

Lincoln Center's 2018/19 GREAT PERFORMERS

The Program

Monday, April 15, 2019 at 8:00 pm

Symphonic Masters

London Philharmonic Orchestra

Edward Gardner, *Conductor*

James Ehnes, *Violin*

BEETHOVEN **Overture to *Egmont* (1809–10)**

SIBELIUS **Violin Concerto in D minor (1903–04, rev. 1905)**

Allegro moderato

Adagio di molto

Allegro, ma non tanto

Intermission

MAHLER **Symphony No. 1 in D major (1885–88)**

Langsam, schleppend

Kräftig bewegt

Feierlich und gemessen, ohne zu schleppen

Stürmisch bewegt

Please make certain all your electronic devices are switched off.

This evening's concert is made possible in part by the Margot Papamarkou Fund, established at Lincoln Center in 1999 with a bequest from the estate of Alexander Papamarkou.

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.

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

Public support is made possible by the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature

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

NewYork-Presbyterian is the Official Hospital of Lincoln Center

UPCOMING GREAT PERFORMERS EVENTS:

Thursday, April 18 at 7:30 pm in the David Rubenstein Atrium

Castalian String Quartet

BRITTEN: String Quartet No. 2

SCHUBERT: String Quartet in A minor ("Rosamunde")

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

Sunday, May 19 at 3:00 pm in David Geffen Hall

Pittsburgh Symphony Orchestra

Manfred Honeck, conductor

Till Fellner, piano

BEETHOVEN: Piano Concerto No. 5 ("Emperor")

MAHLER: Symphony No. 5

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.

Snapshot

By Christopher H. Gibbs

In just some eight minutes, Beethoven's thrilling *Egmont* Overture distills essential elements of his musical style and power. Written to introduce performances of Johann Wolfgang von Goethe's tragic play about political tyranny, the overture traces a heroic path from brooding darkness to blazing victory.

Much of Jean Sibelius's music is connected to the history, mythology, and landscape of his native Finland. Yet even in abstract pieces without titles or programs, such as the Violin Concerto, one often senses an uncanny evocation of his homeland. This concerto is probably the most beloved and often performed of all 20th-century violin concertos. Despite its eventual popularity, the work caused Sibelius a good bit of trouble getting it into the final form we know today.

Gustav Mahler composed his First Symphony in his mid-twenties and the work stands as one of the most remarkable and imaginative debut pieces ever written in the genre. When he conducted the premiere in Budapest in 1889, it was presented as a five-movement "Symphonic Poem" and bewildered many listeners. Mahler decided to add titles and explanations to the movements and called the piece *Titan*, "A Tone Poem in the Form of a Symphony." After several more performances he eliminated one movement entirely, banished the titles and explanations, and just called it Symphony No. 1 in D major.

—Copyright © 2019 by Christopher H. Gibbs

Timeframe

ARTS

1809

Beethoven's *Egmont* Overture

J.M.W. Turner's paintings include *Fishing Upon the Blyth-Sand* and *Tide Setting In*.

1886

Mahler's *Symphony No. 1*

Publication of *Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson

1903

Sibelius's *Violin Concerto*

W.E.B. Dubois's essay and sketch collection *The Souls of Black Folk*

SCIENCE

1809

William Maclure publishes the first geological map of the United States.

1886

Development of the first electric fan

1903

The first synthetic local anesthetic is patented.

IN NEW YORK

1809

The first Sunday newspaper, *The Observer*, is published.

1886

The Statue of Liberty is dedicated by President Grover Cleveland.

1903

The police begins to fingerprint felons.

By Christopher H. Gibbs

Overture to *Egmont* (1809–10)

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 8 minutes

It is hardly surprising that Beethoven, like Schubert and other contemporaries, set the words of Johann Wolfgang von Goethe (1749–1832) more often than those of any other writer. Goethe was the supreme literary figure of his time and one whose influence on European cultural life would be hard to exaggerate. The incidental music—the overture and nine other numbers—that Beethoven composed for Goethe’s tragic play *Egmont* (1786) is his most extended engagement with the poet’s work. The music premiered in June 1810 at performances of the play in Vienna.

