

Lincoln Center's

# Mostly Mozart<sup>50th Anniversary</sup><sup>®</sup>

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 12–13, 2016, at 6:30 pm**

Pre-concert Recital

## Lysander Piano Trio

Itamar Zorman, *Violin*

Michael Katz, *Cello*

Liza Stepanova, *Piano*

HAYDN **Piano Trio in F-sharp minor, Hob. XV:26**

*Allegro*

*Adagio cantabile*

*Tempo di menuetto*

LISZT **Hungarian Rhapsody No. 9 ("Le carnaval de Pesth") (1848)**

*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

**Piano Trio in F-sharp minor, Hob. XV:26**

JOSEPH HAYDN

*Born March 31, 1732, in Rohrau, Austria*

*Died May 31, 1809, in Vienna*

*Approximate length: 12 minutes*

In the 1790s what we now call a “piano trio” was known as a “sonata for piano with accompaniment,” and most pieces in the genre reflected the typical home music ensemble: a proficient pianist with two string players keeping up as best they could. This combination became a popular channel for disseminating new music. Publishers also commissioned new Haydn works specifically for the medium that are characterized by increasingly assertive string parts. The Piano Trio in F-sharp minor has a calm and dignity imparted by its minor key, an effect increased by the violin soberly accompanying or doubling the piano part. The first movement’s development section is particularly harmonically venturesome, and the mellow *Adagio cantabile* offers the violinist a few moments of independence from the piano. The darting phrases and persistent dotted rhythm of the finale give the movement a Schumann-like character. The trio closes on a gently whimsical note, with one more small escape for the violin.

**Hungarian Rhapsody No. 9 (“Le carnaval de Pesth”) (1848)**

FRANZ LISZT

*Born October 22, 1811, in Doborján, Hungary*

*Died July 31, 1886, in Bayreuth, Germany*

*Approximate length: 10 minutes*

Inflamed by childhood memories and his Romantic imagination, Liszt pictured Hungary’s Roma people (“gypsies”) as the custodians of all that was good, true, and unspoiled in the national culture. His rhapsodies are very much of their time—an exercise not in ethnomusicology (as would be pioneered by Bartók and Kodály 60 years later) but in the picturesque musical nationalism that delighted concert audiences in the 1840s. According to recent research, the melodies themselves were not relics of an ancient heritage but were contemporary Hungarian popular tunes that Roma entertainers appropriated for their own bands. Among 19th-century concert works, a melody called “The Carnival of Venice” appeared frequently in arrangements and variations. Liszt seems to be putting a Hungarian spin of his own on that tradition with the Rhapsody No. 9, “Le carnaval de Pesth” (Budapest). Following the introduction, the jaunty little tune appears, then variations on the theme follow, displaying Liszt’s inexhaustible keyboard legerdemain and the performer’s own virtuoso technique.

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Friday and Saturday Evenings, August 12–13, 2016, at 7:30 pm

## Mostly Mozart Festival Orchestra

Jeffrey Kahane, *Conductor and Piano*

MOZART **Piano Concerto No. 21 in C major, K.467 (1785)**

Allegro maestoso

Andante

Allegro vivace assai

MOZART **Piano Concerto No. 24 in C minor, K.491 (1786)**

Allegro

Larghetto

Allegretto

*Intermission*

MOZART **Piano Concerto No. 22 in E-flat major, K.482 (1785)**

Allegro

Andante

Allegro

*Mr. Kahane will perform his own cadenzas.*

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

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*Steinway Piano*

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 13, at 10:00 pm in the Stanley H. Kaplan Penthouse*

*A Little Night Music*

**Inon Barnatan**, piano <sup>MM</sup>

HANDEL: Chaconne in G major

BACH: Allemande, from Partita No. 4

RAMEAU: Courante

COUPERIN: L'Atalante

RAVEL: Rigaudon, from *Le tombeau de Couperin*

THOMAS ADÈS: Blanca Variations (New York premiere)

