

Lincoln Center presents

Mostly Mozart[®]

July 27–August 24, 2013

Jane Moss

Ehrenkranz Artistic Director

Louis Langrée

Renée and Robert Belfer Music Director

Sponsored by Morgan Stanley

Tuesday and Wednesday Evenings, August 13–14, 2013, at 7:00

Pre-concert Recital

Dover Quartet

Joel Link, *Violin*

Bryan Lee, *Violin*

Milena Pajaro-van de Stadt, *Viola*

Camden Shaw, *Cello*

BEETHOVEN **String Quartet in E minor, Op. 59, No. 2 ("Razumovsky") (1806)**

Allegro

Molto adagio

Allegretto

Finale: Presto

These performances are made possible in part by the Josie Robertson Fund for Lincoln Center.

Avery Fisher Hall

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pager, or watch alarm is switched off.*

Note on the Pre-concert Recital

by Paul Schiavo

String Quartet in E minor, Op. 59, No. 2 ("Razumovsky") (1806)

LUDWIG VAN BEETHOVEN

*Born December 16, 1770, in Bonn, Germany
Died March 26, 1827, in Vienna*

Approximate length: 22 minutes

In 1804 or 1805, Beethoven received a commission from Count Andrei Razumovsky, the Russian ambassador in Vienna, to compose a set of three string quartets. Wealthy and devoted to the arts, Count Razumovsky maintained in his palatial residence an excellent string quartet, and he often hosted musical gatherings there. Beethoven completed the first of the three quartets in the spring of 1806. Its companions were finished by the end of that year.

Beethoven's "Razumovsky" Quartets represented a tremendous step beyond anything previously attempted in the field of chamber music. With these, Beethoven replicated the radical expansion of form, thematic development, and tonal terrain that we find in his "Eroica" Symphony, the "Appassionata" Piano Sonata, and other great works written during the first decade of the 19th century. More prosaically, Beethoven included in each a theme derived from Russian folk melody, no doubt as a bow to his patron.

The Second "Razumovsky" Quartet, which we hear this evening, is marked by a restless urgency. This quality is particularly evident in the first movement and from its unusual opening measures. Here Beethoven presents a pair of brusque chords, then two statements of a brief, arching phrase, the second minimally higher in pitch than the first. Each figure is followed by a bar of taut silence. These

prove as crucial as the notes played in establishing the musical tension that propels the remainder of the theme and, indeed, all of this movement, which is exceptional in the intricacies of its thematic exploration and contrapuntal workings.

Carl Czerny, Beethoven's pupil, declared that the composer told him of conceiving the *Molto adagio* second movement while contemplating the star-strewn heavens one night. Given Beethoven's affinity for nature and his well-documented habit of working on musical ideas during long walks through the woods and fields near Vienna, this story seems as plausible as it is enchanting. In any case, the movement is marked by a deep serenity and what we might well conceive as a celestial breadth of thought.

The ensuing *Allegretto*, a scherzo in all but name, features a complex rhythmic dislocation, the melody being syncopated against the main pulse of the music to simulate an off-beat 6/8 meter against the prevailing 3/4 time. The central section, or trio, appears not once but twice between recurrences of the main episode. Here Beethoven introduces his Russian tune, which he sets against a flowing counter-theme and, presently, in echoic counterpoint with itself.

The *Finale* opens with a theme that teases our harmonic expectations, implying a bright C-major tonality in its initial bars before veering suddenly to the sterner E minor. Like many finale subjects by Haydn (and Beethoven also), this tune seems somewhat naïve in character, yet it proves the subject of skilled contrapuntal development as the movement unfolds.

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Mostly Mozart Festival Orchestra

Gianandrea Nosedà, *Conductor*^{MJM}

Maria Agresta, *Soprano* (U.S. debut)

Daniela Barcellona, *Mezzo-soprano*^{MJM}

Gregory Kunde, *Tenor*^{MJM}

Kyle Ketelsen, *Bass-baritone*^{MJM}

Concert Chorale of New York

James Bagwell, *Director*

BEETHOVEN **Symphony No. 2 in D major (1801–02)**

Adagio—Allegro con brio

Larghetto

Scherzo: Allegro

Allegro molto

Intermission

ROSSINI **Stabat mater (1832/1841)**

Stabat mater dolorosa

Cujus animam gementem

Quis est homo qui non fleret

Pro peccatis suae gentis

Eja Mater fons amoris

Sancta Mater, istud agas

Fac ut portem Christi mortem

Inflammatum et accensus

Quando corpus morietur

In sempiterna saecula. Amen

^{MJM} Mostly Mozart debut

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Mostly Mozart Festival

The Mostly Mozart Festival is made possible by Rita E. and Gustave M. Hauser, The Shubert Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., Ann and Gordon Getty Foundation, The American-Scandinavian Foundation, 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:

Thursday Evening, August 15, at 7:00 in Rose Theater

Budapest Festival Orchestra

Iván Fischer, Conductor

Hanno Müller-Brachmann, Figaro ^{MJM}

Laura Tutulescu, Susanna ^{MJM}

Roman Trekel, Count Almaviva ^{MJM}

Miah Persson, Countess Almaviva ^{MJM}

Rachel Frenkel, Cherubino (New York debut)

Ann Murray, Marcellina ^{MJM}

Andrew Shore, Bartolo

Rodolphe Briand, Don Basilio/Don Curzio (U.S. debut)

Norma Nahoun, Barbarina (U.S. debut)

Matteo Peirone, Antonio (New York debut)

Györgyi Szakács, Costume Design

Andrew Hill, Lighting Design

Darren Ross, Movement Director

Veronika Vámos, Choreographer

Iván Fischer, Director

MOZART: *Le nozze di Figaro*

Pre-performance discussion with Iván Fischer and

Jane Moss at 6:00 in the Irene Diamond Education Center

Thursday Evening, August 15, at 7:30

in the Clark Studio Theater

Matthias Pintscher and Beethoven

International Contemporary Ensemble

William Schimmel, Accordion ^{MJM}

BEETHOVEN (arr. Schimmel): Overture to *Egmont*, arranged for solo accordion

PINTSCHER: *dernier espace* avec introspecteur

PINTSCHER: Study II for Treatise on the Veil

BEETHOVEN: String Trio in G major

Friday and Saturday Evenings, August 16–17,

at 8:00 in Avery Fisher Hall

Mostly Mozart Festival Orchestra

David Afkham, Conductor ^{MJM}

Vadim Repin, Violin

Truls Mørk, Cello

ALL-BRAHMS PROGRAM

Concerto for violin and cello

Symphony No. 2

Pre-concert recitals by Péter Szabó, cello, and

Jon Nakamatsu, piano, at 7:00

BRAHMS: Cello Sonata No. 1 in E minor

^{MJM} Mostly Mozart debut

For tickets, call (212) 721-6500 or visit MostlyMozart.org.

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or request a Mostly Mozart brochure.

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.

Welcome to Mostly Mozart

I am delighted to welcome you to the Mostly Mozart Festival, where each August we celebrate the prolific brilliance and inspiring musical spirit of our namesake composer. This summer we also highlight the creative genius of Beethoven, whose styles and themes were greatly shaped by Mozart's influence.

At the center of our fiesta, as always, is the Mostly Mozart Festival Orchestra led by Renée and Robert Belfer Music Director Louis Langrée. The Festival Orchestra is joined by a spectacular roster of preeminent soloists and guest conductors in programs of Mozart, Beethoven, Brahms, and a Rossini masterpiece. Outside the concert hall, we invite you to get to know the wonderful musicians who make up the Festival Orchestra by visiting [MostlyMozart.org/MeetTheOrchestra](https://www.mostlymozart.org/MeetTheOrchestra).