Goethe’s drama combines heroism with hopes for political liberation, themes shared with Beethoven’s lone opera, *Fidelio*. Count Egmont fights the tyrannical forces of the Duke of Alba, who imprisons and eventually executes him. The Count’s beloved, Clärchen, predicts these events and tries to rescue him. Unlike Leonore in *Fidelio*, she fails and takes poison. Egmont’s ultimate heroic victory derives from the fact that his suffering and death inspire the people to overthrow their oppressive rulers. The overture distills many of the features of Beethoven’s heroic style: intensity, organicism, and motivic transformations. The journey from the dark F-minor opening to the triumphant major-key conclusion is similar to that traced in the Fifth Symphony.

Violin Concerto in D minor (1903–04, rev. 1905)

JEAN SIBELIUS

Born December 8, 1865, in Hämeenlinna, Finland

Died September 20, 1957, in Järvenpää, Finland

Approximate length: 31 minutes

Perhaps no other 20th-century violin concerto has so triumphantly entered the standard orchestral repertory as the one by Jean Sibelius. This would no doubt have pleased the composer greatly, especially given the travails of getting the piece into the form in which it is so prized today. At the turn of the century, Sibelius was already enjoying considerable fame in his native Finland after the success of his first two symphonies and tone poem *Finlandia*; his reputation was growing abroad. Willy Burmester, an esteemed German violinist who had once been concertmaster in the Helsinki Orchestra, seems to have planted the idea for a concerto that he

anticipated would rival Tchaikovsky's. Not that Sibelius needed the practical advice that many composers have sought over the centuries—he was a violinist himself and had once auditioned, unsuccessfully, for a place in the Vienna Philharmonic. Sibelius first mentioned the idea of the concerto in a letter he wrote to his wife in late 1902 and he buckled down the following summer.

Plans for the premiere with Burmester were scrapped when Sibelius, in financial straits, decided to give a concert of his works in Helsinki and enlisted a far less distinguished local soloist. The rushed February 1904 premiere did not go well. A critic whom Sibelius respected voiced grave concerns that the composer took to heart and he set about revising the work substantially in 1905. The somewhat shorter, more refined, and less flashy revision was successfully unveiled in Berlin in October with no less than Richard Strauss conducting and another soloist. (Poor Burmester never performed the piece.)

Symphony No. 1 in D major (1885–88)

GUSTAV MAHLER

Born July 7, 1860, in Kaliště, Bohemia

Died May 18, 1911, in Vienna, Austria

Approximate length: 56 minutes

When Mozart composed his First Symphony, at the tender age of eight, he was surely not at all concerned about its place in music history. But for the Romantics, symphonies were the proving ground of greatness. Expectations ran high, which led some composers, like Brahms and Bruckner, to long delay their bids. Others tried to reinvent the genre, writing not a traditional “Symphony No. 1,” but rather a symphonic poem or some other kind of large orchestral work, often with an extramusical program based on literature, history, or nature. That was the course that Gustav Mahler initially chose.

This work went through various incarnations before reaching the four-movement symphony we know today. In November 1889 Mahler premiered a “Symphonic Poem in Two Parts” in Budapest, where he served at the time as director of the Royal Hungarian Opera. This five-movement composition was greeted with some bewilderment and hostility. Mahler set about revising the work, now calling it *Titan*, “A Tone Poem in the Form of a Symphony.” Still in five movements, each sported a specific title. He also provided some programmatic explanations, quite minimal except for the innovative fourth movement, a funeral march that had most puzzled listeners.

Mahler conducted the five-movement *Titan* two times in the mid-1890s before deciding to cut the second movement, titled *Blumine*, a lilting andante he had originally written as incidental music for a play. He now called the work simply Symphony No. 1 in D major. “Blumine” was gone (it is some-

times performed as a separate concert piece), as were the two-part format, the titles, and the other extramusical clues. Mahler was increasingly moving away from wanting to divulge information about what was behind his symphonies, the strategy associated with his friend and rival Richard Strauss.

Opinion was divided in 1900 when Mahler successfully conducted the symphony in Vienna's Musikverein. For many, apparently, the issue was Mahler's suppression of background information. Some listeners were baffled by his ingenious juxtapositions of irony and sublimity, of parody and exultation, as well as by his merging of the genres of song and symphony.

