

Contact: Katherine E. Johnson  
(212) 875-5718; [johnsonk@nyphil.org](mailto:johnsonk@nyphil.org)  
National Press Representative: Julia Kirchhausen  
(917) 453-8386; [juliakirchhausen@gmail.com](mailto:juliakirchhausen@gmail.com)

LET'S PLAY  
**NY PHIL  
BIENNIAL**  
MAY 28 - JUNE 7, 2014

**JUNE 3, 2014, AT SUBCULTURE:**  
**CONTACT! AT THE BIENNIAL:**  
**WORLD PREMIERE-NEW YORK PHILHARMONIC COMMISSIONS OF**  
**SOLO Works by YOUNG AMERICAN COMPOSERS**  
**Performed by NEW YORK PHILHARMONIC MUSICIANS**  
**Co-Presented with 92nd Street Y**

As part of the NY PHIL BIENNIAL, musicians from the New York Philharmonic will perform solo works by young American composers, including five World Premiere–New York Philharmonic Commissions and one New York Premiere, on *CONTACT!*, the Philharmonic's new-music series. The concert, June 3, 2014, at SubCulture, is a co-presentation of the New York Philharmonic and 92nd Street Y; Marc Kaplan, co-founder/director of SubCulture, will host the concert, briefly interviewing each composer–soloist team before each work is performed. The five World Premieres will be **Michael Hersch's** *Of Sorrow Born*, which will be performed by violinist Yulia Ziskel; **Oscar Bettison's** *Threaded Madrigals*, featuring Associate Principal Viola Rebecca Young; **Paola Prestini's** *Eight Takes*, featuring cellist Sumire Kudo; **Chris Kapica's** *Fandanglish*, featuring Pascual Martínez Forteza; and **Eric Nathan's** *As Above, So Below*, featuring Principal Trombone Joseph Alessi. The New York Premiere will be **Ryan Brown's** Four Pieces for Solo Piano, featuring Eric Huebner.

“The six composers featured in this program are writing music of real substance and worth,” the New York Philharmonic's Marie-Josée Kravis Composer-in-Residence Christopher Rouse, who advises on *CONTACT!*, said. “I'm really delighted with the makeup of the group, which represents quite a wide range of styles and offers a fine snapshot of the variety of approaches American composers are pursuing. The NY PHIL BIENNIAL is an exciting new idea for New York, and I'm delighted that the Philharmonic has taken the lead in its conception and ultimate realization.”

*CONTACT!*, established by Music Director Alan Gilbert in the 2009–10 season, highlights the works of both emerging and established contemporary composers, performed by smaller ensembles of Philharmonic musicians in intimate venues outside the Lincoln Center campus.

Hanna Arie-Gaifman, director of 92nd Street Y’s Tisch Center for the Arts, said: “*CONTACT!* is more than a symbolic title for this series. It points to the relationship between today’s music, composers, musicians, audience, and all of us who make music happen. It also hints at the creative partnership between 92nd Street Y and the New York Philharmonic: innovative, energetic, and, like the music we jointly present, quite intimate. I am thrilled that *CONTACT!*, with 92Y’s participation in its chamber facet, is part of the NY PHIL BIENNIAL and its celebration of the life and creation of music today, here and now.”

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 50 composers, ranging from elementary school students to icons, for concerts of symphonies, concertos, staged opera, chamber music, and solo works, many of which will be premieres. Meet-up events, lectures and panel discussions, and online interactivity are planned to encourage audience members to directly engage with composers, scholars, and artists. The 2014 NY PHIL BIENNIAL partners include 92nd Street Y, The Museum of Modern Art, Orchestra of St. Luke’s, The Metropolitan Museum of Art, The Juilliard School, Gotham Chamber Opera, Lincoln Center for the Performing Arts, Bang on a Can, American Composers Orchestra, and Kaufman Music Center’s Special Music School High School. For complete information about the 2014 NY PHIL BIENNIAL, see [press release](#).

