

# Lincoln Center's 2018/19 GREAT PERFORMERS

## The Program

**Tuesday, April 9, 2019 at 7:30 pm**

*Chamber Orchestras*

### Australian Chamber Orchestra

Richard Tognetti, *Director and Violin*

Inon Barnatan, *Piano*

BACH (arr. Richard Tognetti) **Contrapunctus I–IV, from *The Art of Fugue* (before 1742/2016)**

MOZART **Piano Concerto No. 12 in A major, K.414 (1782)**

Allegro

Andante

Rondeau: Allegretto

*Mr. Barnatan will perform Mozart's cadenzas.*

*Intermission*

BEETHOVEN (arr. Tognetti) **String Quartet in B-flat major, Op. 130 (with *Grosse Fuge*, Op. 133) (1825–26/1998)**

Adagio ma non troppo—Allegro

Presto

Poco scherzoso: Andante con moto ma non troppo

Alla Danza tedesca: Allegro assai

Cavatina: Adagio molto espressivo

Grosse Fuge: Overtura: Allegro (fuga)—Meno mosso e moderato—Allegro molto e con brio

*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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Steinway Piano

Rose Theater

Jazz at Lincoln Center's Frederick P. Rose Hall

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### UPCOMING GREAT PERFORMERS EVENTS:

*Saturday, April 13 at 1:00 and 3:00 pm in the Walter Reade Theater*

**Music on Film:** Introduced by Michael Kimmelman

**(1:00 pm) Great Pianists Play Beethoven:** Featuring Rudolf Serkin, Claudio Arrau, and Wilhelm Backhaus

**(3:00 pm) Great Pianists Play Chopin:** Featuring Arthur Rubinstein, Vladimir Horowitz, and Martha Argerich

*Sunday, April 14 at 3:00 pm in David Geffen Hall*

**London Philharmonic Orchestra**

**Edward Gardner**, conductor

**Jean-Efflam Bavouzet**, piano

DEBUSSY: *La mer*; *Ibéria*, from *Images*

RAVEL: Piano Concerto; Mother Goose Suite

*Pre-concert lecture by James Parakilas at 1:45 pm in the Stanley H. Kaplan Penthouse*

*Monday, April 15 at 8:00 pm in David Geffen Hall*

**London Philharmonic Orchestra**

**Edward Gardner**, conductor

**James Ehnes**, violin

BEETHOVEN: *Egmont* Overture

SIBELIUS: Violin Concerto

MAHLER: Symphony No. 1

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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.*

# Snapshot

By David Wright

Tonight's program begins and ends with fugues—and not just any fugues, but landmark late works by Bach and Beethoven. In *The Art of Fugue*, Bach summed up a lifetime's experience developing musical counterpoint to a peak unequaled before or since. In the work's 14 fugues—for which Bach used the learned title "contrapunctus"—a single, distinctively shaped subject undergoes a dazzling variety of transformations in counterpoint with other voices and itself. The first four contrapuncti are the so-called "simple" fugues, in which the subject works itself out fairly straightforwardly, but with intriguing variations in harmony and rhythm from piece to piece. In Contrapuncti III and IV, the subject is inverted—that is, played as if one were reading the printed music upside down.

Beethoven studied Bach's music from childhood on, and late in his career a mighty fugue became his go-to movement for ending some of his largest works—the "Hammerklavier" Sonata and "Diabelli" Variations for piano, for example. The B-flat major Quartet, Op. 130, was to have ended similarly, but this *Grosse Fuge* proved to be, at least in the judgment of the time, too spiky and complex for either performers or listeners to understand. Beethoven was persuaded to substitute a lighter finale, which shifted the quartet's center of gravity toward the first movement. Meanwhile, he insisted that the Great Fugue be published on its own as his Op. 133. Tonight the *Grosse Fuge*, as arranged for orchestra by Richard Tognetti, will be performed in lieu of the lighter finale.

In contrast, Mozart conceals his mastery of counterpoint with unfailing charm and grace in the Piano Concerto in A major, K.414. The tuneful *Allegro*, elegiac *Andante*, and witty finale are, as the composer himself said, "written in such a way that the less learned cannot fail to be pleased, though without knowing why."