Mahler marked the extraordinary introduction, seven octaves sounding the pitch A, "Like a sound from nature." The music seems to grow organically from the interval of a falling fourth. As critics have long noted, this sound of a cuckoo is "unnatural." Mahler did not use the more realist interval of the minor third as Beethoven had in his "Pastoral" Symphony. The falling fourth forecasts the opening of the main theme, derived from one of Mahler's own songs, "Ging heut' Morgens über's Feld" ("This morning I went out o'er the fields"), from his cycle *Lieder eines fahrenden Gesellen* ("Songs of a Wayfarer"), which is the basis for much of the movement.

The following scherzo (*Kräftig bewegt*, "Moving strongly") is a *Ländler*, an Austrian folk-dance. Once again, he uses an earlier song to provide melodic material. The third movement (*Feierlich und gemessen*, "Solemnly and measured") is the one that Mahler felt most needed explanation. It opens with a lone double bass playing in an awkwardly high register a minor-key version of the popular song "Bruder Martin" (Brother Martin, better known in its French version as "Frère Jacques"). With the feeling of a funeral march, it is first presented as a round but is interrupted by what sounds like spirited dance music in a Bohemian style such as Mahler had heard played in village squares while growing up in the Czech lands. Another contrast comes in the middle when he uses the fourth *Wayfarer* song, "Die zwei blauen Augen" ("The two blue eyes").

The finale (*Stürmisch bewegt*, "Moving stormily") moves from fiery defiance to reconciliation, from Hell to Paradise as Mahler's original title had it. Natalie Bauer-Lechner, a confidant of the composer, informed a critic that in the end the hero of the work becomes the master of his fate: "Only when he has triumphed over death, and when all the glorious memories of youth have returned with themes from the first movement, does he get the upper hand: and there is a great victorious chorale!"

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

Meet the Artists



BENJAMIN EALOVEGA

Edward Gardner

Chief conductor of Norway's Bergen Philharmonic since October 2015, Edward Gardner has led the orchestra on multiple international tours, including acclaimed performances in London, Berlin, Munich, and Amsterdam. In demand as a guest conductor, he debuted last season with the New York Philharmonic, San Francisco Symphony, Finnish Radio Symphony and Netherlands Philharmonic Orchestras, and returned to the Gewandhaus Orchestra of Leipzig, Deutsches Symphonie-Orchester Berlin, and Danish National Symphony and Philharmonia Orchestras.

Highlights of Mr. Gardner's 2018–19 season include re-invitations to conduct the Chicago Symphony Orchestra, Netherlands Radio Philharmonic, Royal Stockholm Philharmonic, Orchestra del Teatro alla Scala di Milano, and the London Philharmonic Orchestra. Debuts include dates with the WDR Sinfonieorchester Köln, Wiener Symphoniker, Rundfunk-Sinfonieorchester Berlin, RAI National Symphony Orchestra, and a new production of *Kát'a Kabanová* at the Royal Opera House.

Music director of English National Opera from 2006–15, Mr. Gardner has an ongoing relationship with the Metropolitan Opera, where he has conducted productions of *Carmen*, *Don Giovanni*, *Der Rosenkavalier*, and *Werther*. He has also conducted at La Scala, Lyric Opera of Chicago, Glyndebourne Festival Opera, and Opéra National de Paris. An exclusive Chandos recording artist, Mr. Gardner's award-winning discography includes music by Grieg, Bartók, Sibelius, Janáček, Elgar, Mendelssohn, Walton, Lutoslawski, Britten, Berio, and Schoenberg.

Born in England, Mr. Gardner was educated at Cambridge and the Royal Academy of Music. His many accolades include being named Royal Philharmonic Society Award Conductor of the Year (2008), an Olivier Award for Outstanding Achievement in Opera (2009), and receiving an OBE for Services to Music in the Queen's Birthday Honours (2012).

James Ehnes



BENJAMIN EALOVEGA

Gifted with a rare combination of stunning virtuosity, serene lyricism, and an unfaltering musicality, James Ehnes is a favorite guest of many of the world's most respected conductors including Vladimir Ashkenazy, Marin Alsop, Andrew Davis, Stéphane Denève, Edward Gardner, Juanjo Mena, Gianandrea Noseda, David Robertson, and Donald Runnicles. The long list of orchestras with whom he has performed includes the Boston, Chicago, London, NHK

and Vienna symphony orchestras; the Los Angeles, New York, Munich and Czech philharmonics; and the Cleveland, Philadelphia, Philharmonia, and DSO Berlin orchestras. Mr. Ehnes held a residency with the Minnesota Orchestra in 2017–18, and in 2017 he premiered the Aaron Jay Kernis Violin Concerto with the Toronto, Seattle and Dallas symphony orchestras.

