JUNE 6, 2014, AT AVERY FISHER HALL:
MATTHIAS PINTSCHER To Lead New York Philharmonic in
NEW YORK PREMIERES of His CELLO CONCERTO, Reflections on Narcissus, with
Cellist ALISA WEILERSTEIN, and CARTER’S Instances

Concert To Feature WORLD PREMIERE of Work Selected from National Open Call for Scores
Facilitated by American Composers Orchestra’s EarShot Program

As part of the NY PHIL BIENNIAL, conductor-composer Matthias Pintscher (Germany, b. 1971) leads the New York Philharmonic in his own Reflections on Narcissus, a cello concerto spotlighting cellist Alisa Weilerstein, followed by the last completed work by American icon Elliott Carter (United States, 1908–2012), June 6, 2014, in Avery Fisher Hall. Mr. Pintscher will open the concert with the World Premiere of one of three works by composers discovered through the assistance of the EarShot National Orchestral Composition Discovery Network.

“It is very moving for me to be given the honor of performing Carter’s last finished orchestral composition, Instances, in New York, since he and the Philharmonic have a long history together,” Matthias Pintscher said. “When I was looking at the score for Instances, I was reminded of Giuseppe Verdi, as both he and Carter brought a lightness and freshness to the musical compositions of their old age. Carter’s music is beautifully transparent, highly expressive, and at ease with itself without ever losing its directness of expression. My own work on this program, Reflections on Narcissus, is less a cello concerto than a symphonic and virtuosic dialogue between a solo cello and a huge orchestra. Listeners have described the work as a sonic painting, and indeed the music not only tells the story of Narcissus, who morphs into a flower, and of the mute nymph Echo, who is insanely in love with him, but it also represents the scenery and aura of the myth’s various settings and situations.”
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 6 are invited to meet composers and performers as part of the post-concert Play Date, one of several meet-ups taking place during the biennial. Play Dates following Avery Fisher Hall concerts will take place at Bar Biennial, open for the duration of the NY PHIL BIENNIAL in the lobby of Avery Fisher Hall. Biennial Pass holders will receive a total of two free drink vouchers redeemable at Play Dates.

- **Pre-Concert Talks**
  Violist and Philharmonic Senior Teaching Artist David Wallace will introduce the program. Pre-Concert Talks are $7; discounts available for multiple talks, students, and groups. They take place one hour before these performances in the Helen Hull Room, unless otherwise noted. Attendance is limited to 90 people. Information: [nyphil.org/preconcert](http://nyphil.org/preconcert) or (212) 875-5656.

- **Kameramusik**
  The New York Philharmonic Archives will present *Kameramusik*, an electronic media/photography installation by visual artist Anneliese Varaldiev, which features portraits of living composers whose work is being presented at the NY PHIL BIENNIAL. The installation will be on display May 28–June 7 in the Bruno Walter Gallery on Avery Fisher Hall’s Grand Promenade and will be open to ticket holders.

**Repertoire**

*Reflections on Narcissus* (2004–05) is Matthias Pintscher’s second exploration of the Classical myth of the man who is entranced by his own image. It follows his 1992 work *La metamorfosi di Narciso*, also for cello and orchestra. Described by the composer as having “a lot of antiphonal dialogue” and sonic representations of key elements of the story — such as “the reflection of the water, Narcissus’s restless condition, and his wicked desire” — *Reflections on Narcissus* provides a fresh take on a timeless tale, which it uses to create a modern-day musical and visual conversation. Defying categorization (although some have termed them German neo-
expressionist), Mr. Pintscher’s works seemingly straddle both traditional and radical schools of compositional thought. His compositions have been featured on Philharmonic performances, and he was one of the three conductors who led Stockhausen’s *Gruppen* as part of the Orchestra’s acclaimed spatial music program *Philharmonic 360*, a co-production with Park Avenue Armory, in June 2012.

*Instances* (2012) is the last completed work by two-time Pulitzer Prize winner Elliott Carter, who described the approximately eight-minute piece for chamber orchestra as “a series of short interrelated episodes of varying character.” Elliott Carter’s association with the New York Philharmonic dates back to 1957, and includes Laureate Conductor Leonard Bernstein’s leading the World Premiere of Carter’s *Concerto for Orchestra*— which the Philharmonic commissioned for its 125th anniversary, and which Carter described as his favorite of his works — in February 1970. Most recently, Philharmonic musicians performed the World Premiere of Carter’s *Two Controversies and a Conversation* on the June 2012 CONTACT! concerts, which the composer attended.

The performance will open with a different work that is “hot off the press.” As part of the NY PHIL BIENNIAL, Alan Gilbert and EarShot, the National Orchestral Composition Discovery Network, put out an open call for scores from emerging composers nationwide. On June 3, Mr. Gilbert will lead the Philharmonic in a reading session of six works selected from more than 400 submissions, at which the participants and their mentors will be present. Three of the works will then be selected to be performed as part of the NY PHIL BIENNIAL: one work on June 5 and another on June 7 will be conducted by Alan Gilbert, and the third work will featured on the June 6 program conducted by Matthias Pintscher. Alan Gilbert will meet with the participating composers before the reading, take part in feedback meetings along with Philharmonic musicians and mentor composers, and meet individually with the two composers whose works are selected.

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.

**Artists**

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 Intercomporain, 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 recent appearance in October 2013 playing
Krzysztof Penderecki’s *Congerto grosso* with Philharmonic Principal Cello Carter Brey and Daniel Mueller-Schott, led by Charles Dutoit.

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.

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**Tickets**
Tickets for this performance start at $39. Biennial Passes are $95 each and are available by calling (212) 875-5656. Tickets may be purchased online at [nyphil.org](http://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. To determine ticket availability, call the Philharmonic’s Customer Relations Department at (212) 875-5656. Ticket prices subject to change.

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

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

Friday, June 6, 2014, 8:00 p.m.
Open Rehearsal — 9:45 a.m.

Play Date with composers/performers following the 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

Matthias Pintscher, conductor
Alisa Weilerstein, cello
New York Philharmonic

TBD

Work to be selected through New York Philharmonic EarShot New Music Readings

CARTER

Instances (New York Premiere)

Matthias PINTSCHER

Reflections on Narcissus (New York Premiere)

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ALL PROGRAMS SUBJECT TO CHANGE

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