### **Related Events**

#### **• Play Date**

All audience members attending the NY PHIL BIENNIAL concert on June 3 are invited to meet composers and performers at the bar in SubCulture as part of the post-concert Play Date, one of several meet-ups taking place during the biennial. Biennial Pass holders will receive a total of two free drink vouchers redeemable at Play Dates.

### **Repertoire**

**Paola Prestini (Italy, b. 1975, now a U.S. resident)**, named one of the top 100 composers in the world under 40 by NPR, has said her influences range “from [John] Zorn (his music, his life) and [Philip] Glass to Beethoven, Palestrina, and folk music.” Ms. Prestini has composed numerous solo works, including *Limpopo Songs* for solo piano, *Sympathique* for solo viola, and *Phoenix* for solo violin. In 1999 she co-founded VisionIntoArt, which has created more than 50 multimedia productions around the world; she recently became creative director of the Brooklyn-based Original Music Workshop. Philharmonic cellist Sumire Kudo will perform Ms. Prestini’s *Eight Takes* (World Premiere–New York Philharmonic Commission) in this concert.

**Eric Nathan (United States, b. 1983)** — who has composed solo works for trumpet, piano, clarinet, and soprano — has said: “My biggest influences are from other art forms: painting, sculpture, dance, poetry. I analyze how each artwork is constructed, and this usually informs the processes and structures I use in my work. I’m also inspired by the physicality of performing music; when I compose I try to imagine someone performing the piece visually in my mind. As a result I think gesture plays a large role in my pieces, both musically and also with the physical reaction it produces.” This concert features Principal Trombone Joseph Alessi performing Mr. Nathan’s *As Above, So Below* (World Premiere–New York Philharmonic Commission).

**Oscar Bettison (United Kingdom, b. 1976, now a U.S. resident)** is known for his innovative approach to presenting concert music; he reimagines the instruments he composes for, finding new and unusual ways to employ them and incorporating electro-acoustic elements and instruments commonly used in rock music. Associate Principal Viola Rebecca Young is the soloist performing *Threaded Madrigals* (World Premiere–New York Philharmonic Commission).

**Ryan Brown (United States, b. 1979)** created music that reflects his diverse musical tastes and background as an electric guitarist and bassist, and has been performed by pianist Lisa Moore, guitarist Mark Stewart, Robin Cox Ensemble, BluePrint Project, Great Noise Ensemble, and MATA Festival. His teachers have included Dan Becker, Martin Herman, Steven Mackey, Julia Wolfe, and David Lang. As a celebrated electric guitarist and electric bassist, Mr. Brown has been featured in works by John Adams, Steve Reich, and Steven Mackey. Mr. Brown’s *Four Pieces for Solo Piano* (2010) — comprising *Cellar Door*, *Buckle*, *Stage Whisper*, and *Shoestring* — uses the highest registers of the instrument to create percussive, playful, and strangely beautiful and engrossing mini-works. The soloist in the work’s New York Premiere is Philharmonic pianist Eric Huebner.

**Michael Hersch (United States, b. 1971)** has previously composed works for solo violin, including a commission from violinist Midori (who will be featured in the June 5 and 7 NY PHIL BIENNIAL performances). Celebrated composer George Rochberg said of Mr. Hersch’s works: “His music sounds the dark places of the human heart and soul. The inherent drama of his work is remarkable for being completely un-self-conscious, unstudied and powerful in its projection, convinced and convincing.” Philharmonic violinist Yulia Ziskel will perform the *Of Sorrow Born: Seven Elegies* (World Premiere–New York Philharmonic Commission) in this concert.

