (1881–83)**

Allegro moderato

Adagio

Scherzo

Finale

Please make certain all your electronic devices are switched off.

These programs are supported by the Leon Levy Fund for Symphonic Masters.

Symphonic Masters is made possible in part by endowment support from UBS.

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

Steinway Piano

David Geffen Hall

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, Lincoln Center Spotlight, Chairman's Council, and Friends of Lincoln Center

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UPCOMING GREAT PERFORMERS EVENTS:

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*, *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.

Join the conversation: @LincolnCenter

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

Although Anton Bruckner, a devout Catholic, composed many religious pieces, he concentrated his efforts on writing grand symphonies. He struggled for most of his career to win recognition for his music, and enjoyed his ultimate triumph with the Seventh Symphony, first with its December 1884 premiere in Leipzig, then to much greater acclaim in Munich a few months later, and finally success in his adopted hometown of Vienna, all in performances led by leading conductors of the time: Arthur Nikisch, Hermann Levi, and Hans Richter.

Bruckner revered Richard Wagner above all other composers and was deeply influenced by his operas. This reverence and influence are apparent in the Seventh Symphony, which prominently features four so-called Wagner tubas—a brass instrument that is a cross between a French horn and tuba. Wagner had used them in *Der Ring des Nibelungen* and with the Seventh Symphony (and later in his final two, the Eighth and Ninth), Bruckner introduced the instrument into the symphonic repertory.

While Bruckner was composing the Seventh Symphony, he learned that Wagner had died in Venice. In response, he added a lamenting brass chorale as a coda to the moving second movement *Adagio* that he labelled “in memory of the immortal and dearly beloved Master who has departed this life.”

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Timeframe

ARTS

1881

Bruckner Symphony No. 7

The Maid of Orleans,
Tchaikovsky's opera, opens in
St. Petersburg.

SCIENCE

1881

The first modern Caesarean
section is successfully
performed by a German
gynecologist.

IN NEW YORK

1881

Vice President Chester
Arthur is sworn in as U.S.
President on Lexington Ave.

By Christopher H. Gibbs

Symphony No. 7 in E major, WAB 107 (1881–83)

ANTON BRUCKNER

Born September 4, 1824, in Ansfelden, Austria

Died October 11, 1896, in Vienna

Approximate length: 64 minutes

The popular image of Anton Bruckner is of a devout, provincial, rather pedantic composer who managed nonetheless to create magnificent symphonies. He long harbored insecurities about his works, many of which he revised or allowed to be altered by admiring students and associates. Bruckner led an unassuming life devoted principally to God and music, passions that he combined in astonishing ways. He dedicated his unfinished final symphony, the Ninth, to “Almighty God.”

Posterity wants to know about the lives of great composers even if they often did not lead very interesting ones, putting biographers at pains to construct engaging stories. In Bruckner’s case, almost the opposite is true: casting his life as largely uneventful and uninteresting has its own perverse appeal. His struggles were with common depression, not with the hearing loss or madness that make the life stories of Beethoven and Schumann captivating. He did not have a notorious wife, like his younger colleague Mahler. (Indeed, it appears that Bruckner at no time enjoyed a successful romantic relationship and that he was forever pining over much younger women who were completely inappropriate for him.) Bruckner never shed his small-town, upper-Austrian roots, and retained his regional dialect and dress after he moved to Vienna in his mid-40s. He traveled infrequently, although two trips to France and England around 1870 convinced some that he was the greatest organist and improviser of his day.

Bruckner dedicated many years to learning his craft. In the 1850s, already in his thirties, he meticulously studied counterpoint with the noted Viennese theorist Simon Sechter (with whom Schubert had sought counsel at the end of his life). For some six years he ceased doing original work to hone his technique. Sechter said that he never had a more diligent student.

In 1868 Bruckner finally moved to Vienna, where he lived, taught, and composed for the rest of his life, nearly 30 years. He spent most days teaching at the Vienna Conservatory, the University of Vienna, and St. Anna’s, a teacher-training college, as well as privately, and also played the organ at the Imperial Court Chapel. His compositional achievement took a long time to be recognized, due in part to the fraught musical politics of the time and to the perception of some, promoted by the powerful critic Eduard Hanslick, that he was moving music in the wrong direction. Hanslick, an ardent supporter of Brahms, opposed what he viewed as a Wagnerian agenda at work in Bruckner’s symphonies. Exactly these same qualities, of

course, were applauded by others. It is something of a paradox that the provincial, unfashionable, devout, and politically conservative Bruckner was supported by the musical avant-garde and perceived as a more musically progressive figure than Brahms, who was more cosmopolitan, cultivated, unreligious, and liberal.

