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**ALAN GILBERT AND THE NEW YORK PHILHARMONIC
2014–15 SEASON**

SEASON OPENING: Alan Gilbert To Conduct

**U.S. Premiere–Philharmonic Co-Commission of UNSUK CHIN's Clarinet Concerto, with KARI KRIIKKU,
and MAHLER's Symphony No. 1, September 23, 26–27, and 30**

**OPENING GALA CONCERT with JOSHUA BELL, JOSH GROBAN, and RENÉE FLEMING in
La Dolce Vita: The Music of Italian Cinema, September 16, Part of THE ART OF THE SCORE: Film Week at the Philharmonic**

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World Premieres by JOHN ADAMS, PETER EÖTVÖS, and CHRISTOPHER ROUSE

U.S. Premiere–Philharmonic Co-Commission of THIERRY ESCAICH's Concerto for Violin and Oboe

VERDI'S REQUIEM

**New York Premiere Staging of HONEGGER'S *JOAN OF ARC AT THE STAKE* with
MARION COTILLARD and Actors from the Comédie-Française
Directed by Côme de Bellecize**

Conclusion of THE NIELSEN PROJECT with Composer's 150th Birthday

Violinist LISA BATIASHVILI Named The Mary and James G. Wallach Artist-in-Residence

Pianist INON BARNATAN Named the Philharmonic's First Artist-in-Association

CHRISTOPHER ROUSE's Term Extended as The Marie-Josée Kravis Composer-in-Residence

World Premiere of *Thunderstuck*; New York Premiere of Flute Concerto with Robert Langevin; *Iscariot*

**YO-YO MA in 15th-Anniversary Concert for Silk Road Ensemble and in
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***CONTACT!*, the New-Music Series: at SubCulture, Co-Presented with 92nd Street Y;
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DOHNÁNYI / DVOŘÁK: A Philharmonic Festival

**Conducting Debuts by SUSANNA MÄLKKI, JUANJO MENA, STÉPHANE DENÈVE, and
THOMAS ADÈS in U.S. Premiere of His *Totentanz***

**Pianists JEREMY DENK and MARTIN HELMCHEN, Soprano ANGELA MEADE, and
Baritone SIMON KEENLYSIDE To Make Debuts**

EUROPE / SPRING 2015 Tour

Reprise of 2013 GIANTS ARE SMALL's *Petrushka* in London and Paris

International Associate Residency at London's BARBICAN Centre

Return to DUBLIN After 19 Years

SHANGHAI Orchestra Academy and Residency Begins with

First Annual Residency in July 2015; Inaugural Academy Class Begins Fall 2014

Return to BRAVO! VAIL for 13th-Annual Residency

New York, N.Y. — The New York Philharmonic's 2014–15 season broadens and deepens the partnerships and initiatives that have transformed the institution under Music Director Alan

Gilbert, while introducing new ideas and innovative collaborations that continue to enhance the Orchestra's role in the cultural landscape throughout New York City and the world.

The Philharmonic continues its dedication to programs that demonstrate the range of what a symphony orchestra can be: it will present the New York Premiere of a staged production of Honegger's *Joan of Arc at the Stake*, starring Academy Award winner Marion Cotillard; perform World, U.S., and New York Premieres and commissions by some of today's most significant living composers including Christopher Rouse, John Adams, Peter Eötvös, Thierry Escaich, and Unsuk Chin; explore iconic film music as part of the second season of THE ART OF THE SCORE: Film Week at the Philharmonic; and present *CONTACT!*, the new-music series, at venues beyond the Lincoln Center campus, including on the EUROPE / SPRING 2015 tour.

The season also celebrates musical partnerships by developing long-term collaborations and welcoming new creative partners to the Philharmonic family. Violinist Lisa Batiashvili, a longtime Philharmonic friend, becomes The Mary and James G. Wallach Artist-in-Residence and will perform on programs that also feature music by The Marie-Josée Kravis Composer-in-Residence Christopher Rouse, whose term has been extended for a third season; pianist Inon Barnatan makes his debut and joins the Philharmonic family as the newly established Artist-in-Association, a position created to develop new relationships with promising soloists.

The Philharmonic will deepen its global relationships with the launch of the Shanghai Orchestra Academy and Residency: featuring the first of its annual residencies in Shanghai and the inaugural class of the Shanghai Orchestra Academy, it will further the Philharmonic's role as a resource at home and abroad. The Philharmonic showcases its innovation on the road again this season by bringing *CONTACT!* and one of its staged productions — an adaptation of *Giants Are Small's* 2013 staging of Stravinsky's *Petrushka* — on tour for the first time.

“We have built a family around the New York Philharmonic, connecting with the artistic world's most exciting personalities and institutions. The combined imagination and talent of this incredible group creates innumerable musical possibilities, and it's so gratifying to see these relationships with the Orchestra bloom,” said Music Director Alan Gilbert. “At the core is that, over our five years together, the Philharmonic musicians and I have developed a fundamental mutual trust that lets us take risks: this is what makes always-fresh music-making possible. Our concerts are made even more vibrant because of the musicians' positive and generous musical spirit, not to mention their unbelievably high level of playing.”

“It has been wonderful working with Alan and the New York Philharmonic's leadership team to expand the Orchestra's potential not only as one of the world's leading orchestras, but as a cultural resource for our community and beyond,” said Executive Director Matthew VanBesien. “In the 2014–15 season, Alan and the brilliant Philharmonic musicians will perform an astounding range of music, from canonical masterpieces to premieres by today's leading composers, and our education programs will continue to inform as well as inspire a new generation of music lovers. None of this would be possible without the generous support of an unusually dedicated and visionary family of donors. All of our activities are in pursuit of our constant quest to reimagine what an orchestra should be today and into the future.”

“We are about to present another year of stunning programs and innovative projects,” said Chairman Gary W. Parr. “We are grateful to everyone who has helped make this season possible

for the greater Philharmonic family: the remarkable musicians of the Orchestra and the talented people whose tireless work makes this incredible artistry available to global audiences. The Board of Directors and I would like to thank our generous supporters: without them, we wouldn't be able to bring Alan and the Philharmonic's visionary ideas to the public."

HEADLINES OF THE 2014–15 SEASON

SEASON OPENING:

Alan Gilbert To Conduct U.S. Premiere–Philharmonic Co-Commission of UNSUK CHIN's Clarinet Concerto, with KARI KRIIKKU, and MAHLER's Symphony No. 1, September 23, 26–27, and 30

The New York Philharmonic's 173rd season opens with concerts that demonstrate the range of repertoire that has become a cornerstone of the Orchestra's programming.

The 2014–15 subscription season begins September 23, 26–27, and 30, 2014, with a program highlighting hallmarks of Music Director Alan Gilbert's tenure thus far: the combination of new and iconic repertoire to form thoughtful programs, and collaborations with leading composers and artists. The concerts open with the U.S. Premiere of a New York Philharmonic co-commission, Berlin-based Korean composer Unsuk Chin's Clarinet Concerto performed by Kari Kriikku in his Philharmonic subscription debut, and concludes with Mahler's Symphony No. 1.

The Philharmonic co-commissioned Unsuk Chin's Clarinet Concerto following the well-received U.S. Premiere of her work *Gougalōn* as part of *CONTACT!*, the Philharmonic's new-music series, conducted by Alan Gilbert in April 2013; the performance was named one of *New York* magazine's "10 Best Classical Performances of the Year." Ms. Chin says that her Clarinet Concerto is, in part, about "'imaginary' or 'fake' folk music that is not related to any specific time or place. Extreme virtuosity takes turns with lyrical passages; sweet-toned and contemplative aspects are juxtaposed with fierce and surreal ones."

Alan Gilbert said: "Unsuk Chin has quickly become very close and important to the Philharmonic. The musicians loved playing *Gougalōn*, and the audience completely went crazy. There's something unique about the way she combines traditional sounds and instruments, turns it into something utterly fresh and modern, and at the same time stays true to her cultural heritage. Her music expresses something very deep and human."

Unsuk Chin said: "The performance of *Gougalōn* was a composer's dream: it was one of the most insightful, committed, and exciting performances imaginable. I am absolutely thrilled that the New York Philharmonic has decided to co-commission my Clarinet Concerto. Kari Kriikku, Alan Gilbert, and the New York Philharmonic are all committed to music itself, not showmanship, and yet they have the most vibrant presence imaginable, keeping the listeners on the edge of their seats."

Kari Kriikku, for whom the new work is being written, previously appeared with the Philharmonic as the soloist in the U.S. Premiere of then Marie-Josée Kravis Composer-in-Residence Magnus Lindberg's Clarinet Concerto, led by Alan Gilbert at Carnegie Hall in

February 2010. Ms. Chin's Clarinet Concerto is a co-commission with the Gothenburg Symphony Orchestra, Philharmonia Orchestra, and the Barcelona Symphony Orchestra; Mr. Kriikku will perform its World Premiere with the Gothenburg Symphony Orchestra, led by Kent Nagano in May 2014.

The program will also include Symphony No. 1 by Gustav Mahler, who served as Philharmonic Music Director from 1909 to 1911. Mahler himself conducted the work's U.S. Premiere with the New York Philharmonic in 1909, and the score he used in that performance — which has also been used by Bruno Walter and Leonard Bernstein, among others — remains in the New York Philharmonic Archives.

SEASON OPENING:

Alan Gilbert To Conduct OPENING GALA CONCERT with JOSHUA BELL, JOSH GROBAN, and RENÉE FLEMING in *La Dolce Vita: The Music of Italian Cinema*, September 16, Part of THE ART OF THE SCORE: Film Week at the Philharmonic

Alan Gilbert conducts the Philharmonic's Opening Gala Concert, *La Dolce Vita: The Music of Italian Cinema*, featuring violinist Joshua Bell, singer/songwriter/actor Josh Groban, and soprano Renée Fleming on September 16, 2014. The concert is part of the Philharmonic's second season of THE ART OF THE SCORE: Film Week at the Philharmonic, a series exploring the genre's most distinctive uses of music. The program celebrates the lush and iconic scores from some of Italy's greatest films with music by Nino Rota, Ennio Morricone, and Luis Enríquez Bacalov; suites from Academy Award-winning films including Federico Fellini's *8 1/2* and *La Dolce Vita*; and music from Giuseppe Tornatore's *Cinema Paradiso*, newly arranged by William Ross. The multimedia evening will also feature set designs by visual artist Giuseppe Ragazzini combining animated graphics and film clips. The soloists return the following evening, September 17, 2014, for a variation of the same program, to be filmed by WNET for later broadcast on PBS's *Great Performances*.

Together, Mr. Bell and Mr. Groban performed and recorded the title song from *Cinema Paradiso* as well as *Mi Mancherai* from Luis Enríquez Bacalov's Academy Award-winning score to Michael Radford's *Il Postino*. Ms. Fleming has appeared on numerous sound tracks, including Steven Spielberg's adaptation of Hergé's *The Adventures of Tintin* as a comical Italian opera diva, *Immortal Beloved*, *The Lord of the Rings: The Return of the King*, *Closer*, and *Rise of the Guardians*. Ms. Fleming's numerous Philharmonic appearances include the Opening Gala Concert that launched Alan Gilbert's tenure as Music Director, in September 2009.

Alan Gilbert said: "There's so much great music written for film, and to hear it played live by the New York Philharmonic is an amazing experience. When music is chosen well for a film, it's expressive and dramatic, which are the qualities that you look for all the time in music. The chance to make it come alive and paint pictures for the audiences is something I relish and love."

Actor and Philharmonic Board Member Alec Baldwin will return as Artistic Advisor of THE ART OF THE SCORE. Details for the second Film Week program, September 19–20, 2014, will be announced at a later date.

