

# Lincoln Center's 2018/19 GREAT PERFORMERS

The Program

**Tuesday, March 12, 2019 at 7:30 pm**

*Pre-concert lecture by Andrew Shenton at 6:15 pm in the Rose Studio*

*Chamber Orchestras*

## Philharmonia Baroque Orchestra

Nicholas McGegan, *Conductor*

Anne Sofie von Otter, *Mezzo-Soprano*

Anthony Roth Costanzo, *Countertenor*

HANDEL

**Overture to *Partenope* (1730)**

HANDEL

**Inumano fratel...Stille amare, from *Tolomeo* (1728)**

COSTANZO

**Will the sun forget to streak, from *Solomon* (1749)**

VON OTTER

**Vivi, tiranno!, from *Rodelinda* (1725)**

COSTANZO

**No more...Iris, hence away, from *Semele* (1744)**

VON OTTER

**Welcome as the dawn of day, from *Solomon* (1749)**

VON OTTER, COSTANZO

HANDEL

**Concerto Grosso in B-flat major (1734)**

Vivace

Largo

Allegro

[Minuet]

[Gavotte]

*Intermission*

*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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Alice Tully Hall, Starr Theater  
Adrienne Arsht Stage

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## UPCOMING GREAT PERFORMERS EVENTS:

*Thursday, March 14 at 7:30 pm in Alice Tully Hall*

**Takács Quartet**

**David Korevaar**, piano

**Paul Erhard**, bass

BRAHMS: String Quartet in A minor, Op. 51, No. 2

SCHUBERT: Piano Quintet in A major ("Trout")

*Tuesday, April 2 at 7:30 pm in Alice Tully Hall*

**Piotr Anderszewski**, piano

BACH: Selected Preludes and Fugues from the *Well-tempered Clavier*, Book II

BEETHOVEN: Thirty-Three Variations on a Waltz by Diabelli

*Pre-concert lecture by Scott Burnham at 6:15 pm in the Stanley H. Kaplan Penthouse*

*Tuesday, April 9 at 7:30 pm in the Rose Theater*

**Australian Chamber Orchestra**

**Richard Tognetti**, director and violin

**Inon Barnatan**, piano

BACH: Contrapunctus I-IV, from *Art of Fugue*

MOZART: Piano Concerto No. 12 in A major

BEETHOVEN: String Quartet in B-flat major, Op. 130; Grosse Fugue

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.*

ARVO PÄRT

**Summa (1977/1991)**

**Vater Unser (2005/2011)**

COSTANZO

**Es sang vor langen Jahren (1984)**

VON OTTER, COSTANZO

CAROLINE SHAW

**And So (2019)** (World premiere)

VON OTTER

**Red, Red Rose (2016)**

VON OTTER

PURCELL

**Suite from *The Fairy Queen* (1692)**

First Music: Prelude and Hornpipe

Second Music: Aire and Rondeau

Fairies Dance

Dance for the Followers of Night

Act III Prelude

Dance for the Green Men

Chaconne

## Snapshot

By David Wright

This evening's program includes contemporary works that highlight how the distinctive timbre and character of a Baroque orchestra can suit the purposes of present-day composers. In 2017, various contacts with composers led to the Philharmonia Baroque Orchestra & Chorale's initiative New Music for Old Instruments, from which two pieces on the program by Caroline Shaw emerged. An active singer and violinist herself, Shaw takes a collaborative approach to composition, often leaving some decisions about the piece up to the performers. This is true of her songs commissioned by PBO, including "Red, Red Rose" (to the well-known verses by Robert Burns) and "And So," a companion song to "Red, Red Rose" that receives its world premiere tonight.

The Estonian composer Arvo Pärt has made multiple arrangements of his piece *Summa*, originally composed in 1977, which he considers one of his most characteristic and essential works; the string orchestra version on this program dates from 1991. He composed *Vater Unser*, a setting of the Lord's Prayer in German, in 2005 and later arranged it for countertenor and strings. The plaintive love song *Es sang vor langen Jahren*, composed in 1984 to a text by the Romantic poet Clemens Brentano, achieves its deeply touching effect by the most minimal of means.

