



**Alan Gilbert**  
Music Director

**2010/11 Season News**

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**SUPPLEMENT**

**HUNGARIAN ECHOES: A PHILHARMONIC FESTIVAL**  
**CONDUCTED BY ESA-PEKKA SALONEN**  
**MARCH 10–26, 2011**

**Three-Week Festival Focusing on Haydn, Bartók, and Ligeti —  
Three Composers with Deep Ties to Hungary**

**Festival To Include Multimedia Rendering of Bartók’s *Bluebeard’s Castle* and other  
Bartók Works; Three Early Haydn Symphonies; and  
Ligeti’s Piano Concerto, *Concert Românesc*, and *Clocks and Clouds***

**Soloists To Be Pianists Pierre-Laurent Aimard and Olli Mustonen,  
Mezzo-Soprano Michelle DeYoung, and Bass-Baritone Evgeny Nikitin**

*Hungarian Echoes: A Philharmonic Festival Conducted by Esa-Pekka Salonen*, will take place March 10–26, 2011. Over the course of four programs Mr. Salonen, guest artists, and Philharmonic musicians will explore the music of Haydn, Bartók, and Ligeti — three composers of different periods, styles, and approaches all bearing strong ties to Hungary. Highlights include Haydn’s Sixth, Seventh, and Eighth Symphonies; a multimedia presentation of Bartók’s *Bluebeard’s Castle*, plus his Concerto for Orchestra, Piano Concerto No. 1, and Suite from *The Miraculous Mandarin*; and Ligeti’s Piano Concerto, *Concert Românesc*, and *Clocks and Clouds*. Guest artists will include pianists Pierre-Laurent Aimard and Olli Mustonen, mezzo-soprano Michelle DeYoung, bass-baritone Evgeny Nikitin (in his Philharmonic debut), and the New York Choral Artists. Events will take place in Avery Fisher Hall unless otherwise noted.

“Esa-Pekka Salonen is a marvelous musician and an incredible conductor, and for me is just the right person to curate three weeks of fascinating repertoire,” says Alan Gilbert. “I’ve always been interested by the combinations that are possible when you put together music of Bartók and Haydn, and the dimension that Esa-Pekka Salonen brings to it by including Ligeti in the mix I think is brilliant and right on the money, because Ligeti is completely out of the tradition of Bartók — he has such a modern sensibility.

“The combination of Haydn, Bartók, and Ligeti is unusual and perhaps unexpected,” continues Mr. Gilbert. “Haydn was working in Eisenstadt for a Hungarian noble family at the time he wrote these three symphonies, and you can hear in them the influence of

Hungarian folk music. I think it makes a lot of sense to show that facet of Haydn and how it turned into the tradition of music that led up to Bartók and continued all the way up to Ligeti. Ligeti's early music actually sounds like Bartók, and we will hear some of that in the *Concert Românesc*. His later music, which is also on the festival, became completely bizarre and almost surreal and at the same time never lost sight of its roots. These combinations can lead to what I think will be a very exciting understanding of how the Hungarian folk tradition influenced all these different composers from different eras."

## THE MUSIC OF HAYDN, LIGETI, AND BARTÓK

### Joseph Haydn

Joseph Haydn (1732–1809) enjoyed a unique patron/artist relationship with the Esterhazy princes, whose estate was in the Austro-Hungarian Empire — one of the most fruitful and most profound relationships of its kind. The composer spent nearly 30 years as music director to the Esterházy, where his relative isolation on their estate at Eisenstadt (Kismarton) allowed him to develop a unique musical style influenced not only by the nascent classicism of the 1760s and 1770s, but also by Austrian and Hungarian folk elements such as the *Ländler* and hunting-horn calls. The trilogy of symphonies presented during the Philharmonic Festival — *Le matin*, *Le midi*, and *Le soir* — were written at an especially interesting moment in the composer's life, when the young Haydn had just been hired by Prince Paul Anton Esterházy and given a superb group of musicians. The composer wrote these three symphonies not only to show off what he could do, but also what his orchestra could do. Composed before the definition of a "symphony" had been established, Haydn created three groundbreaking, ambitious works that showed off the virtuosity and talent of each musician in the group (even the double bass, an instrument that is rarely spotlighted).

### Béla Bartók

"I'm increasingly fascinated by Bartók," says Mr. Salonen. "Of course everybody knows he's an important composer, and his best known works are universally beloved and performed very frequently, but somehow Bartók still is a sort of shadowy figure. We know little about him, and his life was rather dramatic and very complicated, and tragic in many ways."

Béla Bartók (1881–1945) wrote music that clearly revealed his Hungarian ties, a central point in this three-week festival. He was also an ethnomusicologist, who traveled with fellow composer Zoltán Kodály collecting Eastern European folk tunes from a variety of cultures, and was always aware of art music's trends as he followed the works of Richard Strauss, Claude Debussy, and Igor Stravinsky. Bartók's fusion of these elements in his own work created a rich, original musical vocabulary. To Esa-Pekka Salonen, who presides over *Hungarian Echoes*, Bartók's progress as a composer and artist — the path from folklorist to composer of a more universal style through the synthesis of many influences — is a subject that merits exploration. In spite of the high regard many academics and musicians have for Bartók, there is much to learn about this composer

who, in spite of a successful career, sadly fell upon difficult times at the end of his life after being displaced by World War II.