Alan Gilbert To Conduct

World Premieres by JOHN ADAMS, PETER EÖTVÖS, and CHRISTOPHER ROUSE U.S. Premiere—Philharmonic Co-Commission of THIERRY ESCAICH's Concerto for Violin and Oboe

Throughout the 2014–15 season, Alan Gilbert will lead the Orchestra in World and U.S. Premieres — all commissioned or co-commissioned by the Philharmonic — by John Adams, Peter Eötvös, Thierry Escaich, The Marie-Josée Kravis Composer-in-Residence Christopher Rouse, and Unsuk Chin. Since its founding, the Philharmonic has championed the new music of its time, and that tradition continues as a significant part of the Orchestra's mission under the leadership of Music Director Alan Gilbert. Since Alan Gilbert became Music Director in September 2009, the Philharmonic has premiered 17 works, in addition to 20 works as part of *CONTACT!*, the new-music series (as of the end of the 2013–14 season). During the 2013–14 season, the inaugural NY PHIL BIENNIAL will present a collection of perspectives on today's music scene — by more than 50 contemporary and modern composers from 12 countries — as curated by Alan Gilbert and the New York Philharmonic as well as by partners on and off the Lincoln Center campus. The Philharmonic's new-music series, *CONTACT!*, continues to present new and contemporary works performed by smaller ensembles in intimate venues beyond the Lincoln Center campus.

Alan Gilbert said: "The work that composers do is the most important work in music at any given time. I have enormous admiration for composers, and I feel incredible gratitude that they are willing to struggle through the difficult process that is musical creation. One of the ways the Philharmonic can be a resource and an important catalyst for musical composition is to continue our very active commissioning program. I think it's one of the greatest things we can do for music."

Throughout its history, the Philharmonic has commissioned or premiered such landmark works as Dvořák's Symphony No. 9, *From the New World*; Gershwin's Concerto in F; and Copland's *Connotations*, and has performed the U.S. Premieres of works including Beethoven's Symphonies Nos. 7 and 9 and Brahms's Symphony No. 4. This pioneering tradition has continued to the present day, with works of major contemporary composers regularly scheduled each season, including John Adams's Pulitzer Prize- and Grammy Award-winning *On the Transmigration of Souls*; Melinda Wagner's Trombone Concerto; Esa-Pekka Salonen's Piano Concerto; and Mark-Anthony Turnage's *Frieze*, among others.

World Premiere of John Adams's Scheherazade.2 — Symphony for Violin and Orchestra

On March 26–28, 2015, Alan Gilbert will conduct violinist Leila Josefowicz in the World Premiere of John Adams's *Scheherazade.2* — Symphony for violin and orchestra, a New York Philharmonic co-commission with the Royal Concertgebouw Orchestra Amsterdam; the Royal Concertgebouw; and the Sydney Symphony Orchestra, David Robertson, chief conductor and artistic director.

The title of Mr. Adams's new work is a reference to the fable of Scheherazade, the Sultan's wife who narrated *One Thousand and One Nights* to spare her life, and to Rimsky-Korsakov's *Scheherazade*, which features concertmaster solos portraying Scheherazade herself.

John Adams said: “*Scheherazade.2* imagines a modern woman storyteller/hostage whose strength of character and powers of endurance are tested over and over by male hegemony. The ‘scenario’ was suggested by images in the media of imperiled women under the pressure of religious and political conservatism, including, but not limited to, women in Egypt, Afghanistan, Central Africa, and the U.S.”

The Philharmonic has enjoyed an ongoing relationship with Mr. Adams since 1983, when it performed the New York Premiere of his *Grand Pianola Music*. The Orchestra has since given the World Premieres of *Easter Eve 1945* (2004, conducted by Mr. Adams) and *On the Transmigration of Souls* (2002), co-commissioned by the Philharmonic and Lincoln Center’s *Great Performers* series in memory of the victims of 9/11. The latter won the 2003 Pulitzer Prize in Music, and its recording on Nonesuch — featuring the Philharmonic led by Lorin Maazel with the New York Choral Artists and the Brooklyn Youth Chorus — received the 2005 Grammy Awards for Best Classical Album, Best Orchestral Performance, and Best Classical Contemporary Composition. Alan Gilbert made his acclaimed Metropolitan Opera debut in 2008 leading John Adams’s *Doctor Atomic*; the DVD and Blu-ray of this production received the 2012 Grammy Award for Best Opera Recording.

Violinist Leila Josefowicz, a champion of contemporary repertoire, is closely affiliated with John Adams. The violinist has said that John Adams is “like family” to her, and they have developed a bond of mutual respect that has grown since she began playing his Grawemeyer Award-winning Violin Concerto when she was 21. The work has become a regular part of her repertoire, as has his electric violin piece *The Dharma at Big Sur*. *Scheherazade.2* is the first work Mr. Adams has composed expressly for Ms. Josefowicz.

John Adams said: “Leila Josefowicz is a uniquely inspired and inspiring musician who for years has performed all of my violin music with great insight, virtuosity, and passion. Her devotion to the composers of her own time is a model for all superstar performers. *Scheherazade.2* is the result of a close collaboration with Leila, whose own strength of character and powers of endurance were much in my mind while composing it.”

The program also includes two Russian works from the early 20th century: the 1911 original version of Stravinsky’s *Petrushka*, and Lyadov’s 1909 tone poem *The Enchanted Lake*.

World and U.S. Premieres of Peter Eötvös’s One-Act Opera, Senza Sangue

The Philharmonic will perform the World Premiere of Hungarian composer Peter Eötvös’s one-act opera, *Senza sangue*, in Cologne, Germany, during the EUROPE / SPRING 2015 tour, and the work’s U.S. Premiere at Avery Fisher Hall on May 8–9, 2015, featuring mezzo-soprano Anne Sofie von Otter and baritone Russell Braun, the two vocalists for whom the work is being composed. The Philharmonic co-commissioned the work with the Kölner Philharmonie as part of The Marie-Josée Kravis Prize for New Music. Mr. Eötvös is one of the three composers (along with Anthony Cheung and Franck Krawczyk) with whom the late Henri Dutilleux shared the inaugural Kravis Prize in 2011; the prize is awarded every two years to a composer for extraordinary artistic endeavor in the field of new music. In sharing the Prize, each of the three composers was commissioned to write a work for the Orchestra to premiere.

Peter Eötvös said: “I highly appreciate the trust shown in me by Maestro Dutilleux by his selection to share the Kravis Prize, and I am most grateful for the commission from the New York Philharmonic and Kölner Philharmonie for *Senza sangue*, not least because it makes it possible for me to fulfill my long-held dream of composing a one-act opera that echoes Bartók’s *Bluebeard’s Castle*.”

Senza sangue (Without Blood) is based on Alessandro Baricco’s story of the same name about a child who hides in a hole under her family’s farmhouse while her father is murdered and what happens once she grows up. The work will use the same orchestration, roles, and relationships between characters as Bartók’s *Bluebeard’s Castle*, for which *Senza sangue* is eventually intended as a companion piece.

This will be Mr. Eötvös’s second work to be performed by the Philharmonic; in June 2014 as part of the NY PHIL BIENNIAL, the Orchestra will perform the New York Premiere of his second violin concerto, *DoReMi*, featuring Midori as soloist (for whom it was written) and conducted by Alan Gilbert. Also an accomplished opera and film-score composer, Mr. Eötvös’s wide-ranging influences include Gesualdo, Miles Davis, and Stockhausen, one of his early mentors. His scores, whether for opera or instruments alone, typically display dramatic or theatrical qualities and evoke their own unique tonal universe.

U.S. Premiere of Thierry Escaich’s Concerto for Violin and Oboe

On April 8–11, 2015, Alan Gilbert conducts the U.S. Premiere of French composer Thierry Escaich’s Concerto for Violin and Oboe, a Philharmonic co-commission, performed by The Mary and James G. Wallach Artist-in-Residence Lisa Batiashvili and her husband, oboist François Leleux, in his Philharmonic debut. The program will mark the Philharmonic’s first performance of a work by Mr. Escaich. Like Bach’s Concerto for Violin and Oboe, also featured on the program, Mr. Escaich’s work will include three movements and highlight dialogue between the two instruments. The movements of Mr. Escaich’s work will intertwine and be structured around the central, slow movement, which will pay homage to the passacaglia, a form dear to Bach.

Thierry Escaich said: “The fact that the New York Philharmonic and Alan Gilbert have commissioned this piece, when one knows of the Orchestra and its conductor’s commitment to contemporary music, has given an incredible opportunity for a new piece to enter the repertoire and continue celebrating this rare combination of instruments. Throughout my career, I have often found myself reworking certain forms of the past in order to make them express something new. I wanted to use J.S. Bach’s thematic material for this double concerto and to shape it until it entered my own sound world. It is clear that I am thinking of the warmth and breadth of François’s sound while writing, and too of the spirit and energy of Lisa’s violin, which guides the persistent rhythm running throughout the piece.”

Equally well known as a composer, organist, and improviser, Mr. Escaich has served as organist at Paris’s Saint-Étienne-du-Mont since 1997, succeeding Maurice Duruflé. He has served as composer-in-residence with the Orchestre National de Lille, the Orchestre de Bretagne, and the

Orchestre National de Lyon; is currently associate composer with the Paris Chamber Orchestra; and has been awarded Victoires de la Musique as Composer of the Year in 2003, 2006, and 2011.

World Premiere by The Marie-Josée Kravis Composer-in-Residence Christopher Rouse

Alan Gilbert will conduct the World Premiere of *Thunderstuck*, the third Philharmonic-commissioned orchestral work by The Marie-Josée Kravis Composer-in-Residence Christopher Rouse, October 9–11 and 14, 2014. The rock-inspired piece pays homage to some of Mr. Rouse's favorite rock artists from the 1960s and 1970s. (See **Christopher Rouse, page 14**).

VERDI'S REQUIEM

On January 15–17, 2015, Alan Gilbert will lead Verdi's Requiem for the first time with the Philharmonic. The performances will feature young vocalists from the U.S. and Finland: soprano Angela Meade in her Philharmonic debut, mezzo-soprano Lilli Paasikivi, tenor Brandon Jovanovich in his Philharmonic debut, and bass-baritone Eric Owens, as well as the New York Choral Artists directed by Joseph Flummerfelt.

Alan Gilbert said: "Verdi's Requiem is one of those iconic masterpieces that I got to know through the New York Philharmonic: my first time hearing it was with the New York Philharmonic conducted by Zubin Mehta, who does it absolutely brilliantly — it's still ringing in my ears. Verdi's Requiem is a unique treatment of a very serious text: it is not hyper-reverent, but it is extremely vivid, even terrifying, larger-than-life, and gets into the excitement of worship, fear, and the uncertainty of faith."

Soprano Angela Meade, a Tucker Foundation Award winner who was acclaimed for her performance in the title role of Bellini's *Norma* at The Metropolitan Opera in October 2013, will make her Philharmonic debut in these performances. Mezzo-soprano Lilli Paasikivi previously appeared with Alan Gilbert and the Philharmonic in 2011 in Mahler's Symphony No. 2, *Resurrection*. Tenor Brandon Jovanovich, also a Tucker Foundation Award winner, previously collaborated with Alan Gilbert at Santa Fe Opera and makes his Philharmonic debut in these performances. Bass-baritone Eric Owens has frequently appeared with the Philharmonic under Alan Gilbert, including in Ligeti's *Le Grand Macabre* in 2010 and in a pre-recorded video appearance in *A Dancer's Dream: Two Works by Stravinsky* in 2013, both created by Giants Are Small, and in Beethoven's *Missa solemnis* in 2010.

Alan Gilbert said: "When we started talking about doing Verdi's Requiem we didn't think about when we were going to do it: we thought about who would sing it, and then found a period that worked in the schedules of these specific singers. We've put together a quartet that is absolutely spectacular: Angela Meade is *the* up and coming Verdi soprano now; Lilli Paasikivi is a dark-hued, wonderfully rich mezzo-soprano; Brandon Jovanovich is a terrific Italianate tenor; and Eric Owens is definitive. I can't wait."

Verdi composed his Requiem to mark the first anniversary of the death of the Italian writer Alessandro Manzoni, a leader of the Italian unification movement. The composer himself led the May 1874 premiere at Milan's Church of St. Mark.

**New York Premiere Staging of HONEGGER'S *JOAN OF ARC AT THE STAKE* with
MARION COTILLARD and Actors from the Comédie-Française
Directed by Côme de Bellescize**

Continuing the Philharmonic's recent emphasis on staged productions of operatic and theatrical works, the Orchestra will present the New York Premiere of director Côme de Bellescize's staging of Arthur Honegger's dramatic oratorio *Joan of Arc at the Stake* in season-finale performances, June 10–13, 2015, conducted by Alan Gilbert. The cast will include Academy Award-winning actress Marion Cotillard as Joan; Comédie-Française members Éric Génovèse as Brother Dominique and Christian Gonon as the Narrator; soprano Simone Osborne as Marguerite; mezzo-soprano Faith Sherman as Catherine; and tenor Thomas Blondelle and bass Steven Humes in multiple roles. The ensemble of actors and soloists will all make their Philharmonic debuts in these performances.

