

FOR IMMEDIATE RELEASE
May 9, 2008
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SEASON FINALE

MUSIC DIRECTOR LORIN MAAZEL TO CONDUCT THE NEW YORK PHILHARMONIC IN A CONCERT VERSION OF PUCCINI'S OPERA, *TOSCA*, JUNE 12, 14, 17, AND 19, 2008

**Soprano Hui He To Make Her Philharmonic Debut in Title Role; Cast To Include
Tenors Walter Fraccaro and Peter Tantsits; Baritone George Gagnidze;
Bass-Baritone Jason Grant; Basses Michael Wanko and Marcus DeLoach;
and Male Soprano David Korn; with New York Choral Artists and
Brooklyn Youth Chorus**

Music Director Lorin Maazel will conduct the New York Philharmonic in a concert performance of **Puccini's** opera, *Tosca*, Thursday, June 12, 2008, at 7:30 p.m.; Saturday, June 14, at 8:00 p.m.; Tuesday, June 17, at 7:30 p.m.; and Thursday, June 19, at 7:30 p.m., as part of the New York Philharmonic's three-week Season Finale. Soprano Hui He will sing the title role, in her Philharmonic debut, with tenor Walter Fraccaro as Cavaradossi (debut); baritone George Gagnidze as Scarpia (debut); bass-baritone Jason Grant as Angelotti; bass Michael Wanko as Sacristan (debut); tenor Peter Tantsits as Spoletta (debut); bass Marcus DeLoach (Sciarrone/Jailor); and male soprano David Korn as A Shepherd Boy (debut); with the New York Choral Artists, Joseph Flummerfelt, director; and the Brooklyn Youth Chorus, Dianne Berkun, director. These are the New York Philharmonic's first performances of the complete opera. Next season the Orchestra will perform R. Strauss's complete *Elektra* in concert (December 4, 6, 9, and 13, 2008), also conducted by Lorin Maazel.

The **Season Finale** includes performances of Mahler's Symphony No. 9 (June 4–5, 7, and 13) and **Bruckner's Symphony No. 8** (June 20–21), all conducted by Mr. Maazel. [See individual releases for details.]

Related Events:

- Pre-Concert Talk
Charles Zachary Bornstein, the Leonard Bernstein Scholar-in-Residence at the New York Philharmonic, will introduce the program one hour before each performance.
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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*

The producers and hosts of the *New York Philharmonic Podcast* are Elliott Forrest, Peabody Award-winning broadcaster, producer, and afternoon host of 96.3 FM WQXR, and 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*. These 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.

Artists

Lorin Maazel, who has led more than 150 orchestras in more than 5,000 opera and concert performances, became Music Director of the New York Philharmonic in September 2002. His appointment came 60 years after his debut with the Orchestra at Lewisohn Stadium, then the Orchestra's summer venue. As Music Director he has conducted seven World Premiere–New York Philharmonic Commissions, including the Pulitzer Prize- and Grammy Award-winning *On the Transmigration of Souls* by John Adams; Stephen Hartke's Symphony No. 3; and Melinda Wagner's Trombone Concerto. He has led cycles of works by Brahms and Beethoven. He also conducted the Orchestra's inaugural performances in the DG Concerts series — a groundbreaking initiative to offer downloadable New York Philharmonic concerts exclusively on iTunes.

Mr. Maazel has taken the Orchestra on numerous international tours, including Asia 2008 — to Taipei, Kaohsiung, Hong Kong, Shanghai, and Beijing; and to Pyongyang, Democratic People's Republic of Korea, the first visit there by an American orchestra, for a groundbreaking concert on February 26. Other trips included the May 2007 Tour of Europe; the November 2006 visit to Japan and Korea; the June 2006 Philharmonic Tour of Italy, sponsored by Generali; and in autumn 2005, the two-part 75th Anniversary European Tour to thirteen cities in five countries. Previously, he conducted the Philharmonic on tours to Asia, three southern U.S. states, the American Midwest, and in residencies in Sardinia and the Bravo! Vail Valley Music Festival in Colorado.

In addition to the New York Philharmonic, Mr. Maazel is Music Director of the Palau de les Arts Reina Sofia in Valencia, Spain, and Italy's Symphonica Toscanini. He has served as music director of the Bavarian Radio Symphony Orchestra (1993–2002), and has held positions as music director of the Pittsburgh Symphony Orchestra (1988–96); general manager and chief conductor of the Vienna Staatsoper (1982–84 — the first American to hold that position); music director of The Cleveland Orchestra (1972–82); and artistic director and chief conductor of the Deutsche Oper Berlin (1965–71).

