



**Alan Gilbert**  
Music Director

**2010/11 Season News**

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**SUPPLEMENT**

**MAGNUS LINDBERG**  
**THE MARIE-JOSÉE KRAVIS COMPOSER-IN-RESIDENCE**

**The 2010–11 Season To Include New York Premiere of Lindberg’s Groundbreaking Work *Kraft* with Mr. Lindberg at the Piano and Principal Cello Carter Brey, Principal Timpani Markus Rhoten, Principal Percussion Christopher S. Lamb, and Associate Principal Percussion Daniel Druckman As Soloists**

**Mr. Lindberg To Oversee and Host *CONTACT!*, The Philharmonic’s New-Music Series, Which Will Include World Premiere of His Own Work**

As a reflection of Alan Gilbert and the Philharmonic’s dedication to the music of our time, Finnish composer Magnus Lindberg will return in 2010–11 for his second season as The Marie-Josée Kravis Composer-in-Residence. Mr. Lindberg has worked closely with Mr. Gilbert to shape programming, and contemporary music has been infused throughout the Philharmonic’s season. He will also serve as a representative for the Philharmonic during his global travels, searching for new music, composers, and ideas.

“Magnus is already an important and valued member of our Philharmonic community, and I think our public is starting to know him well,” says Alan Gilbert. “His music, for me, covers all the bases: it’s intellectually satisfying, emotionally profound, and really human. And Magnus as a person is so warm and generous and such a collaborator. I think he’s doing a terrific job as Composer-in-Residence.”

“Having the luxury of doing a second season is really unique,” Magnus Lindberg says. “So often you have a concert and that’s it. At the Philharmonic my first year has been the honeymoon — getting to know the players and their world. Working with the Orchestra on many projects is something I value very highly.”

Mr. Lindberg’s 2010–11 season with the Orchestra will include the New York Premiere of his groundbreaking 1985 *Kraft*, and he will curate and host the second season of *CONTACT!*, the New York Philharmonic’s new-music series. The first program will feature a World Premiere–New York Philharmonic Commission by Mr. Lindberg alongside a work by the late Gérard Grisey, his former teacher.

Mr. Lindberg's residency is supported by a generous gift from Henry R. Kravis, which will also fund the creation of The Marie-Josée Kravis Prize for New Music at the New York Philharmonic, an award of \$250,000 to a composer for extraordinary artistic endeavor in the field of new music. The grant will be bestowed every two years, beginning with the 2011–12 season. Additional attributes of the award will be announced at a later date.

### **NEW YORK PREMIERE OF *KRAFT***

On October 7–8 and 12, 2010, Alan Gilbert will conduct the New York Premiere of Mr. Lindberg's prize-winning *Kraft*. Composed toward the end of Lindberg's "Brutist" phase, which blended complex constructs with brutally straightforward expression, *Kraft* has never before been performed indoors in the U.S. The dynamic, unconventional, and groundbreaking work will feature the New York Philharmonic, a gong suspended over the stage, Mr. Lindberg at the piano, and a group of soloists — Principal Cello Carter Brey, Principal Timpani Markus Rhoten, Principal Percussion Christopher S. Lamb, and Associate Principal Percussion Daniel Druckman — moving around the hall playing instruments that the composer built out of car parts, found objects, and more. *Kraft*, which will be performed alongside Debussy's *Prelude to the Afternoon of a Faun* and Sibelius's Violin Concerto with Joshua Bell, will be part of an evening that gets progressively louder, more intense, and closer to the audience.

Premiered in 1985, *Kraft* is a study of rhythmic interpolations and marked the beginning of Mr. Lindberg's use of the computer as a tool to assist composition. He spent two years composing the massive work (which is divided into two large movements, followed by a relatively long coda), one of which he devoted to designing the program he used to create the complex rhythmic and harmonic transformations. *Kraft*'s ensemble of soloists is the cornerstone of the orchestra, the catalyst for action, and the center of the work's huge mass of sound. In addition to their primary instruments, each ensemble member plays several percussive instruments made from objects Mr. Lindberg collected in a scrap yard. The piece goes beyond the traditional proscenium of the concert hall, both aurally and physically, as the soloists and conductor are directed to move around the space during the performance.

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

"This was my breakthrough piece and remains my biggest and most complex work," says Mr. Lindberg. "It's stunning to do with orchestra, and very difficult. It calls for a huge orchestra — a huge percussion section — and a huge setup for the soloists. The place will be absolutely crowded with stuff! There will be loudspeakers everywhere. I wrote the piece back in the mid-'80s in Berlin, where punk music and groups were playing. I used

‘trash’ instruments: we will need to go to the local junkyard to pick up various scrap metal. It’s a rather special piece, and I’m very much looking forward to finally being able to present it to New York.”

