FOR IMMEDIATE RELEASE
December 4, 2014
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ALAN GILBERT AND THE NEW YORK PHILHARMONIC

Alan Gilbert To Conduct VERDI’s REQUIEM
With Soprano ANGELA MEADE in Her Philharmonic Debut,
Mezzo-Soprano LILLI PAASIKIVI,
Tenor BRANDON JOVANOVICH in His Philharmonic Debut, and
Bass-Baritone ERIC OWENS
January 15–17, 2015

Music Director Alan Gilbert will lead the New York Philharmonic in Verdi’s Requiem, featuring soprano Angela Meade (in her Philharmonic debut), mezzo-soprano Lilli Paasikivi, tenor Brandon Jovanovich (debut), bass-baritone Eric Owens, and the New York Choral Artists directed by Joseph Flummerfelt, Thursday, January 15, 2015, at 7:30 p.m.; Friday, January 16 at 7:30 p.m.; and Saturday, January 17 at 8:00 p.m.

“My first time hearing Verdi’s Requiem was with the New York Philharmonic conducted by Zubin Mehta, who does it absolutely brilliantly — it’s still ringing in my ears,” Alan Gilbert said. “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.”

The soloists are young vocalists from the U.S. and Finland, two of whom will be making their debuts and two of whom have appeared with Alan Gilbert and the Philharmonic in landmark productions: mezzo-soprano Lilli Paasikivi performed in Mahler’s Symphony No. 2, Resurrection, on A Concert for New York on the tenth anniversary of 9/11, and bass-baritone Eric Owens appeared in the Giants Are Small productions of Ligeti’s Le Grand Macabre in 2010 and A Dancer’s Dream: Two Works by Stravinsky in 2013 (pre-recorded video appearance), and in Beethoven’s Missa solemnis in 2010, at the conclusion of Alan Gilbert’s first season as Music Director.

“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,” Alan Gilbert said. “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.”

(more)
**Related Events**

- **Philharmonic Free Fridays**
  The New York Philharmonic is offering 100 free tickets for young people ages 13–26 to the concert Friday, January 16 as part of Philharmonic Free Fridays. Information is available at [nyphil.org/freefridays](http://nyphil.org/freefridays). Philharmonic Free Fridays offers 100 free tickets to 13–26-year-olds to each of the 2014–15 season’s 18 Friday evening subscription concerts; it is part of Share the Music!, a new initiative to support expanded access to the New York Philharmonic.

- **Pre-Concert Insights**
  New York Philharmonic Program Annotator James M. Keller, The Leni and Peter May Chair, will introduce the program. Pre-Concert Insights 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.

**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, The Mary and James G. Wallach Artist-in-Residence, and the Artist-in-Association; **CONTACT!**, the new-music series; and the **NY PHIL BIENNIAL**, an exploration of today’s music by a wide range of contemporary and modern composers inaugurated in spring 2014. As *New York* magazine wrote, “The Philharmonic and its music director Alan Gilbert have turned themselves into a force of permanent revolution.”

In the 2014–15 season Alan Gilbert conducts the U.S. Premiere of Unsuk Chin’s Clarinet Concerto, a Philharmonic co-commission, alongside Mahler’s First Symphony; *La Dolce Vita*: The Music of Italian Cinema; Verdi’s Requiem; a staging of Honegger’s *Joan of Arc at the Stake*, featuring Oscar winner Marion Cotillard; World Premieres; a **CONTACT!** program; and Yo-Yo Ma and the Silk Road Ensemble. He concludes 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 EUROPE / SPRING 2015 tour. His Philharmonic-tenure highlights include acclaimed productions of Ligeti’s *Le Grand Macabre*, Janáček’s *The Cunning Little Vixen*, Stephen Sondheim’s *Sweeney Todd* starring Bryn Terfel and Emma Thompson, and *Philharmonic 360* at Park Avenue Armory; World Premieres by Magnus Lindberg, John Corigliano, Christopher Rouse, and others; Bach’s B-minor Mass and Ives’s Fourth Symphony; the score from *2001: A Space Odyssey* alongside the film; Mahler’s Second Symphony, *Resurrection*, on the tenth anniversary of 9/11; and eight international tours.

Conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg’s NDR Symphony Orchestra, Alan Gilbert regularly conducts leading orchestras around the world. His 2014–15 appearances include the Leipzig Gewandhaus Orchestra, Berlin Philharmonic, The Metropolitan Opera, and The Philadelphia Orchestra. 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,* (more)
on which he conducted, received a 2013 Grammy Award. His recordings have received top honors from the *Chicago Tribune* and *Gramophone* magazine. Mr. Gilbert is Director of Conducting and Orchestral Studies at The Juilliard School, where he holds the William Schuman Chair in Musical Studies. 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.

