



FOR IMMEDIATE RELEASE  
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Contact: Katherine E. Johnson  
(212) 875-5718; [johnsonk@nyphil.org](mailto:johnsonk@nyphil.org)

**LORIN MAAZEL TO LEAD THE  
NEW YORK PHILHARMONIC IN WORKS WRITTEN BY  
PHILHARMONIC MUSIC DIRECTORS, PAST AND PRESENT,  
SEPTEMBER 25–27, 2008**

**Concerts To Feature Music by Lorin Maazel, Pierre Boulez, Leonard Bernstein, and  
Gustav Mahler, with Solo Performances by Philharmonic Principal Flute  
Robert Langevin; Pianist Joyce Yang; and Soprano Kiera Duffy in  
Her Philharmonic Debut**

**Program Is Part of *Bernstein: The Best of All Possible Worlds*, a Citywide  
Celebration Presented by the New York Philharmonic and Carnegie Hall**

Music Director Lorin Maazel will conduct the New York Philharmonic in a program of works written by Philharmonic music directors, Thursday, September 25, at 7:30 p.m., Friday, September 26, at 11:00 a.m., and Saturday, September 27, 2008, at 8:00 p.m. The program will comprise the *Adagio* from the Symphony No. 10 by Gustav Mahler (music director, 1909–11); Music for Flute by Mr. Maazel (2002 through 2008–09 season); *Pli selon Pli: Improvisation II sur Mallarmé* by Pierre Boulez (1971–77); and the Symphony No. 2, *The Age of Anxiety*, by Leonard Bernstein (1959–1969; Laureate Conductor, 1969–1990). The soloists will be Philharmonic Principal Flute Robert Langevin; pianist Joyce Yang; and soprano Kiera Duffy, making her Philharmonic debut.

This program is 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](http://bernsteinfestival.org).

**Related Events:**

- Pre-Concert Talk

Charles Zachary Bornstein will introduce the program one hour before each performance. Tickets are \$5 in addition to the concert ticket. Attendance is limited to 90 people. Information: [nyphil.org](http://nyphil.org) or (212) 875-5656.

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- *New York Philharmonic Podcast*

The producers and hosts of the *New York Philharmonic Podcast* are Elliott Forrest, Peabody Award-winning broadcaster, producer, and afternoon host of 96.3 FM WQXR, and Mark Travis, a producer for the WFMT Radio Network since 1999 and the producer of the 52-week-per-year nationally syndicated radio series, *The New York Philharmonic This Week*. These previews of upcoming programs — through musical selections as well as interviews with guest artists, conductors, and Orchestra musicians — are available at [nyphil.org/podcast](http://nyphil.org/podcast) or from iTunes.

- National Radio Broadcast

This concert will be broadcast the week of October 6, 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](http://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.

### Artists

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

Mr. Maazel has taken the Orchestra on numerous international tours, including the historic visit to Pyongyang, Democratic People's Republic of Korea, in February 2008 — the first performance there by an American orchestra. Other recent tours have included Asia 2008 — to Taipei, Kaohsiung, Hong Kong, Shanghai, and Beijing; the May 2007 Tour of Europe; the November 2006 visit to Japan and Korea; the Philharmonic Tour of Italy in June 2006, sponsored by Generali; the two-part 75th Anniversary European Tour to thirteen cities in five countries in autumn 2005; and residencies in Cagliari, Sardinia, and the Bravo! Vail Valley Music Festival in Colorado.

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In addition to the New York Philharmonic, Mr. Maazel is music director of the Palau de les Arts Reina Sofia in Valencia, Spain. A frequent conductor on the world's operatic stages, he returned to The Metropolitan Opera in January 2008 for the first time in 45 years to conduct Wagner's *Die Walküre*.

Prior to his tenure as New York Philharmonic Music Director, Mr. Maazel led more than 100 performances of the Orchestra as a guest conductor. He served as music director of the Bavarian Radio Symphony Orchestra (1993–2002), and has held positions as music director of the Pittsburgh Symphony Orchestra (1988–96); general manager and chief conductor of the Vienna Staatsoper (1982–84); music director of The Cleveland Orchestra (1972–82); and artistic director and chief conductor of the Deutsche Oper Berlin (1965–71). He is an honorary member of the Israel Philharmonic Orchestra, and an honorary member of the Vienna Philharmonic.

**Robert Langevin**, holder of *The Lila Acheson Wallace Chair*, joined the New York Philharmonic as Principal Flute at the start of the 2000–01 season. In May 2001, he made his solo debut with the Orchestra in the North American premiere of Siegfried Matthus's Concerto for Flute and Harp with Philharmonic Principal Harp Nancy Allen and then-Music Director Kurt Masur. Prior to the Philharmonic, Mr. Langevin held the Jackman Pfouts Principal Flute Chair of the Pittsburgh Symphony and was an adjunct professor at Duquesne University, in Pittsburgh. Mr. Langevin served as associate principal flute of the Montreal Symphony Orchestra for 13 years, playing on more than 30 recordings. As a member of Musica Camerata Montreal and l'Ensemble de la Société de Musique Contemporaine du Québec, he premiered many works, including the Canadian premiere of Pierre Boulez's *Le Marteau sans maître*. In addition, Mr. Langevin has performed as soloist with Quebec's most distinguished ensembles and has recorded many recitals and chamber music programs for the Canadian Broadcasting Corporation. He also served on the faculty of the University of Montreal for nine years.

