

Lincoln Center's

# Mostly Mozart<sup>®</sup>

50th Anniversary

July 22–August 27, 2016

Jane Moss

Ehrenkranz Artistic Director

Louis Langrée

Renée and Robert Belfer Music Director

The Program

**Monday Evening, August 1, 2016, at 7:30 pm**

## Emerson String Quartet

Eugene Drucker, *Violin*

Philip Setzer, *Violin*

Lawrence Dutton, *Viola*

Paul Watkins, *Cello*

## Emanuel Ax, *Piano*

PURCELL **Chacony in G minor (c. 1678)**

DRUCKER, SETZER, DUTTON, WATKINS

SCHUBERT **String Quartet in A minor ("Rosamunde") (1824)**

Allegro ma non troppo

Andante

Menuetto: Allegretto

Allegro moderato

SETZER, DRUCKER, DUTTON, WATKINS

*Intermission*

*Please make certain all your electronic devices are switched off.*

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Tonight's performance has been dedicated by Nancy Fisher in tribute to her father, the late Avery Fisher, and Avery Fisher Prize recipients Emanuel Ax, the fourth prize winner in 1979, and the Emerson String Quartet, the first ensemble to be honored by the program in 2004.

The Mostly Mozart Festival is made possible by Renée and Robert Belfer, Sarah Billingham Solomon and Howard Solomon, and Rita E. and Gustave M. Hauser.

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

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*Steinway Piano*

Alice Tully Hall, Starr Theater

Adrienne Arsht Stage

## Mostly Mozart Festival

Additional support is provided by Chris and Bruce Crawford, Laurie M. Tisch Illumination Fund, Anne and Joel Ehrenkrantz, The Howard Gilman Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., Charles E. Culpeper Foundation, S.H. and Helen R. Scheuer Family Foundation, and Friends of Mostly Mozart.

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### UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

*Tuesday and Wednesday, August 2–3, at 7:30 pm in David Geffen Hall*

#### **Mostly Mozart Festival Orchestra**

**Andrés Orozco-Estrada**, conductor (New York debut)

**Martin Helmchen**, piano <sup>MIM</sup>

HAYDN: Symphony No. 59 ("Fire")

MOZART: Piano Concerto No. 25 in C major

MOZART: Symphony No. 40

*Pre-concert recitals by Martin Helmchen, piano, at 6:30 pm*

*Tuesday, August 2, at 10:00 pm in the Stanley H. Kaplan Penthouse*

*A Little Night Music*

**Paul Lewis**, piano

SCHUBERT: Sonata in B major, D.575

BRAHMS: Ballades, Op. 10

*Friday and Saturday, August 5–6, at 7:30 pm in David Geffen Hall*

#### **Mostly Mozart Festival Orchestra**

**Paavo Järvi**, conductor

**Martin Fröst**, clarinet

ARVO PÄRT: La Sindone

MOZART: Clarinet Concerto in A major

BEETHOVEN: Symphony No. 4

*Pre-concert recitals by Andrew Tyson, piano, at 6:30 pm*

<sup>MIM</sup> Mostly Mozart debut

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

**Visit [MostlyMozart.org](http://MostlyMozart.org) for full festival listings.**

Join the conversation: #LCMozart

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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.*

# The Program

DVOŘÁK **Piano Quintet in A major (1887)**

Allegro, ma non tanto

Dumka: Andante con moto

Scherzo (Furiant): Molto vivace

Finale: Allegro

SETZER, DRUCKER, DUTTON, WATKINS, AX

# Snapshot

By Paul Schiavo

This evening's concert opens with music that predates the advent of the string quartet as a musical genre. Around 1680, Henry Purcell composed a series of 13 Fantasias for ensembles of viols, the fretted forerunners of modern string instruments; these works updated a tradition of viol consort music that had flourished in England nearly a century earlier. Purcell's Chacony in G minor is closely related to the Fantasias, and like most of them, it makes use of intricate contrapuntal procedure and textures.

Schubert's Quartet in A minor, D.804, is the first of his mature string quartets—works that established him as the worthy successor to Beethoven in the field of quartet composition. Like most of Beethoven's quartets, it unfolds in a classic four-movement design with music that is original and masterfully wrought.

