

Lincoln Center's
Great Performers

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The Program

Sunday, December 8, 2019 at 11:00 am

Sunday Morning Coffee Concerts

Rachel Barton Pine, *Violin*
Matthew Hagle, *Piano*

BRAHMS *Violin Sonata No. 3 in D minor (1886–88)*

Allegro

Adagio

Un poco presto e con sentimento

Presto agitato

BEACH *Romance (1893)*

SARASATE *Carmen Fantasy (c. 1883)*

Allegro moderato

Moderato

Lento assai

Allegro moderato

Moderato

This program is approximately one hour long and will be performed without intermission.

Please join us for a cup of coffee following the performance.

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.

Walter Reade Theater

Great Performers

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Additional Support for Great Performers is provided by Rita E. and Gustave M. Hauser, The Shubert Foundation, The Katzenberger Foundation, Inc., Audrey Love Charitable Foundation, Great Performers Circle, Lincoln Center Patrons and Lincoln Center Members

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UPCOMING GREAT PERFORMERS EVENTS:

Sunday, February 2, 2020 at 11:00 am in the Walter Reade Theater

István Várdai, solo cello

BACH: Suite No. 3 in C major

KODÁLY: Sonata for Solo Cello

Tuesday, February 4, 2020 at 7:30 pm in Alice Tully Hall

Susan Graham, mezzo-soprano

Malcolm Martineau, piano

Schumann's beloved song cycle *Frauenliebe und -leben*, in dialogue with works by Fauré, Mahler, Strauss, and others

Sunday, February 23, 2020 at 3:00 pm in David Geffen Hall

Budapest Festival Orchestra

Iván Fischer, conductor

Renaud Capuçon, piano

An all-Dvořák program, including his Violin Concerto and Symphony No. 8

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

Visit LCGreatPerformers.org for more information relating to this season's programs.

Join the conversation: @LincolnCenter

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.

By Kathryn L. Libin

Violin Sonata No. 3 in D minor, Op. 108 (1886–88)

JOHANNES BRAHMS

Born May 7, 1833, in Hamburg, Germany

Died April 3, 1897, in Vienna

Approximate length: 23 minutes

In April 1853 the young Johannes Brahms left his parents and his home city of Hamburg, and set out with Hungarian violinist Eduard Reményi on his first concert tour. This fateful journey would bring him his first encounter with the musicians who would become his closest friends and colleagues: Robert and Clara Schumann, and violinist Joseph Joachim. Brahms had already heard the celebrated Joachim play, in a performance of the Beethoven violin concerto in Hamburg. When they finally met in Hanover in May 1853, they were at once drawn to one another both personally and professionally. On a holiday in Göttingen, Germany, the two musicians spent weeks studying one another's compositions, playing music together, and taking long conversational walks. When Brahms published his first works that fall, his Op. 1 piano sonata was dedicated to Joachim.

Brahms's friendship with Joachim remained one of his most important and enduring. Though Brahms occasionally performed with other violinists, his partnership with Joachim was one of the most significant artistic relationships in his life, and the primary inspiration for his violin sonatas. All three of Brahms's violin sonatas originated during productive summer sojourns in the countryside. Brahms began his third violin sonata in 1886, but did not complete it until two years later; it was published in 1889. This sonata, in D minor, is more brilliant and fierce than the earlier two, yet despite its four movements is extremely concise. Its outer movements are agitated and storm-ridden.

The violin's opening theme in the *Allegro* is propelled by the restless syncopations of the piano accompaniment. An extraordinarily long pedal point throughout the development section, lasting well over 40 measures, builds tension to an unbearable pitch that resolves only at the end of the movement. Here a modulation to D major ushers in the *Adagio*, one of Brahms's briefest and most concentrated slow movements. The *scherzo*, too, is unusually condensed and offers unconventional harmonic excursions from the main key, F-sharp minor. An explosive culmination of the sonata is achieved in the *rondo finale*, which embeds a beautiful chorale-like melody within the more fiery brilliance of its outer sections. In an 1889 essay considering the relationship between Brahms's third violin sonata and the previous two, Eduard Hanslick wrote, "That the new violin sonata is larger, more passionate, richer in content than the first two was already noted. I would add that the virtuosity of the two soloists emerges more powerfully,

more brilliantly, more in the style of a concerto. As far as the relative value of the three sonatas is concerned, we are never happy to be asked which of three beautiful but different things is the most beautiful.”

