

Lincoln Center's 2018/19 GREAT PERFORMERS

The Program

Monday, March 11, 2019 at 8:00 pm

Symphonic Masters

Philharmonia Orchestra

Esa-Pekka Salonen, *Conductor*

Truls Mørk, *Cello*

SIBELIUS ***The Oceanides* (1914)**

ESA-PEKKA SALONEN **Cello Concerto (2016)**

Performed in three movements

Intermission

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

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:

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 Rose Studio

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

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.

STRAVINSKY ***The Firebird (1909–10)***

Introduction

Kastchei's Enchanted Garden

The Firebird Enters, Pursued by Ivan Tsarevich

The Firebird's Dance

Ivan Tsarevich Captures the Firebird

The Firebird Begs to be Released

Entrance of the Thirteen Enchanted Princesses

The Princesses Play with the Golden Apples (Scherzo)

Ivan Tsarevich Appears

The Princesses' Khorovod (Round Dance)

Daybreak

Ivan Tsarevich Enters Kastchei's Palace

Entrance of Kastchei the Immortal

Dialogue between Kastchei and Ivan Tsarevich

The Princesses Plead for Mercy

The Firebird Enters

Dance of Kastchei's Retinue under the Firebird's Magic Spell

Infernal Dance of Kastchei and His Subjects

The Firebird's Lullaby

Kastchei Awakens

Kastchei's Death

Kastchei's Spell Is Broken

Snapshot

By Christopher H. Gibbs

The first half of this evening's concert offers two pieces by Finnish composers, written nearly a century apart for American premieres. The Norfolk Music Festival commissioned Jean Sibelius to compose a work for the 1914 season, which resulted in *The Oceanides*. To sweeten the deal, he was offered a larger fee and an honorary degree from Yale University if he would agree to conduct the premiere himself; it turned out to be his only trip to this country. Much of Sibelius's orchestral music is based on Nordic mythology but *The Oceanides* was inspired by Greek antiquity and paints a vivid seascape.

Esa-Pekka Salonen, who conducts the program this evening, enjoys a dual career as a prominent composer as well. This used to be common: many composers were conductors and vice-versa, but that tradition, with notable exceptions, drastically declined over the course of the 20th century. Salonen has concentrated on writing orchestral music, including several concertos. This evening we hear his most recent, composed for cellist Yo-Yo Ma and premiered with the Chicago Symphony Orchestra in 2017.

The concert concludes with Igor Stravinsky's *Firebird*, which was the young Russian composer's breakout success. Impresario Sergei Diaghilev commissioned the work in 1909 for his legendary Ballets Russes in Paris, and the acclaim it enjoyed led to *Petrushka* the following year and then to *The Rite of Spring* in 1913. All three ballets are now more often encountered in the concert hall than on the stage. This evening's concert offers the relatively rare opportunity to hear the complete score to this revolutionary composition, rather than one of the suites that Stravinsky later extracted from it.

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Timeframe**ARTS****1909****Stravinsky's *The Firebird***

Selma Lagerlöf becomes the first woman to win the Nobel Prize for Literature.

1914**Sibelius's *The Oceanides***George Bernard Shaw's play *Pygmalion*—the basis for the musical *My Fair Lady*—premieres.**2016****Salonen's Cello Concerto**

Two stolen paintings by Vincent Van Gogh are recovered.

SCIENCE**1909**

The term "gene" is introduced by Danish plant physiologist Wilhelm Johannsen.

1914

Robert H. Goddard begins building the first liquid-fueled rockets.

2016

Google announces artificial intelligence that can beat the European champion of the board game Go.

IN NEW YORK**1909**

Metropolitan Life Tower opens, then the world's tallest building at 700 feet.

1914

The Federal Reserve Bank of New York opens, receiving more than \$99 million in deposits on opening day.

2016

The Oculus at the World Trade Center opens.

