

Lincoln Center's 2018/19 GREAT PERFORMERS

The Program

Sunday, May 19, 2019 at 3:00 pm

Symphonic Masters

Pittsburgh Symphony Orchestra

Manfred Honeck, *Conductor*

Till Fellner, *Piano*

**BEETHOVEN Piano Concerto No. 5 in E-flat major ("Emperor")
(1809)**

Allegro

Adagio un poco mosso

Rondo: Allegro

Mr. Fellner will perform Beethoven's cadenza.

Intermission

MAHLER Symphony No. 5 in C-sharp minor (1901–02)

Trauermarsch. In gemessenem Schritt. Streng. Wie ein Kondukt

Stürmisch bewegt. Mit größter Vehemenz

Scherzo. Kräftig, nicht zu schnell

Adagietto. Sehr langsam

Rondo-Finale. Allegro

Please make certain all your electronic devices are switched off.

These programs are supported by the Leon Levy Fund for Symphonic Masters.

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The Pittsburgh Symphony Orchestra tour performance is sponsored by BNY Mellon.

Steinway Piano

David Geffen Hall

Great Performers

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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 Christopher H. Gibbs

Beethoven composed most of his piano concertos for his own use, to dazzle audiences as a composer and performer. By the time he wrote his last one—the mighty No. 5, known as the “Emperor”—deafness had forced him to largely retreat from public performance and, for the first time, another soloist gave the premiere. With this magnificent piece Beethoven continued to challenge the expectations of his time by creating virtuoso music of great substance.

Gustav Mahler’s Fifth Symphony came at a turning point in his life and career, as his health, bachelorhood, and professional status were changing. He also shifted compositionally to writing symphonies without explicit titles or extramusical programs, as he had done in his first four. The Fifth Symphony charts an intense emotional trajectory over the course of five movements from darkness to light. It begins with a trumpet fanfare that initiates a frightful funeral march. The work traverses a wide range of moods leading to the triumphant coda of the final movement. Along the way is the famous fourth movement, an *Adagietto* scored just for harp and strings, which was Mahler’s haunting hymn of love to his young wife, Alma.

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Timeframe

ARTS

1809

Beethoven’s Piano Concerto No. 5

A new Covent Garden theater opens in London following a fire.

1902

Mahler’s Symphony No. 5

Publication of *The Four Feathers* by A.E.W. Mason

SCIENCE

1809

First geological map of the U.S. is published.

1902

The first Aswan dam on the Nile River is completed in Egypt.

IN NEW YORK

1809

The first Sunday newspaper, the *Observer*, lasts six months.

1902

The Algonquin Hotel opens.

By Christopher H. Gibbs

Piano Concerto No. 5 in E-flat major, Op. 73 ("Emperor") (1809)

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 40 minutes

As Mozart had discovered some two decades earlier, piano concertos offered the ideal vehicle to display performing, composing, and improvisational gifts. Beethoven's five canonic works span the first half of his public career, taking him from the time of his initial fame as a piano virtuoso to the point where he was generally recognized as the greatest living composer. His last piano concerto, No. 5 in E-flat major (he later abandoned a sixth one), is the only one he did not write for his own use as soloist. By 1809 his hearing had deteriorated to such an extent that he rarely played piano any more in public.

The nickname "Emperor," like many titles associated with Beethoven's music, has no authority with the composer. While there is a militaristic flavor at moments in the concerto, similar gestures can be found in his previous ones as well. The composer's fortunes, literally and figuratively, were rising. In early 1809 he was granted an annuity contract from three generous aristocratic patrons. Free for the first time from financial cares, his professional fame was reaching its summit. He finished the "Emperor" Concerto late in the year and dedicated it to his student, patron, and friend Archduke Rudolph. A semi-public premiere took place at the palace of his patron Prince Lobkowitz in January 1811 followed by a performance in Leipzig in November, both times with soloists other than Beethoven. A critic in Leipzig noted that the concerto caused such enthusiasm "that [the audience] could hardly content itself with the ordinary expressions of recognition." Still, many contemporaries considered it too difficult. "The immense length of the Concerto," wrote the same critic, "robs it of the impact that a product of this gigantic intellect would otherwise have upon its hearers."

