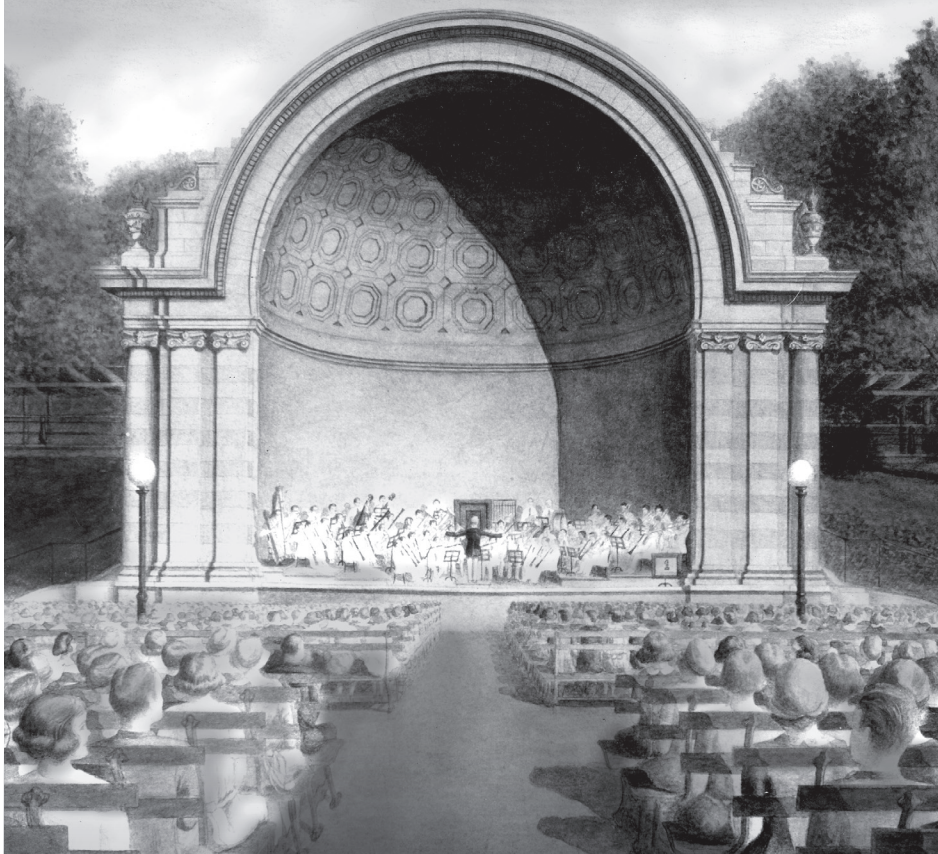


OUR 115TH SEASON OF FREE CLASSICAL MUSIC
CONCERTS FOR THE PEOPLE OF NEW YORK



NAUMBURG ORCHESTRAL CONCERTS

PRESENTS

MARC ANDRÉ HAMELIN, LARA ST. JOHN
& THE ULYSSES STRING QUARTET

TUESDAY, JULY 14, 2020 • 3:00PM

At WGBH, Boston and online

Please visit NAUMBURGCONCERTS.ORG for more information on our series.

TUESDAY, JULY 14, 2020 ▪ 3:00PM

In celebration of 115 years of Free Concerts for the people of New York City -
The oldest continuous free outdoor concert series in the world

*Tonight's concert is being broadcast live by WGBH on YouTube, the
Violin Channel Facebook Channel and on our website*

Naumburg Orchestral Concerts Presents

MARC ANDRÉ HAMELIN, piano

LARA ST. JOHN, violin

& ULYSSES STRING QUARTET

'A TRIBUTE TO FRANCE'

CLAUDE DEBUSSY

Sonata for violin and piano, L. 140, (1917)

Allegro vivo

Intermède: Fantasque et léger

Finale: Très animé

MAURICE RAVEL

String Quartet in F major, (1903)

Allegro moderato – très doux

Assez vif – très rythmé

Très lent

Vif et agité

INTERMISSION

AMÉDÉE-ERNEST CHAUSSON

Concert in D for violin, piano and string quartet, Op 21, (1889-91)

Décidé

Sicilienne

Grave

Très animé

PROGRAM NOTES

Marc André Hamelin

“A performer of near-superhuman technical prowess” (*The New York Times*), pianist Marc André Hamelin is known worldwide for his unrivaled blend of consummate musicianship and brilliant technique in the great works of the established repertoire, as well as for his intrepid exploration of the rarities of the 19th, 20th, and 21st centuries – in concert and on disc – earning him legendary status as a true icon of the piano.

