

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–Saturday, August 9–10, 2019 at 6:30 pm

Pre-concert Recital

Yi-Nuo Wang, *Piano*

HAYDN **Sonata in E minor, Hob. XVI:34 (c. 1780)**

Presto

Adagio

Finale: Molto vivace

RACHMANINOFF ***Daisies*, Op. 38, No. 3 (1916)**

RACHMANINOFF **Étude-tableau in D minor, Op. 39, No. 8 (1916–17)**
Étude-tableau in D major, Op. 39, No. 9

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

By Peter A. Hoyt

The first two movements of Haydn's **Sonata in E minor, Hob. XVI:34** seem characteristically Haydnesque: the impetuous *Presto* is disrupted by unexpected pauses, and the slow middle movement presents a tender imitation of a vocal aria, complete with elaborate coloratura ornamentation. The closing *Molto vivace* is unusual, however, in its call for an innocent ("*innocentement*") approach. This instruction would seem superfluous if, as sometimes assumed, Haydn's music was always innocuous. Dismissing this, some commentators have suggested that Haydn wanted a performance in a "coy" or "deadpan" fashion. If so, then the word *innocentement* was intended to mean the *opposite* of "innocently."

Rachmaninoff's ***Daisies*** was first composed as a song for voice and piano contrasting the poetic text, which describes fields of glistening white daisies, with the piano's embodiment of the oscillating flowers themselves. Rachmaninoff's solo keyboard arrangement eliminates the words and thereby permits an unobstructed encounter with the piano's enchantingly peaceful illustration of nature.

Rachmaninoff gave two sets of pieces (his Opp. 33 and 39) the unusual designation of *études-tableaux*, a hybrid term consolidating two important genres of 19th-century piano music. Pioneered by virtuosos such as Liszt and Chopin, *études de concert* were demanding technical studies intended not just for private practicing, but also for public performance. Rachmaninoff united this tradition with the 19th century's fascination with music suggesting visual images, as famously explored in Mussorgsky's *Tableaux d'une exposition* ("Pictures at an Exhibition").

Unlike Mussorgsky, however, Rachmaninoff gave no titles for these works, although he provided some explanations to Respighi, who in 1930 orchestrated five of the *Études-Tableaux*. Rachmaninoff explained, for example, that one represented seagulls at sea, and another portrayed Little Red Riding Hood and the Wolf. He did not provide similar information concerning his **Étude-tableau in D minor, Op. 39, No. 8**, in which the pianist's right hand, constantly playing several notes at a time, creates an atmospheric texture with implications that remain shrouded in mystery. Fortunately, Rachmaninoff told Respighi that the **Étude-tableau in D major, Op. 39, No. 9**, was to resemble "an oriental march," thereby authorizing listeners to hear the movement as an exotic procession.

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The Program

Friday–Saturday, August 9–10, 2019 at 7:30 pm

Mostly Mozart Festival Orchestra

Louis Langrée, *Conductor*

Steven Osborne, *Piano*

HAYDN **Overture in D major (1777)**

SHOSTAKOVICH **Piano Concerto No. 2 in F major (1957)**

Allegro

Andante

Finale: Allegro

Mr. Osborne will perform Shostakovich's cadenzas.

Intermission

SCHNITTKE **Moz-Art à la Haydn (1977)**

RUGGERO ALLIFRANCHINI and LAURA FRAUTSCHI, *Violins*

MOZART **Symphony No. 35 in D major ("Haffner") (1782)**

Allegro con spirito

Andante

Menuetto

Presto

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Steinway Piano

David Geffen Hall

Mostly Mozart Festival

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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 Peter A. Hoyt

This summer's Mostly Mozart Festival concludes fittingly with compositions by—or in the vivacious spirit of—Haydn and Mozart, two composers strongly linked by personal friendship, musical style, and uncompromising standards. As contrabass virtuoso Domenico Dragonetti said of Mozart: “all was perfect and every alteration must be for the worse.”

Haydn and Mozart, however, often reconfigured their own works, and this concert begins and ends with compositions now existing in ways quite removed from their initial forms. Haydn circulated his exciting Overture in D major as both a self-contained work and part of a symphony, but the piece originally belonged to a now-lost opera. Mozart's “Haffner” Symphony is also a fragment, having been initially conceived as a longer celebratory serenade.