Beethoven opens the first movement in a way like no other: It is not so much the unusual ploy of having the piano appear at the beginning (something he had already done in his Fourth Concerto), but rather that the piano essentially plays virtuoso cadenza-like material, music that traditionally belongs at the end rather than the beginning. After three opening flourishes alternating between orchestra and piano, the ensemble states a vigorous first theme. In the coloristic *Adagio*, the piano emerges from the extremes of its register, *pianissimo*, to state a melody with the quality of a hymn. For the finale Beethoven forges ahead without a break into the *Allegro* in which the piano first presents the buoyant theme.

Symphony No. 5 in C-sharp minor (1901–02)

GUSTAV MAHLER

Born July 7, 1860, in Kaliště, Bohemia

Died May 18, 1911, in Vienna, Austria

Approximate length: 75 minutes

Gustav Mahler's Fifth Symphony is a pivotal work in both his life and career. As with Beethoven's path-breaking "Eroica" Symphony, the piece seems to strike out in new directions and initiates a "middle" period and new musical concerns. And as with Beethoven's personal crisis around 1802, Mahler, a century later, experienced both trauma and a new state of affairs around the time he wrote the work. Whereas his previous four symphonies had been based partly on his own earlier songs or incorporated songs within them, he now produced a trilogy of purely instrumental symphonies. The 40-year-old composer started work on the Fifth during the summer of 1901, after a near-death experience in February (internal hemorrhaging) and his resignation as principal conductor of the Vienna Philharmonic soon thereafter.

Administrative and performance duties forced Mahler to do most of his composing during the summer months, and in 1901 he had a lovely, newly finished house in Austria amid the Carinthian mountains. He apparently wrote more than half of the Fifth Symphony, as well as some of his greatest songs, during these restorative months, and upon his return to Vienna, he soon met, and a few months later married, the beautiful Alma Schindler, who was nearly half his age. By the time he could return to complete the symphony the following summer, they were expecting their first child. Mahler conducted the first performance in Cologne in October 1904.

Mahler cast his Fifth Symphony as a large three-part structure in five movements. As with that most famous of Fifths—Beethoven's—the trajectory of the work is from darkness, death in Mahler's case, to triumphant affirmation. One way this is represented musically is in the progression from minor to major keys. The opening two movements form the first segment, the *Scherzo* the second, and the *Adagietto* and *Finale* the third.

The haunting fourth movement (*Adagietto*) became the most famous music Mahler ever wrote, in large part because of its evocative use in ballets and films, most notoriously Luchino Visconti's adaptation of Thomas Mann's *Death in Venice*. An account from Mahler's colleague Willem Mengelberg indicates that Mahler composed the *Adagietto* not as a deathly lament but rather as an amorous offering to Alma. The conductor wrote in his score: "This *Adagietto* was Gustav Mahler's declaration of love for Alma! Instead of a letter, he sent her this in manuscript form; no other words accompanied it."

The movement can seem like a love song without words, and yet Visconti's association with death resonates as well, suggesting that the two forces are intrinsically linked. Sigmund Freud, with whom Mahler would later have a famous

meeting in 1910 concerning his marital problems with Alma, explored the fundamental drives of love and death (Eros and Thanatos), which find such remarkable expression in this movement. In addition to the debt to his own *Rückert-Lieder*, Mahler seems to allude to Wagner's *Tristan and Isolde*, that most sensual of operas which so effectively merges the two drives in the so-called *Liebestod* ("Love Death").