**MR. LINDBERG TO OVERSEE AND HOST *CONTACT!*,  
The Philharmonic’s New-Music Series, Which Will Include  
World Premiere of His Own Work and Other Premieres**

The Philharmonic will present two *CONTACT!* programs during the 2010–11 season, both of which will be conducted by Alan Gilbert and hosted by Magnus Lindberg. The New York Philharmonic’s new-music series will give audiences an opportunity to hear new music in more intimate venues. An integral part of Mr. Gilbert’s vision of the Philharmonic as a musical laboratory, the season’s two programs will include World Premiere–New York Philharmonic Commissions and a U.S. Premiere. Each program will be offered twice. In most cases, the composers will be present to introduce and discuss their works with Mr. Lindberg or Mr. Gilbert.

As part of his role with *CONTACT!*, the New York Philharmonic’s new-music series, Mr. Lindberg will not only curate the series but host both programs. In addition, he is composing a new work which the Philharmonic commissioned expressly for the series, to be premiered on November 19, 2010, at Symphony Space, and November 20 at The Metropolitan Museum of Art. Also on the program will be *Quatre chants pour franchir le seuil* by the late Gérard Grisey, a former teacher of Mr. Lindberg’s in Paris. Mr. Lindberg will also host the second program, December 17, 2010, at The Metropolitan Museum of Art, and December 18 at Symphony Space, which will include the U.S. Premiere of Julian Anderson’s ballet, *Comedy of Change*, and World Premiere–New York Philharmonic Commissions by James Matheson and Jay Alan Yim.

“*CONTACT!* is a fantastic extension of the repertoire and reflects a different type of music from what the Orchestra normally plays,” says Magnus Lindberg. “It’s a major statement from the Philharmonic to perform this music — it shows that the Orchestra is following its time, and it offers an opportunity to hear the voices of some composers who haven’t necessarily written for full orchestra. I also think it’s very important for musicians to see and play this music. I think it’s fantastic!”

**Three World Premieres**

**Magnus Lindberg** is composing a work for the season’s first pair of *CONTACT!* concerts, November 19–20, 2010. The New York Philharmonic commission from The Marie-Josée Kravis Composer-in-Residence is for a 25-minute work for a sinfonietta-size ensemble. About this program, Alan Gilbert has said: “We’ve asked Magnus to write a piece for our dedicated contemporary-music ensemble, *CONTACT!* As he will be hosting the program, he will bring a very personal perspective to the performance, not just because of the work that he himself is composing for it, but because the other piece is a major, significant work by Gérard Grisey, who was his teacher. Grisey, whose music has not been performed by the New York Philharmonic before, was one of the first

spectralists. His composition involves the use of the mathematical overtone series, creating sounds that ultimately, even though played by conventional instruments, can sound almost electronic, just by their placement in the spectrum of sound. The result is a fascinating sound world, one understood best by real specialists, and Magnus certainly is that.”

**James Matheson** has been commissioned to write a work for *CONTACT!*'s December 17 and 18, 2010, performances. The composer has said of his music: “I strive to create a complex aesthetic experience, and I’d like the audience to have experienced a work of beauty, something ephemeral and sublime. I want the ensemble to glow, but often the overall composition is shaped through the use of contrasts — simple and complex, consonant and dissonant. Ultimately, the point is to create a sort of dynamic equilibrium in which a work moves fluidly between various extremes, while pulling the listener toward a unified musical experience.”

Mr. Matheson (born in 1970 in Des Moines, Iowa) has written music for the Chicago, Seattle, and Albany symphony orchestras; American Composers Orchestra; Chamber Music Society of Lincoln Center; and others. Among his best known works are *Songs of Desire, Love and Loss*; *The Anatomy of Melancholy*; *Colonnade*; and *River, River, River*, which critical reviews characterize as “beautiful,” lustrous,” “amiable and often sumptuous.” Mr. Matheson holds degrees from Cornell University (D.M.A. 2001, M.F.A. 1997) where he studied composition with Steven Stucky and Roberto Sierra, and at Swarthmore College (B.A. 1992), where he majored in music and philosophy, studying composition with Gerald Levinson. In September 2009 he became the director of the Los Angeles Philharmonic’s Composer Fellowship Program.

