



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
May 18, 2011
Contact: Katherine E. Johnson
(212) 875-5718; johnsonk@nyphil.org

ALAN GILBERT AND THE NEW YORK PHILHARMONIC



By Leoš Janáček
June 22–25, 2011

DIRECTED BY DOUG FITCH, PRODUCED BY EDOUARD GETAZ
CHOREOGRAPHED BY KAROLE ARMITAGE
PRODUCTION CREATED BY GIANTS ARE SMALL
SCENIC DESIGN BY G.W. MERCIER AND DOUG FITCH
LIGHTING DESIGN BY CLIFTON TAYLOR
COSTUME DESIGN BY DOUG FITCH
MAKE-UP, HAIR, AND BODY PAINTING BY COOKIE JORDAN

Cast To Include Soprano Isabel Bayrakdarian, Baritone Alan Opie, Tenor Keith Jameson, Bass Wilbur Pauley, Baritone Joshua Bloom, and Mezzo-Soprano Marie Lenormand, with the New York Choral Artists and The Metropolitan Opera Children's Chorus

JUNE 23 PERFORMANCE TO BE BROADCAST LIVE ON
THE NEW YORK PHILHARMONIC THIS WEEK
NATIONAL AND INTERNATIONAL RADIO PROGRAM

New York Philharmonic Music Director Alan Gilbert, The Yoko Nagaie Ceschina Chair, will conduct the Orchestra, soloists, and chorus in Leoš Janáček's opera *The Cunning Little Vixen*, in a fully staged production directed by Doug Fitch, produced by Edouard Getaz, and created by Giants Are Small, Wednesday and Thursday, June 22–23, 2011, at 7:30 p.m., and Friday and Saturday, June 24–25, at 8:00 p.m. The innovative production will transform Avery Fisher Hall into a fantastical forest environment, populated by creatures ranging from a mosquito to a badger to a den of fox cubs and the titular vixen in a tale of love, relationships, the cycle of life, and the interaction of man and nature.

(more)

The production, with an English language translation by Norman Tucker, will feature choreography by Karole Armitage, scenic design by G.W. Mercier and Doug Fitch; lighting design by Clifton Taylor; costume design by Doug Fitch; and make-up, hair, and body painting by Cookie Jordan. New York Philharmonic Assistant Conductor Daniel Boico will serve as assistant conductor. It will be broadcast live on Thursday, June 23, on *The New York Philharmonic This Week*, the Orchestra's national and international radio program.

Composed in 1922–23, *The Cunning Little Vixen* is based on a novel from a text originally written to accompany a comic strip. It tells the story of a clever and independent fox, reared as a cub by a forester and who escapes and raises a family. Included in the nearly three-dozen adult and child roles (plus a 40-voice chorus) are characters such as a drunken mosquito, an army of egg-laying hens, a hapless poacher, a sticky little frog, a grasshopper, owl, woodpecker, badger, dog, and a host of fox cubs singing Moravian folk songs. Janáček depicts the forest and its denizens through his own musical language, which he based on his “notebook” of animal sounds; he remains one of the only composers ever to make an opera out of a newspaper comic strip.

The costumes, designed by Doug Fitch, are influenced by punk culture and incorporate modern urban fashion trends such as fedoras, hoodies, and cargo shorts for the vixen cubs, and puffer vests for the dragonfly and beetle, with readily-available and recycled materials used for accessories. Much of the action will take place on a runway that extends into the audience, enveloping all in the drama taking place in the mystical forest.

Leading the cast are soprano **Isabel Bayrakdarian** as Vixen; baritone **Alan Opie** as Forester; mezzo-soprano **Marie Lenormand** as Fox; and tenor **Keith Jameson** as Schoolmaster and Mosquito, all in their New York Philharmonic debuts. Also in the cast are mezzo-soprano **Melissa Parks** (Forester/s Wife/Owl); bass **Wilbur Pauley** (Parson/Badger); baritone **Joshua Bloom** (Harašta, a poultry dealer); **Serena Benedetti** (Frantík, Pepík's friend, debut); mezzo-soprano **Kelley O'Connor** (Lapák, a dog); soprano **Emalie Savoy** (Cock/Jay, debut); soprano **Devon Guthrie** (Chocholka, a hen, debut); and mezzo-soprano **Lacey Benter** (Woodpecker, debut); with the **New York Choral Artists**, Joseph Flummerfelt, director, and the **Metropolitan Opera Children's Chorus**, Anthony Piccolo, director.

“When I choose operas to do in a symphonic context, the most important thing is to find pieces that are really driven in an important way by the orchestra,” said Music Director Alan Gilbert. “*The Cunning Little Vixen* is certainly an opera in which the orchestra plays an incredibly important role. It also happens to be a great opera, a beautiful piece that can be appreciated on many levels. The characters are animals, but it really is profoundly about the human condition. And the concept and images that Doug [Fitch] has come up with are so powerful and so true to the spirit of the piece that I think this will be an important production of this landmark opera.”

(more)

“Janáček manifests his acute understanding of the human world by composing an opera from an animal perspective,” said Doug Fitch, who directs the production, designed the costumes and, with G.W. Mercier, the sets, and who directed and designed the Philharmonic’s production of Ligeti’s *Le Grand Macabre* last season. “I think the difference he emphasizes is the unfortunate side of self-consciousness, clung to by humans and not even recognized by animals. There are key moments in this fable-like story, as when the vixen turns into, or rather, is seen as, a woman — even though she clearly remains a fox. The stage directions delineate where in the score she is to transform back into animal form. It is an enigmatic moment that demonstrates how Janáček was ruminating about what makes humans animal and animals human.” Mr. Fitch plans to evoke an urban “metaphorrest” in Avery Fisher Hall. The Orchestra will perform amid a bed of giant sunflowers, some as large as 20 feet high. “One of the things I continue to enjoy very much is having the Orchestra on stage and having the music-making really be part of the production itself,” he said.

