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Press contacts: Katherine E. Johnson, New York Philharmonic Director, Public & Media Relations (212) 875-5718 | johnsonk@nyphil.org

Christina Jensen PR, ACO/EarShot (646) 536-7864 | christina@christinajensenpr.com

WORKS BY EMERGING COMPOSERS JULIA ADOLPHE, MAX GRAFE, and ANDREW McMANUS SELECTED TO BE GIVEN WORLD PREMIERES THIS WEEK BY NEW YORK PHILHARMONIC AS PART OF NY PHIL BIENNIAL

In Concerts Conducted by Music Director Alan Gilbert and Matthias Pintscher June 5, 6, and 7 at Avery Fisher Hall

A Collaboration with AMERICAN COMPOSERS ORCHESTRA’S EARSHOT: THE NATIONAL ORCHESTRA COMPOSITION DISCOVERY NETWORK

June 4, 2014, New York, NY – The New York Philharmonic and American Composers Orchestra (ACO), in collaboration with ACO’s EarShot: the National Orchestra Composition Discovery Network, announce the selection of three works by emerging composers to receive premieres this week by the New York Philharmonic as part of the inaugural NY PHIL BIENNIAL. Julia Adolphe’s Dark Sand, Sifting Light will receive its World Premiere June 5, conducted by Music Director Alan Gilbert; Andrew McManus’s Strobe will receive its World Premiere June 6, conducted by Matthias Pintscher; and Max Grafe’s Bismuth: Variations for Orchestra will receive its World Premiere June 7, conducted by Music Director Alan Gilbert. EarShot gives composers in the early stages of their careers the rare opportunity to work with professional orchestras to realize their work.

The selection process, which began with an open call for scores in November 2013, culminated in a private reading session June 3 with Alan Gilbert, Matthias Pintscher, and the Orchestra, in which the three works were chosen from among six finalists to receive New York Philharmonic premieres at concerts later this week. Alan Gilbert is meeting with the participating composers, taking part in feedback meetings along with Philharmonic musicians and mentor composers and working individually with the composers whose works are selected. The mentor composers for the New York Philharmonic EarShot Readings are Christopher Rouse, Steve Mackey, Derek Bermel, Robert Beaser, and Matthias Pintscher. Rouse, Pintscher, and Mackey all have works performed as part of the NY PHIL BIENNIAL. The six works were selected from an international pool of more than 400 applicants from eight countries and 37 states ranging in age from 9 to 84, in response to a call for scores gathered through EarShot, the national orchestral composition discovery network, a program that is administered by the American Composers Orchestra (ACO) with partner organizations American Composers Forum, League of American Orchestras, and New Music USA. The NY PHIL BIENNIAL will feature an additional EarShot event: on June 6 and 7, American Composers Orchestra will hold its 23rd annual Underwood New Music Readings conducted by Music Director George Manahan at The DiMenna Center for Classical Music.

“The New York Philharmonic’s presentation of works discovered through the EarShot composition discovery program is a particularly important and gratifying element of the NY PHIL BIENNIAL,” Alan Gilbert said. “Our goal for this project is to share with our audience the freshest music from new voices today. When we
announced the call for scores we had no idea what it would yield. We were overwhelmed by the more than 400 submissions we received, and it was quite a challenge to hone them down to six for the Orchestra to read. Supporting new compositions and composers is imperative in keeping orchestras and classical music vital, and on a personal level, it fills me with great joy to be able to work with emerging composers to give them a platform for discovery.”

Michael Geller, president of ACO, adds: “American Composers Orchestra is excited to extend our role as a catalyst for emerging American composers by collaborating with the New York Philharmonic, whose NY PHIL BIENNIAL has a mission kindred to our own. For 23 years, through our Underwood New Music Readings, we have given emerging composers a hands-on opportunity to work directly with a professional orchestra, many of them for the first time. We are also delighted to partner with the Philharmonic in its own readings program under the auspices of EarShot, the National Orchestra Composition Discovery Network. The New York Philharmonic is joining a growing roster of orchestras across the country in working with EarShot to connect to the next generation of great new composers and bring their music to their musicians and audiences.”

