



Alan Gilbert
Music Director

2010/11 Season News

nyphil.org/newsroom

Eric Latzky
Vice President, Communications
212 875 5700
212 875 5717 Fax

FOR IMMEDIATE RELEASE
August 26, 2010
Contact: Katherine E. Johnson
(212) 875-5718; johnsonk@nyphil.org

ALAN GILBERT AND THE NEW YORK PHILHARMONIC

MUSIC DIRECTOR TO CONDUCT NEW YORK PREMIERE OF MAGNUS LINDBERG'S LANDMARK *KRAFT*, OCTOBER 7–8 AND 12, 2010

***Kraft* To Be Coupled with Debussy's *Prelude to the Afternoon of a Faun* and Sibelius's Violin Concerto, with Joshua Bell As Soloist**

The New York Philharmonic, led by Music Director Alan Gilbert, will perform the New York Premiere of the groundbreaking, theatrical *Kraft*, by Magnus Lindberg, the Orchestra's Marie-Josée Kravis Composer-in-Residence, Thursday, October 7, 2010, at 7:30 p.m., Friday, October 8, at 8:00 p.m., and Tuesday, October 12, at 7:30 p.m. The program will also include Debussy's *Prelude to the Afternoon of a Faun* and Sibelius's Violin Concerto, with Joshua Bell as soloist.

Kraft, which is receiving its first indoor performance in the United States, is one of Magnus Lindberg's landmark compositions, employing a mammoth orchestra, unusual instruments, soloists, and groups of musicians placed around the hall. A study of rhythmic interpolations, it marked the beginning of Mr. Lindberg's use of the computer as a tool to assist composition, and he spent two years — one of which he devoted to designing the program he used to create the complex rhythmic and harmonic transformations — composing the massive work, which is divided into two large movements, followed by a relatively long coda. *Kraft*'s ensemble of soloists is the cornerstone of the orchestra, the catalyst for action, and the center of its huge mass of sound.

The performance will feature Mr. Lindberg at the piano in his Philharmonic piano debut; clarinetist Chen Halevi (debut) — who will play the E-flat, B-flat, bass, and contra-bass clarinets; Principal Cello Carter Brey; Principal Timpani Markus Rhoten; Principal Percussion Christopher S. Lamb and Associate Principal Percussion Daniel Druckman — who will play found objects and percussive instruments built out of scrap metal, in addition to their traditional instruments; and Juhani Liimatainen, electronics (debut).

(more)

Alan Gilbert Conducts New York Premiere of Lindberg's *Kraft/2*

“This was my breakthrough piece and remains my biggest and most complex work,” says Mr. Lindberg. “It’s stunning to do with orchestra, and very difficult. It calls for a huge orchestra, a huge percussion section, and a huge setup for the soloists. The place will be absolutely crowded with stuff! There will be loudspeakers everywhere. It’s big and noisy but not just for the purpose of making noise. The effect, hopefully, is of a structured world of richness in sound.” The title of the work, he notes, “has a deeper meaning in that it involves the entire structure of the piece. It’s sort of working with the craft, with the power of having a sound that is rotating around with full speed in the hall and gradually centralizes and stops in the middle of the hall.”

A sampling of instruments employed in *Kraft*, in addition to the Orchestra, includes bongos, congas, alm glocken, tamtam, sleigh bells, vibraphone, wood blocks, whip, ratchet, sizzle cymbal, marimba, metal plates, wood drums, tomtoms, cabasa, maracas, crotales, guiro, claves, bamboo chimes, castanets, ping pong balls, a lion’s roar, chocola, referee whistle, wine glass — and live electronics. Mr. Lindberg will play one of two pianos onstage, with the lid removed so that he can use elements from inside the instrument. Around him will be a large setup of percussion instruments with scrap metal elements.

The performances of *Kraft* will be preceded by Debussy’s *Prelude to the Afternoon of a Faun* and Sibelius’s Violin Concerto. “Magnus specifically requested something very peaceful and tranquil for the first half of the program,” says Alan Gilbert. “Because *Kraft* is at times raucous and very industrial, the contrast that Debussy’s *Prelude* will provide is very significant. And Sibelius is an important Finnish composer who has influenced Magnus in a very profound way. I think this concert will be a unique experience.”