Related Events

- ***Insights Series Event***

Director/designer Doug Fitch and soprano Isabel Bayrakdarian, who portrays Vixen, discuss the unique blend of movement and the strange mixing of animal and human worlds that inhabit this 20th-century opera. This *Insights Series* event will take place Tuesday, June 14, 2011, at 6:30 p.m. at The Morgan Library and Museum, 225 Madison Avenue, at 36th Street. Tickets \$20; New York Philharmonic Patrons and Morgan Library Members, \$15.

- **Pre-Concert Talk**

Composer Joelle Wallach will introduce the program one hour before each performance in the Helen Hull Room, unless otherwise noted. Pre-Concert Talks are \$7; discounts available for multiple concerts, students, and groups. Attendance is limited to 90 people. Information: nyphil.org or (212) 875-5656

- **National Radio Broadcast**

The performance on Thursday, June 23, 2011, will be broadcast **LIVE** on *The New York Philharmonic This Week*, a radio concert series syndicated weekly to more than 300 stations nationally, and to 122 outlets internationally, 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.

(more)

• ***On the Music: The 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 and from iTunes.

Artists

Music Director **Alan Gilbert**, The Yoko Nagaie Ceschina Chair, began his tenure at the New York Philharmonic in September 2009. The first native New Yorker to hold the post, he ushered 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 was 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 leads the Orchestra on two tours of European music capitals; two performances at Carnegie Hall, including the venue’s 120th Anniversary Concert; and this staged presentation of Janaček’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*.

In January 2011 Alan Gilbert was named Director of Conducting and Orchestral Studies at The Juilliard School, a position that will begin in fall 2011. This adds to his responsibilities as the first holder of Juilliard’s William Schuman Chair in Musical Studies, establishing Mr. Gilbert as the principal teacher for all conducting majors at the school. He is also 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.

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.

(more)

Doug Fitch (director/designer) has worked in media ranging from architecture and food to opera and puppetry. Last season he directed the New York Philharmonic's production of Ligeti's *Le Grand Macabre*, conducted by Alan Gilbert and hailed as "Best Classical Performance of The Year" by *The New York Times* and "a multimedia spectacular" by *New York* magazine. The production utilized the "live animation" technique he originated with producer Edouard Getaz with the Philharmonic at Avery Fisher Hall in 2005 for *L'histoire du Soldat*, and involves filming and projecting a miniature theater of moving images. He has designed and staged productions of Puccini's *Turandot* for Santa Fe Opera; Humperdinck's *Hansel and Gretel* for Los Angeles Opera; Wagner's *Das Rheingold* for the Royal Stockholm Philharmonic Orchestra; Weill's *Rise and Fall of the City of Mahagonny*; *What Next?*, Elliott Carter's only opera, conducted by James Levine at Tanglewood (a film version of which was featured at MOMA); as well as several productions for the National Symphony Orchestra (NSO) at the Kennedy Center. Mr. Fitch designed and directed a double-bill of Virgil Thomson's *Four Saints in Three Acts* and the world premiere of David Bruce's *A Bird in Your Ear* at Bard College with Dawn Upshaw. For the NSO at Wolf Trap he staged a version of Tchaikovsky's *Swan Lake* featuring light, shadow, a single dancer, and a child narrator. This season, Mr. Fitch made his directorial debut with the Orchestre Philharmonique de Radio France (at Paris's Salle Pleyel) using projected images painted with water on a calligraphy board to tell the story of *Pelleas et Melisande*, with Schoenberg's score conducted by Alan Gilbert. In January he designed and directed Mozart's *The Abduction from the Seraglio*, the inaugural production of Chile's new Teatro del Lago.

Karole Armitage (choreographer) was rigorously trained in classical ballet and began her professional career in 1973 as a member of the Ballet du Grand Théâtre de Genève, Switzerland, a company devoted exclusively to the repertory of George Balanchine. In 1976 she joined Merce Cunningham's company, where she remained for five years. Through her unique and acute knowledge of the aesthetic values of Balanchine and Cunningham, Ms. Armitage has created her own "voice" in the dichotomy of classical and modern, and is seen by some critics as the true choreographic heir to the two masters of 20th-century American dance. She is inspired by disparate, non-narrative sources that range from 20th-century physics, to 16th-century Florentine fashion as well as pop culture and new media. Throughout the 1980s she led her own New York-based dance company. Ms. Armitage was appointed director of MaggioDanza in Florence, Italy. From 1999 to 2003 she was the resident choreographer of the Ballet de Lorraine in France. She has created dances for numerous companies throughout Europe and the United States, and directed operas from the Baroque and contemporary repertoire for many of the prestigious houses of Europe, including San Carlo in Naples, Het Muziek Theater in Amsterdam, Théâtre du Châtelet in Paris, and Opera de Lorraine in Nancy. Ms. Armitage also directed the choreographed monodrama, *Ariadne Unhinged* for New York's Gotham Chamber Opera. She has choreographed for the camera for pop icons Madonna and Michael Jackson and the filmmakers Merchant and Ivory. Her choreography was first seen on Broadway in the musical *Passing Strange*, followed by
(more)

Hair, which opened on Broadway in 2009. This year she is choreographing a movie musical in China created exclusively for the Chinese market, and will collaborate on Cirque du Soleil's new tent production.