Dvořák imparted a national flavor to his music by using certain melodic inflections associated with Czech folk songs and by adopting the rhythms of the *furiant*, *sousedská*, and other Bohemian village dances. He balanced these folkloric elements with a deft handling of harmony, thematic development, instrumentation, and compositional design, allowing him to incorporate ideas derived from Czech folk music without it sounding trite or provincial. Much of Dvořák's chamber music, including the Piano Quintet in A major, Op. 81, embodies this happy combination and is, as a result, both freshly melodious and intellectually arresting.

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# String Theory

By Ronald Wallace

I have to believe a Beethoven  
string quartet is not unlike  
the elliptical music of gossip:  
one violin excited  
to pass its small story along  
to the next violin and the next  
until, finally, come full circle,  
the whole conversation is changed.

And I have to believe such music  
is at work at the deep heart of things,  
that under the protons and electrons,  
behind the bosons and quarks,  
with their bonds and strange attractors,  
these strings, these tiny vibrations,  
abuzz with their big ideas,  
are filling the universe with gossip,  
the unsung art of small talk

that, not unlike busybody Beethoven,  
keeps us forever together, even  
when everything's flying apart.

—"String Theory" from *For Dear Life*, by Ronald Wallace, © 2015.  
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*For poetry comments and suggestions, please write  
to [programming@LincolnCenter.org](mailto:programming@LincolnCenter.org).*

By Paul Schiavo

**Chacony in G minor (c. 1678)**

HENRY PURCELL

*Born c. September 10, 1659, in Westminster, London*

*Died November 21, 1695, in Westminster*

*Approximate length: 5 minutes*

Henry Purcell, the great 17th-century English composer, devoted much of his creative efforts to the theater, and is remembered today mainly for his dramatic music, as well as his songs and choral pieces. Purcell's instrumental compositions are not numerous, but they are expertly written. Especially impressive is his Chacony in G minor, written around 1678 and scored for four string instruments. Purcell conceived this music for viols, but it is eminently playable on modern string instruments, as we hear this evening.

Purcell's title indicates a chaconne, a compositional format favored by many musicians during the Baroque era. Its defining feature is the use of a short theme that repeats continually, usually as a bass line, with each recurrence being decorated with new figuration overlaid upon it as counterpoint and harmony.

Purcell exploits the opportunities of the chaconne form superbly in his Chacony in G minor. The recurring theme is sounded initially by the cello, and its repetitions establish a pleasing pattern of regular eight-bar phrases. Later, we find the subject moving to each of the other instruments in turn, sometimes in varied rhythms or embellished to make a line of running eighth notes. Even when disguised or buried within the overall texture of the music, it is hardly ever absent, and the solemn, expressive harmonies it implies give character to the entire piece. Purcell realizes those harmonies in a succession of ways, skillfully altering their color while braiding the instrumental parts in supple four-part counterpoint.

## **String Quartet in A minor, D.804 (“Rosamunde”) (1824)**

FRANZ SCHUBERT

*Born January 31, 1797, in Vienna*

*Died November 19, 1828, in Vienna*

*Approximate length: 30 minutes*

“Schubert’s quartet was performed—rather slowly, in his opinion, but very purely and sensitively. It is...full of feeling and thoroughly expressive. It received much applause, especially the minuet, which is extraordinarily tender....”

This report, by the painter Moritz von Schwind, tells of a concert given in Vienna on March 14, 1824. As Schwind indicates, the program included a new string quartet by his friend Franz Schubert, a work in A minor that Otto Erich Deutsch would enter as number 804 in his comprehensive catalog of the composer’s works. It was played by an ensemble led by Ignaz Schuppanzigh, a group that also gave the initial readings of many of Beethoven’s string quartets. Although Schubert had already written more than a dozen quartets, this was the first to receive a public performance. That and the participation of such eminent musicians as Schuppanzigh and company attest Schubert’s growing stature in Viennese music at this time.