**Chris Kapica (United States, b. 1986)**, an in-demand bass clarinetist, electric guitarist, and electric bassist as well as composer, draws on a wide range of influences in his compositions, including R&B, rock, flamenco, jazz, and world music. He is a former student of the New York Philharmonic’s Marie-Josée Kravis Composer-in-Residence Christopher Rouse. Philharmonic clarinetist Pascual Martínez Forteza is the soloist in this performance of *Fandanglish* (World Premiere–New York Philharmonic Commission).

### Artists

Violinist **Yulia Ziskel**, The Friends and Patrons Chair, joined the Orchestra in 2001. A highly acclaimed solo, chamber, and orchestral musician, her recent non-Philharmonic engagements

have included a tour of Spain and the Balearic Islands and recitals at Carnegie Hall's Weill Recital Hall, Alice Tully Hall, and Merkin Concert Hall, as well as in venues in Italy, Germany, and Russia. Her solo appearances include performances with the Wisconsin Chamber, South Florida Symphony, New York Chamber Symphony, and St. Petersburg Chamber orchestras. She has performed chamber music at Minato Mirai Hall in Yokohama, Japan; former Philharmonic Music Director Lorin Maazel's private theater for the Chateauville Foundation; Lyric Chamber Music Society of New York for the Kosciuszko Foundation; and on the Philharmonic's Saturday Matinee Concerts at Avery Fisher Hall and the New York Philharmonic Ensembles series at Merkin Concert Hall. Ms. Ziskel has appeared on numerous radio programs, including WQXR's *The Listening Room*. Her awards include First Prize in the Assembly of Arts International Violin Competition; the New Names award, one of the highest honors for young talent in Russia; and the Anna Bernstein Memorial Award.

Born in St. Petersburg, Russia, Yulia Ziskel began her musical training on the violin and piano at the age of four. She made her solo debut at age seven at the St. Petersburg Philharmonic Hall and at age twelve was a soloist with St. Petersburg Chamber Orchestra. As a teenager she appeared in solo recitals throughout Russia, Germany, Finland, Poland, and the United States. She completed her bachelor of music degree at Indiana University and received her master's degree from The Juilliard School. Ms. Ziskel's debut solo CD on the Sonoris label includes works by Wieniawski, Tchaikovsky, Ysaÿe, Brahms, and Paganini and features pianist Tatiana Goncharova, and her recording of chamber music was released on the Naxos label.

**Rebecca Young** joined the New York Philharmonic in 1986 as its youngest member. In 1991 she won the position of Associate Principal Viola. Two months later she was named principal viola of the Boston Symphony Orchestra. After spending the 1992–93 season in Boston and two summers at Tanglewood, she ultimately decided to return to her family in New York, resuming her Associate Principal position, *The Joan and Joel Smilow Chair*, with the Philharmonic in 1994. She can currently be seen leading the viola section of the *All-Star Orchestra*, a popular televised educational series about classical music.

Ms. Young has performed chamber music with many renowned groups, including the Boston Chamber Music Society, Boston Symphony Chamber Players, New York Philharmonic Ensembles, and The Chamber Music Society of Lincoln Center. She can be heard on a recording of Schubert's *Trout Quintet* with cellist Yo-Yo Ma, pianist Emanuel Ax, violinist Pamela Frank, and bass player Edgar Meyer on the Sony Classical label.

In the spring of 1999 Ms. Young joined Philharmonic Principal Viola Cynthia Phelps in the World Premiere of Sofia Gubaidulina's *Two Paths: Music for Two Solo Violas and Symphony Orchestra* with the Philharmonic. The work was commissioned for them by Tomoko Masur, wife of Philharmonic Music Director Emeritus Kurt Masur and herself a former violist. The two have since reprised the work in New York (most recently in April 2011); in Washington, D.C.; on the Orchestra's tour of the Canary Islands, Spain, and Portugal; and on the Europe 2000 Tour.

A graduate of The Juilliard School, Rebecca Young was introduced to music at the age of two when her parents took her to the New York Philharmonic's Young People's Concerts led by

Leonard Bernstein. Today, she is the host of the Philharmonic's popular Very Young Peoples Concerts.