The staging is inspired by a gothic cathedral square: Joan and her stake are positioned on a platform in the middle of the orchestra where, just before dying, she watches flashbacks of her life unfold around her on a platform that surrounds the orchestra. In his production notes, Mr. Bellescize writes: "Joan is in the heart of the orchestra, and when the stake ignites, it is the music which burns Joan's body and transforms her into a figure of divine love."

French actress Marion Cotillard has said that she has long felt a connection to Joan of Arc in this telling; her mother, actress Niseema Theillaud, also portrayed Joan in Honegger's oratorio. Ms. Cotillard has appeared as Honegger's Joan twice before, both in concert versions: with the Orléans Orchestra in 2005 and the Barcelona Symphony Orchestra in 2012.

Alan Gilbert said: "Marion Cotillard is one of my heroes and a brilliant actress. *Joan of Arc* is probably Honegger's greatest work: it's a dramatic and piercing telling of this most serious of stories. It's such a pleasure to hear these scores played by the New York Philharmonic. There's a lot to learn by having to tell a story through music, with the drama primary and forward rather than underpinning: it's what we should be doing all the time."

Côme de Bellescize said: "Honegger wrote this oratorio just before the Second World War, when it could have been a nationalistic opera: 'We will resist! We will fight!' But it's really the opposite: it is about going out of the darkness and trying to find the light with the power of love. I am so happy to have the great chance to work with the New York Philharmonic and Alan Gilbert. The whole world meets together in New York, and I think there is something universal to say with this production. It's a great pleasure and honor to have the opportunity to work with Marion, especially for a play that has such meaning for her."

Marion Cotillard said: "It is a great joy for me to be part of this tremendous adventure of *Jeanne d'Arc au bûcher* staged by the inspired Côme de Bellescize. Sharing this experience with the New York Philharmonic and the great actors Éric Génovèse and

Christian Gonon will be an amazing journey. I want to warmly thank Alan Gilbert and Matthew VanBesien for offering us such a great opportunity. I feel so lucky and I am looking forward to sharing this work, which is, at this point, one of my greatest experiences as an actress.”

Mr. Bellescize first created this production of Honegger’s *Joan of Arc at the Stake* for Japan’s Saito Kinen Festival Matsumoto in 2012. The project was initiated by festival director Seiji Ozawa (whom Alan Gilbert considers a mentor) and actress Isabel Karajan, who performed the title role in the 2012 production, as a tribute to her father, the late conductor Herbert von Karajan. Mr. Génovèse, Mr. Gonon, Ms. Osborne, and Mr. Blondelle also appeared in the 2012 production, and will reprise their roles in New York.

Arthur Honegger (1892–1955) joined the French Resistance during World War II, and although the Nazis allowed him to continue composing, he became depressed by the war and composed some of his most emotional works during and after. Originally commissioned by actress Ida Rubenstein in 1935, *Joan of Arc at the Stake* (1938) utilizes a libretto by French poet and playwright Paul Claudel.

The Philharmonic performed the U.S. Premiere of Honegger’s *Joan of Arc at the Stake* in 1948 at Carnegie Hall, conducted by Charles Munch. Subsequent performances took place in 1958, led by Leonard Bernstein; in 1967, led by Seiji Ozawa, as part of the Orchestra’s 125th Anniversary celebrations and the Lincoln Center Festival; and in 1994, conducted by then Music Director Kurt Masur.

Conclusion of THE NIELSEN PROJECT with Composer’s 150th Birthday

The Nielsen Project — the Philharmonic’s acclaimed multi-season survey of the six symphonies and three concertos by Danish composer Carl Nielsen (1865–1931) — will come to a conclusion October 1–3, 2014, when Alan Gilbert conducts the *Helios Overture* and Symphonies No. 5 and No. 6, *Sinfonia semplice* — the latter in its first-ever performance at the Philharmonic. The program will be recorded for release in January 2015. Also that month, Denmark’s Dacapo label will release the Philharmonic’s recordings of Nielsen’s Flute and Violin Concertos and Symphonies Nos. 1 and 4.

Upon its completion, The Nielsen Project will comprise four recordings, released by Dacapo and distributed by Naxos, to be released in a boxed set on the 150th anniversary of the composer’s birth, June 9, 2015. The first recording — featuring Nielsen’s Symphony No. 2, *The Four Temperaments*, and Symphony No. 3, *Sinfonia espansiva*, led by Alan Gilbert with baritone Joshua Hopkins and soprano Erin Morley — was released in September 2012 and selected by *The New York Times* as one of the Best Classical Music Recordings of 2012. This will be the first time the New York Philharmonic has recorded Nielsen’s complete symphonies and concertos. A devotee of the Danish composer, Alan Gilbert launched The Nielsen Project in the 2010–11 season. Philharmonic Laureate Conductor Leonard Bernstein famously championed Nielsen’s music; before Alan Gilbert, Bernstein was the only Philharmonic conductor ever to record Nielsen with the Orchestra.

Alan Gilbert said: “The New York Philharmonic has the perfect sound and perfect approach to Nielsen’s music. I think now, by the end of The Nielsen Project, both the Orchestra and hopefully our audiences are primed to go the Nielsen mile. The Fifth Symphony, which is an undeniable masterpiece, hasn’t been played by the New York Philharmonic for ten years, and amazingly, the Sixth Symphony has never been done at the Philharmonic, so this is an important moment. Both symphonies are tonal, romantic, expressive, exciting, and vivid.”

Carl Nielsen composed the *Helios Overture* in 1903 while in Athens, Greece, with his wife, the sculptress Anne Marie Carl-Nielsen, who was working at the Acropolis Museum. A programmatic work, *Helios* (named for the Greek god of the sun) depicts the sun’s movement in the sky over the Aegean Sea from dawn to dusk. Nielsen’s two-movement Symphony No. 5 explores the push and pull between order and chaos, highlighted by the use of a snare drum, which “interrupts” the orchestra, “destroying” the music by playing out of time. A 1950 performance of the work at the Edinburgh International Festival is credited with igniting interest in Nielsen’s work outside of Scandinavia. Nielsen started work on his Sixth and final Symphony in 1924, which he called his *Sinfonia semplice* (*Simple Symphony*). A stylistic departure from his works in the genre, it perplexed Copenhagen’s critics when it was premiered in December 1925, and has remained the least performed of his symphonies.

Violinist LISA BATIASHVILI Named The Mary and James G. Wallach Artist-in-Residence

The New York Philharmonic has named violinist Lisa Batiashvili The Mary and James G. Wallach Artist-in-Residence for the 2014–15 season. Her residency will include three orchestral appearances featuring concertos by Brahms, Barber, and Bach as well as a U.S. Premiere–New York Philharmonic Co-Commission written for her by Thierry Escaich, and a recital with pianist Paul Lewis presented in collaboration with Lincoln Center’s *Great Performers* series. By the time she begins her residency, Ms. Batiashvili will have performed with the Philharmonic 41 times (including on two tours) since her 2005 debut performing Chausson’s *Poème* and Saint-Saëns’s *Introduction and Rondo capriccioso*, conducted by then Music Director Lorin Maazel. A friend of the Philharmonic, she has returned annually since Alan Gilbert became Music Director.

Alan Gilbert said: “Lisa Batiashvili is beloved by our audiences and the Orchestra. She’s so serene and poised, but at the same time her performances have a passionate life-and-death quality. We’re totally on the same wavelength, and we often comment after rehearsals or concerts how so many things just fall into place without our ever having to speak about them; it’s a joy to have found an artist who I can work with in such an effortless way. She’s an artist who always pushes me to my limits — we have great chemistry.”

Lisa Batiashvili said: “The New York Philharmonic has become my favorite musical family. Working with Alan Gilbert is an amazing pleasure: he is one of the people I would love to work with my whole life. Whenever I play, he can guess everything that will come, which makes the life of a soloist much easier and more pleasant. I also feel so welcomed by the Orchestra and its audience, which is so open-minded, warm, and supportive.”

Ms. Batiashvili will begin her tenure as Artist-in-Residence October 9–11 and 14, 2014, performing **Brahms’s Violin Concerto**, led by Alan Gilbert on a program with Haydn’s Symphony No. 103, *Drumroll*, and *Thunderstuck*, a new work by the Philharmonic’s Marie-Josée Kravis Composer-in-Residence Christopher Rouse. She then joins the Orchestra February 5–7, 2015, for **Barber’s Violin Concerto**, led by David Zinman on a program with Rachmaninoff’s Symphony No. 2 and Christopher Rouse’s *Iscaiot*.

On April 8–11, 2015, Alan Gilbert will conduct Ms. Batiashvili and her husband, oboist François Leleux, in his Philharmonic debut, in the U.S. Premiere of French composer **Thierry Escaich’s Concerto for Violin and Oboe**, a Philharmonic co-commission, and **J.S. Bach’s Concerto for Violin and Oboe** on a program with Shostakovich’s Symphony No. 10. Ms. Batiashvili and Mr. Leleux are longtime collaborators, performing both specially commissioned new works and standard repertoire. (See **U.S. Premiere–Philharmonic Co-Commission of Thierry Escaich’s Concerto for Violin and Oboe**, page 7).

Lisa Batiashvili said: “I really admire Thierry Escaich: his music is quite approachable but very original and personal. He has his own language, and I love his colors. François and I need more repertoire for violin and oboe, and we are always open to the ideas of great composers. François is one of my musical idols: I have probably learned more from him than from any violinist. He has changed my whole approach to Bach; there is something I understand in Bach’s music now that I hadn’t known about before.”

Ms. Batiashvili’s residency will conclude with a **recital with pianist Paul Lewis** featuring Schubert’s Violin Sonata in A major, D.574, and Rondo for Violin and Piano in B minor, D.895, *Rondo brillant*; Bach’s Violin Sonata in E minor, BWV 1023; and Beethoven’s Violin Sonata in G major, Op. 96, on March 30, 2015, at Alice Tully Hall, presented in collaboration with Lincoln Center’s *Great Performers* series. Ms. Batiashvili and Mr. Lewis have begun collaborating in recent seasons, including presenting a recital tour of Europe with works by Schubert and Beethoven.

During the 2013–14 season, Ms. Batiashvili performs Shostakovich’s Violin Concerto No. 1 with the Philharmonic, led by Alan Gilbert, in New York and on the ASIA / WINTER 2014 tour. During the previous season she served as capell-virtuosin with the Dresden Staatskapelle and artist-in-residence with Cologne’s WDR Symphony Orchestra. Ms. Batiashvili has been awarded the Beethoven Ring Prize, MIDEM Classical Award, Choc de l’année, Schleswig-Holstein Music Festival’s Leonard Bernstein Award, and two ECHO Klassik awards.

Pianist INON BARNATAN Named the Philharmonic’s First Artist-in-Association

Pianist Inon Barnatan will make his New York Philharmonic debut as the inaugural Artist-in-Association, a new position that will highlight an emerging artist over the course of several consecutive seasons through concerto and chamber music appearances, building a relationship between the artist, the Philharmonic, and its audiences. In addition to the Philharmonic’s Artist-in-Residence and Composer-in-Residence this new position further expands the Philharmonic’s dedication to building long-term relationships with exceptional artists.

Alan Gilbert said: “The Artist-in-Association position presents the opportunity to introduce artists who haven’t appeared at the New York Philharmonic often or at all. It has to be someone we believe in, are willing to commit to over a period of time, and who we think will bring a lot to the table musically over the years. I’m honored that Inon Barnatan is going to be part of our family as the Philharmonic’s first Artist-in-Association. I’ve wanted to work with him for some time, and he was the perfect person to start this new long-term relationship with: we believe in him that much. He’s a complete artist, wonderful pianist, a probing intellect, and plays an enormous range of music. There will be a lot for us to do together.”

Inon Barnatan said: “I am very grateful to the Philharmonic for putting so much trust and enthusiasm into our coming partnership — this is a dream come true. To build such a deep, meaningful, and long-term relationship between the Orchestra, the audience, and me is a golden opportunity. I have such admiration for the musicians of the Orchestra and for Alan Gilbert, an intellectual musician who also brings his whole heart into music.”