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

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FELIX BROEDE

Manfred Honeck

Manfred Honeck has established himself as one of the world's leading conductors, renowned for his distinctive interpretations and arrangements of a wide range of repertoire. For more than a decade, he has served as music director of the Pittsburgh Symphony Orchestra, continuing a great legacy of music-making that includes a 2018 Grammy Award, Best Orchestral Performance, for a recording of Shostakovich's Symphony No. 5 and Barber's Adagio for Strings. Together, he and the Pittsburgh Symphony Orchestra have served as cultural ambassadors for the city as one of the most frequently toured American orchestras.

Born in Austria, Mr. Honeck received his musical training at the Academy of Music in Vienna. Many years of experience as a member of the Vienna Philharmonic and the Vienna State Opera Orchestra have given his conducting a distinctive stamp. He began his career as assistant to Claudio Abbado and was subsequently engaged by the Zurich Opera House, where he was bestowed the prestigious European Conductor's Award. Following early posts as one of three main conductors of the MDR Symphony Orchestra in Leipzig and as principal guest conductor of the Oslo Philharmonic, he was appointed music director of the Swedish Radio Symphony Orchestra. He has also served as principal guest conductor of the Czech Philharmonic, and from 2007 to 2011, was music director of the Staatsoper Stuttgart. Operatic guest appearances include Semperoper Dresden, Royal Opera of Copenhagen, and the Salzburg Festival.

As a guest conductor, Mr. Honeck has worked with such leading orchestras as the Berlin Philharmonic, Bavarian Radio Symphony Orchestra, Gewandhausorchester of Leipzig, Staatskapelle Dresden, Royal Concertgebouw Orchestra, London Symphony Orchestra, Orchestre de Paris, Accademia di Santa Cecilia Rome, and the Vienna Philharmonic, and is a regular guest with major American orchestras including New York, Boston, Chicago, Cleveland, Los Angeles, Philadelphia, and San Francisco.

Mr. Honeck has received honorary doctorates from several North American universities and was awarded the honorary title of Professor by the Austrian Federal President. An international jury of critics selected him as the International Classical Music Awards “Artist of the Year” in 2018.

Till Fellner



JEAN BAPTISTE MILLOT

Pianist Till Fellner has earned acclaim throughout Europe, the U.S., and Japan for his musicianship, sparkling keyboard command, and purity of style. His interpretations of Bach and Beethoven are particularly notable, and his inspired performances of such 20th-century masters as György Kurtág and Elliott Carter have earned many accolades.

Mr. Fellner’s 2018–19 season has included performances with the Orchestre Symphonique de Montreal and Alain Altinoglu, the Minnesota Orchestra with Kent Nagano, and extensive tours with cellist Johannes Moser around Europe and the U.S. Previous highlights include his debut with the New York Philharmonic and a return to the Chicago Symphony Orchestra for a subscription week with frequent collaborator Manfred Honeck. In Europe, he appeared with Le Concert Olympique, the Mozarteumorchester Salzburg, and the Rotterdam Philharmonic Orchestra. He also collaborated with Nagano on Beethoven’s *Choral Fantasy* at the Deutsche Symphonie-Orchester Berlin. In recital Mr. Fellner has performed in Paris, Vienna, Japan, Spain, Switzerland, and throughout Germany, Belgium, and France.

Mr. Fellner’s discography encompasses recordings for the EMI, Claves, Erato, Philips, and ECM labels, the most recent release being a CD of Harrison Birtwistle’s chamber music with Lisa Batiashvili, Adrian Brendel, and others. His 2010 ECM recording of the Beethoven Piano Concertos Nos. 4 and 5, with Nagano and the Montreal Symphony, was singled out for its clarity and impeccable beauty. Mr. Fellner also appears on an ECM album of new works by Thomas Larcher, and his recording of Bach’s Two- and Three-Part Inventions and French Suite No. 5 has received widespread critical praise, in keeping with his acclaimed ECM recording of the first book of Bach’s monumental *Well-Tempered Clavier*.