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Soprano **Hui He** (Tosca) was born in Shaanxi, China, and now lives in Xian, the old Imperial City. She has sung in major opera houses around the world, including the Teatro alla Scala in Milan; Verona Arena (in Verdi's *Aida* and Puccini's *Tosca*); Opéra Bastille in Paris; and the Bayerische Staatsoper, Munich; as well as halls in Hamburg, Berlin, Barcelona, London, Tokyo, Rome, and New York. Her career was launched when she won second prize in Plácido Domingo's Operalia International Competition in 2000. In 2002 she won first prize at the 42nd Voci Verdiane International Competition in Busseto, Italy, and made her Italian debut at the Teatro Regio in Parma in the title role of *Tosca*. Several Italian engagements in Verdi operas resulted: *Alzira*, at the Festival Verdi in Parma; *Aida*, in Franco Zeffirelli's production at Busseto, Lucca, Roma, Catanzaro, Naples, Florence, and Piacenza; and *Un ballo in maschera* in Verona and Bolzano. In February 2003 she made her French debut at the Opéra de Bordeaux in Puccini's *Madame Butterfly*, a role she reprised at the Festival Puccini in Torre del Lago, Italy. Her performance there was featured in the documentary film *Madame Butterfly, L'Empreinte du Papillon*, directed by Marie Blanc-Hermeline and broadcast on satellite television. In 2004 she made her Vienna Volksoper debut as *Madame Butterfly*, and her Vienna Staatsoper debut as Lina in Verdi's *Stiffelio*. After her debut at Milan's Teatro alla Scala in *Tosca* with Lorin Maazel, she returned to that company for many other productions, including *Madame Butterfly*, conducted by Myung-Whun Chung. In addition to these New York Philharmonic concert performances of *Tosca* — which mark her debut with the Orchestra — Hui He will join Mr. Maazel for *Madame Butterfly* in Valencia, Spain.

Italian tenor **Walter Fraccaro** (Cavaradossi) has performed Puccini's *Tosca* in many of the world's great opera houses, including Teatro alla Scala in Milan, Vienna Staatsoper, Deutsche Oper Berlin, Teatro San Carlos of Lisbon, Hamburg Opera, Arena di Verona, Rome Opera, Geneva Opera, and The Metropolitan Opera. He made his operatic debut in Oviedo, Spain, followed shortly by an engagement at the Liceo in Barcelona, and then made his American debut as Radames in Verdi's *Aida* in Pittsburgh, which led to engagements in San Francisco, Dallas, and at The Metropolitan Opera. He made his Lyric Opera of Chicago debut in the 2006–07 season in a new production of Verdi's *Il trovatore*. Mr. Fraccaro has appeared with all the major European companies, including Teatro Real Madrid, Arena di Verona, Orange Festival, Vienna Staatsoper, Deutsche Oper Berlin, Hamburg Opera, Bayerische Staatsoper, as well as in Rome and Marseille, and in theaters in South America and Japan. Mr. Fraccaro's repertoire includes the major tenor roles in Verdi's *Aida*, *Stiffelio*, *Macbeth*, *La forza del destino*, *Luisa Miller*, *Don Carlo*, *Attila*, and *Nabucco*, as well as in the Requiem; Puccini's *Tosca*, *Madame Butterfly*, *Manon Lescaut*, *La fanciulla del West*, and *Turandot*; Bizet's *Carmen*; Ponchielli's *La gioconda*; Boito's *Mefistofele*; and Mascagni's *Cavalleria rusticana*. He is making his New York Philharmonic debut in these concerts.

