

# Lincoln Center's 2018/19 GREAT PERFORMERS

## The Program

**Sunday, April 14, 2019 at 3:00 pm**

*Pre-concert lecture by James Parakilas at 1:45 pm  
in the Stanley H. Kaplan Penthouse*

*Symphonic Masters*

## London Philharmonic Orchestra

Edward Gardner, *Conductor*

Jean-Efflam Bavouzet, *Piano*

### DEBUSSY ***La mer* (1903–05)**

De l'aube à midi sur la mer  
Jeux de vagues  
Dialogue du vent et de la mer

### RAVEL **Piano Concerto in G major (1929–31)**

Allegramente  
Adagio assai  
Presto

*Intermission*

### RAVEL ***Ma mère l'oye* ("Mother Goose Suite") (1908–10)**

I. Pavane de la Belle au Bois Dormant  
II. Petit poucet  
III. Laideronnette, Impératrice des Pagodes  
IV. Les entretiens de la Belle et de la Bête  
V. Le Jardin Féérique

### DEBUSSY ***Ibéria, from Images* (1905–08)**

I. Par les rues et par les chemins  
II. Les parfums de la nuit  
III. Le matin d'un jour de fête

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

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These programs are supported by the Leon Levy Fund for Symphonic Masters.

Symphonic Masters is made possible in part by endowment support from UBS.

**This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.**

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*Steinway Piano*

David Geffen Hall

## Great Performers

Support is provided by Rita E. and Gustave M. Hauser, The Shubert Foundation, The Katzenberger Foundation, Inc., Audrey Love Charitable Foundation, Great Performers Circle, Lincoln Center Spotlight, Chairman's Council, and Friends of Lincoln Center

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### UPCOMING GREAT PERFORMERS EVENTS:

*Monday, April 15 at 8:00 pm in David Geffen Hall*

**London Philharmonic Orchestra**

**Edward Gardner**, conductor

**James Ehnes**, violin

BEETHOVEN: Egmont Overture

SIBELIUS: Violin Concerto in D minor

MAHLER: Symphony No. 1

*Thursday, April 18 at 7:30 pm in the David Rubenstein Atrium*

**Castalian String Quartet**

BRITTEN: String Quartet No. 2

SCHUBERT: String Quartet in A minor ("Rosamunde")

*Saturday, April 27 at 1:00 pm in the Walter Reade Theater*

**Great Pianists on Film: Glenn Gould Plays Bach**

Introduction by Michael Kimmelman

A screening of Glenn Gould performing Bach under the baton of Leonard Bernstein, plus Bruno Monsaingeon's masterful film *The Goldberg Variations*.

For tickets, call (212) 721-6500 or visit [LCGreatPerformers.org](http://LCGreatPerformers.org). Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or to request a Great Performers brochure.

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*We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.*

*In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.*

# Snapshot

By David Wright

Neither Debussy nor Ravel liked the label “impressionist”—it implied that their music was careless or imprecise when in reality it was anything but. Debussy’s impressions of the sea and its many moods in *La mer* are as organized musically as any symphony, with identifiable themes and development, and so are his painterly vignettes of Spanish life in *Ibéria*, from the collection *Images* for orchestra.

Ravel composed five little pieces, inspired by Perrault’s Mother Goose tales, for two very young friends to play together at one piano. Then he supplied the pieces with magical orchestration, and in this form they have charmed young and old audiences alike in the concert hall. When one of Ravel’s friends, the pianist Marguerite Long, requested a piano concerto, the composer turned for inspiration not to the virtuoso Romantic style, but to something fresher and more contemporary—American jazz—and particularly the symphonic jazz of George Gershwin. In his Concerto in G major, blue notes and hard-driving syncopations rub shoulders with the tender lyricism and vaporous fantasy that are Ravel’s trademark.

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## Timeframe

### ARTS

**1903**

**Debussy’s *La mer***

Jack London’s novel *The Call of the Wild*

**1908**

**Ravel’s *Ma mère l’oye***

L.M. Montgomery’s novel *Anne of Green Gables*

**1929**

**Ravel’s Piano Concerto**

G.W. Pabst directs the silent film *Diary of a Lost Girl*, starring Louise Brooks.

### SCIENCE

**1903**

The Wright brothers’ first flight

**1908**

The discovery of a 40,000-year-old Neanderthal skeleton in France

**1929**

Hubble’s law, which explains that the universe is expanding, is published.