Bruckner's compositional legacy consists primarily of Masses and symphonies, although he wrote a variety of smaller works, both sacred and secular, including a fine string quintet. His three great Masses came early, and some of their spiritual aspects were transferred to his symphonies when he turned to writing those in his late thirties. A flowing cello line in a symphonic slow movement may seem as if it sets words from the Mass—a Benedictus, for example. Bruckner did on occasion quote from his sacred music in his symphonies; there is an allusion to his *Te Deum* in the *Adagio* of the Seventh Symphony, a work he was composing at the same time. When we consider as well that Bruckner was a brilliant organist, another crucial element of his musical style can be identified in the masterful deployment of the instrumental choirs of the orchestra. A cliché about his symphonies—that they are “gothic cathedrals of sound”—is just as understandable as ones about his personal life. Although both simplify, they nevertheless capture essential elements of the man and his art.

Bruckner began composing his Seventh Symphony in September 1881 and worked on it for the next two years. This was a period of his ever-deepening engagement with Wagner's operas, the transforming influence on his music since the 1860s. (He dedicated his Third Symphony to Wagner.) In July 1882 Bruckner traveled to Bayreuth to attend the premiere of *Parsifal*, Wagner's last opera. Not long after, he had a premonition: “One day recently I came home and felt very sad. The thought crossed my mind that before long the Master would die, and then the C-sharp-minor theme of the *Adagio* came to me.” It is thus that the Seventh's magnificent slow movement has come to be heard as a memorial to Wagner, who died on February 13, 1883, in Venice. When Bruckner received the news, he sat down and wrote the movement's coda, the final reiteration of a sad chorale intoned by four Wagner tubas, which the master had used in *Der Ring des Nibelungen* and that Bruckner now introduced into the symphonic repertory.

Arthur Nikisch conducted the first performance of the Seventh Symphony with the Leipzig Gewandhaus Orchestra in December 1884 at a concert to raise funds for a Wagner monument. It was the first time a Bruckner symphony was premiered outside of Austria and the work was generally well received. The triumph of his career came a few months later when Hermann Levi, who had conducted the premiere of *Parsifal*, led the work in Munich. On that occasion a critic asked about the 70-year-old composer: “How is it possible that you remained unknown to us for so long?”

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



KATJA TAHJA

Esa-Pekka Salonen

As both conductor and composer, Esa-Pekka Salonen's restless innovation drives him to reposition classical music in the 21st century. He is currently principal conductor and artistic advisor for the Philharmonia Orchestra and conductor laureate for both the Swedish Radio Symphony Orchestra and the Los Angeles Philharmonic, where he was music director from 1992 until 2009. In 2020 he will become music director of the San Francisco Symphony. Mr. Salonen is the artist-in-association at the Finnish National Opera and Ballet, where he will conduct his first full *Ring* cycle in future seasons. He recently joined the Colburn School faculty, where he will develop and direct the pre-professional Negaunee Conducting Program.

This season, 13 of Mr. Salonen's compositions are programmed around the world. Among them are *Homunculus*, for string quartet; *Helix*, at the Minnesota Orchestra and Oslo Philharmonic; and *LA Variations* at the Los Angeles Philharmonic. He also conducts his own *Pollux* at the Helsinki Festival and Maggio Fiorentino, and his Cello Concerto on tour with the Philharmonia and at the Baltic Sea Festival, which he co-founded. Other 2018–19 highlights include conducting the Philharmonia Orchestra on tour across Europe, the U.S., and Asia and leading Ivo Van Hove's production of *Rise and Fall of the City of Mahagonny* at this summer's Aix-en-Provence Festival. This spring he brings a Stravinsky series that he created at the Philharmonia to the LA Phil.

Recent years have seen Mr. Salonen experiment with groundbreaking ways to present music, with the first major virtual-reality production from a U.K. symphony orchestra; the award-winning *RE-RITE* and *Universe of Sound* installations; and the much-hailed iPad app *The Orchestra*. His most recent recordings include a disc of Stravinsky's *Persephone*, released by Pentatone Music, and a 61-disc box set of all his recordings for Sony. This year sees the much-anticipated release of Mr. Salonen's cello concerto for Yo-Yo Ma.

Philharmonia Orchestra

Founded in 1945, the Philharmonia Orchestra is a symphony orchestra based in Southbank Centre's Royal Festival Hall in London, where the ensemble has been in residence since 1995. Under principal conductor and artistic advisor Esa-Pekka Salonen, the Philharmonia has created a series of critically acclaimed, visionary projects distinctive for their artistic scope and for supporting live and digital content. Recent series include Stravinsky: Myths & Rituals (2016), which won a South Bank Sky Arts Award. In 2019, Salonen presents his newest series with the orchestra, Weimar Berlin: Bittersweet Metropolis.

