

# Lincoln Center's 2018/19 GREAT PERFORMERS

## The Program

**Sunday, April 14, 2019 at 11:00 am**

*Sunday Morning Coffee Concerts*

**Benjamin Beilman, *Violin***  
**Orion Weiss, *Piano***

SCHUBERT **Rondo in B minor for violin and piano**  
**("Rondo brillant") (1826)**

BEETHOVEN **Sonata No. 10 in G major for violin and piano (1812)**

Allegro moderato  
Adagio espressivo—  
Scherzo: Allegro  
Poco allegretto

*This program is approximately one hour long and will be performed without intermission.*

*Please join us for a cup of coffee following the performance.*

*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*  
Walter Reade Theater

## Great Performers

Support is provided by Rita E. and Gustave M. Hauser, The Shubert Foundation, The Katzenberger Foundation, Inc., Audrey Love Charitable Foundation, Great Performers Circle, Lincoln Center Spotlight, Chairman's Council, and Friends of Lincoln Center

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Endowment support for Symphonic Masters is provided by the Leon Levy Fund

Endowment support is also provided by UBS

Nespresso is the Official Coffee of Lincoln Center

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### UPCOMING GREAT PERFORMERS EVENTS:

*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

*Sunday, April 28 at 11:00 am in the Walter Reade Theater*

**Jiji**, guitar

TÁRREGA: Recuerdos de la Alhambra

ALBÉNIZ: Asturias, from *Suite española*

SCARLATTI: Sonata in D minor

MARAIS: Les Voix humaines

BACH: Allegro, from Prelude, Fugue, and Allegro in E-flat major

STEVE REICH: Electric Counterpoint

KRISTS AUZNIEKS: Cor (World premiere)

GINASTERA: Scherzo and Finale, from Sonata for Guitar

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.

**Visit [LCGreatPerformers.org](http://LCGreatPerformers.org) for more information relating to this season's programs.**

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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.*

By Kathryn L. Libin

**Rondo in B minor for violin and piano, D.895 (“Rondo brillant”) (1826)**

FRANZ SCHUBERT

*Born January 31, 1797, in Vienna*

*Died November 19, 1828, in Vienna*

*Approximate length: 15 minutes*

Franz Schubert grew up in Vienna in a musical family and at the age of eight began to study violin with his father, a schoolmaster. His training intensified when he was accepted into the imperial court chapel choir and its associated school, where he played in an orchestra as well as singing in the choir. For a budding young composer this was fertile territory, and Schubert was afforded rare opportunities for growth as a professional musician. Already as a teen he composed energetically, producing a flood of songs, string quartets, symphonies, masses, and operatic music. But despite abundant evidence of his genius for composition, he struggled to find a permanent position outside of teaching in his father’s school.

In the early 1820s Schubert began to find some success with the publication of his music, particularly in the realm of songs. In 1826, while finishing his “Great” C-major Symphony, he also completed three new string quartets and a quantity of songs. That year he met a 20-year-old Bohemian violinist, Josef Slawjk (or Slavik), who had recently moved to Vienna and commissioned a new concert piece from Schubert. Though we know only very little about Slawjk, Schubert’s rondo for him, completed in October, demonstrates that he was a virtuoso of the first order; Chopin would later call him a “second Paganini.” In 1827 Schubert would write a second work, the *Fantasie in C major*, for the impressive young violinist.