Iván Fischer returns to Mostly Mozart with his Budapest Festival Orchestra to present a staged concert version of Mozart's joyful *Marriage of Figaro*. We pay special attention to our pioneering artists-in-residence, the International Contemporary Ensemble, celebrating their tenth anniversary with the "power of ten"—ten performances including new works by ten of today's most notable composers. We are also pleased to welcome back the acclaimed Emerson String Quartet and period-instrument ensemble Orchestra of the Age of Enlightenment. Late-night concerts, pre-concert recitals and lectures, artist talks, and a film screening round out this year's schedule.

This summer's Festival is a remarkable one. Thank you for joining us for these quintessentially New York summer nights of music.

Jane Moss

Ehrenkranz Artistic Director

Stolen from Mozart: Beethoven's Classical Model

by Christopher H. Gibbs

The Mostly Mozart Festival this summer celebrates Beethoven with performances of a variety of his orchestral, keyboard, and chamber music paired with pieces by his great predecessor and model. If legends are to be believed, Mozart was an early admirer of the young Beethoven, who left his native Bonn in 1787 in the hopes of studying with him in Vienna. The two supposedly met and Mozart asked the gifted 16-year-old to play. (Mozart, of course, knew something about prodigies.) Beethoven tossed off a flashy showpiece, to which Mozart responded tepidly. Sensing this, Beethoven requested a theme on which to improvise and which he dispatched impressively, eliciting Mozart's prediction: "Keep your eyes on him, someday he will give the world something to talk about." As we know, the talk has never ceased, which is the reason we are here today.

Beethoven may have had a few lessons with Mozart during his trip to Vienna but was soon called back to Bonn to tend his gravely ill mother. In 1792, he won a chance to return. Mozart had recently died and therefore it was arranged that Haydn would be his teacher. One of Beethoven's patrons, Count Waldstein, wrote to him: "With the help of assiduous labor you shall receive *Mozart's spirit from Haydn's hands*" (the last words were heavily underscored). Beethoven studied with Haydn, off and on, although their relationship seems to have been somewhat tempestuous. Mozart's music continued to be a powerful inspiration. Beethoven asked publishers to send him compositions, which he studied, performed, and used as models—the margin of one Beethoven sketch contains a confession: "stolen from Mozart."

It did not take long for Beethoven to rise to the highest ranks of composers. A survey of contemporary composers dating from 1796 placed the 25-year-old "musical genius" just below Haydn. While his music marked the culmination of the Classical tradition, Beethoven was also charting new paths for musical Romanticism. The intense subjectivity of his compositions struck listeners. Many of Beethoven's contemporaries were aware of his struggles with deafness and of his personal eccentricities. The so-called Heiligenstadt Testament from 1802—the famous unsent letter he wrote to his brothers revealing his loss of hearing, the implications for his life and career, and his contemplating suicide—was widely published within months of Beethoven's death in 1827 at age 56. Beloved compositions, such as the Fifth Symphony, seemed to chronicle his life's struggles.

Beyond representing a culmination of Classicism and initiation of Romanticism, one could say that Beethoven pointed even further to the future in his late works, which many 19th-century listeners had a hard time assimilating. The Mostly Mozart Festival juxtaposes Beethoven not only with Mozart, but also with premieres of works by composers active today performed by the International Contemporary Ensemble. We keep returning to Beethoven because he in so many ways was the central figure in creating the expectations of concert life, a Classic, Romantic, and Modern. Celebrating Beethoven means celebrating music.

Program Summary

by Andrew Shenton

For most concertgoers, Beethoven's Second Symphony is probably the least familiar of his nine works in this genre. It is eclipsed by the Third, Fifth, Sixth, and Ninth Symphonies, which all contain music of extraordinary innovation and have therefore become much more popular. The Second, however, is an undervalued masterpiece that deserves more attention since it also contains many ingenious features and much beautiful music.

The first movement is probably the longest single movement written up to that time. Its slow introduction alone lasts longer than some entire symphonic movements by Mozart. The slow *Larghetto* is also of unusual length; the third movement is a *Scherzo* and not the usual minuet, and the finale is filled with syncopation and spontaneity. All of this lightness and gaiety belies the fact that it was composed during a period where Beethoven was in despair of his increasing deafness.

The Symphony was not particularly well received in its day. The critic for *Zeitung für die elegante* opined that "the First Symphony is better than the later one because it is developed with a lightness and is less forced, while in the Second the striving for the new and surprising is already more apparent. However, it is obvious that both are not lacking in surprising and brilliant passages of beauty." One Viennese critic, after a repeat performance in 1804, called it "a crass monster, a hideously writhing, wounded dragon that refuses to die and, though bleeding in the finale, furiously thrashes about with its stiffened tail."

Rossini's *Stabat mater* also deserves more attention from contemporary audiences, although listeners must reconcile the solemnity of the text with the high operatic style. It is too tempting to be engaged with the drama of the music and the virtuosity of the singing and playing rather than the meaning of the text. This is especially so for the tenor aria "Cujus animam gementem," which is often performed apart from the work's other movements as a demonstration of the singer's bravura technique.

The first version of the *Stabat mater*, dedicated to "H.E. Don Francisco Fernandez Varela, Knight of the Grand Cross of the Order of Charles III, Archdeacon of Madrid, General Commissar of the Crusade," was completed in 1832, although Rossini only composed six of the ten movements (the other four were written by his friend and colleague Giovanni Tadolini). The final version, completed in 1841, is entirely by Rossini. The work was initially a huge success due to Rossini's imaginative melodic writing and to the huge range of emotion depicted in the ten movements. Ranging from the quiet introspection of unaccompanied singing to a final fugue that is both bold and dramatic, the *Stabat mater* is undoubtedly one of the finest contributions to the sacred repertoire from the 19th century.

Notes on the Program

by Andrew Shenton

Symphony No. 2 in D major, Op. 36 (1801–02)

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, Germany

Died March 26, 1827, in Vienna

Approximate length: 33 minutes

In June 1801 Beethoven finally confessed to his doctor friend, Franz Wegler, “For almost two years I have ceased to attend any social functions, just because I find it impossible to say to people: I am deaf.” In 1802 another doctor, Johann Schmidt, apparently suggested that Beethoven should spend some time in Heiligenstadt, a rural suburb of Vienna. It was here that Beethoven penned the now famous Heiligenstadt Testament, written between October 6 and 10, 1802, but not discovered until after his death in March 1827. Addressed to his brothers Carl and Johann, the document describes the despair and isolation Beethoven felt as the result of his deafness. “I must live like an exile,” he wrote, and noted that his despair was so great that “I would have put an end to my life—only art it was that withheld me.” It is surprising therefore that the music he composed around this time, including the three Violin Sonatas, Op. 30, and the three Piano Sonatas, Op. 31, is not of a more introspective nature. The playful, witty, and energetic music of the Second Symphony belies the personal turmoil Beethoven was feeling. Indeed, Hector Berlioz remarked that “this Symphony is smiling throughout.”