Born in Sherbrooke, Quebec, Mr. Langevin began studying flute at age 12 and joined the local orchestra three years later. While studying with Jean-Paul Major at the Montreal Conservatory of Music, he started working in recording studios, where he accompanied a variety of artists of different styles. He graduated in 1976 with two first prizes, one in flute, the other in chamber music. Not long after, he won the prestigious Prix d'Europe, a national competition open to all instruments with a first prize of a two-year scholarship to study in Europe. This enabled him to work with Aurèle Nicolet at the Staatliche Hochschule für Musik in Freiburg, Germany, where he graduated in 1979. He subsequently studied with Maxence Larrieu, in Geneva, winning second prize at the Budapest International Competition in 1980. His most recent solo appearance with the Philharmonic was in February 2007 in Mozart's Concerto for Flute and Harp in C major, K.299/297c.

In June 2005, at age 19, **Joyce Yang** was awarded the silver medal at the Twelfth Van Cliburn International Piano Competition. The youngest of the Cliburn Competition's  
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participants, she was the recipient of both the Steven De Groote Memorial Award for the Best Performance of Chamber Music, and the Beverley Taylor Smith Award for the Best Performance of a New Work. In the summer of 2006 Ms. Yang appeared with The Philadelphia Orchestra at the Mann Center, the Chicago Symphony Orchestra at the Ravinia Festival, and at the Aspen Symphony; and she opened the season of the National Symphony Orchestra at the Kennedy Center. In November 2006 she made her New York Philharmonic subscription debut with Lorin Maazel in Avery Fisher Hall, which followed concerts with the Orchestra in 2006 for its tour of Japan and Korea.

Born in Seoul, Korea, Ms. Yang received her first piano lessons at age four, and over the next few years won several national piano competitions in Korea. By age ten she had entered the Korean National Conservatory, and subsequently made a number of concerto and recital appearances in Seoul and Daejeon. In 1997 she moved to the United States to begin studies at the pre-college division of The Juilliard School, winning its Pre-College Division Concerto Competition. She performed Prokofiev's Piano Concerto No. 3 with The Philadelphia Orchestra when she was 12. Ms. Yang debut recording, distributed by Harmonia Mundi USA, includes live performances of works by Bach, Liszt, Scarlatti, and the Australian composer Carl Vine. Ms. Yang currently resides in New York City where she attends The Juilliard School as a student of Dr. Yohaved Kaplinsky. Her most recent appearance with the New York Philharmonic was in July 2008 at the Bravo! Vail Valley Music Festival.

Soprano **Kiera Duffy** was the winner of a 2008 Sullivan Foundation grant and a finalist in the 2007 Metropolitan Opera National Council Auditions, with a repertoire that ranges from Handel and Praetorius to the new sounds of Elliott Carter and John Zorn. Following her New York Philharmonic appearance, she will sing Ligeti's seminal works, *Aventures* and *Nouvelles Aventures*, for her first performances with the Los Angeles Philharmonic. She debuts at the Milwaukee Symphony Orchestra in Orff's *Carmina Burana* led by music director Andreas Delfs, and joins the Pacific Symphony Orchestra as soprano soloist in Handel's *Messiah*. She revisits Elliott Carter's opera, *What Next?* for concert performances with the Hamilton Philharmonic, and returns to the early music ensemble, Apollo's Fire, for performances and a recording of Handel's music written for the British monarchy. On the operatic stage, Ms. Duffy will be seen as Queen Tye in Philip Glass's *Akhnaten* in her Atlanta Opera debut, and as Elvira in Rossini's *L'Italiana in Algeri* with Opera Company of Philadelphia.

Kiera Duffy has appeared at Tanglewood with James Levine as Despina in Mozart's *Così fan tutte*; Tebaldo in Verdi's *Don Carlo*; and in the U.S. staged premiere of Carter's *What Next?* (recently released on DVD). She has performed with the Mormon Tabernacle Choir, Utah Symphony, Spoleto Festival USA, Opera Theatre of St. Louis, and in New York City Opera's VOX Showcase. Born in Philadelphia, Kiera Duffy was an accomplished pianist before pursuing singing, and holds bachelor's and master's degrees from Westminster Choir College. She is the recipient of numerous awards and

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recognition from organizations such as The Metropolitan Opera National Council, Philadelphia Orchestra Greenfield Competition, and Young Concert Artists International Competition. She is making her New York Philharmonic debut in these concerts.