In recital, Mr. Ehnes performs regularly at the Wigmore Hall, Carnegie Hall, Chicago's Symphony Center, Amsterdam Concertgebouw, and at such festivals as Ravinia, Montreux, Chaise-Dieu, and Verbier. In 2009 he made a sensational debut at the Salzburg Festival performing the Paganini Caprices. As a chamber musician, he has collaborated with leading artists such as Leif Ove Andsnes, Gautier Capuçon, Yo-Yo Ma, Antoine Tamestit, and Yuja Wang, among others. In 2010 he formally established the Ehnes Quartet, with whom he has performed around Europe. Mr. Ehnes is also the artistic director of the Seattle Chamber Music Society.

Mr. Ehnes has an extensive discography and has won many awards for his recordings, including a Grammy Award (2019) for his live recording of Aaron Jay Kernis's Violin Concerto with the Seattle Symphony and Ludovic Morlot, and a Gramophone Award for his live recording of the Elgar Concerto with the Philharmonia Orchestra and Andrew Davis. His recording of the Korngold, Barber and Walton violin concertos won a Grammy Award for Best Instrumental Soloist Performance and a JUNO award for Best Classical Album of the Year. Mr. Ehnes's recent recording of the Bartók Concertos was nominated for a Gramophone Award in the Concerto category.

Mr. Ehnes is a graduate of The Juilliard School, a fellow of the Royal Society of Canada, and in 2010 was appointed a member of the Order of Canada. He was awarded the 2017 Royal Philharmonic Society Award in the Instrumentalist category. Mr. Ehnes plays the "Marsick" Stradivarius of 1715.

London Philharmonic Orchestra

The London Philharmonic Orchestra was founded in 1932 by Thomas Beecham. Since then, its principal conductors have included Adrian Boult, Bernard Haitink, Georg Solti, Klaus Tennstedt, and Kurt Masur. In 2017 Vladimir Jurowski celebrated his tenth anniversary as the orchestra's principal conductor.

The London Philharmonic Orchestra has been performing at Southbank Centre's Royal Festival Hall since it opened in 1951, becoming resident orchestra in 1992. It also has flourishing residencies in Brighton and Eastbourne, and performs regularly around the U.K. Each summer it plays for Glyndebourne Festival Opera, where it has been resident symphony orchestra for over 50 years. The orchestra also regularly tours abroad; highlights of the 2018–19 season include a major tour of Asia including South Korea, Taiwan, and China, as well as performances in Belgium, France, Germany, the Netherlands, Spain, Greece, Switzerland, and the U.S.

In 2012 the orchestra performed as part of the Queen's Diamond Jubilee Pageant on the Thames River, and was also chosen to record all the world's national anthems for the London 2012 Olympics. The orchestra broadcasts regularly on television and radio, and has recorded soundtracks for numerous blockbuster films, including *The Lord of the Rings* trilogy. It has made many distinguished recordings over the last eight decades, and in 2005 began releasing live, studio, and archive recordings on its own CD label.

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

Great Performers

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.



BENJAMIN EALOVEGA

London Philharmonic Orchestra

Vladimir Jurowski, *Principal Conductor and Artistic Advisor*
Andrés Orozco-Estrada, *Principal Guest Conductor Designate*
Timothy Walker AM, *Chief Executive and Artistic Director*
HRH The Duke of Kent KG, *Patron*

Violin I

Pieter Schoeman,
Leader
Chair supported by
Neil Westreich
Kevin Lin, *Co-Leader*
Chair supported by
The Candide Trust
Vesselin Gellef,
Sub-Leader
Katalin Varnagy
Chair supported by
Sonja Drexler
Catherine Craig
Thomas Eisner
Martin Höhmann
Geoffrey Lynn
Chair supported by
Caroline, Jamie &
Zander Sharp
Robert Pool
Sarah Streatfeild
Yang Zhang
Chair supported by
Eric Tomsett
Grace Lee
Rebecca Shorroch
Amanda Smith
Evin Blomberg
Morane Cohen-
Lamberger