Cellist **Sumire Kudo** joined the New York Philharmonic in June 2006. Previously she taught at Indiana University–South Bend and was the cellist of the Avalon String Quartet. Born in Tokyo, Japan, she began cello studies at age four with her father, cellist Akiyoshi Kudo. Ms. Kudo moved to the United States in 2000, after establishing herself in her native country through solo performances and recordings. Her honors include the Hideo Saito Memorial Fund Award, which she received from the Sony Music Foundation after being chosen by Seiji Ozawa and Tsuyoshi Tsutsumi as the most promising cellist in 2005, and prizes at the Sapporo Junior Cello Competition and 62nd Japan Music Competition. Sumire Kudo is a graduate of Tokyo's Toho School and The Juilliard School. She has participated in the Nagano–Aspen Music, Aspen Music, Santa Fe, and Marlboro Music festivals. *Record Geijutsu*, Japan's leading classical music magazine, named her second solo CD, *Love of Beauty*, Best Recording.

A native of Mallorca, Spain, **Pascual Martínez Forteza** joined the New York Philharmonic in 2001, the first and only Spanish musician in the Orchestra's history. Previously he served in the Cincinnati Symphony Orchestra, and at age 18 he was assistant principal and later acting principal of the Balears Symphony Orchestra in Spain. He performed as guest principal clarinet with the Berlin Philharmonic under Simon Rattle. Mr. Martínez Forteza appears regularly as a soloist, recitalist, and master-class teacher at international festivals and conservatories, including the International Clarinet Festival of Chanchung (China), ClarinetFest 2009 (Porto, Portugal), Buffet Crampon Summer Clarinet Festival (Jacksonville, Florida), University of Southern California, Mannes School of Music, The Juilliard School, New Jersey Clarinet Symposium, XI Encuentro Internacional de Clarinetes de Lisboa (Portugal), Mexico Clarinet Convention, and I Latinoamerican Clarinet Congress (Lima, Peru). Past and future engagements include solo performances of He frequently collaborates with Philharmonic colleagues in New York City venues such as Avery Fisher Hall, Merkin Concert Hall, and Carnegie Hall.

Since 2003 Mr. Martínez Forteza and Spanish pianist Gema Nieto have played throughout Asia, Europe, and the United States as Duo Forteza–Nieto. Together they founded the Benifaio Music Festival in Spain, where Philharmonic colleagues have joined them for a week of master classes and concerts. A decade ago Mr. Martínez Forteza founded Vent Cameristic, a Spanish wind ensemble; he has appeared as a soloist with that ensemble every year at the Concerts d'Estiú in Valencia, Spain. In 2003 Spanish National Radio (RNE) produced a CD featuring selections from these performances. Mr. Martínez Forteza has also made recordings for radio and television in Asia, Europe, and the United States.

Pascual Martínez Forteza started studying clarinet at age ten with his father, Pascual V. Martínez, principal clarinet of the Balears Symphony Orchestra and teacher at the Balears Conservatory of Music in Spain. Mr. Martínez Forteza earned his master's degree from the Balears and Liceo de Barcelona Music Conservatories in Spain and pursued advanced studies with Yehuda Gilad at the University of Southern California, where he won first prize in the university's 1998 Concerto Competition.

Mr. Martínez Forteza is a faculty member at New York University and teaches orchestral repertoire at Manhattan School of Music. A Buffet Crampon Artist and Vandoren Artist, he plays Green Line Tosca Buffet clarinets and uses Vandoren reeds and M30D mouthpieces.

**Joseph Alessi** was appointed Principal Trombone of the New York Philharmonic, The Gurnee F. and Marjorie L. Hart Chair, in 1985. He began musical studies in his native California with his father, Joseph Alessi, Sr., as a high school student in San Rafael, California, and was a soloist with the San Francisco Symphony before attending The Curtis Institute of Music. Mr. Alessi served as second trombone of The Philadelphia Orchestra and principal trombone of the Montreal Symphony Orchestra for one season, and has performed as guest principal trombonist with the London Symphony Orchestra in Carnegie Hall, led by Pierre Boulez.