Producer **Edouard Getaz** (producer) was born in Lausanne, Switzerland. He produced Ligeti's opera *Le Grand Macabre* with the New York Philharmonic, conducted by Alan Gilbert, in May 2010. He also produced Stravinsky's *L'Histoire du Soldat* with the New York Philharmonic in 2005. Under the umbrella of Giants Are Small, he also produced Prokofiev's *Peter and the Wolf* with the Los Angeles Philharmonic in 2008. Mr. Getaz has produced public events worldwide, ranging from major fashion shows to giant projections on large historical buildings. He is currently co-producing and video directing a new version of Giants Are Small's *Peter and the Wolf*, a show scheduled to tour throughout North America in a giant tent in 2012. Mr. Getaz's first directorial endeavor was the short film *Virgin Red* (2005), which was screened at several major international film festivals. His second short, *Freud's Magic Powder*, was premiered at the Locarno Film Festival in 2009. Mr. Getaz is now developing his first full-length feature film. For almost 15 years, he contributed to the programming of the Cully Jazz Festival, which became one of the most prominent jazz festivals in Switzerland. He subsequently worked with Claude Nobs, Montreux Jazz Festival's legendary producer and founder. In 1998 Mr. Getaz co-founded the event communications agency Creatives, where he was the artistic director for five years. He earned a master's degree in law and has studied film direction and production at New York University.

Giants Are Small (production company), officially founded in 2007 after two years of experimental developments, was started by visual artist and opera director Doug Fitch, filmmaker and producer Edouard Getaz, and multimedia entrepreneur Frederic Gummy. Its first production was Stravinsky's *L'Histoire du Soldat* with the New York Philharmonic. This was the first time "live animation" — a technique utilizing puppeteering miniature elements in front of a camera to create moving images that are projected in real time in synch with the orchestra's performance — was brought to a wide audience. In 2008 the company presented a new version of Prokofiev's *Peter and the Wolf* with the Los Angeles Philharmonic in a production that merged live classical music, live animation, and video effects together in real time. In 2010 Giants Are Small created a production of Ligeti's *Le Grand Macabre* with the New York Philharmonic, conducted by Alan Gilbert, which was declared "a multimedia spectacular" by *New York* magazine and Best Classical Performance of the Year (2010) by *The New York Times*. Giants Are Small is currently in co-production with Big Heart Theatrical, a production company headed by former Disney executive Annie Hamburger, and And-Entertainment, the company of Andrew Lloyd Webber's former CFO Robert Butters, to present an innovative version of *Peter and the Wolf*, scheduled to tour through the U.S. in a giant tent in 2012.

G.W. Mercier (scenic design) is a set, costume, and puppet designer with more than 350 designs realized. He designed the set and costumes for *Juan Darien: A Carnival Mass* by
(more)

Julie Taymor and Elliot Goldenthal at the Vivian Beaumont, which received a Tony nomination for scenery, and two Drama Desk nominations for scenery and costumes. Off-Broadway, at the Vineyard Theater, he received two additional Drama Desk nominations for scenery for *Dream True* by Tina Landau and Ricky Ian Gordon and *Bed and Sofa* by Polly Penn and Lawrence Klavan. Mr. Mercier is the recipient of the Daryl Roth Creative Spirit Award for Outstanding Talent and Vision in Design. His recent work includes *The Music Man*, directed by Mark Cuddy for Geva Theatre in Rochester, New York; *Dead Man's Cell Phone* by Sarah Ruhl, directed by Anne Bogart at Playwrights Horizons; *What We're Up Against* by Theresa Rebeck, directed by Loretta Greco at the Magic Theatre in San Francisco; and *Resurrection* by Daniel Beaty, directed by Oz Scott for Arena Stage. This is his New York Philharmonic debut.

Clifton Taylor (lighting design) has collaborated with Doug Fitch on several projects, including last year's production of Ligeti's *Le Grand Macabre* at the New York Philharmonic, conducted by Alan Gilbert. They have worked together in Chile at the new Teatro del Lago Opera House in Patagonia; at the Tanglewood Music Center, under the direction of James Levine; and for the National Symphony Orchestra in Washington, D.C. His Broadway credits include *Frozen*, *Jay Johnson: The Two and Only*, and *Hot Feet*. His Off-Broadway credits include the long running play *Freud's Last Session*, several Encores! productions at New York's City Center, and others at many theaters around New York over the past 25 years. Mr. Taylor's opera credits include Mozart's *The Abduction from the Seraglio*; the U.S. Premiere of Elliott Carter's *What Next?*; Karole Armitage's choreographed monodrama, *Ariadne Unhinged* for Gotham Opera; Weill's *The Rise and Fall of the City of Mahagonny* for the Tanglewood Music Festival; *Pamina Devi, a Cambodian Magic Flute* for the Vienna New Crowned Hope Festival; and Rameau's *Pigmalion* for the Opera national de Lorraine at Paris's Théâtre du Chatelet. In the world of dance, Mr. Taylor's designs have been commissioned by American Ballet Theatre, San Francisco Ballet, and Alvin Ailey American Dance Theater, among many others. He is the resident designer for the Karole Armitage Gone! and Elisa Monte Dance Companies, and is the lighting director for the *Fall for Dance Festival* at New York's City Center since its inception in 2004. In addition, Mr. Taylor is a sought-after lecturer on lighting and projection design. Under grants from the Asian Cultural Council, he has created numerous master classes both in Cambodia and Indonesia, where he has ongoing relationships with several arts organizations and foundations.