It is sometimes difficult for listeners in the 21st century to hear with clean ears how Beethoven’s music differed from what audiences of the time were used to, so perhaps some details of Beethoven’s innovation are

not apparent to us. Berlioz, who was not only a noted composer but also a prolific and engaging critic, wrote a great deal about Beethoven, and his description of this Symphony provides an interesting perspective from someone who was chronologically closer to Beethoven than we are. This is how Berlioz described the first movement:

The Introduction is a masterpiece. The most beautiful effects follow one another without confusion and always in an unexpected manner. The song is of a touching solemnity, and it at once commands respect and puts the hearer in an emotional mood. The rhythm is already bolder, the instrumentation is richer, more sonorous, more varied...all these forms have a new and animated physiognomy.

Beethoven wrote sketches for the Symphony in 1801 and finished it during his time in Heilingenstadt in 1802. He conducted the premiere of his new Symphony in Vienna on April 5, 1803, at the *Akademie* in the Theater an der Wien, along with the Third Piano Concerto (completed in 1800), a new oratorio, *Christ on the Mount of Olives*, and a repeat performance of the First Symphony (also completed in 1800). The work is dedicated to Karl Alois, Prince Lichnowsky, a prominent patron of music to whom Beethoven dedicated a number of other works, including the three Piano Trios, Op. 1, and the “Pathétique” Piano Sonata, Op. 13. In order to get greater attention for the work, the composer also made a transcription of the entire Symphony in 1805 for piano trio, which bears the same opus number.

Noted Beethoven scholar Maynard Solomon called the Symphony “both retrospective and prospective.” Its retrospective elements are the orchestral form and performing forces of Haydn’s later works—four

movements, with a slow introduction and a fast finale; and an orchestra with pairs of winds, horns, trumpets, along with timpani and strings. Its prospective features begin with the arresting introduction marked *Adagio*. The fast section, in sonata-allegro form, includes a lengthy development section that presages the enormous scale of the first movement of the Third “Eroica” Symphony, which Beethoven completed in 1804. Berlioz is correct in noting that effects follow “in an unexpected manner,” because this is the heart of the innovation that Beethoven was exploring in this work, and they occur in every movement.

The second movement, a gracious *Larghetto* in the dominant key (A major), is one of Beethoven’s longest symphonic slow movements. It opens with a theme in the upper strings that Beethoven develops by juxtaposing elements such as filigree decoration in the first violins over staccato chords in the winds. Beethoven is harmonically adventurous in this movement, moving subtly through several unusual keys before firmly cadencing back in A major at the end.

Instead of the typical “minuet and trio” third movement, Beethoven wrote a scherzo and trio that is both wild and playful. A unique feature is the second part of the trio, which is built entirely upon a chord of F-sharp in the strings (that echoes a similar passage in the *Allegro* of the first movement).

The final movement continues the scherzo feeling of the third movement but in a much more highly developed manner. Beethoven’s syncopated jokes that open the movement become an obsessional theme throughout. Light conversational elements contrast with more aggressive arguments between sections of the orchestra before it closes with a sparkling coda.

***Stabat mater* (1832/1841)**

GIOACHINO ROSSINI

*Born February 29, 1792, in Pesaro, Italy
Died November 13, 1868, in Passy, France*

Approximate length: 61 minutes

In his lifetime, Rossini was the most famous composer of his age, and he was extremely prolific during a 20-year period. He was renowned for the 39 operas he composed that run the gamut from short one-act comic works to the monumental five-act *Guillaume Tell*. In 1829, after *Tell* had been produced, he gave up composing apart from two important religious works—the *Stabat mater* and the *Petite messe solennelle* (1863).

The *Stabat mater* has a curious and interesting history. The text is a 13th-century poem, variously attributed to either the Franciscan monk Jacopone da Todi or Pope Innocent III, which tells of the anguish of Mary, the Mother of Christ, as she stands before the cross on which he is being crucified. By the early 19th century, composers such as Josquin, Palestrina, Lassus, and Haydn had set the text. In Rossini’s day the most popular setting was the one composed by Giovanni Battista Pergolesi in 1736. After hearing Pergolesi’s work in Naples in 1820, Rossini vowed never to try to better Pergolesi’s setting by writing one himself. In 1831, however, a state councilor named Fernández Varela persuaded Rossini to change his mind. After agreeing to the commission, Rossini completed six movements (Nos. 1 and 5–9), but was forced to stop composing because of health problems. Giovanni Tadolini, then conductor of the Théâtre Italien in Paris, was enlisted to finish the job. On March 26, 1832, the *Stabat mater* was delivered to Varela with the stipulation that the score was not to be sold or published, but with no indication of the dual

authorship of the music. Varela premiered the work during Holy Week of the following year, in Madrid, after which this version was not performed again. After Varela died, his heirs sold the work to a French publisher. Rossini protested and lawsuits ensued. In order to claim full authorship of the work Rossini replaced the music by Tadolini with his own compositions. It is this "authentic" version that will be performed this evening.

The all-Rossini version of the *Stabat mater* was premiered in Paris at the Théâtre Italien on January 7, 1842, conducted by Gaetano Donizetti. The *Escudiers* reported that

Rossini's name was shouted out amid the applause. The entire work transported the audience; the triumph was complete. Three numbers had to be repeated...and the audience left the theater moved and seized by an admiration that quickly won all Paris.

In March, Donizetti led the Italian premiere in Bologna with great success. According to Donizetti,

The enthusiasm is impossible to describe. Even at the final rehearsal, which Rossini attended, in the middle of the day, he was accompanied to his home to the shouting of more than 500 persons. The same thing the first night, under his window, since he did not appear in the hall.

Scored for four soloists, chorus, and large orchestra, Rossini divided the poem's 23 lines into ten movements and used various combinations of forces for each movement:

Stabat mater dolorosa (Verse 1): Chorus and all four soloists

Cujus animam gementem (Verses 2–4): Tenor

Quis est homo qui non fleret (Verses 5–6): Soprano and mezzo-soprano

Pro peccatis suae gentis (Verses 7–8): Bass

Eja Mater fons amoris (Verses 9–10): Bass recitative and chorus

Sancta Mater, istud agas (Verses 11–15): All four soloists

Fac ut portem Christi mortem (Verses 16–17): Mezzo-soprano

Inflammatum et accensus (Verses 18–19): Soprano and chorus

Quando corpus morietur (Verse 20): Chorus and all four soloists

In sempiterna saecula. Amen (not part of the standard text): Chorus

The work is obviously operatic in style and includes a poignant cavatina for mezzo-soprano, "Fac ut portem Christi mortem," in which, speaking both as the voice of Mary and the voice of the Christian, the soloist asks God if she can bear Christ's death and share in his pain. Despite the enormity of the orchestral resource available to him, Rossini sets two sections for unaccompanied voices: "Eja Mater fons amoris" for bass and chorus, and "Quando corpus morietur," in which the quartet of soloists sings an affecting plea: "When my body dies, grant that to my soul is given the glory of paradise." Other movements are somewhat foreign to perceived notions of appropriate text setting, including the "Sancta Mater, istud agas," which Rossini's biographer Francis Toye describes as "almost danceable." Rossini himself was not concerned about the apparent contradiction between the theology of the text and the fidelity of the music he composed, declaring on his deathbed, "Would I have been able to compose the *Stabat mater* and the *Petite messe solennelle* if I had not had faith?"

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Stabat mater

I.
Stabat mater dolorosa
Juxta crucem lacrimosa,
Dum pendebat Filius.

II.
Cujus animam gementem,
Contristatam et dolentem,
Pertransiuit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti!
Quae maerebat et dolebat,
Et tremebat cum videbat
Nati poenas incliti.