Shortly before setting to work on this quartet, Schubert had composed incidental music for a drama titled *Rosamunde, Princess of Cypress* by the woefully untalented playwright Helmina von Chézy. *Rosamunde* opened in Vienna in December 1823 to devastating reviews, and folded after just two performances. Schubert, no doubt wishing to salvage some of his contribution and perhaps pressed for time to complete the quartet, adapted much of an entr’acte from his *Rosamunde* music as the quartet’s second movement. In recognition of that connection, the A-minor Quartet is widely known by the appellation “Rosamunde.”

Schubert uses here the classic four-movement design he employed for most of his mature chamber music, but with a minuet in place of the more modern scherzo we usually find in these works. The first movement begins with quiet accompaniment figures and, after a few moments, a grieving melody sung by the first violin. A-minor harmonies underscore its air of lamentation, but Schubert soon steers the tune into the bright realm of A major. In doing so, he establishes a fluid movement between pathos and gladness, tonal darkness and light, that becomes a salient feature of this first movement.

The movement that follows derives from Schubert’s *Rosamunde* incidental music, and its main theme is one of his most felicitous melodies. The ensuing *Menuetto* begins with a three-note figure played by the cello alone, and this brief motif recurs throughout the main portions of the movement. Schubert’s minor-key lines and harmonies are “extraordinarily tender,” as Schwind

observed; their deep poignancy gives the music the character not of a minuet but of a *valse mélancolique*. By contrast, the finale assumes a rustic air, with themes that hint at folkloric sources. They are, however, original ideas, and their constituent motifs prove well suited to extension and development.

### **Piano Quintet in A major, Op. 81 (1887)**

ANTONÍN DVOŘÁK

*Born September 8, 1841, in Nelahozeves, Czech Republic*

*Died May 1, 1904, in Prague*

*Approximate length: 35 minutes*

Dvořák composed his Piano Quintet in A major, Op. 81, in the autumn of 1887, but the impulse for creating this work had come to him some 15 years earlier. In 1872 Dvořák, then 30 years of age and still a fledgling composer, had written a piece for the same ensemble of piano and string quartet, and in the same key of A major, as the one we know as his Op. 81. This early piano quintet was performed in Prague in November 1872, and admitted by Dvořák into the canon of his work as his Op. 5. Upon further consideration, however, the composer decided that the music did not sufficiently please him, and he withheld it from publication.

By the late 1880s, Dvořák had risen from obscurity to become one of the most celebrated composers in Europe, and he now found a greater demand for his music than he could easily fulfill. He therefore reviewed some of his earlier pieces and revised several of them with an eye toward publication. Among these was the Op. 5 Piano Quintet, but even after reworking the music as best he could, Dvořák remained dissatisfied with the composition.

Having failed to rectify the flaws of the first A-major Quintet, Dvořák now set about composing an entirely new one. The result was one of his finest pieces of chamber music. The new quintet, which received its first performance on January 6, 1888, in Prague, revealed that dependable flow of melody, inventive development of thematic ideas, and mastery of large-scale form that Dvořák had achieved in his maturity. It also used sounds associated with Czech folk music, which the composer was by this time incorporating into even his most classically-shaped compositions.

The quintet's initial moments juxtapose the strong, unhurried lyricism of the opening cello melody with the more impassioned musical rhetoric that follows shortly, and the music moves easily between these two modes of expression throughout the course of the first movement. In place of a traditional slow movement, Dvořák casts the second portion of the composition as a *dumka*, a type of Slavic folk ballad that typically juxtaposes melancholy and more buoyant statements in alternating sections. Dvořák appropriated the *dumka* style and format in several other works, most notably his Piano Trio, Op. 90.

The third movement brings a scherzo with something of the flavor of a lively Bohemian dance, the *furiant*, which Dvořák also evoked in a number of other compositions. The finale begins as a high-spirited romp. Dvořák introduces more sober elements in the form of a fugal passage midway through the movement and the chorale strains heard near the close. But while deepening this fourth movement's emotional complexion, these ideas don't dispel the prevailing sense of exuberance and humor.