Mr. Barnatan will make his first Artist-in-Association appearance as part of the February 7, 2015, Saturday Matinee Concert, during which he will join Philharmonic musicians in **Dvořák’s Piano Quintet, Op. 81**. Mr. Barnatan has frequently performed chamber music with Philharmonic musicians, including during a Philharmonic Ensembles concert in February 2013 and at music festivals around the country. The following month, Mr. Barnatan will make his Philharmonic debut, March 19–20 and 24, 2015, in **Ravel’s Piano Concerto in G major**, conducted by Alan Gilbert. They will perform the same program at Long Island University’s Tilles Center for the Performing Arts on March 21, 2015.

Inon Barnatan said: “I’ve loved this concerto for a long time. One of my first memories of hearing it was in a recording with the New York Philharmonic and Leonard Bernstein, so to be able to play it with this Orchestra is fantastic. I think of it as a very New York piece. Ravel wrote it after Gershwin took him to hear jazz in Harlem — where I live in an apartment that used to be a speakeasy for the great jazz musicians — and you can hear the American jazz scene’s influence in this concerto. It also has extraordinary depth, and the second movement has some of the most moving music Ravel ever wrote.”

The program will also feature composer-conductor Esa-Pekka Salonen’s *Nyx* — the first time that a conductor other than Mr. Salonen will lead one of his works with the Philharmonic; Ravel’s *Valses nobles et sentimentales*; and R. Strauss’s *Der Rosenkavalier* Suite.

Mr. Barnatan has appeared with many of the world’s top orchestras. Born in Tel Aviv in 1979, he started playing the piano at the age of three after his parents discovered he had perfect pitch, and he made his orchestral debut at eleven. Mr. Barnatan’s solo album *Darknesse Visible* was named one of the top classical recordings of 2012 by *The New York Times*, and his most recent recording, an all-Schubert album, was released in September 2013. In 2009 he was awarded the Avery Fisher Career Grant.

**CHRISTOPHER ROUSE's Term Extended as The Marie-Josée Kravis Composer-in-Residence
World Premiere of *Thunderstuck*; New York Premiere of Flute Concerto with Robert Langevin; *Iscariot***

The New York Philharmonic has extended the term of The Marie-Josée Kravis Composer-in-Residence Christopher Rouse, who will return for his third and final season with the Orchestra in 2014–15. Mr. Rouse became Composer-in-Residence in 2012; by the conclusion of his tenure he will have written three new pieces commissioned by the Philharmonic, worked with Alan Gilbert and the Orchestra in performances of ten of his works, and served as an advisor for six programs of *CONTACT!*, the new-music series.

Alan Gilbert said: “It seemed only natural to extend Christopher Rouse’s term into a third year — there’s simply more to do. It’s been so gratifying for me to hear from many musicians in the Orchestra who are excited to play his older scores and also bring new works to life. Chris says the New York Philharmonic is one of the greatest orchestras that he gets to work with — I think that we inspire each other.”

Christopher Rouse said: “I’m delighted to come back for a third year. The Orchestra plays my music absolutely wonderfully, and Alan is the perfect collaborator: he understands my music so well, be it an older piece or a premiere.”

As part of Mr. Rouse’s third term, Alan Gilbert will lead the **World Premiere of *Thunderstuck***, a Philharmonic-commissioned orchestral work, October 9–11 and 14, 2014. The rock-inspired piece pays homage to some of Mr. Rouse’s favorite rock artists from the 1960s and 1970s. The program will also include Haydn’s Symphony No. 103, *Drumroll*, and Brahms’s Violin Concerto, performed by The Mary and James G. Wallach Artist-in-Residence Lisa Batiashvili.

Christopher Rouse said: “In essence, *Thunderstuck* is a rock ‘n’ roll piece, and it’s all in fun. The bands from my younger days that I really love will be referenced, though most of the references will be twisted around to the point of being virtually unrecognizable. That’s the fun part for me, sneaking these things in.”

Philharmonic Principal Flute Robert Langevin will perform the **New York Premiere of Christopher Rouse’s Flute Concerto**, conducted by Leonard Slatkin — who has led many of the Philharmonic’s performances of Rouse’s works — October 30–31 and November 1, 2014. Composed in 1993 with a nod to the composer’s ancestry in the British Isles, the concerto evokes Celtic, especially Irish, folk influences. It also pays homage to the tragic murder of two-year-old James Bulger by ten-year-old boys in England in 1993. Mr. Rouse writes: “The central movement of this work is an elegy dedicated to James Bulger’s memory, a small token of remembrance for a life senselessly and cruelly snuffed out.” Alan Gilbert conducted a recording of the concerto with the Royal Stockholm Philharmonic and flutist Sharon Bezaly in 2009. The program also includes Copland’s *El Salón México* as well as two works by Ravel, whose compositions Mr. Slatkin is currently surveying as music director of the Orchestre National de Lyon: Ravel’s 1928 *Boléro* and Marius Constant’s orchestration of Ravel’s 1908 *Gaspard de la nuit*.

David Zinman will conduct the Philharmonic in Christopher Rouse’s *Iscariot*, February 5–7, 2015. Completed in 1989, the title refers to the New Testament’s betrayer of Jesus, Judas

Iscariot, although the work is not biblically programmatic. Mr. Rouse writes: “*Iscariot* is at once both my most autobiographical score to date as well as my most ritualized. Though the music is continuous, the piece is nonetheless highly sectionalized into a pattern of alternating strophes and antistrophes in the ancient Greek dramatic tradition.” He dedicated *Iscariot* “In friendship and with admiration” to fellow composer John Adams. The program also features Rachmaninoff’s Symphony No. 2 and Barber’s Violin Concerto, performed by Artist-in-Residence Lisa Batiashvili.

The Orchestra began its relationship with Mr. Rouse in 1984, when it performed *The Infernal Machine*, conducted by Leonard Slatkin. Since then, the Philharmonic has commissioned and presented the World Premieres of his Pulitzer Prize-winning Concerto for Trombone and Orchestra (1992, with Principal Trombone Joseph Alessi, led by Mr. Slatkin); *Seeing*, for Piano and Orchestra (with Emanuel Ax, led by Mr. Slatkin in 1999 and David Zinman in 2003); *Odná Zhizn* (2010, led by Alan Gilbert); and *Prospero’s Rooms* (2013, led by Alan Gilbert). The Orchestra has also performed the New York Premieres of his Symphony No. 3 (2013, led by Alan Gilbert) and Oboe Concerto (2013, with Principal Oboe Liang Wang, led by Alan Gilbert), as well as *Phantasmata* (2013, led by Alan Gilbert) and *Rapture* (2014, led by Alan Gilbert). Also during the 2013–14 season, the Orchestra will open Carnegie Hall’s *Spring For Music* festival with Mr. Rouse’s Requiem (May 5, 2014) and present the World Premiere of the Philharmonic-commissioned Symphony No. 4 (June 5 and 7, 2014) as part of the NY PHIL BIENNIAL. Mr. Rouse is the second Marie-Josée Kravis Composer-in-Residence, a post established by Alan Gilbert at the beginning of his tenure as Music Director; Magnus Lindberg was the first to occupy the position, from 2009 to 2012.

YO-YO MA in 15th-Anniversary Concert for Silk Road Ensemble and in Chinese New Year Concert and Gala with U.S. Premiere by ZHAO LIN

Cellist Yo-Yo Ma returns to the Philharmonic in February 2015 for two programs. On February 19–21, 2015, Mr. Ma will perform as part of the Silk Road Ensemble alongside the Philharmonic, led by Alan Gilbert, for a celebration of that ensemble’s 15th anniversary. The following week, on February 24, 2015, Mr. Ma joins the Orchestra and conductor Long Yu as the soloist for the fourth-annual Chinese New Year Concert and Gala.

The February 19–21, 2015, anniversary celebration will feature the **Silk Road Ensemble**, including Yo-Yo Ma, on its own and alongside the Philharmonic, led by Alan Gilbert. The program marks the Silk Road Ensemble’s Philharmonic debut.

Yo-Yo Ma said: “The Silk Road Ensemble demonstrates different approaches of exploring world traditions in a way that, through collaboration, flexible thinking, and disciplined imagination, allows each to flourish and evolve within its own frame. Maestro Alan Gilbert and the New York Philharmonic pursue a similar approach, weaving together differing artistic expressions, embracing all while maintaining their integrity. The Philharmonic is an ideal partner to celebrate the Silk Road Ensemble’s anniversary and we look forward to a lively collaboration.”

Alan Gilbert said: “Yo-Yo Ma has become a close musical colleague, and it’s always a privilege to be onstage with this giant. He has taken his unbounded curiosity and enthusiasm for all kinds of music and made it possible for people to

experience Persian or Appalachian music, say. This kind of collaboration with Yo-Yo and the Silk Road Ensemble — bringing instruments rarely seen onstage at the New York Philharmonic and with musicians who bring a completely different skill-set — is extremely powerful and is totally in line with what we’ve been trying to do. I’m really happy that Yo-Yo is here to amplify and support that.”

Founded in 2000 by cellist and artistic director Yo-Yo Ma, the Silk Road Ensemble is the performing arm of the Silk Road Project, which Mr. Ma founded in 1998 to connect artists and audiences from around the globe, following the cultural tradition of the historical Silk Road. The Silk Road Ensemble comprises performers and composers from more than 20 countries in Asia, Europe, and the Americas. The ensemble has released five albums, one of which, *Off the Map*, received a Grammy nomination. The Silk Road Project was recognized for Best Practices in International Cultural Engagement at the 2010 U.S. Summit for Global Citizen Diplomacy.

Yo-Yo Ma also joins the Philharmonic for the fourth-annual **Chinese New Year Concert and Gala conducted by Long Yu, February 24, 2015**. The concert will feature Mr. Ma and sheng player Wu Tong in the U.S. Premiere of Zhao Lin’s Duo for cello, sheng, and orchestra, written for Mr. Ma and Mr. Wu. Zhao Lin and his father, Zhao Jiping, composed much of the music for the Silk Road Ensemble’s 2005 recording, *Beyond the Horizon*. Duo is based on the Chinese legend that inspired the 16th-century epic novel *Journey to the West*, in which a Buddhist monk makes a pilgrimage to the “Western Regions” during the Tang Dynasty to retrieve sacred texts. A member of the Silk Road Ensemble since 2000, Wu Tong previously appeared with the Philharmonic, Mr. Ma, and pipa player Wu Man in the 2003 World Premiere of Bright Sheng’s *The Song and Dance of Tears*, conducted by David Zinman. Mr. Wu is also known for his work as a composer and as the founding vocalist of the rock band Lunhui (“Again”), which merges Western and Asian traditions.

A longtime friend of the Philharmonic, Mr. Ma has appeared with the Orchestra 29 times since his debut in 1978, the year he was awarded the Avery Fisher Prize. He has performed with the Philharmonic in four Opening Galas, including the 2013–14 season Opening Gala Concert, when he performed 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*, led by Alan Gilbert.

***CONTACT!*, the New-Music Series: at SubCulture, Co-Presented with 92nd Street Y; The Metropolitan Museum of Art; and on EUROPE / SPRING 2015 Tour**

Entering its sixth season in 2014–15, *CONTACT!*, the Philharmonic’s new-music series, continues to highlight the works of both emerging and established contemporary composers, performed by smaller ensembles of Philharmonic musicians in intimate venues outside the Lincoln Center campus. *CONTACT!* will return for concerts at the new and acclaimed NoHo venue SubCulture, co-presented with 92nd Street Y, and concerts at The Metropolitan Museum of Art with Met Museum Presents, showcasing a variety of the music of today. The Philharmonic will also perform highlights from *CONTACT!*’s 2014–15 season during its second International Associate Residency at London’s Barbican Centre as part of the EUROPE / SPRING 2015 tour. The Marie-Josée Kravis Composer-in-Residence Christopher Rouse will continue his advisory role throughout the series. Since the series’ inception the Philharmonic has premiered 20 works

(as of the end of the 2013–14 season) as part of *CONTACT!*, including Matthias Pintscher's *Songs from Solomon's Garden*, Sean Shepherd's *These Particular Circumstances*, and Carter's *Three Controversies and a Conversation*. Dates and programs for all *CONTACT!* concerts will be announced at a later date.