**Jay Alan Yim**, whose collaboration with Alan Gilbert goes back to their student days at Harvard University, is composing work for the December 17 and 18, 2010, performances of *CONTACT!* In preliminary thoughts about the Philharmonic commission, the composer says: “So far, my ideas are gravitating toward a work for chamber orchestra (about 22 players) where every single measure would feature a different orchestration. A lot of my pieces in recent years have revolved around something that I call Extended Circular Melody, so I imagine that some of the techniques that I’ve developed in connection with that would play a role in providing the necessary element of linear continuity. Maybe this would be like some kind of Thread of Ariadne, navigating through an aural kaleidoscope; another recurrent image is that of the enigmatic river that Heraclitus refers to in his famous quote in which he said, ‘You cannot step into the same river twice.’ A lot of my output — especially since 2000, when I co-founded an intermedia collaborative with visual artist Marlena Novak — has been driven by an underlying concept at least as much as by the materials, and the resultant works seek to embed the generative concept in a way that permeates and influences the very structure of the piece.”

Mr. Yim (born in 1958) is associate professor of composition at Northwestern University. His works have been commissioned and performed by numerous institutions and ensembles, including the Royal Stockholm Philharmonic, Orchestre National de Lyon,

Chicago Symphony Orchestra, San Francisco Symphony, Korean Broadcast Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Netherlands Radio Philharmonic, Residentie Orkest Den Haag, London Sinfonietta, New Music Consort, Arditti Quartet, Nieuw Ensemble, JACK Quartet, Ensemble SurPlus, International Contemporary Ensemble, and dal niente. Mr. Yim is the recipient of a Kennedy Center/Friedheim award, three BMI and two ASCAP awards, Tanglewood and Aspen fellowships, Guggenheim and NEA fellowships, and three Illinois Arts Council fellowships. He was composer/fellow (1995–96) at the Chicago Symphony Orchestra, and is the co-founder of the “localStyle” digital media collaborative, with museum installations in the U.S. and Europe.

### U.S. Premiere

**Julian Anderson**’s music for the ballet *The Comedy of Change* will receive its U.S. Premiere for *CONTACT!* concerts on December 17 and 18, 2010. Based on Darwin’s *On the Origin of Species*, the work was premiered in September 2009, a joint commission from Rambert Dance and the Asko Ensemble. The composer told *The Financial Times* that the piece “is inspired by Darwin’s observation of nature as a moving force, ambivalent and fluctuating — a concept well-suited to music and dance.” Describing himself as an armchair ornithologist, Mr. Anderson says he became fascinated by Darwin’s observation of how birds indulge in ornate creations that do not always reflect the purpose for which they were intended. The idea of evolution “pushed me toward gradual change [as a determining factor in the music]. I started with one chord — a sonority that, when you hear it, will be three-dimensional. I worked a lot on it, to get a depth of sound. There are very low notes on bass clarinet and harp, and very high string harmonics, the combination of which leads to a strange sort of resonance.” *The Times of London* noted: “Julian Anderson’s wondrous new score glistens with elliptical rhythms and scatters sounds like stars in the night sky.”

Mr. Anderson was born in London in 1967 and studied composition with John Lambert, Alexander Goehr, and Tristan Murail. His *Diptych* (1990) for orchestra won the 1992 Royal Philharmonic Society Prize for Young Composers and was subsequently nominated as the BBC entry in the 1996 International Rostrum of Composers in Paris. The London Sinfonietta commissioned his *Khorovod* (1994) and *Alhambra Fantasy* (2000), both of which have been performed across Europe and the U.S. His other works include the orchestral BBC Proms commission, *The Stations of the Sun* (1998), which has been performed by both the Boston Symphony and Cleveland Orchestras, and the chamber work *Poetry Nearing Silence* (1997), commissioned by the Nash Ensemble. Mr. Anderson was artistic director of the Philharmonia Orchestra’s *Music of Today* series; The Cleveland Orchestra’s Daniel Lewis Young Composer Fellow (2005–2007); and will become the London Philharmonic Orchestra’s composer-in-residence in 2010.

## MAGNUS LINDBERG

This will be Magnus Lindberg's second season as The Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic. Born in Helsinki in 1958, he began musical training as a pianist, then entered the Sibelius Academy, where his composition teachers included Einojuhani Rautavaara and Paavo Heininen. The latter encouraged his pupils to look beyond the prevailing Finnish conservative and nationalist aesthetics, and to explore the works of the European avant-garde. This led, around 1980, to the founding of the informal group known as the Ears Open Society, which included Mr. Lindberg and his contemporaries Eero Hämeeniemi, Jouni Kaipainen, Kaija Saariaho, and Esa-Pekka Salonen, and sought to encourage a greater awareness of mainstream modernism. In 1981 Mr. Lindberg made a decisive move, traveling to Paris for studies with Vinko Globokar and Gérard Grisey and attending Franco Donatoni's classes in Siena, Italy. During the same period, he also was in contact with Brian Ferneyhough, Helmut Lachenmann, and Karl Höller.