By Christopher H. Gibbs

The Oceanides (1914)

JEAN SIBELIUS

Born December 8, 1865, in Hämeenlinna, Finland

Died September 20, 1957, in Järvenpää, Finland

Approximate length: 11 minutes

Jean Sibelius is best known for his orchestral music, which includes seven symphonies, a violin concerto, and tone poems, most of which are connected to Nordic mythology. When the composer made his one trip to America in 1914, and was awarded an honorary degree from Yale University, the commendation noted that “What Wagner did with Teutonic legend, Dr. Sibelius has done in his own impressive way with the legends of Finland as embodied in her national epic [the *Kalevala*].”

The Oceanides was a commission for the Norfolk Music Festival. Sibelius initially wrote a three-movement suite, some of which then went into a single-movement tone poem called *Rondo of the Waves* and was sent off to Connecticut to be performed. He was then asked to come to America to conduct the premiere himself—his fee was increased and the Yale honor added as incentives. He heavily revised the piece, now calling it *The Oceanides*, and led the very successful premiere in Norfolk in June 1914. The powerful music critic Olin Downes, an ardent supporter of the composer, praised it as “the finest evocation of the sea which has ever been produced in music.” It is one of Sibelius’s few tone poems that is not based on Nordic mythology, but rather draws from the ancient Greek legend of Oceanus, who marries his sister Tethys, and among their thousands of children are the sea nymphs—the oceanides. Sibelius’s music does not have a specific program, but the wave-like evocation of the sea, as Downes noted, is unmistakable.

Cello Concerto (2016)

ESA-PEKKA SALONEN

Born June 30, 1958, in Helsinki, Finland

Approximate length: 38 minutes

Esa-Pekka Salonen did not set out to become the celebrated conductor he is today. Supplementing his training on French horn and composition at the Sibelius Academy in Helsinki were private lessons with the eminent composer Einojuhani Rautavaara before he moved on to further studies in Italy and Germany. Salonen initially directed ensembles dedicated to new music that eventually led to his prominent conducting career, including 17 years as music director of the Los Angeles Philharmonic. All the while he has continued to compose a rich catalog of works.

Following recent concertos for piano (2007) and violin (2009), Salonen completed his Cello Concerto for Yo-Yo Ma, to whom it is dedicated, on a joint commission from the Chicago Symphony Orchestra, New York Philharmonic, Barbican Centre, and Elbphilharmonie. Ma gave the premiere in Chicago with Salonen conducting in March 2017.

The work unfolds in three movements (fast, slow, fast) and draws upon musical ideas dating back some decades as well as material from Salonen's *knock, breathe, shine* (2010) for solo cello. According to the composer, the concerto explores "the concept of a virtuoso operating at the very limits of what is physically (and sometimes mentally) possible." Although there is no specific program, he points to two semi-cosmological metaphors, specifically the first movement evolving from "chaos" and becoming like a comet: "I imagined the solo cello line as a trajectory of a moving object in space being followed and emulated by other lines/instruments/moving objects. A bit like a comet's tail."

***The Firebird* (1909–10)**

IGOR STRAVINSKY

Born June 17, 1882, in Oranienbaum, Russia

Died April 6, 1971, in New York

Approximate length: 45 minutes

Music for dance has held a special place in French culture for centuries and during the 19th century there was an explosion of major full-length scores, among them Adolphe Adam's *Giselle* and Léo Delibes's *Coppélia*. These composers in turn inspired Tchaikovsky for his *Swan Lake*, *Sleeping Beauty*, and *Nutcracker*. Then, at the dawn of the 20th century, dance returned to Paris when the impresario Sergei Diaghilev began to present Russian seasons. He started in 1906 with the visual arts, then added symphonic music, then opera, and in 1909 came ballet. The offerings of his Ballets Russes were especially popular despite some Parisians grumbling that the dance productions were not sufficiently Russian. Music historian Richard Taruskin has remarked on the paradox: "The Russian ballet, originally a French import and proud of its stylistic heritage, now had to become stylistically 'Russian' so as to justify its exportation back to France."