DOHNÁNYI / DVOŘÁK: A Philharmonic Festival

The Philharmonic presents *Dohnányi / Dvořák: A Philharmonic Festival*, December 4–13, 2014, featuring two programs focusing on Dvořák conducted by Christoph von Dohnányi, acclaimed for his interpretations of the Czech composer. Each program will also include a work by a contemporary Czech composer to be announced at a later date. The festival will also include a chamber music program featuring Alisa Weilerstein and Philharmonic musicians co-presented with 92nd Street Y. *Dohnányi / Dvořák* continues the Philharmonic's annual, multi-week festival, an initiative Alan Gilbert introduced in his inaugural season as Music Director.

Christoph von Dohnányi said: “Dvořák was, in a way, a missionary for American music. He enjoyed the American music of those days and always encouraged other musicians to use it for composition. I think this program works well for people who are open to enjoying great music, but on the other hand also to want to find out more about the sensitivity of this composer. It's wonderful music, and I'm looking forward to doing it with a great orchestra. Plus, Dvořák and I have the same birthday!”

Alan Gilbert said: “Christoph von Dohnányi is a very important conductor in the New York Philharmonic family. Personally, he's been a huge figure in my musical life: he was music director at The Cleveland Orchestra when I was assistant conductor there, and he has been a musical model for me. His Dvořák recordings with The Cleveland Orchestra are incredible: he totally understands Dvořák's Eastern-European folk flavor, and it's music he loves and does supremely well.”

The first program, December 4–6 and 9, 2014, spotlights works Dvořák wrote while living in New York City from 1892 to 1895 and serving as the first director of the National Conservatory of Music: his **Cello Concerto**, featuring Alisa Weilerstein as soloist, and his **Symphony No. 9, *From the New World***. Dvořák composed his Cello Concerto in 1894–95 for his friend Hanus Wihan; the Philharmonic performed the work's U.S. Premiere in 1897, with Leo Stern as soloist, conducted by Anton Seidl. The Philharmonic premiered Dvořák's *New World* Symphony in December 1893, led by Anton Seidl at Carnegie Hall; the New York Philharmonic Archives currently houses that original score. The program will also feature a work by a contemporary Czech composer to be announced at a later date.

The festival's second program, December 11–13, 2014, includes **Dvořák's Piano Concerto** featuring, in his Philharmonic debut, Martin Helmchen, with whom Christoph von Dohnányi has frequently collaborated; and **Dvořák's Symphony No. 7**. Dvořák composed his Piano Concerto during another tumultuous period: though his career was successful, his second infant daughter died. The Philharmonic performed the U.S. Premiere of Dvořák's Symphony No. 7 in 1886, led by Theodore Thomas. The program will also feature a work by a contemporary Czech composer to be announced at a later date.

The festival will also include a **chamber music program**, December 7, 2014, featuring Alisa Weilerstein and Philharmonic musicians co-presented with 92nd Street Y. Additional ancillary events related to the festival will include a free *Insights Series* event and an archival exhibit featuring scores and artifacts from the New York Philharmonic Archives. Further details will be announced at a later date.

Dvořák's chamber music is also featured on all four 2014–15 **Saturday Matinee Concerts**, expanding the focus on Dvořák throughout the season. The first matinee, October 11, 2014, will include Dvořák's String Quartet in F major, *American*, performed by Philharmonic musicians; on November 29, 2014, Philharmonic musicians perform his Wind Serenade; the February 7, 2015, matinee, featuring Artist-in-Association Inon Barnatan alongside Philharmonic musicians, will include the Piano Quintet, Op. 81; and the season's final matinee, on May 23, 2015, will include the String Quintet in E-flat major, featuring Music Director Alan Gilbert playing viola alongside Philharmonic musicians.

Conducting Debuts by SUSANNA MÄLKKI, JUANJO MENA, STÉPHANE DENÈVE, and THOMAS ADÈS in U.S. Premiere of His *Totentanz*

Pianists JEREMY DENK and MARTIN HELMCHEN, Soprano ANGELA MEADE, and Baritone SIMON KEENLYSIDE To Make Debuts

Finnish conductor **Susanna Mälkki** — principal guest conductor of the Gulbenkian Orchestra and former music director of the Ensemble Intercontemporain — will make her Philharmonic debut, May 21–23, 2015. Admired for her versatility and interest in an array of repertoire, she will lead pianist-teacher-writer Jonathan Biss in Brahms's Piano Concerto No. 1, which the composer finished in 1858 after an emotional period dealing with the mental decline and subsequent death of his mentor Robert Schumann. She will also conduct Brahms's 1873 *Variations on a Theme by Haydn* — though scholars now doubt Haydn actually composed the St. Anthony Chorale upon which Brahms based the work — and late British composer Jonathan Harvey's 1998 work for chamber orchestra, *Tranquil Abiding*. Harvey explained that "Tranquil Abiding is a Buddhist term for a state of single-pointed concentration": the single-movement work is based on a slow breath-like rhythm with melodic fragments juxtaposed above.

Spanish conductor **Juanjo Mena** — chief conductor of the BBC Philharmonic and formerly with the Bergen Philharmonic Orchestra, Teatro Carlo Felice in Genoa, and the Bilbao Symphony Orchestra — makes his Philharmonic debut December 30, 2014, and January 2–3 and 6, 2015. He will lead an all-Russian program comprising Rimsky-Korsakov's *Capriccio espagnol*, a lively 1887 work infused with Spanish folk melodies; Rachmaninoff's Piano Concerto No. 1 (which the composer began in 1891, but revised in 1917), with Daniil Trifonov as soloist; and Tchaikovsky's Symphony No. 6, *Pathétique*, the composer's final symphony (he died suddenly soon after its 1893 world premiere in St. Petersburg).

French conductor **Stéphane Denève** — chief conductor of the Stuttgart Radio Symphony Orchestra and former music director of the Royal Scottish National Orchestra — will make his Philharmonic conducting debut, February 11–13, 2015. He will lead the New York Premiere of Scottish composer James MacMillan's Piano Concerto No. 3, *The Mysteries of Light*, featuring Mr. Denève's frequent collaborator Jean-Yves Thibaudet as soloist. The concerto is inspired by

the Roman Catholic Mysteries of the Rosary (the traditional three sets of meditations: Joyful, Sorrowful, and Glorious) and attempts “to revive the ancient practice of writing based on the structure of the rosary,” said the composer, a devout Catholic. The work was written for Mr. Thibaudet, who premiered it with the Minnesota Orchestra, led by Osmo Vänskä, in 2011. The program also includes Fauré’s *Pelléas et Mélisande* Suite and Tchaikovsky’s Symphony No. 4.

Composer-conductor **Thomas Adès** will make his New York Philharmonic conducting debut March 12–14, 2015, leading the U.S. Premiere of his *Totentanz*, with mezzo-soprano Christianne Stotijn and baritone Simon Keenlyside, both in their Philharmonic debuts. Commissioned by Robin Boyle in memory of composer Witold Lutosławski and his wife, Danuta, *Totentanz* is a song cycle based on depictions from a 15th-century frieze in a church in Lübeck, in which Death calls upon everyone to join him in his dance. Mr. Adès led the work’s World Premiere with the BBC Symphony Orchestra in July 2013 during the BBC Proms.

Mr. Adès and his works have appeared frequently at the Philharmonic in recent seasons. The Philharmonic commissioned and premiered his *America (A Prophecy)* in November 1999 as one of the “Messages for the Millennium,” led by Kurt Masur. In January 2011 Mr. Adès made his Philharmonic debut as soloist in his work *In Seven Days* (Concerto for Piano with Moving Image), led by Alan Gilbert. In 2012 Alan Gilbert conducted Mr. Adès’s *Polaris*, a Philharmonic co-commission, in its New York Premiere and U.K. Premiere during the Philharmonic’s Barbican Centre International Associate residency as part of the EUROPE / WINTER 2012 tour. Most recently, in December 2013, the Philharmonic performed his *Three Studies from Couperin*, led by David Zinman. Mr. Adès has also chosen to conduct two pieces that have become staples of his conducting career: the Overture to Berlioz’s never-finished opera *Les Francs-juges* and Beethoven’s Symphony No. 1.

Pianist and writer **Jeremy Denk** makes his Philharmonic debut, October 16–18, 2014, performing Beethoven’s Piano Concerto No. 1 conducted by Esa-Pekka Salonen. Awarded a MacArthur Foundation “Genius Grant” in 2013, Mr. Denk is acclaimed around the world for his intellect and musicianship. He is also known for his insightful writing on music, which has appeared in *The New Yorker*, *The New York Times Book Review*, and on his own critically acclaimed website, *Think Denk*. Mr. Denk has frequently performed chamber music with Philharmonic musicians in Ensembles concerts as well as on a Saturday Matinee Concert.

German pianist **Martin Helmchen** will make his Philharmonic debut in Dvořák’s Piano Concerto, led by Christoph von Dohnányi, December 11–13, 2014, as part of *Dohnányi / Dvořák: A Philharmonic Festival*. The young pianist has previously appeared with Mr. Dohnányi, together with the Leipzig Gewandhaus Orchestra and during his U.S. debut with the Boston Symphony Orchestra at Tanglewood, and has performed with the Berlin, Vienna, and London philharmonic orchestras, and the City of Birmingham Symphony Orchestra.

Young American soprano **Angela Meade** makes her Philharmonic debut January 15–17, 2015, in performances of Verdi’s Requiem, conducted by Alan Gilbert. Ms. Meade is the winner of the 2012 Beverly Sills Artist Award from The Metropolitan Opera and the 2011 Richard Tucker Foundation Award, and she was acclaimed for her performance in the title role of Bellini’s *Norma* at The Metropolitan Opera in October 2013.

Baritone **Simon Keenlyside** makes his Philharmonic debut performing the U.S. Premiere of Thomas Adès's *Totentanz*, conducted by the composer, March 12–14, 2015, which he premiered during the 2013 BBC Proms. Mr. Keenlyside has been awarded numerous honors, including Commander of the Most Excellent Order of the British Empire (CBE), and Olivier Awards for Outstanding Achievement in Opera for his work in the Royal Opera House's production of former Philharmonic Music Director Lorin Maazel's *1984* and the English National Opera's production of Britten's *Billy Budd*.

EUROPE / SPRING 2015 Tour
Reprise of 2013 GIANTS ARE SMALL's *Petrushka* in London and Paris
International Associate Residency at London's BARBICAN Centre
Return to DUBLIN After 19 Years

Alan Gilbert will lead the Philharmonic on its EUROPE / SPRING 2015 tour, when the Orchestra will perform in Dublin for the first time in 19 years and return to London, Paris, and Cologne, among other cities. In London and Paris, the Philharmonic will present *Giants Are Small's* theatrical reimagining of Stravinsky's ballet *Petrushka*, adapted from the Philharmonic's critically acclaimed, sold-out 2013 season finale, *A Dancer's Dream: Two Works by Stravinsky*.

Directed and conceived by Doug Fitch and produced by Edouard Getaz, *Petrushka* blends music with dance, live animation, pre-recorded video, puppetry, and circus arts, and spotlights Philharmonic musicians juggling, acting, and dancing. The performance in London will mark the production's European premiere, and the Philharmonic's first time reprising a *Giants Are Small* production and performing it on tour.

The presentation of *Petrushka* in London will be part of the Philharmonic's second residency at the Barbican Centre under the auspices of its International Associates initiative. Also as part of the residency, the Philharmonic will perform the U.K. Premiere of Esa-Pekka Salonen's *Nyx*; works by Ravel with mezzo-soprano Joyce DiDonato; a *CONTACT!* concert featuring highlights from the Philharmonic's 2014–15 *CONTACT!* season; and a concert introducing young people and families to Stravinsky's *Petrushka*. In addition, the Philharmonic's Learning Overtures program will continue its collaboration with the Barbican's Creative Learning program working with young composers from East London; further educational activities will be announced at a later date. The Philharmonic's last International Associate residency at the Barbican Centre occurred during the EUROPE / WINTER 2012 tour and included four concerts, including a Young People's Concert, and a series of educational and outreach activities.