An exclusive recording artist for Hyperion Records, in 19/20, Hyperion released two albums by Mr. Hamelin – one a solo disc of the sonatas of Samuil Feinberg and the other with the Takács Quartet. He recently released a disc of Schubert’s Piano Sonata in B-Flat Major and Four Impromptus; a landmark disc of Stravinsky’s *The Rite of Spring* and *Concerto for Two Pianos* with Leif Ove Andsnes; Morton Feldman’s *For Bunita Marcus*; and Medtner’s *Piano Concerto No. 2* and Rachmaninov’s *Piano Concerto No. 3* with the London Philharmonic Orchestra and Vladimir Jurowski. His impressive Hyperion discography of more than 60 recordings includes concertos and works for solo piano by such composers as Alkan, Godowsky, and Medtner, as well as brilliantly received performances of Brahms, Chopin, Liszt, Schumann, and Shostakovich.

He was honored with the 2014 ECHO Klassik Instrumentalist of Year (Piano) and Disc of the Year by Diapason Magazine and *Classica Magazine* for his three-disc set of Busoni: *Late Piano Music* and an album of his own compositions, *Hamelin: Études*, which received a 2010 Grammy nomination and a first prize from the German Record Critics’ Association.

Mr. Hamelin was a distinguished member of the jury of the 15th Van Cliburn International Piano Competition in 2017 where each of the 30 competitors in the preliminary round performed Hamelin’s *Toccatà on L’Homme armé*; this was the first time the composer of the commissioned work was also a member of the jury.

Mr. Hamelin makes his home in the Boston area with his wife, Cathy Fuller. Born in Montreal, Marc-André Hamelin is the recipient of a lifetime achievement award from the German Record Critics’ Association and has received seven Juno Awards and eleven GRAMMY nominations. He is an Officer of the Order of Canada, a Chevalier de l’Ordre du Québec, and a member of the Royal Society of Canada.

Lara St. John

Canadian-born violinist Lara St. John has been described as “something of a phenomenon” by *The Strad* and a “high-powered soloist” by the *New York Times*.

She has performed as soloist with the orchestras of Cleveland, Philadelphia, San Francisco, Seattle, Toronto, Montreal, Vancouver, and with the Boston Pops, the Royal Philharmonic Orchestra, NDR Symphony, Zurich Chamber Orchestra, Camerata Ireland, Amsterdam Symphony, Brazilian Symphony, Sao Paulo Symphony, China Philharmonic, the Hong Kong, Tokyo and Kyoto Symphonies, and the orchestras of Brisbane, Adelaide and Auckland among many others.

The Los Angeles Times wrote “Lara St. John happens to be a volcanic violinist with a huge, fabulous tone that pours out of her like molten lava. She has technique to burn and plays at a constant high heat.”

Lara created her own label, Ancalagon, in 1999, and has recorded with the Royal Philharmonic, the Simon Bolivar Youth Orchestra of Venezuela and The Knights, with which she won the Juno award in 2011 for her *Mozart* album. Of her *Bach Six Sonatas and Partitas for Violin Solo*, *American Record Guide* wrote: “I simply don’t know where else you can go to hear Bach played at this level of artistry. Once again she eclipses her competition”.

Lara began playing the violin at two years old. She made her first appearance as soloist with orchestra at age four, and her European debut with the Gulbenkian Orchestra in Lisbon when she was 10. She toured Spain, France, Portugal and Hungary at ages 12 and 13, entered the Curtis Institute at 13, and spent her first summer at Marlboro three years later. Her teachers have included Felix Galimir and Joey Corpus.

She performs on the 1779 “Salabue” Guadagnini.

The Ulysses String Quartet has been praised for their “textural versatility,” “grave beauty,” “the kind of chemistry many quartets long for, but rarely achieve” (The Strad) as well as “avid enthusiasm ... [with] chops to back up their passion” (San Diego Story), “delivered with a blend of exuberance and polished artistry” (Buffalo News).

Founded in the summer of 2015, the group won first prize in the 2018 Schoenfeld International String Competition and the grand prize and gold medal in the senior string division of the 2016 Fischhoff National Chamber Music Competition. Ulysses also finished first in the American Prize and won second prize at the Osaka International Chamber Music Competition in 2017. The quartet were most recently grand prize winners of the Vietnam International Music Competition in August 2019.

Consisting of Christina Bouey and Rhiannon Banerdt on violin, Colin Brookes on viola and Grace Ho on cello, the Ulysses Quartet were appointed Lisa Arnhold Fellows of the Juilliard School.

