

FOR IMMEDIATE RELEASE
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UPDATED September 11, 2013

**ALAN GILBERT AND THE NEW YORK PHILHARMONIC
THE 172nd SEASON BEGINS**

OPENING GALA CONCERT: SEPTEMBER 25 at 7:30 P.M.

**Cellist YO-YO MA Is Soloist in Works by Osvaldo GOLIJOV and PIAZZOLLA
Program To Include Two Works by RAVEL**

Telecast on *LIVE FROM LINCOLN CENTER* and Broadcast Live on Classical 105.9 FM WQXR

FREE DRESS REHEARSAL at 9:45 a.m.

Presented to the City by the Philharmonic and its Global Sponsor, Credit Suisse

**EMPIRE STATE BUILDING To Be Lit in Philharmonic Red
In Celebration of the New Season**

Music Director Alan Gilbert opens the New York Philharmonic's 2013–14 season with the Opening Gala concert, headlined by cellist Yo-Yo Ma, Wednesday, September 25, 2013, at 7:30 p.m. Mr. Gilbert will conduct Mr. Ma and the Orchestra in two works by Argentinian composers: the World Premiere of Octavio Brunetti's arrangement, commissioned by the New York Philharmonic, of a suite from Astor Piazzolla's *La serie del Ángel*, and Osvaldo Golijov's *Azul*, composed for the eminent cellist. The program opens with Ravel's *Alborada del gracioso* and closes with *Boléro*, two pieces that reflect the French composer's fascination with Spain. The concert will be telecast nationally on *Live From Lincoln Center* at a later date, and broadcast live on Classical 105.9 FM WQXR at 7:30 p.m.

The concert will mark the Philharmonic's first performance and Yo-Yo Ma's first New York performance of *Azul*, written for Mr. Ma, as well as the Orchestra's first performance of any work by Mr. Golijov. In its review of the piece, the *Los Angeles Times* praised, "Of all the music written for Ma, this one captures him most fully.... Ma and Golijov are artists made for each other."

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“I think Osvaldo Golijov is one of the most important composers working today, and I’ve loved his music for a long time,” said Alan Gilbert. “To work with Yo-Yo Ma is a huge honor, and it’s a dream to have him opening the season. His championing of this music makes a lot of sense to me because I can see the emotional kinship that these two great artists share. When Yo-Yo commissions a new piece, I admire that he doesn’t just play it once: he brings it to different orchestras and gives the piece life.”

For the seventh consecutive year, the Philharmonic and its Global Sponsor, Credit Suisse — whose partnership began at the start of the 2007 season — will offer a Free Dress Rehearsal of the Opening Gala concert Wednesday, September 25, 2013, at 9:45 a.m. General admission tickets will be handed out on a first-come, first-served basis starting that morning at 8:00 a.m. on Lincoln Center’s Josie Robertson Plaza. Previous seasons’ Free Dress Rehearsals have drawn thousands of music lovers to Avery Fisher Hall.

The black-tie Opening Gala on Wednesday, September 25, 2013, will include a pre-concert champagne reception from 6:00 to 7:00 p.m., the concert, and a dinner immediately following the performance. The Opening Gala Co-Chairmen are **Noreen and Ken Buckfire, Gabriela and Antonio Quintella, and Phoebe and Bobby Tudor**. The Executive Vice Chairmen are **Agnes and Gerald L. Hassell and Pamela Thomas-Graham and Lawrence Otis Graham**. The Gala is generously underwritten by **BNY Mellon, Credit Suisse, Mr. and Mrs. J. Christopher Flowers, Daria L. Foster, and Phoebe and Bobby Tudor**.

Related Events

- **Free Dress Rehearsal**

The Philharmonic and Credit Suisse will offer a Free Dress Rehearsal of the Opening Gala concert Wednesday, September 25, 2013, at 9:45 a.m. General admission tickets will be handed out on a first-come, first-served basis, one per person, starting that morning at 8:00 a.m. on Lincoln Center’s Josie Robertson Plaza.

- **Opening Gala**

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- **Empire State Building Salute**

On September 25 the Empire State Building will be lit in Philharmonic red in celebration of the Philharmonic’s Opening Gala and the start of the 2013–14 season.