III.
Quis est homo qui non fleret,
Christi Matrem si videret
In tanto supplicio?
Quis non posset contristari,
Piam Matrem contemplari
Dolentem cum Filio?

IV.
Pro peccatis suae gentis
Vidit Jesum in tormentis
Et flagellis subditum.
Vidit suum dulcem natum
Moriendo desolatum,
Dum emisit spiritum.

V.
Eja Mater fons amoris,
Me sentire vim doloris,
Fac, ut tecum lugeam.
Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

I.
The grieving Mother stood
beside the cross weeping,
where her Son was hanging.

II.
Through her weeping soul,
compassionate and grieving,
a sword passed.
O how sad and afflicted
was that blessed
Mother of the Only-begotten!
Who mourned and grieved,
and trembled, as she witnessed
the torment of her glorious Son.

III.
Who is the man who would not weep,
if seeing the Mother of Christ
in such agony?
Who would not have compassion
on beholding the devout mother
suffering with her Son?

IV.
For the sins of His people
she saw Jesus in torment
and subjected to the scourge.
She saw her sweet Son
dying, forsaken,
while He gave up His spirit.

V.
O Mother, fountain of love,
make me feel the power of sorrow,
that I may grieve with you.
Grant that my heart may burn
in the love of the Lord Christ
that I may greatly please Him.

VI.

Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.
Tui nati vulnerati,

Tam dignati pro me pati,
Poenas mecum divide.
Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.
Juxta crucem tecum stare,
Te libenter sociare
In planctu desidero.
Virgo virginum praeclara,
Mihi jam non sis amara;
Fac me tecum plangere.

VII.

Fac ut portem Christi mortem,
Passionis fac consortem
Et plagas recolare.
Fac me plagis vulnerari,
Cruce hac inebriari,
Ob amorem Filii.

VIII.

Inflammatum et accensum,
Per te, Virgo, sim defensus
In die iudicii.
Fac me cruce custodiri,
Morte Christi praemuniri,
Confoveri gratia.

IX.

Quando corpus morietur,
Fac ut animae donetur
Paradisi gloria.

X.

Amen.
In sempiterna saecula. Amen.

VI.

Holy Mother, grant this of yours,
that the wounds of the Crucified be
well-formed in my heart.
Grant that the punishment of your
wounded Son,
so worthily suffered for me,
may be shared with me.
Let me sincerely weep with you,
bemoan the Crucified,
for as long as I live.
To stand beside the cross with you,
and for me to join you
in mourning, this I desire.
Chosen Virgin of virgins,
to me, now, be not bitter;
let me mourn with you.

VII.

Grant that I may bear the death of Christ,
let me share His torments with Him
and the remembrance of His wounds.
Let me be wounded with distress,
and through this cross, let me be filled
with love for your Son.

VIII.

Lest I be destroyed by fire, set alight,
then through you, Virgin, may I be
defended on the day of judgment.
Let me be guarded by the cross,
fortified by the death of Christ,
and cherished by grace.

IX.

When my body dies,
grant that to my soul is given
the glory of paradise.

X.

Amen.
World without end. Amen.

Meet the Artists



SUSSIE AHLBURG

**Gianandrea
Noseda**

Gianandrea Noseda, born in Milan, is among the most sought-after conductors of our time. Since becoming music director of the Teatro Regio di Torino in 2007, he has joined the ranks of leading opera houses with major recording projects, international tours, and residencies instituted in Asia and Europe. In 2013 he brought Regio di Torino to Vienna for the first time with Verdi's *Requiem* at the Konzerthaus. Mr. Noseda regularly conducts many leading international orchestras and is chief guest conductor of the Israel Philharmonic Orchestra, Victor De Sabata Guest Conductor of the Pittsburgh Symphony Orchestra, and laureate conductor of the BBC Philharmonic.

Recent seasons featured celebrated performances of Britten's *War Requiem* with the London Symphony Orchestra and Chorus in London and here at Lincoln Center, a debut at La Scala in Milan with a new production of Verdi's *Luisa Miller*, and a debut at the Vienna State Opera. Mr. Noseda has conducted five Verdi operas with the Metropolitan Opera and garnered considerable attention, most recently with a revival of *Macbeth*. He returns to the Met with a new production of *Prince Igor* and the revival of *Andrea Chenier* in the 2013–14 season. Other guest conducting appearances include the Los Angeles Philharmonic, Paris Orchestra, and the Philadelphia, Pittsburgh Symphony, and Cleveland orchestras. His relationship with the LSO continued in July 2013, when he made his debut at the Aix-en-Provence Festival in a new production of *Rigoletto* by Robert Carsen.

Mr. Noseda worked with young artists by leading a multi-city tour of the European Union Youth Orchestra in August 2012, with performances at the Stresa Festival in Italy, of which he is artistic director, and the Edinburgh International Festival, which marked his debut there. His discography includes more than 35 recordings featuring works by Prokofiev, Karłowicz, Dvořák, Smetana, Shostakovich, Liszt, Rachmaninoff, Mahler, and Bartók, among others. His collaboration with the BBC Philharmonic continues with studio recordings, subscription concerts at Bridgewater Hall, and annual appearances at the Proms in London.



ROLANDO PAOLO GUERFZONI

Maria Agresta

A winner of several music competitions, soprano Maria Agresta made her debut in 2007. Her success came a few years later in 2011, when she performed *I vespri siciliani*, conducted by Gianandrea Noseda at Teatro Regio di Torino, with great reviews from the public and critics. Since then she has been invited to sing on some of the most important stages worldwide. Highlights include *Norma* in Tel Aviv; *La bohème* at Arena di Verona, Teatro di San Carlo in Naples, Teatro Regio di Torino, and at Festival Puccini in Torre del Lago; *Gemma di Vergy* at Teatro Donizetti in Bergamo; and Elvira in *Don Giovanni* at La Scala. She then sang *Il trovatore* conducted by Zubin Mehta in Valencia, *Carmen* in Masada, and *La traviata* at the Berlin State Opera.

Recently she returned to La Scala with *La bohème*, a large personal success which led to important engagements in Milan—*Oberto, conte di San Bonifacio*, *Il trovatore*, and *Otello*. She received high praise for her performance in the concert version of *Giovanna*

d'Arco at Graz's Musikverein, and most recently she sang *Simon Boccanegra* in Rome with Riccardo Muti, *I masnadieri* and *La bohème* in Venice, Verdi's Requiem with Nicola Luisotti, and *Otello*, once again, with Mehta in Valencia.

Ms. Agresta's future plans include new productions of *I puritani* and *La bohème* at Opéra Bastille in Paris, *Simon Boccanegra* in Frankfurt, a new production of *Simon Boccanegra* conducted by Christian Thielemann in Dresden, *Otello* and *Norma* conducted by Fabio Luisi in Zurich, *I due Foscari* with Plácido Domingo in Vienna, *La bohème* and *Carmen* at the Metropolitan Opera, and *La traviata* at Arena di Verona.



SILVANO BACCARDI

**Daniela
Barcellona**

Mezzo-soprano Daniela Barcellona was born in Trieste, Italy, where she studied with Alessandro Vitiello. A winner of several international competitions, she had a major career breakthrough at the 1999 Rossini Opera Festival with an outstanding success in the title role of *Tancredi*. She is acclaimed for her mastery of bel canto and selected French repertory, as well as performances of Verdi's Requiem.