At this concert, the present-day master composers are bookended by two Baroque giants. Handel's Italian operas, English oratorios, and instrumental concertos—the three pillars of his monumental oeuvre—are represented here by the mock-serious Overture to his comic opera *Partenope*, four superb arias and a duet selected from his vocal works, and the lively Concerto Grosso in B-flat major, Op. 3, No. 2, with its novel five-movement design. A suite of songs and dances from *The Fairy Queen*, widely considered Henry Purcell's finest work for the stage, closes the concert in a celebratory mood.

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## Timeframe

## ARTS

**1692**

**Purcell's *The Fairy Queen***  
William Congreve's novel *Incognita; or, Love and Duty Reconcl'd*

**1749**

**Handel's *Solomon***  
Sarah Fielding's *The Governess*, the first English novel for children

**2016**

**Shaw's *Red, Red Rose***  
Bob Dylan wins the Nobel Prize in Literature.

## SCIENCE

**1692**

*Of the Laws of Chance*, the first English work on probability theory, is published.

**1749**

The Comte de Buffon's *Histoire Naturelle, générale et particulière*, an encyclopedic documentation of science at the time

**2016**

A planet named Proxima b is discovered in the Alpha Centauri system.

## IN NEW YORK

**1692**

Mary English, accused of practicing witchcraft in Salem, escapes to New York.

**1749**

The population of New York City is under 15,000.

**2016**

Central Park records 27.5 inches of snow in January, the most in its recorded history.

By David Wright

The Baroque opera's magical stage effects and overt passions bewitched London audiences for a quarter century, beginning with Handel's *Rinaldo* in 1711. Handel made the genre a vehicle for some of his finest music, much of which remains familiar through excerpted concert performances and increasingly frequent productions of entire operas.

**Overture to *Partenope*, HWV 27 (1730)**

GEORGE FRIDERIC HANDEL

*Born February 23, 1685, in Halle, Germany*

*Died April 14, 1759, in London*

*Approximate length: 5 minutes*

The sober conventions of Italian *opera seria*—with its tangled plots of love, honor, intrigue, and betrayal—can turn comic in a heartbeat, as Handel showed in his witty 1730 opera about a queen and her three hapless suitors, *Partenope*. The Overture in three sections, all in a minor key, sets a mock-serious tone at the outset. It begins like a formal French overture, with a slow section whose snapping “dotted” rhythm continues into the ensuing faster fugue, but finally the starchy rhythm yields to the scampering triplets of a gigue (jig).

**Inumano fratel...Stille amare, from *Tolomeo*, HWV 25 (1728)**

GEORGE FRIDERIC HANDEL

*Approximate length: 7 minutes*

In the last act of *Tolomeo*, the title character, captive of the Cypriot princess Elisa, willingly drinks a cup of “poison” (actually a sleeping potion) rather than forsake his wife and marry Elisa. His aria “Stille amare” trails off in mid-verse, as the drink takes effect.

**Inumano fratel**

Inumano fratel, barbara madre,  
ingiusto Araspe, dispietata Elisa,  
Numi, o furie del Ciel, Cielo nemico,

Implacabil destin, tiranna sorte,  
Tutti, tutti v'invito  
A gustare il piacer della mia morte.  
Ma tu, consorte amata,  
Non pianger, no, mentre che lieto  
spiro;

**Inhuman brother**

Inhuman brother, barbarous mother,  
unjust Araspe, pitiless Elisa.  
Gods, or furies of heaven, hostile  
heaven,

implacable destiny, tyrannical fate,  
all of you, I invite all of you  
to taste the pleasure of my death.  
But you, my cherished lover,  
don't cry, no, for I am happy;

Basta che ad incontrar l'anima mia,	let it be enough that when you encounter my soul
Quando uscirà dal sen, mandi un sospiro.	leaving my breast, you send a sigh.
Stille amare, già vi sento Tutte in seno, la morte chiamar. Già vi sento smorzare il tormento,	Bitter drops, I already feel you in my chest beckoning death. I already feel you extinguishing my torment,
Già vi sento tornarmi a bear.	I already feel you returning me to happiness.