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Artists

Music Director **Alan Gilbert** began his New York Philharmonic tenure in September 2009, the first native New Yorker in the post. He and the Philharmonic have introduced the positions of The Marie-Josée Kravis Composer-in-Residence and The Mary and James G. Wallach Artist-in-Residence; *CONTACT!*, the new-music series; and, beginning in the spring of 2014, the NY PHIL BIENNIAL. “He is building a legacy that matters and is helping to change the template for what an American orchestra can be,” *The New York Times* praised.

In addition to inaugurating the NY PHIL BIENNIAL, in the 2013–14 season Alan Gilbert conducts Mozart’s three final symphonies; the U.S. Premiere of Mark-Anthony Turnage’s *Frieze* coupled with Beethoven’s Ninth Symphony; four world premieres; an all-Britten program celebrating the composer’s centennial; the score from *2001: A Space Odyssey* as the film is screened; and a staged production of Sondheim’s *Sweeney Todd* starring Bryn Terfel. He continues The Nielsen Project — the multi-year initiative to perform and record the Danish composer’s symphonies and concertos, the first release of which was named by *The New York Times* as among the Best Classical Music Recordings of 2012 — and presides over the ASIA / WINTER 2014 tour. Last season’s highlights included Bach’s B-minor Mass; Ives’s Fourth Symphony; the EUROPE / SPRING 2013 tour; and the season-concluding *A Dancer’s Dream*, a multidisciplinary reimagining of Stravinsky’s *The Fairy’s Kiss* and *Petrushka*, created by Giants Are Small and starring New York City Ballet principal dancer Sara Mearns.

Mr. Gilbert is Director of Conducting and Orchestral Studies and holds the William Schuman Chair in Musical Studies at The Juilliard School. Conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg’s NDR Symphony Orchestra, he regularly conducts leading orchestras around the world. He made his acclaimed Metropolitan Opera debut conducting John Adams’s *Doctor Atomic* in 2008, the DVD of which received a Grammy Award. Renée Fleming’s recent Decca recording *Poèmes*, on which he conducted, received a 2013 Grammy Award. His recordings have received top honors from the *Chicago Tribune* and *Gramophone* magazine. In May 2010 Mr. Gilbert received an Honorary Doctor of Music degree from The Curtis Institute of Music and in December 2011, Columbia University’s Ditson Conductor’s Award for his “exceptional commitment to the performance of works by American composers and to contemporary music.”

The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences, and to his personal desire for artistic growth and renewal. He maintains a balance between his engagements as soloist with orchestras worldwide, and his recital and chamber music activities. His discography includes over 90 albums, including more than 17 Grammy Award winners.

Mr. Ma serves as the artistic director of the Silk Road Project, an organization he founded to promote the study of cultural, artistic, and intellectual traditions along the ancient Silk Road trade routes. Since its inception, more than 60 works have been commissioned specifically for the Silk Road Ensemble, which tours annually. Mr. Ma also serves as the Judson and Joyce Green Creative Consultant to the Chicago Symphony Orchestra’s Institute for Learning, Access,

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and Training. His work focuses on the transformative power music can have in individuals' lives, and on increasing the number and variety of opportunities audiences have to experience music in their communities.

Yo-Yo Ma was born in Paris to Chinese parents who later moved the family to New York. He began to study cello at age four, attended The Juilliard School, and in 1976 graduated from Harvard University. He has received numerous awards, among them the Avery Fisher Prize (1978), the National Medal of Arts (2001), the Sonning Prize (2006), the World Economic Forum's Crystal Award (2008), the Presidential Medal of Freedom (2010), the Polar Music Prize (2012), and the Vilcek Prize in Contemporary Music (2013). In 2011 Mr. Ma was recognized as a Kennedy Center Honoree. He serves as a U.N. Messenger of Peace and as a member of the President's Committee on the Arts & the Humanities. He has performed for eight American presidents, most recently at the invitation of President Obama on the occasion of the 56th Inaugural Ceremony. Yo-Yo Ma most recently appeared with the Philharmonic in June 2012 performing Henri Dutilleux's Cello Concerto, *Tout un monde lointain ... (A Whole Distant World ...)*, led by Music Director Alan Gilbert, at a concert dedicated to the works of Mr. Dutilleux, inaugural recipient of The Marie-Josée Kravis Prize for New Music.