LIGETI: Musica ricercata Nos. 11 and 10

BARBER: Fuga, from Sonata, Op. 26

*Tuesday and Wednesday, August 16–17, at 7:30 pm in David Geffen Hall*

**Mostly Mozart Festival Orchestra**

**Matthew Halls**, conductor (New York debut)

**Joshua Bell**, violin

MENDELSSOHN: Overture to *A Midsummer Night's Dream*

MOZART: Violin Concerto No. 4 in D major

BEETHOVEN: Overture to *Coriolan*

BEETHOVEN: Symphony No. 8

*Pre-concert recitals by Alexi Kenney, violin, at 6:30 pm*

<sup>MM</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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*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

To hear three of the many piano concertos Mozart composed during his Vienna years is to catch merely a glimpse of the wealth of mood and incident he poured into the genre. In fact, the very idea of a piano concerto as we know it—a drama in three acts packed with tension and conflict, heroism and lyricism—can be said to have originated with these works.

The concertos on this evening's program were composed within about a year of each other, from spring 1785 to spring 1786. They are widely varied in their overall character, from the cheerful, bustling C major, K.467, to the searching, even desolate C minor, K.491, to the majestic E-flat major, K.482. The contrasts are strong within each work as well. Cheerfulness turns to poignancy in the *Andante* of K.467, and an adult existential dread yields to a childlike *Larghetto* in K.491. One can hardly turn a page of any of these scores without encountering a diverse catalog of moods from the restless mind of this most imaginative of musical masters.

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# Inventing the Piano

By Laurie O'Brien

In the night he dreamed hammers, silver as song.  
Under the pale cap of his hair with his eyes  
shut tight against the Paduan dark he heard  
in his sleep how the sound was made, how *plink*  
became the shimmer of notes drawn out,  
lasting and lasting, outlasting breath even, dying  
finally on the air as the quiver of strings ceased.

It was a simple matter after that, the crafting  
of what he had dreamed, action that would give voice  
to what he had conceived. Soundboard of cypress,  
a veneer of ebony, tiny springs made of hog's bristle—  
*gravicembalo col piano e forte*—there he had it,  
the loud and the soft, sound that could flow like oil.  
He, Bartolommeo Cristofori, had made a new thing.  
All of it opened before him. The small hammers flung  
themselves at the strings. A low arm, a light wrist, fingers  
close to the keys. A binding together of notes, *legato*,  
and the vast possible, smooth graces, shaken graces,  
arpeggios, turns, trills, the clear semitones. Speech  
of the heart, he called it, *più piano*, instrument which can sing.

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

By David Wright

**Piano Concerto No. 21 in C major, K.467 (1785)**

WOLFGANG AMADEUS MOZART

*Born January 27, 1756, in Salzburg*

*Died December 5, 1791, in Vienna*

*Approximate length: 29 minutes*

Except for Bach's parishioners in Leipzig, who heard a new cantata by the composer every Sunday, perhaps no music audience was as privileged as the concertgoers in Vienna who heard Mozart introduce 12 new piano concertos between 1782 and 1786. In 1784 alone he played the premieres of six concertos, with the music so fresh from his pen that he sometimes had no time for even a run-through before the concert.

The genre of the piano concerto as we now know it, with its quick-silver moods and colorful interplay of soloist and orchestra, originated in this flood of masterpieces by Mozart. His creative surge spilled into the Lenten season of 1785, with a complementary pair of concertos—the demonic D minor, K.466, and the serene C-major, K.467, which we hear this evening. Since the eloquence of these works reflects Mozart's skills in the opera house, it's not surprising that a movement from one of his concertos later became a hit movie theme. The romantic 1967 Swedish film *Elvira Madigan* made memorable use of the *Andante* from the C-major Concerto.

The concerto begins with a playful, quintessentially Mozartean movement. The jaunty march tune that opens the *Allegro maestoso* hardly seems enough to sustain a whole movement, but Mozart demonstrates otherwise, bringing in the melody all over the orchestra and combining it with itself and other themes in lively counterpoint.

The concerto's expressive peak, the *Andante*, floats away on the wings of an endless melody in muted violins. With its ventures into heart-tugging dissonant passages, what could be better music to accompany the pastoral tryst of *Elvira Madigan's* doomed lovers? The finale is in sonata-rondo form and offers a playfully offbeat main theme, some clever complications in the middle, and masterfully airy orchestration.