In Cologne the Philharmonic will present the World Premiere of Peter Eötvös's *Senza sangue*, a co-commission, with the support of The Marie-Josée Kravis Prize for New Music, with the Kölner Philharmonie, featuring mezzo-soprano Anne Sofie von Otter and baritone Russell Braun. The Philharmonic will give the work's U.S. Premiere upon its return to New York. **(See World Premiere of Peter Eötvös's One-Act Opera, *Senza sangue*, page 6).**

**SHANGHAI Orchestra Academy and Residency Begins with
First Annual Residency in July 2015; Inaugural Academy Class Begins Fall 2014**

The Shanghai Orchestra Academy and Residency will be launched in the 2014–15 season with the first-annual Shanghai performance residency and the entrance of the inaugural class of the Shanghai Orchestra Academy. The four-year partnership between the Philharmonic, the Shanghai Conservatory of Music, and the Shanghai Symphony Orchestra, under the directorship of Long Yu, includes annual performance residencies by the Philharmonic in Shanghai through the 2017–18 season, in addition to the creation of an orchestral training academy.

The first-annual New York Philharmonic performance residency in Shanghai will take place in July 2015, conducted by Alan Gilbert. The Orchestra will perform five concerts in and near Shanghai, including a Young People’s Concert and activities associated with the Shanghai Orchestra Academy such as masterclasses and educational seminars.

The inaugural class of the Shanghai Orchestra Academy will begin in fall 2014. The Academy is designed to address the need for advanced orchestral training, identified by conductor Long Yu as one of the main issues of musical development in Asia and an area that the New York Philharmonic has been exploring in the context of today’s global, cultural, and economic climates. In partnership with the Shanghai Conservatory of Music and the Shanghai Symphony Orchestra, Philharmonic musicians will provide training and instruction to Academy students during three week-long sessions each season, plus one session during each of the Orchestra’s residencies. Auditions for the inaugural class are currently underway.

The New York Philharmonic made its debut performance in Shanghai on the Asia 2008 tour, led by then Music Director Lorin Maazel, which was followed by the Orchestra’s historic concert in Pyongyang, DPRK. Since then, the Philharmonic and the Shanghai Symphony Orchestra shared the stage when the latter, conducted by Long Yu, appeared on the first half of one of the 2010 Concerts in the Parks, Presented by Didi and Oscar Schafer, in Central Park, in celebration of Expo 2010 in Shanghai.

Return to BRAVO! VAIL for 13th-Annual Residency

The New York Philharmonic returns to Colorado’s Bravo! Vail music festival for its 13th-annual residency, July 24–31, 2015. Alan Gilbert, Bramwell Tovey, and Ted Sperling will lead six programs of varied repertoire. Since 2003 the series has attracted audiences from around the country to the scenic Rocky Mountains and features a variety of conductors and soloists, as well as diverse repertoire. Complete artists and programming will be announced at a later date.

2014–15 RETURNING CONDUCTORS

Christoph von Dohnányi, who has held numerous posts including a 20-year tenure as music director of The Cleveland Orchestra, returns for *Dohnányi / Dvořák: A Philharmonic Festival*, December 4–13, 2014. On December 4–6 and 9, 2014, he conducts a work by a contemporary Czech composer to be announced at a later date, Alisa Weilerstein in Dvořák’s Cello Concerto, and Dvořák’s Symphony No. 9, *From the New World*. On December 11–13, 2014, he leads Martin Helmchen (debut) in Dvořák’s Piano Concerto on a program that also includes Dvořák’s Symphony No. 7 and a work by a contemporary Czech composer to be announced at a later date. (See *Dohnányi / Dvořák: A Philharmonic Festival*, page 17).

Manfred Honeck, music director of the Pittsburgh Symphony Orchestra, will lead the May 28–30, 2015, program featuring Johann Strauss II’s *Die Fledermaus* Overture; Mozart’s Violin Concerto No. 5, *Turkish*, with Augustin Hadelich; and Brahms’s Symphony No. 4.

Jeffrey Kahane, the music director of the Los Angeles Chamber Orchestra and active as both conductor and pianist, will lead and perform an all-Mozart program, June 3–6, 2015. The evening includes Mozart’s Piano Concertos Nos. 20 and 21; *Don Giovanni* Overture; and Symphony No. 38, *Prague*.

Sakari Oramo, chief conductor of the Royal Stockholm Philharmonic and BBC Symphony Orchestra, returns February 26–28, 2015, to lead two works by Sibelius — the Violin Concerto, featuring former Philharmonic Artist-in-Residence Frank Peter Zimmermann, and *The Oceanides* — and Brahms’s Symphony No. 2.

David Robertson, music director of the St. Louis Symphony and recently appointed chief conductor and artistic director of the Sydney Symphony Orchestra, returns January 28–31, 2015, to lead Emanuel Ax in Chopin’s Piano Concerto No. 2, Rachmaninoff’s Vocalise, and two works inspired by Chinese fables/fairytales: Stravinsky’s *The Song of the Nightingale* and Bartók’s *The Miraculous Mandarin Suite*.

Esa-Pekka Salonen, principal conductor and artistic advisor of London’s Philharmonia Orchestra and conductor laureate of the Los Angeles Philharmonic, returns October 16–18, 2014, to conduct Beethoven’s *King Stephen* Overture, Beethoven’s Piano Concerto No. 1 with Jeremy Denk (debut), and Stravinsky’s *The Firebird* (complete).

Case Scaglione, who will be promoted to New York Philharmonic Associate Conductor in the 2014–15 season, returns for his first complete subscription program, November 12–15 and 18, 2014. He will lead the Orchestra and Joshua Bell in Glazunov’s Violin Concerto, as well as Debussy’s *Prelude to the Afternoon of a Faun* and Prokofiev’s Symphony No. 5.

Leonard Slatkin, music director of the Detroit Symphony Orchestra and Orchestre National de Lyon, conducts the October 30–November 1, 2014, program featuring The Marie-Josée Kravis Composer-in-Residence Christopher Rouse’s Flute Concerto, in its New York Premiere, with Principal Flute Robert Langevin; Copland’s *El Salón México*; and Ravel’s *Gaspard de la nuit* (orch. Constant) and *Boléro*. Mr. Slatkin is currently surveying Ravel’s music with the Orchestre National de Lyon.

Bramwell Tovey, music director of the Vancouver Symphony Orchestra, returns to conduct the Philharmonic's annual New Year's Eve concert, December 31, 2014, with an all-Gershwin program. More details will be announced at a later date.

Long Yu — artistic director and chief conductor of the China Philharmonic, music director of the Shanghai and Guangzhou Symphony Orchestras, and artistic director of the Beijing Music Festival — will make his Philharmonic subscription debut, January 22–24, 2015, leading the New York Premiere of Chen Qigang's *Enchantements oubliés*; Mozart's Horn Concerto No. 4, featuring Philharmonic Principal Horn Philip Myers; and Shostakovich's Symphony No. 5. Long Yu will also conduct the Philharmonic's fourth-annual Chinese New Year Concert and Gala, February 24, 2015. The program will include the U.S. Premiere of Zhao Lin's Duo for cello, sheng, and orchestra, featuring cellist Yo-Yo Ma and sheng player Wu Tong.

Gary Thor Wedow — known for his historically informed performances with opera companies, orchestras, festivals, and choruses across North America — returns to conduct the Orchestra's annual presentation of Handel's *Messiah*, December 16–20, 2014. He made his Philharmonic debut in December 2012 filling in on short notice to lead Handel's *Messiah*.

David Zinman, conductor and music director of Zurich's Tonhalle Orchestra, joins The Mary and James G. Wallach Artist-in-Residence Lisa Batiashvili, February 5–7, 2015, for Barber's Violin Concerto, in a program that also features The Marie-Josée Kravis Composer-in-Residence Christopher Rouse's *Iscariot* and Rachmaninoff's Symphony No. 2.

Jaap van Zweden, music director of the Dallas Symphony Orchestra and Hong Kong Philharmonic Orchestra, leads two programs in November: Mozart's Sinfonia concertante for Violin and Viola (featuring Principal Associate Concertmaster Sheryl Staples and Principal Viola Cynthia Phelps) and Shostakovich's Symphony No. 8 on November 20–22, 2014; and Wagenaar's *Cyrano de Bergerac Overture*, Korngold's Violin Concerto with Hilary Hahn, and Beethoven's Symphony No. 7 on November 26 and 28–29, 2014.

2014–15 SEASON INSTRUMENTALISTS AND VOCALISTS

Instrumentalists with Alan Gilbert: Artist-in-Association Inon Barnatan makes his debut performing Ravel's Piano Concerto in G major, March 19–20 and 24, 2015; the program will be repeated at Long Island University's Tilles Center for the Performing Arts on March 21, 2015.

Violinist Joshua Bell will join vocalist Josh Groban and soprano Renée Fleming for *La Dolce Vita: The Music of Italian Cinema*, September 16 (Opening Gala Concert) and 17, 2014. **Pianist Yefim Bronfman** returns for Bartók's Piano Concerto No. 3, October 23–25 and 28, 2014. **Leila Josefowicz** performs the World Premiere–Philharmonic Co-Commission of John Adams's *Sheherazade.2* — Symphony for violin and orchestra, March 26–28, 2015. **Clarinetist Kari Kriikku** performs the U.S. Premiere–Philharmonic Co-Commission of Unsuk Chin's Clarinet Concerto, September 23, 26–27, and 30, 2014. **Pianist Lang Lang** returns to perform Mozart's Piano Concertos Nos. 17 and 24, October 21, 2014. **Oboist François Leleux** makes his Philharmonic debut joining Artist-in-Residence Lisa Batiashvili for Bach's Concerto for Violin and Oboe and the U.S. Premiere–Philharmonic Co-Commission of Thierry Escaich's Concerto for Violin and Oboe, April 8–11, 2015. **Cellist Yo-Yo Ma and the Silk Road Ensemble** (in the Silk Road Ensemble's debut) will perform a concert celebrating the ensemble's 15th anniversary, February 19–21, 2015.

Violinist Lisa Batiashvili will be the 2014–15 Mary and James G. Wallach Artist-in-Residence. She will perform Brahms's Violin Concerto, October 9–11 and 14, 2014, led by Alan Gilbert; Barber's Violin Concerto, February 5–7, 2015, led by David Zinman; Bach's Concerto for Violin and Oboe and the U.S. Premiere of Thierry Escaich's Concerto for Violin and Oboe, April 8–11, 2015, alongside **oboist François Leleux** (debut) and led by Alan Gilbert; and a recital with **pianist Paul Lewis**, presented in collaboration with Lincoln Center's *Great Performers* series, March 30, 2015, at Alice Tully Hall. (See **Lisa Batiashvili, The Mary and James G. Wallach Artist-in-Residence**, page 11).

Other Instrumentalists of the 2014–15 Season: **Pianist Emanuel Ax** returns to perform Chopin's Piano Concerto No. 2, January 28–31, 2015, conducted by David Robertson. **Violinist Joshua Bell** will make his second 2014–15 appearance performing Glazunov's Violin Concerto, November 12–15 and 18, 2014, led by Philharmonic Associate Conductor Case Scaglione. **Pianist Jonathan Biss** performs Brahms's Piano Concerto No. 1, May 21–23, 2015, led by Susanna Mälkki (debut). **Pianist Jeremy Denk** makes his Philharmonic debut performing Beethoven's Piano Concerto No. 1, October 16–18, 2014, conducted by Esa-Pekka Salonen. **Violinist Augustin Hadelich** performs Mozart's Violin Concerto No. 5, *Turkish*, May 28–30, 2015, led by Manfred Honeck. **Violinist Hilary Hahn** returns to perform Korngold's Violin Concerto, November 26 and 28–29, 2014, led by Jaap van Zweden. **Pianist Martin Helmchen** makes his Philharmonic debut performing Dvořák's Piano Concerto during the *Dohnányi / Dvořák: A Philharmonic Festival with Christoph von Dohnányi*, December 11–13, 2014. **Pianist Jeffrey Kahane** performs and conducts an all-Mozart program that includes his Piano Concertos Nos. 20 and 21, June 3–6, 2015. **Cellist Yo-Yo Ma** makes his second appearance of the season during the Chinese New Year Concert and Gala performing the U.S. Premiere of Zhao Lin's Duo for cello, sheng, and orchestra with **sheng player Wu Tong**, February 24, 2015, conducted by Long Yu (subscription debut). **Pianist Jean-Yves Thibaudet** will perform the New York Premiere of James MacMillan's Piano Concerto No. 3, *The Mysteries of Light*, February 11–13, 2015, conducted by Stéphane Denève (debut). **Pianist Daniil Trifonov** performs Rachmaninoff's Piano Concerto No. 1, December 30 and January 2–3 and 6, 2015, conducted by Juanjo Mena (debut). **Cellist Alisa Weilerstein** will perform Dvořák's Cello Concerto as part of *Dohnányi / Dvořák* with Christoph von Dohnányi, December 4–6 and 9, 2014. **Violinist Frank Peter Zimmermann** returns to perform Sibelius's Violin Concerto, February 26–28, 2015, led by Sakari Oramo.