Cookie Jordan (make-up designer) was the make-up designer for the Philharmonic's production last May of Ligeti's *Le Grand Macabre*. Her Broadway credits include *Mother ...with the Hat*, *Lombardi*, *Fela* (wig and make up design), *Miracle Worker*, *A View from the Bridge*, and *South Pacific*. Her Off-Broadway credits include *Fela; Nigeria; Liberty Smith* at Ford's Theater in Washington, D.C.; the national tours of *Dirty Dancing* and Disney's *High School Musical*; and *Neighbors* at the Public Theater.

(more)

Cast (in order of appearance):

Baritone **Alan Opie** (Forester) is a regular guest at The Metropolitan Opera, Milan's Teatro alla Scala, Vienna's Staatsoper, Munich's Bayerische Staatsoper, Deutsche Oper Berlin, Glyndebourne Festival Opera, English National Opera (ENO), and Royal Opera House, Covent Garden. At ENO he was nominated for the Outstanding Achievement in Opera Olivier Award for his performance of Verdi's *Falstaff*. Mr. Opie's recent appearances have included Puccini's *Madama Butterfly* at Covent Garden; Verdi's *La traviata* at San Diego Opera; Janáček's *The Makropulos Affair* at La Scala; Bernstein's *Candide* with Naples's Teatro San Carlo; *Falstaff* with l'Opéra du Rhin and the Washington National Opera; and Puccini's *Tosca* and Verdi's *Luisa Miller* with the Canadian Opera Company. His extensive concert work has included performances of Mendelssohn's *Elijah* in San Francisco and Dallas; Walton's *Belshazzar's Feast* in Dallas and Carnegie Hall; Britten's in Washington, D.C., Vaughan Williams's *Sea Symphony* in Los Angeles; Elgar's *The Kingdom* with the Halle Orchestra in honor of the 150th anniversary of Elgar's birth; and Elgar's *Apostles* as part of the BBC Proms 2007 season. Alan Opie has recorded for the CBS, EMI, Hyperion, Chandos, and Decca labels. Releases include *Alan Opie Sings Bel Canto Arias*; Britten's *Gloriana*, *Albert Herring*, *Peter Grimes* (Grammy Award), *Death in Venice*, and *The Rape of Lucretia*; the title role in Dallapiccola's *Ulisse*; Tonio in Leoncavallo's *I Pagliacci*; Enrico in Donizetti's *Lucia di Lammermoor*; Smirnov in Walton's *The Bear*; Don Carlos in Verdi's *Ernani*; Count di Luna in Verdi's *Il Trovatore*; Figaro in Rossini's *Il barbiere di Siviglia*; and Beckmesser in Wagner's *Die Meistersinger von Nürnberg* led by Georg Solti, which also received a Grammy Award. This is his New York Philharmonic debut.

Mezzo-soprano **Melissa Parks** (Forester's Wife/Owl) made her New York Philharmonic debut as Mescalina in the critically acclaimed production of Ligeti's absurdist opera, *Le Grande Macabre*, in May 2010, conducted by Alan Gilbert. Earlier that season she had made her Italian debut as Mrs. Lovett in Stephen Sondheim's *Sweeney Todd* with the Teatro Comunale di Bologna, Teatro Luciano Pavarotti di Modena, Teatro Rossini di Lugo, and Teatro Municipale di Piacenza. Her 2010–11 season roles have included Katisha in Gilbert & Sullivan's *The Mikado* with Michigan Opera Theatre, Marcellina in Mozart's *The Marriage of Figaro* with Madison Opera, and Mistress Quickly in Verdi's *Falstaff* with Utah Opera — where she will return next season to perform Baba in Menotti's *The Medium*. Ms. Parks has appeared with The Metropolitan Opera in Donizetti's *La Fille du Régiment* and Weill's *The Rise and Fall of the City of Mahagonny*, and as Dritte Dame in R. Strauss's *Elektra* with Seattle Opera; Dame Quickly in Verdi's *Falstaff* with Cleveland Opera; and Erda in Wagner's *Das Rheingold* with New Orleans Opera. Ms. Parks recently reprised the role of Mrs. Peachum in Weill's *The Beggar's Opera*, conducted by Lorin Maazel at his Castleton Festival.

Tenor **Keith Jameson** (Schoolmaster/Mosquito) began the 2010–11 season as Flute in Britten's *A Midsummer Night's Dream* at Lyric Opera of Chicago, followed by the Simpleton in Musorgsky's *Boris Godonov* at Dallas Opera. In concert he returned to Boston Baroque for performances of Handel's *Messiah* and Monteverdi's *Il*

(more)

combattimento di Tancredi e Clorinda. Future roles include Triquet in Tchaikovsky's *Eugene Onegin* with Los Angeles Opera; Goro in Puccini's *Madama Butterfly* with Arizona Opera; Grandpa Joe in *The Golden Ticket*, based on Roald Dahl's *Charlie and the Chocolate Factory*, with Atlanta Opera; and the Novice in Britten's *Billy Budd* with The Metropolitan Opera. In concert, he performed Handel's *Messiah* and Haydn's *The Creation* with Boston Baroque. Last season he appeared at The Metropolitan Opera as Gherardo in Puccini's *Gianni Schicchi*, and as Remendado in a new production of Bizet's *Carmen*, conducted by Yannick Nézet-Séguin (also broadcast in HD). Additional performances include Don Basilio in Mozart's *The Marriage of Figaro* at Lyric Opera of Chicago and Pietro in Frank Schreker's *Die Gezeichneten* with Los Angeles Opera, conducted by James Conlon. In the summer Mr. Jameson returned to Santa Fe Opera for performances of Goro in *Madama Butterfly* and Clarin in Lewis Spratlan's *Life Is a Dream*. This is his New York Philharmonic debut.