### IN NEW YORK

**1903**

The Williamsburg Bridge opens.

**1908**

The subway extends to Brooklyn and the Bronx.

**1929**

The Museum of Modern Art opens.

By David Wright

***La mer* (1903–05)**

CLAUDE DEBUSSY

*Born August 22, 1862, in Saint-Germain-en-Laye, France*

*Died March 25, 1918, in Paris*

*Approximate length: 23 minutes*

Debussy gave *La mer* (“The Sea”) the subtitle “Three Symphonic Sketches,” a bow to both the musical architecture of Beethoven and the fleeting images of visual art. Dedicated as it may be to a Turner-esque ideal of dynamic color and mystery, the music is nevertheless taut and economical in the classic “symphonic” sense: a complex structure built of identifiable motives. Each of the three movements follows a similar course: a sensation of disorganized elements floating loose at the start, like the painter’s first brushstrokes, then coming together to make ever more compelling and brilliant music.

The first movement contains the idea of symphonic development right in its title, “From Dawn to Noon on the Sea”; this is “the arrival in the country,” to use Beethoven’s description of the first movement of his “Pastoral” Symphony, with its sense of awakening emotions at a fresh encounter with nature. The scherzo-like second movement (literally “Wave Games,” or more poetically “Waves at Play”) finds the observer delighting in the fine details of the scene. The concluding “Dialogue of the Wind and the Sea” takes in the big picture; heavier brass sonorities convey a new sense of the weight and power of the ocean, to go with the zephyrs in the strings that have been with us all along.

***Piano Concerto in G major* (1929–31)**

MAURICE RAVEL

*Born March 7, 1875, in Ciboure, France*

*Died December 28, 1937, in Paris*

*Approximate length: 21 minutes*

Ravel took a keen interest in jazz and in the music of the composer who brought jazz into the concert hall, George Gershwin; the latter returned the compliment by inquiring about taking composition lessons from Ravel. In the G-major Concerto, commissioned by the pianist Marguerite Long and premiered by her with the composer conducting on January 14, 1932, we hear the would-be pupil shaping the music of the French master, much as young Wolfgang Mozart once influenced his revered “Papa” Haydn. The high E-flat clarinet yaps out a blues riff, answered by hard-driving, syncopated writing for piano. Add some tender Ravelian lyricism and some

vaporous fantasy passages recalling the composer's "Mother Goose" Suite, and you have a meeting of the great musical minds of the 1920s and '30s.

Ravel's slow movement seems inspired by Gabriel Fauré, one of the great French Romantics, a master of French art song, and Ravel's most sympathetic teacher at the otherwise severely conservative Paris Conservatoire. Ravel told Long that he had written it "with frequent recourse to Mozart's Clarinet Quintet," and for eloquence in simplicity, the example of Erik Satie's piano pieces must also have been in his mind. In the brief, dazzling toccata that closes the concerto, Gershwin must share the spotlight with the Stravinsky of *Petrushka*. The urbane wit and fantastic orchestral colors, however, are pure Ravel.

### ***Ma mère l'oye* ("Mother Goose Suite") (1908–10)**

MAURICE RAVEL

*Approximate length: 16 minutes*

In 1908, Maurice Ravel composed a suite of five piano pieces inspired by Charles Perrault's *Contes de ma mère l'Oye* ("Tales of Mother Goose") for Mimi and Jean Godebski, the children of his friend, the painter Cipa Godebski, to play together on one piano. Soon thereafter, he orchestrated the piano pieces for a proposed ballet.

Ravel was a master at using a large orchestra to think small, and never more so than in this suite's first movement, "Pavane of Sleeping Beauty." The pavane, or pavan, is a court dance dating back to the Renaissance, described by an English writer in 1676 as "very Grave and Sober, full of Art and Profundity." Next, the little man "Tom Thumb" becomes lost in a forest, and drops bread crumbs to guide himself out, only to see them gobbled up by birds. The anxious wanderings of the muted violins, playing in a steady flow of thirds, captures Tom's dilemma perfectly.

In the story, "Laideronette, Princess of the Pagodas" takes her bath to the sound of lutes made from nutshells. Ravel sets this tale in a delightful atmosphere of toy Orientalism. The princess's name, by the way, translates as "Miss Ugly."

