

Lincoln Center's

MOSTLY MOZART FESTIVAL

July 10–August 10, 2019

Jane Moss

Ehrenkranz Artistic Director

Louis Langrée

Renée and Robert Belfer Music Director

American Express is the lead sponsor of the Mostly Mozart Festival.

The Program

Friday and Saturday, August 2–3, 2019 at 6:30 pm

Pre-concert Recital

Pierre-Laurent Aimard, *Piano*

This program will be announced from the stage.

Please make certain all your electronic devices are switched off.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Steinway Piano

David Geffen Hall

Mostly Mozart Festival

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Major endowment support for contemporary dance and theater is provided by the Doris Duke Charitable Foundation

Additional endowment support is provided by the Blavatnik Family Foundation Fund for Dance, Nancy Abeles Marks and Jennie L. and Richard K. DeScherer

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Saturday, August 3 at 9:00 pm in Merkin Concert Hall at the Kaufman Music Center

International Contemporary Ensemble

Vimbayi Kaziboni, conductor

Hidejiro Honjoh, shamisen

Kate Soper, soprano

A program that weaves traditional Persian, Hungarian, American, and Japanese solo instruments into the distinct aesthetic vision of contemporary artists, culminating in the world premiere of Dai Fujikura's Shamisen Concerto. Additional works by Anahita Abbasi, Ann Cleare, Nathan Davis, György Kurtág, and Kate Soper.

Sunday, August 4 at 5:00 pm in David Geffen Hall

Budapest Festival Orchestra

Iván Fischer, conductor

Jeanine De Bique, soprano

HAYDN: Symphony No. 88 in G major

HANDEL: Three arias

MOZART: Symphony No. 41 ("Jupiter")

Monday, August 5 at 7:30 pm in Alice Tully Hall

Takács Quartet

Jeremy Denk, piano

MOZART: String Quartet in D major ("Prussian")

BEETHOVEN: String Quartet in F major, Op. 135

DOHNÁNYI: Piano Quintet No. 1

Pre-concert recital by the Takács Quartet at 6:30 pm

For tickets, call (212) 721-6500 or visit MostlyMozartFestival.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or request a Mostly Mozart brochure.

Visit MostlyMozartFestival.org for full festival listings.

Join the conversation: #MostlyMozart

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.

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Friday and Saturday, August 2–3, 2019 at 7:30 pm

Mostly Mozart Festival Orchestra

Gianandrea Nosedà, *Conductor*

Pierre-Laurent Aimard, *Piano*

BEETHOVEN **Piano Concerto No. 4 in G major (1804–06)**

Allegro moderato

Andante con moto

Rondo: Vivace

Mr. Aimard will perform Beethoven's cadenzas.

Intermission

SCHUBERT **Symphony No. 9 in C major ("Great") (c. 1825–28)**

Andante—Allegro ma non troppo—Piu moto

Andante con moto

Scherzo: Allegro vivace—Trio

Finale: Allegro vivace

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Steinway Piano

David Geffen Hall

Snapshot

By Christopher H. Gibbs

Most concertos written before Beethoven's Fourth Piano Concerto begin with a lengthy orchestral introduction that sets up a dramatic entrance for the featured soloist. Beethoven, in the last one he composed for his own use as a performer, starts instead with an unforgettable solo statement for piano that is noble and reserved. The orchestra continues with a long instrumental episode (in what initially seems like the wrong key), but the spell has been cast: the soloist here is a remarkable individual working in contrast to, as well as sometimes in accord with, the collective musicians. The brief and unusual second movement has long been likened to the pianistic Orpheus pleading with the orchestral Furies for entry into the underworld. A lively rondo concludes the work.

Although Franz Schubert completed seven symphonies, and left several others unfinished, he seems to have acknowledged just one as a fully mature work. During the summer of 1825, his health temporarily restored after a long and serious illness, he composed his ambitious "Great" C-major Symphony amid the lakes and mountains of the Austrian countryside. The symphony was a majestically bold statement from the 28-year-old composer, written in the shadow of Beethoven's recent Ninth Symphony, and a work displaying Schubert's highest artistic aspirations. Although it was not performed in public during his lifetime, Robert Schumann discovered the piece on a visit to Vienna and gave it to Felix Mendelssohn, who conducted its belated premiere in 1839.