Joseph Alessi is an active soloist, recitalist, and chamber musician. In April 1990 he made his New York Philharmonic solo debut, performing Creston's *Fantasy for Trombone*, and in 1992 premiered Christopher Rouse's Pulitzer Prize-winning Trombone Concerto with the Philharmonic, which commissioned the work for its 150th anniversary celebration. His most recent Philharmonic solo appearance was in July 2013 he appeared with the Philharmonic as soloist in Bramwell Tovey's *The Lincoln Tunnel Cabaret*, written for him, on *Summertime Classics* concerts and at Bravo! Vail, both performances conducted by the composer. Mr. Alessi has been a guest soloist with the Lincoln, Colorado, Syracuse, Virginia, Alabama, Santa Barbara, Puerto Rico, Hartford, and South Dakota symphony orchestras; New Japan, Seoul, Hague, and Helsinki philharmonic orchestras; National Repertory Orchestra; Orchestra of Teatro Massimo Bellini in Catania, Sicily; Mannheim National Theater Orchestra; and National Symphony of Taiwan. He has participated in festivals including the Festivale Musica di Camera in Protogruaro, Italy; Cabrillo Music Festival; Swiss Brass Week; and Lieksa Brass Week in Finland. He was featured in the 1997 International Trombone Festival in Feldkirch, Austria, and the International Meeting of Brass Instruments in Lille, France. He is a founding member of the Summit Brass ensemble at the Rafael Mendez Brass Institute in Tempe, Arizona, and in 2002 was awarded an International Trombone Association Award for his contributions to the world of trombone music and trombone playing.

Joseph Alessi is on the faculty of The Juilliard School; his students now occupy posts with many major symphony orchestras around the world. As a clinician for the Edwards Instrument Co., he has given master classes internationally and toured Europe as a master teacher and recitalist. He has performed as soloist with several leading concert bands, including the U.S. Military Academy Band at West Point, U.S. Army Band ("Pershing's Own"), and the U.S. Marine Band ("The President's Own").

Mr. Alessi's discography includes many releases on the Summit record label; *New York Legends* on the Cala label, *Return to Sorrento* on the Naxos record label, and conductor/composer Bramwell Tovey's *Urban Cabaret*. His live recording of the Rouse Concerto was released on New York Philharmonic Special Editions, and he was invited by the International Trombone Association to record a solo disc of newly composed works, distributed to the Association's membership of 5,000 trombonists in 1999 and is now available as *Beyond the End of the Century*. His recording of George Crumb's *Starchild* on the Bridge record label won a Grammy Award for

1999–2000. He has also recorded with The Canadian Brass (Sony Classical and Philips Records). Further information about Mr. Alessi can be found on his website, [www.slidearea.com](http://www.slidearea.com).

Pianist **Eric Huebner** joined the New York Philharmonic in January 2012. The Los Angeles native is a graduate of The Juilliard School, and began serving as a guest pianist with the Orchestra since 2004. Mr. Huebner has been featured in orchestral works by Stravinsky, Ives, R. Strauss, and Milhaud, among others. In June 2012 he was one of the soloists in the World Premiere of Elliott Carter's *Two Controversies and a Conversation* — a double concerto for piano and percussion with percussionist Colin Currie — on *CONTACT!*, the Philharmonic's new-music series, conducted by David Robertson.