Two gems of musical characterization are combined in "Conversation of Beauty and the Beast," beginning with Beauty's graceful waltz, answered by the Beast's contrabassoon growl. Their meeting, and the resulting transformation of the Beast into a handsome prince, are represented by Ravel with the utmost delicacy and mystery. "The Fairy Garden" is also a place of mystery, or rather, wonder—wonder at first rapt and still, and then, as the crescendo reveals the garden's full splendors, open-mouthed in astonishment.

**Ibéria, from *Images* (1905–08)**

CLAUDE DEBUSSY

*Approximate length: 20 minutes*

With Ravel rushing his *Rapsodie espagnole* into print in 1909, just ahead of his rival Debussy's *Ibéria*, even the composer Manuel de Falla had to admit, only partly in jest, that all the best Spanish music was being composed by Frenchmen.

*Ibéria* paints with a fine, dry brush, using the large orchestra sparingly to create elegant effects and sketch in the human details of the picture. As if to emphasize this point, Debussy calls the first movement "On the Streets and the Roads"; this music surveys a busy passing scene in clear sunshine, with everything from soldier's bugle calls to Arabic melodies accompanied by the familiar *aragonesa* rhythm on castanets and tambourine.

Even the sensual atmosphere of "Perfumes of the Night" is subtly suggested by Debussy's economical orchestration, leaving the rest to the listener's imagination, as bits of habanera and other dance rhythms seem to echo around the deserted plaza. A crescendo sunrise carries the music without a break into "The Morning of a Feast Day," whose touches of acerbic humor anticipate *Petrushka*, composed a year or so later. This movement is hardly a conventional fast finale, but rather an amusing collage of sounds and incidents—musicians tuning up and trying out their instruments, people bustling from house to house, a voice raised in song—that finally swells to a roar of activity at the close.

*David Wright, a music critic for New York Classical Review, has provided program notes for Lincoln Center since 1982.*

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# Meet the Artists



BENJAMIN EALOVEGA

## **Edward Gardner**

Chief conductor of Norway's Bergen Philharmonic since October 2015, Edward Gardner has led the orchestra on multiple international tours, including acclaimed performances in London, Berlin, Munich, and Amsterdam. In demand as a guest conductor, he debuted last season with the New York Philharmonic, San Francisco Symphony, Finnish Radio Symphony and Netherlands Philharmonic Orchestras, and returned to the Gewandhaus Orchestra of Leipzig, Deutsches Symphonie-Orchester Berlin, and Danish National Symphony and Philharmonia Orchestras.

Highlights of Mr. Gardner's 2018–19 season include re-invitations to conduct the Chicago Symphony Orchestra, Netherlands Radio Philharmonic, Royal Stockholm Philharmonic, Orchestra del Teatro alla Scala di Milano, and the London Philharmonic Orchestra. Debuts include dates with the WDR Sinfonieorchester Köln, Wiener Symphoniker, Rundfunk-Sinfonieorchester Berlin, RAI National Symphony Orchestra, and a new production of *Kát'a Kabanová* at the Royal Opera House.

Music director of English National Opera from 2006–15, Mr. Gardner has an ongoing relationship with the Metropolitan Opera, where he has conducted productions of *Carmen*, *Don Giovanni*, *Der Rosenkavalier*, and *Werther*. He has also conducted at La Scala, Lyric Opera of Chicago, Glyndebourne Festival Opera, and Opéra National de Paris. An exclusive Chandos recording artist, Mr. Gardner's award-winning discography includes music by Grieg, Bartók, Sibelius, Janáček, Elgar, Mendelssohn, Walton, Lutoslawski, Britten, Berio, and Schoenberg.

Born in England, Mr. Gardner was educated at Cambridge and the Royal Academy of Music. His many accolades include being named Royal Philharmonic Society Award Conductor of the Year (2008), an Olivier Award for Outstanding Achievement in Opera (2009), and receiving an OBE for Services to Music in the Queen's Birthday Honours (2012).

## **Jean-Efflam Bavouzet**



Award-winning pianist Jean-Efflam Bavouzet enjoys a prolific recording and international concert career. He regularly works with orchestras such as Cleveland Orchestra, San Francisco Symphony, London Philharmonic, BBC Symphony and NHK Symphony Orchestras, and collaborates with conductors including Vladimir Ashkenazy, Vladimir Jurowski, Gianandrea Noseda, François-Xavier Roth, Nicholas Collon, Gábor Takács-Nagy, and Andrew Davis. Recent

highlights include returns to the San Francisco Symphony, Seattle Symphony, Aspen Music Festival, BBC Symphony and NHK Symphony Orchestras, and appearances at the BBC Proms, Carnegie Hall, and Royal Festival Hall.