Vocalists and Vocal Ensembles with Alan Gilbert: **Vocalist Josh Groban** and soprano **Renée Fleming** join violinist Joshua Bell for *La Dolce Vita: The Music of Italian Cinema*, September 16 (Opening Gala Concert) and 17, 2014. **Soprano Angela Meade** (debut), **mezzo-soprano Lilli Paasikivi**, **tenor Brandon Jovanovich** (debut), **bass-baritone Eric Owens**, and the **New York Choral Artists** directed by Joseph Flummerfelt will perform Verdi's Requiem, January 15–17, 2015. **Mezzo-soprano Anne Sofie von Otter** and **baritone Russell Braun** perform the U.S. Premiere–Philharmonic Co-Commission of Peter Eötvös's *Senza sangue*, May 8–9, 2015. **Soprano Simone Osborne**, **mezzo-soprano Faith Sherman**, **tenor Thomas Blondelle**, and **bass Steven Humes** will all make their debuts — along with actors Marion Cotillard, Éric Génovèse, and Christian Gonon, also in their debuts — to perform the season-finale staged production, directed by Côme de Bellescize, of Honegger's oratorio *Joan of Arc at the Stake*, June 10–13, 2015.

Other Vocalists and Vocal Ensembles: Soprano **Camilla Tilling** (debut), countertenor **Iestyn Davies**, tenor **Michael Slattery**, baritone **James Westman** (debut), and the **Westminster Symphonic Choir** directed by Joe Miller perform in the annual presentation of Handel's *Messiah* December 16–20, 2014, led by Gary Thor Wedow. **Mezzo-soprano Christianne Stotijn** (debut) and **baritone Simon Keenlyside** (debut) perform the U.S. Premiere of Thomas Adès's *Totentanz*, March 12–14, 2015, conducted by the composer.

Philharmonic Musicians in Solo Roles: **Principal Flute Robert Langevin** will perform the New York Premiere of The Marie-Josée Kravis Composer-in-Residence Christopher Rouse's Flute Concerto, October 30–November 1, 2014, conducted by Leonard Slatkin. **Principal Horn Philip Myers** performs Mozart's Horn Concerto No. 4, January 22–24, 2015, conducted by Long Yu (subscription debut). **Principal Associate Concertmaster Sheryl Staples and Principal Viola Cynthia Phelps** perform Mozart's Sinfonia concertante for Violin and Viola, November 20–22, 2014, led by Jaap van Zweden.

REGIONAL CONCERTS

On March 21, 2015, Alan Gilbert and the Philharmonic will return to Long Island University's **Tilles Center for the Performing Arts** in **Brookville, New York**. Artist-in-Association Inon Barnatan performs Ravel's Piano Concerto in G major on a program that also includes Esa-Pekka Salonen's *Nyx*, Ravel's *Valses nobles et sentimentales*, and R. Strauss's *Der Rosenkavalier* Suite.

Alan Gilbert will conduct the Orchestra's **Free Annual Memorial Day Concert** at The Cathedral Church of Saint John the Divine, Monday, May 25, 2015. Programming will be announced at a later date.

NEW YORK PHILHARMONIC CONCERTS IN THE PARKS, PRESENTED BY DIDI AND OSCAR SCHAFFER

The New York Philharmonic Concerts in the Parks, Presented by Didi and Oscar Schaffer, will return for its 49th season, bringing classical music to the people of New York in the great outdoors, free of charge. Details will be announced at a later date.

CHAMBER MUSIC

NEW YORK PHILHARMONIC ENSEMBLES AT MERKIN CONCERT HALL

The New York Philharmonic Ensembles chamber music series features the Orchestra's musicians in a series of six concerts at Merkin Concert Hall. The programs feature various ensemble configurations performing repertoire both familiar and unexpected, and allows audiences to experience the artistry of the Philharmonic's virtuosos in an intimate setting. All concerts are on Sundays at 3:00 p.m. Artists, dates, and repertoire will be announced at a later date.

SATURDAY MATINEE CONCERTS

The Philharmonic's four Saturday Matinee Concerts continue the tradition of presenting the breadth of musical sound by pairing a chamber work with a work for full orchestra. The 2014–15 season's Saturday Matinee Concerts all feature chamber works by Dvořák, expanding the Orchestra's exploration of the composer beyond *Dohnányi / Dvořák: A Philharmonic Festival*. Each concert is followed by a Q&A session with audience members and musicians, with the exception of the final Saturday Matinee Concert, which is followed by Philharmonic musicians performing original works by students in the Philharmonic's Very Young Composers program, led by Young Composers' Advocate Jon Deak. All Saturday Matinee Concerts begin at 2:00 p.m.

LIFELONG LEARNING

The New York Philharmonic has always served as a vital resource for its community, no more so than through its education programs. The Orchestra has been a trendsetter in this area since the 19th century, and it continues to be a national and international leader through its groundbreaking educational events that enhance the concert experience for audiences of all ages. Offerings range from extensive programs for New York City schoolchildren and projects for advanced conservatory students, to stimulating programs for adult music lovers. Each season educational programs bring live musical experiences to more than 45,000 tri-state area children, students, educators, and adults in the concert hall and in classrooms, and millions on the Internet.

YOUNG PEOPLE'S CONCERTS®

The longest-running series of children's concerts in the world, the New York Philharmonic's Young People's Concerts (YPCs) have been engaging the musical imaginations of young listeners and their families since 1924, when Ernest Schelling founded the series, building on programs created for young audiences that began in the 19th century. This four-concert series, designed for children ages 6 to 12, offers an introduction to symphonic music on Saturdays at 2:00 p.m. Children follow an overarching musical theme through the season while exploring the inner workings of music in a format that is interactive, visual, and fun. Next season's series is *SUPER SONIC MUSIC BOX*, with concerts exploring the endless variety of symphonic music and its interpretation. The YPCs are scheduled for November 15, 2014 ("Melody Transformed"), January 24, 2015 ("Orchestra Transformed"), February 21, 2015 ("Story Transformed"), and May 9, 2015 ("Dance Transformed").

VERY YOUNG PEOPLE'S CONCERTS

The New York Philharmonic will continue its highly successful Very Young People's Concerts in the 2014–15 season, offering a series of three programs, each performed three times. Developed by Philharmonic musicians together with faculty from Teacher's College of Columbia University, these one-hour junior versions of the Orchestra's popular Young People's Concerts are designed for children ages 3 to 6. A chamber ensemble of Philharmonic musicians introduces youngsters to classical music through games, storytelling, active listening, and hands-on music-making with the aim of promoting active listening and family enjoyment of music. Philharmonic Associate Principal Viola Rebecca Young is the host, and Philharmonic violist Dorian Rence is the writer and narrator of stories about Philippe the Penguin, a character created for the series. Dates and programs will be announced at a later date.

LEARNING OVERTURES

Capitalizing on the New York Philharmonic's global reach and reputation, the Orchestra has shared its experience and insights beyond New York to the world through Learning Overtures, which brings educators and musicians together to share practices and ideas internationally. This program, which began in 2006, has held annual workshops in many countries and developed ongoing work in Japan; in Finland with the Sibelius Academy, Finnish National Radio Symphony Orchestra, and others; Venezuela with El Sistema; and South Korea with the Korea Arts and Culture Education Service. During the Philharmonic's EUROPE / SPRING 2015 tour, Learning Overtures will continue its collaboration with the Barbican's Creative Learning program working with young composers from East London as part of the Orchestra's second International Associate residency at the Barbican Centre.

THE PHILHARMONIC IN THE SCHOOLS

School Day Concerts

The New York Philharmonic's six School Day Concerts will take place at Avery Fisher Hall March 4–6, 2015. The centerpiece of the yearlong collaboration between participating schools and the New York Philharmonic, and designed for school groups in grades 3 through 12, the School Day Concerts are offered to students from across the region, introducing them to the symphony orchestra, to important symphonic works, living composers, and musical fundamentals. Teachers attend free workshops to help prepare their students and receive advance lesson plans, complete with a CD. More than 14,000 students and teachers (many associated with the School Partnership Program) are expected to attend. The concerts are hosted by Theodore Wiprud, Vice President, Education, The Sue B. Mercy Chair. Past School Day Concerts have included *The Young Person's Guide to the Orchestra: Journeys of a Theme* and *Scheherazade: A Musical Fantasy*.

School Partnership Program

Since 1994 the School Partnership Program, the New York Philharmonic's flagship in-school program, has offered a sequential three-year music curriculum for New York City public schools, grades 3 to 5. Entering its 20th year in 2014, the program currently serves 17 schools, 4,500 students, 175 teachers, and thousands of families. Through the School Partnership Program, Philharmonic Teaching Artists partner with classroom and music teachers in schools in all five boroughs to make the world of symphonic music come alive through interactive workshops that include instruction in structured listening, performance on recorders and percussion instruments, and group composition. In-School Concerts, a School Day Concert at Avery Fisher Hall, ongoing professional development for partner teachers, and workshops for parents contribute to this extraordinarily rich program, which has become a model for orchestras worldwide.

Very Young Composers and Composer's Bridge Programs

The Very Young Composers program, created by New York Philharmonic Young Composers' Advocate Jon Deak — former Associate Principal Bass and a noted composer — enables students with or without musical backgrounds to compose music that will be performed by

Philharmonic musicians. The program culminates in astonishing compositions that reveal the power of children’s imaginations. These new works are played either by ensembles of Philharmonic musicians, or by the full Orchestra as part of the School Day Concerts. The basic Very Young Composers workshops take place after school at School Partnership Program schools. The Bridge is a group of middle-school students who have graduated from Very Young Composers with an ambition to study composition in depth. Bridge Composers write works for performance in a variety of venues. Very Young Composers is a key aspect of Learning Overtures, bringing new ideas about creativity to cultures around the world. Past projects have taken place in China, Japan, Korea, Venezuela, Finland, and the United Kingdom.

New York Philharmonic Teaching Artists

The 25 New York Philharmonic Teaching Artists are outstanding musicians much in demand as performers, composers, and educators. They are in the vanguard of a new kind of musicianship and have learned distinctive skills for bringing music into classrooms and engaging audiences. Teaching Artists receive ongoing training from Philharmonic staff and guest faculty, almost as often as they visit schools. This faculty is responsible for designing and presenting the School Partnership Program, Very Young Composers, and other initiatives. As the Teaching Artists Ensemble, they perform in schools in all five boroughs of New York City, as well as on international tours as part of Learning Overtures.

Philharmonic Mentors

The New York Philharmonic continues to form partnerships with a small number of highly promising middle- and high-school instrumental music programs in order to help raise the level of instruction and performance. Musicians from the Philharmonic work with high-level student ensembles, providing sectional rehearsals, chamber music coaching, master classes, panel discussions, and concerts by individual musicians or small ensembles from the Orchestra. Philharmonic Teaching Artists provide group lessons for developing instrumental programs. Student ensembles attend events at Avery Fisher Hall as part of a broader relationship designed for each individual school.

RESOURCES FOR TEACHERS

Every year the New York Philharmonic creates and refines a range of free curricular materials that are made available to classroom teachers and music educators. These documents are available in print and online through the Philharmonic’s website, which provides resources — classroom-tested lesson plans, engaging activities, and instructive videos of Philharmonic musicians — for both music and classroom teachers. The School Partnership Program’s three-year curriculum guide, *Pathways to the Orchestra*, fulfills the National Standards for Music Education, New York State Learning Standards in Music, and New York City’s *Blueprint for Teaching and Learning in the Arts*. The Orchestra also offers *A Philharmonic Celebration* and *Bernstein LIVE*, which are teaching guides with accompanying CDs that have been compiled from the Philharmonic’s own recording label. A new School Day Concert curriculum guide is produced annually, and the Philharmonic makes many other publications available for those attending Teachers Seminars.

