

MARC-ANDRÉ HAMELIN

PIANO

AUGUST 2007 at MOSTLY MOZART, LINCOLN CENTER

Performing Mozart Piano Concerto K543 on August 7, 2007

FROM:

THE NEW YORK SUN

Ravel's 'Pavane' played hauntingly

CLASSICAL MUSIC

By [FRED KIRSHNIT](#) August 9, 2007

“[Mozart](#) being a bit of an odd man out at this season's festivities, it is important to cherish those performances that feature his work. This night pianist [Marc-Andre Hamelin](#) joined the festival orchestra for a reading of the G major Piano Concerto, No. 17.

Although it is not true that Wolfgang copied the main theme of the last movement from a bird, it is apparently the case that he did purchase a caged starling sometime after writing this concerto because its song was so close to that of his own charming tune, part of the urtext for the music of Pappageno. Both maestro and soloist nodded to this playfully charming side.

Mr. Hamelin is one of the most refreshing keyboard artists practicing today, confident enough to completely resist the temptation to play loudly. His realization hovered eloquently just above a whisper, his touch delicate but strong. Opting to jettison Mozart's original cadenza, he replaced it with his own, moving its location from the first movement Allegro to the quite unusual conclusion of the Andante. This contemplative, improvisatory passage was a meditation of variations on the movement's theme. The orchestra matched their guest stroke for stroke in quiet and balanced grace. This effort was far the superior to their rather underweight forays into [Beethoven](#) last week.”

Performing “A Little Night Music” recital on August 8, 2007

FROM:

The New York Times

MUSIC REVIEW | MOSTLY MOZART FESTIVAL

Music for the Religious, From Two Who Weren't

By VIVIEN SCHWEITZER

Published: August 10, 2007

“The second movement of Mozart's Sonata in C major (K. 545), the ubiquitous “beginner's” sonata, felt more spiritual when performed by the stellar pianist Marc-André Hamelin later that evening during a “Little Night Music” concert at the Kaplan Penthouse. Mr. Hamelin, after joking about his Lincoln Center ID, which said he was due to expire on Aug. 9, began his program with a limpid, poetic rendition of the sonata, playing the opening melody with a radiantly singing tone and the Rondo with sparkling clarity.

While listening to the Fauré Requiem (once called a “lullaby of death”) earlier in the evening, a listener was reminded of the work's unusual tranquillity. It seemed particularly serene compared with Schumann's soul-searching Fantasy in C major (Op. 17), which Mr. Hamelin played after the Mozart sonata. Ideas unfolded organically in his powerfully probing and introspective interpretation of Schumann's yearning work, to which the listeners, crammed in among the churchlike flickering candles, paid devout attention.”

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