American soprano **Angela Meade** is the recipient of the 2012 Beverly Sills Artist Award from The Metropolitan Opera and the 2011 Richard Tucker Award. She made her professional operatic debut at The Metropolitan Opera as Elvira in Verdi’s *Ernani*, substituting for an ill colleague, in March 2008. She had previously sung on The Met stage as one of the winners of the 2007 Metropolitan Opera National Council Auditions, a process that is documented in the film *The Audition*, which was also released on DVD by Decca. Highlights of her 2014–15 season include a return to The Met as Elvira opposite Plácido Domingo, conducted by James Levine, and her acclaimed interpretation of the title role in Bellini’s *Norma* for her debut in Seville. On the concert stage, she tours with the orchestra of the Teatro Regio di Torino under Gianandrea Noseda for concert performances as Mathilde in Rossini’s *William Tell* in Chicago, Toronto, Ann Arbor, and at New York’s Carnegie Hall. Also this season, she returns to The Philadelphia Orchestra for Mahler’s Symphony No. 2, *Resurrection*, with Yannick Nézet-Séguin in Philadelphia and at Carnegie Hall, and performs Beethoven’s Symphony No. 9 with the BBC Scottish Symphony Orchestra under Donald Runnicles. Additional projects include a studio recording of Donizetti’s rarely performed *Le Duc d’Albe* with Opera Rara in London and a New York joint recital under the auspices of the George London Foundation. Angela Meade is a native of Washington State and an alumna of the Academy of Vocal Arts. These performances mark her New York Philharmonic debut.

Finnish mezzo-soprano **Lilli Paasikivi** is one of the world’s leading interpreters of Mahler’s song cycles and symphonies; performances have included *Das Lied von der Erde* and *Des Knaben Wunderhorn* with the Los Angeles Philharmonic (conducted by Esa-Pekka Salonen), Symphony No. 2, *Resurrection*, with the New York Philharmonic (Alan Gilbert) and Royal Swedish Philharmonic Orchestra (Sakari Oramo), Symphony No. 3 with the London Symphony Orchestra (Paavo Järvi), Symphony No. 8 with the Berlin Philharmonic (Simon Rattle), *Kindertotenlieder* with the New World Symphony (Michael Tilson Thomas), and *Das Lied von der Erde* with London Philharmonic Orchestra (Mark Elder). Concert performances this season include her Minnesota Orchestra debut in Berlioz’s *Les Nuits d’été* led by Osmo Vänskä. Since making her debut with Simon Rattle and the Berlin Philharmonic as Fricka in the Festival d’Aix-en-Provence’s production of the *Ring* Cycle, Wagnerian roles have become central to Ms. Paasikivi’s stage work, with notable performances at La Monnaie (as Brangäne), Hamburg Staatsoper (as Fricka), and Oper Frankfurt (as Kundry). At the Finnish National Opera she has sung the roles of Carmen in Bizet’s *Carmen*, Amneris in Verdi’s *Aida*, and Eboli in Verdi’s *Don Carlo*, and she made house debuts at Opéra National de Lyon, as Der Komponist in Richard Strauss’s *Ariadne auf Naxos*, and at the Festival d’Aix-en-Provence, in the World Premiere of Toshio Hosokawa’s *Hanjo*. Ms. Paasikivi’s discography includes Elgar’s *The Dream of (more)*
Gerontius (conducted by Vladimir Ashkenazy); Beethoven’s Symphony No.9 with the Leipzig Gewandhaus Orchestra (Riccardo Chailly); Mahler’s Symphony No. 3 with the Philharmonia Orchestra (Benjamin Zander); Mahler’s Symphony No. 8 with the London Symphony Orchestra (Valery Gergiev); Sibelius’s Kullervo (Vänskä); and Alma Mahler’s Complete Songs (arranged and conducted by Jorma Panula). Lilli Paasikivi is the artistic director of the Finnish National Opera. She made her New York Philharmonic debut in the World Premiere of Rodion Shchedrin’s The Enchanted Wanderer in 2001, conducted by Lorin Maazel; she returned in 2011 for Mahler’s Symphony No. 2, Resurrection, conducted by Alan Gilbert, in A Concert for New York on the tenth anniversary of 9/11.