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Georgian baritone **George Gagnidze** (Scarpia) was born in Tiflis and studied voice at Sarajshvili State Conservatory. While a student, he joined the ensemble of the Zakaria Paliashvili State Opera House, and in 1996 made his debut as Renato in Verdi's *Un ballo in maschera* at the National Theatre. He subsequently made guest appearances at the Sofia Opera House, Alte Oper Frankfurt, and St. Petersburg Concert Hall, as well as Yokohama Minato Mirai Hall and Sapporo Kitara Hall in Japan. Mr. Gagnidze has established himself in the Italian operatic repertoire, and has sung the title roles in Mozart's *The Marriage of Figaro* and *Don Giovanni*, Enrico in Donizetti's *Lucia di Lammermoor*, Alfio in Mascagni's *Cavalleria rusticana*, Tonio in Leoncavallo's *Pagliacci*, Scarpia in Puccini's *Tosca*, and the leading baritone parts in Verdi operas. His repertoire also includes major German, French, and Russian parts. In the 2005–06 season, Mr. Gagnidze joined the ensemble of the German National Theatre in Weimar. In 2005 he sang the role of Germont in a concert performance of Verdi's *La traviata* with Lorin Maazel, with whom he also made debuts at Milan's Teatro alla Scala (again as Germont) and in Valencia (singing Paolo and covering Carlos Alvarez in the title role of Verdi's *Simon Boccanegra*) in 2007. Mr. Gagnidze won the First Competition for Music Actors in 1996 and received a special prize from the International Festival BRAVO! in 1998, and in 2001 won the Elena Obraztsova Intentional Competition of Young Opera Singers. Future projects include Verdi's *Rigoletto* at the Verdi Festival in Parma, Italy, as well as Verdi's *Macbeth* at the Deutsche Oper Berlin and Tonio/Alfio in Mascagni's *Cavalleria Rusticana* at the Gran Teatre del Liceu Barcelona. This will be his New York Philharmonic debut.

Bass-baritone **Jason Grant** (Angelotti) made his New York Philharmonic debut earlier this season, in March 2008, in Bach's *St. Matthew Passion*, led by Music Director Emeritus Kurt Masur. Mr. Grant's other debuts this season include the St. Louis Symphony Orchestra, as Don Fernando in Beethoven's *Fidelio* led by David Robertson, and the Handel & Haydn Society of Boston, singing Shakespearean Baroque arias and duets conducted by Philip Pickett. He returns to the Seattle Opera to portray Angelotti in Puccini's *Tosca*, the role he performs in these Philharmonic performances. Mr. Grant made his debut at the New York City Opera as Pooh-Bah in Jonathan Miller's production of Gilbert & Sullivan's *The Mikado*; his other roles there have included Dulcamara in Jonathan Miller's new production of Donizetti's *L'Elisir d'amore*; Don Profondo in Rossini's *Il viaggio a Reims*; Leporello in Mozart's *Don Giovanni*; Zuniga in Bizet's *Carmen*; Bartolo in Mozart's *The Marriage of Figaro*; Angelotti in *Tosca*; and Lesbo in a new production of Handel's *Agrippina*. He also appeared with NYCO's National Company as Basilio in Rossini's *The Barber of Seville*. Mr. Grant was the first-place winner of the 2000 Palm Beach Opera/Anton Guadagno Vocal Competition, and the 1998 Dr. Loren Zachary Society National Vocal Competition.

Baritone **Michael Wanko** (Sacristan) performs in both the dramatic repertoire and the major buffo and comedic roles in bel canto works. This season he performs the role of
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the Sacristan in Puccini's *Tosca* for the Utah Symphony and Opera and Knoxville Opera, as well as Dulcamara in Donizetti's *L'Elisir d'amore* with Opera Santa Barbara. Mr. Wanko made his debut with the New York City Opera in the spring of 2001 as Leporello in Mozart's *Don Giovanni*. He repeated the role in the spring of 2002, as well as that of the Sacristan in *Tosca*. He returned in the fall of 2002 as Bartolo in Mozart's *The Marriage of Figaro* and Marco in Puccini's *Gianni Schicchi*, while also covering the title role, and again as Leporello in *Don Giovanni*. In the 2003–04 season he sang Bartolo and Sacristan, and covered the role of Candy in Carlisle Floyd's *Of Mice and Men*. Mr. Wanko made his European debut in Lucca, Italy, as Don Magnifico in Rossini's *La Cenerentola*, followed by the Barga Music Festival. He made his Carnegie Hall debut in a staged version of Rossini's *Il Signor Bruschino* with the Orpheus Chamber Ensemble. He has also appeared at the Aspen Music Festival, Eugene Opera, and Utah Opera Ensemble. He is making his New York Philharmonic debut in these performances.

