

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

Friday and Saturday Evenings, August 5–6, 2016, at 6:30 pm

Pre-concert Recital

Andrew Tyson, *Piano*

CHOPIN **Ballade in A-flat major (1841)**

BEETHOVEN **Sonata No. 26 in E-flat major ("Les Adieux") (1809–10)**

Das Lebewohl (Adagio—Allegro)

Abwesenheit (Andante espressivo)

Das Wiedersehen (Vivacissimamente)

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

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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*

David Geffen Hall

By David Wright

**Ballade in A-flat major, Op. 47 (1841)**

FRÉDÉRIC CHOPIN

*Born March 1, 1810, in Zelazowa Wola, Poland*

*Died October 17, 1849, in Paris*

*Approximate length: 8 minutes*

Chopin's cheerful Ballade in A-flat major is the most tightly and compellingly composed of Chopin's four ballades and packs an enormous variety of emotions into a brief space. The piece begins and ends in bright daylight, but the coloration of its various episodes changes as naturally and suddenly as the sun slips in and out of the clouds. The two main themes are nearly retrogrades, or mirror images, of each other, and when they are united after the stormy climax they fit together like two pieces of a puzzle. Chopin, whose works resist all efforts at sentimental stereotyping, here proves that music need not be tragic to contain a full measure of passion and suspense.

**Sonata No. 26 in E-flat major, Op. 81a ("Les Adieux") (1809–10)**

LUDWIG VAN BEETHOVEN

*Born December 16, 1770, in Bonn, Germany*

*Died March 26, 1827, in Vienna*

*Approximate length: 17 minutes*

On the night of May 11, 1809, Napoleon's army laid siege to Vienna. The imperial family's flight from the city a week before took from Beethoven his most loyal patron, the young Archduke Rudolph. For years, Rudolph had been Beethoven's only regular student of piano and composition; something more than imperial flattery was surely at work when the composer sat down to memorialize Rudolph's departure.

Beethoven titled the sonata's first movement "Das Lebewohl"—meaning "Farewell," translated by his publisher as "Les Adieux"—and wrote the word over the three-note descending motive that opens the piece. The mournful introduction soon gives way to a sort of going-away party, with just a poignant harmony or two to remind one of the occasion until the last shouts of "Lebewohl" die away in the coda. "Abwesenheit" ("Absence") opens on diminished seventh chords, a traditional expression of grief and loss, and returns to them again and again. The sadness is short-lived, however, as "Das Wiedersehen"—literally, "Seeing [Him] Again," composed after Rudolph's return to Vienna in January 1810—reveals Beethoven bursting with childlike glee.

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## The Program

Friday and Saturday Evenings, August 5–6, 2016, at 7:30 pm

### Mostly Mozart Festival Orchestra

Paavo Järvi, *Conductor*

Martin Fröst, *Clarinet*

ARVO PÄRT ***La Sindone* (2005/rev. 2015)**

MOZART **Clarinet Concerto in A major, K.622 (1791)**

Allegro

Adagio

Rondo: Allegro

*Mr. Fröst will perform his own cadenza.*

*Intermission*

BEETHOVEN **Symphony No. 4 in B-flat major (1806)**

Adagio—Allegro vivace

Adagio

Allegro vivace

Allegro ma non troppo

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David Geffen Hall

## 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:

*Saturday, August 6, at 10:00 pm in the Stanley H. Kaplan Penthouse*

*A Little Night Music*

**Martin Fröst**, clarinet

**Roland Pöntinen**, piano <sup>MIM</sup>

BRAHMS: Clarinet Sonata in E-flat major

BARTÓK (arr. J. Dominique): Romanian Folk Dances

SZYMANOWSKI: Two Mazurkas

BRAHMS (arr. M. Fröst/R. Pöntinen): Three Hungarian Dances

FALLA (arr. M. Fröst): Nana

GÖRAN FRÖST (arr. M. Fröst/R. Pöntinen): Klezmer Dances

*Tuesday and Wednesday, August 9–10, at 7:30 pm in David Geffen Hall*

**Mostly Mozart Festival Orchestra**

**Louis Langrée**, conductor

**Richard Goode**, piano

ALL-MOZART PROGRAM

Symphony No. 1 in E-flat major

Piano Concerto No. 12 in A major

Symphony No. 41 ("Jupiter")

*Pre-concert recitals with Thomas Meglitoranza, baritone, and Reiko Uchida, 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.**

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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 David Wright

In 2006 the Estonian composer Arvo Pärt became popular with listeners hungry for accessible music of an elevated spiritual character. His *La Sindone* ("The Shroud"), composed for the Winter Olympics in Turin, Italy that year, is a dark and sometimes dramatic meditation on the crucifixion of Jesus Christ inspired by the Shroud of Turin, thought by many to be Christ's burial cloth.