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## Timeframe

### ARTS

**1782**

**Mozart's Piano Concerto No. 12**

Francisco de Goya's painting *St. Bernardino of Siena*

**1825**

**Beethoven's String Quartet, Op. 130, and *Grosse Fuge***

Aleksandr Pushkin's ballad *The Bridegroom*

### SCIENCE

**1782**

The first hot air balloon is test flown.

**1825**

The first electromagnet is described.

### IN NEW YORK

**1782**

Most British soldiers withdraw to the city after they surrender in Yorktown.

**1825**

Martin Van Buren helps establish a Democratic Party to oppose John Quincy Adams.

By David Wright

**Contrapunctus I–IV, from *Art of Fugue*, BWV 1080 (before 1742/2016)**

JOHANN SEBASTIAN BACH

*Born March 21, 1685, in Eisenach, Germany*

*Died July 28, 1750, in Leipzig*

*Approximate length: 12 minutes*

When it comes to fugue, the Law and the Prophets is unquestionably J.S. Bach. Musicians ever since his time have studied his compositions to deepen their own understanding of music. He both mastered the old compositional techniques and enormously developed and systematized them, first in the 48 preludes and fugues of *The Well-Tempered Clavier* and later in the great *summa* that remained unfinished at his death, *The Art of Fugue*. But while each of “The 48” was based on a distinctive subject of its own, in *The Art of Fugue* Bach set himself the task of generating the entire vast collection of fugues, double fugues, triple fugues, stretto fugues, mirror fugues, and the rest from a single sturdy subject, which we hear all by itself at the beginning of Contrapunctus I, the first fugue in the collection. By the third and fourth contrapuncti, Bach has already turned his theme upside down and is writing fugues on it in that form. Skipping rhythms set the music dancing in numbers II and IV, and touches of chromatic harmony suggest more layers of color and emotion.

By using the Latin word for “counterpoint” as a title, Bach signaled the learned character of *The Art of Fugue*. Intended most likely for playing and study at the keyboard, the contrapuncti nevertheless blossom in expression when performed by ensembles, especially of brass or, as at this performance, strings and winds. Says Richard Tognetti, whose arrangements are performed this evening: “Even though our performances are imbued with the spirit of the early music movement pioneers, I am an historically informed post-modernist: polystylism is the new hit. I’m more interested in what the music *could* be, rather than what it *was*. These interpretations are as much inspired by Leopold Stokowski, Jacques Loussier, and the Swingle Singers as they are by Anner Bylisma’s performances of Bach.”

**Piano Concerto No. 12 in A major, K.414 (1782)**

WOLFGANG AMADEUS MOZART

*Born January 27, 1756, in Salzburg*

*Died December 5, 1791, in Vienna*

*Approximate length: 24 minutes*

In 1781, the 25-year-old Mozart left the galling service of the archbishop of Salzburg and resolved to try his luck as a freelance teacher and performer in Vienna, the imperial capital. From then on, every time he picked up his

pen, the question arose: How should one compose for this new public, the concert-going, music-buying middle class? On December 28, 1782, having completed one piano concerto and with two more on the way, Mozart wrote to his father:

These concertos are a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which the connoisseurs alone can derive satisfaction; but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why.

Recent scholarship suggests that K.414 is the concerto that was finished when Mozart wrote his father. It certainly fits the composer's description. Generosity with melodies is typical of Mozart in his concertos, and the opening *Allegro* of K.414 is particularly blessed that way. The solemn theme of the *Andante* is borrowed from Mozart's childhood mentor Johann Christian Bach. The theme of the sonata-rondo finale is in three parts, the second a unison phrase made to order for piling up in imitative sequences, which Mozart does in dazzling variety at several points in the movement—a treat for “connoisseurs” and everyone else.