The composers selected to have their works premiered by the New York Philharmonic are:

**Julia Adolphe: Dark Sand, Sifting Light** (to be performed June 5, led by Alan Gilbert)

Julia Adolphe was born in 1988 in New York and is now based in Los Angeles. She is a composer, writer, and soprano whose music embraces diverse artistic and sociological influences, unfolding intricate emotional narratives. Her work has received performances across the United States and abroad in New York City, Los Angeles, Washington D.C., Paris, Berlin, and Pavia, Italy. *Sylvia*, a chamber opera based on her original story and libretto, has been presented by New York’s BargeMusic, The Lost Studio Theatre in Los Angeles, and the Los Angeles Museum of the Holocaust, in excerpt. She is currently working on a new opera set in present-day Iran. Ms. Adolphe has received numerous awards for her compositions, including grants from the American Composers Forum, New Music USA, Sam Spiegel Foundation, Anna Sosenko Assist Trust, and Puffin Foundation. She received the Theodore Front Prize from the International Alliance for Women in Music, the Jimmy McHugh Composition Prize, John James Blackmore Prize, and John S. Knight Prize. Julia Adolphe holds a Master of Music degree in composition from University of Southern California and a Bachelor of Arts degree in composition and literary theory from Cornell University, and is currently pursuing a Doctor of Musical Arts degree from the University of Southern California–Thornton School of Music, where she is studying composition with Stephen Hartke. She has previously studied with teachers including Steven Stucky, Donald Crockett, and Frank Ticheli.

About the work on this program Julia Adolphe wrote: “Dark Sand, Sifting Light imagines a piano playing in the distance, overheard through an open apartment window. As the listener poised beneath the window begins to daydream, the piano sounds take on larger orchestral colors. Her mind wanders and the music transforms.”

**Max Grafe: Bismuth: Variations for Orchestra** (to be performed June 7, led by Alan Gilbert)

Max Grafe was born in 1988 in Poughkeepsie and now lives in New York. His work has recently been performed by Quince Contemporary Vocal Ensemble, newEar Contemporary Chamber Ensemble, and bassoonists Elizabeth Garrett and Sasha Gee Enegren; late in the 2013–14 season there will be performances by Quince and Sasha Gee Enegren, as well as by pianist Han Chen and saxophone-percussion duo Patchwork. Mr. Grafe’s prestigious awards for student composers have included several named scholarships for graduate study at The Juilliard School, a fellowship for study at the 2012 Aspen Music Festival and School, a 2011 Jacobs School of Music Dean’s Prize, a 2007 ASCAP Morton Gould Young Composer Award, and a competition-based scholarship for undergraduate composition study at Indiana University. He is currently pursuing a Doctor of Musical Arts degree in composition as a CV Starr Doctoral Fellow of The Juilliard School, where he received a Master of Music degree in composition in 2013, having received a Bachelor of Music degree in composition with a concentration in bassoon from the Indiana University Jacobs School of Music in 2011, graduating with music
Andrew McManus was born in 1985 in Bryn Mawr, Pennsylvania, and is now based in Chicago. The music of Andrew McManus mixes strange sounds and irregular rhythms — some beautiful, others grating and bizarre — to find new ways of exploring spirituality, surrealism, and theatrical drama. In May 2014 his opera *Killing the Goat* (based on the novel *La Fiesta del Chivo (The Feast of the Goat)* by Mario Vargas Llosa) was premiered by eighth blackbird, the Pacifica Quartet, and members of the Contempo Chamber Players at the University of Chicago. In 2013 *Ancient Vigils*, a New York Youth Symphony First Music Commission, was premiered at Carnegie Hall; this piano quintet is a restive, distorted tapestry of complex bell sonorities, Renaissance dance rhythms, faded religious imagery, and viol consorts. McManus’s previous works include *Identity* (2008), which was premiered at the 2008 Minnesota Orchestra Composer Institute, and *The Concerto of Deliverance* (2010), which was read by the St. Paul Chamber Orchestra and premiered by the University of Oklahoma Symphony. He is also a creator of electronic music: his playback work *Mesospherics* (2011–13), recently featured at the University of South Florida New Music Festival, weaves together a diverse collection of sounds that range from beautiful, vivid, and scintillating to rough, unwieldy, and cacophonous. As a violist, McManus is passionate about composing for strings, creating works including the string quartet *The Sacred and the Profane*, performed by the Spektral Quartet in Chicago and, in its European premiere, at the highSCORE festival in Pavia, Italy. Other works have been performed at the Wellesley Composers Conference, Bowdoin International Music Festival, and Atlantic Music Festival. A native of Massachusetts, Andrew McManus is currently a doctoral student at the University of Chicago, where he studies with Augusta Read Thomas, Marta Ptaszynska, Shulamit Ran, and Howard Sandroff. He holds degrees from the Eastman School of Music and Yale University, and has garnered honors including a BMI Student Composer Award and honorable mentions from ASCAP.