Mr. Lindberg's compositional breakthrough came with two large-scale works, *Action-Situation-Signification* (1982) and *Kraft* (1983–85), which were inextricably linked with his founding, with Mr. Salonen, of the experimental Toimii Ensemble. This group — in which Mr. Lindberg plays piano and percussion — has provided the composer with a laboratory for his sonic development. His compositions of the early 1980s combined experimentalism, complexity, and primitivism, working with extremes of musical material. Toward the end of that decade, his compositional style transformed toward a new modernist classicism, in which many of the communicative ingredients of a vibrant musical language (harmony, rhythm, counterpoint, and melody) were reinterpreted afresh for the post-serial era. Key scores in this stylistic evolution were the orchestral/ensemble triptych *Kinetics* (1988), *Marea* (1989–90), and *Joy* (1989–90), reaching fulfillment in *Aura* (1993–94) and *Arena* (1994–95).

Over the past decade Magnus Lindberg's output has positioned him at the forefront of orchestral composition, including his concert-opener *Feria* (1997, which the New York Philharmonic performed in 1997, under the direction of Jukka-Pekka Saraste); 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). Recent works include *Seht die Sonne* (2007), commissioned by the Berlin Philharmonic, under Sir Simon Rattle, and the San Francisco Symphony. For his first season with the Philharmonic, Mr. Lindberg is composing two works: *EXPO*, which was premiered on the Opening Night Concert in September 2009 and reprised on the Orchestra's tours to Asia and Europe, and a second work for the final program of the Philharmonic's 2009–10 subscription season.

Mr. Lindberg's music has been recorded on the Deutsche Grammophon, Sony, Ondine, and Finlandia labels and is published by Boosey & Hawkes. He is the recipient of numerous awards, including the UNESCO International Rostrums (1982 and 1986), the Nordic Council Music Prize (1988), the Koussevitzky Prize (1988), the Prix Italia (1986), the Royal Philharmonic Society (1993), the First European Composer Prize of the

“young.euro.classic – Musik Sommer Berlin 2000” (which he shared), and the Wihuri Sibelius Prize (2003).

### **PREVIOUS NEW YORK PHILHARMONIC COMPOSERS-IN-RESIDENCE**

There have been six previous Philharmonic Composers-in-Residence: David Amram (1966–67); Lester Trimble (1967–68); Fredric Myrow (1968–69); Jacob Druckman (1982–86); David Del Tredici (1988–90); and Magnus Lindberg, The Marie-Josée Kravis Composer-in-Residence (2009–present). A similar role was held by Tania León, who was the Philharmonic’s Charles H.A. Revson Composer Fellow (1993–96) and New Music Advisor (1996–97).

**CHRONOLOGICAL LISTING OF MAGNUS LINDBERG'S 2010–11 SEASON**

**ALAN GILBERT LEADS THE NEW YORK PREMIERE OF  
MAGNUS LINDBERG'S *KRAFT***

Avery Fisher Hall

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

Friday, October 8, 2010, 8:00 p.m.

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

Alan Gilbert conductor

Joshua Bell, violin

Carter Brey, cello

Magnus Lindberg, piano\*

Markus Rhoten, timpani

Christopher S. Lamb, percussion

Daniel Druckman, percussion

DEBUSSY

*Prelude to the Afternoon of a Faun*

SIBELIUS

Violin Concerto

Magnus LINDBERG

*Kraft* (New York Premiere)

***CONTACT!*, THE NEW YORK PHILHARMONIC NEW-MUSIC SERIES**

Friday, November 19, 2010, 8:00 p.m.

Peter Norton Symphony Space

2537 Broadway at 95th Street

Saturday, November 20, 2010, 7:00 p.m.

Grace Rainey Rogers Auditorium, The Metropolitan Museum of Art

1000 Fifth Avenue

Alan Gilbert, conductor

Magnus Lindberg, host

Soprano tba

Magnus LINDBERG

New work (World Premiere–New York  
Philharmonic Commission)

GRISEY

*Quatre chants pour franchir le seuil*

\*denotes New York Philharmonic debut

**CONTACT!, THE NEW YORK PHILHARMONIC NEW-MUSIC SERIES**

Friday, December 17, 2010, 7:00 p.m.

Grace Rainey Rogers Auditorium, The Metropolitan Museum of Art  
1000 Fifth Avenue

Saturday, December 18, 2010, 8:00 p.m.

Peter Norton Symphony Space  
2537 Broadway at 95th Street

Alan Gilbert, conductor

Magnus Lindberg, host

Julian ANDERSON

James MATHESON

Jay Alan YIM

*Comedy of Change* (U.S. Premiere)

New work (World Premiere–

New York Philharmonic Commission)

New Work (World Premiere–

New York Philharmonic Commission)

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