### **Repertoire**

A number of great composers have left behind unfinished works, but among them, **Gustav Mahler's Symphony No. 10** is perhaps the most tantalizing. Coming at the end of his monumental series of symphonies, its manuscript is filled with dramatic annotations hinting at the deep personal significance of the work to the dying composer. Begun in 1910 during Mahler's tenure as Music Director of the New York Philharmonic, the symphony was sketched from beginning to end but never quite brought to completion. When Mahler died in 1911 of a blood infection, most of the movements were left in a state still requiring significant artistic decisions to be made. Only the first of the five movements — a moving *Adagio* culminating in a terrifying climactic chord — had been fully orchestrated. Several composers and musicologists have created their own completions of the entire symphony, but only the *Adagio* is performable as a truly authentic work of Mahler's. The New York Philharmonic first performed the *Adagio* in September 1971, under Pierre Boulez. Its most recent performance was in October 1976, led by James Levine.

**Lorin Maazel's Music for Flute**, composed in 1995 for James Galway and the Pittsburgh Symphony Orchestra, is the second in a group of three concertos by the New York Philharmonic's Music Director; the other two are for cello and violin respectively, and each is a showpiece for the orchestra as well as the soloist. In a single movement divided into six sections, the flute traverses a variety of characters and moods, all wittily and colorfully orchestrated. A prominent role is also given to the tenor tuba, and the orchestra even includes an accordion. This is the Philharmonic's first performance of the Music for Flute.

**Pierre Boulez's** monumental *Pli selon pli* (*Fold by Fold*) is a five-movement "portrait of [Stéphane] Mallarmé," in which each movement is inspired, both formally and expressively, by a different Mallarmé poem. The central movement, *Improvisation II sur Mallarmé* (written in 1957, and performed in this concert), is based on the sonnet "Un dentelle s'abolit" ("A lace curtain effaces itself"). Boulez sets the text for soprano in a fragmentary fashion, surrounded by the gleaming sounds of a percussion ensemble. The *Improvisations sur Mallarmé* was first performed by the New York Philharmonic in March 1960, with Marni Nixon as soloist and Leonard Bernstein conducting. The most recent performances were in March 1986, with Phyllis Bryn-Julson as soloist and the composer conducting.

The modern struggle to find faith and personal meaning is a thematic thread that runs through many of **Leonard Bernstein's** concert works. His **Symphony No. 2, *The Age of Anxiety*** (1949) was composed in response to a long poem on these issues by W.H. Auden: "The Age of Anxiety: A Baroque Eclogue," which won the Pulitzer Prize in

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1948. In the poem, four lonely people meet at a New York bar and spend the night discussing the human condition. Bernstein's symphony borrows its six-movement structure directly from the poem, and parallels its action with his characteristically eclectic musical idiom, including a brilliant jazzy interlude when the group makes a futile attempt to drink and dance their cares away. A piano solo part running through the work takes the role of the questing individual, and, in the composer's words, "the pianist provides an almost autobiographical mirror, in which he sees himself, analytically in the modern ambiance." The New York Philharmonic first performed *The Age of Anxiety* in February 1950, with the composer conducting and Lukas Foss as piano soloist. Lukas Foss was again the pianist in the most Philharmonic's most recent performance of the Symphony, in July 1998, with Kurt Masur conducting.

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Single tickets for these performances are \$28 to \$109. Tickets for Pre-Concert Talks are \$5. All tickets may be purchased online at **nyphil.org** or by calling **(212) 875-5656**, 9:00 a.m. to 9:00 p.m. daily. Tickets may also be purchased at the **Avery Fisher Hall Box Office**, Lincoln Center, Broadway at 65th Street. The Box Office opens at 10:00 a.m. Monday through Saturday, and at noon on Sunday. On performance evenings, the Box Office closes one-half hour after performance time; other evenings it closes at 6:00 p.m. A limited number of \$12 tickets for select concerts may be available through the Internet for students within 10 days of the performance, or in person the day of. Valid identification is required. To determine ticket availability, call the Philharmonic's Customer Relations Department at **(212) 875-5656**. [Ticket prices subject to change.]

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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](mailto:carrl@nyphil.org).

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**New York Philharmonic**

Avery Fisher Hall

Thursday, September 25, 2008, 7:30 p.m.

Friday, September 26, 2008, 11:00 a.m.

Saturday, September 27, 2008, 8:00 p.m.

Pre-Concert Talk (one hour before each concert) with Charles Zachary Bornstein

Lorin Maazel, conductor

Robert Langevin, flute

Joyce Yang, piano

Kiera Duffy, soprano

MAHLER

Lorin MAAZEL

Pierre BOULEZ

BERNSTEIN

*Adagio* from Symphony No. 10

Music for Flute

*Pli selon Pli: Improvisation II sur Mallarmé*

Symphony No. 2, *The Age of Anxiety*

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