Selections from this program — Debussy’s *Prelude to the Afternoon of a Faun* and Sibelius’s Violin Concerto with Mr. Bell — along with R. Strauss’s *Don Juan* and Hindemith’s *Symphonic Metamorphoses on Themes by Carl Maria von Weber* — will be performed by the New York Philharmonic, led by Alan Gilbert, on Wednesday, October 6, 2010, at 7:30 p.m. This program will be repeated on Saturday, October 9, at 8:00 p.m., at the Tilles Center for the Performing Arts at Long Island University in Brookville, New York.

Related Events

- **Pre-Concert Talk**

A Pre-Concert talk will take place one hour before each performance in the Helen Hull Room at Avery Fisher Hall unless otherwise indicated. Speaker to be announced. Tickets are \$7 (effective September 13) in addition to the concert ticket. Attendance is limited to 90 people. Information: nyphil.org or (212) 875-5656

(more)

Alan Gilbert Conducts New York Premiere of Lindberg's *Kraft/3*

• ***On the Music: The New York Philharmonic Podcast***

The October 7–8 and 12 program will be produced by Elliott Forrest, Peabody Award-winning broadcaster, producer, and weekend host on Classical 105.9 FM WQXR. These award-winning previews of upcoming programs — through musical selections as well as interviews with guest artists, conductors, and Orchestra musicians — are available at nyphil.org/podcast or from iTunes.

• **National Radio Broadcast**

The program of October 7–8 and 12, featuring Magnus Lindberg's *Kraft*, Debussy's *Prelude to the Afternoon of a Faun*, and Sibelius's Violin Concerto with Joshua Bell, will be broadcast the week of November 17, 2010,* on *The New York Philharmonic This Week*, a radio concert series syndicated nationally to more than 300 stations by the WFMT Radio Network. The 52-week series, hosted by actor Alec Baldwin, is generously underwritten by The Kaplen Foundation, the Audrey Love Charitable Foundation, the National Endowment for the Arts, and the Philharmonic's corporate partner, MetLife Foundation. The broadcast will be available on the Philharmonic's Website, nyphil.org. The program is broadcast locally in the New York metropolitan area on Classical 105.9 FM WQXR on Thursdays at 9:00 p.m.

*Check local listings for broadcast and program information.

Artists

Alan Gilbert became Music Director of the New York Philharmonic in September 2009, the first native New Yorker to hold the post, ushering in what *The New York Times* called “an adventurous new era” at the Philharmonic. In his inaugural season he introduced a number of new initiatives: the positions of The Marie-Josée Kravis Composer-in-Residence, held by Magnus Lindberg; The Mary and James G. Wallach Artist-in-Residence, held in 2010–11 by violinist Anne-Sophie Mutter; an annual three-week festival, which in 2010–11 is titled *Hungarian Echoes*, led by Esa-Pekka Salonen; and *CONTACT!*, the New York Philharmonic's new-music series. In the 2010–11 season Mr. Gilbert will lead the Orchestra on two tours of European music capitals; two performances at Carnegie Hall, including the venue's 120th Anniversary Concert; and a staged presentation of Janáček's *The Cunning Little Vixen*. Highlights of his inaugural season included major tours of Asia and Europe and an acclaimed staged presentation of Ligeti's *Le Grand Macabre*.

Mr. Gilbert is conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg's NDR Symphony Orchestra. He has conducted other leading orchestras in the U.S. and abroad, including the Boston, Chicago, and San Francisco symphony orchestras; Los Angeles Philharmonic; Cleveland and Philadelphia Orchestras; and the Berlin Philharmonic, Munich's Bavarian Radio Symphony Orchestra, and Amsterdam's Royal Concertgebouw Orchestra. From 2003 to 2006 he served as the first music director of the Santa Fe Opera.

(more)

Alan Gilbert Conducts New York Premiere of Lindberg's *Kraft*/4

Alan Gilbert studied at Harvard University, The Curtis Institute of Music, and The Juilliard School. From 1995 to 1997 he was the assistant conductor of The Cleveland Orchestra. In November 2008 he made his acclaimed Metropolitan Opera debut conducting John Adams's *Doctor Atomic*. His recordings have received a 2008 Grammy Award nomination and top honors from the *Chicago Tribune* and *Gramophone* magazine. On May 15, 2010, Mr. Gilbert received an Honorary Doctor of Music degree from The Curtis Institute of Music.