The buoyant influence of Haydn and Mozart pervades the Second Piano Concerto by Shostakovich, a composer perhaps better known for the dark-hued and cryptically defiant music he wrote under Stalin's oppressive regime. This concerto, however, combines Mozartean clarity with Haydnesque wit. In another Soviet-era work, *Moz-Art à la Haydn*, Alfred Schnittke employs scraps of music Mozart wrote for Carnival, that most seditious of holidays. These light-hearted fragments emerge amid a somewhat unsettling texture as a wandering ensemble (as in Haydn's “Farewell” Symphony) rebels against its customary immobility. Schnittke here uses Haydn and Mozart to illustrate how his society—a few years before the fall of the Iron Curtain—was already in motion.

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By Peter A. Hoyt

Overture in D major, Hob. Ia:7 (1785)

FRANZ JOSEPH HAYDN

Born March 31, 1732, in Rohrau, Austria

Died May 31, 1809, in Vienna

Approximate length: 5 minutes

A considerable number of Haydn's operatic works have disappeared, some perishing in the fires that consumed his home and destroyed the theaters where his musical materials were stored. It is not certain which opera the Overture in D major originally introduced, but it might have belonged to a lost comedy entitled, ironically, *The Burning House*.

Fortunately, the economical Haydn often used his opera overtures as parts of subsequent symphonies. The present overture is one such work: Haydn recycled it as part of his Symphony No. 62. It can also be found in some editions of his Symphony No. 53, where it substitutes for the original final movement. This last usage was perhaps an unscrupulous publisher's tribute to the energetic exuberance of Haydn's orphaned overture.

Piano Concerto No. 2 in F major, Op. 102 (1957)

DMITRY SHOSTAKOVICH

Born September 25, 1906, in St. Petersburg

Died August 9, 1975, in Moscow

Approximate length: 22 minutes

Shostakovich was very familiar with the cinematic environment celebrated this summer in the Mostly Mozart Festival presentation of *The Magic Flute* and its tribute to Buster Keaton. The young Shostakovich worked as a pianist in one of Leningrad's newly opened movie theaters, improvising accompaniments and using familiar classics to establish the changing moods. His Piano Concerto No. 1 (1933) was heavily flavored by this early experience, and the influence of film music can also be heard in his Piano Concerto No. 2. This latter work seems greatly indebted to Mozart, perhaps reflecting the concerto's origins as a gift to his teenage son, Maxim, who was then finishing piano and conducting studies at the Moscow Conservatory. The Mozartean ambiance, however, involved no technical compromises—the work poses extraordinarily challenges—but may rather reflect that, in the Soviet Union of the 1950s, it was unwise to employ any musical idiom that could arouse official displeasure.

Still, at the time even a masterful imitation of Mozart's language did not guarantee approval: Shostakovich's Symphony No. 9, begun soon after the defeat of Nazi Germany, reportedly infuriated Stalin by adopting a light, Classical

style instead of creating—as was expected—a musical monument in the manner of Beethoven’s Ninth. The Second Piano Concerto continues this defiant path by similarly refusing to be monumental.

Moz-Art à la Haydn (1977)

ALFRED SCHNITTKE

Born November 24, 1934, in Engels, Russia

Died August 3, 1998, in Hamburg, Germany

Approximate length: 12 minutes

In composing *Moz-Art à la Haydn*, Alfred Schnittke resurrected Mozart’s obscure pantomime (K.466) written in 1783 for the pre-Lenten carnival festivities in Vienna. Mozart devised the story, found a dancing master, and persuaded some theatrical colleagues to join him in playing the characters. Of Mozart’s music only an incomplete violin part survives, but these pages provide a tantalizing glimpse of the action, which has Harlequin—the role Mozart assigned to himself—emerging from a box to admire the beautiful Colombine. He is discovered, but escapes punishment by quickly appearing dead. A funeral march follows, but a subsequent *allegro* (at which point the violin part breaks off) suggests that Harlequin soon returns to life. Such silliness, of course, plays upon the serious themes of death and rejuvenation that are central to the Easter season.

Schnittke’s use of this piece was audacious in the U.S.S.R. of the 1970s, as an allusion to regeneration presupposing a state of decay. He also directed his musicians to move about the stage, recalling Haydn’s Symphony No. 45 (known as the “Farewell”), in which the orchestra gradually departs during the last movement. This exodus allowed Haydn’s musicians to communicate nonverbally with their aristocratic employer, and Schnittke’s players also seem engaged in a dialogue that must remain unspoken.