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By Christopher H. Gibbs

Piano Concerto No. 4 in G major, Op.58 (1804–06)

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 34 minutes

Beethoven's Fourth Piano Concerto holds a special place in the unfolding of the composer's career. It was the last of his five mature solo keyboard concertos that he wrote for his own use as a performer and, even though it dates from his so-called heroic middle period, it is an unusually intimate expression. He had composed the first three piano concertos during his years of rising fame as a virtuoso and promising young composer, the one who brought the Classical tradition of Mozart and Haydn to a glorious culmination. The Fourth and Fifth concertos represent Beethoven's style at the height of his popular success as he forged new paths toward Romanticism.

Unlike the bold openings of so many middle-period compositions, the Fourth Piano Concerto has a quiet, noble, meditative start for the soloist alone (*Allegro moderato*). The brief second movement (*Andante con moto*) can be considered a lengthy introduction to the rondo finale, but there seems to be something else going on. The alternation between the quiet statements of the soloist and the emphatic responses of the orchestra suggest a dialogue. As the encounter progresses, the piano's eloquence and prominence increase, and the orchestra eventually gives way to the soloist. Beethoven left no concrete hints of a hidden program, but some critics, beginning in the mid-19th century, associated the movement with the story of Orpheus pleading with the Furies to permit him entrance to the underworld so that he can retrieve his dead wife, Eurydice. The concerto concludes with a rondo (*Vivace*) that has a somewhat more assertive nature (trumpets and timpani appear for the first time), but that also further explores a tender musical persona.

Symphony No. 9 in C major, D.994 ("Great") (c. 1825–28)

FRANZ SCHUBERT

Born January 31, 1797, in Vienna

Died November 19, 1828, in Vienna

Approximate length: 58 minutes

The popular image of Schubert as a shy, neglected genius who effortlessly tossed off immortal songs has finally crumbled. Given the rather limited professional opportunities available to a young composer in Vienna during the 1820s, his career flourished and was clearly heading to new heights when he died at age 31, just 20 months after Beethoven. Yet the older picture of the neglected Schubert registered some realities. He composed many works at amazing speed, sometimes writing two or more songs in a single day. And although his music was widely published, performed, and praised, this considerable exposure was generally limited to domestic genres such as songs, dances, and keyboard music. Only near the end of his life did Schubert's piano sonatas and substantial chamber compositions begin to reach a larger public. With some justification on either account, therefore, one can tell a happy story or a sad one about Schubert's career. One can speak of a brilliant young composer whose fortunes were ever on the rise, or of a sad genius who did not receive the full recognition he deserved before his untimely death.

So, too, one can tell differing tales about his symphonies. So far as we know, none were performed in public during his lifetime. Schubert, however, did hear them played, as he wrote most of them as part of a learning process for school or community orchestras, not for professionals to perform in concert halls. Schubert's First Symphony dates from 1813, when he was 16, and the next five followed at the rate of about one a year. He later discounted these initial efforts, as he did many of his early compositions. One might say that the "Great" C-major Symphony is the only symphony he felt was fully mature and intended for the public. It was meant to be judged in comparison with Beethoven, the composer Schubert revered above all others.

Schubert prepared a long time to write his last and longest symphony, and not just by producing the six earlier ones (as well as various unfinished symphonies). In 1824, after more than a year of serious illness, he wrote an anguished letter lamenting his personal and professional state. Near the end, however, his tone became more optimistic as he disclosed career plans. Having failed in the world of opera, dominated by Rossini at the time, he decided to turn with new determination to the Beethovenian realm of instrumental music. In the summer of 1825, Schubert made the lengthiest, longest, and happiest excursion of his life to Steyr, Linz, Gmunden, Salzburg, and Gastein, and informed friends that he was writing a symphony. One of the most famous of Schubert legends is that this symphony is lost. Yet the so-called "Gastein" Symphony is none other than the "Great" C-major Symphony, which was formerly thought to date from 1828. Although it was never performed in public during his lifetime, Schubert may have heard the piece in a reading by the orchestra at the Conservatory in Vienna. The

official premiere came ten years after his death, when Robert Schumann recovered the work from the composer's brother and gave it to Felix Mendelssohn to conduct in Leipzig.

