

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

Sunday, August 4, 2019 at 5:00 pm

Budapest Festival Orchestra

Iván Fischer, *Conductor*

Jeanine De Bique, *Soprano* ^{MJM}

HAYDN **Symphony No. 88 in G major (1787)**

Adagio—Allegro

Largo

Menuet: Trio

Finale: Allegro con spirito

HANDEL **Disserratevi, o porte d'Averno, from *La resurrezione* (1708)**
Ritorna, oh caro e dolce mio tesoro, from *Rodelinda* (1725)
Da tempeste il legno infranto, from *Giulio Cesare in Egitto* (1724)

Intermission

MOZART **Symphony No. 41 in C major ("Jupiter") (1788)**

Allegro vivace

Andante cantabile

Menuetto: Allegretto

Molto allegro

^{MJM} Mostly Mozart Festival debut

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.

David Geffen Hall

Mostly Mozart Festival

American Express is the lead sponsor of the Mostly Mozart Festival

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

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

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

DVOŘÁK: Violin Concerto in A minor

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

Wednesday, August 7 at 10:00 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

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.

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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 Kathryn L. Libin

If anyone had asked Mozart and Haydn who they thought to be the greatest composer of the 18th century, each would have likely named the other, but then, as a close second, Handel. Handel's music aroused awe and emulation in the late stages of both composers' careers. Mozart revised and updated several of Handel's oratorios, including *Messiah*, and directed them in ground-breaking performances in Vienna in the late 1780s and early 1790s. Handel's vigorous counterpoint and clearly etched melodic style found their way into Mozart's Requiem and other late works.

Haydn encountered Handel's music in London, and according to one of Haydn's early biographers, Giuseppe Carpani, "he was so struck by it that he began his studies all over again as if he had known nothing until that time. He thought about every note and extracted from these learned scores the essence of real musical magnificence." It was the powerful influence exerted by Handel's oratorios that propelled Haydn to write *The Creation*, in which, as Carpani wrote, "one hears Handel's grandiloquence transfused through Haydn's mind." Handel's *Messiah*, Mozart's Requiem, and Haydn's *The Creation* became pillars of concert life at the opening of a new century, and the two latter works would have been nearly unthinkable without the first. As Haydn reportedly said at a performance of *Messiah*, Handel "is the father of us all."

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By Kathryn L. Libin

Symphony No. 88 in G major (1787)

FRANZ JOSEPH HAYDN

Born March 31, 1732, in Rohrau, Austria

Died May 31, 1809, in Vienna

Approximate length: 23 minutes

By the time Franz Joseph Haydn wrote his Symphony No. 88 in 1787, at the great Hungarian castle Eszterháza, he had worked for the Esterházy family for 26 years. He had also reached a certain pinnacle in his career, with a reputation that had been achieved through wide circulation of his published works and important outside commissions. Yet this symphony, which has become one of his best known, did not emerge from some prestigious commission, but was written for the familiar orchestra and aristocratic milieu that he had known for a quarter of a century.

In the 1780s the Esterházy orchestra comprised about 24 musicians, many of them, like violinist and director Luigi Tomasini and cellist Anton Kraft, formidable players and composers in their own right. An orchestra of virtuosos enabled Haydn to produce extraordinary symphonic music. This symphony begins with a slow, rhythmically halting *Adagio* in which every chord and every rest are meaningful. The deceptively simple, open spirit of the *Allegro* comes as a release; the agility of the string section and colorful timbres of the winds create the pulsing vitality of this movement. For many 18th-century listeners, Haydn's slow movements provided the sublime experiences of his symphonies, and this *Largo* in D major is no exception. It begins with a gentle, spacious melody played by the oboes and solo cello, which Haydn begins to vary almost at once with a beautiful accompaniment of plucked strings. But the peace of this delicate world is shattered, after a potent pause, by a *fortissimo* explosion of sound that includes the trumpets and timpani, unheard during the first movement and saved for this moment. When the main theme returns, it is utterly transformed and intensified by this unexpected disruption. The *Menuet* that follows is grand and outgoing, with a folk-like *Trio* in which open fifths in the strings evoke the humble drone of bagpipes and fiddles. Haydn concludes the symphony with a *Finale* that is nimble, exuberant, and satisfying.

