

# Lincoln Center's 2018/19 GREAT PERFORMERS

## The Program

Sunday, April 28, 2019 at 11:00 am

*Sunday Morning Coffee Concerts*

### Jiji, Guitar

TÁRREGA

***Recuerdos de la Alhambra (1896)***

ALBÉNIZ

***Asturias (Leyenda), from Suite española (1886)***

SCARLATTI

***Sonata in D minor, K.10***

MARAIS

***Les Voix humaines (1701)***

BACH

***Allegro, from Prelude, Fugue, and Allegro in E-flat major (c. 1740–45)***

STEVE REICH

***Electric Counterpoint (1987)***

Fast  
Slow  
Fast

KRISTS AUZNIEKS

***Cor (2019)*** (World premiere)

GINASTERA

***Scherzo and Finale, from Sonata for Guitar (1976)***

*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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Walter Reade Theater

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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Nespresso is the Official Coffee of Lincoln Center

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## UPCOMING GREAT PERFORMERS EVENTS:

*Tuesday, April 30 at 7:30 pm in Alice Tully Hall*

**Joshua Bell**, violin

**Steven Isserlis**, cello

**Jeremy Denk**, piano

MENDELSSOHN: Piano Trio No. 2

SHOSTAKOVICH: Piano Trio No. 2

RACHMANINOFF: Trio élégiaque

RAVEL: Piano Trio

*Sunday, May 19 at 11:00 am in the Walter Reade Theater*

**Francesco Piemontesi**, piano

BACH: Italian Concerto

DEBUSSY: Images, Book II

RACHMANINOFF: Piano Sonata No. 2

*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](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

***Recuerdos de la Alhambra (1896)***

FRANCISCO TÁRREGA

*Born November 21, 1852, in Villarreal, Castellón,*

*Died December 15, 1909, in Barcelona*

*Approximate length: 4 minutes*

The remarkable flowering of Spanish music that took place at the end of the 19th century was due in large part to the contributions of Francisco Tárrega and Isaac Albéniz. Tárrega, whose father played flamenco and other popular guitar styles, picked up the guitar at an early age and also excelled on the piano. But his acquisition of a full-voiced guitar by the celebrated maker Antonio de Torres decided his path as a guitarist; after his studies at the conservatory in Madrid, he became a renowned virtuoso who transformed the public's view of the instrument and laid the groundwork for 20th-century acceptance of the guitar as a "classical" instrument. Tárrega composed exclusively for guitar, producing nearly 80 original works and adapting piano pieces by his friend Albéniz, Beethoven, Chopin, Mendelssohn, and many other composers for his instrument. His interpretations of Scarlatti were considered particularly refined. One of his most famous works, *Recuerdos de la Alhambra*, dates from 1896 and offers a study of advanced tremolo technique. Its shimmering flow of rapidly repeated notes is meant to evoke the fountains in the Moorish courtyards of Granada's famous palace, the Alhambra.

***Asturias (Leyenda), from Suite española (1886)***

ISAAC ALBÉNIZ

*Born May 29, 1860 in Camprodón, Gerona*

*Died May 18, 1909 in Cambo-les-Bains*

*Approximate length: 6 minutes*

Isaac Albéniz, now regarded as one of the greatest of all Spanish composers, was a piano virtuoso whose early years were peripatetic and adventurous. Albéniz composed primarily for the piano, combining Lisztian brilliance and technical difficulty with the idioms of Spanish folk music, and wrote a number of important works depicting Spanish places and atmospheres. Such works, including most notably his monumental *Iberia* suite, played a significant role in creating a new national style for Spanish music. He transferred many of the characteristic ornaments and gestures of the guitar to the piano, so it is no surprise that many of his piano works have been adapted in turn for guitar. Albéniz's 1886 *Suite española*, Op. 47, was composed at a time when he was becoming a well-known figure in Madrid's

concert scene, presenting public concerts and acquiring students. Albéniz frequently played in the salons of Madrid's nobility, improvising fluently and presenting his own music for their entertainment, and much of his piano music was designed for that audience. The *Suite española* began as a group of four dances representing various regions of Spain; later, Albéniz's publisher would add four of his other pieces, including *Asturias*, to enhance the value of the collection.

**Sonata in D minor, K.10**

DOMENICO SCARLATTI

*Born October 26, 1685, in Naples*

*Died July 23, 1757, in Madrid*

*Approximate length: 4 minutes*

Domenico Scarlatti was one of the most innovative keyboard writers of his time, a brilliant player and improviser who worked out his ideas at the keyboard. Scarlatti wrote both for the harpsichord and the early Cristofori-type fortepiano, producing well over 500 keyboard sonatas. Enclosed within the sonatas' outwardly simple, two-part frameworks are extraordinary novelties. Scarlatti was harmonically very adventurous, enjoying remote key relationships and often startling shifts of key, and employing much chromaticism and dissonance. The sonatas are full of virtuosic technical problems to be solved, such as sweeping scales and arpeggios, rapid repetitions of notes, and hand crossings; he also experimented with tone color and sometimes imitated other instruments, especially the guitar. At least 30 of his sonatas are in the key of D minor. The sonata K.10 first appeared in Scarlatti's 1738 collection *Essercizi per gravicembalo*. Its arpeggiated figuration and sparkling scale passages, taken at a rapid *Presto* tempo, create an exhilarating affect.