The sights Schubert devoured during his extended summer trip amidst the Austrian lakes and mountains resonate in the majestic horn call that opens the first movement's introduction (*Andante*). Lush string writing follows that leads seamlessly to the movement proper (*Allegro ma non troppo*), which has more than a touch of Rossinian lightness. The magnificent slow movement (*Andante con moto*) opens with a lovely oboe melody over one of Schubert's characteristic "wandering" accompaniments. This A-minor theme is contrasted with a more lyrical one in F major. As in many of his mature compositions, Schubert eventually interrupts the movement with a violent outburst of loud, dissonant, agonizing pain, what musicologist Hugh Macdonald calls "Schubert's volcanic temper." Such moments, usually placed within contexts of extraordinary lyric beauty, may allude in some way to the broken health that intruded so fatefully in Schubert's life and that led to his early death. The *Scherzo* (*Allegro vivace*) reminds us that, in addition to his songs, Schubert was one of the great dance composers of his day. The vigorous opening contrasts with a middle section waltz before the opening is repeated. The finale (*Allegro vivace*) is a perpetual motion energy that only builds in intensity near the end, concluding what Schumann famously remarked is a piece of "heavenly length."

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

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Meet the Artists



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Gianandrea Noseda

Gianandrea Noseda is one of the world's most sought-after conductors, recognized for his artistry in both the concert hall and the opera house. He became music director of the National Symphony Orchestra in September 2017, and at the start of his second season, his contract was extended through 2024–25. Mr. Noseda brought the NSO to Carnegie Hall in May 2019 and returns to Lincoln Center with the orchestra in November.

Mr. Noseda has worked with most of the world's leading orchestras and currently serves as principal guest conductor of the London Symphony Orchestra and Israel Philharmonic Orchestra, principal conductor of Orquestra de Cadaqués, and artistic director of the Stresa Festival. From 1997 to 2007 he served as the first foreign principal guest conductor of the Mariinsky Theatre. He has been a frequent guest conductor at the Metropolitan Opera, most recently conducting the company's new production of *Adriana Lecouvreur* in the 2018–19 season. From 2007 to 2018, Mr. Noseda served as music director of the Teatro Regio Torino. His leadership and his initiatives propelled it onto the global stage at leading concert halls and festivals, including Carnegie Hall and the Edinburgh Festival. In 2021–22, Mr. Noseda will become general music director of the Zurich Opera House, where he will lead his first *Ring* cycle.

Mr. Noseda has an extensive discography of more than 60 recordings for Chandos and Deutsche Grammophon, among others. He is closely involved with the next generation of musicians through his work with many youth orchestras, including the European Union Youth Orchestra, and serves as the music director of the Tsinandali Festival and Pan-Caucasian Youth Orchestra, both to be inaugurated in Georgia this coming September. A native of Milan, Mr. Noseda is Commendatore al Merito della Repubblica Italiana, marking his contribution to the artistic life of Italy. In 2015, he was *Musical America's* Conductor of the Year, and was named the 2016 International Opera Awards Conductor of the Year.

Pierre-Laurent Aimard

© MARCO BORGREVE



Widely acclaimed as a key figure in the music of our time and as a significant interpreter of piano repertoire from every age, Pierre-Laurent Aimard enjoys an internationally celebrated career. He was awarded the prestigious 2017 International Ernest von Siemens Music Prize in recognition of a life devoted to music. This season, he continues his three-year residency at Southbank Centre, where he recently curated a whole weekend dedicated to the music of Stockhausen, a milestone project celebrating the evolution of conventional pianism. Mr. Aimard also performed the program at the Lucerne and Berlin festivals.

He was the artist-in-residence at the Royal Concertgebouw for the 2018–19 season, and was also a resident at the Edinburgh International Festival and Konzerthaus Vienna. Mr. Aimard and Tamara Stefanovich debuted Harrison Birtwistle's *Keyboard Engine*, composed specifically for the duo, in the U.S. at Carnegie Hall and in Chicago. Mr. Aimard has also performed with orchestras including the San Francisco Symphony, Orchestre de la Suisse Romande, Tonhalle-Orchestra Zurich, Czech Philharmonic Orchestra, and the Chamber Orchestra of Europe this season.