### **György Ligeti**

György Ligeti (1923–2006), another displaced European, was a minority of minorities: he was a Hungarian Jew who was born in Transylvania. Like Bartók, Ligeti's earliest works combined folk influence (he studied with, among others, Kodály in Budapest and researched Romanian folk music) with an up-to-the-moment compositional technique. His dramatic escape to the West after the 1956 Revolution — he ran through the Hungarian forests chased by Soviet Dobermans — and his arrival in Vienna opened up a whole new musical world, and he began his well-known experimentation with new sounds. According to Esa-Pekka Salonen, Ligeti's entire output, to some degree, reflects a sense of rootlessness and displacement — a lack of home — and the three works of his that are part of this festival offer a fascinating look at his artistic development. He could perhaps be considered the great musical sponge of the 20th century, having absorbed everything around him and turned it into something very much his own.

#### **PROGRAM I**

#### **Haydn's Symphony No. 6, *Le Matin*, Ligeti's Piano Concerto, and Bartók's Concerto for Orchestra**

The festival begins March 10–12 and 15, 2011, with **Haydn's Symphony No. 6, *Le Matin***, the first of the three symphonies named for the time of day, and the first the composer wrote after joining the Esterházy court in 1761. Pianist Pierre-Laurent Aimard joins the Philharmonic for **Ligeti's Piano Concerto**, which the composer considered to be his most complex and demanding work. Composed between 1985 and 1988, the work is written in Ligeti's late style, but also looks back to his folk-influenced origins, this time completely invented by the composer. The final work on the program, **Bartók's five-movement Concerto for Orchestra**, is one of the composer's best known. Written in 1943, it shows the influence of Hungarian folk music throughout, with the players featured in a soloistic fashion.

#### **PROGRAM II**

#### **Ligeti's *Concert Românesc*, Haydn's Symphony No. 7, *Le Midi*, and Bartók's Concerto for Orchestra**

The second program, March 17, 2011, begins with **Ligeti's *Concert Românesc***, from 1951. This early work, written when the composer was still living in Eastern Europe, presents a socialist/realist style with numerous straightforward folk influences. Reminiscent of Kodály and early Bartók, it is accessible, very well crafted, and fun, but it also foreshadows the experimental tendencies that Ligeti would explore upon moving to the West a few years later. The program's next work, **Haydn's Symphony No. 7, *Le Midi***, is the second in this trio of early Esterházy symphonies. Among its virtuosic solo moments is a nod to the operatic and Baroque styles of its recent past. The program concludes with **Bartók's Concerto for Orchestra**.

### PROGRAM III

#### Multimedia Presentation of Bartók's *Bluebeard's Castle*, Ligeti's *Concert Românesc*, and Haydn's *Symphony No. 7, Le Midi*

The third program, March 18–19 and 22, 2011, features a multimedia production of **Bartók's** one-act opera, *Bluebeard's Castle*, with soprano Michelle DeYoung and bass-baritone Evgeny Nikitin, in his Philharmonic debut. A complex work, the story is a folk tale of sorts through which the composer took the opportunity to expand and magnify the influence of the short folk songs he had been studying, transforming them into something modern. *Bluebeard's Castle*, featuring a libretto by Bartók's friend, poet Béla Balázs, was written primarily in 1911, but did not receive its premiere until 1918, in Budapest. The opening works on the program are **Ligeti's *Concert Românesc*** and **Haydn's *Symphony No. 7, Le Midi***.

### PROGRAM IV

#### Haydn's *Symphony No. 8, Le Soir*, and Bartók's *Piano Concerto No. 1* and *Suite from The Miraculous Mandarin*; and Ligeti's *Clocks and Clouds*

The festival's final program, March 24–26, 2011, begins with **Haydn's *Symphony No. 8, Le Soir***, the final of the three symphonies named for the times of day. The *Allegro* includes a dance tune through which Haydn constructs the entire movement, and there are numerous instances of light, playful moments throughout the symphony. Pianist Olli Mustonen takes the stage for **Bartók's *Piano Concerto No. 1***, which was premiered in Frankfurt in 1927. Comprised of small motifs and simple rhythms, it was believed by some scholars to show Bartók's awareness of the jazz age, but it is also clearly a Hungarian dance reminiscent of "night music." Women from the New York Choral Artists will join the Philharmonic for **Ligeti's *Clocks and Clouds***, an abstract, surreal work for 12 female voices and orchestra; the piece is from the middle of the composer's career, when he had already established himself as one of the leading avant-garde composers, and is devoid of any folk music influence, and so acts as a contrast to the theme of the festival. The final work, **Bartók's *Suite from The Miraculous Mandarin***, is the 1927 orchestration of the pantomime he composed from 1918 to 1924, which incorporates many of the folk influences that would become even stronger throughout the composer's later years.