**Les Voix humaines (1701)**

MARIN MARAIS

*Born in 1656 in Paris*

*Died August 15, 1728, in Paris*

*Approximate length: 4 minutes*

One of the last and foremost proponents of the viola da gamba was Marin Marais, born in Paris in 1656, a student of the enigmatic bass viol master Monsieur de Sainte-Colombe. When he apparently surpassed his teacher, Marais moved on to study composition with Lully, which brought him directly into the rarefied sphere of the French court. There he would remain as a court viol player, spanning the reigns of Louis XIV and XV, until Marais himself retired in 1725. Over the course of his long and distinguished career, Marais would produce hundreds of viol pieces, many of which formed suites that were published in five large part-books. Book II, first printed in 1701, contains

numerous suites, the third of which, in D major, features the piece that Marais titled *Les Voix humaines*. It is a beautiful example of Marais's subtle, sophisticated music, and possesses a quality of introversion that stems from its slow tempo and focus on the low register of the viol. Though Marais was said by his contemporaries to play "like an angel," in this piece he exploits the viol's ability to sound like a human voice.

**Allegro, from Prelude, Fugue, and Allegro in E-flat major, BWV 998  
(c. 1740–45)**

JOHANN SEBASTIAN BACH

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

*Died July 28, 1750, in Leipzig*

*Approximate length: 4 minutes*

In J.S. Bach's time, the lute was something of an aristocrat among instruments: beautiful to look at and difficult to play, it was used primarily to accompany the voice and other instruments in courtly settings. In the early 18th century, Germany witnessed an upsurge of interest in lute making and playing, and a fine repertoire of music for solo lute joined the ensemble compositions. The eventual demise of the Baroque lute meant that a great repertoire lay unexplored for many generations; fortunately, celebrated guitarists such as Francisco Tárrega and Andrés Segovia brought the lute music of Bach and others to life in their own arrangements for guitar. Bach composed seven works for solo lute over the course of his career. Though he apparently did not play the lute himself, he was well acquainted with an important circle of German lutenists, and thoroughly understood the instrument's distinctive voice and idioms. Bach's manuscript for the Prelude, Fugue, and Allegro in E-flat major, BWV 998, probably written in the early 1740s, states "Prelude pour la Luth à Cembal"; in other words, he envisioned performance of the piece on harpsichord (or "cembalo") as well as on lute. The *Prelude* is concise and concentrated, based upon a descending series of triplets that unfolds over various pedal points until a dissonant climax is reached. The *Fugue* represents a remarkable feat of counterpoint that, though largely spun out in two or three voices, frequently implies four. The relentless urgency of its 16th-note patterns spills over into the dance-like rhythms of the *Allegro*, which transmutes fugal earnestness into pure joy.

**Electric Counterpoint (1987)**

STEVE REICH

*Born October 3, 1936 in New York*

*Approximate length: 15 minutes*

Steve Reich began his musical career as a percussionist, and his exploration of rhythm and its possibilities has occupied him throughout his career. Trained in composition at the Juilliard School and Mills College, where he studied with

Darius Milhaud and Luciano Berio, Reich also studied African drumming and Balinese gamelan traditions. He first achieved recognition as a “minimalist,” working with both taped and live sounds in layering short patterns to create a sense of gradual change. Though much of his work has involved large percussion ensembles, he has also written important works for other instruments with electronic and recorded sound. Reich’s *Electric Counterpoint*, for guitar soloist with recorded guitar ensemble, was commissioned for guitarist Pat Metheny by the Brooklyn Academy of Music’s Next Wave Festival; Metheny premiered the work on November 5, 1987. The work comprises three movements, fast-slow-fast, that unfold without pause and rely throughout on the use of canons in four or more parts to build up a dense contrapuntal network. The soloist plays, as Reich characterizes it, “melodic patterns that result from the overall counterpoint.” In the intense and breathtaking final movement, Reich pits the keys E minor and C minor and the meters 3/2 and 12/8 against one another, stating, “these rhythmic and tonal changes speed up more and more rapidly until at the end the basses slowly fade out and the ambiguities are finally resolved in 12/8 and E minor.”