**Will the sun forget to streak, from *Solomon*, HWV 67 (1749)**

GEORGE FRIDERIC HANDEL

*Approximate length: 5 minutes*

The third and last act of *Solomon* depicts the grand choral festivities surrounding a state visit by the Queen of Sheba to King Solomon's court. Following all the royal grandeur, the Queen responds to her host in a tender aria with oboe obbligato, "Will the sun forget to streak."

**Will the sun forget to streak**

Will the sun forget to streak  
Eastern skies with amber ray,  
When the dusky shades to break  
He unbars the gates of day?  
Then demand if Sheba's queen  
E'er can banish from her thought  
All the splendor she has seen,  
All the knowledge thou hast taught.

**Vivi, tiranno!, from *Rodelinda*, HWV 19 (1725)**

GEORGE FRIDERIC HANDEL

*Approximate length: 5 minutes*

In the climactic final scene of *Rodelinda*, Bertarido, the imprisoned rightful king of Lombardy, confronts the usurper king Grimoaldo with the fact that he has just saved Grimoaldo's life ("Vivi, tiranno!") and dares the tyrant to do his worst. (Following this aria, overcome by remorse, Grimoaldo restores Bertarido's wife, son, and throne to him, and all ends happily.)

**Vivi, tiranno**

Vivi, tiranno,  
lo t'ho scampato;

**Live, you tyrant,**

Live, you tyrant,  
I rescued you;

Svenami, ingrato,  
Sfoga il furor!

Cut my veins, ingrate,  
unleash your rage!

Volli salvarti  
Sol per mostrarti  
Ch'ho di mia sorte  
Più grande il cor.

I wanted to save you  
only to show you  
that my heart is bigger  
than my fate.

**No more...Iris, hence away, from *Semele*, HWV 58 (1744)**

GEORGE FRIDERIC HANDEL

*Approximate length: 5 minutes*

At the end of Act II of *Semele*, the goddess Juno, having learned of her husband Jupiter's dalliance with the nymph Semele, summons her lady-in-waiting Iris on an errand of revenge in this aria.

**No more...Iris, hence away**

No more, I'll hear no more!  
Awake, Saturnia, from thy lethargy!  
Seize, destroy the cursed Semele!  
Scale proud Cithaeron's top:  
Snatch her, tear her in thy fury,  
and down, down to the flood of Acheron  
Let her fall, let her fall! fall! fall!  
Rolling down the depths of night!  
Never more to behold the light!  
If th'imperial scepter sway, I swear by hell  
(Tremble, thou universe, this oath to hear!)  
not one of curst Agenor's race to spare!

Hence, hence, Iris, hence away,  
there Somnus I'll compel  
his downy bed to leave, and silent cell;  
with noise and light I will his peace molest,  
nor shall he sink again to pleasing rest  
till to my vow'd revenge he grants supplies,  
and seals with sleep the wakeful dragon's eyes.

**Welcome as the dawn of day, from *Solomon*, HWV 67 (1749)**

GEORGE FRIDERIC HANDEL

*Approximate length: 3 minutes*

In Act I of *Solomon*, after the consecration of the Temple in Jerusalem, the title character and his Queen celebrate their love for each other in the rapturous duet “Welcome as the dawn of day.”

**Welcome as the dawn of day**

*Queen of Sheba*

Welcome as the dawn of day  
to the pilgrim on his way,  
whom the darkness caus'd to stray,  
is my lovely king to me.

*Solomon*

Myrtle grove, or rosy shade,  
breathing odors through the glade  
to refresh the village maid,  
yields in sweets, my queen, to thee.

**Concerto Grosso in B-flat major, Op. 3, No. 2, HWV 313 (1734)**

GEORGE FRIDERIC HANDEL

*Approximate length: 11 minutes*

Handel compiled the Op. 3 set of concertos in 1734 for the wedding of the Prince of Orange with the Princess Royal of Great Britain. The second concerto in Op. 3 begins with a leap and a bound, as forceful tutti chords propel two solo violins on their busy way, but soon turns to a plaintive *Largo* for oboe solo whose accompaniment both throbs and rustles. The lively *Fugue* is in a particularly Handelian style, playful and transparent. The concerto's unorthodox but nicely balanced five-movement form unwinds with two dance movements which, though untitled by the composer, are in effect an amiable minuet and a snappy gavotte with two variations.