Ms. Barcellona regularly performs in Italy at La Scala in Milan, Rossini Opera Festival, Verona Philharmonic Theater, Arena di Verona, Teatro Comunale di Firenze, Teatro Regio di Torino, Teatro Verdi di Trieste, Teatro dell'Opera di Roma, Teatro Massimo di Palermo, Teatro di San Carlo in Naples, Teatro Comunale Pergolesi in Jesi, and Teatro Comunale di Bologna, among others. She is a frequent guest on the world's most prestigious stages, including the

Metropolitan Opera, Berlin Philharmonic, Paris National Opera, Bavarian State Opera, Vienna State Opera, Madrid's Teatro Real, Grand Théâtre de Genève, Opéra de Marseille, Concert-gebouw in Amsterdam, Semperoper Dresden, Royal Opera House-Covent Garden, Grand Théâtre de Bordeaux, La Monnaie in Brussels, Israeli Opera in Tel Aviv, and at the Salzburg and Istanbul Opera Festivals.

Performances at such venues include solo recitals, as well as Verdi's Requiem, *Lucrezia Borgia*, *Iphigénie en Aulide*, *Tancredi*, *La donna del lago*, *Semiramide*, *Adelaide di Borgogna*, *Sigismondo*, *L'italiana in Algeri*, *La favorita*, *Il barbiere di Siviglia*, *Orfeo*, *Anna Bolena*, *Don Carlo*, *Petite messe solennelle*, *Norma*, Handel's *Giulio Cesare*, Berlioz's *Roméo et Juliette*, *The Rake's Progress*, *Il trittico*, Beethoven's *Missa solemnis*, *Le siège de Corinthe*, and *Aida*, among others. Ms. Barcellona has performed under the baton of such conductors as Claudio Abbado, Riccardo Muti, James Levine, Riccardo Chailly, Myun-Whun Chung, Wolfgang Sawallisch, Colin Davis, Valery Gergiev, and Lorin Maazel. Her most recent and future engagements include *Aida* in Verona, Verdi's Requiem in Chicago, *Falstaff* with La Scala, *Les Troyens* in Milan, and *La forza del destino* in Torino.



Gregory Kunde

Regarded as one of the most elegant and accomplished bel canto singers on the operatic stage today, tenor Gregory Kunde has appeared regularly at the world's most notable venues, including the Metropolitan Opera, Carnegie Hall, Houston Grand Opera, Opéra Bastille, Théâtre du Châtelet, Théâtre des Champs-Élysées, Concertgebouw in

Amsterdam, and Sydney Opera House. He has collaborated with many outstanding conductors and stage directors, including Richard Bonyngé, Roberto Abbado, Riccardo Muti, Zubin Mehta, Michel Plasson, Georges Prêtre, Simon Rattle, Charles Dutoit, John Eliot Gardiner, and Luca Ronconi, among others.

Mr. Kunde's recent highlights include appearances as Rinaldo in *Armida*, Pollione in *Norma*, Rodrigo in *La donna del lago*, Arnold in *Guillaume Tell*, Faust in *La damnation de Faust*, Arrigo in *Les vêpres siciliennes*, and title roles in *La clemenza di Tito*, *Idomeneo*, and *Poliuto*. His engagements during the 2011–12 season included *Alceste* with the Royal Danish Opera, *Les Huguenots* with Opéra national du Rhin, the title role of Verdi's *Otello* at La Monnaie, Verdi's Requiem under conductor Roberto Abbado, and *Un ballo in maschera* at Teatro Regio di Torino. Last season's engagements included Gualtiero in *Il pirata*, Arrigo in *Les vêpres siciliennes*, the title role of *Otello* in both Valencia and Venice, and Radames in *Aida* at Teatro Municipal de Sao Paulo. This season includes Mr. Kunde's house debut at La Scala as Enee in Berlioz's *Les Troyens*.

Mr. Kunde's rich discography includes *Les Troyens* at Théâtre du Châtelet, which received a Gramophone Award for DVD of the Year; Berlioz's *Benvenuto Cellini*, which received a Gramophone Award for Opera Recording of the Year; and yet another recording of *Benvenuto Cellini* with Colin Davis.



DARIO AGOSTA

Kyle Ketelsen

American bass-baritone Kyle Ketelsen is in regular demand by the world's leading

opera companies and orchestras for his vibrant stage presence and his distinctive vocalism. Mr. Ketelsen's 2013–14 season is highlighted by a house debut with Zurich Opera as Méphistophélès in a new production of *Faust*. He also returns to Lyric Opera of Chicago as Basilio in a new production of *Il barbiere di Siviglia*. Mr. Ketelsen reprises two signature roles with the Bavarian State Opera as Escamillo in *Carmen* and Leporello in *Don Giovanni*, the latter conducted by Louis Langrée.

Highlights of Mr. Ketelsen's previous seasons include Leporello, Escamillo, and *Billy Budd's* Mr. Flint at the Metropolitan Opera; Basilio in *Il barbiere di Siviglia* and Don Fernando in *Fidelio* at the Houston Grand Opera; Enrico VIII in Minnesota Opera's production of *Anna Bolena*; and Leporello and the title role of *Le nozze di Figaro* at the Aix-en-Provence Festival. He made his Lyric Opera of Chicago debut as Masetto in *Don Giovanni* conducted by Christoph Eschenbach. His concert appearances include Brahms's *Deutsches Requiem* with the San Francisco Symphony conducted by Michael Tilson Thomas, Beethoven's *Fidelio* with the National Symphony Orchestra conducted by Eschenbach, Beethoven's Ninth Symphony with Esa-Pekka Salonen conducting the Los Angeles Philharmonic, Stravinsky's *Pulcinella* under Pierre Boulez and Berlioz's *Lélio* conducted by Riccardo Muti with the Chicago Symphony Orchestra, and Rossini's *Moïse et Pharaon* with the Collegiate Chorale at Carnegie Hall.

Mr. Ketelsen has won first prize in several international vocal competitions, including the Metropolitan Opera National Council, Richard Tucker Music Foundation Career Grant, George London Foundation, Licia Albanese Puccini Foundation, Sullivan Foundation, Opera Index, MacAllister Awards, Fort Worth Opera, National Opera Association, Connecticut Opera, and the Liederkranz Foundation.

Concert Chorale of New York

The Concert Chorale of New York is a group of professional singers who perform with various conductors and presenters. They have appeared at the Caramoor Festival in productions of operas and oratorios. Other credits include the Brooklyn Academy of Music's productions of Philip Glass's *CIVIL warS*; John Adams's *Nixon in China*; and productions of *Dido and Aeneas*, *L'Allegro, il Penseroso ed il Moderato*, *Jesu, meine Freude*, and Vivaldi's *Gloria* with the Mark Morris Dance Group. The Chorale has also worked with Gerard Schwarz at the 92nd Street Y and Opéra Français conducted by Yves Abel.

The Chorale recently appeared with the American Symphony Orchestra under Leon Botstein. It was heard in Stravinsky's *Les noces* at Lincoln Center, the New York premiere of Paul McCartney's *Ecce Cor Meum*, and a performance of John Adams's *The Death of Klinghoffer* conducted by the composer. The Chorale was a participant in a project at the Performing Arts Center at Purchase College—SUNY in performances of Gilbert and Sullivan works and a concert series featuring the works of Haydn, Bach, and Beethoven. It also participated in the highly acclaimed concert version of Rodgers and Hammerstein's *Carousel*, conducted by Leonard Slatkin, and in a performance with Judy Collins at Carnegie Hall. The men of the Chorale sang with the Chicago Symphony Orchestra in a performance of *Tristan und Isolde*, and they performed in *The Tristan Project* with the Los Angeles Philharmonic at Avery Fisher Hall. The Chorale participated in *Live From Lincoln Center's A Salute to the American Musical*, which was nominated for an Emmy, and it has recorded with CBS and Nonesuch Records. The artistic administrator of the Concert Chorale of New York is Jacqueline Pierce.