About the work performed on this concert, Andrew McManus wrote: “The word “strobe” conjures up quite a few images and concepts for me. These include jarring pulses of bright light, the stop-motion we might observe when watching someone or something move under a strobe light, and electronic dance music (or “EDM”). But while *Strobe* references all of these things — with sharp, pointed, scattershot rhythmic textures, erratic shrieks of brilliance, and the occasional thumping kick drum — it also explores some fleeting images that don’t necessarily go together, like photographs that disappear before we can fully grasp them. The piece’s central section features soaring but wistful oboe and horn melodies, followed by a swing-jazz-like interjection with muted trumpets, snare drum, and piano. But this suddenly vanishes into a darkly sonorous string chorale. While the acute brilliance of the early part of the piece eventually returns, this shadowy tinge persists in the background, especially at the end, when a shattering major chord in the winds and brass leaves behind wispy, glowing sonic artifacts that quickly vanish.”
The New York Philharmonic Readings are organized in partnership with EarShot, a program of the American Composers Orchestra in collaboration with the American Composers Forum, League of American Orchestras, and New Music USA. EarShot helps orchestras around the country to identify and support promising composers in the early stages of their careers. EarShot advises organizations on the programs that would best suit their new-composer needs — from new-music readings to composer residencies and competitions — and assists with planning, identifying composers through its extensive nationwide calls, and program design and execution. For more information, visit www.earshotnetwork.org.

About American Composers Orchestra
Now in its 37th season, American Composers Orchestra is the only orchestra in the world dedicated to the creation, performance, preservation, and promulgation of music by American composers. ACO makes the creation of new opportunities for American composers and new orchestral music its central purpose. Through concerts at Carnegie Hall and other venues, recordings, broadcasts, educational programs, New Music Readings, and commissions, ACO identifies today’s brightest emerging composers, champions prominent established composers as well as those lesser-known, and increases regional, national, and international awareness of the infinite variety of American orchestral music, reflecting geographic, stylistic, and temporal diversity. ACO serves as an incubator of ideas, research, and talent; as a catalyst for growth and change among orchestras; and as an advocate for American composers and their music. Some of ACO’s recent initiatives include the 2011 New York City-wide SONiC Festival with new works by 120 composers age 40 and under, the Jazz Composers Orchestra Institute, and coLABoratory: Playing It UNsafe, a research and development lab for new orchestral music. ACO has performed music by more than 700 American composers, including 300 world premieres and newly commissioned works. More information about American Composers Orchestra is available online at www.americancomposers.org.

About the New York Philharmonic
Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States and one of the oldest in the world; on May 5, 2010, it performed its 15,000th concert — a milestone unmatched by any other symphony orchestra in the world. The Orchestra has always played a leading role in American musical life, championing the music of its time, and is renowned around the globe, having appeared in 432 cities in 63 countries — including its October 2009 debut in Vietnam and its February 2008 historic visit to Pyongyang, DPRK, earning the 2008 Common Ground Award for Cultural Diplomacy. The Philharmonic’s concerts are broadcast on the weekly syndicated radio program The New York Philharmonic This Week, streamed on nyphil.org, and have been telecast annually on Live From Lincoln Center on U.S. public television since the series’ premiere in 1976. The Philharmonic has made almost 2,000 recordings since 1917, with more than 500 currently available. The first major American orchestra to offer downloadable concerts, recorded live, the Philharmonic released the first-ever classical iTunes Pass in 2009–10; the self-produced recordings continue with Alan Gilbert and the New York Philharmonic: 2013–14 Season. The Orchestra has built on its long-running Young People’s Concerts to develop a wide range of education programs, including Very Young People’s Concerts, for pre-schoolers; School Day Concerts, with supporting curriculum for grades 3–12; the School Partnership Program, enriching music education in New York City; Very Young Composers, enabling students to express themselves through original works; Learning Overtures, fostering international exchange among educators; and online resources used in homes and classrooms around the world. Alan Gilbert became Music Director in September 2009, succeeding a series of 20th-century musical giants that goes back to Gustav Mahler and Arturo Toscanini. Credit Suisse is the New York Philharmonic’s exclusive Global Sponsor.