***Summa* (1977/1991)**

ARVO PÄRT

*Born September 11, 1935, in Paide, Estonia*

*Approximate length: 6 minutes*

“I have developed a highly formalized compositional system, which I have been using to write my music for 20 years. *Summa* is the most strict and enigmatic



work in this series," wrote Arvo Pärt in 1994. With those two adjectives, the composer hinted at the source of his music's seemingly universal appeal: a feeling of divine order going hand-in-hand with divine mystery. This calm yet intricate piece, a kind of artistic credo for the Estonian composer, was in fact originally composed for choir as a setting of the Credo from the Latin Mass, and subsequently arranged by Pärt for many different musical ensembles.

**Vater Unser (2005/2011)**

ARVO PÄRT

*Approximate length: 4 minutes*

Pärt composed *Vater Unser*, the German version of the Lord's Prayer, for boy's voice and piano in 2005. Unlike many of his other works, this one came to him seemingly in a flash, and is notable for its spontaneous-sounding expression. The work is dedicated to Pope Benedict XVI, for whom Pärt performed it in 2011, on the occasion of the 60th anniversary of the pope's ordination to the priesthood. At the suggestion of the countertenor Andreas Scholl, Pärt arranged it for countertenor and strings.

**Vater Unser**

Vater Unser im Himmel,  
Geheiligt werde Dein Name.  
Dein Reich komme.  
Dein Wille geschehe,  
Wie im Himmel so auf Erden.  
Unser tägliches Brot gib uns heute.  
Und vergib uns unsere Schuld,  
Wie auch wir vergeben unsern  
Schuldigern.  
Und führe uns nicht in Versuchung,  
Sondern erlöse uns von dem Bösen.

**Our Father**

Our Father who art in heaven,  
hallowed be Thy name.  
Thy kingdom come.  
Thy will be done  
on earth, as it is in heaven.  
Give us today our daily bread.  
And forgive us our trespasses,  
as we forgive those who trespass  
against us.  
And lead us not into temptation,  
but deliver us from evil.

**Es sang vor langen Jahren (1984)**

ARVO PÄRT

*Approximate length: 6 minutes*

Not every Pärt composition is of sacred origin. In 1984 the composer set *Es sang vor langen Jahren*, a nostalgic love poem by the Romantic writer Clemens Brentano, for the slender but profoundly expressive ensemble of countertenor, violin, and viola.

**Es sang vor langen Jahren**

Es sang vor langen Jahren  
Wohl auch die Nachtigall,

**Long years ago indeed, as now**

Long years ago indeed, as now  
there sang the nightingale;

Das war wohl süßer Schall,  
Da wir zusammen waren.

the sound was truly sweet;  
then, we were together.

Ich sing' und kann nicht weinen  
Und spinne so allein  
Den Faden klar und rein  
So lang der Mond wird scheinen.

I sing and cannot weep,  
and thus, alone, I spin  
the bright, clean threads  
as long as the moon shines.

Als wir zusammen waren  
Da sang die Nachtigall  
Nun mahnet mich ihr Schall  
Dass du von mir gefahren.

When we were together,  
then sang the nightingale;  
now her sound reminds me  
that you are gone from me.

So oft der Mond mag scheinen,  
Denk' ich wohl dein allein,  
Mein Herz ist klar und rein  
Gott wolle uns vereinen.

However often the moon shines,  
I think on you alone;  
my heart is bright and clean;  
God grant we be united!

Seit du von mir gefahren,  
Singt stets die Nachtigall,  
Ich denk' bei ihrem Schall,  
Wie wir zusammen waren.

Since you have gone from me,  
the nightingale sings constantly;  
her sound makes me think  
how we were together.

Gott wolle uns vereinen  
Hier spinn' ich so allein,  
Der Mond scheint klar und rein,  
Ich sing' und möchte weinen.

God grant we be united  
where, so alone, I spin;  
the moon shines bright and clean;  
I sing, and would weep.