American bass **Wilbur Pauley** (Parson/Badger) returns to the New York Philharmonic following his appearances last season as Astradamors in Ligeti's *Le Grand Macabre*. He has performed in almost 90 concerts with the New York Philharmonic since his debut at age 18 with the Westminster Symphonic Choir in Wagner's *Das Liebesmahl der Apostel*, led by Pierre Boulez. His solo debut was as the *basso profundo* in Stravinsky's *Les Noces* under John Lanchbery. His other performances with the Orchestra have included the bass solo in Beethoven's *Choral Fantasy*, with Zubin Mehta, and the role of Petrus in J.S. Bach's *St. Matthew Passion*. Highlights of Mr. Pauley's 30-year career include the world premiere of John Corigliano's *The Ghosts of Versailles* at The Metropolitan Opera; Weill's *The Rise and Fall of the City of Mahagonny* at the Salzburg Festival; two Broadway engagements — the musical *Band in Berlin*, and *The Merchant of Venice* with Dustin Hoffman — plus some dozen film sound tracks, including *Beauty and the Beast*, *Dead Man Walking*, *Enchanted*, and last year's Disney feature, *Tangled*. In 1992 Mr. Pauley founded the male vocal ensemble Hudson Shad. Recent New York City performances include Iannis Xenakis's *Oresteia* at Columbia University's Miller Theatre, and the Carnegie Hall premiere of *The Seven Deadly Sins* with Ute Lemper and the Toronto Symphony Orchestra. In March 2010 Mr. Pauley made his debut with the Orchestre symphonique du Luxembourg in Xenakis's *Ais*, and in November 2010 he appeared in Britten's *A Midsummer Night's Dream* at Lyric Opera of Chicago. In March–April 2011 he made his debut at the Teatro Colon in Buenos Aires, performing Astradamors in the La Fura Dels Baus's production of *Le Grand Macabre*. He will return to Lyric Opera this fall to perform in R. Strauss's *Ariadne auf Naxos*.

Baritone **Joshua Bloom** (Harašta, a poultry dealer) was born in Melbourne, Australia, and completed his B.A. in history at the University of Melbourne. In 1998 he made his Opera Australia debut in Rossini's *Il barbiere di Siviglia* on tour with OzOpera; he became a Young Artist, and later a Principal Guest Artist, for the company and received Green Room Awards for Dandini in Rossini's *La Cenerentola* and Nick Shadow in Stravinsky's *The Rake's Progress*. Other roles for Opera Australia have included

(more)

Schaunard in Puccini's *La Bohème*, Guglielmo in Mozart's *Così fan tutte*, Figaro in Mozart's *The Marriage of Figaro*, Escamillo in Bizet's *Carmen*, Leporello in Mozart's *Don Giovanni*, and Count Rodolfo in Bellini's *La Sonnambula*. In 2002 he was an Opera Foundation Australia Stipendiat at the Vienna Staatsoper, performing Fiorello in *Il barbiere di Siviglia* and the Imperial Commissioner in Puccini's *Madama Butterfly*. Mr. Bloom joined San Francisco Opera's Merola Program, performing Puccini's *Gianni Schicchi* and Dottore Bartolo in *Il barbiere di Siviglia*. Other roles in San Francisco included Angelotti in Puccini's *Tosca*, Garibaldo in Handel's *Rodelinda*, Ribbing in Verdi's *Un ballo in Maschera*, and the Black Minister in the U.S. premiere of Ligeti's *Le Grand Macabre* — a role he repeated in May 2010 with the New York Philharmonic. He made his Chicago Opera Theater debut in Berlioz's *Béatrice et Bénédict*, appeared in Mozart's *The Magic Flute* and R. Strauss's *Salome* for the Santa Fe Opera, and sang Don Alfonso in *Così fan Tutte* for San Francisco Opera's Western Opera Theater. His engagements also include Masetto in Mozart's *Don Giovanni* and Truffaldino in R. Strauss's *Ariadne auf Naxos* for The Metropolitan Opera; a new commission by Gerald Barry in concert with the Los Angeles Philharmonic, conducted by Thomas Adès; and a return to Opera Australia as Figaro.

Soprano **Serena Benedetti** (Frantik, Pepik's friend) was a winner of a Marian Anderson Career Grant for Emerging Classical Artists. Highlights of her operatic appearances have included Susanna in Mozart's *The Marriage of Figaro* with the Sarasota Opera, Musetta in Puccini's *La bohème* with the Palm Beach Opera, Fiordiligi in Mozart's *Così fan Tutte* with the Utah Symphony and Opera, Violetta in Verdi's *La traviata* with the Lake Placid Sinfonietta, Marcellina in Beethoven's *Fidelio* with Virginia Opera, and Adina in Donizetti's *L'Elisir d'Amore* at Lyric Opera Cleveland. She joined the roster of the New York City Opera for the 2006 season. Debuts in 2011 have included the Ludwig van Beethoven Festival in Warsaw, Poland, singing Richard Strauss *Lieder* with pianist J.J. Penna; recitals at Carnegie Hall's Weill Recital Hall and at Merkin Concert Hall; and appearances with the Chelsea Symphony, in repertoire ranging from Mozart and Debussy to Schoenberg. Last season's concert highlights included performances of Brahms's *A German Requiem*, Orff's *Carmina burana*, and Handel's *Messiah* with the Indianapolis Chamber Orchestra, and Barber's *Knoxville: Summer of 1915* and Mahler's Symphony No. 4 with the Eroica Ensemble in Memphis, Tennessee. She recently performed these works with New York's Chelsea Symphony at Bargemusic. She made her Carnegie Hall debut in Handel's *Messiah* led by John Rutter, and has returned there for appearances with the New York Oratorio Society and MidAmerica Productions in repertoire ranging from Vivaldi to Mendelssohn. She has also performed in the Sacred Music in a Sacred Space Series at St. Ignatius Loyola in New York with Kent Tritle. This is her New York Philharmonic debut.

