



FOR IMMEDIATE RELEASE
September 25, 2008
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**HEAR & NOW, HOSTED BY STEVEN STUCKY, TO EXPLORE
ELLIOTT CARTER'S *OF REWAKING*;
DAVID ROBERTSON TO CONDUCT THE NEW YORK PHILHARMONIC IN
ALL-AMERICAN PROGRAM, OCTOBER 30–NOVEMBER 1, 2008**

**Concerts Are Part of Citywide Festival, *Bernstein: The Best of All Possible Worlds*,
And Will Include Bernstein's Symphony No. 1, *Jeremiah*, As Well As Copland's
Appalachian Spring and New York Premiere of Christopher Rouse's *Rapture***

**Mezzo-Soprano Michelle DeYoung To Perform in the
Carter and Bernstein Works**

Conductor, writer, lecturer, and Pulitzer Prize-winning composer Steven Stucky will explore Elliott Carter's *Of Rewaking* on a *Hear & Now* presentation, Thursday, October 30, 2008, at 7:30 p.m., and Friday, October 31 and Saturday, November 1, at 8:00 p.m. The *Hear & Now* events begin one hour prior to the published concert time, with Mr. Stucky leading a half-hour discussion about Mr. Carter's work. At the start of the concert there will be a short *Hear & Now* presentation, including a video interview with Mr. Carter, followed by complete performances by the New York Philharmonic of Mr. Carter's *Of Rewaking*, Copland's *Appalachian Spring*, Bernstein's Symphony No. 1, *Jeremiah*, and Christopher Rouse's *Rapture* — in its New York Premiere — all conducted by David Robertson. Mezzo-soprano Michelle DeYoung will perform in both the Carter and Bernstein works.

Mr. Carter, who turns 100 in December, also will be celebrated by the Philharmonic on Saturday, December 13, 2008, from 2:00 p.m. to 6:00 p.m. during a *Day of Carter*. The all-American concerts are part of *Bernstein: The Best of All Possible Worlds*, a citywide celebration of more than 30 events in 10 different venues, presented by the New York Philharmonic and Carnegie Hall, and commemorating the 50th anniversary of the start of Bernstein's tenure as the Philharmonic's Music Director, the 65th anniversary of his famous 1943 debut with the Orchestra, and Bernstein's 90th birthday year. For more information, go online to bernsteinfestival.org.

Related Events

- *New York Philharmonic Offstage at Barnes & Noble*
David Robertson will talk about the all-American program, Leonard Bernstein, and
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his own life and work with 96.3 FM WQXR's Jeff Spurgeon at Barnes & Noble, Lincoln Triangle, 66th Street and Broadway, on Wednesday, October 22, at 7:30 p.m.

- *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*, will host this podcast. 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.

- National Radio Broadcast

This concert will be broadcast the week of November 10, 2008,* on *The New York Philharmonic This Week*, a radio concert series syndicated nationally to more than 250 stations by the WFMT Radio Network. The 52-week series, hosted by WFMT's Kerry Frumkin, 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 96.3 FM WQXR on Thursdays at 9:00 p.m.

*Check local listings for broadcast and program information.

Artist

American conductor **David Robertson** is a leading interpreter of both the standard classical repertoire as well as less traditional works of our time. In fall 2008 he began his fourth season as music director of the 128-year-old St. Louis Symphony Orchestra, while continuing as principal guest conductor of the BBC Symphony Orchestra, a post to which he was appointed in 2005.

Mr. Robertson appears as a guest conductor internationally throughout the 2008–09 season. Highlights include several world premieres of works by composers such as Sofia Gubaidulina, with Amsterdam's Royal Concertgebouw Orchestra; Miroslav Srnka, with the Ensemble Intercontemporain; Sam Hayden with the BBC Symphony; and Ivan Fedele, with the Filarmonica della Scala. In April 2009, David Robertson will bring the St. Louis Symphony Orchestra to Carnegie Hall for two consecutive concerts featuring works by Wagner and Sibelius, among others, as well as the New York premiere of Kaija Saariaho's *Mirage*, with soprano Karita Mattila and cellist Anssi Karttunen as soloists.

Mr. Robertson also conducts The Juilliard Orchestra as part of the inaugural concert of the Alice Tully Hall Opening Nights Festival on February 22, 2009, as well as in a

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second concert on February 25. Additional U.S. guest appearances include performances with the San Francisco and Seattle Symphony Orchestras, and The Philadelphia Orchestra; and abroad with the Sydney Symphony, Amsterdam's Royal Concertgebouw Orchestra, Ensemble Intercontemporain, and BBC Symphony Orchestra; he returns to the Teatro alla Scala in Milan.