James Bagwell

James Bagwell maintains an active schedule as a conductor of choral, operatic, and orchestral music. In 2009 he was appointed music director of the Collegiate Chorale and principal guest conductor of the American Symphony Orchestra. Highlights of previous seasons include Tippett's *A Child of Our Time* and a rare performance of Rossini's opera *Moïse et Pharaon*, both at Carnegie Hall. In July 2012 Mr. Bagwell prepared the Collegiate Chorale for three concerts at the Salzburg Festival as well as concerts with the Israel Philharmonic Orchestra in Tel Aviv. He has prepared the Concert Chorale of New York for numerous performances with the American Symphony Orchestra, the Los Angeles Philharmonic, and the Mostly Mozart Festival Orchestra (broadcast nationally in 2006 on *Live From Lincoln Center*)—all in Avery Fisher Hall.

Since 2003 he has been director of choruses for the Bard Music Festival. In 2011 he led a new production of Noël Coward's *Bitter Sweet*, and prepared the Bard Festival Chorale for performances at the Festival. He has also conducted the Amici New York Orchestra at the OK Mozart Festival and collaborated with singer Natalie Merchant and the San Francisco Symphony, among others. In December 2011 Mr. Bagwell made his conducting debut with the Cincinnati Symphony Orchestra.

Mr. Bagwell has trained choruses for a number of major American and international orchestras, including the Israel Philharmonic Orchestra, San Francisco Symphony, and the NHK and St. Petersburg Symphony Orchestras. He has worked with such noted conductors as Riccardo Muti, Zubin Mehta, Lorin Maazel, Esa-Pekka Salonen, Michael Tilson Thomas, Leon Botstein, Vladimir Ashkenazy, James

Conlon, Jesús López-Cobos, and Robert Shaw. Mr. Bagwell has conducted some 25 productions as music director of Light Opera Oklahoma, including Bernstein's *Candide*, Sondheim's *Sweeney Todd*, and Lehár's *The Merry Widow*. He is professor of music at Bard College, where he is the chair of the undergraduate music department and co-director of the graduate program in conducting.

Mostly Mozart Festival

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 continues to broaden 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, late-night performances, and visual art installations. 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

The Mostly Mozart Festival Orchestra is the resident orchestra of the Mostly

Mozart Festival, and is the only orchestra in the U.S. dedicated to the music of the Classical period. Since 2002 Louis Langrée has been the Orchestra's music director, and since 2005 the Orchestra's Avery Fisher Hall home has been transformed each summer 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.

Dover Quartet

Considered one of the most remarkably talented string quartets ever to emerge at such a young age, the Dover Quartet has been named the first quartet-in-residence at the Curtis Institute of Music and the Ernst Stiefel String Quartet-in-Residence at the Caramoor International Music Festival for the 2013–14 season.

The grand prize winner of the 2010 Fischoff National Chamber Music Competition, the Quartet formed at the Curtis Institute in 2008, when its members were just 19 years old. The Quartet draws from the musical lineage of both the Vermeer and Guarneri Quartets, but brings a youthful enthusiasm and musical conviction to the repertoire that is truly its own. The Dover Quartet won prizes at the Wigmore Hall London International String Quartet Competition and has taken part in festivals such as Chamber Music Northwest, Arto-sphere, and La Jolla Music Society's SummerFest. Recent performances include

those for such influential series as the Washington Performing Arts Society, the Philadelphia Chamber Music Society, Peoples' Symphony, Kneisel Hall, and the Houston Friends of Chamber Music. The Quartet continued its close collaboration with violist Roberto Díaz on an extensive European tour in spring 2013, which included performances throughout Germany, Austria, Spain, and the United Kingdom. This summer features performances at Bard College and Chamber Music Northwest's summer festival.

The ensemble has studied with such renowned chamber musicians as Shmuel Ashkenasi, Arnold Steinhardt, Joseph Silverstein, and Peter Wiley, and was the quartet-in-residence at Rice University's Shepherd School of Music until May 2013. In addition, the Quartet is an active member of Music for Food, an initiative by musicians to help fight hunger in their home communities.

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.

Lincoln Center Programming Department

Jane Moss, *Ehrenkranz Artistic Director*

Hanako Yamaguchi, *Director, Music Programming*

Jon Nakagawa, *Director, Contemporary Programming*

Lisa Takemoto, *Production Manager*

Bill Bragin, *Director, Public Programming*

Charles Cermele, *Producer, Contemporary Programming*

Kate Monaghan, *Associate Director, Programming*

Jill Sternheimer, *Producer, Public Programming*

Mauricio Lomelin, *Associate Producer, Contemporary Programming*

Nicole Cotton, *Production Coordinator*

Regina Grande, *Assistant to the Artistic Director*

Julia Lin, *Programming Associate*

Ann Crews Melton, *Programming Publications Editor*

Yuko Ariga, *Theatrical Production Intern*; Elizabeth Crittenden, *House Program Intern*;

Mariel O'Connell, *Production Intern*; Shiya Wang, *Ticketing Intern*

Program Annotators:

Christopher H. Gibbs, Kathryn L. Libin, Paul Schiavo, Andrew Shenton, Ruth Smith, David Wright

Mostly Mozart Festival

JENNIFER TAYLOR



Mostly Mozart Festival Orchestra

Louis Langrée, *Renée and Robert Belfer Music Director*

Violin I

Ruggero Allifranchini,
Concertmaster
Martin Agee
Eva Burmeister
Robert Chausow
Amy Kauffman
Sophia Kessinger
Ronald Oakland
Michael Roth
Deborah Wong

Violin II

Mineko Yajima, *Principal*
Katsuko Esaki
Laura Frautschi
Lilit Gampel
Michael Gillette
Suzanne Gilman
Katherine Livolsi-Landau
Dorothy Strahl

Viola

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

Cello

Ilya Finkelshteyn,
Principal
Ted Ackerman
Ann Kim
Alvin McCall

Bass

Timothy Cobb, *Principal*
Lou Kosma
Judith Sugarman

Flute

Yoobin Son, *Principal*
Tanya Dusevic Witek

Oboe

Randall Ellis, *Principal*
Melanie Feld

Clarinet

Jon Manasse, *Principal*
Steven Hartman

Bassoon

Marc Goldberg, *Principal*
Tom Seřčovič

Horn

Lawrence DiBello,
Principal
Richard Hagen
Russell Rizner
Stewart Rose

Trumpet

Neil Balm, *Principal*
Lee Soper

Trombone

Michael Lormand,
Principal
Michael Boschen

Bass Trombone

Don Hayward, *Principal*

Timpani

David Punto, *Principal*

Librarian

Paul Beck

Personnel Managers

Neil Balm
Jonathan Haas
Gemini Music
Productions, Ltd.

