FOR IMMEDIATE RELEASE
December 28, 2015
Contact: Katherine E. Johnson
(212) 875-5718; johnsonk@nyphil.org

CONTACT!
THE NEW YORK PHILHARMONIC’S NEW-MUSIC SERIES

“SALONEN’S FLOOF AND OTHER DELIGHTS”
Chamber Works by Esa-Pekka SALONEN, LUTOSŁAWSKI, DONATONI, and CASTIGLIONI

Curated and Hosted by
The Marie-Josée Kravis Composer-in-Residence Esa-Pekka Salonen

February 1, 2016, at NATIONAL SAWDUST

The seventh season of CONTACT!, the New York Philharmonic’s new-music series, continues with “Salonen’s Floof and Other Delights,” curated and hosted by The Marie-Josée Kravis Composer-in-Residence Esa-Pekka Salonen, featuring music written by him and composers who influenced him. The program features Lutosławski’s String Quartet, Donatoni’s Hot, Castiglioni’s Dulce refrigerium, and Esa-Pekka Salonen’s Floof (Songs of a Homeostatic Homer). The concert takes place Monday, February 1, 2016, at 7:30 p.m. at National Sawdust, which is co-presenting the program.

Esa-Pekka Salonen said Lutosławski “was for years the most central influence of my life, from my late 20s until he died.” His recording of Lutosławski’s complete symphonies with the Los Angeles Philharmonic was released in 2013. Esa-Pekka Salonen studied composition with Donatoni, who dedicated his final work, ESA (In cauda V), to Mr. Salonen; at the work’s premiere, Mr. Salonen called Donatoni “the most influential of his teachers.” Following his studies with Donatoni, Mr. Salonen studied with Castiglioni in Milan, from 1980 to 1981, during which time Mr. Salonen composed his Saxophone Concerto, considered a stylistic turning point. Mr. Salonen made his Philharmonic conducting debut leading the U.S. Premiere of Castiglioni’s Sinfonia con giardino in 1986.

The 2015–16 season of CONTACT! was planned with the guidance of Esa-Pekka Salonen. “I think it’s wonderful to play new music in smaller venues, away from the sort of establishment temples of art,” Esa-Pekka Salonen said. “There’s a totally different communication between the audience, the musicians, and the music. People are more relaxed, and you can let your natural curiosity guide you.”

(more)
In November 2013 the Philharmonic presented the CONTACT! program An Evening with Esa-Pekka Salonen, hosted by Mr. Salonen, in which Philharmonic musicians performed several of his chamber works.

CONTACT! will continue with an additional chamber program at National Sawdust hosted by Esa-Pekka Salonen: “The Messiaen Connection,” featuring works by Olivier Messiaen and his students, as part of the Philharmonic’s Messiaen Week (March 7). The 2015–16 season’s final CONTACT! program will take place as part of the second NY PHIL BIENNIAL: the U.S. Stage Premiere of Gerald Barry’s The Importance of Being Earnest, conducted by Ilan Volkov and directed by Ramin Gray, as part of the new Lincoln Center–New York Philharmonic Opera Initiative.

Established by Music Director Alan Gilbert in the 2009–10 season, CONTACT! 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. Since its inception, CONTACT! has presented 21 World Premieres (as of the end of the 2014–15 season), including Matthias Pintscher’s songs from Solomon’s garden, Sean Shepherd’s These Particular Circumstances, Carter’s Three Controversies and a Conversation, and Dai Fujikura’s Infinite String.