### **String Quartet in B-flat major, Op. 130 (1825–26)**

#### ***Grosse Fuge* in B-flat major, Op. 133 (1825–26)**

LUDWIG VAN BEETHOVEN

*Born December 16, 1770, in Bonn, Germany*

*Died March 26, 1827, in Vienna*

*Approximate length: 49 minutes*

The Schuppanzigh Quartet gave the first performance of Beethoven's Quartet in B-flat major, Op. 130, in its original form, on March 21, 1826. Following the profound melancholy of that quartet's *Cavatina*, which never failed to move the composer to tears when he recalled it, the *Grosse Fuge* ended the long, tortuous work with a magnificent gesture of resurgent, defiant affirmation. The March 21 performance, however, made clear how taxing the fugue was to players and listeners alike; as a result, Beethoven's publisher Artaria took the extraordinary step of asking the great man for a different finale, offering him an additional 15 ducats for it. Even more remarkably, Beethoven accepted the fee and the challenge. The Haydnesque new finale, the last composition Beethoven finished, not only was a completely different piece from the fugue, but it turned all of Op. 130 into a different piece, its center of gravity now located among the early movements, in the traditional Classical manner. Eventually, the fugue was published separately as Op. 133. Tonight, we hear Richard Tognetti's 1998 arrangement of the Op. 130 quartet as Beethoven originally conceived it, with the *Grosse Fuge* as the finale.

The quartet's movements consist of a curiously bifurcated opening in two contending tempos; three scherzo-like pieces that scamper or dance, but resolve nothing; the emotionally naked, heartbreaking *Cavatina*; and tonight, the *Grosse Fuge* as the conclusion.

Like its two great predecessors, the finales of the "Hammerklavier" Sonata for piano (Op. 106) and the Ninth Symphony, the *Grosse Fuge* is preceded by a curiously disoriented passage, in which fragments of music wander in and out. When the fugue itself gets under way, the long-note theme is all but submerged in its frantic countersubject. Not for Beethoven is the serenity at the center of Bach's most complicated fugues; here the music seems to grunt and yelp with the effort of creation, and the trills that pile up later in the movement are like shaking fists. By contrast, the slowly flowing interlude at mid-movement recalls the Ninth Symphony's warm setting of the "Ode to Joy" theme for strings. Having come into its own in the slow section, the long-note theme is now combined with a fast, jerky version of itself, and then with the leaping countersubject again, building to a climax in the return of the slow section, now triumphantly forte. Light and cheer now flood the scene, as the music whirls away in B-flat major—interrupted only briefly by two mysterious echoes of the opening bars—on its way to a breathless conclusion.

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

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# Meet the Artists



JACK SALTMYRAS

## **Richard Tognetti**

Richard Tognetti is the artistic director of the Australian Chamber Orchestra. After studying in Australia with William Primrose and Alice Waten, and overseas at the Bern Conservatory with Igor Ozim, he returned home in 1989 to lead several performances with the ACO and was appointed the orchestra's artistic director and lead violin later that year. He was artistic director of the Festival Maribor in Slovenia from 2008 to 2015.

Mr. Tognetti performs on period, modern, and electric instruments, and his numerous arrangements, compositions, and transcriptions have expanded the chamber orchestra repertoire and been performed throughout the world. As director or soloist, he has appeared with many of the world's leading orchestras, and in 2016 was the first artist-in-residence at the Barbican Centre's Milton Court Concert Hall. Mr. Tognetti is also a composer, having curated and co-composed the scores for the ACO's documentary films *Mountain*, *The Reef*, and *Musica Surfica*. In addition, he co-composed the scores for Peter Weir's *Master and Commander: The Far Side of the World* and the soundtrack to Tom Carroll's film *Storm Surfers*.

He was appointed an Officer of the Order of Australia in 2010. He holds honorary doctorates from three Australian universities and was made a National Living Treasure in 1999. He performs on the 1743 "Carrodus" Guarneri del Gesù violin, lent to him by an anonymous Australian private benefactor.

## Inon Barnatan

MARCO BORGREVE



Pianist Inon Barnatan is celebrated for his poetic sensibility, musical intelligence, and consummate artistry. He was a recipient of Lincoln Center's Martin E. Segal Award in 2015, as well as the prestigious Avery Fisher Career Grant in 2009. He recently completed his third and final season as the inaugural artist-in-association of the New York Philharmonic, a position created by former Philharmonic music director Alan Gilbert. Mr. Barnatan and Gilbert have since col-

laborated numerous times and are in the process of recording the complete cycle of Beethoven piano concertos with the Academy of St. Martin in the Fields, marking that orchestra's first complete recorded Beethoven concerto cycle.