In recital, Mr. Bavouzet regularly performs at venues such as the Louvre and Wigmore Hall and has collaborated with composer Jörg Widmann in a chamber music project at the Prinzregententheater in Munich. Following his highly successful extended Debussy recital at the Barbican's Milton Court and the 2018 Perth International Arts Festival, Mr. Bavouzet performed this program at the Muziekgebouw in Amsterdam.

Mr. Bavouzet records exclusively for Chandos and his recording of Grieg's Piano Concerto with the Bergen Philharmonic under Edward Gardner was nominated for a 2018 Gramophone Award in the Concerto category. His disc featuring the complete Prokofiev Piano Concertos with the BBC Philharmonic and Gianandrea Noseda won the Concerto category of the 2014 Gramophone Awards. Together with Manchester Camerata and Gábor Takács-Nagy, Mr. Bavouzet has recorded several Haydn's piano concertos and embarked on a series of Mozart piano concertos, which have been critically acclaimed. His recordings have also garnered *BBC Music Magazine*, Diapason d'Or, and Choc de l'année awards. He is the international chair in piano at the Royal Northern College of Music in the U.K.

## **London Philharmonic Orchestra**

The London Philharmonic Orchestra was founded in 1932 by Thomas Beecham. Since then, its principal conductors have included Adrian Boult, Bernard Haitink, Georg Solti, Klaus Tennstedt, and Kurt Masur. In 2017 Vladimir Jurowski celebrated his tenth anniversary as the orchestra's principal conductor.

The London Philharmonic Orchestra has been performing at Southbank Centre's Royal Festival Hall since it opened in 1951, becoming resident



orchestra in 1992. It also has flourishing residencies in Brighton and Eastbourne, and performs regularly around the U.K. Each summer it plays for Glyndebourne Festival Opera, where it has been resident symphony orchestra for over 50 years. The orchestra also regularly tours abroad; highlights of the 2018–19 season include a major tour of Asia including South Korea, Taiwan, and China, as well as performances in Belgium, France, Germany, the Netherlands, Spain, Greece, Switzerland, and the U.S.

In 2012 the orchestra performed as part of the Queen’s Diamond Jubilee Pageant on the Thames River, and was also chosen to record all the world’s national anthems for the London 2012 Olympics. The orchestra broadcasts regularly on television and radio, and has recorded soundtracks for numerous blockbuster films, including *The Lord of the Rings* trilogy. It has made many distinguished recordings over the last eight decades, and in 2005 began releasing live, studio, and archive recordings on its own CD label.

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## **Lincoln Center’s Great Performers**

Initiated in 1965, Lincoln Center’s Great Performers series offers classical and contemporary music performances from the world’s outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists. One of the most significant music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center’s David Geffen Hall, Alice Tully Hall, Walter Reade Theater, and other performance spaces around New York City. From symphonic masterworks, lieder recitals, and Sunday morning coffee concerts to films and groundbreaking productions specially commissioned by Lincoln Center, Great Performers offers a rich spectrum of programming throughout the season.

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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 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.

BENJAMIN EALOVEGA



## **London Philharmonic Orchestra**

Vladimir Jurowski, *Principal Conductor and Artistic Advisor*  
 Andrés Orozco-Estrada, *Principal Guest Conductor Designate*  
 Timothy Walker AM, *Chief Executive and Artistic Director*  
 HRH The Duke of Kent KG, *Patron*

### **Violin I**

Pieter Schoeman,  
*Leader*  
*Chair supported by*  
 Neil Westreich  
 Kevin Lin, *Co-Leader*  
*Chair supported by*  
 The Candide Trust  
 Vesselin Gellef,  
*Sub-Leader*  
 Katalin Varnagy  
*Chair supported by*  
 Sonja Drexler  
 Catherine Craig  
 Thomas Eisner  
 Martin Höhmann  
 Geoffrey Lynn  
*Chair supported by*  
 Caroline, Jamie &  
 Zander Sharp  
 Robert Pool  
 Sarah Streatfeild  
 Yang Zhang  
*Chair supported by*  
 Eric Tomsett  
 Grace Lee  
 Rebecca Shorroch  
 Amanda Smith  
 Evin Blomberg  
 Morane Cohen-  
 Lamberger

