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.

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

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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
BRAHM S: 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

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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.
Great Performers | The Program

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
Great Performers | 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 Reconcil’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 destìn, tiarrana 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;
Great Performers \textit{I} Notes on the Program

Basta che ad incontrar l’anima mia, let it be enough that when you
Quando uscirà dal sen, mandi un leaving my breast, you send a sigh.
sospiro.

Stille amare, già vi sento Bitter drops, I already feel you
Tutte in seno, la morte chiamar. in my chest beckoning death.
Già vi sento smorzare il tormento, I already feel you extinguishing my
Già vi sento tornarmi a bear. I already feel you returning me to
happiness.

\textit{Will the sun forget to streak, from Solomon, HWV 67 (1749)}
GEORGE FRIDERIC HANDEL

\textit{Approximate length: 5 minutes}

The third and last act of \textit{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.”

\textit{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.

\textit{Vivi, tiranno!, from Rodelinda, HWV 19 (1725)}
GEORGE FRIDERIC HANDEL

\textit{Approximate length: 5 minutes}

In the climactic final scene of \textit{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.)

\textit{Vivi, tiranno}
Vivi, tiranno,
Io t’ho scampato;

\textit{Live, you tyrant,}
Live, you tyrant,
I rescued you;
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.

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.
Ich sing’ und kann nicht weinen  
Und spinne so allein
Den Faden klar und rein  
So lang der Mond wird scheinen.
Als wir zusammen waren  
Da sang die Nachtigall
Nun mahnet mich ihr Schall  
Dass du von mir gefahren.
So oft der Mond mag scheinen,  
Denk’ ich wohl dein allein,
Mein Herz ist klar und rein  
Gott wolle uns vereinen.
Seit du von mir gefahren,  
Singt stets die Nachtigall,
Ich denk’ bei ihrem Schall,  
Wie wir zusammen waren.
Gott wolle uns vereinen  
Hier spinn’ ich so allein,
Der Mond scheint klar und rein,  
Ich sing’ und möchte weinen.

the sound was truly sweet;  
then, we were together.
I sing and cannot weep,  
and thus, alone, I spin
the bright, clean threads  
as long as the moon shines.
When we were together,  
then sang the nightingale;
now her sound reminds me  
that you are gone from me.
However often the moon shines,  
I think on you alone;
my heart is bright and clean;  
God grant we be united!
Since you have gone from me,  
the nightingale sings constantly;
her sound makes me think  
how we were together.
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
Great Performers | Notes on the Program

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

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

So fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve 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 luve!
And fare thee weel awhile!
And I will come again, my luve,
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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Embracing 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

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 Cuvilliës-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

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 *Akhnaten*. 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

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**

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.
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
Célia 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 Sego

Jessica Troy
Timothy Johnston, Hewitt, Texas, 2006; based on “Conte Vitale” viola, Andrea Guarneri, 1676
Great Performers | Meet the Artists

**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**

**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**

**Harpsichord**

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

  * Principal
  † Principal 2nd Violin
  bc Continuo

**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**

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Great Performers

**Lincoln Center Programming Department**
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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*
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*Ms. von Otter’s representation:*
Harrison Parrott
www.harrisonparrott.co.uk

*Mr. Costanzo’s representation:*
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