Violinist **Joshua Bell** is the recipient of the prestigious Avery Fisher Prize, and was named 2010 Instrumentalist of the Year by *Musical America*. Highlights of his 2010–11 season include performances with the Philadelphia, San Francisco, Houston, and St. Louis symphony orchestras; chamber music performances with cellist Steven Isserlis in Frankfurt and London; and a European tour with the Chamber Orchestra of Europe. Other performances include appearances with Amsterdam's Royal Concertgebouw in The Netherlands and Spain, and a recital tour to Canada, the U.S., and Europe, including London's Wigmore Hall, Lincoln Center, and Boston's Symphony Hall. Mr. Bell will also collaborate with Mr. Isserlis in Europe and Istanbul with the Academy of St. Martin in the Fields. Joshua Bell came to national attention at age 14 with his orchestral debut with Riccardo Muti and The Philadelphia Orchestra, which led to a Carnegie Hall debut, an Avery Fisher Career Grant, and a recording contract. Mr. Bell's first sonata recording of French repertoire — which is also his first duo recording with Jeremy Denk — will be released in 2011. Mr. Bell has recorded more than 35 CDs; recent releases include *At Home with Friends*, the *Defiance* soundtrack, *Vivaldi's The Four Seasons*, *The Tchaikovsky Violin Concerto*, *The Red Violin Concerto*, *Voice of the Violin*, and *Romance of the Violin*, which *Billboard* named the 2004 Classical CD of the Year. Mr. Bell collaborated with composer John Corigliano on the Oscar-winning soundtrack to *The Red Violin*, as well as with Wynton Marsalis on *Listen to the Storyteller*, and with Bela Fleck on *Perpetual Motion*. Joshua Bell last performed with the New York Philharmonic in April 2010, in Bruch's *Scottish Fantasy* conducted by Antonio Pappano.

Finnish-born **Magnus Lindberg** is The Marie-Josée Kravis Composer-in-Residence of the New York Philharmonic and one of the leading composers of today. In addition to his compositional work, he also performs as a pianist — as a soloist in his own Piano Concerto and in his solo piano repertoire; in a duo, *Dos Coyotes*, with the cellist Anssi Karttunen; and as a member of the experimental ensemble, *Toimii*, which he cofounded. During the 1970s and '80s he performed regularly in a piano duo with Risto Väisänen, specializing in contemporary music. Mr. Lindberg has been a frequent soloist in his work, *Kraft*, composed for *Toimii*. The work has been performed at many of the world's leading festivals and venues, including the Schleswig Holstein Music Festival, Paris's Cité de la musique, the Casa da Musica Porto, and London's Southbank Centre as part of their 2001 festival of his music. Some of the orchestras with whom Mr. Lindberg has performed *Kraft* include the Finnish and Swedish Radio Symphony Orchestras, Los Angeles Philharmonic, Hessischer Radio Symphony Orchestra, and the Netherlands Radio Philharmonic. In a rare departure from performing his own music, Mr. Lindberg

(more)

Alan Gilbert Conducts New York Premiere of Lindberg's *Kraft/5*

has given several performances internationally as a pianist in Stravinsky's *Les Noces* — with the Labèque sisters, conducted by fellow composer and performer Thomas Adès, and with the Berlin Philharmonic and Sir Simon Rattle.

Clarinetist **Chen Halevi** has performed as soloist with major orchestras in the U.S., Europe, and Japan; participates frequently at festivals around the world; and is a chamber musician. He has had a number of works dedicated to him by eminent composers, including *Doppelgaenger*, a new clarinet concerto by Sven Ingo Koch, commissioned by the Bavarian Radio Symphony Orchestra. In 2007 Mr. Halevi founded ClaRecords to commission, produce, and record new pieces from leading and upcoming composers of today. ClaRecords also works with specialists in other artistic fields to stimulate dialogue between different forms of art in the 21st century. Upcoming projects include WindsUnlimited, a period instrument wind group exploring woodwind repertoire from the Classical and Romantic periods. With composer and bandoneon player Marcelo Nisinman, Mr. Halevi has formed TangoLab, a group of four diverse but complementary musicians who share a passion for expanding the horizons of tango. Chen Halevi is currently clarinet professor at the Trossingen Hochschule for Music in Germany, and gives master classes worldwide. Since 2007 he has been a faculty member in the summer master classes at The Banff Centre. This will be his New York Philharmonic debut.