David Robertson has made numerous recordings for the Sony Classical, Naive, EMI/Virgin Classics, Deutsche Grammophon, Atlantic/Erato, Nuema, Adès, Valois, and Naxos labels. They include works by composers such as John Adams, Bartók, Pierre Boulez, Elliott Carter, Pascal Dusapin, Dvořák, Ginastera, Lalo, Milhaud, Steve Reich, Saint-Saëns, and Valentin Silvestrov.

Born in Santa Monica, California, Mr. Robertson was educated at London's Royal Academy of Music, where he studied French horn and composition before turning to orchestral conducting. He is the recipient of Columbia University's 2006 Ditson Conductor's Award, and he and the St. Louis Symphony Orchestra received the ASCAP Morton Gould Award for Innovative Programming for the 2005–06 season from the League of American Orchestras. *Musical America* named him Conductor of the Year for 2000. In 1997, Mr. Robertson received the Seaver/National Endowment for the Arts Conductors Award, the premier prize of its kind, given to exceptionally gifted American conductors. He last conducted the New York Philharmonic in May 2008, and is scheduled to return for three concerts October 23–25 and 28, 2008.

Mezzo-soprano **Michelle DeYoung** has appeared with many of the world's leading orchestras, including the New York Philharmonic; the Boston, San Francisco, Chicago, Pittsburgh, and BBC symphony orchestras; Cleveland, Minnesota, and Philharmonia Orchestras; Vienna, Los Angeles, and Royal philharmonic orchestras; and the Metropolitan Opera Orchestra, Met Chamber Ensemble, Orchestre de Paris, and numerous others. She has performed at The Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Seattle Opera, Glimmerglass Opera, Milan's Teatro alla Scala, Bayreuth Festival, Berlin Staatsoper, Opera National de Paris, the Théâtre du Châtelet, and Tokyo Opera. Her many Wagnerian roles include Fricka, Sieglinde, and Waltraute in the *Ring* cycle, Kundry in *Parsifal*, Venus in *Tannhäuser*, and Brangäne in *Tristan und Isolde*; she has also sung Dido in Berlioz's *Les Troyens* and Marguerite in *Le Damnation de Faust*; Jocaste in Stravinsky's *Oedipus Rex*; and the title role in Britten's *The Rape of Lucretia*. She created the role of the Shaman in Tan Dun's *The First Emperor* at The Metropolitan Opera.

This season, Ms. DeYoung's many engagements include her Los Angeles Opera debut as Fricka in new productions of both *Die Walküre* and *Das Rheingold*, conducted by James Conlon and directed by Achim Freyer; a series of Mahler performances with Pierre Boulez and Daniel Barenboim at Carnegie Hall; and a return to The Metropolitan Opera,
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Berlin Staatsoper, San Francisco Symphony, and the Musikverein in Vienna. This past summer, she appeared at the Salzburg Festival in Johan Simons's new production of Bartók's *Bluebeard's Castle*, with Peter Eötvös conducting the Vienna Philharmonic.

Ms. DeYoung's recording of Mahler's *Kindertotenlieder* and Symphony No. 3 with Michael Tilson Thomas and the San Francisco Symphony for SFS Media was awarded the 2004 Grammy Award for Best Classical Album. She has also been awarded 2001 Grammy Awards for Best Classical Album and Best Opera Recording for *Les Troyens* with Sir Colin Davis and the London Symphony Orchestra. Her growing discography also includes a new recording of Mahler Symphony No. 3 with the Chicago Symphony Orchestra and Bernard Haitink; Bernstein's Symphony No. 1, *Jeremiah*, with the BBC Symphony Orchestra and Leonard Slatkin (Chandos); and Mahler's *Das Klagende Lied* with the San Francisco Symphony and Michael Tilson Thomas for BMG. Ms. DeYoung last appeared with the New York Philharmonic in March 2001 in Elgar's *The Dream of Gerontius*, led by Sir Colin Davis.

Composer **Steven Stucky**, whose Second Concerto for Orchestra brought him the 2005 Pulitzer Prize in Music, has received commissions from countless orchestras, performing groups, individuals, and foundations at home and abroad. Recent works include *Radical Light*, commissioned and performed by the Los Angeles Philharmonic in 2007, and *Rhapsodies for Orchestra*, a co-commission by the New York Philharmonic and the BBC Proms, which received its world premiere by the Philharmonic at the London Proms on August 28, 2008, on the Orchestra's Tour of Europe 2008. The New York Philharmonic gave the work's U.S. premiere in New York on September 18–20 and 23, 2008 — at the same time that the world premiere of his large-scale oratorio, *August 3, 1964*, was premiered by the Dallas Symphony Orchestra, which commissioned it to commemorate the centenary of Lyndon B. Johnson.

