

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

Monday, August 5, 2019 at 6:30 pm

Pre-concert Recital

Takács Quartet

Edward Dusinger, *Violin*

Harumi Rhodes, *Violin*

Geraldine Walther, *Viola*

András Fejér, *Cello*

HAYDN **String Quartet in C major ("The Bird") (1781)**

Allegro moderato

Scherzando: Allegretto

Adagio

Rondo: Presto

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.

Alice Tully Hall, Starr Theater
Adrienne Arsht Stage

By Kathryn L. Libin

String Quartet in C major, Op. 33, No. 3 (“The Bird”) (1781)

FRANZ JOSEPH HAYDN

Born March 31, 1732, in Rohrau, Austria

Died May 31, 1809, in Vienna

Approximate length: 22 minutes

With his three early sets of string quartets, all composed between 1768 and 1772, Haydn defined a genre that would be much imitated by other composers, incorporating active if not entirely equal dialogue among the four parts, lovely cantabile slow movements, and rhythmically lively minuets. But when Haydn returned to quartet composition after a significant lapse of time and produced the Op. 33 quartets in 1781, he himself was aware that he had made some remarkable innovations. He decided to take a hand in marketing them himself, writing individually to noble patrons and amateurs and offering private publications of the quartets. To one such gentleman Haydn wrote, “I am issuing, by subscription, for the price of 6 ducats a work, 6 Quartets for 2 violins, viola, and violoncello, correctly copied, and written in a new and special way, for I haven’t composed any for ten years.”

The quartets were first performed at the palace of Haydn’s employer, Prince Esterházy, for a select group of invited guests. They were also presented at a more lavish event hosted by the Grand Duchess of Russia, Maria Feodorovna, in Vienna on December 25, 1782. For this reason, along with their dedication to Grand Duke Paul, the works of Op. 33 have sometimes been dubbed the “Russian” quartets. All six of the quartets have four movements, with several, including Op. 33, No. 3, offering one of Haydn’s “new and special” ideas: a very playful, rhythmically tricky second movement in minuet form now titled *Scherzando*. This quartet also opens in a playful manner with repeated grace-note figures in the first violin that have led to the quartet’s nickname, “The Bird.” In contrast, Haydn’s *Adagio* is a tender, lyrical movement in F major that leisurely unfolds the thematic material and then embroiders it delicately. The finale is a vigorous *Rondo* with accented, dancelike rhythms and engaging gypsy melodies that undoubtedly helped to make this the most popular quartet in the Op. 33 cycle.

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The Program

Monday, August 5, 2019 at 7:30 pm

Takács Quartet

Edward Dusingberre, *Violin*

Harumi Rhodes, *Violin*

Geraldine Walther, *Viola*

András Fejér, *Cello*

Jeremy Denk, *Piano*

MOZART String Quartet in D major, K.575 ("Prussian") (1789)

Allegretto

Andante

Menuetto: Allegretto

Allegretto

BEETHOVEN String Quartet in F major, Op. 135 (1826)

Allegretto

Vivace

Lento assai, cantante e tranquillo

Grave, ma non troppo tratto—Allegro

Intermission

DOHNÁNYI Piano Quintet No. 1 (1895)

Allegro

Scherzo: Allegro vivace

Adagio, quasi andante

Finale: Allegro animato

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Alice Tully Hall, Starr Theater
Adrienne Arsht Stage

Mostly Mozart Festival

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Tuesday–Wednesday, August 6–7 at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Louis Langrée, conductor

Joshua Bell, violin

MOZART: Symphony No. 38 in D major ("Prague")

KODÁLY: Dances of Galánta

DVORÁK: Violin Concerto in A minor

Pre-concert recitals by Brooklyn Rider at 6:30 pm

Wednesday, August 7 at 10 pm in the Stanley H. Kaplan Penthouse

A Little Night Music

Brooklyn Rider

PHILIP GLASS: String Quartet No. 8

REENA ESMAIL: Zeher

MOZART: Andante cantabile, from String Quartet in G major, K.387

COLIN JACOBSEN: Sheriff's Leid, Sheriff's Freud

Friday–Saturday, August 9–10 at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Louis Langrée, conductor

Steven Osborne, piano

HAYDN: Overture in D major

SHOSTAKOVICH: Piano Concerto No. 2

SCHNITTKE: Moz-Art à la Haydn

MOZART: Symphony No. 35 in D major ("Haffner")

Pre-concert recitals by Yi-Nuo Wang, piano, 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.