**Piano Concerto No. 24 in C minor, K.491 (1786)**

WOLFGANG AMADEUS MOZART

*Approximate length: 31 minutes*

In December 1785 Mozart began composing the three piano concertos—K.482, K.488, and K.491—that he would perform at Lenten concerts the following spring. The time of year in no way dictated that the music be mournful; it was simply the custom in Vienna to put on concerts of instrumental music during Lent. The C-minor Piano Concerto, K.491, however, is the darkest and most desolate of all of Mozart's concertos.

In its overall concept, the work is beautifully realized and stunningly original, beginning with the ominous opening bars, a murmuring *piano* and in 3/4 time—a very unusual way to begin a concerto. The theme skips across dissonant intervals, a device Mozart used to express dark, even violent emotions; it then returns in ferocious *forte*, confirming its character. The orchestral exposition is darkened by the division of the violas into two parts and the inclusion of clarinets, which Mozart rarely used in concertos. Entering with just a phrase for the right hand, followed by the barest of accompaniments, the piano sounds lonely, almost haunted.

The *Larghetto* seems at first to come from another world, one of perfect child-like innocence. Its sophisticated touches reveal themselves gradually. An expressive ensemble of woodwinds and horns appears almost as a second solo instrument, engaging in dialogue with the piano supported by strings.

There is still a touch of the nursery rhyme clinging to the square, brief phrases of the finale's theme, but chromatic harmonies add a note of adult pathos. Seven wide-ranging variations follow, closing with a solo cadenza and one last variation in 6/8 meter—a finale within the finale.

**Piano Concerto No. 22 in E-flat major, K.482 (1785)**

WOLFGANG AMADEUS MOZART

*Approximate length: 34 minutes*

Mozart dated his E-flat major Piano Concerto "Vienna, 16 December 1785," which was coincidentally Beethoven's 15th birthday. (Resemblances between this splendid concerto and Beethoven's later "Emperor" Concerto in the same key are, however, probably *not* coincidental.) On that same day, the concerto had its wet-ink premiere between the acts of Dittersdorf's oratorio *Esther*. Soon afterward, Mozart performed the piece at an Advent concert, and the audience responded so enthusiastically that he had to repeat the *Andante*.

The concerto opens with a broad orchestral exposition, splendid and tender by turns, that is exceptional even by Mozart's standards for its wealth of

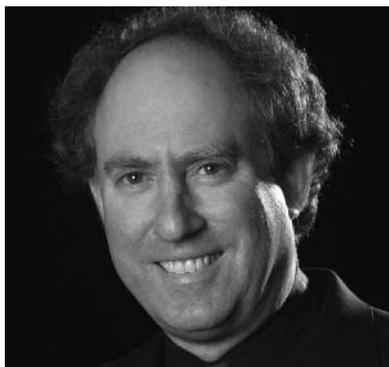
distinctive ideas and attractive scoring, especially for winds. The substitution of clarinets for oboes mellows the woodwind interludes, which provide relief from the booming timpani of the *tutti*. As usual, Mozart's horns are at home in both the worlds of winds and of timpani. The entrance of the piano has a calming effect, as soloist and orchestra explore still more themes that range in character from graceful to passionate to naive.

The *Andante* is based on a long and complex theme in C minor, which is first stated by muted violins and then varied by the piano. The theme is remarkable for its shifting harmonic colors, which promise unusually searching music to come—and Mozart does not disappoint. The finale is a leisurely exercise in sonata-rondo form. Mozart begins the movement with a jaunty refrain and uses the interludes and episodes as occasions for many fresh ideas in scoring. The concerto closes with a dreamy, nostalgic, and characteristically Mozartian coda—the composer looks back at two interlude themes, as if reluctant to leave them, then marches to the end with a jolly salute.

*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



### **Jeffrey Kahane**

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Equally at home at the keyboard and on the podium, Jeffrey Kahane has established an international reputation as a versatile artist, recognized by audiences for his mastery of a diverse repertoire ranging from Bach, Mozart, and Beethoven to Gershwin, Osvaldo Golijov, and John Adams.

