



Alan Gilbert
Music Director

2009/10 Season News
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ALAN GILBERT AND THE NEW YORK PHILHARMONIC

MUSIC DIRECTOR TO LEAD FINAL CONCERTS OF HIS INAUGURAL SEASON, FEATURING WORLD PREMIERE OF *AL LARGO* BY MAGNUS LINDBERG, THE PHILHARMONIC'S MARIE-JOSÉE KRAVIS COMPOSER-IN-RESIDENCE, AND BEETHOVEN'S *MISSA SOLEMNIS*, JUNE 23–24 AND 26, 2010

Beethoven's *Missa Solemnis* To Feature Soprano Christine Brewer; Mezzo-Soprano Jane Henschel; Tenor Anthony Dean Griffey; Bass-Baritone Eric Owens, and the New York Choral Artists

Alan Gilbert will conclude his first season as Music Director of the New York Philharmonic conducting two works: *Al largo*, a World Premiere—New York Philharmonic Commission by Magnus Lindberg, The Marie-Josée Kravis Composer-in-Residence, and Beethoven's *Missa solemnis*, Wednesday, June 23, 2010, at 7:30 p.m., Thursday, June 24, at 7:30 p.m., and Saturday, June 26, at 8:00 p.m. Joining the Orchestra for the Beethoven mass will be soprano Christine Brewer; mezzo-soprano Jane Henschel; tenor Anthony Dean Griffey; and bass-baritone Eric Owens; with the New York Choral Artists, Joseph Flummerfelt, director.

Mr. Gilbert will also conduct the Philharmonic in the Beethoven *Missa solemnis* at the New Jersey Performing Arts Center in Newark, New Jersey, on Friday, June 25, 2010, at 8:00 p.m., with the same cast.

Al largo, which will open the program at Avery Fisher Hall, is the second work commissioned by the Philharmonic this season from Magnus Lindberg; his *EXPO* received its world premiere on the Orchestra's Opening Night concert in September 2009 and was reprised in subscription concerts and on the EUROPE / WINTER 2010 TOUR. Mr. Lindberg, who has noted that Beethoven's *Missa solemnis* is a "very inspiring model," specifically composed *Al largo* for a Beethoven-sized orchestra.

"Magnus, in my opinion, is one of the most important and greatest composers working today," says Alan Gilbert. "He's a passionate advocate for all music — not just

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contemporary. It seemed natural to open and close the season with works by our Composer-in-Residence.

“Beethoven’s *Missa solemnis* is an epic work and one I consider very elusive,” he continues. “It’s a beautiful choral work, a mass obviously, but it’s Beethoven’s unique personal take on the mass. It represents a very personal spiritual searching for Beethoven. It ends, in a way, inclusively, but I think that it’s true to Beethoven and that the final answer is that there are no answers. It’s great, great Beethoven but also on a high, spiritual plane.”

Related Events

- **Pre-Concert Talk**

Composer Victoria Bond will introduce the program one hour before each performance. Tickets are \$5 in addition to the concert ticket. Attendance is limited to 90 people. Information: nyphil.org or (212) 875-5656

- ***New York Philharmonic Podcast***

Mark Travis, a producer for the WFMT Radio Network since 1999 and the producer of the 52-week-per-year nationally syndicated radio series, *The New York Philharmonic This Week*, is the producer of this podcast. 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**

This concert will be broadcast in the 2010–11 season (date to be announced) 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 the Emmy Award-winning 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 105.9 FM WQXR on Thursdays at 9:00 p.m.

*Check local listings for broadcast and program information.

Artists

Alan Gilbert began his tenure as Music Director of the New York Philharmonic in September 2009, the first native New Yorker to hold the post. For his inaugural season he has introduced a number of new initiatives: the positions of The Marie-Josée Kravis Composer-in-Residence, held by Magnus Lindberg, and The Mary and James G. Wallach Artist-in-Residence, held by Thomas Hampson; an annual three-week festival; and
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CONTACT!, the New York Philharmonic's new-music series. This season he led the Orchestra on a major tour of Asia in October 2009, with debuts in Hanoi and Abu Dhabi; took the musicians on a European tour in January–February 2010; and conducted world, U.S., and New York premieres. Also in the 2009–10 season, Mr. Gilbert became the first person to hold the William Schuman Chair in Musical Studies at The Juilliard School, a position that includes coaching, conducting, and hosting performance master classes.