Artists
Esa-Pekka Salonen is principal conductor and artistic advisor of London’s Philharmonia Orchestra and conductor laureate of the Los Angeles Philharmonic, where he was music director from 1992 until 2009. He is artistic director and co-founder of the annual Baltic Sea Festival, which invites celebrated artists to promote unity and ecological awareness among the countries around the Baltic Sea. Mr. Salonen’s work combines intricacy and technical virtuosity with playful rhythmic and melodic innovations. His pieces for symphony orchestra include LA Variations (1996), Foreign Bodies (2001), Insomnia (2002), Wing on Wing (2004), and Nyx (2011), as well as two concertos: for pianist Yefim Bronfman and for violinist Leila Josefowicz. The latter was awarded the prestigious Grawemeyer Award and was featured in a 2014 international Apple ad campaign for iPad. In 2014 the Tonhalle Zurich Orchestra, where he was the first-ever Creative Chair, premiered Karawane, for orchestra and chorus, to great acclaim. Karawane will be performed this season by the New York Philharmonic, Swedish Radio Symphony Orchestra, Bavarian Radio Symphony Orchestra, and the Los Angeles Philharmonic. In August 2015 Mr. Salonen led the Philharmonia Orchestra at the Edinburgh International Festival and the BBC Proms. In the 2015–16 season he takes the Philharmonia Orchestra on tour to Switzerland and France and will lead the Myths and Rituals: Stravinsky’s Journeys festival, an exploration of Stravinsky’s work that continues into next season. Also this season, Mr. Salonen makes conducting appearances with the NDR, Bavarian Radio, and Chicago symphony orchestras; New York, Vienna, and Los Angeles Philharmonic orchestras; Orchestre de Paris; and the joint forces of the Swedish Radio Symphony Orchestra and Royal Stockholm Philharmonic Orchestra, united for the first time. He will also conduct Richard Strauss’s Elektra at The Metropolitan Opera and Bartók’s Le Château de Barbe-Bleue and Poulenc’s La Voix Humaine at the Paris Opera. Throughout their relationship, Mr. Salonen and London’s Philharmonia Orchestra have curated landmark multidisciplinary projects, such as the award-
winning **RE-RITE** and *Universe of Sound* installations, which allow the public to conduct, play, and step inside the orchestra with Mr. Salonen through audio and video projections of musicians in performance. He also drove the development of *The Orchestra*, a widely hailed iPad app that allows the user unprecedented access to eight symphonic works.

Grammy Award–winning soprano **Hila Plitmann** has worked with leading conductors including Leonard Slatkin, Esa-Pekka Salonen, Thomas Adès, Carl St. Clair, Giancarlo Guerrero, and Kurt Masur, performing with the New York Philharmonic, Los Angeles Philharmonic, and London Symphony Orchestra, among others. Ms. Plitmann appears on recordings including Hans Zimmer’s Grammy-nominated sound track for *The Da Vinci Code* and Oscar winner John Corigliano’s song cycle *Mr. Tambourine Man* with the Buffalo Symphony (for which she won a Grammy). Some of her recent discs are Richard Danielpour’s *Toward a Season of Peace* and Corigliano’s *Vocalise*, both released to critical acclaim on Naxos. In demand as a singer of new and contemporary music, Hila Plitmann has appeared as a soloist in numerous World Premieres. Past premieres include Pulitzer Prize winner David Del Tredici’s *Dum Dee Tweedle* with the Detroit Symphony Orchestra with Slatkin, Frank Zappa’s orchestral staged version of *200 Motels* with the Los Angeles Philharmonic and Salonen, Danielpour’s *Darkness in the Ancient Valley* with the Nashville Symphony Orchestra, Corigliano’s *Mr. Tambourine Man* with the Minnesota Orchestra, and *Two Awakenings and a Double Lullaby*, a song cycle written for her by Pulitzer Prize winner Aaron Jay Kernis. Upcoming World Premieres include Mark Adamo’s opera *Becoming Santa Claus* with Dallas Opera; a Naxos recording and World Premiere of Danielpour’s String Quartet No. 7 with the Del Ray String Quartet, and the World Premiere of Paola Prestini’s opera *Gilgamesh* in Boston as part of the Ouroboros Trilogy Opera Project. Hila Plitmann made her New York Philharmonic debut in May 1998 performing in the World Premiere of David Del Tredici’s *The Spider and the Fly*, a 150th Anniversary Commission led by then Music Director Kurt Masur.