Hailing from Canada, the United States and Taiwan, the Ulysses String Quartet has performed in such prestigious halls such as the Harbin Grand Theatre, Jordan Hall, and the Taiwan National Recital Hall. Recent performance highlights have included their debut at Alice Tully Hall, along with appearances at the Chamber Music Society of Lincoln Center and La Jolla Music Society Summerfest. Other notable recent engagements include Buffalo Chamber Music Society, Sprague Hall at Yale University, Mostly Music, Premiere Performances Hong Kong, the National Arts Centre in Ottawa, and Eastman School of Music.

The members of Ulysses hold degrees from the Juilliard School, Manhattan School of Music, New England Conservatory and Yale University. The musicians perform on instruments and bows graciously on loan from the Juilliard School, Canada Council of the Arts Instrument Bank and the Maestro Foundation. Ulysses is grateful for the support of Shar and Connolly Music

Naumburg Orchestral Concerts

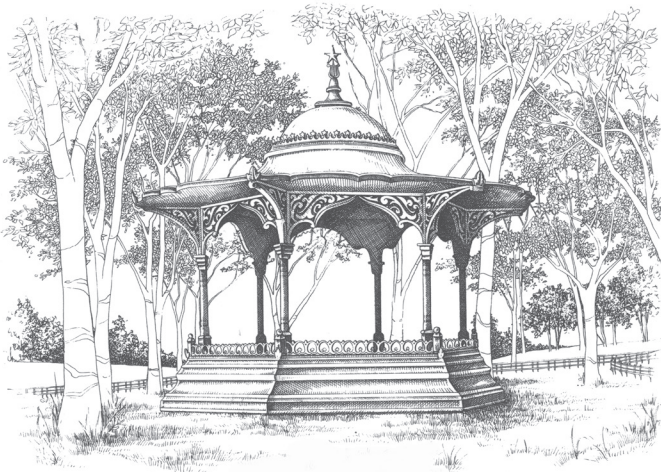
Thanks our graphic designer, Brian Chojnowski and Stephen Judson, who greatly assisted in making this concert take place. At WGBH we thank Anthony Rudel, Brian McCreath, Antonio Oliart, Margaret Heffernan for their work to make this concert possible & broadcast occur.

MUSIC PAVILION

In 1859 Jacob Wrey Mould, an amateur musician and the architect who designed many of the original structures in Central Park, persuaded his wealthy friends to pay for free band concerts at a temporary bandstand in the Ramble, and he arranged their musical programs. The first concert, on July 13, included the Festival March from *Tannhäuser*, Mendelssohn's song, "I would that my Love," selections from *La Traviata* and Strauss's *Sorgenbrecher Waltz*. In the **summer of 1860** concerts were transferred to the **Mall**, and *The New York Herald* reported that the September 22 concert attracted "at least five thousand persons gathered around the performers, while outside of these were stationed an immense number of carriages...filled with the beauty and fashion of New York." The overwhelming popularity of the concerts prompted Central Park's board to finance them and to build a permanent Music Pavilion on the west side of the Mall near the Terrace. Mould designed the elaborately painted and brightly gilded Moorish-style wooden and cast-iron structure, completed in 1862. The Parks Department razed the Music Pavilion in 1923.

The Naumburg Bandshell, a gift of Elkan Naumburg 'to the City of New York and its Music Lovers', replaced in purpose the former structure. Though the Naumburg Bandshell opened on September 29th 1923, the Art Commission of New York had approved of the change in 1912 and the design of the Bandshell in 1916. "On the Mall", composed by Edwin F. Goldman in 1923, to honor Elkan Naumburg, was premiered that September afternoon, conducted by Franz Kaltenborn. Astonishingly, during that summer, 959 concerts were presented on the Concert Ground, over 400 of which were underwritten by the Parks Department. It was a popular place, providing a well-like activity.

The design of the Bandshell has historic precedents in the Pantheon of Rome, or more closely, the Imperial Russian pleasure park's pavilion at Gatchina Palace, by Vincenzo Brenna, his 'Eagle Pavilion' of the 1790's, and the later work of the architect F.G.P. Poccianti, his 'Cisternone' at Livorno of 1829-42. It has historic precedents for its function in the outdoor theatres and pavilions of Versailles, for example, or the temples and 'eye-catchers' found in park-like gardens of British country houses such as Stourhead and Stowe. The use of European park architecture as a model for what to insert in Central Park was in keeping with Olmsted's design sources and methods of nearly 60 years earlier. The Naumburg Bandshell was set into the Manhattan schist hillside, which nestles it, to prevent views being blocked across the Mall and Concert Ground which caused an earlier proposal of Carrère & Hastings to be found wanting by city and park officials. Thoughtfully, the design also stands centered between the two projecting pergola viewing points, and it admirably reflects the architect William G. Tachau's (nephew of Elkan Naumburg) own Ecole des Beaux-Arts classicist and historicist training. The result was Central Park's only Neo-Classical building. For Central Park, **it is also a singular and excellent example of the 'City Beautiful Movement' in architecture**, widely popular across America when it was designed.