Highlights of Mr. Gilbert's 2008–09 season with the New York Philharmonic included the Bernstein anniversary concert at Carnegie Hall and a performance with the Juilliard Orchestra, presented by the Philharmonic. In May 2009 he conducted the World Premiere of Peter Lieberson's *The World in Flower*, a New York Philharmonic Commission, and in July 2009 he led the Philharmonic's Concerts in the Parks and Free Indoor Concerts, Presented by Didi and Oscar Schafer, and performances at the Bravo! Vail Valley Music Festival in Colorado. In June 2008 Mr. Gilbert was named conductor laureate of the Royal Stockholm Philharmonic Orchestra, following his final concert as its chief conductor and artistic advisor. He has been principal guest conductor of Hamburg's NDR Symphony Orchestra since 2004, and he has conducted other leading orchestras in the U.S. and abroad, including the Boston, Chicago, and San Francisco symphony orchestras; the Cleveland and Philadelphia Orchestras; and the Berlin Philharmonic, Munich's Bavarian Radio Symphony Orchestra, Amsterdam's Royal Concertgebouw Orchestra, and Orchestre National de Lyon. In 2003 he was named the first music director of the Santa Fe Opera.

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 recording of Prokofiev's *Scythian Suite* with the Chicago Symphony Orchestra was nominated for a 2008 Grammy Award, and his recording of Mahler's Symphony No. 9 received top honors from the *Chicago Tribune* and *Gramophone* magazine. On May 15, 2010, The Curtis Institute of Music awarded Mr. Gilbert an Honorary Doctor of Music degree.

Highlights of Grammy Award-winning American soprano **Christine Brewer**'s 2009–10 season include performances of Beethoven's Ninth Symphony with the Boston Symphony Orchestra and James Levine, the New World Symphony and Michael Tilson Thomas, and the Dallas Symphony Orchestra and Jaap van Zweden; Britten's *War Requiem* with the Toronto Symphony; and excerpts from Wagner operas with the BBC Philharmonic with Donald Runnicles, the Scottish Symphony Orchestra, the St. Louis Symphony Orchestra, and at the Ravinia Festival. In addition to premiering a new work by David Carlson with the Marin Symphony, Ms. Brewer will also sing R. Strauss's *Four Last Songs* with Jeffrey Kahane and the Colorado Symphony. This season she also reprises her portrayal of Lady Billows in Britten's opera, *Albert Herring* at Santa Fe Opera. Ms. Brewer gives recitals throughout North America in venues such as Carnegie Hall's Zankel Hall, Cal Performances, Berkeley, the University of Florida, University

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Musical Society in Ann Arbor, the Schubert Club, the Baldwin-Wallace Art Song Festival, and in a presentation by the Los Angeles Philharmonic. Ms. Brewer is highly regarded for her portrayal of the title role in R. Strauss's *Ariadne auf Naxos*, which she has sung with The Metropolitan Opera, Opéra de Lyon, Paris's Théâtre du Châtelet, Santa Fe Opera, English National Opera, and the Opera Theater of St. Louis. She has performed Wagner's *Tristan und Isolde* at the San Francisco Opera, Gluck's *Alceste* with the Santa Fe Opera, and the Dyer's Wife in R. Strauss's *Die Frau ohne Schatten* at the Lyric Opera of Chicago and the Paris Opera. She has also performed the title roles in Gluck's *Iphigénie en Tauride* with the Edinburgh Festival, Rio de Janeiro Opera, and Madrid Opéra; and R. Strauss's *Die ägyptische Helena* with the Santa Fe Opera. Ms. Brewer last appeared with the New York Philharmonic in June 2009 in Mahler's Symphony No. 8, *Symphony of a Thousand*, for Lorin Maazel's final concerts as Music Director.

Mezzo-soprano **Jane Henschel** was born in Wisconsin, studied at the University of Southern California, and subsequently moved to Germany. She has appeared with the Berlin Philharmonic, London and BBC Symphony Orchestras, Orchestre de la Suisse Romande, Orchestre de Radio France, and Philadelphia Orchestra. Her recordings include Krasa's *Verlobung im Traum* (Decca), Stravinsky's *The Rake's Progress* (Philips Classics); Albeniz's *Merlin* with Plácido Domingo, which won a 2001 Grammy Award, and Albéniz's *Henry Clifford* (both for Decca); Britten's *The Turn of the Screw* (EMI/Virgin), which received a 2003 *Gramophone* Award; and Mahler's Eighth Symphony (EMI). Her numerous operatic roles include Baba the Turk in *The Rake's Progress* at the Glyndebourne, Saito Kinen, and Salzburg festivals; Brangäne in Wagner's *Die Walküre* for the Los Angeles Opera and the Paris Opéra; the Principessa in Puccini's *Suor Angelica* with the Royal Concertgebouw Orchestra and Riccardo Chailly; Poulenc's *Dialogues des Carmélites* in Amsterdam; Kostelnicka Buryjovka in Janáček's *Jenufa* under Ozawa in Japan; and the Kabanicka in Janáček's *Katya Kabanova* at the Salzburg Festival. It is The Nurse in R. Strauss's *Die Frau ohne Schatten* that has become her signature role, and which she has sung in Amsterdam, London, Los Angeles, Munich, Paris, Vienna, Berlin, and at The Metropolitan Opera. In summer 2008 she performed Mahler's Symphony No. 2 with Gustavo Dudamel and the Simon Bolivar Youth Orchestra at the Lucerne Festival. Ms. Henschel made her New York Philharmonic debut in December 2008 in a concert performance of R. Strauss's *Elektra*, led by Lorin Maazel.