Saxophonist **Timothy Ruedeman** has performed throughout the United States, Europe, and Asia. He is a graduate of the Oberlin Conservatory of Music and holds master’s and doctorate degrees from New York University. Highlights of recent and upcoming seasons include performances at the Lincoln Center Festival, SoundScape Festival in Macagno, Mostly Mozart Festival, the Kennedy Center, *The Late Show with David Letterman*, Bang on a Can Marathon, and at The Metropolitan Museum of Art “Celebrating Sax” exhibit. He has appeared as soloist with the S.E.M. Ensemble, Greenwich Symphony, Manhattan Chamber Orchestra, Rutgers Symphony, University of Houston Wind Ensemble, and Hanover Wind Symphony. As an orchestral and chamber performer Mr. Ruedeman has performed with the New York Philharmonic, Long Island Philharmonic, Charleston Symphony, Bridgeport Symphony, International Contemporary Ensemble (ICE), Philharmonia Virtuosi, Absolute Ensemble, Imani Winds, Argento Ensemble, North-South Consonance, the New Sousa Band, Desshoff Choir, Cantori NY, and Merce Cunningham Dance Company. A committed performer of new music, he has given the premieres of more than 60 works and is a member of the Grammy-nominated New Hudson Saxophone Quartet and the new-music ensemble Flexible Music. He has toured, recorded, and worked with rock and jazz legends Todd Rundgren, M. Ward, David Foster, Diana Krall, Christopher Cross, Lou Gramm (Foreigner), Denny Laine (Wings/Moody Blues), Paul (more)
Shaffer, and The Walkmen. Winner of the 2004 Olga Koussevitzky Winds and Brass competition, Timothy Ruedeman is currently on the faculty at New York University, Long Island University, and William Paterson University, and has served as visiting faculty at the Oberlin Conservatory. He can be heard on recordings for the Naxos, Capstone, Bridge, Albany, New Focus Recordings, Ravello Records, Record Collection Music, CcnC, Allegro, and University of Arizona Recordings labels.

**Repertoire**

Inspired by the principles behind Alexander Calder’s mobile sculptures, Polish composer and conductor Witold Lutosławski (1913–94) began infusing the artist’s visual properties of connected yet flowing parts into his music. In a letter to the first violinist of the LaSalle Quartet, which was about to premiere his 1964 String Quartet, the composer explained how to interpret the score: “The work consists of a sequence of mobiles, which are to be performed one after another and — if there are no other directions — without any pauses. Within certain sections of time, particular performers play their parts completely independently from others. They must individually decide on the length of pauses and the way of introducing agogic changes.” He called this technique “controlled aleatorism,” which, he explained in program notes, “employs the element of chance for the purpose of rhythmic and expressive enrichment of the music without limiting in the least the full ability of the composer to determine the definitive form of the work.” The String Quartet was commissioned by Swedish Radio for the tenth anniversary of its Nutida Musik new-music program, and was premiered by the LaSalle Quartet in Stockholm. The Philharmonic gave the U.S. Premiere of Lutosławski’s Piano Concerto in December 1988, with Krystian Zimerman as soloist and conducted by Zubin Mehta, and the New York Premiere of his Funeral Music, led by George Szell in March 1964.

Italian modernist composer Franco Donatoni (1927–2000) believed that music is absolute, that it should not be egotistical or express the self, and that a composer transforms rather than creates. Donatoni composed Hot for solo sopranino/tenor saxophone and six-member ensemble in 1989, and described the work as a kind of “imaginary jazz” that evolves through repetition and transmutation. Opening with an unusually accented take on a walking bass line in the rhythm section, the brass eventually enters, then the solo saxophone, shadowed by the clarinet. Becoming more complex and dynamic, Hot echoes the instrumental hand-offs common in jazz, but with his own twist. Esa-Pekka Salonen studied with Donatoni, whose last completed work, ESA (In cauda V), was dedicated to Mr. Salonen. Pierre Boulez led the Philharmonic’s two previous performances of Donatoni’s music: the January 1977 performance of Concertino and the March 1986 presentation of TEMA, featuring the Ensemble Intercontemporain.

Niccolò Castiglioni’s (1932–96) influences included Stravinsky’s neo-classicism, the Second Viennese School and 12-tone technique, and post-Webernian techniques, reflected in his Impromptus I–IV, which he identified as his first true opus. He was also influenced by his time at the RAI electronic music studio in Milan, where he met Berio, and the Darmstädter Summer Course, where he later taught from 1958 to 1965. Castiglioni’s 1984 work Dulce refrigerium, six sacred songs for piano, pays homage to some of the composer’s predecessors; while reminiscent of Satie, it also briefly quotes Beethoven. Dulce refrigerium translates to “Chilled Sweetness,” and its six sections are titled Humilitas, Humus, Urquelle, Lied, Liebslied, and Choral.