THE MALL, CENTRAL PARK

Saturday, May 23, 1874

The double rows of American Elms, planted fourteen years earlier, create a green tunnel. Sunlight filters through the canopy of new leaves and throws dappled patterns of light and shade on the gravel walk. It is a beautiful day, the Mall is crowded: ladies in voluminous skirts and colorful hats; Irish nurses in bonnets and white aprons, pushing baby carriages; gentlemen in frock coats and top hats; a few young clerks in stylish broadcloth suits; the children in a variety of dress, miniature versions of their parents. It is a decorous crowd; tomorrow - Sunday - is when working people have a holiday and attendance will be even larger.

At the north end of the Mall, on the west side, is the bandstand. Mould has pulled out all the stops for this design. The raised platform is covered by a Moorish-style cupola, dark blue and covered with gilt stars. It is topped by a sculpture of a lyre. The roof is supported by crimson cast-iron columns. The bandstand is unoccupied - the Saturday-afternoon concerts start next month. The annual summer series is so popular - **up to forty-five thousand people attend** - that the park board has provided extra seating and has taken the unprecedented step of allowing listeners to sit on the grass. Not everyone admires these free concerts. "The barriers and hedges of society for the time being are let down," sniffs the Times, "unfortunately also a few of its decencies are forgotten."

The barriers of society are not altogether absent. Across the Mall from the bandstand is a broad concourse where the wealthy park their carriages and, separated from the lower orders by a long wisteria arbor, listen to the music in comfortable isolation. Beside the concourse stands a large one-story building with a swooping tiled roof and deep overhanging eaves. Originally the Ladies Refreshment Stand, it has recently been converted into a restaurant called the Casino.

—An excerpt from Witold Rybczynski—*A Clearing in the Distance*, pp.317-18 in which a letter of Frederick Law Olmsted—a principal designer of Central Park is quoted

THE NAUMBURG BANDSHELL AND MUSICAL CONCERTS AT THIS SITE

Central Park has hosted outdoor concerts on the Concert Ground since the park opened in the mid-nineteenth century. The site's design offers great natural beauty and tranquility for those who attend its live musical performances.

This free musical series was established by Elkan Naumburg, a philanthropist and ardent supporter of classical music, for the purpose of encouraging and stimulating the public's interest in symphonic and semi-classical music. Our outdoor summer performances, begun in 1905, are the oldest classical music series of its type in the world. The events now feature promising new classical music talent, with many performers being young and often New York based. The concerts also promote the professional development of young composers and conductors, featuring newly commissioned music, and new arrangements.

We welcome your support, contributions and suggestions. We would also like to enlarge our financial reserves so that we can both improve and expand our own concert schedule. So, please feel free to speak to one of us at a concert, or write to the [Contacts] on the Naumburg Orchestral Concerts website, naumburgconcerts.org

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****updated 6 July 2020 - please do
contact us with any corrections.*

FROM E.B. WHITE'S *HERE IS NEW YORK*, 1949

Another hot night I stop off at the band concert in the Mall in Central Park. The people seated on the benches fanned out in front of the band shell are attentive, appreciative. In the trees the night wind sings, bringing leaves to life, endowing them with speech; the electric lights illuminate the green branches from the under side, translating them into a new language. On a bench directly in front of me, a boy sits with his arm around his girl; they are proud of each other and are swathed in music. The cornetist steps forward for a solo, begins, "Drink to me only with thine eyes..." In the wide, warm night the horn is startlingly pure and magical. Then from the North River another horn solo begins—the "Queen Mary" announcing her intentions. She is not on key; she is a half tone off. The trumpeter in the bandstand never flinches. The horns quarrel savagely, but no one minds having the intimation of travel injected into the pledge of love. "I leave," sobs Mary. "And I will pledge with mine," sighs the trumpeter. Along the asphalt paths strollers pass to and fro: they behave considerately, respecting the musical atmosphere. Popsicles are moving well. In the warm grass beyond the fence, forms wriggle in the shadows, and the skirts of girls approaching on the Mall are ballooned by the breeze, and their bare shoulders catch the lamplight. "Drink to me only with thine eyes." It is a magical occasion, and it's all free.

We hope you enjoy tonight's musical performance presented by the Naumburg Orchestral Concerts. We need your support in order to help fund these concerts. Please either stop at the reception desk on the Concert Ground to donate or join our mailing list, or visit our website to learn how to donate online or join our email list:

naumburgconcerts.org

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