Michael Ward-Bergeman is a performer, songwriter, and composer who has collaborated with musicians and composers from a wide range of genres. On the accordion, he has created performance techniques that work in harmony with his use of 21st-century technology, culminating in the hyper-accordion, an acoustic accordion with extended range and expressive capabilities. He has enjoyed a close friendship and working relationship with composer Osvaldo Golijov, and his hyper-accordion has been featured in many of Mr. Golijov's compositions. In 2011 he launched his GIG 365 project, performing on every day of the year in a diverse range of venues. Highlights included performances at Gainesville Correctional Facility, Harvard Business School with Yo-Yo Ma and the Silk Road Ensemble, and on the streets of New Orleans. Mr. Ward-Bergeman's electro-acoustic compositions have won international awards, and he has premiered works for vocalists Dawn Upshaw and Christina Courtin at Carnegie Hall. He is a founding member of the American roots music trio Groanbox, and is a graduate of the Berklee College of Music. This performance marks his New York Philharmonic debut.

Jamey Haddad is a Cleveland-born jazz and contemporary percussionist/drummer whose voice transcends styles and trends. He is a full-time professor at Oberlin Conservatory of Music and the Cleveland Institute of Music, and has served as an associate professor at Boston's Berklee College of Music and New England Conservatory for 18 years. He has collaborated with Simon & Garfunkel, Osvaldo Golijov, Yo-Yo Ma, Dawn Upshaw, Esperanza Spalding, Danilo Perez, Joe Lovano, Elliot Goldenthal, Brazil's Assad Brothers, Simon Shaheen, The Paul Winter Consort, Nancy Wilson, Dave Liebman, Maya Beiser, Betty Buckley, Steve Shehan, and Leo Blanco. He is in the fourth year of The Cleveland Orchestra's "Fridays@7," which combine a short classical program with an after-concert world music performance chosen by Mr. Haddad. The recipient of three NEA Performance Grants, a Fulbright Fellowship, and the Cleveland Arts Prize, he can be heard on more than 200 recordings. He was voted *DRUM!* magazine's Top

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World Percussionist (2012) and named one of *Modern Drummer*'s top four world percussionists (2007). A member of Paul Simon's band for 15 years, he will join Mr. Simon and Sting this winter for a two-month U.S. tour. This performance marks his New York Philharmonic debut.

Cyro Baptista has emerged as one of the premier percussionists in the world since arriving in the United States from his native Brazil. As performer and bandleader, he brings his unique charm and intense rhythmic drive to countless stages, numerous Grammy-winning recordings, and collaborations with myriad luminaries such as Paul Simon, Herbie Hancock, John Zorn, and Sting. Mr. Baptista's many honors include being named *DownBeat* Critics Poll Percussionist of the Year in 2013 and 2011, Jazz Journalists Association Percussionist of the Year (in 2007 and 2010), *DRUM!* Magazine's Percussionist of the Year in 2003 and 2004, and U.S. Artists Walker Fellow in 2009–10. Mr. Baptista leads four different ensembles, with whom he has released ten albums, and continuously tours throughout the world. He conducts master classes at major musical institutions, including The Juilliard School, Berklee College of Music, Mannes College of Music, The New School, New World Symphony Orchestra, and Kimmel Center Jazz Camp, as well as K–12 schools across the country. Mr. Baptista has a great interest in education and spreading his knowledge, especially to underserved segments of society, through his "Sound of Community" initiative. This performance marks his New York Philharmonic debut.

Pianist **Eric Huebner** joined the New York Philharmonic in January 2012. In June 2012 he made his Philharmonic solo debut in the World Premiere of Carter's *Two Controversies and a Conversation* on a *CONTACT!* program conducted by David Robertson. An active soloist and chamber musician, Mr. Huebner has twice been a featured recitalist at the Ojai Festival and has appeared on the Monday Evening Concerts and Piano Spheres series in Los Angeles, and in solo appearances at the Carlsbad Music Festival, Miller Theater, and (Le) Poisson Rouge. His solo appearances have included Ligeti's Piano Concerto at Carnegie Hall's Zankel Hall and Messiaen's *Oiseaux exotiques* at Alice Tully Hall. Since 2001 Mr. Huebner has been a member of Antares, a quartet comprising clarinet, violin, cello, and piano that was a first-prize winner of the 2002 Concert Artists Guild International Competition. Eric Huebner is currently assistant professor of piano at the University at Buffalo. He has recorded a variety of solo piano and chamber music.