### **Cor (2019)**

KRISTS AUZNIKS

*Born February 26, 1992, in Rīga, Latvia*

*Approximate length: 7 minutes*

The New York–based Latvian composer Krists Auznieks is currently a doctoral candidate at the Yale School of Music, where he received his master’s degree in 2016, and where his teachers include Aaron Jay Kernis and David Lang. Last year his evening-length piece for chamber orchestra, *Fire and Rose*, received Latvia’s Grand Music Award for Best New Work. For his guitar piece *Cor*, which receives its world premiere this morning, Auznieks drew inspiration from the Latin root word meaning “heart,” and its permutations, real and imagined, such as “core,” “chord,” “concord,” or *corde*, the Italian word for “strings.” Of his work the composer writes: “When Jiji asked me to write her a piece, I knew I wanted it to be about being Human, that is, something essential that speaks about a condition that transcends our current time and place. For me it entails both the Enlightenment’s Mind and Romanticism’s Heart, and I feel that the guitar has an equal dose of both. Its heart, its strings (CORde)—at least linguistically—are closely tied to its body (CORpus), bringing together body, mind, and heart in an effortless play.” The virtuosic work proceeds with a perpetual cascade of notes, partaking of elements of postminimalism.

**Scherzo and Finale, from Sonata for Guitar, Op. 47 (1976)**

ALBERTO GINASTERA

*Born April 11, 1916, in Buenos Aires*

*Died June 25, 1983, in Geneva*

*Approximate length: 6 minutes*

Alberto Ginastera demonstrated a prodigious musical talent at an early age and studied at the National Conservatory of Music in his native Buenos Aires. He achieved early success and built an international reputation as an educator and composer, especially of large-scale instrumental and dramatic works. Ginastera's music is infused with the sounds of Argentina, including its dance rhythms, folk melodies, gaucho themes, and guitar idioms. He merged these traditional ideas with contemporary compositional techniques such as serialism and atonality. Despite the widespread use of guitar-like ideas in his work, the *Sonata for Guitar, Op. 47*, is Ginastera's sole composition for that instrument and thus holds a special place in his oeuvre. He created the sonata for guitarist Carlos Barbosa-Lima, who gave its first performance at George Washington University on November 27, 1976. The *Scherzo*, Ginastera writes, is "an interplay of shadow and light, of nocturnal and magical ambience, of dynamic contrasts, distant dances, surrealistic impressions...near the end, the theme of the laud of Sixtus Beckmesser [a quote from Wagner's *Die Meistersinger*] appears as a phantasmagoria." The *Finale* is, in Ginastera's words, "a quick, spirited rondeau which recalls the strong, bold rhythms of the music of the pampas. Combinations of rasgueados and tamboras percussion effects, varied by other elements of metallic color or the resounding of strings, give a special tonality to this rapid, violent movement, which thereby gains the overall aspect of a toccata."

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

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# Meet the Artist



LAUREN CHUN

## Jiji

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Jiji is an adventurous artist on both acoustic and electric guitar, playing a wide range of music from traditional and contemporary classical to free improvisation. Her impeccable musicianship, combined with compelling stage presence, earned her First Prize at the 2016 Concert Artists Guild International Competition. Jiji's 2018–19 season features two major debut performances: her Lincoln Center recital debut on the Great Performers series and her Carnegie Hall/Stern Auditorium debut with the New York Youth Symphony, performing the world premiere of a concerto written for her by American composer Natalie Dietterich. She also performs at Arizona State University in Tempe, where she joined the ASU School of Music faculty in fall 2018.

Currently sponsored by D'Addario Strings. Jiji's performances have been featured on PBS (*On Stage at Curtis* series), NPR's *From the Top*, and Hong Kong broadcast station RTHK's *The Works*. Her new EP recording *Underglow* (2018) features acoustic music by Bach, Albéniz, Ginastera, and Dyens, in addition to her own electronic composition. A passionate advocate of new music, Jiji has premiered music by renowned composer Paul Lansky and, as a recipient of the BMI commissioning prize resulting from the CAG Competition, she has commissioned Nina C. Young to write a new solo piece to be premiere in 2019–20. In addition, the American Composers Orchestra is commissioning a new guitar concerto by Hilary Purrington, to be premiered by Jiji with the ACO at Zankel Hall at Carnegie Hall in November 2019.

Born in Seoul, Jiji (Jiyeon Kim) moved to the U.S. in 2009 to study with Jason Vieaux at the Cleveland Institute of Music. She earned her undergraduate degree from the Curtis Institute of Music in 2015, studying with Vieaux and David Starobin, as part of the very first class of guitarists in Curtis's distinguished history. She went on to earn her master of music degree from the Yale School of Music, studying with Benjamin Verdery.



## **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 Great Performers I Meet the Artists 04-15 London Phil.qxp\_GP2 copy 4/4/19 5:04 PM Page 9 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.

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