About the NY PHIL BIENNIAL
A flagship project of the New York Philharmonic envisioned by Music Director Alan Gilbert, the NY PHIL BIENNIAL is a kaleidoscopic exploration of today’s music showcasing an array of curatorial voices through concerts presented with cultural partners throughout New York City. Modeled on the great visual art biennials, the inaugural NY PHIL BIENNIAL, taking place May 28–June 7, 2014, brings the public together with a diverse roster of more than 70 composers, ranging from elementary school students to icons, for concerts of
About EarShot
EarShot is a nationwide network of new music readings and composer-development programs. As the nation’s first ongoing, systematic program for identifying emerging orchestral composers, EarShot provides professional-level working experience with orchestras from every region of the country and increases awareness of these composers and access to their music throughout the industry. The program is administered by the American Composers Orchestra (ACO) with partner organizations the American Composers Forum, League of American Orchestras, and New Music USA.

In addition to the New York Philharmonic EarShot Readings, EarShot partnerships during the 2013–14 season included La Jolla Symphony (September 2013), Berkeley Symphony (Readings on February 2–3, 2014, and May 4–5, 2014), and the Detroit Symphony Orchestra New Music Readings for African-American Composers (March 9–10, 2014). Since the network’s founding more than 50 composers have been selected for EarShot new music readings with orchestras across the country including the Buffalo Philharmonic Orchestra, Colorado Symphony Orchestra, Memphis Symphony Orchestra, Nashville Symphony Orchestra, Pioneer Valley Symphony (MA), New York Youth Symphony, and the San Diego Symphony. For more information, visit www.earshotnetwork.org.

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

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

Mr. Gilbert is Director of Conducting and Orchestral Studies and holds the William Schuman Chair in Musical Studies at The Juilliard School. Conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg’s NDR Symphony Orchestra, he regularly conducts leading orchestras around the world. He made his acclaimed Metropolitan Opera debut conducting John Adams’s Doctor Atomic in 2008, the DVD of which received a Grammy Award. Renée Fleming’s recent Decca recording Poèmes, on which he conducted, received a 2013 Grammy Award. His recordings have received top honors from the Chicago Tribune and Gramophone magazine. In May 2010 Mr. Gilbert received an Honorary Doctor of Music degree from The Curtis Institute of Music and in December 2011, Columbia University’s Ditson Conductor’s
Award for his “exceptional commitment to the performance of works by American composers and to contemporary music.” In 2014 he was elected to The American Academy of Arts & Sciences.

Since her debut at the age of 11 with the New York Philharmonic 31 years ago, the violinist Midori has established a record of achievement marking her as a master musician, innovator, and champion of the developmental children’s potential. In 1992 she founded Midori & Friends, a non-profit organization in New York that brings music education programs to thousands of underserved children each year. Two other organizations — Music Sharing, based in Japan, and Partners in Performance, based in the U.S. — also bring music closer to the lives of people who may not otherwise have involvement with the arts. Her commitment to community collaboration and outreach also extends to her work with young violinists in master classes all over the world and to her U.S. Orchestra Residencies Program. Midori plays up to 100 concerts a year, dividing her time among recitals, chamber music, and concerto performances worldwide. She has an extensive catalogue of recordings, and in recent years has devoted a great deal of energy and resources to commissioning and performing new music. This season she is being featured on two new recordings: a collaboration with the NDR Symphony and conductor Christoph Eschenbach in a rare recording of the Hindemith Violin Concerto, and a recital program with pianist Özgür Aydin in works by Shostakovich, Janáček, and Bloch. Other 2013–14 highlights include her first performances in Iceland, India, and Africa; the U.K. premiere of Peter Eötvös’s DoReMi at the BBC Proms with the Philharmonia Orchestra led by Esa-Pekka Salonen; and engagements with major orchestras throughout Europe, the U.S., and Asia. Midori will appear on four recital tours with Mr. Aydin, conduct community engagement programs in four different countries and five different U.S. communities, and continue her leadership role at the University of Southern California’s Thornton School of Music as Chair of the Strings Department. Midori’s most recent appearance with the Philharmonic was in 2010 at Carnegie Hall, performing Beethoven’s Violin Concerto conducted by Alan Gilbert.