Disserratevi, o porte d'Averno, from *La resurrezione* (1708)

Ritorna, oh caro e dolce mio tesoro, from *Rodelinda* (1725)

Da tempeste il legno infranto, from *Giulio Cesare in Egitto*, HWV 17 (1724)

GEORGE FRIDERIC HANDEL

Born February 23, 1685, in Halle, Germany

Died April 14, 1759, in London

Approximate length: 16 minutes

As a young composer, George Frideric Handel journeyed to Italy in order to see and hear for himself the thriving musical culture that was the envy of Europe. In Rome he swiftly found commissions and patrons, including the Marchese Francesco Ruspoli, for whom he completed a number of new works. Among them was a spectacular oratorio, *La resurrezione*, that received its first performance under Ruspoli's auspices on Easter Sunday, April 8, 1708. With a strikingly large string orchestra directed by Arcangelo Corelli, as well as oboes, trumpets, and trombone, *La resurrezione* introduced the dramatic effects that would become a feature of Handel's oratorios. One such moment is the interjection of an aria, "**Disserratevi, o porte d'Averno,**" into the opening overture. With its brilliant trumpet parts, breathtaking soprano coloratura, and urgent repetitions of "Cedete" ("Surrender!"), the aria launches the oratorio with fervor.

By 1711 Handel had moved to London, where he would spend the rest of his career. His opera *Rodelinda* premiered at the King's Theatre on February 13, 1725, with one of his favored sopranos, Francesca Cuzzoni, in the title role. The affecting aria "**Ritorna, o caro e dolce mio tesoro**" emerges in Act II as the queen Rodelinda discovers that her husband, long thought dead, actually lives. The aria, in a lilting 12/8 meter, is unconventionally brief and direct in its bittersweet expression of hope and yearning. During the previous year Cuzzoni had already reigned onstage as Cleopatra in Handel's *Giulio Cesare*. In Act III, Cleopatra laments what she believes to be Caesar's death but, as in *Rodelinda*, the hero lives to return and in this case to rescue the heroine from imprisonment. This aria, "**Da tempeste il legno infranto,**" is correspondingly jubilant in tone, reflecting Cleopatra's triumph in a sparkling shower of notes.

Disserratevi, o porte d'Averno!

Disserratevi, o porte d'Averno!
E al bel lume d'un Nume ch'è eterno

Tutto in lampi si sciogla l'orror!

Cedete, orride porte
Cedete al Re di Gloria,
Ché della sua vittoria
Voi sete il primo onor.

Unlock yourselves, o gates of Hell!

Unlock yourselves, o gates of Hell!
And in the beautiful light of an
everlasting God
Shall horror be vanquished in bolts of
lightning

Give in, ghastly gates,
Surrender to the King of Glory,
For you are the first fruits
Of his victory

Ritorna, oh caro e dolce mio tesoro

Con quai risalti, oh Dio!

Dentro del petto mio palpita il core,
Non sò, se per la gioja, o pel dolore.

Ritorna oh caro e dolce mio tesoro,
A dar conforto e speme a questo cor!
Tu renderai al seno mio la calma,

Se refrigerio sei d'ogni dolor.

Da tempeste il legno infranto

Da tempeste il legno infranto,
Se poi salvo giunge in porto
Non sà più che desiar.
Così il cor trà pene, e pianto,

Or che trova il suo conforto
Torna l'anima a bear.

Return, oh my dear, sweet treasure.

What heavings, oh God!

like as 'twere somewhat boding in
my soul?

My heart beats fast in my breast,
whether 'tis caus'd by joy or fear, I
know not.

Return oh my dear, sweet treasure.

This hopeless heart shan't mourn,
Come my love, give comfort and
hope to this heart

Then relieve me from grieving,
joy shall sorrow overwhelm.

A storm-battered vessel

A storm-battered vessel,
if it at least arrives safely in port
has nothing left to desire.

So my heart, through suffering and
weeping,

Now that it has found comfort,
Returns to make my soul happy at last.

