



Friday, July 29, 2022 at 7:30 pm

Saturday, July 30, 2022 at 7:30 pm

Mostly Mozart Festival Orchestra

Roderick Cox*, *conductor*

Jeanine De Bique, *soprano*

PROGRAM

LUDWIG VAN BEETHOVEN *Coriolan Overture* (1807)

SAMUEL BARBER *Knoxville: Summer of 1915* (1947)

GEORGE WALKER *Lyric for Strings* (1946)

WOLFGANG AMADEUS MOZART

"Ruhe sanft, mein holdes Leben," from *Zaide* (1779–80)

"Crudele?... Non mir dir," from *Don Giovanni* (1787)

AARON COPLAND *Appalachian Spring Suite* (1943–44)

Performed without intermission

* Mostly Mozart debut

Alice Tully Hall

Starr Theater, Adrienne Arsht Stage

About the Artists

Roderick Cox

Winner of the 2018 Sir Georg Solti Conducting Award by the U.S. Solti Foundation, Berlin-based American conductor Roderick Cox has been praised as a conductor who is “paving the way” (NBC News) and as a “trailblazer...a conductor who will be amongst the vanguard” (Minnesota *StarTribune*). Highlights this season include debuts with the Bavarian Radio Symphony Orchestra, the Seattle and New World symphonies, Cincinnati Symphony Orchestra, Los Angeles Chamber Orchestra, BBC Philharmonic, Malmö, Kristiansand, and Lahti symphony orchestras, as well as returns to the National Symphony Orchestra. Other recent highlights include his debuts with Deutsches Symphonie-Orchester Berlin, Deutsche Kammerphilharmonie Bremen, Dresden Philharmonic, Philharmonia Orchestra, BBC Symphony Orchestra, Orchestre de Paris, Cleveland Orchestra (Blossom Music Festival), and Dallas Symphony Orchestra, as well as returns to the Los Angeles Philharmonic, Detroit Symphony Orchestra, Minnesota Orchestra, and Aspen Music Festival Chamber Orchestra.

In the theater, Cox recently made debuts at the Houston Grand Opera (*Pêcheurs de Perles*) and San Francisco Opera (*Il barbiere di Siviglia*), as well as recording Jeanine Tesori’s *Blue* with the Washington National Opera. This season, he returns to the Opéra national de Montpellier for *Rigoletto*, having made an impressive debut there with a symphonic concert last season.

With a passion for education and diversity and inclusion in the arts, Cox started the Roderick Cox Music Initiative (RCMI) in 2018—a project that provides scholarships for young musicians of color from underrepresented communities, allowing them to pay for instruments, music lessons, and summer camps. Cox and his new initiative will be featured in an upcoming documentary called *Conducting Life*.

Born in Macon, Georgia, Cox attended the Schwob School of Music at Columbus State University, and later attended Northwestern University, graduating with a master’s degree in 2011. He was awarded the Robert J. Harth Conducting Prize from the Aspen Music Festival in 2013 and has held fellowships with the Chicago Sinfonietta as part of its Project Inclusion program and at the Chautauqua Music Festival, where he was a David Efron Conducting Fellow. In 2016, Cox was appointed as Associate Conductor of the Minnesota Orchestra, under Osmo Vänskä, for three seasons, having previously served as Assistant Conductor for a year.

Jeanine De Bique

Trinidadian soprano Jeanine De Bique has in recent years gained international recognition for her “dramatic presence and versatility” (*Washington Post*) and “sheer endless wealth of color and nuances...a radiant, free-floating timbre” (*Opernwelt*). Most recently, she gave role and house debuts as Anai in Rossini’s *Moïse et Pharaon* at Aix-en-Provence Festival, as Poppea in Monteverdi’s *L’Incoronazione di Poppea* with the Budapest Festival Orchestra and Iván Fischer, in the title role of Handel’s *Alcina* at Opéra national de Paris, as Agathe/*Der Freischütz* with Konzerthausorchester Berlin and Christoph Eschenbach, as Notricis in Handel’s *Belshazzar* at

the Handel-Festspiele Göttingen, Bess in *Porgy and Bess*, and as La Folie in Rameau's *Platée* at Theater an der Wien (Harmonia Mundi, Unitel), conducted by William Christie.

Other notable opera appearances include Susanna in *Le Nozze di Figaro* at San Francisco Opera, Annio in *La Clemenza di Tito* at the Salzburg Festival, Helena in *Midsummer Night's Dream* at Deutsche Oper Berlin, Rodelinda/*Rodelinda* at Opéra de Lille and at Théâtre des Champs-Élysées (Winner DVD, Opus Klassik Award 2020), and Aida in *Caruso a Cuba* at De Nationale Opera Amsterdam.