Mozart had no idea that the year 1791 would be his last. Full of energy and optimism, he composed work after immortal work, including *Die Zauberflöte* and the lovely Clarinet Concerto in A major, K.622, inspired by the playing of his friend and fellow Mason, clarinetist Anton Stadler.

Beethoven, struggling in 1806 to bring his titanic C-minor symphony to completion, took a break and composed another symphony in record time, the one that became his Fourth. This jovial giant of a work, though looser in structure than the Fifth, is full of the forceful personality and novel touches that make Beethoven's work recognizable to listeners everywhere.

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# Orchestral Score

By Jan Struther

If only one could read the score of a situation:  
Take in with the heart the inevitabilities  
Which the mind's eye foresees—  
Its hopes, delights and pangs,  
Its foredoomed pattern of theme and variation;  
Hear the unbearable sweetness and swell of strings,  
The halcyon clarinet, the flute's precision,  
The lift-heart brass, the brusque emphatic drum,  
Quietly within one, like a trained musician  
Turning over intricate pages in a silent room:  
If only one could read the score of a situation,  
And not go to the concert, not have to live it through.

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Robert Maxtone Graham.

*For poetry comments and suggestions, please write  
to [programming@LincolnCenter.org](mailto:programming@LincolnCenter.org).*

By David Wright

***La Sindone* (2005/rev. 2015)**

ARVO PÄRT

*Born September 11, 1935, in Paide, Estonia*

*Currently resides in Berlin, Germany, and Tallinn, Estonia*

*Approximate length: 10 minutes*

Arvo Pärt, a composer who was once too avant-garde for authorities in the U.S.S.R. and little known in the West, has become one of the world's best-known classical composers during the last 25 years. Public taste finally caught up with this ever-changing artist—first with the rise of minimalism in the 1980s, and later with listeners' yearning for expressive, accessible music of spiritual character.

When he was commissioned to compose a piece for the 2006 Winter Olympics in Turin, Italy, Pärt turned characteristically to the city's most spiritual object—the Shroud of Turin. Many believe that this ancient piece of cloth, which seems to bear the image of a man's face, is the burial shroud of Jesus Christ. *La Sindone* ("The Shroud"), a dark meditation on Christ's death and burial, unfolds gradually in a shimmer of string vibrato, its seemingly calm surface disturbed by the sting of dissonances and ceaseless alternation of major and minor harmonies. The piece seems to close on a long fade but returns with renewed force as it swells to a dire summons from the trumpet and powerful blows on the timpani, driving in the nails of the minor key.

***Clarinet Concerto in A major, K.622* (1791)**

WOLFGANG AMADEUS MOZART

*Born January 27, 1756, in Salzburg*

*Died December 5, 1791, in Vienna*

*Approximate length: 25 minutes*

The clarinetist Anton Stadler inspired two irreplaceable treasures of the Mozart repertory: the Clarinet Quintet in A major, K.581, and the Clarinet Concerto in A major, K.622. Stadler and his younger brother Johann joined the imperial wind band in Vienna in 1782 and became the first regular clarinetists of the court orchestra five years later. Their instrument was then little known outside Europe's major capitals. Mozart, however, was quick to understand its potential for expression, especially as played by Anton Stadler, who was known for his mellow, vocal tone and cultivation of the clarinet's rich lower register.

From his letters, it appears Mozart could hardly have been more optimistic as he wrote the Clarinet Concerto. This sense of fulfillment is palpable in the orchestra's opening exposition, which has the feel of a beautifully rounded paragraph even though it has already begun to develop the movement's melodic hallmark, a falling interval of a third at the beginning of the theme. It seems appropriate that the clarinet should take up that theme rather than enter with a new one, and that its first entrance should be in duet with the violins—this is a work of chamber music, not just a display piece for the soloist.

The *Adagio* is a study in how the simplest three-part form can be made to sound like a rose unfolding, an inevitable and sweetly compelling progression rather than a bare *da capo*. The little two-note upbeat—shades of Haydn—that begins the finale makes this movement dance. The first episode achieves contrast just by starting squarely on the beat. The clarinet has many opportunities to glide this way and that, displaying agility and *legato* playing, but its part is invariably melodious and rooted in the fundamental impulse of the music.