Concert Chorale of New York

James Bagwell, *Director*

Soprano

Melissa Bauman
Gail Blache-Gill
Melissa Casey-Jose
Eileen Clark
Toni Dolce
Michele Eaton
Lori Engle
Sarah Griffiths
Phenisher Harris
Margarita Martinez
Erika Grace Powell
Kathy Theil
Elena Williamson

Alto

Maria Bedo
Donna Breitzer
Esther David
Wendy Gilles
Misa Iwama
Kirsten Kane
Margaret Lias
Nedra Neal
Tami Petty
Jacqueline Pierce
Rhesa Williams
Jan Wilson

Tenor

James Bassi
Gus Chrysson
Matthew Deming
Martin Doner
Brian Dougherty
Adam MacDonald
Drew Martin
Thomas Wazelle
James Archie Worley

Bass

Daniel Alexander
Frank Barr
Dennis Blackwell
Christopher DeVage
Mischa Frustztajer
Roderick Gomez
Michael Maliakel
Joseph Neal
Charles Sprawls
Sean Sullivan
Scott Wheatley



Meet the Mostly Mozart Festival Orchestra

This summer, get an inside look at exactly who is behind all the wonderful music.



Ruggero Alliffranchini, Concertmaster

First Memorable Musical Experience:
Performing in public on the drums at age six or seven with my father.


VIDEO PORTRAIT
AVAILABLE



Neil Balm, Principal Trumpet

On My iPod: I have a wide variety of music—some current rock, '70s and '80s rock, big band, Maynard Ferguson, and of course classical music.



Meena Bhasin, Viola

Favorite NYC Place: The corner where Commerce Street and Barrow Street intersect in the West Village. It's quaint and charming and reminds me of the cobblestone streets of Europe.

Get to know the Mostly Mozart Festival Orchestra offstage.
Visit MostlyMozart.org/MeetTheOrchestra

Lectures, Discussions, and Pre-concert Recitals

All events are FREE to ticketholders of the accompanying performance.

Wednesday Evening, July 31, at 6:45
Pre-concert lecture, "Heroes, Bards, and Lovers: On the Dramatic Music of Mozart and Beethoven," by
Scott Burnham
Stanley H. Kaplan Penthouse

*Friday and Saturday Evenings,
August 2–3, at 7:00*
Emanuel Ax, piano
Beethoven: Sonata No. 2 in A major,
Op. 2, No. 2
Avery Fisher Hall

*Tuesday and Wednesday Evenings,
August 6–7, at 7:00*
Four Nations Ensemble
Couperin: Pieces de clavecin
Geminiani: Cello Sonata in A minor
Avery Fisher Hall

*Friday and Saturday Evenings,
August 9–10, at 7:00*
Ruggero Alliffranchini, violin,
Shmuel Katz, viola, and
Ilya Finkelshteyn, cello
Beethoven: String Trio in D major
Avery Fisher Hall

Saturday Afternoon, August 10, at 1:00
Post-screening discussion on *In Search of Beethoven* with **Phil Grabsky**
Walter Reade Theater

*Tuesday and Wednesday Evenings,
August 13–14, at 7:00*
Dover Quartet
Beethoven: String Quartet in E minor,
Op. 59 ("Razumovsky")
Avery Fisher Hall

Thursday Evening, August 15, at 6:00
Pre-performance discussion on Mozart's *Le nozze di Figaro* with **Iván Fischer**
and **Jane Moss**
Irene Diamond Education Center

*Friday and Saturday Evenings,
August 16–17, at 7:00*
Péter Szabó, cello, and
Jon Nakamatsu, piano
Brahms: Cello Sonata No. 1 in E minor
Avery Fisher Hall

*Saturday Afternoon, August 17, from 4:00
to 5:30*
Panel: Mozart Revealed
Peter A. Hoyt, moderator
Stanley H. Kaplan Penthouse
Presented in association with the Mozart Society of America

*Tuesday and Wednesday Evenings,
August 20–21, at 7:00*
Francesco Piemontesi, piano
Debussy: Selected *Préludes*
Avery Fisher Hall

Thursday Evening, August 22, at 6:30
Kati Debretzeni, violin, Alison Bury,
violin, Andrew Skidmore, cello,
and **David Gordon, harpsichord**
Leclair: Selections from *Deuxième
création de musique d'une execution
facile*
Vivaldi: Trio Sonata in D minor ("Follia")
Alice Tully Hall

Friday Evening, August 23, at 6:45
Pre-concert lecture, "Mozart's Final Symphonic Trio," by **Bryan Gilliam**
Stanley H. Kaplan Penthouse

ALICE TULLY HALL
Broadway at 65th Street

AVERY FISHER HALL
Broadway at 65th Street

IRENE DIAMOND EDUCATION CENTER
Broadway at 60th Street

STANLEY H. KAPLAN PENTHOUSE
165 West 65th Street, 10th Floor

Wolfgang Amadeus Mozart Chronology

1756 January 27: Joannes Chrysostomus Wolfgangus Theophilus Mozart born in Salzburg, Austria, the youngest child of Johann Georg Leopold Mozart and his wife, Anna Maria.

1761 First composition, Andante in C major for keyboard; first known public appearance at Salzburg University in a music theater piece.

1762 Leopold Mozart journeys to Munich and Vienna with Wolfgang and his older sister, Nannerl, to exploit their prodigious talents on the harpsichord.

1764 Meets J.C. Bach, youngest son of J.S. Bach. Mozart writes his first symphony.

1767 Performance of *Apollo et Hyacinthus*, Mozart's first theatrical work, in Salzburg. Travels to Vienna. Wolfgang and Nannerl fall ill with smallpox.

1769 Return to Salzburg. Mozart named honorary Konzertmeister of the Hofkapelle in Salzburg.

1772 Premiere of opera seria *Lucio Silla* on December 26 in Milan; completion of motet *Exsultate, jubilate* a few weeks later.

1778 Arrival in Paris after a lengthy journey through Augsburg and Mannheim, where he meets soprano Aloysia Weber. Performance of the "Paris" Symphony. Illness and death of Mozart's mother. Aloysia rejects Mozart's marriage proposal.

1779 Composition of "Coronation" Mass in C major.

1781 First major adult opera commission results in *Idomeneo*, premiered in Munich. Travels to Vienna, where he is discharged from the service of the archbishop of Salzburg.

1782 Composition and premiere of the opera *Die Entführung aus dem Serail* in Vienna. Marriage to Constanze Weber, sister of Aloysia.

1783 First child born in June and dies in August. Premiere of unfinished Mass in C minor, K.427.

1784 Mozart accepted into the Freemason lodge Zur Wohlthätigkeit. Six piano concertos written in Vienna. Frequent public and private concerts in Vienna show him at the peak of his fortunes. Birth of second child, Karl Thomas, who survives. Probable first meeting with Haydn; the beginning of a devoted friendship between the two masters.

1785 Cycle of six string quartets, which Mozart dedicates to Haydn, is published by Artaria. Composes Piano Concerto No. 20 in D minor and No. 21 in C major.

1786 Premiere of *Le nozze di Figaro* in Vienna's Burgtheater is successful despite the opera's potential to be politically and socially inflammatory. Writes Symphony in D major ("Prague") and Piano Concerto No. 25 in C major. Mozart's third child is born in October and dies in November.

1787 Mozart directs a performance of *Figaro* in Prague to great success. Performance of "Prague" Symphony and premiere of *Don Giovanni* in Prague also meet with positive reception. Leopold Mozart, age 68, dies in Salzburg. Returns to Vienna in November and birth of fourth child, Theresia, in December. The 16-year-old Beethoven briefly visits Vienna and most likely meets Mozart.

1788 Viennese premiere of *Don Giovanni* meets with moderate success. Death of Theresia. Last three symphonies written: No. 39 in E-flat major, No. 40 in G minor, and No. 41 in C major ("Jupiter").