Carter Brey was appointed Principal Cello (The Fan Fox and Leslie R. Samuels Chair) of the New York Philharmonic in 1996 and has since performed as soloist with the Orchestra each season. His honors include the Rostropovich International Cello Competition, Gregor Piatigorsky Memorial Prize, Avery Fisher Career Grant, and Young Concert Artists' Michaels Award; he was the first musician to win the Arts Council of America's Performing Arts Prize. Mr. Brey has appeared as soloist with virtually all of the major American orchestras, performing under the batons of conductors Claudio Abbado, Semyon Bychkov, Sergiu Comissiona, and Christoph von Dohnányi. He has collaborated regularly with the Tokyo and Emerson String Quartets, in the Spoleto Festivals in the United States and in Italy, and in the Santa Fe and La Jolla Chamber Music Festivals. His most recent recording is of Chopin's complete cello-and-piano works with Garrick Ohlsson. Mr. Brey was educated at the Peabody Institute and at Yale University, where he was a Wardwell Fellow and a Houpt Scholar. His cello is a rare J.B. Guadagnini made in Milan in 1754.

Markus Rhoten joined the New York Philharmonic as Principal Timpani (The Carlos Moseley Chair) in September 2006. Prior to this appointment he was the principal timpanist of the Berlin Symphony Orchestra, led by Eliahu Inbal. Born in 1978 in Hanover, Germany, Mr. Rhoten attended the College of Arts in Berlin, and continued his studies as an apprentice with the National Opera Orchestra Mannheim. Subsequently, he was awarded a stipend for the Academy of the Bavarian Radio Symphony Orchestra in Munich, and in 2002 became principal timpanist of the Bavarian Radio Symphony Orchestra under Lorin Maazel. He has also worked with conductors Mariss Jansons,

(more)

Alan Gilbert Conducts New York Premiere of Lindberg's *Kraft/6*

Riccardo Muti, Esa-Pekka Salonen, Franz Welser-Möst, Thomas Daussgard, Paavo Järvi, and Mstislav Rostropovich, among others. Mr. Rhoten has also performed with the Hessen Radio Symphony Orchestra, Zurich Opera Orchestra, North German Radio Philharmonic, Lower Saxony State Opera Orchestra, and Munich Philharmonic Orchestra.

Christopher S. Lamb joined the Philharmonic as Principal Percussion (The Constance R. Hoguet Friends of the Philharmonic Chair) in 1985. He made his Philharmonic solo debut in the world premiere of Joseph Schwantner's Percussion Concerto, commissioned by the Orchestra, which he has since performed throughout the United States. Mr. Lamb has given the world premieres of two other Philharmonic commissions: Tan Dun's Concerto for Water Percussion (and then performed it on the Orchestra's South America tour, as well as with the London Philharmonic, Amsterdam's Royal Concertgebouw, and Leipzig Gewandhaus orchestras) and Susan Botti's *EchoTempo*. In 1999 Mr. Lamb was the recipient of a Fulbright Scholar Award to lecture and conduct research in Australia. On the faculty of the Manhattan School of Music since 1989, he has given clinics and master classes worldwide. He has designed his own line of concert snare drum sticks and is frequently consulted on instrument design concepts by leading percussion equipment manufacturers. Mr. Lamb has recorded chamber works on the New World, Cala, and CRI labels. He is a graduate of the Eastman School of Music.

Daniel Druckman, the New York Philharmonic Associate Principal Percussion (The Mr. and Mrs. Ronald J. Ulrich Chair), joined the Orchestra in 1991. His solo engagements have included the Los Angeles Philharmonic, American Composers Orchestra, New York Philharmonic's Horizons concerts, and San Francisco Symphony's New and Unusual Music series, and recitals in New York, Los Angeles, San Francisco, and Tokyo. He has performed frequently with ensembles including The Chamber Music Society of Lincoln Center, Group for Contemporary Music, Orpheus, Steve Reich and Musicians, and Philip Glass Ensemble, and has appeared at the major U.S. summer music festivals. As soloist and a member of the New York New Music Ensemble and Speculum Musicae, Mr. Druckman has premiered works by composers from Milton Babbitt to Charles Wuorinen. He is a faculty member of The Juilliard School, where he received his bachelor's and master's degrees and where he serves as chairman of the percussion department and director of the percussion ensemble. Recent solo recordings include Elliott Carter's *Eight Pieces for Four Timpani* and Jacob Druckman's *Reflections on the Nature of Water* on Koch International.