Among historians of Soviet music, Schnittke is often discussed as the heir of Shostakovich, even though their musical styles have almost nothing in common. Their careers also unfolded differently, with Shostakovich being a public figure all his adult life and Schnittke working in relative obscurity, writing film scores, until his final decades. The two men were united, however, in their desire to communicate something personal in a political environment where creative individuals were to sublimate themselves to the propagandistic needs of the state. Both composers also understood that the idioms of the past could create beauties that shamed the brutality of their own times.

Symphony No. 35 in D major, K. 385 (“Haffner”) (1782)

WOLFGANG AMADEUS MOZART

Born January 27, 1756, in Salzburg

Died December 5, 1791, in Vienna

Approximate length: 21 minutes

The “Haffner” Symphony was the first major orchestral work Mozart composed after abandoning Salzburg and settling in Vienna. Although this rupture liberated Mozart from an employer who had become unbearable, he now had to face the precarious life of a freelance musician. This meant undertaking any project that could generate income, and so—despite already being “head over heels with work”—Mozart agreed to compose a celebratory serenade for some benevolent patrons back in Salzburg. The prominent Haffner family was being elevated to the aristocracy, and a musical extravaganza was considered a necessary component of the festivities. Mozart’s father served as middleman for this commission, badgering his son to compose more quickly.

Mozart was so harried that he apparently forgot the music as soon as it was written (he was later pleasantly surprised to find it so effective). In his subsequent re-examination of the score, he decided to eliminate at least one movement—possibly more—and thereby reduce the size of the piece to the four-movement design common in the Viennese symphony. He also added flutes and clarinets, which were not part of the original instrumentation.

Peter A. Hoyt is a former president of the Mozart Society of America. He teaches at the University of South Carolina and is an adjunct curator at the Columbia Museum of Art.

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Meet the Artists



MATT DINE

Louis Langrée

The French conductor Louis Langrée has been music director of the Mostly Mozart Festival since 2002 and was named René and Robert Belfer Music Director in 2006. He is also music director of the Cincinnati Symphony Orchestra (CSO), a position he has held since 2013. In recent seasons he has toured with the CSO to both Asia and Europe, with appearances including the Hong Kong Arts Festival, Edinburgh International Festival, BBC Proms, and La Seine Musicale. Recent conducting projects include Mr. Langrée's debuts with the Czech Philharmonic at the Prague Spring Festival, Orchestre National de France, and the Konzerthausorchester Berlin. Return engagements included the Wiener Symphoniker, and the Leipzig Gewandhaus and Philadelphia Orchestras. During the 2019–20 season, he will make his conducting debuts with the New York Philharmonic, National Symphony Orchestra at the Kennedy Center, and the Montreal Symphony Orchestra. In Europe, he returns to the Wiener Staatsoper and Opéra Comique, and conducts the Dresden Philharmonic, as well as Orchestre des Champs-Élysées.

Mr. Langrée has conducted the Berlin and Vienna Philharmonics, and the London Philharmonic Orchestra. He has worked with many other orchestras around the world including the Orchestre de Paris, Orchestre de la Suisse Romande, National Academy of St. Cecilia Orchestra in Rome, Budapest Festival Orchestra, São Paulo and NHK Symphony Orchestras, Deutsche Kammerphilharmonie Bremen, Freiburg Baroque Orchestra, and the Orchestra of the Age of Enlightenment. Festival appearances have included Wiener Festwochen, Salzburg Mozartwoche, and Whitsun and Glyndebourne Festival Opera. He has also conducted at La Scala, Bavarian State Opera, the Royal Opera House, Covent Garden, Opéra-Bastille, Lyric Opera of Chicago, Dresden State Opera, and the Netherlands Opera.

Mr. Langrée has conducted several world premieres including works by Daniél Bjarason, Magnus Lindberg, and Caroline Shaw. He has served as

music director of Opéra National de Lyon (1998–2000) and Glyndebourne Touring Opera (1998–2003). Mr. Langrée's recordings with the Cincinnati Symphony Orchestra feature Copland's *A Lincoln Portrait* (narrated by Maya Angelou) and world premieres by Sebastian Currier, Thierry Escaich, David Lang, Nico Muhly, and Zhou Tian (nominated for a Grammy Award). His recordings have received several awards from Gramophone and Midem Classical. He is a Chevalier de la Légion d'Honneur and a Chevalier des Arts et des Lettres.