In concert, De Bique has performed Beethoven's Symphony No. 9 with the Los Angeles Philharmonic and Gustavo Dudamel, Mendelssohn's *Lobgesang* with the Vienna Philharmonic and Herbert Blomstedt, Haydn's *Missa in Tempore Belli* with Manfred Honeck and the WDR Symphony Orchestra, works by Handel with the Chineke! Orchestra at the BBC Proms, works by Mozart with the Budapest Festival Orchestra and Iván Fischer in New York and Los Angeles, Brahms' *Deutsches Requiem* with Raphaël Pichon in Paris, Mahler's Symphony No. 2 with the Orchestre National du Capitole de Toulouse, and Mahler's Symphony No. 8 with the Chicago Symphony Orchestra and Marin Alsop at the Ravinia Festival.

Highlights in 2022–23 include her house and role debut as Isabel in George Benjamin's *Lessons in Love and Violence* at Oper Zurich and returns to Opéra national de Paris as Susanna in *Le Nozze di Figaro* and to Theater an der Wien in a new production of *Belshazzar*. In the U.S., she will join the orchestras of Dallas, Pittsburgh, St. Louis, and the New World Symphony. The season will conclude with a return to the BBC Proms, with the London Symphony Orchestra and Sir Simon Rattle. De Bique's first solo CD, titled *Mirrors*, with Concerto Köln, was released in October 2021 by Berlin Classics to outstanding critical acclaim and will be followed by concerts in Europe and the U.S. next season.

Mostly Mozart Festival Orchestra

The Mostly Mozart Festival Orchestra returns this summer to showcase its breadth of repertoire with Renée and Robert Belfer Music Director Louis Langrée at the helm for the 20th year. Opening with free outdoor concerts in Damrosch Park and continuing in Alice Tully Hall for three weeks, the beloved summertime NYC ensemble performs two programs weekly, featuring exceptional guest conductors and soloists. The Orchestra is deeply committed to ongoing community engagement and mentorship programs such as the 2022 Mostly Mozart in Harmony initiative, a collaboration with the Fiorello H. LaGuardia High School of Music & Art and Performing Arts to bring local music students of all ages into the professional world. During the year, MMFO members perform nationwide as soloists and chamber musicians, on Broadway, and with major orchestras including the Metropolitan Opera Orchestra, New York City Ballet Orchestra, St. Louis Symphony Orchestra, Cincinnati Symphony Orchestra, Saint Paul Chamber Orchestra, Orchestra of St. Luke's, and Orpheus Chamber Orchestra.



SONG TEXTS

BARBER *Knoxville: Summer of 1915*

TEXT by James Agee, from his novel *A Death in the Family*

It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt: a loud auto: a quiet auto: people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard, and starched milk, the image upon them of lovers and horsemen, squaring with clowns in hueless amber. A streetcar raising its iron moan; stopping; belling and starting, stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter; fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew.

Now is the night one blue dew, my father has drained, he has coiled the hose.

Low in the length of lawns, a frailing of fire who breathes...

Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.

The dry and exalted noise of the locusts from all the air at once enchants my eardrums.

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there....They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine, ...with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

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MOZART "Ruhe sanft, mein holdes Leben," from *Zaide*

Ruhe sanft, mein holdes Leben,
schlafe, bis dein Glück erwacht;
da, mein Bild will ich dir geben,
schau, wie freundlich es dir lacht:
Ihr süßen Träume, wiegt ihn ein,
und lasset seinem Wunsch am Ende
die wollustreichen Gegenstände
zu reifer Wirklichkeit gedeihn.

Rest gently, my lovely life,
Sleep, until your luck awakes:
There, my picture will I you give,
Looke, how friendly it you smiles.
You sweet dreams, rock him [to sleep],
And let his wish [in the] end
The salacious items
To seasoned reality rise.

—English translation © Ian Page, *The Mozartists*

MOZART "Crudele?... Non mir dir," from *Don Giovanni*

Crudele?
Ah no, mio ben!
Troppo mi spiace allontanarti
un ben che lungamente
la nostr'alma desia...
Ma il mondo, o Dio!
Non sedur la costanza
del sensibil mio core;
Abbastanza per te mi parla amore

Non mi dir, bell'idol mio,
Che son io crudel con te.
Tu ben sai quant'io t'amai,
Tu conosci la mia fe'.
Calma, calma il tuo tormento,
Se di duol non vuoi ch'io mora.

Forse un giorno il cielo ancora
Sentirà pietà di me.

Cruel?
Ah no, my dearest!
It displeases me too much to put off (for you)
a good thing which so long desired
by our souls ...
But the world! O God!
Do not tempt the constancy
of my sensitive heart,
Already it speaks a great deal of love to me!

Say not, my beloved,
that I am cruel to you:
you must know how much I loved you,
and you know my fidelity.
Calm your torments,
if you would not have me die of grief.

One day, perhaps, Heaven again
will smile on me.