Snapshot

By David Wright

This evening's program is a study in biographical contrast: two string quartets by veteran composers in an unusually relaxed mood, and a piano quintet by an eager 18-year-old with something to prove. Composing on a commission from the King of Prussia, who was a proficient cellist, Mozart made sure to give the cello a leading role in his D-major Quartet, K.575. And having previously demonstrated his erudition in a set of quartets dedicated to Haydn, Mozart used a more easygoing style for this royal recreation.

Beethoven, having just resolved some wrenching conflicts in his family, was free to take long walks in the country and compose his optimistic F-major Quartet, Op. 135. Even here, however, he wrestled with the existential question "Muss es sein?" ("Must it be?"), setting the words to music and answering affirmatively in the jubilant finale of this quartet, his last completed work.

Before Ernő Dohnányi became Hungary's most prominent musician of the early 20th century, he was just another young composer working in provincial Budapest under the long shadow of Brahms. In his Op. 1, his official composing debut, Dohnányi tackled one of the most notable Brahms genres—the piano quintet—and earned praise, and a performance in Vienna, from the great man himself.

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By David Wright

String Quartet in D Major, K.575 (“Prussian”) (1789)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 24 minutes

In 1790, Mozart composed three string quartets—his last works in that genre—for the cello-playing King of Prussia, Frederick William II, whom an early Mozart biographer described as “if not a connoisseur, then at least an amateur of taste.” Compared to the learned style of their predecessors, the six quartets of 1782–85 dedicated to Haydn, these “Prussian” quartets seem quite relaxed and accessible. Another distinctive feature is their prominent cello part, a courtesy to the king.

The opening bars of K.575 are marked *sotto voce* (an unusual indication in Mozart), and there is a distinct sense of quiet, organic growth throughout the movement; Mozart adds the indication *dolce* several times, as a reminder to keep it gentle. Underneath its delicate lyricism, the *Andante* is a remarkable metamorphosis of quartet texture, with unheard-of octave doublings one moment and the cello climbing high the next, nearly inverting the “natural” order of the instruments. Appropriately for a quartet in which three of four movements are marked *Allegretto*, the minuet is a model of moderation: neither too effete nor too boisterous, light on its feet yet with a certain swing to it. The cello leads the way in both the exposition and the development of the sonata-rondo finale, playing high in one case and low in the other. Its theme, closely related to the main theme of the first movement, seems at first to be little more than a simple arpeggio-figure, but in Mozart’s hands it comes to dominate the movement.

String Quartet in F major, Op. 135 (1826)

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 35 minutes

In September 1826, Beethoven left Vienna for the country estate of his brother Nikolaus Johann in the village of Gneixendorf (“the name,” he wrote a friend in Vienna, “somewhat resembles a breaking axle”), on a mission of family reconciliation following turbulent events involving Beethoven’s suit for custody of his nephew Karl. In the clear air of Gneixendorf, Beethoven and his family talked out old grievances. And in the early mornings and evenings, he took long walks through the fields and composed.

The defining event for the Quartet in F major, Op. 135, however, had already happened months before Beethoven left for Gneixendorf. It seems that a Vienna musician named Ignaz Dembscher had visited Beethoven and requested the parts for the Op. 130 quartet. When the composer told him the fee was 50 gulder, Dembscher hesitated, sighed, and said “Wenn es muss sein!” (“If it has to be!”). “Ja, es muss sein!” roared Beethoven good-naturedly, and soon after that, still chuckling, he scribbled a four-voice canon to the text, “Es muss sein, ja, es muss sein. Heraus mit dem Beutel!” (“It must be, yes, it must be. Get out your money!”)