### **Symphony No. 4 in B-flat major, Op. 60 (1806)**

LUDWIG VAN BEETHOVEN

*Born December 16, 1770, in Bonn, Germany*

*Died March 26, 1827, in Vienna*

*Approximate length: 34 minutes*

In 1806 Beethoven found himself at a loss with the revolutionary new symphony he was composing. The Fourth Symphony served as a break from this impasse, and considering that few preliminary sketches of the work exist, it seems to have tumbled out of him quite spontaneously, compared to his labors over what became the Fifth Symphony. The Fourth, however, is no trivial pursuit. It is full of novel ideas that helped give later works their unpredictability and distinctly Beethovenian sound.

A slow, moody introduction leading to a cheerful *allegro* was not a new way to begin a symphony. In the Fourth, however, the introduction carries unprecedented emotional weight—at first depressed and disoriented, then tiptoeing in furtive staccato, *pianissimo*—thereby enhancing the effect of the crescendo with timpani roll that ushers in the exuberant *Allegro vivace*.

The extroverted first movement has little room for darker subdominant harmonies, so the *Adagio* in E-flat major—the subdominant key of B-flat major—is like a calm, benign visitor from another world. The distinctive feature of the *Adagio* is a rocking figure in dotted rhythm heard in the opening measure, which begins as an accompaniment but becomes a theme.

The theme of the third movement's scherzo resembles that of the first movement, except inverted (moving up instead of down) and given a new rhythmic



charge by syncopated accents that try to turn the 3/4 bar into a 2/4 bar.

In a sense, the finale begins with an introduction—not the usual slow one, but a very fast one full of whirring sixteenth notes, chords marching off in various directions, and a snatch of melody here and there. The tonic key of B-flat major is finally affirmed, *fortissimo*, and the violins sing out yet another version of the first movement's theme. The music takes on a perpetual-motion momentum, which makes the hesitant, teasing coda agonizingly effective.

*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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# Meet the Artists



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## **Paavo Järvi**

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Paavo Järvi serves as the chief conductor of the NHK Symphony Orchestra and will conduct Mahler's Symphony No. 8 in September in celebration of the orchestra's 90th anniversary. They will also perform Mahler to celebrate the 30th anniversary of Suntory Hall in Tokyo and will embark on a major European tour in 2017, with performances in Berlin, Paris, Amsterdam, London, Vienna, and Cologne.

As artistic director of the Deutsche Kammerphilharmonie Bremen, Mr. Järvi and the ensemble will return to Asia later this year for performances across Taiwan and Japan. They will also continue their critically acclaimed Brahms symphony cycle with performances in Germany and Switzerland.

This summer, Mr. Järvi concluded his highly successful tenure as music director of the Paris Orchestra. During his six-year tenure, he conducted the opening concerts of the Philharmonie de Paris and received the Sibelius Medal, which was presented in recognition of his achievements in championing the Finnish composer's music in France. His highly acclaimed recording of music by Dutilleux on the Erato label received an Echo Klassik Award for Symphonic Recording of the Year (20th/21st-century music). His complete recording of the Sibelius symphonies with the Paris Orchestra will be released in 2017.

Co-founder of the Pärnu Music Festival in Estonia, Mr. Järvi will conduct a week of performances there at the conclusion of his 2016–17 season. He is artistic adviser to the Estonian National Symphony Orchestra and was named Estonian Public Broadcasting's Musician of the Year 2012. In 2013 he was awarded the Order of the White Star by the President of Estonia for his outstanding contribution to Estonian culture. He has won two Grammy Awards: one for his recording of Sibelius's cantatas with the Estonian National Symphony Orchestra, Estonian National Male Choir, and Ellerhein Girls' Choir, as well as one for his recording of Grieg's *Peer Gynt* with the Estonian National Symphony Orchestra.

## Martin Fröst



Clarinetist, conductor, and Sony Classical recording artist Martin Fröst is known for pushing musical boundaries and performing with searing technical prowess. Following his innovative visual project *Dollhouse*, Mr. Fröst in 2015 embarked upon a multi-year project, *Genesis*, which explores the source and development of music inspired by dance and folk, music drawn from sacred rituals of praise, and music as pure entertainment. The project saw its first

public outing with the Royal Stockholm Philharmonic Orchestra shortly before being released worldwide by Sony Classical.