**And So (2019)** (World premiere)

**Red, Red Rose (2016)**

CAROLINE SHAW

*Born August 1, 1982, in Greenville, North Carolina*

*Approximate length: 12 minutes*

Caroline Shaw is a familiar figure on the contemporary music stages of New York, performing as singer or violinist in many ensembles, perhaps most notably as one of the eight singers in the Grammy-winning a cappella group Roomful of Teeth. That group gave the 2013 premiere of Shaw's *Partita for Eight Voices*, which won that year's Pulitzer Prize for Music. The jury citation praised the composition as "a highly polished and inventive a cappella work uniquely embracing speech, whispers, sighs, murmurs, wordless melodies and novel vocal effects." Shaw's distinctive vocal stylings have also graced albums by rap artist Kanye West.

In 2016, Shaw composed a setting of Robert Burns's love lyric "Red, Red Rose" for mezzo-soprano Anne Sofie von Otter and the Philharmonia Baroque

Orchestra. “And So,” which receives its world premiere at this concert, follows a thread begun with that piece. Although the work was still in progress as this program went to press, the composer offered the following comments about it:

The lyrics for “And So” are in conversation with Robert Burns’ “Red, Red Rose,” with the history of roses in poetry, and, in a way, with Gertrude Stein, Billy Joel, Shakespeare, and existentialism. I don’t want to explain the meaning of the song too much, since I’m still finding different corners in it and I like the ambiguity of certain lines and harmonies. It may be a song about love, or it may be about loss, or it may simply be about the act of writing and listening to music. The orchestral writing for “And So” is spare and quiet, almost like the sound of someone writing a simple song at the piano.

## **And So**

*Text:* Caroline Shaw

would a song by another name  
sound as sweet and true  
would all the reds be just the same  
or violets as blue  
if you were gone would words still flow  
and would they rhyme with you  
if you were gone would i still know  
how to love and how to grow  
and how the vowel threads through.

and so they say the saying goes  
a rose is a rose is a rose is a rose is a rose is a rose is a tired rhyme  
but in the verse there’s always time.

would scansion cease to mark the beats  
if i went away  
would a syllable interrupt the feet  
of tetrametric iambs  
when i am gone and it is calm  
listen  
and i will sing a tune of love and life and of the ocean’s prose and the  
poetry of a  
red,  
red,  
rose,  
that’s newly sprung in june.

and so you say the saying goes  
a rose is a rose is a rose is a rose

is a rose  
is a rose  
is how I'm  
keeping track of time.

when a' the seas rise high, my dear  
and the rocks melt with the sun  
will the memory of us  
still rhyme with anyone  
will we still tune our violins  
will we still sing of roses  
will we exist at all, my love,  
or will we fade to stanzas of  
the dust that i suppose is  
all we were and all we'll be.

and so the saying "so it goes"  
depends a lot on if a rose is a rose is a rose is a rose is a rose  
is a rose is a rose is a thing sublime  
and so we stay, on borrowed time.

### **Red, Red Rose**

*Text:* adapted from "A Red, Red Rose" by Robert Burns, 1794

And fare thee weel, my only luvie!  
And fare thee weel, awhile!  
And I will come again, my luvie,  
Though it were ten thousand mile.

O my Luvie is like a red, red rose  
That's newly sprung in June;  
O my Luvie is like the melody  
That's sweetly played in tune.

So fair art thou, my bonnie lass,  
So deep in luvie am I;  
And I will luvie thee still, my dear,  
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,  
And the rocks melt wi' the sun;  
And I will love thee still, my dear,  
While the sands o' life shall run.

And fare thee weel, my only luvie!  
And fare thee weel awhile!  
And I will come again, my luvie,  
Though it were ten thousand mile.