Juhani Liimatainen was born in Keuruu, Finland, in 1952. Between 1977 and 2002 he worked at the Experimental Studio of YLE (Finnish Broadcasting) where, among other responsibilities, he maintained and developed the studio, taught composers and musicians, and oversaw the design and execution of live electronics for studio and concert productions. He has done studio work with composers such as Paavo Heininen, Magnus Lindberg, Einojuhani Rautavaara, Kaija Saariaho, and Esa-Pekka Salonen,

(more)

among many others. Since 2002 Mr. Liimatainen has been professor of sound design at the Theatre Academy of Finland. He is a longtime member of the ensemble, Toimii, where he has been responsible for sound reproduction, live electronics, tapes, and videos, and with which he has appeared frequently as part of the solo group in Magnus Lindberg's *Kraft*. He has also worked with the Avanti! Orchestra and the Finnish Theater Orchestra, among other ensembles, and has performed on period instruments with the groups Free Okapi, Son Panic, and HumppAvanti! Juhani Liimatainen's sound design and compositional work has included numerous theatrical productions, operas, festivals, and recordings. This will be his New York Philharmonic debut.

Repertoire

The music of **Claude Debussy** was formed as much by artistic and literary currents of the 1890s as it was by his musical training. It was thus no accident that one of his earliest masterpieces was based on a poem by Stéphane Mallarmé, titled "L'Après-midi d'un faune." The musical cadences of Mallarmé's verse — with its strong, sensuous appeal and purposely blurred descriptions — must have appealed strongly to Debussy. The words are assumed to be the monologue of a faun, the rural deity of Roman mythology who was part man, part goat. In his *Prelude to the Afternoon of a Faun* (*Prélude à l'après-midi d'un faune*), Debussy virtually reinvented the orchestra, finding new harmonies, new rhythms, and new ways of ordering events, and created a lush, sensual sound-world that had not been heard before. The work was first performed in November 1905, led by Walter Damrosch, by the New York Symphony Society, (which merged with the New York Philharmonic in 1928 to form today's New York Philharmonic). David Robertson led the most recent performance, in February 2010.

Jean Sibelius completed his **Violin Concerto** early in 1904. Following its first performances he withdrew the work for revision, and the concerto we have come to know was unveiled in Berlin in 1905, conducted by Richard Strauss. German violinist Willy Burmester greeted the score with, "Wonderful! Masterly! Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto." The New York Philharmonic gave the concerto's U.S. premiere in 1906, with Maud Powell as soloist and Wassily Safonoff conducting. Alan Gilbert led the most recent performance, in June 2010, with Lisa Batiashvili as soloist.

In 1980 Magnus Lindberg, then still a student at Helsinki's Sibelius Academy, founded the Toimii ensemble, a new-music group for which he composed several major works in the 1980s, in addition to playing piano and percussion. In 1985 Toimii premiered his wild and adventurous work *Kraft*, with the composer as piano soloist, making a splash that helped catapult him to international prominence. The piece augments a large orchestra with solo parts for cello, clarinet, and piano — all amplified electronically and directed spatially throughout the concert hall — as well as a broad array of both traditional and non-traditional percussion, which all combine to create a sonic landscape

(more)

Alan Gilbert Conducts New York Premiere of Lindberg's *Kraft/8*

of tremendous raw energy. Soon after its premiere at the 1985 Helsinki Festival, *Kraft* came to be seen as Mr. Lindberg's key work. It was awarded a prize by the UNESCO Rostrum of Composers in 1986, received the Nordic Council Prize in 1988, and its first recorded version, produced in Stockholm and distributed by Finlandia Records, was awarded the 1988 Koussevitzky Prize.

Richard Strauss completed his lush orchestral tone poem *Don Juan* in 1888, inspired by the dramatic poem by the Austrian poet Nikolaus Lenau (1802–50). In Lenau's work, the famous 16th-century rogue had been cast in a more sympathetic light than usual. Lenau re-imagined Don Juan as a kind of idealist hero on a philosophical quest, searching the world for the perfect woman. Strauss's inimitable skill at orchestral storytelling captures the energy, suavity, and ultimate tragedy of the hero in a work that has enthralled audiences since the composer led the world premiere in Weimar in 1889. *Don Juan* was first performed by the New York Philharmonic in December 1905, led by Max Fiedler; it is scheduled to be performed on September 22, 2010, Opening Night of the Philharmonic's 169th season, led by Music Director Alan Gilbert.