1789 Financial instability. Starts work on *Così fan tutte*. Mozart's fifth child, Anna Maria, dies one hour after birth. Mozart conducts his reorchestration of Handel's *Messiah*.

1790 Premiere of *Così fan tutte* in Vienna. Musical productivity hindered by ongoing financial stress. Before leaving for London, Haydn dines with Mozart for the last time.

1791 Mozart completes his 27th and last piano concerto. Interruption of work on *Die Zauberflöte* to write the commissioned work *La clemenza di Tito*, celebrating the coronation of Leopold II as king of Bohemia. Birth of sixth child, Franz Xaver, who survives. Premiere of *Die Zauberflöte* in Vienna with Mozart conducting from the keyboard. Clarinet Concerto written for Anton Stadler. Receives commission for a requiem mass and begins work on the Requiem, K.626, but falls ill in November. Mozart dies in Vienna on December 5 and is buried quietly and unceremoniously in a mass grave.

Ludwig van Beethoven: 1770–1827

1770 Ludwig van Beethoven born on December 16 in Bonn, Germany. Is taught piano and violin at an early age by his father.

1787 Goes to Vienna and most likely meets Mozart, perhaps having a few lessons from him.

1792 Arrives in Vienna and begins lessons from Haydn, which last a year.

1795 Publishes three piano trios as his Op. 1. He has already established himself as a virtuoso pianist and composer by performing in salons and aristocratic homes.

1798 Begins work on his first string quartets, a genre he approached intimidated by Mozart and Haydn. The six quartets are eventually published in 1801 as Op. 18.

1800 Gives his first complete concert for his own benefit, where he premieres his Septet (Op. 20) and the First Symphony.

1801 Admits to a friend in a letter that his hearing is diminishing, which may have begun as early as 1796. Due to his embarrassment, he begins to avoid social functions.

1802 Writes the “Heiligenstadt Testament,” a document addressed to his brothers, in which he admits his inner turmoil and despair, and that his isolating hearing loss is permanent and will continue to worsen. He says that he has rejected suicide because of art.

1803 Composes the Third Symphony, “Eroica,” originally titled “Bonaparte.” After Napoleon declares himself emperor, Beethoven removes this title in anger.

1806–08 One of his most prolific periods, he is more optimistic and resolute in the face of his growing deafness. He completes the three Op. 59 Quartets (“Razumovsky”), “Appassionata” Sonata (Op. 57), Fourth Symphony, Violin Concerto, and most of the Fourth Piano Concerto.

1809 Becomes Imperial Kapellmeister in Vienna, providing him with a regular income, as well as what amounts to insurance and a pension, as a result of support by close friends and patrons, among them Archduke Rudolph.

1814 *Fidelio*, a revised and cut version of his original opera *Leonore*, is revived, although only on Beethoven’s stipulation that he would be allowed to make changes, including rewritings, omissions, and a new overture.

1815 Beethoven’s brother Caspar Carl dies, leaving his wife and Beethoven the co-guardians of his son, Karl. Beethoven fights for over four years to gain sole guardianship.

1818 Having grown completely deaf, the only way Beethoven can communicate is through pencil and paper—the start of the “conversation books.”

1818 Composes the “Hammerklavier” Sonata (Op. 106) after a period of “compositional stagnation,” as a result of his aristocratic supporters having suffered from the Napoleonic Wars, and his fight for and care of his nephew.

1823 Completes the *Missa solemnis*, a work he had started in 1819. It is dedicated to Archduke Rudolph for the ceremony in which he is elevated to archbishop.

1824 Finishes the Ninth Symphony. Its premiere is successful, although when it is performed again about two weeks later, it is less well received.

1825 Performance of his String Quartet, Op. 127, the first of his late string quartets. It is dedicated to Prince Nikolay Golitsin, who commissioned three string quartets from the composer in 1822. Beethoven completes nothing but string quartets until his death.

1826 Karl, Beethoven’s nephew and his ward, now 20 years of age, tries to commit suicide, which is incredibly upsetting and shattering for Beethoven. He and Karl go to visit Johann, Beethoven’s other brother, where Beethoven, despite everything, continues to work and finishes the Op. 135 String Quartet. He also composes his final complete piece of music, a new finale for his Op. 130 Quartet, to replace the *Grosse Fuge*.

1827 Beethoven’s health, which had gotten worse at the end of 1826, continues to deteriorate. He dies on March 26 in Vienna, leaving his whole estate to his nephew Karl. His funeral draws a crowd of about 10,000.

Lincoln Center presents

String Theory

Jazz Guitarist John Pizzarelli pens a musical memoir.

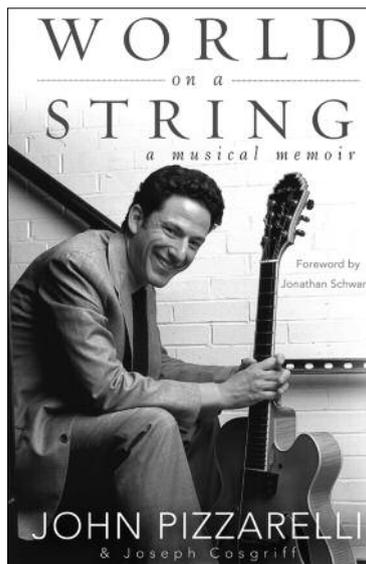
When renowned guitarist/singer John Pizzarelli performed in Lincoln Center's *American Songbook* series in 2007, *The New York Times* enthused that the joy he transmits "seems to come as naturally as breathing."

Now Pizzarelli has penned *World on a String: A Musical Memoir*, a fascinating account of a life populated by great musicians and filled with behind-the-scenes revelations as he progresses from early efforts at fledgling "pass the hat" performances to concerts and recording sessions with the likes of Frank Sinatra and Paul McCartney. Along the way, we meet Doc Severinsen, Rosemary Clooney, Benny Goodman, Skitch Henderson, James Taylor and a host of other musical celebrities eager to share their experience and knowledge, foremost among them, his first teacher, his father the legendary jazz guitarist Bucky Pizzarelli. Written with Joseph Cosgriff (a longtime friend), *World on a String* is the latest release on the joint John Wiley & Sons/Lincoln Center for the Performing Arts imprint. Previous titles have included Rob Kapilow's *What Makes It Great?*, *Art at Lincoln Center: The Public Art and List Prints and Poster Collections*, and celebrated operatic bass Hao Jiang Tian's memoir *Along the Roaring River: My Journey from Mao to the Met*.

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Regis Philbin commented, "John Pizzarelli is one of the most entertaining performers you'll ever see on a stage. He's perfection: a musician, a singer, a comedian. And now with *World on a String*, it turns out that John's a perfect author too." Stephen Holden, music critic of *The New York Times* said, "John Pizzarelli has the gift of gab in more ways than one. A great storyteller, he can spin the tiniest anecdote about the musician's life into a sidesplitting absurdist yarn."

This exuberant, engaging memoir is written for lovers of jazz, lovers of the American Songbook, and anyone who responds to a warm, well-written biography by an artist at the top of his game. Read the book and you may agree with radio host Jonathan Schwartz, "I'd rather spend time with this guy Pizzarelli than with almost anyone else."



***World on a String: A Musical Memoir* by John Pizzarelli & Joseph Cosgriff**

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e-book: ISBN-10: 1118062973) is available for purchase at www.wiley.com.

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