Violin II

Tania Mazzetti,
Principal
Chair supported by
Countess
Dominique Loredan
Helena Smart
Kate Birchall
Nancy Elan
Fiona Higham
Chair supported by
David & Yi Buckley
Nynke Hijlkema
Joseph Maher
Ashley Stevens
Helena Herford
Robin Wilson
Harry Kerr
Lasma Taimina
Kate Cole
Alison Strange

Viola

David Quiggle,
Principal
Richard Waters,
Co-Principal
Susanne Martens
Chair supported by
Gill & Garf Collins
Alistair Scahill
Daniel Cornford
Stanislav Popov
Isabel Pereira
Martin Fenn
Martin Wray

Daisy Spiers
Charles Cross
Jill Valentine

Cello

Kristina Blaumane,
Principal
Chair supported by
Bianca & Stuart
Roden
Pei-Jee Ng,
Co-Principal
Francis Bucknall
Laura Donoghue
David Lale
Gregory Walmsley
Elisabeth Wiklander
Sue Sutherley
Susanna Riddell
Helen Rathbone

Bass

Kevin Rundell,
Principal
Sebastian Pennar,
Co-Principal
Hugh Kluger
George Peniston
Tom Walley
Lowri Morgan
Charlotte Kerbegian
Laura Murphy

Flute

Sue Thomas, *Principal*
Chair supported by
Victoria Robey OBE
Hannah Grayson
Stewart McIlwham
Ian Mullin

Piccolo

Stewart McIlwham,
Principal

Oboe

Ian Hardwick,
Principal
Alice Munday
Chair supported by
Friends of the
Orchestra
Amy Roberts
Sue Böhling

Cor Anglais

Sue Böhling, *Principal*
Chair supported by
Dr Barry Grimaldi

Clarinet

Robert Plane, *Guest*
Principal
Thomas Watmough
Emma Burgess
Paul Richards

E-flat Clarinet

Thomas Watmough,
Principal

Bass Clarinet

Paul Richards,
Principal

Bassoon

Jonathan Davies,
Principal
Gareth Newman

Contrabassoon

Simon Estell,
Principal

Horn

David Pyatt, *Principal*
Chair supported by
Sir Simon Robey

Martin Hobbs

Mark Vines,
Co-Principal

Gareth Mollison

Ollie Johnson

Duncan Fuller

Stephen Nicholls

Jonathan Quaintrell-
Evans

Trumpet

Paul Beniston,
Principal

Huw Morgan, *Guest*
Principal

Anne McAneney

Chair supported by
Geoff & Meg Mann

David Hilton

Toby Street

Robin Totterdell

Tony Cross

William O'Sullivan

Trombone

Mark Templeton,
Principal

Chair supported by
William & Alex de

Winton

David Whitehouse

Tom Berry

Bass Trombone

Lyndon Meredith,
Principal

Tuba

Lee Tsarmaklis,
Principal

Timpani

Simon Carrington,
Principal

Percussion

Andrew Barclay,
Principal

Chair supported by
Andrew Davenport

Henry Baldwin,

Co-Principal

Keith Millar

Jeremy Cornes

Harp

Rachel Masters,
Principal

The London Philharmonic Orchestra also acknowledges the following chair supporter whose player is not performing in this concert: *Laurie Watt*.

London Philharmonic Orchestra Staff

Timothy Walker, *Chief Executive and Artistic Director*

Grace Ko, *Tours Manager*

Hannah Verkerk, *Orchestra Coordinator*

Sarah Holmes, *Librarian*

Christopher Alderton, *Stage Manager*

Damian Davis, *Instrument Transport Manager*

Laura Kitson, *Assistant Transport/Stage Manager*

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, *Associate Producer, Public Programming*

James Fry, *Technical Manager, Contemporary Programming*

Annie Guo, *Production Coordinator*

Charmaine Marshall, *Assistant to the Artistic Director*

Mr. Gardner's representation:

Askonas Holt

www.askonasholt.co.uk

Mr. Ehnes's representation:

Intermusica

www.intermusica.co.uk