(more)
Esa-Pekka Salonen was inspired to write *Floof (Songs of a Homeostatic Homer)* while reading Polish science-fiction writer Stanisław Lem’s set of humorous short stories *The Cyberiad*. The stories feature the exploits of “constructors” Trurl and Klapacius; one follows Trurl’s attempt to invent a poetry machine, which reminded Salonen of the Toimii Ensemble, the group he formed with Magnus Lindberg and Anssi Karttunen as a laboratory for musical ideas. Salonen’s post-serial *Floof* combines coloratura soprano and up to six players, amplifying them to create a timbre similar to pop music. Salonen writes: “The Homeostatic Homer is learning to be a poet; onomatopoeia becomes poetry. At the same time, the musical language evolves from primitive gestures towards more complex expression. The ultimate product of the electro-troubadour, a love poem within the realm of tensor algebra, is set to a dodecaphonic rap music.” *Floof* was premiered in Helsinki in 1988 by soprano Anu Komsi and the Toimii Ensemble, conducted by Esa-Pekka Salonen. In February 2007 Esa-Pekka Salonen led the Philharmonic in the World Premiere–Philharmonic Co-Commission of his Piano Concerto, with Yefim Bronfman as soloist, for whom it was written; in October–November 2013 he led the New York Concert Premiere of his Violin Concerto, with Leila Josefowicz as soloist. In November 2013 the Philharmonic presented the CONTACT! program *An Evening with Esa-Pekka Salonen*, hosted by Mr. Salonen, in which Philharmonic musicians performed several of his chamber works. In the 2014–15 season Alan Gilbert conducted Mr. Salonen’s *Nyx* in New York and on the EUROPE / SPRING 2015 tour; the first subscription program of the 2015–16 season featured Alan Gilbert leading Mr. Salonen’s *LA Variations*, launching Mr. Salonen’s three-season tenure as The Marie-Josée Kravis Composer-in-Residence.

* * *

Esa-Pekka Salonen is The Marie-Josée Kravis Composer-in-Residence.

* * *

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 CONTACT! at National Sawdust start at $25 and 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. Saturday; and noon to 5:00 p.m. Sunday. Tickets may also be purchased at the David Geffen 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. 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 at the New York Philharmonic at (212) 875-5714, or email her at carrl@nyphil.org.

(more)
“SALONEN’S FLOOF AND OTHER DELIGHTS”
A Co-Presentation of the New York Philharmonic and National Sawdust

National Sawdust
80 North 6th Street
Williamsburg, Brooklyn

Monday, February 1, 2016, 7:30 p.m.

Esa-Pekka Salonen, curator and host
Musicians from the New York Philharmonic

LUTOSŁAWSKI
String Quartet
Anna Rabinova, Fiona Simon, violin;
Irene Breslaw, viola; Nathan Vickery, cello

DONATONI
Hot for solo sopranino/tenor saxophone and six-member ensemble
Joshua Gersen, conductor;
Timothy Ruedeman§, sopranino/tenor saxophone;
Pascual Martínez Forteza, clarinet;
Thomas V. Smith, trumpet; Colin Williams, trombone;
Max Zeugner, bass; Daniel Druckman, percussion;
Eric Huebner, piano

CASTIGLIONI
Dulce refrigerium, six sacred songs for piano
Eric Huebner, piano

Esa-Pekka SALONEN
Floof (Songs of a Homeostatic Homer)
Joshua Gersen, conductor; Hila Plitmann§, soprano;
David Gould§, clarinet/double bass clarinet;
Sumire Kudo, cello; Eric Huebner, piano;
Paul Beck§, synthesizer; Daniel Druckman, percussion

§ denotes New York Philharmonic guest artist

# # #

ALL PROGRAMS SUBJECT TO CHANGE

What’s New — Get the Latest News, Video, Slideshows, and More

Photography is available in the New York Philharmonic’s online newsroom, nyphil.org/newsroom or by contacting (212) 875-5700 or PR@nyphil.org.