*Paul Schiavo serves as program annotator for the St. Louis and Seattle Symphonies, and writes frequently for concerts at Lincoln Center.*

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# Meet the Artists



LISAMARIE MAZZUCCO

## **Emerson String Quartet**

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The Emerson String Quartet has amassed an unparalleled list of achievements over three decades: more than 30 acclaimed recordings, nine Grammys, three Gramophone Classical Music Awards, the Avery Fisher Prize, *Musical America's* Ensemble of the Year award, and collaborations with some of the greatest artists of our time.

The 2016–17 season marks the Quartet's 40th anniversary, with highlights that reflect all aspects of the ensemble's venerable artistry, including high-profile projects and collaborations, commissions, and recordings. Universal Music Group has reissued the Quartet's entire Deutsche Grammophon discography in a 52-CD boxed set. The Quartet is joined by soprano Renée Fleming at the Kennedy Center, Tanglewood, and Walt Disney Concert Hall, performing works by Berg and Wellesz from their first collaborative recording, recently released on Decca. In October, the Calidore String Quartet will team up with the group for Mendelssohn's Octet, and the Emerson will give the New York premiere of Mark-Anthony Turnage's *Shroud* at The Chamber Music Society of Lincoln Center. Former Emerson cellist David Finckel will appear as a special guest for Schubert's String Quintet in C major. In May 2017 pianist Maurizio Pollini will join the Quartet for a performance of the Brahms Quintet at Carnegie Hall. The Emerson String Quartet continues to tour extensively throughout the U.S. and around the world.

Formed in 1976 and based in New York City, the Emerson was one of the first quartets whose violinists alternated in the first chair position. The Emerson continues its series at the Smithsonian in Washington, D.C. for its 37th season and is the quartet-in-residence at Stony Brook University. In January 2015 the Quartet received the Richard J. Bogomolny National Service Award, Chamber Music America's highest honor, in recognition of its significant and lasting contribution to the chamber music field.



LISA MARIE MAZZUCCO

## **Emanuel Ax**

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Born in modern-day Lvov, Poland, Emanuel Ax captured public attention in 1974 when he won the first Arthur Rubinstein International Piano Master Competition. He went on to win the Michaels Award of Young Concert Artists in 1975 and the Avery Fisher Prize in 1979.

Mr. Ax's 2015–16 season featured three prominent duo collaborations. Following the release of their recording of Fauré and Strauss sonatas on Deutsche Grammophon, Mr. Ax and Itzhak Perlman performed concerts in Kansas City, Ravinia, Dallas, Washington, D.C., Los Angeles, San Francisco, and Santa Barbara. A return visit to Japan was followed by concerts in Paris, Berlin, Rome, and Tel Aviv. As an annual guest with the New York Philharmonic, Mr. Ax performed Brahms with Alan Gilbert, in addition to return visits to orchestras in Houston, Chicago, and Pittsburgh. He also appeared in Philadelphia and New York with violinist Pamela Frank in a program of Mozart sonatas. Yo-Yo Ma joined him in Virginia, Washington, D.C., and at Carnegie Hall to perform the complete Beethoven sonatas for cello and piano. Solo recitals in Tokyo, Arizona, Florida, Texas, and Boston culminated in a performance at Carnegie Hall in May.

A Grammy-winning artist exclusive to Sony Classical since 1987, Mr. Ax's most recent release is a recital disc exploring variations by composers such as Haydn, Schumann, and Copland. He is a fellow of the American Academy of Arts and Sciences and holds honorary doctorates from Yale and Columbia Universities.

## Mostly Mozart Festival

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Celebrating its 50th anniversary, Lincoln Center's Mostly Mozart Festival—America's first indoor summer music festival—was launched as an experiment in 1966. Called *Midsummer Serenades: A Mozart Festival*, its first two seasons were devoted exclusively to the music of Mozart. Now a New York institution, Mostly Mozart has broadened its focus to include works by Mozart's predecessors, contemporaries, and related successors. In addition to concerts by the Mostly Mozart Festival Orchestra, Mostly Mozart now includes concerts by the world's outstanding period-instrument ensembles, chamber orchestras and ensembles, and 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 annual artists-in-residence including Osvaldo Golijov, John Adams, Kaija Saariaho, Pierre-Laurent Aimard, and the 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.

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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 Festival*, *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.

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