Romance, Op. 23 (1893)

AMY BEACH

Born September 5, 1867 in Henniker, New Hampshire

Died December 27, 1944 in New York

Approximate length: 8 minutes

America’s first important woman composer was Amy Cheney Beach, a prodigy of astonishing talent who studied as a child with her mother. The young Amy Cheney played Beethoven and Chopin in early recitals, and made her debut in Boston at the age of 16. Yet what appeared to be a highly promising career as a pianist was curtailed when she married the prominent physician and musical amateur Henry Beach in 1885; more than 20 years her senior, he desired his young bride to restrict her public career to a single annual recital for charity, and to devote herself quietly to composition at home. This had the surprising effect of unleashing her powers as a composer, and over the next several years she produced a substantial amount of chamber music, many songs, a Mass, a piano concerto, and a major symphony based on Gaelic themes. These works received performances by established artists and institutions, including the Boston Symphony Orchestra, and launched an international reputation for Mrs. H.H.A. Beach.

Amy Beach was commissioned to write a significant work for the dedication of the Women’s Building at the World’s Columbian Exposition, held in Chicago in 1893. That work was the *Festival Jubilate*, Op. 17, for chorus and orchestra. She also played a role in the Women’s Musical Congress, which convened during the Exposition. On July 6, she and the virtuoso violinist Maud Powell, who had studied with Joachim in Germany, performed Beach’s new *Romance*, Op. 23, dedicated to Powell. Though it is not known how Beach and the Illinois-born Powell originally met, they enjoyed a long and productive friendship; a few months after their Chicago performance, Powell wrote her a letter saying, “our meeting in Chicago and the pleasure of playing together made a most delightful episode in my summer’s experience. I trust it soon may be repeated.” It is perhaps not surprising to hear the influence of Brahms in this lovely work, which treats the violin with lyrical assurance, supported by the rich textures and harmonies of the piano.

Carmen Fantasy, Op. 25 (c. 1883)

PABLO DE SARASATE

Born March 10, 1844, in Pamplona, Spain

Died Sept 20, 1908, in Biarritz, France

Approximate length: 13 minutes

Born to the bandmaster of a military regiment stationed in Pamplona, Spain, Pablo de Sarasate was given a violin at an early age and swiftly emerged as a child prodigy, earning the patronage of the Spanish Queen Isabella. After winning top prizes at the Paris Conservatoire in the 1850s, he began the indefatigable touring that would characterize the rest of his career and make him one of the most widely known virtuosi of his day. Sarasate performed throughout Europe as well as the Americas, and his stature in England was such that Arthur Conan Doyle placed the violin-playing detective Sherlock Holmes at one of his London concerts in *The Red-Headed League*. Few violinists attracted as many important homages from composers, including dedications of concertos by Bruch, Saint-Saëns, and Wieniawski, the *Symphonie espagnole* by Lalo, and many other works.

All of Sarasate's compositions were for violin and piano or orchestra and intended for his own use in concert settings. One of his most celebrated and difficult works is the *Carmen Fantasy*. When Georges Bizet's gritty opera premiered in Paris in 1875 it was perhaps a bit ahead of its time; it scandalized its listeners, and audiences took some time to warm to the work. But by 1882 favorite themes had emerged to achieve popularity, which Sarasate was able to ingeniously exploit in his new concert work. He capitalizes particularly on the opera's infectious dance music, using the Act IV "Aragonaise" in the opening *Allegro*, the sultry "Habanera" in the *Moderato*, and the famously seductive Act I "Seguidilla" in the central *Allegro moderato*. The finale of the *Fantasy* draws on *Carmen's* gypsy music ("Les tringles des sistres tintaient") from the beginning of Act II. Here the violinist embarks upon the most spectacular challenges, with dazzling arpeggios that accelerate breathlessly to the end of the work.