Tenor **Peter Tantsits** (Spoletta) continues to distinguish himself in the *Spieltenor* repertoire. This season, in addition to appearing in these performances of Puccini's *Tosca* with the New York Philharmonic, he covered the role of Syme in Milan in the Teatro alla Scala premiere of Lorin Maazel's opera, *1984*. Recent opera roles include Nathanaël/Spalanzani/Frantz/Pittichinaccio in Offenbach's *The Tales of Hoffman* at the Festival Lyrique-en-mer; Gastone in Verdi's *La traviata*; and Dr. Caius in Verdi's *Falstaff*. In the 2006–07 season he made his Kennedy Center debut as the Fourth Jew in R. Strauss's *Salome*, led by Leonard Slatkin; appeared as the Sailor in Purcell's *Dido and Aeneas* with the Mark Morris Dance Group, and in the triple role of Edmondo/Maestro di ballo/Lampionaio in Puccini's *Manon Lescaut* under Joseph Rescigno with Fresno Grand Opera; he also sang Luigi Nono's *A floresta é jovem cheia de vida* at the Festival Internacional de Musica Contemporânea in Morelia, Mexico. Mr. Tantsits performed in a staged version of Handel's *Ode for the Birthday of Queen Anne* at the Greenwich Music Festival, and as Tony in Bernstein's *West Side Story* with Bravo Productions in Dubai. He studied at Yale University and Oberlin Conservatory, and made his European operatic debut in Charpentier's *Actéon* in the 2003 Aldeburgh Festival Emmanuelle Haïm as a Britten-Pears young artist. Mr. Tantsits has concertized in Great Britain, France, Russia, and throughout the United States, and regularly performs with leading contemporary music ensembles; he is noted for his interpretation of the role of George III in Peter Maxwell Davies's *Eight Songs for a Mad King*. Highlights of the 2007–08 season include performances of Harrison Birtwistle's *Ring a Dumb Carillon*, Ligeti's *Adventures*, Xenakis's *Kassandra*, Stravinsky's *In Memoriam Dylan Thomas*, and a number of new works in venues including New York's Whitney Museum of Art and Morgan Library, and the Festiwal Muzyki Polskiej in Krakow. This is his New York Philharmonic debut.

Recent appearances by bass **Marcus DeLoach** (Sciarrone/Jailor) include his portrayal of Joseph de Rocher in a new production of Jake Heggie's opera, *Dead Man Walking*, for Opera Ireland (Dublin), and Nilakantha in Delibes's *Lakmé* for Tulsa Opera. Since 2000 he has been a principal artist of New York City Opera, singing the roles of Don Alvaro in

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Rossini's *Il Viaggio a Reims*; Satyr and Citheron in Rameau's *Plateé*; Slim in Deborah Drattell *Of Mice and Men*; Count Almaviva in Mozart's *The Marriage of Figaro*; Schaunard in Puccini's *La Bohème*; and Son in Carlisle Floyd's *Lilith*. Additionally, he has gained recent critical acclaim for his operatic performances of Schaunard in *La Bohème* for Seattle Opera; Papageno in Mozart's *The Magic Flute* with the Kalamazoo Symphony; the Narrator in Britten's *Paul Bunyan* at Central City Opera; and as Harlekin in R. Strauss's *Ariadne auf Naxos* at Des Moines Metro Opera. In 2004 he made his Hollywood Bowl Orchestra debut as Ping in Puccini's *Turandot*, conducted by John Mauceri. Mr. DeLoach's discography includes *Scenes from Jewish Operas 2* with Gerard Schwarz and the Seattle Symphony (on the Naxos label); a recital CD, *Marcus DeLoach: American Song* (on One Soul); and *The Construction of Boston* by Scott Wheeler (also on Naxos). He has appeared regularly with the Marilyn Horne Foundation's *On Wings of Song* recital series, broadcast on 96.3 FM WQXR, and with The Chamber Music Society of Lincoln Center. These are Mr. DeLoach's first appearances with the New York Philharmonic since his debut, in June 2007, in the speaking role of Ein Knecht in Hindemith's *Sancta Susanna*, conducted by Riccardo Muti.

New York Choral Artists, a professional chorus founded and directed by Joseph Flummerfelt, has been heard with the New York Philharmonic in recent seasons 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 Verdi's Requiem with the Philharmonic in March 2006, conducted by Lorin Maazel, and in the October 5–6, 2006, Philharmonic concerts of Ravel's one-act opera, *L'Enfant et les Sortilèges*, also conducted by Mr. Maazel. Their most recent performance with the Philharmonic was in December 2007, in Handel's *Messiah*, led by Nicholas McGegan.

The Grammy Award-winning Brooklyn Youth Chorus (BYC), now in its 16th season, is one of the country's most respected children's choruses. Led by founder and artistic director Dianne Berkun, BYC choristers study and perform a range of music in classical and non-classical genres. The chorus has toured Russia, the United Kingdom, Canada, and Germany; performed at venues including Carnegie Hall, Lincoln Center, Madison Square Garden, and the White House; and appeared on television shows including ABC's 2007 holiday special *Elmo's Christmas Countdown* with Alicia Keys and The Michael Jackson 30th Anniversary Celebration.