### **Violin II**

Tania Mazzetti,  
*Principal*  
*Chair supported by*  
 Countess  
 Dominique Loredan  
 Helena Smart  
 Kate Birchall  
 Nancy Elan  
 Fiona Higham  
*Chair supported by*  
 David & Yi Buckley  
 Nynke Hijlkema  
 Joseph Maher  
 Ashley Stevens  
 Helena Herford  
 Robin Wilson  
 Harry Kerr  
 Lasma Taimina  
 Kate Cole  
 Alison Strange

### **Viola**

David Quiggle,  
*Principal*  
 Richard Waters,  
*Co-Principal*  
 Susanne Martens  
*Chair supported by*  
 Gill & Garf Collins  
 Alistair Scahill  
 Daniel Cornford  
 Stanislav Popov  
 Isabel Pereira  
 Martin Fenn  
 Martin Wray

Daisy Spiers  
 Charles Cross  
 Jill Valentine

### **Cello**

Kristina Blaumane,  
*Principal*  
*Chair supported by*  
 Bianca & Stuart  
 Roden  
 Pei-Jee Ng,  
*Co-Principal*  
 Francis Bucknall  
 Laura Donoghue  
 David Lale  
 Gregory Walmsley  
 Elisabeth Wiklander  
 Sue Sutherley  
 Susanna Riddell  
 Helen Rathbone  
 George Hoult  
 Sibylle Hentschel

### **Bass**

Kevin Rundell,  
*Principal*  
 Sebastian Pennar,  
*Co-Principal*  
 Hugh Kluger  
 George Peniston  
 Tom Walley  
 Lowri Morgan  
 Charlotte Kerbegian  
 Laura Murphy

### **Flute**

Sue Thomas, *Principal*  
*Chair supported by*  
 Victoria Robey OBE  
 Hannah Grayson  
 Stewart Mcllwham  
 Ian Mullin

### **Piccolo**

Stewart Mcllwham,  
*Principal*

### **Oboe**

Ian Hardwick, *Principal*  
 Alice Munday  
*Chair supported by*  
 Friends of the  
 Orchestra  
 Sue Böhling

### **Cor Anglais**

Sue Böhling, *Principal*  
*Chair supported by*  
 Dr Barry Grimaldi

### **Clarinet**

Robert Plane, *Guest*  
*Principal*  
 Thomas Watmough  
 Paul Richards

### **E-flat Clarinet**

Thomas Watmough,  
*Principal*

**Bass Clarinet**

Paul Richards,  
*Principal*

**Bassoon**

Jonathan Davies,  
*Principal*  
Gareth Newman  
Emma Harding

**Contrabassoon**

Simon Estell,  
*Principal*

**Horn**

David Pyatt,  
*Principal*  
*Chair supported*  
*by Sir Simon*  
*Robey*  
Martin Hobbs

Mark Vines,  
*Co-Principal*  
Gareth Mollison  
Ollie Johnson

**Trumpet**

Paul Beniston,  
*Principal*  
Huw Morgan, *Guest*  
*Principal*  
Anne McAneney  
*Chair supported*  
*by Geoff & Meg*  
*Mann*  
David Hilton  
Toby Street

**Trombone**

Mark Templeton,  
*Principal*  
*Chair supported*  
*by William & Alex*  
*de Winton*  
David Whitehouse

**Bass Trombone**

Lyndon Meredith,  
*Principal*

**Tuba**

Lee Tsarmaklis,  
*Principal*

**Timpani**

Simon Carrington,  
*Principal*

**Percussion**

Andrew Barclay,  
*Principal*  
*Chair supported*  
*by Andrew*  
*Davenport*  
Henry Baldwin,  
*Co-Principal*  
Keith Millar  
Jeremy Cornes  
James Bower

**Harp**

Rachel Masters,  
*Principal*  
Lucy Haslar

**Keyboards**

Catherine Edwards

The London Philharmonic Orchestra also acknowledges the following chair supporter whose player is not performing in this concert: *Laurie Watt*.

**London Philharmonic Orchestra Staff**

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*Mr. Gardner's representation:*

Askonas Holt

[www.askonasholt.co.uk](http://www.askonasholt.co.uk)

*Mr. Bavouzet's representation:*

HarrisonParrott

[www.harrisonparrott.co.uk](http://www.harrisonparrott.co.uk)