Matthias Pintscher is equally accomplished as conductor and composer, having created significant works for some of the world’s leading orchestras, and regularly conducting throughout Europe, U.S., and Australia. He is the music director of the Ensemble Intercomparain, a role he began in the 2013–14 season, and he continues his partnership with the BBC Scottish Symphony Orchestra as its artist-in-association. Recent and upcoming conducting debuts include the Atlanta, Colorado, National (Washington, D.C.), New World, and Quebec symphony orchestras; Los Angeles Philharmonic; National Arts Centre Orchestra in Ottawa; and the Accademia Nazionale di Santa Cecilia in Rome. Highlights this season in addition to these performances with the New York Philharmonic include tours to Geneva, Cologne, and Holland with the Ensemble Intercontemporain, and appearances with the NDR, Dresden, Naples, and Slovenian philharmonic orchestras, as well as with the Utah Symphony, Saint Paul Chamber Orchestra, Juilliard Orchestra, Paris Opera Orchestra, Frankfurt Radio Symphony, and Danish Radio Chamber Orchestra, and concerts in Chicago and Tel Aviv. As a composer, Mr. Pintscher found success at an early age and is the recipient of numerous prizes, including most recently the 2012 Roche Commission. His music is championed by some of today’s finest performing artists and conductors, and has been performed by orchestras such as The Cleveland and Philadelphia Orchestras; BBC, Chicago, London, and NDR symphony orchestras; and Berlin Philharmonic, London’s Philharmonia Orchestra, and Orchestre de Paris. The New York Philharmonic has previously performed two of his works: Towards Osiris, in 2010, conducted by Christoph Eschenbach, and Songs from Solomon’s Garden, performed on CONTACT!, the new-music series, in 2010, baritone Thomas Hampson as soloist and Alan Gilbert conducting. Mr. Pintscher works regularly with leading contemporary music ensembles and since 2011 has directed the music segment of Impuls Romantik Festival in Frankfurt. He also served as artistic director of the Heidelberg Atelier of the Heidelberg Spring Festival since 2007, now known as the Heidelberg Young Composers’ Academy. His works are published by Bärenreiter-Verlag. Recordings can be found on Kairos, EMI, ECM, Teldec, Wergo, and Winter & Winter. Matthias Pintscher has conducted two previous New York Philharmonic presentations: he was one of three conductors to lead Stockhausen’s Gruppen in Philharmonic 360 at Park Avenue Armory, and led Mahler in Emanuel Ax’s November 2012 chamber music event co-presented with Lincoln Center’s White Light Festival.
American cellist Alisa Weilerstein, who made her professional debut at age 13 with The Cleveland Orchestra, has pursued her art with an intellectual and artistic curiosity that has led to incredible success on nearly all of the world’s greatest stages — ranging from Carnegie Hall to the White House — and her being honored by the MacArthur Foundation in 2011. An exclusive recording artist for Decca Classics, her label debut included the Elgar and Elliott Carter Cello Concertos with Daniel Barenboim and the Berlin Staatskapelle and was named BBC Music magazine’s Recording of the Year 2013. Her second Decca release features works by Dvořák, including the composer’s Cello Concerto. In addition to giving the New York Premiere of Matthias Pintscher’s Reflections on Narcissus, led by the composer, on the inaugural NY PHIL BIENNIAL (having collaborated with him in the work’s 2010 World Premiere with Zurich’s Tonhalle Orchestra), this season Ms. Weilerstein performs with the Chicago Symphony Orchestra, Los Angeles Philharmonic, and Dallas Symphony Orchestra, as well as at London’s BBC Proms. She serves as artist-in-residence with the Cincinnati Symphony Orchestra and Caramoor International Music Festival, gives recitals at the Sydney Opera House and London’s Wigmore Hall, and makes a cameo in the feature film If I Stay. Ms. Weilerstein’s career milestones include performances of Elgar’s Cello Concerto with the Berlin Philharmonic and Barenboim, and performing at the White House for President and Mrs. Obama. An ardent champion of new music, she has worked extensively with Osvaldo Golijov and premiered works by Lera Auerbach and Joseph Hallman. She appears at major music festivals worldwide, and regularly collaborates with Venezuela’s Simón Bolívar Symphony Orchestra and the El Sistema education program. A graduate of the Cleveland Institute of Music and Columbia University, her honors include Lincoln Center’s 2008 Martin E. Segal Prize and the 2006 Leonard Bernstein Award. Diagnosed with type 1 diabetes, she is a Celebrity Advocate for the Juvenile Diabetes Research Foundation. Alisa Weilerstein made her Philharmonic debut in the 2002 Concerts in the Parks, conducted by Asher Fisch; her subscription debut in 2007 performing Elgar’s Cello Concerto with Zubin Mehta; and her most recently appearance in October 2013 playing Krzysztof Penderecki’s ConCERTO grosso with Philharmonic Principal Cello Carter Brey and Daniel Mueller-Schott, led by Charles Dutoit.