Since making his Carnegie Hall debut in 1983, Mr. Kahane has given recitals in New York, Chicago, Boston, San Francisco, Los Angeles, and Atlanta, among others. As a soloist he has appeared with major orchestras such as the San Francisco Symphony, New York and Los Angeles Philharmonics, and the Cleveland and Philadelphia Orchestras.

Mr. Kahane made his conducting debut at the Oregon Bach Festival in 1988. Since then, he has guest conducted many of the major U.S. orchestras, including the New York and Los Angeles Philharmonics, Philadelphia and Cleveland Orchestras, and the Chicago, Baltimore, and Indianapolis symphony orchestras. Recent U.S. engagements include concerto performances with the New World, Colorado, and Oregon symphonies, and play/conducting appearances with the New York Philharmonic, Rochester Philharmonic Orchestra, and the Detroit, Vancouver, and New Jersey symphony orchestras. He also recently appeared in Europe with Camerata Salzburg, NDR Symphony Orchestra, and the Real Filharmonía de Galicia.

The 2016–17 season will be Mr. Kahane's 20th and final season as music director of the Los Angeles Chamber Orchestra. He will oversee a three-week festival honoring the legacies of composer Kurt Weill and civil-rights activist Rabbi Joachim Prinz. Additional season highlights include appearances at the Oregon Bach Festival and Ravinia Festival, as well as a return to The Chamber Music Society of Lincoln Center, a solo recital for Cal Performances at University of California, Berkeley, and appearances with the Houston, Oregon, Utah, and Colorado symphonies.

Mr. Kahane has recorded for labels including Sony, EMI, Telarc, RCA, Nonesuch, Deutsche Grammophon, and Virgin Records. Beginning this fall, he will be a professor of keyboard studies at the University of Southern California Thornton School of Music.

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## **Lysander Piano Trio**

Critically acclaimed for its emotive performances, the Lysander Piano Trio has been recognized at many major competitions. It was named a winner of the 2012 Concert Artists Guild Competition, and received top honors at the 2010 Fischhoff National Chamber Music Competition, the 2011 Coleman Chamber Music Competition, and the 2011 J.C. Arriaga Chamber Music Competition.

During the 2015–16 season, the ensemble performed in Chicago’s Dame Myra Hess Memorial concert series, San Francisco’s Music at Kohl Mansion, and Alaska’s Juneau Jazz and Classics, as well as at Pennsylvania’s Gretna Music and New York’s Samuel J. and Ethel LeFrak Concert Hall at the Aaron Copland School of Music. The trio also performed Beethoven’s Triple Concerto with the DuPage Symphony Orchestra in Illinois.

Other recent highlights include appearances at the Kennedy Center’s Terrace Theater, UCLA’s William Andrews Clark Memorial Library, Joplin’s Pro Musica, Chamber Music Tulsa, Krannert Center for the Performing Arts, Smith College, Rhinebeck Chamber Music Society, and Treetops Chamber Music Society. The Lysander Piano Trio was formed at The Juilliard School in 2009 and has studied with Ronald Copes of the Juilliard String Quartet, Joseph Kalichstein of the Kalichstein-Laredo-Robinson Trio, and Seymour Lipkin.

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## **Mostly Mozart Festival**

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.

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## **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 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.

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## **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 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 Allifranchini,  
*Principal*  
Robert Chausow  
Suzanne Gilman  
Amy Kauffman  
Sophia Kessinger  
Katherine Livolsi-  
Landau  
Lisa Matricardi  
Ron Oakland  
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  
Danielle Farina  
Chihiro Fukuda  
Jack Rosenberg  
Jessica Troy

### Cello

Ilya Finkelshteyn,  
*Principal*  
Amy Butler  
Ann Kim  
Alvin McCall

### Bass

Donald Palma,  
*Principal*  
Laurence Glazener  
Gail Kruvand

### Flute

Jasmine Choi,  
*Principal*

### Oboe

Randall Ellis, *Principal*  
Nick Masterson

### Clarinet

Jon Manasse,  
*Principal*  
Steven Hartman

### Bassoon

Marc Goldberg,  
*Principal*  
Tom Sefčovič

### Horn

Lawrence DiBello,  
*Principal*  
Richard Hagen

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Neil Balm, *Principal*  
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