Two-time Grammy Award-winning American tenor **Anthony Dean Griffey** has performed leading roles at opera houses around the world, and has collaborated with many of today's preeminent conductors, including Alan Gilbert, Kurt Masur, James Levine, Seiji Ozawa, André Previn, Michael Tilson Thomas, Sir Andrew Davis, Esa-Pekka Salonen, Donald Runnicles, Sir Colin Davis, Christoph Eschenbach, Valery Gergiev, James Conlon, and Charles Dutoit. His 2009–2010 season concert performances include highlights from Beethoven's *Fidelio* and Symphony No. 9 with the New World Symphony and Michael Tilson Thomas; Mahler's *Das Lied von der Erde* with the

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London Symphony Orchestra and Bernard Haitink; appearances with the San Diego Symphony and Jahja Ling and with the Radio Filharmonisch Orkest Holland at Amsterdam's Royal Concertgebouw, where he also reprises Britten's *War Requiem*; and the role of the Preacher in Ricky Ian Gordon's *The Grapes of Wrath* with the Collegiate Chorale at Carnegie Hall. Also this season, Mr. Griffey brings his signature role, the title role in Britten's *Peter Grimes*, to Western Australia Opera; his critically acclaimed 2008 performance of *Peter Grimes* in a new production with The Metropolitan Opera was broadcast live in HD worldwide to movie theaters, featured on PBS, and released on DVD (EMI Classics.) Also on DVD, Mr. Griffey can be seen in the Grammy-winning Los Angeles Opera production of Weill's *The Rise and Fall of the City of Mahagonny* (Euroarts), and the world premiere of André Previn's *A Streetcar Named Desire* with the San Francisco Opera (Image Entertainment). This season he performs a recital at the Kennedy Center Terrace Theater, and at Lawrence University with his frequent collaborator, fellow-North Carolinian pianist Warren Jones. He last appeared with the New York Philharmonic in the title role in Stravinsky's *Oedipus Rex* in April/May 2010 as part of *The Russian Stravinsky: A Philharmonic Festival*.

Bass-baritone **Eric Owens** returns to the Washington National Opera this season as Don Basilio in Rossini's *The Barber of Seville*, and as Porgy in Francesca Zambello's production of Gershwin's *Porgy and Bess*. His concert appearances include John Adams's *The Wound-Dresser* and Handel's *Messiah*, both with the National Symphony Orchestra; Beethoven's Symphony No. 9 with the Chicago Symphony Orchestra; and Mozart's Requiem with both the Boston and Detroit Symphony Orchestras. Last season Mr. Owens made his Metropolitan Opera debut in John Adams's *Doctor Atomic*, and his solo recital debut at Carnegie Hall's Weill Recital Hall. He also returned to The Metropolitan Opera as Sarastro in Mozart's *The Magic Flute*, and appeared in Bellini's *I Capuleti e i Montecchi* at the Royal Opera House, Covent Garden. Operatic highlights include Lodovico in Verdi's *Otello* at San Francisco Opera; Ramfis in Verdi's *Aida* at Houston Grand Opera; Sparafucile in Verdi's *Rigoletto*, Ferrando in Verdi's *Il trovatore*; Colline in Puccini's *La bohème* at Los Angeles Opera; the King of Scotland in Handel's *Ariodante*; and Seneca in Monteverdi's *L'Incoronazione di Poppea* at the English National Opera. Mr. Owens sang the title role in the world premiere of Elliot Goldenthal's *Grendel*, directed and designed by Julie Taymor. He created the role of General Leslie Groves in the world premiere of *Doctor Atomic* at the San Francisco Opera, and of the Storyteller in the world premiere of Adams's *A Flowering Tree* in Vienna. A native of Philadelphia, Eric Owens studied voice as an undergraduate at Temple University, and as a graduate student at The Curtis Institute of Music. Mr. Owens, who performed with the New York Philharmonic during its residency in Cagliari, Sardinia, in June 2003, will make his Philharmonic subscription debut as Nekrotzar (Death) in Ligeti's opera, *Le Grand Macabre*, in a staged performed by the Philharmonic, led by Alan Gilbert, on March 27–29, 2010.