Mr. Stucky's relationship with the Los Angeles Philharmonic is the longest such association between an American orchestra and a composer. He was appointed composer-in-residence by André Previn in 1988, and is now consulting composer for new music, working closely with music director Esa-Pekka Salonen. Mr. Stucky has been the host of the New York Philharmonic's *Hear & Now* series since its inception, in the 2005–06 season. He is also active as a writer, lecturer, educator, committed teacher, and mentor of young composers. He is a world-renowned expert on the music of the late Polish composer, Witold Lutosławski.

Among his numerous honors are a Guggenheim Fellowship (1986), a Bogliasco Fellowship (1997), and the Goddard Lieberon Fellowship of the American Academy of Arts and Letters (2002). In 2006 he was inducted into the American Academy of Arts and Sciences, and, in 2007, into the American Academy of Arts and Letters. He has taught at Cornell University since 1980, where he serves as Given Foundation Professor of Composition, and where he chaired the music department from 1992 to 1997.

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Repertoire

Aaron Copland's Pulitzer Prize-winning masterpiece, *Appalachian Spring*, was composed in 1944 as a ballet for dancer-choreographer Martha Graham. Originally scored for a chamber orchestra of 13 players, most of the work was recast as a suite for full orchestra in 1945. The ballet's scenario depicts "a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills" in the early 1800s. "The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, that their new domestic partnership invites." The gentle power of the score is enhanced by Copland's famous use of the Shaker melody "Simple Gifts." The New York Philharmonic gave the world premiere of the full orchestral version of *Appalachian Spring* in October 1945, under the baton of Artur Rodzinski. Most recently it was performed in November 2002, led by Rumon Gamba.

Composer **Elliott Carter** composed his *Of Rewaking* in 2002, setting three poems by William Carlos Williams which explore a landscape of struggle, surrender, and hope. "Sooner or later / we must come to the end / of striving," sings the solo soprano at the start of the first song, "The Rewaking." The second song, "Lear," refers to the unconquerable storm against which the Shakespearean king shouted; the cycle concludes with "Shadows," which suggests the soul's potential for renewal. Premiered by the Chicago Symphony Orchestra and soprano Michelle DeYoung, who sings the solo part in these concerts, *Of Rewaking* was Carter's first song cycle for orchestra and voice in more than 25 years. These concerts mark the New York Philharmonic's first performances of the work.

Leonard Bernstein first conceived his **Symphony No. 1, *Jeremiah***, in 1939 as a lamentation for soprano and orchestra. After three years, he transformed the work, enlarging it to a full symphony and choosing instead to write the solo part for mezzo-soprano. Completed in 1942, the work had its world premiere in January 1944 with the 25-year-old Bernstein on the podium of the Pittsburgh Symphony Orchestra, and Jennie Tourel as soloist. Ms. Tourel also joined the composer for the symphony's New York Philharmonic premiere in March 1944; it was subsequently awarded a New York Music Critics' Circle Prize. As with Bernstein's other symphonies, the *Jeremiah* Symphony explores personal questions of faith, with text derived from *The Lamentations of Jeremiah*. Bernstein dedicated the work to his father. The New York Philharmonic performed the symphony most recently in October 2000, led by Leonard Slatkin.

In the mid-1990s, composer **Christopher Rouse** found that most of his major works of the past several years had been on themes of death, grief, and darkness. Consciously choosing to change direction, he began to explore the other extreme of expression: joy. *Rapture*, commissioned and premiered by the Pittsburgh Symphony Orchestra in 2000,

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was the culmination of a series of works which, in the composer's words, looked "towards the light." Almost entirely without dissonance, the work is an accelerating journey into a depiction of spiritual bliss, "a progression to an ever more blinding ecstasy." These concerts mark the New York City premiere of *Rapture*.

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Single tickets for these performances are \$30 to \$109. Tickets for Open Rehearsals are \$16. 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**. [Ticket prices subject to change.]

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

Hear & Now

Avery Fisher Hall

Thursday, October 30, 2008, 7:30 p.m.

Friday, October 31, 2008, 8:00 p.m.

Saturday, November 1, 2008, 8:00 p.m.

David Robertson, conductor

Michelle DeYoung, mezzo-soprano

Steven Stucky, host

COPLAND

Elliott CARTER

BERNSTEIN

Christopher ROUSE

Appalachian Spring

Of Rewaking

Symphony No. 1, *Jeremiah*

Rapture (New York Premiere)

These performances are preceded by a *Hear & Now* talk one hour before each concert. A *Hear & Now* presentation will take place at the start of the concert.

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Photography is available in the New York Philharmonic online newsroom, nyphil.org/newsroom, or by contacting the Public Relations Department: (212) 875-5700; PR@nyphil.org.