An active soloist and chamber musician, Mr. Huebner has twice been a featured recitalist at the Ojai Festival in California. He has also appeared on the Monday Evening Concerts and Piano Spheres series in Los Angeles in addition to solo appearances at the Carlsbad Music Festival, Miller Theater and (le) Poisson Rouge. He has performed at Zankel Hall as soloist in Ligeti's Piano Concerto and at Alice Tully Hall in Messiaen's *Oiseaux exotiques*, both conducted by David Robertson. Since 2001 Mr. Huebner has been a member of Antares, a quartet comprising clarinet, violin, cello, and piano. A First-Prize winner of the 2002 Concert Artists Guild International Competition, Antares, he has performed in major chamber music venues throughout the United States.

Eric Huebner is currently assistant professor of piano at the University at Buffalo, where he maintains an active piano studio and performs as part of the Slee Sinfonietta. He has recorded a wide variety of solo piano and chamber music for the Col Legno, Centaur, Bridge, Albany, Tzadik, Innova, New Focus Recordings, and Mode Records labels.

**Marc Kaplan** is a music entrepreneur, educator, conductor, and composer. A lifelong lover of the arts, he formed Kaplan Music & Entertainment with his brother, Steven, in 2010. The company's first venture is SubCulture, a music and performing arts venue in downtown Manhattan that launched in the spring of 2013. With a mission of bringing artists and audiences closer together, SubCulture presents artful-yet-accessible concerts in an intimate setting, putting the focus on performers and their craft. In addition to being a co-owner, Marc Kaplan is SubCulture's artistic director.

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**Credit Suisse** is the Global Sponsor of the New York Philharmonic.

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Major support for the NY PHIL BIENNIAL is provided by **The Francis Goelet Fund, The Andrew W. Mellon Foundation, The Susan and Elihu Rose Foundation, and The Fan Fox and Leslie R. Samuels Foundation.**

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The June 3 NY PHIL BIENNIAL *CONTACT!* concert is made possible with generous support from **Linda and Stuart Nelson.**

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Programs are supported, in part, by public funds from the **New York City Department of Cultural Affairs** in partnership with the **City Council**, the **National Endowment for the Arts**, and the **New York State Council on the Arts** with the support of Governor Andrew Cuomo and the New York State Legislature.

### **Tickets**

Tickets for this performance start at \$25. Tickets may be purchased online at [nyphil.org](http://nyphil.org) or [92y.org](http://92y.org). Biennial Passes are \$95 each and are available by calling **(212) 875-5656**. To determine ticket availability, call the Philharmonic's Customer Relations Department at **(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. Ticket prices subject to change.

For press tickets, call Katharine Boone at Kirshbaum Demler & Associates, Inc. at (212) 222-4843, or e-mail her at [kboone@kirshdem.com](mailto:kboone@kirshdem.com).

For more information about all NY PHIL BIENNIAL events, visit [nyphil.org/biennial](http://nyphil.org/biennial).



**CONTACT! AT THE BIENNIAL: SOLO WORKS BY YOUNG AMERICAN COMPOSERS**

**A Co-Presentation of the New York Philharmonic and 92nd Street Y**

SubCulture  
45 Bleecker Street

Tuesday, June 3, 2014, 7:30 p.m.

Play Date with composers/performers following the performance at SubCulture's bar

New York Philharmonic Musicians  
Marc Kaplan, host

Paola PRESTINI

*Eight Takes* (World Premiere–New York Philharmonic Commission)  
Sumire Kudo, cello

Eric NATHAN

*As Above, So Below* (World Premiere–New York Philharmonic Commission)  
Joseph Alessi, trombone

Oscar BETTISON

*Threaded Madrigals* (World Premiere–New York Philharmonic Commission)  
Rebecca Young, viola

Ryan BROWN

Four Pieces for Solo Piano (New York Premiere)  
Eric Huebner, piano

Michael HERSCH

*Of Sorrow Born: Seven Elegies* (World Premiere–New York Philharmonic Commission)  
Yulia Ziskel, violin

Chris KAPICA

*Fandanglish* (World Premiere–New York Philharmonic Commission)  
Pascual Martínez Forteza, clarinet

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