Glenn Dicterow made his solo debut at the age of 11 in Tchaikovsky's Violin Concerto with the Los Angeles Philharmonic. His honors include the Young Musicians Foundation Award, Coleman Competition Award, Julia Klumpke Award, and Bronze Medal in the International Tchaikovsky Competition in 1970. Mr. Dicterow frequently appears as soloist with orchestras around the world, and he performed Bernstein's *Serenade* with the Curtis Symphony Orchestra in *Isaac Stern at Eighty: A Birthday Celebration* at Carnegie Hall. Mr. Dicterow is featured in the violin solos in Richard Strauss's *Ein Heldenleben* and *Also sprach Zarathustra* with Zubin Mehta for CBS Records. He has recorded works by Wieniawski with Zubin Mehta and the Los Angeles Philharmonic; Lee Holdridge's Violin Concerto with the London Symphony Orchestra, conducted by the composer; and Shostakovich's Violin Concerto No. 1 with the New York Philharmonic, conducted by Maxim Shostakovich. His most recent CD is a recital on Cala

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Records' *New York Legends* series. Glenn Dicterow is on the faculty of The Juilliard School and Manhattan School of Music. Beginning in the fall of 2013, he will become the first to hold the Robert Mann Chair in Strings and Chamber Music at the University of Southern California's Thornton School of Music.

Repertoire

Maurice Ravel's *Alborada del gracioso* was originally part of a collection of five piano pieces, *Miroirs* (1904–05), each of which was dedicated to a member of “Le club des Apaches” (a term referring to hooligans), a bohemian group of French composers, painters, poets, and critics. The composer hailed from the Basque region of France, near the Spanish border, and the piece evokes this heritage. An *alborada*, or “morning music,” is a Spanish folk song, accompanied by guitar, traditionally played in the morning under the window of one's sweetheart while she is still asleep. A *gracioso*, rendered in English as “jester,” is a comic character, usually a lowly type, reminiscent of the fools in Shakespearean comedies. Ravel orchestrated the piano piece in 1918, and it was premiered in Paris in 1919. Although the seven-minute piece sounds light and simple, the score places big demands on the performers; Ravel, known for his magnificent orchestrations, calls for glissandi from the trombones, flutter-tonguing from the winds, and, in the final section, strings divided into 24 parts. The Philharmonic's first performance of the work was by the New York Symphony (which in 1928 merged with the Philharmonic Society of New York to form today's New York Philharmonic) in January 1925, conducted by Walter Damrosch. Its most recent was in July, conducted by Alan Gilbert during the Orchestra's residency at Bravo! Vail.

Oswaldo Golijov's *Azul* was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma, for whom it was composed, at Tanglewood in August 2006. Subsequently, Mr. Golijov decided to expand the work into four sections (played without pause) for performance by cellist Alisa Weilerstein. The composer didn't set out to write a virtuosic cello concerto; rather, he wanted to “evoke the majesty of certain Baroque *adagios*,” and also their sense of spaciousness. In the work the composer updated the concerto grosso, in which a smaller group of instruments (here cello, hyper-accordion — an amplified accordion that can alter sounds as it is being played — and percussion) is pitted against an orchestra. The piece opens with the soloist spinning out a melody that blends Mr. Golijov's Middle-Eastern and Latin-American influences.

The titles of the sections reflect the images that the music conjures: “Paz sulfúrica” — as if reaching into the bowels of the earth — foregrounds the hyper-accordion; “Silencio” harks back to Baroque adagios; “Transit,” in which the cello and then the percussionist undertake lengthy cadenzas; and “Yrushalem,” marked “Noble, like prayer fragments,” the composer's homage to the Baroque composer François Couperin. The work ends with two codas, marked “Pulsar” and “Shooting Stars.” Oswaldo Golijov says he “wanted to write a piece that could be listened to from different perspectives . . . music that would sound as an orbiting spaceship that never touches the ground.” This is the Philharmonic's first performance of the work.