Other performance highlights include the 2000 North American premiere of Philip Glass's Symphony No. 5 with the Brooklyn Philharmonic and Dennis Russell Davies, and the

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2003 New York premiere of John Adams's *El Niño* with the Los Angeles Philharmonic and Esa-Pekka aswell as a 2007 Carnegie Hall appearance with the Boston Symphony Orchestra under the baton of James Levine. In addition to performing with distinguished conductors and orchestras, BYC has sung with artists such as Elton John, Barbara Cook, Lou Reed, John Legend, Natasha Bedingfield, Ray Davies, Judy Collins, Andrea Bocelli, and the Mark Morris Dance Group. BYC's commissioning program has produced new works for youth chorus by noted composers including Fred Hersch, Kirk Nurock, Nico Muhly, Phil Kline Andrew Lippa, Paul Moravec, David Lang, James MacMillan, Jackson Berkey, and Daniel Brewbaker. BYC first performed with the New York Philharmonic in John Adams's Pulitzer Prize-winning *On the Transmigration of Souls* in 2002, and most recently, in October 2006 in Ravel's *L'Enfant et les sortilèges*.

Repertoire

The operas of **Giacomo Puccini** are among the most beloved and frequently-performed in the world. With his powerful gifts for melody, orchestration, and, above all, dramatic expression, the composer crafted a series of works of enormous theatrical force and popular appeal; after half a century these works — such as *La Bohème*, *Madame Butterfly*, and *Turandot* — are still central to the repertoire of every opera house. In the concert hall, however, Puccini has usually been represented by performances of a few isolated arias; therefore these concert presentations are a somewhat rare opportunity to hear the full breadth of the composer's mastery, especially in one of his most influential and striking scores: *Tosca*. Based on a play by Victorien Sardou, *Tosca* was originally premiered at the Teatro Constanzi in Rome in 1900. The story is based in Rome in the year 1800, and concerns the beautiful singer, Floria Tosca; her lover, Mario Cavaradossi, a painter; an escaped political prisoner, Cesare Angelotti; and the unscrupulous chief of police, Baron Scarpia.

Music from *Tosca* was first performed by the New York Philharmonic in November 1907, when Emma Eames sang an aria with the New York Symphony (which merged with the New York Philharmonic in 1928 to form today's New York Philharmonic) under Walter Damrosch. Most recently, Luciano Pavarotti performed arias from *Tosca* at a Memorial Day Concert in 1993, with conductor Leone Magiera. The June 2008 concerts will be the first Philharmonic performances of the complete opera.

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These concerts were made possible with generous support from the **Alice Tully Foundation**.

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The Leonard Bernstein Scholar-in-Residence program is underwritten by a generous gift from **Sandy and Steve Perlinder**, with additional generous support from **Richard Nordlof** and **The Elmar Fund**.

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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**.

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Single tickets for these performances are \$39 to \$112. Tickets for Pre-Concert Talks are \$5. All tickets may be purchased online at **nyphil.org** or by calling **(212) 875-5656**, 9:00 a.m. to 9:00 p.m. daily. Tickets may also be purchased at the **Avery Fisher Hall Box Office**, 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**.

The Philharmonic's **24-hour hotline**, **(212) 875-5709**, provides information on this and other New York Philharmonic programs. For press tickets, call Lanore Carr in the New York Philharmonic Public Relations Department at (212) 875-5714, or e-mail her at carrl@nyphil.org.

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New York Philharmonic

Avery Fisher Hall

Thursday, June 12, 2008, 7:30 p.m.

Saturday, June 14, 2008, 8:00 p.m.

Tuesday, June 17, 2008, 7:30 p.m.

Thursday, June 19, 2008, 7:30 p.m.

Pre-Concert Talk (one hour before each concert) with Charles Zachary Bornstein, the Leonard Bernstein Scholar-in-Residence at the New York Philharmonic

Lorin Maazel, conductor

Hui He, soprano (*Tosca*)*

Walter Fraccaro, tenor (*Cavaradossi*)*

George Gagnidze, baritone (*Scarpia*)*

Jason Grant, bass-baritone (*Angelotti*)

Michael Wanko, bass (*Sacristan*)*

Peter Tantsits, tenor (*Spoletta*)*

Marcus DeLoach, bass (*Sciarrone/Jailor*)

David Korn, male soprano (*A shepherd boy*)*

New York Choral Artists

Joseph Flummerfelt, director

Brooklyn Youth Chorus

Dianne Berkun, director

PUCCINI

Tosca (in concert)

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**denotes New York Philharmonic debut*

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