Tenor Brandon Jovanovich opened the 2014–15 season at San Francisco Opera as Sam in Carlisle Floyd’s Susannah in a new production by Michael Cavanagh. He then returned to The Metropolitan Opera as Sergei in Shostakovich’s Lady Macbeth of Mtsensk, led by James Conlon. Other roles this season include Walter in Lyric Opera of Chicago’s production of Mieczyslaw Weinberg’s The Passenger and a reprise of his acclaimed performance as Florestan in Beethoven’s Fidelio at the Zurich Opera House, led by Fabio Luisi. Mr. Jovanovich’s orchestral engagements include Beethoven’s Missa solemnis with the Los Angeles Philharmonic and the San Francisco Symphony, both led by Michael Tilson Thomas; Dvořák’s Stabat Mater with Yannick Nézet-Séguin and the Orchestre Métropolitain de Montréal; concert performances of Fidelio with Tilson Thomas and the San Francisco Symphony; and his New York Philharmonic debut in Verdi’s Requiem. Highlights of recent seasons include singing the Prince in David McVicar’s new production of Dvořák’s Rusalka at Lyric Opera of Chicago; Don José in Bizet’s Carmen at Los Angeles Opera conducted by Plácido Domingo, The Dallas Opera with Emmanuel Villaume, Zurich Opera House with Vasily Petrenko, and in a new production at Houston Grand Opera; the title role in Wagner’s Lohengrin at San Francisco Opera with Nicola Luisotti; Florestan in a new production of Fidelio by Andreas Homoki at the Zurich Opera House, led by Luisi, and at the Verbier Festival with Marc Minkowski; Pinkerton in Puccini’s Madama Butterfly at Los Angeles Opera; the Chevalier des Grieux in Puccini’s Manon Lescaut at Brussels’s Théâtre de la Monnaie; and Sergei in a new production of Lady Macbeth of Mtsensk with the Zurich Opera House.

Bass-baritone Eric Owens began his 2014–15 season rejoining Simon Rattle, Peter Sellars, and the Berlin Philharmonic for J.S. Bach’s St. Matthew Passion at the Lucerne Festival and BBC Proms, as well as at Park Avenue Armory as part of Lincoln Center’s White Light Festival. In addition to the New York Philharmonic, he performs Verdi’s Requiem with the Toronto Symphony Orchestra conducted by Andrew Davis later in the season. Mr. Owens’s other orchestral appearances include Ravel’s L’Enfant et les sortileges with the Swedish Radio Symphony led by Esa-Pekka Salonen, whom he will join again with the Chicago Symphony Orchestra for the same opera as well as Debussy’s Pelléas et Mélisande, in which Mr. Owens makes his role debut as Golaud. Eric Owens also joins the Chicago Symphony Orchestra and Riccardo Muti for Beethoven’s Ninth Symphony. Mr. Owens opened his operatic season by returning to Lyric Opera of Chicago, where he has been appointed their community ambassador, for performances of Gershwin’s Porgy and Bess directed by Francesca Zambello. He also appears in his title role debut of Wagner’s Der fliegende Holländer with Washington National Opera conducted by Phillipe Auguin. This season Mr. Owens makes additional role debuts as (more)
King Philip II in Verdi’s *Don Carlo* at Opera Philadelphia, Scarpia in Puccini’s *Tosca* with Leonard Slatkin and the Detroit Symphony Orchestra, and Verdi’s *Macbeth* at the Glimmerglass Festival, where he returns as an artist-in-residence. He made his New York Philharmonic debut in June 2003 singing selections from Gershwin’s *Porgy and Bess*, led by then Philharmonic Music Director Lorin Maazel, during the Orchestra’s residency at Sardinia’s Teatro Lirico di Cagliari; he most recently performed with the Orchestra in J.S. Bach’s Mass in B minor (March 2013), and made a video appearance in the Giants Are Small production of *A Dancer’s Dream: Two Works by Stravinsky* (June 2013).