In 1940 the dancer and choreographer Leonid Massine proposed a new project to composer **Paul Hindemith**: a ballet based on the music of the great 19th-century German composer Carl Maria von Weber. Hindemith began sketching out his own compositional interpretations of some themes from Weber, but these did not particularly please Massine, who apparently had had something more conservative in mind. The last straw came when Hindemith learned to his great displeasure that Massine intended Salvador Dali to design the ballet. The composer called off the project and set the sketches aside. Three years later he had returned to them and an orchestral work in four movements, which he titled *Symphonic Metamorphoses on Themes by Carl Maria von Weber*. The lively and inventive score was quickly embraced into the concert repertory and remains one of Hindemith's most frequently performed works. The New York Philharmonic gave the world premiere of the *Symphonic Metamorphoses* in January 1944, with Artur Rodzinski conducting; it is scheduled to be performed on September 22, 2010, on the Philharmonic's Opening Night Concert.

* * *

Credit Suisse is the Global Sponsor of the New York Philharmonic.

* * *

Alan Gilbert's appearance on October 6 is made possible through the **Daisy and Paul Soros Endowment Fund**.

* * *

Magnus Lindberg is **The Marie-Josée Kravis Composer-in-Residence**. Major support for the October 7–8 and 12 concerts is provided by the **Francis Goelet Fund**.

(more)

Alan Gilbert Conducts New York Premiere of Lindberg's *Kraft/9*

Programs of the New York Philharmonic are supported, in part, by public funds from the **New York City Department of Cultural Affairs, New York State Council on the Arts**, and the **National Endowment for the Arts**.

* * *

Single tickets for the October 6 concert start at \$44. Tickets for the concerts on October 7–8 and 12 start at \$40. Tickets for Open Rehearsals are \$18. Pre-Concert Talks are \$7.00 (as of September 13) at the box office, online, or by phone. All tickets may be purchased online at nyphil.org or by calling **(212) 875-5656**, 10:00 a.m. to 8:00 p.m., Monday through Saturday, and 12:00 noon to 5:00 p.m. on Sunday. Tickets may also be purchased at the **Avery Fisher Hall Box Office** or the **Alice Tully Hall Box Office** at Lincoln Center, Broadway at 65th Street. The Box Office opens at 10:00 a.m. Monday through Saturday, and at noon on Sunday. On performance evenings, the Box Office closes one-half hour after performance time; other evenings it closes at 6:00 p.m.

A limited number of \$12.50 tickets for select concerts may be available through the Internet for students within 10 days of the performance, or in person the day of. Valid identification is required. To determine ticket availability, call the Philharmonic's Customer Relations Department at **(212) 875-5656**. [Ticket prices subject to change.]

For press tickets, call Lanore Carr in the New York Philharmonic Communications Department at (212) 875-5714, or e-mail her at carrl@nyphil.org.

* * *

New York Philharmonic

Avery Fisher Hall

Wednesday, October 6, 2010, 7:30 pm.

Open Rehearsal — 9:45 a.m.

Alan Gilbert, conductor

Joshua Bell, violin

Pre-Concert Talk one hour before the performance
--

DEBUSSY

Prelude to the Afternoon of a Faun

SIBELIUS

Violin Concerto

R. STRAUSS

Don Juan

HINDEMITH

Symphonic Metamorphoses on Themes by Carl Maria von Weber

(more)

Alan Gilbert Conducts New York Premiere of Lindberg's *Kraft*/10

New York Philharmonic

Avery Fisher Hall

Thursday, October 7, 2010, 7:30 p.m.

Friday, October 8, 2010, 8:00 pm.

Tuesday, October 12, 2010, 7:30 p.m.

Alan Gilbert, conductor

Joshua Bell, violin

Chen Halevi, clarinet*

Carter Brey, cello

Markus Rhoten, timpani

Christopher S. Lamb, Daniel Druckman, percussion

Juhani Liimatainen, electronics*

Pre-Concert Talk one hour before each concert

DEBUSSY

Prelude to the Afternoon of a Faun

SIBELIUS

Violin Concerto

Magnus LINDBERG

Kraft (New York Premiere)

###

**denotes New York Philharmonic debut*

Photography is available in the New York Philharmonic's online newsroom,
nyphil.org/newsroom, or by contacting the Communications Department at (212) 875-5700;
PR@nyphil.org.