Schubert was able to arrange a hearing for the new rondo that fall with the Viennese music publisher Domenico Artaria; after listening to Slawjk play it with pianist Karl Maria von Bocklet, Artaria agreed to publish it, and it appeared the following year as the *Rondeau brillant*, Op. 70. Like Schubert’s other late instrumental works, the B-minor *Rondo* is lengthy, challenging, and substantial. It opens with a stately *Andante* introduction that contrasts the brusque rhythms of the French overture with broad, lyrical melody and rich harmonies. In the *Allegro*, the players launch into an energetic, infectiously dance-like theme, strongly reminiscent of the Hungarian gypsy style very familiar in Vienna at the time. A multiplicity of thematic ideas, ranging from the exuberant to the elegantly languishing, provides a diverting, crowd-pleasing entertainment. The piano part, often orchestral in its power and exploitation of timbre, proves to be a full partner to the virtuosic solo violin. The *Rondo* seems to have met with a certain amount of approval from contemporary critics, one of whom wrote, “The spirit of invention has here often beaten its wings mightily indeed and has borne us aloft with it. Both the pianoforte and the violin require a practiced

artist, who must be prepared for passages which have not by any means attained to their right of citizenship by endless use, but betoken a succession of new and inspired ideas.”

**Sonata No. 10 in G major for violin and piano, Op. 96 (1812)**

LUDWIG VAN BEETHOVEN

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

*Died March 26, 1827, in Vienna*

*Approximate length: 30 minutes*

While Schubert remained a relatively obscure composer in early 19th-century Vienna, Beethoven had come to the city with excellent connections among the aristocracy and was thereby awarded both opportunities and a degree of celebrity. Nonetheless, it was never easy for a composer without a settled position at court or church to earn a decent living. Beethoven’s personal difficulties—his deafness, frequent bouts of depression, habitual surliness, and general lack of manners—precluded him from holding such a post, and as he performed less and less in public he came to rely more on the patronage of noble friends. In March 1809 three such noblemen entered into a contract with Beethoven, granting him a generous annuity that would sustain him for the rest of his life. The highest ranking of the three, and the dearest friend to Beethoven, was the Archduke Rudolph of Austria, youngest brother of the Emperor, and at age 21 a devoted amateur of piano and composition who had already studied with Beethoven for five years. During the next few months, Beethoven would dedicate some of his most important works to Rudolph, including the fifth or “Emperor” piano concerto (Rudolph had already received the dedication of the fourth), the “Lebewohl” piano sonata, and the Piano Trio, Op. 97, that would become known as the “Archduke” trio. A few of the greatest masterpieces of Beethoven’s late period, including the “Hammerklavier” Sonata and the *Grosse Fuge* string quartet, would also be dedicated to Rudolph.

Beethoven also dedicated his last violin sonata to Rudolph, who played in its first performance. The Sonata in G, Op. 96, was completed in December 1812 for celebrated French violinist Pierre Rode, who came to Vienna that month during a European concert tour. Rode and the Archduke performed the sonata at an evening concert in the home of another Beethoven patron, Prince Franz Joseph Maximilian Lobkowitz. The piece offers a sense of intimacy and lyricism that characterizes many of Beethoven’s works in this period of his career. A short, fragmentary motive with an offbeat trill opens the *Allegro moderato*, generating a dialogue between the two instruments and proving to be a fertile source of development. The slow movement in E-flat major is surely one of Beethoven’s most beautiful, long-breathed creations in this vein; it swells to a central climax of great softness and delicacy before tapering off into a

*pianissimo* conclusion, the last chord of which links to the edgy, accented G-minor scherzo.

We know that Beethoven, rather unusually, tailored his finale to the abilities of his violinist, writing to the Archduke a few days before the premiere, “I had to consider the playing of Rode. In our finales we like to have fairly noisy passages, but this does not suit R—and this hinders me somewhat.” Whatever Beethoven may have implied in that remark, he was not prevented from producing a deeply cheerful, conversational set of variations for this final movement. It features another remarkably expressive *Adagio* at the center, as well as an exuberant *Allegro* episode and a canon that puts the two instruments in stealthy imitation of one another before the last reiteration of the theme, which builds to a brief but exciting *Presto* outburst.