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In 1957, **Astor Piazzolla** (1921–92), the Argentine master who was the definitive performer and composer of tango, wrote a piece titled *Tango del Ángel*. In 1962, perhaps inspired by it, Alberto Rodríguez Muñoz commissioned more “angel songs” from Piazzolla for a play he was writing, *El tango del Ángel*. Piazzolla provided two new pieces, *Introducción al Ángel* and *La muerte del Ángel*. Although not conceived as such, these pieces joined another two to become known as the “Angel Series,” or *La serie del Ángel*. The Argentine-born pianist, arranger, and conductor Octavio Brunetti selected three of them when he arranged this **Suite from *La serie del Ángel***. The New York Philharmonic commissioned Mr. Brunetti’s arrangement, and this performance marks its World Premiere.

In 1928 **Maurice Ravel** withdrew to the seaside home he kept in his native Basque country of southwestern France, following an exhausting 14-month North-American tour. During his tour he made the rounds of major musical capitals, marveled at the Grand Canyon, and hobnobbed in Hollywood with Douglas Fairbanks, Sr., and Charlie Chaplin, among others. The dancer Ida Rubinstein commissioned a new piece from Ravel, who used his vacation to produce what is essentially an experiment in orchestration. *Boléro*, he wrote, “is a rather slow dance, uniform throughout in its melody, harmony, and rhythm, the latter being tapped out continuously on the drum. The only element of variety is supplied by the orchestral crescendo.” Ironically, although *Boléro* is one of the composer’s most arcane experiments, it became one of his most popular successes. The first Philharmonic performance of the work was in November 1929, led by Arturo Toscanini; the Orchestra’s most recent performance took place in December 2010, led by Alan Gilbert.

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Generous underwriting support for the Opening Gala is provided by **BNY Mellon, Credit Suisse, Mr. and Mrs. J. Christopher Flowers, Daria L. Foster, and Phoebe and Bobby Tudor**.

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Classical 105.9 FM WQXR is the Radio Home of the New York Philharmonic.
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Programs of the New York Philharmonic are supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council**, the **New York State Council on the Arts**, and the **National Endowment for the Arts**.

Tickets

Single tickets for these performances start at \$79. All tickets may be purchased online at nyphil.org or by calling **(212) 875-5656**, 10:00 a.m. to 6:00 p.m. Monday through Friday, 1:00 p.m. to 6:00 p.m. on Saturday, and noon to 5:00 p.m. on Sunday. Tickets may also be purchased at the **Avery Fisher Hall Box Office**. 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. 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.

For more information about the **Opening Gala**, which includes a pre-concert reception, concert, and post-concert dinner, please call **Jennifer Levine** at New York Philharmonic Special Events (212) 875-5757, or e-mail her at levinej@nyphil.org.

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Opening Gala of the New York Philharmonic's 2013–14 Season

Avery Fisher Hall

Wednesday, September 25, 2013, 7:30 p.m.

Free Dress Rehearsal — 9:45 a.m. (free event tickets, one per person, required and available starting at 8:00 a.m. on the Josie Robertson Plaza)

Live From Lincoln Center telecast at a later date on PBS stations

Concert broadcast live on Classical 105.9 FM WQXR and on wqxr.org

Alan Gilbert, conductor

Yo-Yo Ma, cello

RAVEL

Alborada del gracioso

Oswaldo GOLIJOV

Azul

Michael Ward-Bergeman*, hyper-accordion; Jamey Haddad* and Cyro Baptista*, percussion

PIAZZOLLA/arr. Brunetti

Suite from La serie del Ángel (World Premiere–New York Philharmonic Commission of arrangement)

Michael Ward-Bergeman*, accordion; Eric Huebner, piano; Glenn Dicterow, violin

RAVEL

Boléro

The concert will be performed without intermission.

*denotes New York Philharmonic debut

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[What's New](#) — Look Behind-the-Scenes

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