**Suite from *The Fairy Queen* (1692)**

HENRY PURCELL

*Born c. September 10, 1659, in Westminster*

*Died November 21, 1695, in Westminster*

*Approximate length: 15 minutes*

Like Handel, Henry Purcell was most famous in his lifetime as a man of the theater. The Purcell scholar Peter Holman has called his 1692 “semi-opera” *The Fairy Queen* “Purcell’s most consistently inspired theatrical work,” which is saying something, as the composer provided music for at least 53 stage works during his short lifetime. This work was an adaptation of *A Midsummer Night’s Dream* that kept Shakespeare’s spoken dialogue and added elaborate interludes of song and dance. Incidental music for plays was common, but the semi-opera genre went further, incorporating into the action grand musical and stage spectacles called masques, related to the spoken scenes only tangentially if at all. If there was singing during the masque, it was by musicians engaged for the purpose, not by the actors in the play, which added further to the expense of production. (Not surprisingly, *The Fairy Queen*, though by all accounts an artistic and popular success, still lost money.)

The popularity of Purcell’s theater music was such that, even after the composer’s death, music publishers continued to issue suites of his songs and dances for playing at home. Latter-day conductors are of course free to make their own selection of movements for a suite, as Nicholas McGegan has done for this performance of music from *The Fairy Queen*.

*David Wright, a music critic for New York Classical Review, has provided program notes for Lincoln Center since 1982.*

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RJ MUNA

## **Nicholas McGegan**

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Embarking on his fifth decade on the podium, Nicholas McGegan is recognized for his probing and revelatory explorations of music of all periods. The 2018–19 season marks his 33rd year as music director of Philharmonia Baroque Orchestra & Chorale (PBO), and he is also principal guest conductor of the Pasadena Symphony. Best known as a Baroque and Classical specialist, Mr. McGegan has appeared with many of the world's major orchestras. He was artistic director and conductor at the Göttingen Handel Festival for 20 years, and principal guest conductor at Scottish Opera and principal conductor of the Drottningholm Opera in Sweden.

Mr. McGegan has established PBO as one of the world's leading period-performance ensembles, with notable appearances at Lincoln Center, Carnegie Hall, the BBC Proms, Amsterdam's Concertgebouw, and at the Göttingen International Handel Festival in Germany. One of the group's greatest successes was the recent fully staged, modern-day premiere of Jean-Philippe Rameau's 1745 opera-ballet *Le Temple de la Gloire*. Mr. McGegan's prolific discography includes more than 100 releases spanning five decades, including more than 50 albums of Handel as well as ten recordings of Handel, Scarlatti, Vivaldi, Beethoven, Brahms, Haydn, and Rameau on PBO's own recording label, Philharmonia Baroque Productions.

Born in England, Mr. McGegan was educated at Cambridge and Oxford and taught at the Royal College of Music in London. He was made an Officer of the Most Excellent Order of the British Empire (OBE) in the Queen's Birthday Honours for 2010. In 2016 he was the Christoph Wolff Distinguished Visiting Scholar at Harvard and is a frequent visitor to Yale.

## Anne Sofie von Otter



MATS BÄCKER

Grammy Award winner Anne Sofie von Otter (mezzo-soprano) is one of today's most recorded artists. A lengthy and exclusive relationship with Deutsche Grammophon has produced many acclaimed recordings as well as a collaboration with Elvis Costello on *For the Stars*. Her first recording with Naïve Classique, *Love Songs*, with renowned jazz pianist Brad Mehldau, was released in 2010 and her double CD, *Douce France*, received a Grammy Award

in 2015 for Best Classical Solo Vocal Album.

Ms. von Otter performs with the world's leading conductors and orchestras; an ever-evolving repertoire has played a key role in sustaining her international reputation as an operatic force. Ms. von Otter's 2018–19 season highlights include recitals at Wigmore Hall, Munich's Cuvillies-Theater, and La Monnaie; a U.S. recital tour with Philharmonia Baroque Orchestra; and a tour of Asia with Brooklyn Rider. She appears as the Old Lady in Barrie Kosky's new production of *Candide* at Komische Oper Berlin; reprises her highly acclaimed interpretation of Marzellina (*Le nozze di Figaro*) for Bavarian State Opera; and she performs the role of Madame de Croissy (*Dialogues des Carmélites*) for Royal Swedish Opera, conducted by Marc Soustrot.