TALKS AND LECTURES

Pre-Concert Talks

The New York Philharmonic continues to offer informative, insightful, and informal pre-concert musical previews. Composers, writers, teachers, musicians, and Philharmonic staff members lead these half-hour Pre-Concert Talks one hour before each subscription concert. Tickets are \$7, or \$5 each for three or more lectures.

Insights Series

Free since the beginning of the 2013–14 season, this series of free lectures by well-known scholars and musicians focuses on specific subjects relevant to the key topics of the season. Events include moderated panels, interviews, and talks, and are often accompanied by live performance, music demonstrations, and video segments. Attendees often have the opportunity to meet the speakers following the public discussion. Philharmonic Subscribers, Friends at the Affiliate level and above, and Patrons may secure guaranteed admission by emailing AdultEd@nyphil.org. Space is limited. For more information, visit nyphil.org/insights. Topics and dates will be announced at a later date.

Leonard Bernstein Scholar-in-Residence at the New York Philharmonic

The position of the Leonard Bernstein Scholar-in-Residence at the New York Philharmonic was created to support significant research in the Philharmonic Archives as well as to provide a series of public presentations. It was named to recognize the contributions of the Philharmonic's late Laureate Conductor, who was renowned as an educator as well as for being a composer and performer. Scholars who have held this post include New York Philharmonic Program Annotator James M. Keller, writer and music historian Harvey Sachs, and music historian and author Carol J. Oja.

ONLINE LEARNING

The New York Philharmonic's award-winning, interactive Kidzone! (nyphilkids.org) has become a consistent leader in helping children learn about the Orchestra online, with more than half a million visits each year from around the world. Kidzone! offers information on composers and instruments, interactive composition tools, and the latest music-based video games that are designed to introduce children to the Orchestra and to the fundamentals of music.

MUSICAL ENCOUNTERS

New York Philharmonic Open Rehearsals at Avery Fisher Hall are available to school groups from grades 3 through 12 through the Orchestra's Musical Encounters program. Students get to witness the inner workings of a dress rehearsal, and also participate in introductory workshops or post-rehearsal discussions with New York Philharmonic musicians, gauged to the level of the school group.

CONSERVATORY COLLABORATIONS

Conservatory Collaborations makes the New York Philharmonic's resources available to the next generation of musicians attending conservatories and other post-secondary institutions in the New York City area. Continuing the Orchestra's commitment to the training of young musicians, these programs, available only through invitation or application, allow advanced students to attend working rehearsals, visit the New York Philharmonic Archives, and join a series of Conductors' and Composers' Tables with world-class guest conductors and composers.

WORKSHOPS FOR VISITING ENSEMBLES

Student ensembles visiting New York and attending Philharmonic concerts can add the life-changing experience of a coaching session with musicians from the New York Philharmonic. Sectional rehearsals, master classes, and conductor clinics are available to visiting groups, as well as pre-concert workshops and post-concert discussions with Orchestra members.

BROADCASTS, WEBCASTS, AND DIGITAL MEDIA

THE NEW YORK PHILHARMONIC THIS WEEK NATIONAL RADIO SERIES

Emmy Award-winning actor Alec Baldwin will return to host *The New York Philharmonic This Week*, the Orchestra's national and international radio broadcast, for the series' 11th season. The two-hour programs, heard 52 weeks a year and representing virtually the entire orchestral season, are produced by the Philharmonic and syndicated to more than 400 outlets nationally and in 26 countries by Chicago's WFMT Radio Network; streamed to approximately 25,000 listeners via the Philharmonic's app and website, nyphil.org; and distributed worldwide to millions of households abroad. The program is heard locally in the New York metropolitan area on 105.9 FM WQXR on Thursdays at 8:00 p.m. (Check local listings for times outside New York City.) The New York Philharmonic has had a nearly unbroken radio presence since 1922.

NYPHIL.ORG

The New York Philharmonic's Website, nyphil.org, is a resource for those who want to attend, learn about, and revisit the Orchestra's concerts. An array of information is available to help audience members select concerts and seats as well as prepare for a concert, including advance access to program notes, video and audio clips of works to be presented, and more. After performances, audience members can stream audio recordings of most concerts. Fans have a behind-the-scenes view of the Philharmonic through *What's New* (nyphil.org/whats-new) and *What's New with Alan Gilbert* (nyphil.org/wnag, which was launched in the fall of 2013, allowing audience members to follow the Music Director's activities around the world), and can learn more about the lives of the musicians through biographies, Q&As, videos, and virtual tours. The site provides online access to archived installments of the Philharmonic's national radio broadcast series, *The New York Philharmonic This Week*. The website also offers a full range of institutional information, including educational programs and materials, as well as Philharmonic history, Digital Archives, and online exhibitions.

WQXR: RADIO STATION OF THE NEW YORK PHILHARMONIC

The Orchestra continues its longtime partnership with WQXR 105.9 FM, New York City's classical station, which features multi-platform collaborations and live broadcasts that will continue in the coming season. The Philharmonic, WQXR, and its contemporary music stream Q2 Music will work together throughout the season to bring major events and Alan Gilbert's visionary programming to audiences beyond the concert hall.

DIGITAL RECORDING SERIES

The New York Philharmonic's latest digital recording series of live performances will continue with *Alan Gilbert and the New York Philharmonic: 2014–15 Season*. Produced by the Philharmonic, these recordings, as well as previous concerts dating back to 2009, are available through iTunes, Amazon, Spotify, emusic, and other major music stores. More than 80 digital releases and more than 150 works are currently available.

CDs

The New York Philharmonic's recent CDs include the Grammy-nominated recording of the World Premiere of Magnus Lindberg's Piano Concerto No. 2, featuring Yefim Bronfman and led by Alan Gilbert, on Dacapo Records, and the first recording in The Nielsen Project — Nielsen's Symphony No. 2, *The Four Temperaments*, and Symphony No. 3, *Sinfonia espansiva*, led by Alan Gilbert with baritone Joshua Hopkins and soprano Erin Morley — also on Dacapo. Dacapo and the Philharmonic will release the next recordings in the Nielsen cycle in October 2014 and January 2015, and will release a boxed set of the Philharmonic's four recordings of Nielsen's complete symphonies and concertos on June 9, 2015, the 150th anniversary of the composer's birth. Recent CDs and boxed sets are available at store.nyphil.org/shop/cd-sets.

TELEVISION

The New York Philharmonic is an integral part of PBS's award-winning *Live From Lincoln Center* television series, appearing every season since the program's inception — including its first telecast in 1976. Selected special events are also featured on WNET's *Great Performances*, which has been bringing critically acclaimed programming to PBS for more than 40 years. The Philharmonic's Opening Gala Concert — *La Dolce Vita: The Music of Italian Cinema*, featuring Joshua Bell, Josh Groban, and Renée Fleming and conducted by Alan Gilbert — will be broadcast on WNET's *Great Performances* at a later date. *Live From Lincoln Center* and *Great Performances* are also available online through pbs.org. Further details about 2014–15 season telecasts, including *Live From Lincoln Center*, will be announced at a later date.

WEBCASTS

Through a partnership with Medici.tv — which provides subscribers with online access to classical music documentaries, programs, and concerts from across the globe — highlights from recent Philharmonic seasons are available for online streaming. In the fall of 2013, Medici.tv presented the *I ♥ New York Philharmonic Festival*, a five-day celebration featuring free webcasts of Philharmonic special events, including its 2008 Pyongyang concert and spring 2013

presentation of Magnus Lindberg's *Kraft* at Volkswagen's Transparent Factory in Dresden, Germany. Webcasts for the 2014–15 season will be announced at a later date.

SOCIAL MEDIA

The New York Philharmonic has developed a vital link to audiences through numerous social networks, including Facebook, Twitter, Tumblr, YouTube, and Pinterest. These platforms provide a variety of forums through which people around the world can learn about and discuss happenings onstage and off by getting access to insider information and breaking news; viewing treasures from the Archives; experiencing videos and mp3s of the Orchestra's downloads; and gleaning content, special offers, and opportunities to interact with Music Director Alan Gilbert, Philharmonic musicians, and guest artists.

THE ARCHIVES

The New York Philharmonic Archives is a repository for more than 170 years of Philharmonic history — including the papers, scores, and records of its illustrious music directors — and is one of the most important orchestral research collections in the world. The Archives maintains the large, permanent exhibition on view throughout Avery Fisher Hall and also presents a number of changing exhibitions in the Bruno Walter Gallery on the Hall's Grand Promenade. Details of the 2014–15 season exhibitions will be announced at a later date.

The New York Philharmonic's Digital Archives — a vast project that currently makes available online the treasures documenting the Orchestra's activities from 1943 to 1970, known as its *International Era*, and was made possible by a generous gift from the Leon Levy Foundation — offers musicians, scholars, and the public access to one of the longest-running collections in the music world at nyphil.org/archives. The Orchestra's history is also available on the website, not only through the Performance History Search at history.nyphil.org (which gives users worldwide access to the Philharmonic's extensive database of its more than 15,000 concerts), but also in lists of all the works it has premiered, its commissions, and biographies of its Music Directors and Principal Conductors.

The Archives also organizes additional activities, such as lectures and presentations, and is open for research by appointment, Monday through Friday, 10:00 a.m. to 5:00 p.m. Call (212) 875-5930.

OPEN REHEARSALS

On selected mornings at 9:45 a.m., the Philharmonic offers audiences a behind-the-scenes look at the creative interplay among orchestra, conductor, and soloists during its Open Rehearsals. Concertgoers can follow the rehearsal with regular Philharmonic program books, which provide background notes and information about the performers and the works. Tickets are \$20 and will be available August 24, 2014.

Members of the Philharmonic's Patron and Friends programs are eligible to receive free tickets to selected Open Rehearsals. Call (212) 875-5381 for more about the Friends of the Philharmonic. School groups are also invited to attend through the Philharmonic's Musical Encounters program. Call (212) 875-5733 for more about the Musical Encounters program.

GENERAL INFORMATION

The New York Philharmonic's 2014–15 subscription season comprises 108 concerts over 35 weeks. Season ticket packages go on sale January 22, 2014, for subscription series comprising from four to nine concerts, and start at \$116. Subscribers receive preferred seating, savings throughout the season, ticket-exchange privileges, savings on dining, and many other benefits.

SUBSCRIBING AND PURCHASING TICKETS

Information on becoming a New York Philharmonic subscriber is available by phone from the Philharmonic's Customer Relations Department at (212) 875-5656, or online at nyphil.org. Subscriptions may be purchased on the phone, by fax, or through the mail beginning January 22, 2014. Tickets to individual concerts will go on sale to the general public on August 24, 2014. Individual tickets may also be purchased at the Avery Fisher Hall Box Office at 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 tickets may be available to students, seniors, or disabled persons on the day of the performance at the Avery Fisher Hall Box Office; identification is required. To determine ticket availability, call the Philharmonic's Customer Relations Department on the day of performance at (212) 875-5656, or online at nyphil.org. Members of the public who wish to receive a brochure or more information should contact the Philharmonic's Customer Relations Department at (212) 875-5656, Monday through Friday, 10:00 a.m. to 5:00 p.m.

MYPHIL

MyPhil series offers young adults ages 17 through 35 (proof of age is required) three or more concerts at a special price, plus a host of benefits including free ticket exchange and ticket add-ons throughout the season. Typically 70 to 80 concert dates are offered through this program. Information, ticket exchanges, and other benefits can be accessed online at nyphil.org/myphil.

STUDENT RUSH TICKETS

There's no need to stand in line for student rush tickets, which can be purchased for select concerts up to 10 days before. Tickets are available to students with a valid ID at www.nyphil.org/rush.

INFORMATION FOR PATRONS WITH DISABILITIES

Concertgoers requiring information or a complimentary accessibility guide to services for people with disabilities may contact the Department of Programs and Services for People with Disabilities by calling (212) 875-5375. Information is also available 24 hours a day through the Accessibility Hotline: (212) 875-5380.

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ALL PROGRAMS SUBJECT TO CHANGE

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Photography is available in the New York Philharmonic's online newsroom, nyphil.org/newsroom/1415, or by contacting the Communications Department at (212) 875-5700; PR@nyphil.org.