Mr. Barnatan has performed extensively with the world's leading orchestras, including those of Cleveland, Los Angeles, New York, Philadelphia, and San Francisco, and has worked with distinguished conductors such as Gustavo Dudamel, Michael Tilson Thomas, Matthias Pintscher, and Pinchas Zukerman. In 2019 Mr. Barnatan will become music director of La Jolla Summerfest in California. His recordings are critically acclaimed, and his album *Darknesse Visible* was named one of the "Best of 2012" by the *New York Times*. His 2015 CD *Rachmaninov & Chopin: Cello Sonatas* on Decca Classics with Alisa Weilerstein earned rave reviews on both sides of the Atlantic.

## Australian Chamber Orchestra

The Australian Chamber Orchestra travels a remarkable road. Founded by cellist John Painter in November 1975, this 17-piece string orchestra makes waves around the world with its explosive performances and brave interpretations. Steeped in history but always looking to the future, ACO programs embrace celebrated classics alongside new commissions, and adventurous cross-artform collaborations.

Led by Artistic Director Richard Tognetti since 1990, the ACO performs more than 100 concerts across Australia each year. The orchestra also maintains an international touring schedule that finds it in many of the world's greatest concert halls including Amsterdam's Concertgebouw, London's Barbican Centre and Royal Festival Hall, Vienna's Musikverein and Konzerthaus, New York's Carnegie Hall, Birmingham's Symphony Hall, and Frankfurt's Alte Oper. In 2018 the ACO commenced a three-year London residency as International Associate Ensemble at Milton Court in partnership with the Barbican Centre, with whom it shares a commitment in presenting concerts that inspire,



embolden, and challenge audiences. Whether performing in New York or Wollongong, New South Wales, the ACO is unwavering in its commitment to creating transformative musical experiences.

The orchestra regularly collaborates with artists and musicians who share its ideology: from Emmanuel Pahud, Steven Isserlis, Dawn Upshaw, Olli Mustonen, Brett Dean, and Ivry Gitlis, to Neil Finn, Jonny Greenwood, Barry Humphries, and Meow Meow; to visual artists and filmmakers such as Michael Leunig, Bill Henson, Shaun Tan, Jon Frank, and Jennifer Peedom, who have co-created unique, hybrid productions for which the ACO has become renowned.

In addition to its national and international touring schedule, the orchestra has an active recording program across CD, vinyl, and digital formats. Its recordings of Bach's violin works won three consecutive ARIA Awards. Recent releases include *Water / Night Music*, the first Australian-produced classical vinyl for two decades, and the soundtrack to the acclaimed cinematic collaboration *Mountain*. Documentaries featuring the ACO have been shown on television worldwide and won awards at film festivals on four continents.

## **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.

NIC WALKER



## **Australian Chamber Orchestra**

**Richard Tognetti**, *Artistic Director & Lead Violin*

### **Violin**

Richard Tognetti, *Artistic Director & Lead Violin*

Satu Vänskä \*

Glenn Christensen

Aiko Goto

Mark Ingwersen

Ilya Isakovich

Liisa Pallandi

Maja Savnik

Ike See

Victoria Sayles

### **Viola**

Hanna Lee #

Nicole Divall

Elizabeth Woolnough

Nathan Greentree

### **Cello**

Timo-Veikko Valve \*

Melissa Barnard

Julian Thompson

### **Bass**

Maxime Bibeau \*

### **Oboe**

Dmitry Malkin #

Michael Dessler

### **Horn**

Alexander Love #

Alexander Kienle

\* *ACO Principal*

# *Guest Principal*

*The Australian Chamber Orchestra thanks the "Friends of ACO US" who generously support the activities of the ACO in the United States, providing opportunities for the American public to experience and engage with the ACO: Doug and Robin Elix, Patrick Loftus-Hills and Konnin Tam, Steve and Sally Paradis, Robert Zink and Virginia Ford Zink, Simon Pinniger and Carolyne Roehm, Chris and Francesca Beale, Venessa Merrin, Geoffrey and Leigh Pack, Simon Yates and Kevin Roon, Nadia and Ed Sopher, Jaques and Lethe Black, Jeanie Cogill, Raymond Learsy and Diane Ackerman, Monika McLennan, and Sean and Sarah Reynolds.*

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