**Tickets and Information**

**Thursday, June 5, 2014, 7:30 p.m.**

*Open Rehearsal — 9:45 a.m.*

**Saturday, June 7, 2014, 8:00 p.m.**

**Alan Gilbert Conducts World Premiere of Christopher Rouse’s Symphony No. 4**
A Presentation of the New York Philharmonic
Avery Fisher Hall, Lincoln Center
Alan Gilbert, conductor
Midori, violin
New York Philharmonic

Julia Adolphe: *Dark Sand, Sifting Light* (June 5)
Max Grafe: *Bismuth*: Variations for Orchestra (June 7)
Peter Eötvös: *DoReMi* (New York Premiere)
Christopher Rouse: Symphony No. 4 (World Premiere–New York Philharmonic Commission)

*Play Date with composers/performers following the Saturday performance at Bar Biennial located in Avery Fisher Hall. Pre-Concert Talk (one hour before each concert) with violist and Philharmonic Senior Teaching Artist David Wallace.*

**Friday, June 6, 2014, 8pm; Open Rehearsal, 9:45 a.m.**

**Matthias Pintscher Conducts Two New York Premieres:**
*His Own Reflections on Narcissus and Carter’s Instances*
A Presentation of the New York Philharmonic
Avery Fisher Hall, Lincoln Center
Matthias Pintscher, conductor
Alisa Weilerstein, cello
New York Philharmonic

Andrew McManus: *Strobe* (June 6)
Carter: *Instances* (New York Premiere)
Matthias Pintscher: *Reflections on Narcissus* (New York Premiere)

*Play Date with composers/performers following the performance at Bar Biennial located in Avery Fisher Hall. Pre-Concert Talk (one hour before the concert) with violist and Philharmonic Senior Teaching Artist David Wallace.*

**New York Philharmonic Ticket Information:**
Tickets for these performances start at $39. Biennial Passes are $95 each and are available by calling (212) 875-5656. Tickets for Open Rehearsals are $20. All tickets may be purchased online at nyphil.org or by calling (212) 875-5656, 10:00 a.m. to 6:00 p.m. Monday through Friday, 1:00 p.m. to 6:00 p.m. on Saturday, and noon to 5:00 p.m. on Sunday. A limited number of $13.50 tickets for select concerts may be available through the Internet for students within 10 days of the performance, or in person the day of. Valid identification is required. To determine ticket availability, call the Philharmonic’s Customer Relations Department at (212) 875-5656. Ticket prices subject to change. For more information about all NY PHIL BIENNIAL events, visit nyphil.org/biennial.

For press tickets, call Lanore Carr in the New York Philharmonic Marketing and Communications Department at (212) 875-5714, or e-mail her at carrl@nyphil.org.

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The June 7 New York Premiere of Peter Eőtvős’s *DoReMi* is made possible in part with underwriting support from Julia Lanigan.

Christopher Rouse is The Marie-Josée Kravis Composer-in-Residence.

**Classical 105.9 FM WQXR** is the Radio Home of the New York Philharmonic.

**Additional Press Contact:**

Julia Kirchhausen, NY PHIL BIENNIAL National Press Representative
(917) 453-8386 | juliakirchhausen@gmail.com