Pittsburgh Symphony Orchestra

The two-time Grammy Award-winning Pittsburgh Symphony Orchestra has a rich history of engaging the world's finest conductors and musicians, and demonstrates a deep commitment to the Pittsburgh region and its citizens. Known for its artistic excellence for more than 120 years, past music directors have included Fritz Reiner (1938–1948), William Steinberg (1952–1976), Andre Previn (1976–1984), Lorin Maazel (1984–1996), and Mariss Jansons (1997–2004). This tradition of outstanding international music directors was furthered in the fall of 2008, when Austrian conductor Manfred Honeck became music director.

The Pittsburgh Symphony Orchestra is continually at the forefront of championing new American works. The orchestra premiered Leonard Bernstein's *Symphony No. 1* ("Jeremiah") in 1944 and John Adams's *Short Ride in a Fast Machine* in 1986, and in the 2018–19 season it premiered Mason Bates's commission for Honeck's 60th birthday celebration. The orchestra has a long and illustrious history of recordings and live radio broadcasts. Its recording of Shostakovich *Symphony No. 5* and Barber's *Adagio for Strings* won 2018 Grammy Awards for Best Orchestral Performance and Best Engineered Classical Album. In addition, the ensemble's "Pittsburgh Live!" series with Reference Recordings resulted in back-to-back Grammy nominations in 2015 and 2016.

The Pittsburgh Symphony Orchestra has been heard on the radio since as early as 1936. For the past few decades, the orchestra has received increased attention through national network radio broadcasts on Public Radio International, produced by Classical WQED-FM 89.3, made possible by the musicians of the Pittsburgh Symphony Orchestra.



MICHAEL SAHAIDA

Pittsburgh Symphony Orchestra

Manfred Honeck, *Music Director* (Endowed by the Vira I. Heinz Endowment)

Andrés Franco, *Associate Conductor*

Earl Lee, *Associate Conductor*

First Violin

Alexi Kenney, *Guest Concertmaster*
 Mark Huggins, *Associate Concertmaster*
 Beverlynn & Steven Elliott *Chair*
 Huei-Sheng Kao, *Assistant Concertmaster*
 Hong-Guang Jia, *Assistant Concertmaster*
 Kelsey Blumenthal
 Ellen Chen-Livingston, *Selma Wiener Berkman Memorial Chair*
 Irene Cheng
 Sarah Clendenning, *Lois R. Brozenick Memorial Chair*
 Alison Peters Fujito, *Olga T. Gazalie Chair*
 Marta Krechkovsky
 Justine Lamb-Budge
 Jennifer Orchard, *Ron & Dorothy Chutz Chair*
 Susanne Park, *Dr. Alan & Marsha Bramowitz Chair*

Christopher Wu, *Nancy & Jeffery Leininger Chair*
 Kristina Yoder
 Jeremías Sergiani-Velázquez ☞
 Dylan Naroff ⇄

Second Violin

Jeremy Black & G. Christian, *Lantzsch & Duquesne Light Company Chair*
 Louis Lev ○, *The Morrison Family Chair*
 Dennis O'Boyle ◆
 Laura Motchalov, *William & Sarah Galbraith Chair*
 Eva Barmeister
 Carolyn Edwards
 Andrew Fuller
 Lorien Benet Hart
 Claudia Mahave, *Alice Victoria Gelormino Chair*
 Zhan Shu
 Albert Tan
 Ken Johnston ☞
 Koko Watanabe ⇄
 Rachel Stegeman ⇄
 Cristian Zimmerman ⇄

Viola

Randolph Kelly § ◆
 Cynthia S., *Calhoun Chair*
 Tatjana Mead
 Chamis □, *Jon & Carol Walton Chair*
 Joen Vasquez ■
 Marylène Gingras-Roy
 Penny Anderson Brill, *Michael & Carol Bleier Chair, Ford Musician Awardee*
 Laura Fuller
 Meredith Kufchak
 Erina Laraby-Goldwasser ◆
 Paul Silver, *Mr. & Mrs. Willard J. Tillotson Jr. Chair*
 Stephanie Treick
 Andrew Wickesberg, *Martin G. McGuinn Chair*
 Deanna, *Badizadegan ☞*
 Aaron Mossburg ☞
 Rimbo Wong ☞
 Si Yu ☞