### ESA-PEKKA SALONEN

Born in Helsinki, conductor and composer **Esa-Pekka Salonen** studied at the Sibelius Academy, and made his conducting debut with the Finnish Radio Symphony Orchestra in 1979. He was chief conductor of the Swedish Radio Symphony Orchestra for 10 years (1985–95) and director of the Helsinki Festival in 1995 and 1996. From 1992 until 2009 Mr. Salonen was music director of the Los Angeles Philharmonic, and was named its conductor laureate in April 2009. During that time he conducted the Los Angeles Philharmonic's residencies at the Salzburg Festival, Köln Philharmonie, and at the Théâtre du Châtelet, Paris, as well as on numerous European tours and guest performances in Japan.

Since September 2008 Mr. Salonen has been principal conductor and artistic advisor of the Philharmonia Orchestra. In his first season he devised and led *City of Dreams*, a nine-month exploration of the music and culture of Vienna between 1900 and 1935. The project has travelled to 18 cities across Europe, culminating with semi-staged performances of Berg's *Wozzeck* in October 2009.

Mr. Salonen has given countless premieres of new works. He has led critically acclaimed festivals of music by Berlioz, Ligeti, Schoenberg, Shostakovich, Stravinsky, and Magnus Lindberg. In April 2006 he returned to Paris's Opéra Bastille to conduct the premiere of Kaija Saariaho's opera, *Adriana Mater*, having previously conducted the Finnish premiere of her first opera, *L'Amour de loin*, in 2004. In August 2007 he conducted the first Finnish performance of Saariaho's *La Passion de Simone* in a production by Peter Sellars at the Helsinki Festival before taking the production to the Baltic Sea Festival in Stockholm, a festival he co-initiated in 2003.

Esa-Pekka Salonen's forthcoming releases on the Philharmonia's Signum label include Schoenberg's *Gurrelieder*, Mahler's Symphonies Nos. 6 and 9, and Berlioz's *Symphonie fantastique*. In November 2008 Deutsche Grammophon released a CD with Mr. Salonen's Piano Concerto and his works *Helix* and *Dichotomie*. His first recording with the Los Angeles Philharmonic for Deutsche Grammophon (Stravinsky's *The Rite of Spring*) was released in October 2006 and nominated for a Grammy in December 2007. Mr. Salonen has also recorded extensively for Sony Classical, with repertoire ranging from Mahler and Revueltas to Magnus Lindberg and his own works. He last conducted the New York Philharmonic in February 2007 for the world premiere of his Piano Concerto, a co-commission by the Philharmonic, with Yefim Bronfman as soloist.

**CHRONOLOGICAL LISTING OF  
HUNGARIAN ECHOES, A PHILHARMONIC FESTIVAL**

**HUNGARIAN ECHOES: A PHILHARMONIC FESTIVAL  
CONDUCTED BY ESA-PEKKA SALONEN**

**Program I**

Avery Fisher Hall

Thursday, March 10, 2011, 7:30 p.m.

Friday, March 11, 2011, 11:00 a.m.

Saturday, March 12, 2011, 8:00 p.m.

Tuesday, March 15, 2011, 7:30 p.m.

Esa-Pekka Salonen, conductor

Pierre-Laurent Aimard, piano

HAYDN

Symphony No. 6, *Le Matin*

LIGETI

Piano Concerto

BARTÓK

Concerto for Orchestra

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**HUNGARIAN ECHOES: A PHILHARMONIC FESTIVAL  
CONDUCTED BY ESA-PEKKA SALONEN**

**Program II**

Avery Fisher Hall

Thursday, March 17, 2011, 7:30 p.m.

Esa-Pekka Salonen, conductor

LIGETI

*Concert Românesc*

HAYDN

Symphony No. 7, *Le Midi*

BARTÓK

Concerto for Orchestra

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**HUNGARIAN ECHOES: A PHILHARMONIC FESTIVAL  
CONDUCTED BY ESA-PEKKA SALONEN**

**Program III**

Avery Fisher Hall

Friday, March 18, 2011, 8:00 p.m.

Saturday, March 19, 2011, 8:00 p.m.

Tuesday, March 22, 2011, 7:30 p.m.

Esa-Pekka Salonen, conductor

Michelle DeYoung, mezzo-soprano

Evgeny Nikitin, bass-baritone\*

LIGETI

*Concert Românesc*

HAYDN

*Symphony No. 7, Le Midi*

BARTÓK

*Bluebeard's Castle*

**HUNGARIAN ECHOES: A PHILHARMONIC FESTIVAL  
CONDUCTED BY ESA-PEKKA SALONEN**

**Program IV**

Avery Fisher Hall

Thursday, March 24, 2011, 7:30 p.m.

Friday, March 25, 2011, 2:00 p.m.

Saturday, March 26, 2011, 8:00 p.m.

Esa-Pekka Salonen, conductor

Olli Mustonen, piano

Women of the New York Choral Artists

Joseph Flummerfelt, director

HAYDN

*Symphony No. 8, Le Soir*

BARTÓK

*Piano Concerto No. 1*

LIGETI

*Clocks and Clouds*

BARTÓK

*Suite from The Miraculous Mandarin*

\*denotes New York Philharmonic debut

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