Symphony No. 41 in C major (“Jupiter”) (1788)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 29 minutes

Mozart’s last symphony, completed in August 1788, is now known simply as the “Jupiter.” This nickname arose early in the life of the work, but not with its composer. It may have originated with violinist J. P. Salomon, who arranged Haydn’s trips to London in the 1790s and had hoped to bring Mozart there as well. Constanze Mozart’s second husband, Georg Nikolaus von Nissen, wrote in his biography of Mozart, “His great Symphony in C with the closing fugue is truly the first of all symphonies...All is heavenly harmony, whose tones, like a great noble deed, speak to the heart and enrapture it; all is the most sublime art, before whose power the spirit bows and is amazed.”

The very opening of the symphony, with its trumpets, drums, and festive flourishes, stirs a sense of drama. The listener is stunned by the sudden eruption of a huge C-minor chord, but shortly thereafter is treated to a rendition of Mozart’s aria, “Un bacio di mano” (K.541), accompanied by pizzicato strings. The *Andante cantabile* is beautiful, but disturbing; its muted strings lend it a special quality but again, as in the first movement, a shocking C-minor chord, agitated rhythms, and dissonant harmonies produce a nearly unbearable tension. It was the last movement, with its apparently simple opening and the radical complexities of its counterpoint, that would elicit the many references to Jupiter and the sublime. The initial melody in the violins, four notes stretching over four bars, stems from Gregorian chant and was heard in Mozart’s time as the opening of the hymn *Lucis creator* (“creator of light”). This tune, with the rapid repeated notes that follow it, was already used by Mozart in the Credo of an early Mass, and thus suggests an inward, spiritual meaning for Mozart. What follows is a symphonic finale unlike any other in the period before Beethoven. Six themes unfold over the course of the movement’s structure, five of which combine in a virtuosic display of fugal writing. Mozart creates a vigorous, multi-voiced texture that cannot readily be comprehended by the listener, only recognized as something transcendent and awe-inspiring.

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

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AKOS STILLER

Iván Fischer

Iván Fischer is the founder and music director of the Budapest Festival Orchestra, as well as an honorary conductor of the Konzerthaus and Konzerthausorchester Berlin. In recent years he has also gained a reputation as a composer, with his works being performed in the U.S., the Netherlands, Belgium, Hungary, Germany, and Austria. In addition, he has directed a number of successful opera productions, and, in 2018, he founded the Vicenza Opera Festival.

The BFO's international tours and a series of critically acclaimed records, released first by Philips Classics and later by Channel Classics, have contributed to Mr. Fischer's reputation as one of the world's leading music directors. He has guest-conducted the Berlin Philharmonic multiple times, spends two weeks annually with Amsterdam's Royal Concertgebouw Orchestra, and is a frequent guest conductor of preeminent U.S. symphonic orchestras. As music director, Mr. Fischer has led the Kent Opera and the Opéra National de Lyon, and was principal conductor of the National Symphony Orchestra in Washington, D.C. His recordings have been awarded a number of international prizes.

Mr. Fischer is a founder of the Hungarian Mahler Society, a patron of the British Kodály Academy, and is an honorary citizen of Budapest. He has received the Golden Medal Award from the president of the Republic of Hungary, and the Crystal Award from the World Economic Forum for his services in promoting international cultural relations. The French government made him a Chevalier de L'Ordre des Arts et des Lettres, and in 2006 he was honored with the Kossuth Prize, Hungary's most prestigious arts award. In 2011 Mr. Fischer received the Royal Philharmonic Society Music Award, Hungary's Prima Primissima Prize, and the Dutch Ovatie Prize. In 2013 he was accorded honorary membership to the Royal Academy of Music in London. In 2015 he was presented with the Abu Dhabi Festival Award, and in 2016 he won the Association of Music Critics of Argentina's award for Best Foreign Conductor.

Jeanine De Bique



MARCO BORGREVE

Trinidadian soprano Jeanine De Bique holds a master's degree from the Manhattan School of Music. She is a former member of the Vienna State Opera. Her most recent performances include the title role in Handel's *Rodelinda* at Opéra de Lille and the Théâtre des Champs-Élysées under Emmanuelle Haïm; a return to the Netherlands Opera for the lead role of Aida in the world premiere of Michael Hamel's opera *Caruso a Cuba*; Handel's *Messiah* with the Melbourne Symphony Orchestra;

Mahler's Symphony No. 4 with Teodor Currentzis and MusicAeterna in Milan, Munich, and St. Petersburg; New Year's concerts with the Deutsches Symphonieorchester Berlin; Donna Anna in *Don Giovanni* for the Opéra national du Rhin in Strasbourg; and Mahler's Symphony No. 8 at the Ravinia Festival with the Chicago Symphony Orchestra and Chorus under Marin Alsop.