Soprano **Isabel Bayrakdarian** (Vixen) won first prize in the 2000 Operalia competition founded by Plácido Domingo. She has since performed in many of the world's major opera houses and concert halls, and has sung the role of the Vixen at the Teatro del Maggio Musicale Fiorentino and at the Saito Kinen Festival, both with Seiji Ozawa. In

(more)

the 2011–12 season she will be heard at the Aspen Music Festival, with the Vancouver Symphony Orchestra, and in a new production of Zemlinsky's *Der Zwerg* at the Gran Teatro del Liceu in Barcelona. She also appears in recital with the University of Chicago, in a tour throughout British Columbia, Canada, and London's Wigmore Hall along with cellist Steven Isserlis. Highlights of her recent season included Mahler's Symphony No. 2, *Resurrection*, with the Toronto Symphony Orchestra and Peter Oundjian; Cleopatra arias with the Seattle Symphony Orchestra and Nicholas McGegan; Gorecki's Symphony No. 3 with the Danish National Symphony Orchestra; a recital debut at London's Wigmore Hall; the premiere of *Trobairitz Ysabella* by Serouj Kradjian, with the Manitoba Chamber Orchestra led by Anne Manson; and return performances at the Canadian Opera Company as Pamina in Mozart's *The Magic Flute* and Euridice in Gluck's *Orfeo ed Euridice*. Born in Lebanon, of Armenian heritage, and now a Canadian citizen, Ms. Bayrakdarian has been honored with many awards, including four Juno awards — Canada's highest recording prize — and a 2009 Grammy Nomination for "Gomidás Songs" on the Nonesuch label. She can be heard on the Grammy-award winning soundtrack of *The Lord of The Rings: The Two Towers*. This is her New York Philharmonic debut.

French mezzo-soprano **Marie Lenormand** (Fox) was last heard at Houston Grand Opera as Cherubino in Mozart's *The Marriage of Figaro*, a role she sang recently at Rouen Opera. An alumna of the Houston Grand Opera Studio, she has appeared in her native France as Olga in Tchaikovsky's *Eugene Onegin* and as Nicklausse and the Muse of Poetry in Offenbach's *Les Contes d'Hoffmann*. She has sung Urbain in Meyerbeer's *Les Huguenots* at Bard Summerscape in New York, Fragoletto in Offenbach's *Les Brigands* at the Grand Théâtre du Luxembourg, Lapák (a dog) in Janáček's *The Cunning Little Vixen* in Florence, and Dorabella in Mozart's *Così fan tutte* at Rouen Opera. Ms. Lenormand has previously performed the roles of Arsamene in Handel's *Xerxes* with Boston Baroque, Annio in Mozart's *Clemenza di Tito* with l'Opéra d'Avignon, Siebel in Gounod's *Faust* with Madison Opera, and Cherubino with Cincinnati Opera. Additionally, she has sung Siegrune in Wagner's *Die Walküre* at Paris's Théâtre du Châtelet under Christoph Eschenbach; was heard in Chabrier's *L'Etoile* in Angers and Nantes; and sang Rosina in Rossini's *Il barbiere di Siviglia* and Dorabella in *Così fan tutte* in Stuttgart. She has appeared in concert with François-Xavier Roth and Les Siècles in Mozart's Requiem in Aix-en-Provence, France, and with Ars Lyrica Houston. Upcoming engagements include Romeo in Bellini's *I Capuleti e i Montecchi* with Opera Boston, and two roles in Mozart's *Così fan tutte*: Dorabella with Kansas City Opera and Despina with New York City Opera. Ms. Lenormand was named "Musical Revelation of the Season" this year by the Syndicate of the French National Press for her interpretation of the title role of Thomas's *Mignon*. This is her New York Philharmonic debut.

California-born mezzo-soprano **Kelley O'Connor** (Lapák, a dog) performed Berio's Folk Songs with Daniel Harding and the London Symphony Orchestra at the Berlin Festival;

(more)

excerpts from Roussel's *Padmâvatî* with Christoph Eschenbach and the National Symphony Orchestra; and J.S. Bach's *Missa brevis* with Franz Welser-Möst and The Cleveland Orchestra — all in the 2010–11 season. Other appearances this season have included Beethoven's Ninth Symphony with Kurt Masur and the Shanghai Symphony Orchestra; Lieberson's *Neruda Songs* with Stéphane Denève and the Seattle Symphony Orchestra, as well as with the Royal Scottish National Orchestra; Mahler's Symphony No. 2, *Resurrection*, with Gustavo Dudamel and the Simón Bolívar Symphony Orchestra, with David Robertson and the Saint Louis Symphony Orchestra, and with Edo de Waart and the Milwaukee Symphony; and Britten's *Spring Symphony* with Robert Spano and the Atlanta Symphony Orchestra. Ms. O'Connor joined Gustavo Dudamel and the Los Angeles Philharmonic on an international tour with Bernstein's *Jeremiah* Symphony. She made her Lyric Opera of Chicago debut as Hippolyta in the company's new production of Britten's *A Midsummer Night's Dream*. She appeared as Federico García Lorca in Osvaldo Golijov's *Ainadamar* — a role she created for the world premiere at Tanglewood under the baton of Robert Spano and which she subsequently has sung in New York, London, Los Angeles, Chicago, Santa Fe, Ojai, Atlanta, and Adelaide, Australia. Ms. O'Connor's discography includes *Ainadamar* with Robert Spano and the Atlanta Symphony Orchestra and Beethoven's Symphony No. 9 with Franz Welser-Möst and The Cleveland Orchestra, both on Deutsche Grammophon. She last appeared with the New York Philharmonic on February 17, 2009, in a performance of Ravel's *L'Enfant et les sortilèges* at Carnegie Hall, conducted by Lorin Maazel.