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

Meet the Artists



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Rachel Barton Pine

With an infectious joy in music-making and a passion for connecting historical research to performance, Rachel Barton Pine transforms audiences' experiences of classical music. Ms. Pine's 2019–20 season includes a residency with the Singapore Symphony Orchestra, as well as performances with the Royal Scottish National and Seattle Baroque Orchestras, and the Tel Aviv Soloists. In recital she performs with harp-sichordist Jory Vinikour in concerts presented by the National Gallery in Washington, D.C. and the San Francisco Early Music Society.

In November Ms. Pine released the recording *Dvořák, Khachaturian Violin Concertos* (Avie) with the Royal Scottish National Orchestra and conductor Teddy Abrams, highlighting the influence of each composer's local ethnic music. Her past chart-topping albums include *Mozart: Complete Violin Concertos, Sinfonia Concertante* with the Academy of St. Martin in the Fields, Neville Marriner conducting; *Bel Canto Paganini*, and *Elgar & Bruch Violin Concertos* with the BBC Symphony Orchestra, Andrew Litton conducting. She has appeared as soloist with many of the world's most prestigious ensembles, including the Chicago Symphony Orchestra, Vienna Symphony, Philadelphia Orchestra, Royal Philharmonic Orchestra, and Camerata Salzburg.

Galvanized by the fact that young students of classical music seldom have the opportunity to study and perform music written by Black composers, in 2018 Ms. Pine's RBP Foundation released *Music by Black Composers (MBC) Violin Volume I*, the first in a series of pedagogical books of music exclusively by global Black classical composers, as well the *MBC Coloring Book of Black Composers*. Ms. Pine performs on the "ex-Bazzini ex-Soldat" Joseph Guarnerius del Gesu (Cremona 1742). Ms. Pine appears by arrangement with MKI Artists.

Matthew Hagle



© COURTESY OF THE ARTIST

Pianist Matthew Hagle's performances are often noted for their imaginative programming and beauty of sound; his recital appearances often explore 20th and 21st century repertoire as well as lesser-known older works. A resident of the Chicago area, Mr. Hagle has performed at local venues including the Ravinia Festival, Symphony Center, and the Chicago Cultural Center. He has also been heard in concert halls throughout the U.S., including the National Gallery of Art, Symphony Space, and at the U.S. Supreme Court, as well as in concert halls

in England, Canada, Brazil, Australia, and Japan.

Mr. Hagle performs frequently on radio station WFMT in Chicago, and has also been heard on NPR's *Performance Today* and Minnesota Public Radio's *St. Paul Sunday Morning*. He has just finished performing the complete cycle of 32 Beethoven Sonatas live on the radio over several years. He frequently performs as a piano duo with his wife, Mio Isoda-Hagle. Other chamber music performances have been with the Parker Quartet, the Avalon Quartet, Quintet Attacca, and with members of the Chicago Symphony Orchestra.

Mr. Hagle is a dedicated teacher of piano, music theory, and composition. He is currently on the faculty of the Music Institute of Chicago, where he is director of the Musicianship Program in addition to his teaching duties. He has also taught at the University of Notre Dame in South Bend, Indiana, at Elmhurst College, and at the International Institute for Young Musicians. A comfortable speaker on diverse musical subjects, he likes to use this ability to draw connections between very new and older music, or between music and other art forms.

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 engagement, and manager of the Lincoln Center campus. A presenter of thousands of free and ticketed events, performances, tours, and educational activities annually, LCPA offers a variety of festivals and programs, including American Songbook, Avery Fisher Career Grants and Artist program, David Rubenstein Atrium programming, Great Performers, Lincoln Center Emerging Artist Awards, Lincoln Center Out of Doors, Lincoln Center Vera List Art Project, LC Kids, Midsummer Night Swing, Mostly Mozart Festival, White Light Festival, the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS, and Lincoln Center Education, which is celebrating more than four decades enriching the lives of students, educators, and lifelong learners. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations: The Chamber Music Society of Lincoln Center, Film at Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, The New York Public Library for the Performing Arts, School of American Ballet, and Lincoln Center for the Performing Arts.

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