Other recent engagements include Annio in *La clemenza di Tito* at the Salzburg Festival and Netherlands Opera; Arvo Pärt's *Como cierva sedienta* with the Konzerthausorchester Berlin under Iván Fischer; Handel's *Messiah* with the Atlanta Symphony Orchestra; works by Handel at the BBC Proms with the Chineke! Orchestra; Consuelo in John Adams's *I Was Looking at the Ceiling and Then I Saw the Sky* at the Teatro dell'Opera di Roma; Pearl in *Morning Star* at Cincinnati Opera; and Musetta in *La bohème* at Scottish Opera and Theater St. Gallen.

Her 2019–20 season includes appearances as Susanna in *Le nozze di Figaro* at San Francisco Opera; Helena in *Midsummer Night's Dream* at Deutsche Oper Berlin; Handel's *Messiah* with the Royal Liverpool Philharmonic Orchestra; Mahler's Symphony No. 2 with the Orchestre national du Capitole de Toulouse; Handel's *La resurrezione* with Les Nouveaux Caractères at Versailles and in Lyon; Cleopatra in *Giulio Cesare* at the Theater St. Gallen; and Michaela in *Carmen* at Gran Teatre del Liceu in Barcelona.

Budapest Festival Orchestra

The Budapest Festival Orchestra is one of the major success stories of the international music scene. Since its founding in 1983 by Iván Fischer, its music director, and Zoltán Kocsis, the BFO has presented Hungarian audiences with such stars as Georg Solti—who was the orchestra's principal guest conductor until his death—as well as Yehudi Menuhin, Pinchas Zukerman, Gidon Kremer, Radu Lupu, András Schiff, and Richard Goode. Fischer also makes great efforts to invite young, internationally acclaimed musicians and singers to perform for domestic audiences.

The orchestra is a regular guest at leading music venues and concert halls, including Lincoln Center and Carnegie Hall, Vienna's Musikverein, and London's Royal Albert Hall and Barbican Centre. It has regularly been invited to such festivals as the Mostly Mozart Festival, Salzburger Festspiele, and the Edinburgh International Festival. The orchestra's famous Music Marathons and its own Bridging Europe Festival, focusing on the culture of a different nation every year, are organized in partnership with Müpa Budapest, one of Hungary's leading cultural institutions. Opera performances, directed by Fischer, are also staged as joint productions, including highly acclaimed renditions of *Don Giovanni* and *The Marriage of Figaro*, as well as *The Magic Flute*.

Since 2014, the BFO has dedicated itself to Community Weeks of free concerts given in nursing homes, churches, abandoned synagogues, and child-care institutions. Its innovative concerts include Dancing on the Square, which promotes communal creativity, tolerance, and equal opportunities, and the autism-friendly Cocoa Concerts. The BFO's recordings have twice won Gramophone Awards, and its rendition of Mahler's First Symphony was nominated for a 2013 Grammy. In 2014, the orchestra's recording of Mahler's Symphony No. 5 was awarded the Diapason d'Or and Italy's Toblacher Komponierhäuschen for Best Mahler Recording. In 2016 the Association of Music Critics of Argentina selected the BFO as Best Foreign Symphonic Orchestra.

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.

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RICHARD TERMINE

Budapest Festival Orchestra

Iván Fischer, *Conductor and Music Director*

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Yoonshin Song
Ágnes Bíró
Erika Illési
István Kádár
Péter Kostyál
Eszter Lesták Bedő
Gyöngyvér Oláh
Gábor Sipos
Tímea Iván
Emese Gulyás

Violin II

János Pilz
Tibor Gátay
Krisztina Haják
Zsófia Lezsák
Levente Szabó
Antónia Bodó
Anikó Mózes
Zsuzsa Szlávik

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Ferenc Gábor
Csaba Gálfi
Ágnes Csoma
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Cello

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Inaki Vriaiska

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