This season soprano **Emalie Savoy** (Cock/Jay) was the soprano soloist in Mendelssohn's *Elijah* with the Oratorio Society of New York at Carnegie Hall led by Kent Tritle. She performed the role of Socrate in Satie's *Socrate* led by James Levine with The MET Chamber Ensemble at Zankel Hall, and the title role in R. Strauss's *Ariadne auf Naxos* conducted by Christoph von Dohnányi at the Tanglewood Music Center. Ms. Savoy is the recipient of the 2011 George London Foundation prize in memory of Leonie Rysanek, and was a second-prize winner at the 2011 Gerda Lissner International Vocal Competition. Upcoming engagements include her Metropolitan Opera debut in the 2011–12 season as Kristina in Janáček's *The Makropulos Case*. Ms. Savoy has studied voice with Deborah Savoy and Karen Ranung and is currently a student of Marlena Malas. She completed her bachelor and master studies in vocal performance at The Juilliard School, with additional master class repertoire study with Renée Fleming, Roger Vignoles, Stephanie Blythe, Sir Andrew Davis, Craig Rutenberg, and Edith Wiens. Ms. Savoy is currently a member of the Lindemann Young Artist Development Program at The Metropolitan Opera. This is her New York Philharmonic debut.

Soprano **Devon Guthrie** (Chocholka, a hen) is an artist diploma student in the opera studies program at The Juilliard School, where she received her master's degree and studies with Marlena Malas. This season at Juilliard she sang Drusilla in Monteverdi's *L'Incoronazione di Poppea* and covered the role of Mařenka in Smetana's *The Bartered*

(more)

Bride. Also this season Ms. Guthrie covered the role of Amore in Gluck's *Orfeo ed Euridice* at The Metropolitan Opera, and in past seasons at Juilliard she covered the roles of Blanche in Poulenc's *Les Dialogues des Carmélites* and Dalinda in Handel's *Ariodante*; performed the roles of Laurie in Copland's *The Tender Land* (as a part of The Focus Festival), Susanna in Mozart's *The Marriage of Figaro*, and Lucia in Britten's *The Rape of Lucretia*, and she was featured in Juilliard's Vocal Arts Honors Recital. Ms. Guthrie won the art song division of the Liederkrantz Competition and placed second in the Houston Grand Opera Eleanor McCollum Competition. This past summer she apprenticed at the Santa Fe Opera, where she covered the role of Rosaura in the world premiere of Lewis Spratlan's *Life is a Dream*. Past seasons have included the role of Donna Elvira in Mozart's *Don Giovanni* at the Tanglewood Music Festival led by James Levine and participation in the Bard Music Festival. At the Manhattan School of Music Ms. Guthrie performed in Weill's *Street Scene* as Rose Maurrant, and as Belinda in Purcell's *Dido and Aeneas*. Solo engagements have included Ricky Ian Gordon's *Orpheus and Euridice*, Mahler's Symphony No. 4 with the Reno Philharmonic, Barber's *Knoxville: Summer of 1915* with the Manhattan School of Music Symphony Orchestra, and Schubert's *The Shepherd on the Rock* with pianist Brian Zeger at the reopening of Alice Tully Hall. This is her New York Philharmonic debut.

Mezzo-soprano **Lacey Benter** (Woodpecker) received her master degree in music from The Juilliard School in May 2010 where she began her vocal studies with Marlena Malas. The Cedar Rapids, Iowa, native graduated from Lawrence University in Appleton, Wisconsin, in June 2009 with a bachelor's of music degree in vocal performance with a minor in theater arts. While at Lawrence she performed several roles for the main stage opera productions including Meg Page in Nicolai's *The Merry Wives of Windsor* and Lazuli in Chabrier's *L'Étoile*. She also took part in many musical theater productions, appearing as Fraulein Schneider in *Cabaret*, Princess Puffer in *The Mystery of Edwin Drood*, and several roles in the production of *Working*. More recently she has appeared on the Juilliard stage as Ma Moss in Copland's *The Tender Land* and as Madame de Croissy in Poulenc's *Les Dialogues des Carmélites*, La Marchande de Journaux in Poulenc's *Les Mamelles de Tirésias*, Zita in Puccini's *Gianni Schicchi*, and as a part of an ensemble cast in New York Festival of Song at Juilliard's 2011 concert in Alice Tully Hall. Last summer she attended the Castleton Festival and worked with Lorin Maazel in Puccini's *Il Trittico*, appearing as Ciesca in *Gianni Schicchi* and as Mistress of the Novices in *Suor Angelica*. During her Juilliard studies, Ms. Benter was the recipient of the Regina Sarfaty Rickless Voice Scholarship, Tatiana Troyanos Scholarship, Highley Scholarship, and the Novick Career Advancement Grant.