New York Choral Artists, a professional chorus founded and directed by Joseph Flummerfelt, has been heard with the New York Philharmonic in recent seasons

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performing repertoire ranging from Michael Tippett's *A Child of Our Time* to Mozart's Requiem. Among the memorable collaborations with the New York Philharmonic was the concert on September 20, 2001, of Brahms's *A German Requiem*, commemorating the events of September 11, which was broadcast nationally on both television and radio. The chorus opened the Philharmonic's 2002–03 subscription season performing the world premiere of John Adams's *On the Transmigration of Souls*, commissioned by the New York Philharmonic with Lincoln Center's Great Performers. Other highlights of the group's history include participation in the 1995 New York Philharmonic concert celebrating the 50th anniversary of the United Nations, and a televised performance of the 1986 Statue of Liberty Concert in Central Park. The chorus performed Britten's *War Requiem* and Mahler's Symphony No. 8 in June 2009 during Lorin Maazel's final weeks as the New York Philharmonic's Music Director, and will perform with Music Director Alan Gilbert on May 27–29, 2010, in the Philharmonic's staged presentation of Ligeti's *Le Grand Macabre*.

Repertoire

Magnus Lindberg's 25-minute *Al largo* is written "for a classical orchestra in the Beethovenian manner," says the composer. "There's a lot of fast music, a lot of thematic material, and it's really full of fanfares and joyous noises, but somehow its main structure falls into two halves, both of them starting very energetically and ending up as slow music." The title, Mr. Lindberg explains, "comes from the Italian expression *Al largo*, which is actually being 'offshore' — offshore being a metaphor for a wider and broader expression of the music, with a bubbling surface but a much slower and wider pace." Mr. Lindberg, the Philharmonic's Marie-Josée Kravis Composer-in-Residence, was born in Helsinki, Finland. He is noted for his richly intricate works for orchestra, and has been in the forefront of orchestral composition over the past decade, including the concert-opener *Feria* (1997, part of which was performed on a Young People's Concert on March 6, 2010); large-scale statements such as *Fresco* (1997), *Cantigas* (1999), Concerto for Orchestra (2002–03), and *Sculpture* (2005); and concertos for cello (1999), clarinet (2002), and violin (2006),). His *Arena* (1995) will be performed by the Philharmonic June 10–12 and 15, 2010. He is also a pianist and percussionist.

"From the heart, may it go to the heart!" wrote **Ludwig van Beethoven** on the manuscript score of his *Missa solemnis*, composed from 1819 to 1823 and first performed in 1824. Beethoven began with the familiar liturgical form and content of the traditional mass but, true to his iconoclastic character, broke down standard formal boundaries to create a work that embodied his own personal quest for religious understanding. Vast in scope, monumental in ambition, and highly demanding of its numerous performers, the work stands as one of Beethoven's greatest achievements. The New York Philharmonic first performed the *Missa solemnis* in March 1934 under Arturo Toscanini, and most recently, in May 1999, led by Kurt Masur.

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

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Magnus Lindberg is **The Marie-Josée Kravis Composer-in-Residence**.

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Single tickets for these performances are \$31 to \$112. Tickets for Pre-Concert Talks are \$5. Tickets for Open Rehearsals are \$16. 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 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.

Tickets for the performance at the New Jersey Performing Arts Center on June 25, 2010, are \$29 to \$118. Tickets may be purchased online at www.njpac.org or call the box office at (888) 466-5722. For press tickets contact Shelley Roberts at (973) 297-5834 or e-mail her at sroberts@njpac.org.

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New York Philharmonic

Avery Fisher Hall

Wednesday, June 23, 2010, 7:30 p.m.

Open Rehearsal — 9:45 a.m.

Thursday, June 24, 2010, 7:30 pm.

Saturday, June 26, 2010, 8:00 p.m.

Pre-Concert Talk (one hour before each concert) with composer Victoria Bond

Alan Gilbert, conductor
Christine Brewer, soprano
Jane Henschel, mezzo-soprano
Anthony Dean Griffey, tenor
Eric Owens, bass-baritone
New York Choral Artists
Joseph Flummerfelt, director

Magnus LINDBERG

Al largo (World Premiere—New York Philharmonic
Commission)

BEETHOVEN

Missa solennis

New York Philharmonic

New Jersey Performing Arts Center
Newark, New Jersey

Friday, June 25, 2010, 8:00 p.m.

Alan Gilbert, conductor
Christine Brewer, soprano
Jane Henschel, mezzo-soprano
Anthony Dean Griffey, tenor
Eric Owens, bass-baritone
New York Choral Artists
Joseph Flummerfelt, director

BEETHOVEN

Missa solennis

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