Cello

Anne Martindale, *Williams & Pittsburgh Symphony Association Chair*
 David Premo ○, *Donald I. & Janet Moritz and Equitable Resources, Inc. Chair*
 Adam Liu ◆, *George & Eileen Dorman Chair*
 Mikhail Istomin, *Susan Candace Hunt Chair*
 Bronwyn Banerdt
 Will Chow
 Michael DeBruyn
 Alexandra, *Thompson Lee*
 Michael Lipman, *Jane & Rae Burton Chair*
 Charlie Powers
 Karissa Shivone

Bass

Brandon McLean ◻
 Betsy Heston ◆
United States Steel Corporation Chair
 Joseph Campagna
 Jeffrey Grubbs
 Peter Guild
 Micah Howard
Stephen & Kimberly Keen Chair
 John Moore
 Aaron White
 Paul Matz ✂
 Jeffrey Turner ⇨

Harp

Gretchen Van Hoesen §
Virginia Campbell Chair

Flute

Lorna McGhee §
Jackman Pfouts Chair
 Jennifer Steele
Hilda M. Willis Foundation Chair
 Alyssa Pysola ⇨

Piccolo

Rhian Kenny §
Frank & Loti Gaffney Chair

Oboe

Cynthia Koledo
 DeAlmeida §
Dr. William Larimer Mellon Jr. Chair
 Max Blair ○
 Scott Bell
Dr. & Mrs. William E. Rinehart Chair

English Horn

Harold Smoliar § ◆
 Nora Prener ✂

Clarinet

Michael Rusinek §
Mr. & Mrs. Aaron Silberman Chair
 Victoria Luperi ○
 Ron Samuels

E-flat Clarinet

Victoria Luperi §

Bass Clarinet

Jack Howell §

Bassoon

Nancy Goeres §
Mr. & Mrs. William Genge and Mr. & Mrs. James E. Lee Chair
 David Sogg ⇨
 Philip A. Pandolfi

Contrabassoon

James Rodgers §

Horn

William Caballero §
Anonymous Donor Chair
 Stephen Kostyniak ○
 Zachary Smith ◆
Thomas H. & Frances M. Witmer Chair
 Robert Lauver
Irving (Buddy) Wechsler Chair
 Mark Houghton
 Joseph Rounds
Reed Smith Chair Honoring Tom Todd
 Robert Rydel ⇨

Trumpet

Micah Wilkinson §
Martha Brooks Robinson Chair
 Charles Lirette ⇨
Edward D. Loughney Chair
 Neal Berntsen
 Chad Winkler
Susan S. Greer Memorial Chair

Trombone

Peter Sullivan §
Tom & Jamee Todd Chair
 Rebecca Cherian ⇨
 James Nova

Bass Trombone

Jeffrey Dee §
William & Jacqueline Herbein Chair

Tuba

Craig Knox §
Dr. Mary Ann Craig Chair

Timpani

Christopher Allen ◻

Percussion

Andrew Reamer §
Albert H. Eckert Chair
 Jeremy Branson ○
Randi & L. Van V. Dauler, Jr. Chair
 Christopher Allen
 Shawn Galvin ✂
 Chester Englander ⇨

Librarian

Lisa Gedris §
Jean & Sigo Falk Chair

Stage Technicians

Ronald Esposito
 John Karapandi

§ *Principal*
 ⇨ *Co-Principal*
 ○ *Associate Principal*
 ◆ *Assistant Principal*
 ◻ *Acting Principal*
 ■ *Acting Associate Principal*
 ❖ *On Leave*
 ✂ *2018-2019 Season Musician*
 ⇨ *Extra Musician*

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 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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