The Philharmonia is resident orchestra at venues and festivals across the U.K., including Bedford Corn Exchange, De Montfort Hall (Leicester), The Marlowe (Canterbury), Three Choirs Festival, and Garsington Opera. At the heart of these residencies is an education program that empowers people to engage with, and participate in, orchestral music. In 2018–19, the orchestra performs extensively in Europe and undertakes international tours to China and South Korea; Cartagena, Colombia, in a joint digital installation/live concert tour; and to the U.S.

The Philharmonia has done pioneering work with digital technology, most recently blazing a trail for classical music in virtual reality. VR experiences featuring music by Sibelius, Mahler, and Beethoven, placing the viewer at the heart of the orchestra, have been presented at Southbank Centre and internationally. The Philharmonia records and releases music across multiple channels and media, including a popular app for iPad, The Orchestra. The orchestra has also recorded scores for film, video games, and television; broadcast extensively on BBC Radio 3; and released live recordings of signature concerts with Signum Records.

Tour supported by the Philharmonia Foundation and the generous donors to the Philharmonia's Future 75 Campaign.

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.



CAMILLA GREENWELL

Philharmonia Orchestra

Esa-Pekka Salonen, *Principal Conductor and Artistic Advisor*

Violin I

Zsolt-Tihamér Visontay
Sarah Oates
Fabrizio Falasca
Eugene Lee
Soong Choo
Minhee Lee
Eleanor Wilkinson
Victoria Irish
Adrián Varela
Karin Tilch
Lulu Fuller
Erzsebet Racz
Charlotte Reid
Cassandra Hamilton
Alessandro Cannizzaro
Caroline Frenkel

Violin II

Tamás Sándor
Emily Davis
Fiona Cornall
Samantha Reagan
Gideon Robinson
Nuno Carapina
Sophie Cameron
Julian Milone
Jan Regulski
Susan Hedger
Helen Cochrane
Marina Gillam
Teresa Pople
Emma Oldfield

Viola

Yukiko Ogura
Nicholas Bootiman
Sylvain Séailles
Cheremie Hamilton-Miller
Carol Hultmark
Michael Turner
Gijs Kramers
Linda Kidwell
Stephanie Edmundson
Ellen Blythe
Rebecca Carrington
Lucia Ortiz Saucó

Cello

Timothy Walden
Karen Stephenson
Richard Birchall
Eric Villeminoy
Anne Baker
Ella Rundie
Alexander Rolton
Yaroslava Trofymchuk
Miwa Rosso
Tessa Seymour

Bass

Tim Gibbs ††
Christian Geldsetzer
Michael Fuller
Gareth Sheppard
Simon Oliver
Josie Ellis
Philip Nelson
Mark O'Leary

Flute

Samuel Coles †
June Scott
Kristin Hammerseth

Alto Flute

June Scott

Piccolo

Keith Bragg †
Kristin Hammerseth

Oboe

Tom Blomfield †
Timothy Rundie ††
Katherine Bryer

English Horn

Jill Crowther †

Clarinet

Mark van de Wiel †
Jennifer McLaren
Jordan Black

E-flat Clarinet

Jennifer McLaren

Bass Clarinet

Laurent Ben Slimane †

Contrabass Clarinet

Laurent Ben Slimane †

Bassoon

Robin O'Neill †
Shelly Organ
Fraser Gordon

Contrabassoon

Luke Whitehead
Fraser Gordon

Horn

Nigel Black *
Diego Incertis Sanchez
Kira Doherty
Alex Wide
Carsten Williams
Jonathan Maloney

Trumpet

Jason Evans *
Mark Calder *
Alistair Mackie *

Off-Stage Trumpets

Robert Farley †

Trombone

Byron Fulcher *
Philip White

Bass Trombone

James Buckle

Tuba

Peter Smith

Great Performers | **Meet the Artists**

Wagner Tuba

Diego Incertis
Sanchez
Richard Berry
Jonathan Maloney
Carsten Williams

Timpani

Antoine Siguré
Elsa Bradley

Percussion

Emmanuel Curt
Paul Stoneman
Peter Fry
Kevin Hathway
Elsa Bradley

Harp

Heidi Krutzen
Stephanie Beck

Piano

Alison Procter

Celeste

Janet Simpson
Alison Procter

†† *Professor at the Guildhall School of Music and Drama*

† *Professor at the Royal Academy of Music*

* *Professor at the Royal College of Music*

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Opus 3 Artists

www.opus3artists.com

Mr. Salonen's representation:

Fidelio Arts

www.fidelioarts.com