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

(more)

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 in May 2010 in the Philharmonic's staged presentation of Ligeti's *Le Grand Macabre* and again in June 2010 for Beethoven's *Missa solemnis* on the final program of the season, both conducted by Music Director Alan Gilbert. The Women of the New York Choral Artists last performed with the New York Philharmonic in March 2011 in Ligeti's *Clocks and Clouds*, part of *Hungarian Echoes: A New York Philharmonic Festival* conducted by Esa-Pekka Salonen.

The Metropolitan Opera Children's Chorus has been a successful training ground for several generations of talented young singers. Currently, there are approximately 100 children involved in the chorus ranging in age from 7 to 14. They attend twice-weekly after-school classes for beginner, intermediate, and advanced singers, taught by chorus director Anthony Piccolo, where they concentrate on English, Italian, French, German, and Russian diction, vocal technique, and music history, as well as the music they will sing on stage. In the past two seasons the Met Children's Chorus has appeared in numerous Met productions and Live in HD transmissions, including performances of Verdi's *Attila*, Puccini's *La bohème*, Bizet's *Carmen*, Berlioz's *La Damnation de Faust*, Humperdinck's *Hansel and Gretel*, Tchaikovsky's *The Queen of Spades*, R. Strauss's *Der Rosenkavalier*, Puccini's *Tosca*, *Il Trittico*, and *Turandot*, and Berg's *Wozzeck*. Members of the chorus have also appeared in significant solo roles in Musorgsky's *Boris Godunov*, Debussy's *Pelléas et Mélisande*, and Mozart's *The Magic Flute*. Twelve members of the chorus are singing in this production of *The Cunning Little Vixen*.

Repertoire

The Cunning Little Vixen (1922–23) is the seventh of Janáček's nine operas, based on the 1920 serial novel *Liška Bystrouška (Vixen Sharp-Ears)* by Czech writer Rudolf Těsnohlídek, which was in turn inspired by a series of illustrations by the artist Stanislav Lolek. The libretto, written by the composer with Těsnohlídek's permission, greatly expands the philosophical scope and depth of the story, which concerns the young vixen of the title, who is captured and raised by a forester before escaping to start her own family. The opera premiered at the National Theatre in Brno in 1924. These will be the New York Philharmonic's first performances of the work.

The early works of Czech composer **Leoš Janáček** (1854–1928) were written in a typically 19th century Romantic style similar to that of his contemporary, Antonín

(more)

Dvořák, but in his later years he gradually developed a unique and unmistakable original voice, having been profoundly influenced by his deep study of folk music and of the rhythms of the Czech language. For much of his life, he was known only in his native Moravia, and there primarily as a teacher. But after the successful 1916 Prague premiere of his opera *Jenůfa* (1904) brought him national fame and international acclaim — and inspired by his passionate affection for a much younger, married woman — he experienced a late creative flowering. In his 1960s and '70s Janáček composed the series of masterworks on which his reputation stands, chief among them the operas *Káťa Kabanová* (1920–21), *The Cunning Little Vixen* (1922–23), *The Makropulos Affair* (1923–25), and *From the House of the Dead* (1927–28); the *Glagolitic Mass* (1926–27); *Sinfonietta* (1926); and two string quartets (1923, 1928).

* * *

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

* * *

The *Cunning Little Vixen* is generously sponsored by **Yoko Nagae Ceschina**.

* * *

Major support provided by **The Andrew W. Mellon Foundation** and the **Fan Fox and Leslie R. Samuels Foundation**.

* * *

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 these performances start at \$32. Tickets for Open Rehearsals are \$18. Pre-Concert Talks are \$7. All other 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.

* * *

(more)

New York Philharmonic

Avery Fisher Hall

The Cunning Little Vixen

Tuesday, June 21, 2011

Open Rehearsal — 9:45 a.m.

Wednesday, June 22, 2011, 7:30 p.m.

Thursday, June 23, 2011, 7:30 p.m.

Friday, June 24, 2011, 8:00 p.m.

Saturday, June 25, 2011, 8:00 p.m.

Live broadcast on June 23 on *The New York Philharmonic This Week*
[check local listings]

Pre-Concert Talk (one hour before each concert) by composer Joelle Wallach

Alan Gilbert, conductor
Directed by Doug Fitch
Choreography by Karole Armitage
Produced by Edouard Getaz
Created by Giants are Small
Scenic design by G. W. Mercier and Doug Fitch
Lighting design by Clifton Taylor
Costumes designed by Doug Fitch
Make-up, hair, body painting by Cookie Jordan
Daniel Boico, Assistant Conductor

Cast (in order of appearance):

Alan Opie, baritone* (Forester)
Melissa Parks, mezzo-soprano (Forester's Wife/Owl)
Keith Jameson, tenor* (Schoolmaster/Mosquito)
Wilbur Pauley, bass (Parson/Badger)
Joshua Bloom, baritone (Harašta, a poultry dealer)
Serena Benedetti, soprano* (Frantík, Pepík's friend)
Isabel Bayrakdarian, soprano* (Vixen)
Marie Lenormand, mezzo-soprano* (Fox)
Kelley O'Connor, mezzo-soprano (Lapák, a dog)
Emalie Savoy, soprano* (Cock/Jay)
Devon Guthrie, soprano* (Chocholka, a hen)
Lacey Benter, mezzo-soprano* (Woodpecker)
New York Choral Artists, Joseph Flummerfelt, director
The Metropolitan Opera Children's Chorus, Anthony Piccolo, director

JANÁČEK

The Cunning Little Vixen

###

*denotes New York Philharmonic debut

Follow the New York Philharmonic at nyphil.tumblr.com and twitter.com/nyphil