Steven Osborne



BENJAMIN ENLOVEGA

Named the Royal Philharmonic Society Instrumentalist of the Year in 2013, pianist Steven Osborne is a much sought-after soloist, chamber musician, and recitalist. He has held residencies at London's Wigmore Hall, Antwerp's deSingel, the Bath International Music Festival, City of Birmingham Symphony Orchestra, and, this season, at the Royal Scottish National Orchestra.

Mr. Osborne's recent recording of Beethoven's last three piano sonatas for Hyperion has drawn much praise; during the composer's anniversary year, Mr. Osborne will present his illuminating take on these late works across the U.K., Asia, and North America, including at Lincoln Center's Great Performers series in 2019–20. Alongside concertos by Mozart and Beethoven with the Royal Scottish National Orchestra, Mr. Osborne opens the season for the Orchestra Sinfonica di Milano Giuseppe Verdi/Flor and performs with the BBC National Orchestra of Wales, Antwerp Symphony Orchestra, and Finnish Radio Symphony Orchestra. The season also features a recital tour of French piano duet repertoire with Paul Lewis with performances across Europe and North America.

Summer 2020 sees Mr. Osborne's focus shift to works by Schubert and Rachmaninoff in preparation for his Rachmaninoff cycle. He has performed at many of the world's prestigious venues including the Wiener Konzerthaus, Amsterdam Concertgebouw, Berlin Philharmonie, Hamburg Elbphilharmonie, Suntory Hall Tokyo, and the Kennedy Center, and is a regular guest at both Lincoln Center and Wigmore Hall. Additionally, Mr. Osborne will release Prokofiev's War Sonatas in 2020, marking his 30th recording for Hyperion. A label artist since 1998, his 29 recordings have accumulated numerous awards from around the world, including two Gramophone Awards and three German Record Critics' Awards.

Mr. Osborne won first prize at the prestigious Clara Haskil Competition in 1991 and the Naumburg International Competition in 1997. He is a visiting professor at the Royal Academy of Music.

Yi-Nuo Wang

Chinese pianist Yi-Nuo Wang was selected as first-prize winner of the 2018 Concert Artists Guild International Competition and the 2017 Wideman International Piano Competition in Louisiana. She will make her debut at Carnegie Hall's Weill Recital Hall in February 2020 on the CAG Winners series; other recital highlights include the Krannert Center for the Performing Arts (University of Illinois), Purdue University Convocations, and Pepperdine University Performing Arts Center.

Ms. Wang recently earned her performer's diploma at Southern Methodist University in Dallas studying with Alessio Bax. There she appeared in multiple concerto performances as well as recitals and chamber music concerts, including collaborations with cellist Andrés Díaz and the Escher String Quartet. She has garnered top honors at competitions such as the Meadows Concerto Competition at SMU; the Artist Recognition Scholarship Awards Competition at New York's International Keyboard Institute & Festival; the Hamamatsu International Piano Academy Competition in Japan; and the First Indonesia Pusaka International Piano Competition in Jakarta.

Born in Beijing, Ms. Wang began playing piano at age four, and went on to study at both the Music Elementary and Secondary schools at the prestigious Central Conservatory of Music in Beijing. In 2016, she was awarded a full scholarship to study at SMU in Dallas. She now lives in New York while pursuing her undergraduate degree at The Juilliard School as a student of Robert McDonald.

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.

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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
Joanna Maurer
Kayla Moffett
Maureen Nelson
Ronald Oakland
Deborah Wong
Mineko Yajima

Viola

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

Cello

Ilya Finkelshteyn,
Principal
Ted Ackerman
Ann Kim
Alvin McCall

Bass

Andrew Trombley,
Principal
Lou Kosma
Jeffrey Turner

Flute

Jasmine Choi,
Principal
Maron Khoury

Piccolo

Tanya Dusevic Witek

Oboe

Dwight Parry,
Principal
Nick Masterson

Clarinet

Jon Manasse,
Principal
Christopher Pell

Bassoon

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Tom Seřčovič

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Inaki Vinatea

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—The Bowery Boys

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