Beethoven’s last quartets are full of philosophical, even mystical, musings on humanity and the universe, but as he contemplated a finale for the sunny Op. 135, it was that silly canon that entered his mind. Sigmund Freud is evidently not the first eminent Viennese to probe for the deeper significance of a joke; when Beethoven did so, however, he never stopped smiling. Refining his canon for the quartet’s finale, he set it off with a *Grave* introduction, inverting the notes of the canon (“Es muss sein”) to produce an upward reaching, questioning phrase (“Muss es sein?”). He wrote these two motives and their texts in the score, above the beginning of the last movement, as an epigraph—and above that he wrote, in emphatic capital letters, DER SCHWER GEFASSTE ENTSCHLUSS (“The hard-made decision”). Decision to do what? To let a loved one go? To accept the world as it is? To shell out 50 gulder? And why is this man laughing?

Beethoven’s former teacher Haydn is audible in the first movement’s tiny, distinctive motives—a little skipping phrase, a swirl of triplets, a rocking phrase in quarter notes—that Beethoven combines as lightly as a pencil sketch. In the jerky, out-of-step counterpoint of the *Vivace*, a little down-up motion in the violin’s theme becomes a speedy turn-figure that whips the music to a fortissimo climax. In this sardonic scherzo, Beethoven puts the hurt in hemiola and the stress in stretto as no one else would until Bartók. The *Lento assai, cantante e tranquillo* draws out the turn motive from the previous movement into what Beethoven called a “song of repose or peace,” which is, however, not free of pain. Along with the questions and answers of the finale, we hear the turn-motive responding to “Es muss sein!” with perfect equanimity; wide violin skips recalling the second movement; and a jaunty march tune with almost a Dvořák flavor, derived from the *Lento assai* theme. The *Grave* introduction bursts in fortissimo on the development, engaging the answer-motive in searching dialogue, but nothing can suppress this movement’s high spirits for long.

Piano Quintet No. 1, Op. 1 (1895)

ERNST VON DOHNÁNYI

Born July 27, 1877, in Pozsony, Kingdom of Hungary

Died February 9, 1960 in New York

Approximate length: 30 minutes

Pianist and conductor Ernő Dohnányi dominated Hungary's musical scene in the first half of the 20th century until 1944, when political pressures from both the right and the left forced him to go abroad; he eventually settled in Florida. In the C-minor Piano Quintet—which Dohnányi proudly presented as his “Opus One,” his official debut as a composer after writing more than 60 unpublished works—we hear the 18-year-old composer measuring himself against one of the mightiest works in all chamber music, Brahms's Piano Quintet in F minor, Op. 34. The degree to which Dohnányi succeeded may be judged from the work's ultimate accolade: generous praise from the great Brahms himself, who arranged for the quintet's premiere in Vienna.

Dohnányi shows his Hungarian colors in the work's opening theme, with its smart syncopations and touches of exotic harmony, then follows this grand movement with a light-stepping scherzo. The *Adagio, quasi andante* presents a mellow, Schumannesque melody in F major. The rondo theme's most distinctive feature is its unusual five-to-a-bar rhythm, another link to Hungarian music.

David Wright, a music critic for New York Classical Review, has provided program notes for the Mostly Mozart Festival since 1982.

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GLENN ASAKAWA

Takács Quartet

The Takács Quartet, now entering its 45th season, is renowned for the vitality of its interpretations. Highlights of the 2019–20 season include a continuation of the ensemble’s four annual concerts as associate artists at Wigmore Hall, as well as other European appearances in Budapest, Florence, Milan, Amsterdam, Geneva, Salzburg, and Prague. Performing extensively in the U.S. and Canada, the quartet will present several Bartók cycles there and also play in Hong Kong and Japan. A recent tour with Garrick Ohlsson will culminate in a recording of the Elgar and Amy Beach piano quintets for Hyperion, and the ensemble’s next recording, to be released this October, features Dohnányi’s two piano quintets and his second string quartet, with pianist Marc-André Hamelin. The quartet is based in Boulder at the University of Colorado.