Born in Lyon, France in 1957, Mr. Aimard studied at the Paris Conservatory with Yvonne Loriod, and in London with Maria Curcio. He has had close collaborations with many leading composers including Ligeti, György Kurtág, Stockhausen, Carter, Boulez, and George Benjamin. In 2015, he launched a major online resource called Explore the Score, which centers on the performance and teaching of Ligeti's piano music in collaboration with Klavier-Festival Ruhr. Mr. Aimard has made many highly successful recordings, and in 2017 he signed an exclusive contract with Pentatone records. His first recording of Messiaen's complete *Catalogue d'oiseaux* (2018) has been highly praised by critics and audiences and honored with multiple awards.

Mostly Mozart Festival

Now in its 53rd season, Lincoln Center's Mostly Mozart Festival is a beloved summertime tradition and New York institution. Launched in 1966 as America's first indoor summer music festival, with an exclusive focus on its namesake composer, Mostly Mozart has since broadened its focus to include works by Mozart's predecessors, contemporaries, and related successors. In addition to performances by the Mostly Mozart Festival Orchestra, the festival now includes concerts by the world's outstanding chamber and period-instrument ensembles, acclaimed soloists, as well as opera productions, dance, film, and late-night performances. Contemporary music has become an essential part of the festival, embodied in its annual artist residency that has included George Benjamin, Kaija Saariaho, Pierre-Laurent Aimard, John Adams, and the current International Contemporary Ensemble. Among the many artists and ensembles who have had long associations with the festival are Joshua Bell, Christian Tetzlaff, Itzhak Perlman, Emanuel Ax, Garrick Ohlsson, Stephen Hough, Osmo Vänskä, the Emerson String Quartet, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, and the Mark Morris Dance Group.

Mostly Mozart Festival Orchestra

The Mostly Mozart Festival Orchestra is the resident orchestra of the Mostly Mozart Festival, and the only U.S. chamber orchestra dedicated to the music of the Classical period. Louis Langrée has been the orchestra's music director since 2002, and each summer the ensemble's home in David Geffen Hall is transformed into an appropriately intimate venue for its performances. Over the years, the orchestra has toured to such notable festivals and venues as Ravinia, Great Woods, Tanglewood, Bunkamura in Tokyo, and the Kennedy Center. Conductors who made their New York debuts leading the Mostly Mozart Festival Orchestra include Yannick Nézet-Séguin, Edward Gardner, Jérémie Rhorer, Lionel Bringuier, Charles Dutoit, Leonard Slatkin, David Zinman, and Edo de Waart. Mezzo-soprano Cecilia Bartoli, flutist James Galway, soprano Elly Ameling, and pianist Mitsuko Uchida all made their U.S. debuts with the Mostly Mozart Festival Orchestra.

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.



JENNIFER TAYLOR

Mostly Mozart Festival Orchestra

Louis Langrée, *Renée and Robert Belfer Music Director*

Violin

Ruggero Allifranchini,
Concertmaster
Laura Frautschi,
Principal Second
Martin Agee
Eva Burmeister
Robert Chausow
Michael Gillette
Suzanne Gilman
Amy Kauffman
Sophia Kessinger
Katherine Livolsi-
Landau
Lisa Matricardi
Kayla Moffett
Maureen Nelson
Ronald Oakland
Michael Roth
Deborah Wong
Mineko Yajima

Viola

Shmuel Katz, *Principal*
Chihiro Allen
Meena Bhasin
Danielle Farina
Jessica Troy
Elzbieta Weyman

Cello

Ilya Finkelshteyn,
Principal
Ted Ackerman
Ann Kim
Alvin McCall

Bass

Andrew Trombley,
Principal
Lou Kosma
Jeffrey Turner

Flute

Jasmine Choi,
Principal
Tanya Dusevic Witek

Oboe

Elizabeth Koch Tiscione,
Principal
Nick Masterson

Clarinet

Jon Manasse,
Principal
Dean LeBlanc

Bassoon

Marc Goldberg,
Principal
Tom Sefčovič

Horn

Lawrence DiBello,
Principal
William DeVos
Richard Hagen

Trumpet

Neil Balm, *Principal*
Raymond Riccomini

Trombone

Demian Austin,
Principal
Paul Bellino
George Curran

Timpani

David Punto, *Principal*

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