**New York Choral Artists**, a professional chorus founded and directed by Joseph Flummerfelt, has been heard with the New York Philharmonic in recent seasons performing repertoire ranging from Michael Tippett’s *A Child of Our Time* to Mozart’s *Requiem*. The chorus opened the Philharmonic’s 2002–03 subscription season performing the World Premiere of John Adams’s *On the Transmigration of Souls*, commissioned by the New York Philharmonic with Lincoln Center’s Great Performers. Other highlights of the group’s history, which began in 1979, include participation in the 1995 New York Philharmonic concert celebrating the 50th anniversary of the United Nations, and a televised performance of the 1986 Statue of Liberty Concert in Central Park. The chorus performed Britten’s *War Requiem* and Mahler’s Symphony No. 8 during Lorin Maazel’s final weeks as the New York Philharmonic’s Music Director (June 2009); the Philharmonic’s staged presentation of Ligeti’s *Le Grand Macabre* (May 2010); Beethoven’s *Missa solemnis* (June 2010); Mozart’s Mass in C minor, *Great*, (June 2012); and, most recently, Mahler’s Symphony No. 3 with Bernard Haitink (May 2014). For more than 40 seasons Joseph Flummerfelt has been preparing choral performances for the New York Philharmonic. Named Conductor of the Year in 2004 by *Musical America*, he is founder and musical director of the New York Choral Artists and an artistic director of Spoleto Festival U.S.A. He was conductor of the Westminster Choir for 33 years. He has collaborated with such conductors as Claudio Abbado, Daniel Barenboim, Leonard Bernstein, Pierre Boulez, Riccardo Chailly, Colin Davis, Alan Gilbert, Carlo Maria Giulini, Lorin Maazel, Kurt Masur, Zubin Mehta, Riccardo Muti, Seiji Ozawa, Wolfgang Sawallisch, Robert Shaw, and William Steinberg. His choirs have been featured on 45 recordings, including Grammy Award–winning versions of Mahler’s Symphony No. 3 with Bernstein, Barber’s *Antony and Cleopatra*, and John Adams’s *On the Transmigration of Souls*. He has also received two Grammy nominations, and his Delos recording of Brahms’s choral works, *Singing for Pleasure*, with the Westminster Choir, was chosen by *The New York Times* as a favorite among Brahms recordings. Mr. Flummerfelt’s honors include Le Prix du Président de la République from L’Académie du Disque Français and five honorary doctoral degrees. He is sought out as a guest conductor and master teacher of choral conducting in New York and throughout the United States.

**Repertoire**

Following the death of Rossini in 1868, Giuseppe Verdi (1813–1901) decided to assemble a *Messa per Rossini* in his honor, with sections composed by various colleagues; he assigned the *Libera me* to himself. The premiere was abandoned at the last minute, but when Italy’s beloved novelist Alessandro Manzoni died in 1873, Verdi decided to compose a full *Requiem* in his memory, incorporating his material from the *Messa per Rossini*. At one time called the “Manzoni Requiem,” Verdi’s Requiem was premiered in Milan’s San Marco church to mark the first (more)
anniversary of Manzoni’s death. Although Catholic in spirit and vividly dramatic, the Requiem was nevertheless too personal, too big, and, to some, too operatic for church use; today it is primarily presented in concert form. The New York Symphony (which would merge with the New York Philharmonic in 1928 to form today’s New York Philharmonic) gave the Orchestra’s first performance of the Requiem in 1896, with Walter Damrosch conducting; Lorin Maazel led the Philharmonic’s most recent performance in March 2006.

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Major support for these concerts is provided by Laura Chang and Arnold Chavkin, with generous sponsorship from Yoko Nagae Ceschina.

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Alan Gilbert’s appearance is made possible through the Daisy and Paul Soros Endowment Fund.

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Additional support is provided through the Helen Huntington Hull Fund.

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Programs are supported, in part, by public funds from 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 these performances start at $48. Tickets for Open Rehearsals are $20. Pre-Concert Insights are $7; discounts are available for multiple talks, students, and groups (visit nyphil.org/preconcert for more information). 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. Saturday; and noon to 5:00 p.m. Sunday. Tickets may also be purchased at the Avery Fisher Hall Box Office. The Box Office opens at 10:00 a.m. Monday through Saturday, and at noon on Sunday. On performance evenings, the Box Office closes one-half hour after performance time; other evenings it closes at 6:00 p.m. A limited number of $16 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 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.
New York Philharmonic

Avery Fisher Hall at Lincoln Center

Open Rehearsal — Wednesday, January 14, 2015, 9:45 a.m.
Thursday, January 15, 2015, 7:30 p.m.
Friday, January 16, 2015, 7:30 p.m.
Saturday, January 17, 2015, 8:00 p.m.

Pre-Concert Insights (one hour before each concert) with New York Philharmonic Program
Annotator James M. Keller, The Leni and Peter May Chair

Alan Gilbert, conductor
Angela Meade*, soprano
Lilli Paasikivi, mezzo-soprano
Brandon Jovanovich*, tenor
Eric Owens, bass-baritone
New York Choral Artists
Joseph Flummerfelt, director

VERDI Requiem

* denotes New York Philharmonic debut

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