Known for his artistic collaborations with leading orchestras worldwide, Mr. Fröst entered a three-year partnership with the Royal Stockholm Philharmonic Orchestra during the 2015–16 season. In March 2015 he began his role as artistic partner with the Saint Paul Chamber Orchestra. He also served as conductor-in-association at the Norrköping Symphony Orchestra and artist-in-residence with the Netherlands Philharmonic Orchestra. These positions follow his success in 2014–15 as artist-in-residence at the Cincinnati Symphony Orchestra, Amsterdam’s Concertgebouw, Sweden’s Gothenburg Symphony, and London’s Wigmore Hall.

Recent tour highlights include performances of Mozart’s Clarinet Concerto in Leipzig, Paris, Vienna, and London with Gewandhaus Orchestra of Leipzig and Riccardo Chailly, in addition to appearances with the Swedish Chamber Orchestra, Amsterdam Sinfonietta, and the Academy of St. Martin in the Fields. Mr. Fröst made a number of European debuts in 2015–16, including appearances with the Deutsches Symphonie-Orchester Berlin and Opéra Orchestre national Montpellier Languedoc-Roussillon. During the 2016–17 season he will perform with the Israel Philharmonic Orchestra and the New Zealand and NHK Symphony Orchestras.

In 2014 Mr. Fröst became the first clarinetist to receive the Léonie Sonning Music Prize, one of the world’s highest musical honors.

## **Andrew Tyson**

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Andrew Tyson has a busy 2016–17 season, with performances in the U.K., Switzerland, Germany, France, Croatia, Russia, and Australia. He will appear at Carnegie Hall's Weill Recital Hall, Merkin Concert Hall, the Artist Series Concerts of Sarasota, and as a soloist with the Louisville Orchestra. Mr. Tyson has performed at the Library of Congress, Brevard Music Center, Isabella Stewart Gardner Museum, Morgan Library and Museum, and at the Caranmoor Festival. Abroad, he has appeared at the Brussels Piano Festival, Festival de Sintra, and Festival Cultural de Mayo, as well as the Palais des Beaux-Arts and the Louvre.

Accolades include a 2013 Avery Fisher Career Grant; first prizes at the 2015 Géza Anda Competition in Zurich and the 2011 Young Concert Artists International Auditions; and laureate of the 2013 Queen Elisabeth Competition and the 2012 Leeds International Piano Competition, where he also won the Terence Judd-Hallé Orchestra Prize, bringing an engagement with the Hallé Orchestra that was so acclaimed that he was re-engaged the following three seasons.

Mr. Tyson attended the Curtis Institute of Music and The Juilliard School. His critically acclaimed debut CD of the complete Chopin preludes was released on the Zig-Zag Territoires label. His second CD will be released in 2017.

## **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.

## **Mostly Mozart Festival Orchestra**

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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 David Geffen Hall home 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 Jérémie Rhorer, Edward Gardner, Lionel Bringuier, Yannick Nézet-Séguin, 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.

## **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.



## Mostly Mozart Festival Orchestra

Louis Langrée, *Renée and Robert Belfer Music Director*

### Violin I

Ruggero Alliffranchini,  
*Principal*  
Robert Chausow  
Suzanne Gilman  
Amy Kauffman  
Sophia Kessinger  
Pauline Kim  
Katherine Livolsi-  
Landau  
Lisa Matricardi  
Deborah Wong

### Violin II

Laura Frautschi,  
*Principal*  
Martin Agee  
Katsuko Esaki  
Lilit Gampel  
Michael Gillette  
Kristina Musser  
Dorothy Strahl  
Mineko Yajima

### Viola

Shmuel Katz, *Principal*  
Meena Bhasin  
Chihiro Fukuda  
Jack Rosenberg  
Jessica Troy

### Cello

Daniel Lee, *Principal*  
Ted Ackerman  
Ann Kim  
Alvin McCall

### Bass

Jeremy McCoy,  
*Principal*  
Lou Kosma  
Judith Sugarman

### Flute

Jasmine Choi, *Principal*  
Stephanie Mortimer

### Oboe

Randall Ellis, *Principal*  
Nick Masterson

### Clarinet

Jon Manasse, *Principal*  
Steven Hartman

### Bassoon

Daniel Shelly, *Principal*  
Tom Sefčovič

### Horn

Lawrence DiBello,  
*Principal*  
Richard Hagen

### Trumpet

Neil Balm, *Principal*  
Lee Soper

### Trombone

Demian Austin,  
*Principal*

### Timpani

David Punto, *Principal*

### Percussion

Kory Grossman,  
*Principal*  
Matthew Beaumont  
Charles Descarfino  
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Get to know the Mostly Mozart Festival Orchestra musicians at [MostlyMozart.org/MeetTheOrchestra](http://MostlyMozart.org/MeetTheOrchestra)

Mostly Mozart Festival

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