In 2014 the Takács became the first string quartet to win the Wigmore Hall Medal, and in 2012 it became the only string quartet to be inducted into Gramophone’s first Hall of Fame. Recognized for its innovative programming, the group has enjoyed multidisciplinary collaborations, including performances of Philip Roth’s *Everyman* program, conceived in close collaboration with the author, with Meryl Streep and Philip Seymour Hoffman, and a tour with the poet Robert Pinsky. The quartet’s interests and history are explored in Edward Dusinberre’s book, *Beethoven for a Later Age: The Journey of a String Quartet*.

The ensemble’s recordings for Hyperion include string quartets by Haydn, Schubert, Janáček, Smetana, Debussy, and Britten, as well as piano quintets by César Franck and Shostakovich. For its recordings on the Decca/London label, the quartet has won three Gramophone Awards, a Grammy, Disc of the Year at the inaugural BBC Music Magazine Awards, and Ensemble Album of the Year at the Classical Brits.

The members of the quartet are Christoffersen Faculty Fellows at the University of Colorado Boulder, visiting fellows at the Guildhall School

of Music and Drama in London, and are on faculty at the Music Academy of the West in Santa Barbara. The Takács Quartet was formed in 1975 while its founding members—Gábor Takács-Nagy, Károly Schranz, Gábor Ormai, and András Fejér—were students at the Franz Liszt Academy of Music in Budapest. In 2001 the quartet was awarded the Order of Merit of the Knight's Cross of the Republic of Hungary, and in 2011 each member was awarded the Order of Merit Commander's Cross by the President of the Republic of Hungary.

Jeremy Denk



MICHAEL WILSON

Jeremy Denk is one of America's foremost pianists. Winner of the Avery Fisher Prize and a MacArthur Fellowship, he was elected to the American Academy of Arts and Sciences, returns frequently to Carnegie Hall, and in recent seasons has performed with the Chicago Symphony Orchestra, New York Philharmonic, Los Angeles Philharmonic, and Cleveland Orchestra, and at Royal Albert Hall as part of the BBC Proms.

This season, he played a three-week recital tour of the U.S. Other highlights included play-directing Mozart on tour with the Academy of St. Martin in the Fields and curating a series ("Denk & Friends") at Carnegie Hall. He also toured the U.S. with longtime musical collaborators Joshua Bell and Steven Isserlis. Next season's highlights include his recital debut at the Boulez Saal in Berlin, and a tour of Bach's *Well-Tempered Clavier, Book 1*, culminating in performances at Lincoln Center and the Barbican in London. Abroad, recent and upcoming appearances include the BBC Symphony Orchestra, City of Birmingham Symphony Orchestra, London Philharmonic Orchestra, and the Royal Liverpool Philharmonic Orchestra, as well as multiple performances presented by the Barbican and Wigmore Hall, and an upcoming recital at the Edinburgh International Festival. In Europe, Mr. Denk also recently made debuts at Amsterdam's Concertgebouw and the Philharmonie in Cologne.

Mr. Denk's recent disc of the *Goldberg Variations* reached No. 1 on the Billboard Classical charts. His latest recording with Nonesuch Records, *c.1300–c.2000*, features music ranging from Guillaume de Machaut, Gilles Binchois, and Carlo Gesualdo to Stockhausen, Ligeti, and Philip Glass. Mr. Denk is also known for his original and insightful writing on music: his writing has appeared in the *New Yorker* and on the front page of the *New York Times Book Review*. One of his *New Yorker* contributions, "Every Good Boy Does Fine," forms the basis of a book for future publication by Macmillan in the U.K.

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.

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.

Mostly Mozart Festival

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