## Anthony Roth Costanzo



MATTHU PLACEK

Anthony Roth Costanzo (countertenor) began performing professionally at the age of 11 and has since appeared in opera, concert, recital, film, and on Broadway. This season, Mr. Costanzo produced and starred in *Glass/Handel*, an operatic art installation, at Opera Philadelphia's O18 Festival and subsequently co-presented by National Sawdust and St. John the Divine in New York. He also returned to the English National

Opera in his acclaimed performance of the title role in *Akhmaten*. His concert appearances include a North American tour with Les Violons du Roy, a recital presented by the Celebrity Series of Boston, and performances with

the New York Philharmonic, Boston Baroque, Mercury, and the NDR Elbphilharmonie Orchestra.

Mr. Costanzo has appeared with many of the world's leading opera houses including the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, LA Opera, Houston Grand Opera, Canadian Opera Company, Glyndebourne Festival Opera, English National Opera, and the Teatro Real in Madrid. In concert he has appeared with the New York Philharmonic, San Francisco Symphony, London Symphony Orchestra, and the Berlin Philharmonic, and at both Carnegie Hall and the Kennedy Center.

Mr. Costanzo is an exclusive recording artist with Decca Gold, and his first album, *ARC*—a collection of arias by Handel and Philip Glass with Les Violons du Roy—was released in September 2018. He was also recently named *Musical America's* 2019 Vocalist of the Year.

## **Philharmonia Baroque Orchestra**

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Under the musical direction of Nicholas McGegan for 33 years, Philharmonia Baroque Orchestra & Chorale (PBO) is recognized as America's leading historically informed ensemble. Using authentic instruments and stylistic conventions of the Baroque to early Romantic periods, PBO engages audiences through its signature Bay Area series, international tours, recordings, commissions, and education programs of the highest caliber. Founded 38 years ago, the ensemble is the largest of its kind in the U.S.

PBO's musicians are leaders in period performance and serve on the faculties of The Juilliard School, Harvard, and Stanford. Each season welcomes eminent guest artists such as mezzo-sopranos Susan Graham and Anne Sofie von Otter, countertenor Andreas Scholl, cellist Steven Isserlis, and maestros Jordi Savall and Richard Egarr. The orchestra enjoys numerous collaborations, including an ongoing partnership with the Mark Morris Dance Group, and it tours regularly to Carnegie Hall, Lincoln Center, and Walt Disney Concert Hall. In April 2017, PBO performed the modern-day fully staged premiere of Rameau's *Le Temple de la Gloire* that included an international cast of singers and dancers and celebrated sold-out audiences and critical praise from around the world. In July 2017, PBO co-produced the critically acclaimed modern adaptation of *Aci, Galatea, e Polifemo* with Anthony Roth Costanzo and National Sawdust in Brooklyn.

PBO maintains a New Music for Old Instruments initiative, and regularly commissions new works, including a three-song cycle by Pulitzer Prize-winning composer Caroline Shaw. PBO commissioned *To Hell and Back* by Guggenheim Fellow Jake Heggie starring Patti LuPone. Future seasons bring new commissions by Caroline Shaw, Matthew Aucoin, and Mason Bates. To nurture the next generation of historically informed performance, PBO and



The Juilliard School's Historical Performance program launched a permanent collaboration in 2016.

PBO was founded by harpsichordist and early music pioneer Laurette Goldberg. McGegan will become music director laureate with the 2020–21 season. Richard Egarr is music director designate.

### **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.

SUZANNE KARP



## **Philharmonia Baroque Orchestra**

Nicolas McGegan, *Waverley Fund Music Director*

### ***The Players and Their Instruments***

PBO's musicians perform on historically accurate instruments. Below each player's name is information about his or her instrument's maker and origin.

#### **Violin**

Lisa Weiss, *Concertmaster*

*Anonymous; after Testore*

*Egon & Joan von Kaschnitz Concertmaster  
Chair*

Elizabeth Blumenstock

*Andrea Guarneri, Cremona, 1660; on loan  
from Philharmonia Baroque Orchestra*

*Period Instrument Trust*

*Susan B. Levy Chair*

Jolianne von Einem

*Rowland Ross, Guildford, England, 1979;  
after A. Stradivari*

Lisa Grodin

*Paulo Antonio Testore, Contrada, Larga di  
Milano, Italy, 1736*

Katherine Kyme †

*Carlo Antonio Testore, Milan, Italy, 1720*

Tyler Lewis

*Anonymous, Italy, c. 1800*

Anthony Martin

*Thomas Oliver Croen, Walnut Creek,  
California, 2005; after F. Gobetti, Venice,  
Italy, 1717*