*Musicologist Kathryn L. Libin teaches music history and theory at Vassar College.*

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# Meet the Artists



GIORGIA BERTAZZI

## **Benjamin Beilman**

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Violinist Benjamin Beilman, a recipient of the Avery Fisher Career Grant, has won praise for his passionate performances and deep rich tone. Highlights of his 2018–19 season include play-directing and curating a program with the Vancouver Symphony Orchestra, making his debut at the Philharmonie in Cologne with Ensemble Resonanz, and with the Munich Chamber Orchestra in Koblenz; performing *The Four Seasons* with the Cincinnati Symphony Orchestra and Richard Egarr, returning to the City of Birmingham Symphony, and debuting with the Royal Scottish National Orchestra and Elim Chan. In recital, he performs at Lincoln Center, Spivey Hall in Atlanta, and the Kennedy Center, and appears in performances of Mozart Sonatas at Philadelphia’s Perelman Theater and at Carnegie Hall with pianist Jeremy Denk. His European recital and chamber music engagements include the Moritzburg Festival in Dresden, Concertgebouw in Amsterdam, and Wigmore Hall for a BBC Radio 3 live broadcast.

Last year Mr. Beilman premiered *Demons*, a new work dedicated to the political activist Angela Davis, written by Frederic Rzewski and commissioned by Music Accord. He also gave its European premiere at the Heidelberg Spring Festival. Other past highlights include Mr. Beilman’s Australian concerto debut with the Sydney Symphony Orchestra, debut with the Scottish Chamber Orchestra, and performances with the San Francisco Symphony, Rotterdam and London Philharmonics, Frankfurt Radio Symphony, Zurich Tonhalle, and Orchestre National du Capitole de Toulouse.

Mr. Beilman came to worldwide attention following his First Prize wins in the 2010 Young Concert Artists International Auditions and the 2010 Montreal International Musical Competition. He has received a Borletti-Buitoni Trust Fellowship, London Music Masters Award, and an exclusive recording contract with Warner Classics. His first disc for the label, *Spectrum* (2016), features works by Stravinsky, Janáček, and Schubert.

Mr. Beilman began playing violin at the age of five and went on to study with Almita and Roland Vamos at the Music Institute of Chicago, Ida Kavafian, and Pamela Frank at the Curtis Institute of Music, and Christian Tetzlaff at the Kronberg Academy. He plays the “Engleman” Stradivarius from 1709, generously on loan from the Nippon Music Foundation.

## Orion Weiss



JACOB BLICKENSTAFF

One of the most sought-after soloists in his generation of young American musicians, pianist Orion Weiss has performed with the major American orchestras, including the Chicago and Boston Symphony Orchestras, and Los Angeles and New York Philharmonics. His deeply felt and exceptionally crafted performances go far beyond his technical mastery and have won him worldwide acclaim.

His 2018–19 season began at the Lucerne Festival and ends with the Minnesota Orchestra, with performances in between for the Denver Friends of Chamber Music, the University of Iowa, Chamber Music Society of Lincoln Center, Albany Symphony, the Kennedy Center’s Fortas Series, the 92nd Street Y, and Broad Stage. In 2017–18 Mr. Weiss performed Beethoven’s Triple Concerto with the Saint Paul Chamber Orchestra, toured with James Ehnes, and soloed with 12 orchestras around the U.S. Other highlights of recent seasons include his third performance with the Chicago Symphony Orchestra, a North American tour with the world-famous Salzburg Marionette Theater in a performance of Debussy’s *La Boîte à Joujou*, the release of his recording of Christopher Rouse’s *Seeing*, and recordings of the complete Gershwin works for piano and orchestra with his longtime collaborators the Buffalo Philharmonic and JoAnn Falletta.

Named the Classical Recording Foundation’s Young Artist of the Year in 2010, Mr. Weiss made his debut with the Boston Symphony Orchestra at Tanglewood in 2011 as a last-minute replacement for Leon Fleisher. In 2004, he graduated from The Juilliard School, where he studied with Emanuel Ax.

## 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.**

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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.

### **Lincoln Center Programming Department**

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Opus 3 Artists

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

*Mr. Weiss's representation:*

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