For the 1910 season, Diaghilev decided to offer something unknown in Russia: a ballet on a Russian national folk story. The fairytale of the magical Firebird perfectly suited his purposes and he set out to find someone to write the music. After being refused by several composers, Diaghilev engaged the 27-year-old Igor Stravinsky, who achieved great success with *The Firebird*, continuing the next season with *Petrushka*, and then with the shocking *Rite of Spring* in 1913. *Firebird* was a team effort that included choreographer Michel Fokine, artists Léon Bakst and Alexander Golovin, and dancer Tamara Karsavina.

The tale begins as Prince Ivan enters the magical garden of the evil demi-god Kastchei the Immortal in pursuit of the Firebird, which he catches but soon frees; he is given a feather for his future protection. The Prince encounters 13 princesses, all under Kastchei's spell, and falls in love with one of them, named "Unearthly Beauty." The Prince is captured but remembers the magic feather, which saves him by revealing the secret to Kastchei's immortality: that his soul is in a magic casket. The Prince opens it and smashes the egg inside, which frees everyone. The music juxtaposes the "human" world, represented with folk-like, diatonic melodies, and the "magical" realm of the Firebird and Kastchei, which has exotic and chromatic melodies, a device that Stravinsky learned from his teacher, Nikolay Rimsky-Korsakov. This evening we have the relatively rare opportunity to hear the score for the complete ballet rather one of the three suites that the composer later extracted from it.

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

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KATJA TAHUA

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.

Truls Mørk



JOHS BOE

Truls Mørk's compelling performances, combining fierce intensity, integrity, and grace, have established him as one of the pre-eminent cellists of our time. He performs with the most distinguished orchestras including the New York Philharmonic, Philadelphia and Cleveland Orchestras, Boston Symphony Orchestra, and Los Angeles Philharmonic. In Europe he has appeared with Orchestre de Paris, the Berlin and Munich Philharmonics, Royal

Concertgebouw Orchestra, Philharmonia Orchestra, and Gewandhaus Orchestra of Leipzig. Conductor collaborations include Mariss Jansons, David Zinman, Manfred Honeck, Esa-Pekka Salonen, Gustavo Dudamel, Simon Rattle, Kent Nagano, Yannick Nézet-Séguin, and Christoph Eschenbach.

Following his appearance at the 2018 Baltic Sea Festival performing Salonen's Cello Concerto, Mr. Mørk performs the work with the Philharmonia Orchestra and Salonen on a U.S. tour that includes the Hill Auditorium in Ann Arbor, and Cal Performances in Berkeley. He continues to give regular recitals at major venues and festivals throughout the world. He recently developed a collaboration with pianist Behzod Abduraimov which includes a tour in the U.S. and Europe.

A great champion of contemporary music, Mr. Mørk has given more than 30 premieres, including Einojuhani Rautavaara's *Towards the Horizon* with the BBC Symphony Orchestra/John Storgårds, Pavel Haas's Cello Concerto with the Vienna Philharmonic/Jonathan Nott, Krzysztof Penderecki's Concerto for Three Cellos with the NHK Symphony Orchestra/Charles Dutoit, and Hafliði Hallgrímsson's Cello Concerto, co-commissioned by the Oslo Philharmonic, Iceland Symphony, and Scottish Chamber orchestras. In addition, Mr. Mørk has recorded many of the great cello concertos for labels such as Virgin Classics, EMI, Deutsche Grammophon, Ondine, Arte Nova, and Chandos, many of which have won international awards including Gramophone, Grammy, Midem, and Echo Klassik awards.

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

Great Performers

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 Villeminey
Anne Baker
Ella Rundle
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 Rundle ††
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

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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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www.opus3artists.com

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Fidelio Arts

www.fidelioarts.com

Mr. Mørk's representation:

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