Carla Moore

*Johann Georg Thir, Vienna, Austria, 1754*

Maxine Nemerovski

*David Tecchler, Rome, Italy, 1733*

Sandra Schwarz

*Anonymous, School of Cremona, 1745*

Noah Strick

*Celia Bridges, Cologne, Germany, 1988*

Alicia Yang

*Richard Duke, London, 1762*

#### **Viola**

Ellie Nishi \*

*Anonymous, Germany, 18th Century*

Maria Ionia Caswell

*Anonymous, Mittenwald, Germany, c.  
1800*

David Segó

*Colin Nicholls, London, England, 1980;  
after Amati*

Jessica Troy

*Timothy Johnston, Hewitt, Texas, 2006;  
based on "Conte Vitale" viola, Andrea  
Guarneri, 1676*

**Cello**

Tanya Tomkins *bc*  
*Lockley Hill, London, England, 1798*

Phoebe Carrai  
Anonymous, Italy, c. 1690  
*Osher Cello Chair Endowment*

Paul Hale  
*Joseph Grubaugh & Sigrun Seifert,*  
*Petaluma, 1988; after A. Stradivari*  
*Zheng Cao Memorial Cello Chair*

William Skeen  
*Anonymous, Northern Italy, ca. 1680*

**Bass**

Kristin Zoernig *bc*  
*Joseph Wrent, Rotterdam, Holland, 1648*

Anthony Manzo  
*Tom Wolf, 2007; after Carlo Fernando*  
*Landolfi, Tanegia, 1766*

**Oboe**

Marc Schachman \*  
*H.A. Vas Dias, Decatur, Georgia, 2001;*  
*after T. Stanesby, England, c. 1710*  
*Principal Oboe Chair in Memory of Clare*  
*Frieman Kivelson and Irene Valente*  
*Angstadt*

Gonzalo Ruiz  
*Joel Robinson, New York, 1990; after*  
*Saxon models, c. 1720*

**PBO Touring Staff**

Courtney Beck, *Executive Director*  
Jeffrey D. Phillips, *Director of Artistic Planning*  
Myles K. Glancy, *Director of Concert Production*  
Hiro Matsuo, *Stage Manager*

*Philharmonia Baroque Orchestra & Chorale's New York appearance is made possible in part by generous support from David Low & Dominique Lahaussais, Didier Legall, and the Waverly Fund.*

**Bassoon**

Danny Bond \*  
*Peter de Koningh, Hall, Holland, 1978;*  
*after Prudent, Paris, France, c. 1760*

**Theorbo**

David Tayler *bc*  
*Andreas von Holst, Munich, Germany,*  
*2004; after Magno Tieffenbrucker, Venice,*  
*Italy, 1610*

**Harpichord**

Hanneke van Proosdij *bc*  
*German double, Wolf, 1988*

\* Principal  
† Principal 2nd Violin  
*bc Continuo*

**Lincoln Center Programming Department**

Jane Moss, *Ehrenkranz Artistic Director*

Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Jill Sternheimer, *Director, Public Programming*

Jordana Leigh, *Director, David Rubenstein Atrium*

Charles Cermele, *Producer, Contemporary Programming*

Mauricio Lomelin, *Producer, Contemporary Programming*

Walker Beard, *Production Manager*

Andrew C. Elsesser, *Associate Director, Programming*

Luna Shyr, *Senior Editor*

Regina Grande Rivera, *Associate Producer*

Viviana Benitez, *Associate Producer, David Rubenstein Atrium*

Olivia Fortunato, *Programming Assistant*

James Fry, *Technical Manager, Contemporary Programming*

Charmaine Marshall, *Assistant to the Artistic Director*

*Ms. von Otter's representation:*

Harrison Parrott

[www.harrisonparrott.co.uk](http://www.harrisonparrott.co.uk)

*Mr. Costanzo's representation:*

Opus 3 Artists

[www.opus3artists.com](http://www.opus3artists.com)