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**PROGRAM UPDATES AND  
NEW EVENTS ADDED**  
**UPDATED May 25, 2016**

LET'S PLAY  
**NY PHIL  
BIENNIAL**

**May 23–June 11, 2016**

**THREE-WEEK EXPLORATION OF TODAY'S MUSIC  
PRESENTED BY THE NEW YORK PHILHARMONIC AND TWELVE PARTNERS  
IN EIGHT VENUES THROUGHOUT NEW YORK CITY**

**NEWLY ADDED:**

***Insights Series:* Free NY PHIL BIENNIAL Preview Night with Alan Gilbert, May 11 at David Rubenstein Atrium  
NY PHIL BIENNIAL Play Dates: Post-Concert Meet-Ups with Composers and Artists  
#biennialist Social Media Contest**

**Programs for New York City Electroacoustic Music Festival with Works by More Than 30 Composers  
June 5–7, 2016, at National Sawdust**

**BOULEZ's *Messagesquise* and STUCKY's *Second Concerto for Orchestra*  
Added to Finale Program with Alan Gilbert and the New York Philharmonic  
In Tribute to the Late Composers  
June 11 at David Geffen Hall**

From May 23 to June 11, 2016, the New York Philharmonic and Music Director Alan Gilbert will present the second NY PHIL BIENNIAL, a wide-ranging exploration of today's music by an array of contemporary and modern composers. A flagship project of the New York Philharmonic, the NY PHIL BIENNIAL brings together an international roster of composers, performers, and curatorial voices for concerts presented both on the Lincoln Center campus and in venues throughout the city.

The 2016 NY PHIL BIENNIAL will feature works by more than 100 composers, more than half of whom are American, spanning in age and experience from students to iconic legends. Reflecting the Philharmonic's growing collaborations with music education organizations from New York City to Asia, in the second NY PHIL BIENNIAL the Philharmonic will present new-music programs from some of the country's top music schools, ranging from high school to university levels, and youth choruses from the East and West Coasts. The biennial will expand to more New York City neighborhoods —

including to Williamsburg, Brooklyn, at National Sawdust — and will cross genres, including electroacoustic and opera. The programs will range from large-scale symphonies, chamber operas, and concertos to chamber music in intimate settings, solo works, and mixed-media events. The curators overseeing the planning of the 2016 NY PHIL BIENNIAL are Alan Gilbert and Esa-Pekka Salonen, The Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic.

Most of the works to be performed in the 2016 NY PHIL BIENNIAL will receive their World, U.S., or New York Premieres. Composers featured will include Esa-Pekka Salonen, Per Nørgård, William Bolcom, John Corigliano, Gerald Barry, Kaija Saariaho, Nico Muhly, John Harbison, John Zorn, Timo Andres, Christopher Theofanidis, Bryce Dessner, Aaron Jay Kernis, Gabriel Kahane, Missy Mazzoli, Sean Shepherd, Anthony Cheung, Jennifer Higdon, Samuel Adams, and David Lang, among many others.

Partners in the second NY PHIL BIENNIAL will include National Sawdust, which is presenting several programs; 92nd Street Y; Aspen Music Festival and School; Interlochen Center for the Arts; League of Composers/ISCM; Lincoln Center for the Performing Arts; LUCERNE FESTIVAL; MetLiveArts; New York City Electroacoustic Music Festival; Whitney Museum of American Art; WQXR's Q2 Music; and Yale School of Music.

“The NY PHIL BIENNIAL was created to showcase what is going on in today’s national and international music scene,” said Music Director Alan Gilbert. “I’ve greatly enjoyed collaborating with Esa-Pekka Salonen in planning the 2016 NY PHIL BIENNIAL; he has a unique perspective as a composer and discerning taste in what is exciting and compelling. This season’s biennial will feature a lot of American music, with more of it by younger composers. To represent the widest possible range of music, we have reached out to a variety of artists and partner organizations, not only down to Brooklyn but also around the country and across the Atlantic. This project is perhaps the ultimate manifestation of our desire to support the work of today’s composers, and to bring together a variety of viewpoints to achieve something even greater than any one organization can accomplish.”

“One of the key takeaways from the inaugural NY PHIL BIENNIAL is that we can do so much more with the help of inspired and inspiring partners. For the 2016 NY PHIL BIENNIAL, we are very pleased to showcase organizations and artists who embrace an amazing range of musical ideas,” said New York Philharmonic President Matthew VanBesien. “I am particularly excited to expand the biennial’s reach by welcoming ensembles from Yale, Aspen, and Interlochen, some of the country’s most impactful music education institutions that are doing so much to encourage exploration and creation of the music of tomorrow. Their involvement underscores the Philharmonic’s continuing commitment to providing a platform for the next generation.”

## NEW EVENTS ADDED:

A range of events and activities during the NY PHIL BIENNIAL will engender an ongoing dialogue among artists, composers, and audience members.

### **“NY PHIL BIENNIAL: A Player’s Guide” A Free Biennial Preview Night with Alan Gilbert, May 11**

The New York Philharmonic will present “NY PHIL BIENNIAL: A Player’s Guide,” a free *Insights at the Atrium* event Wednesday, May 11, 2016, featuring Music Director Alan Gilbert and artists from across the new-music spectrum in a special preview of the NY PHIL BIENNIAL. Panelists will include cellist Jay Campbell; violinist Jennifer Koh; composers Martin Bresnick, John Corigliano, Aaron Jay Kernis, Hilary Purrington, and Christopher Theofanidis; composer and violinist Colin Jacobsen; composer and San Francisco Girls Chorus artistic director Lisa Bielawa; and Brooklyn Youth Chorus artistic director and conductor Dianne Berkun Menaker. The event takes place at the David Rubenstein Atrium at Lincoln Center (Broadway at 62nd Street) and is co-presented with Lincoln Center for the Performing Arts. Video will be available on-demand after the event, leading up to and during the biennial, on [nyphil.org/biennial](http://nyphil.org/biennial).

### **NY PHIL BIENNIAL Play Dates and Bar Biennial**

Audience members attending select NY PHIL BIENNIAL concerts will be invited to NY PHIL BIENNIAL Play Dates, post-concert meet-ups with composers and performers over cocktails. Play Dates following David Geffen Hall concerts will take place at Bar Biennial in the lobby of David Geffen Hall (at the site of David Geffen Hall Café). Play Dates will take place after the following concerts and events:

- May 11 at the David Rubenstein Atrium (“NY PHIL BIENNIAL: A Player’s Guide”)
- May 24 and 31 at National Sawdust (Jennifer Koh’s *Shared Madness*)
- May 25 at The Jerome L. Greene Performance Space (Yale School of Music)
- June 3 at National Sawdust (Brooklyn Rider)
- June 4 with Lincoln Center’s *Great Performers* at Rose Theatre at Jazz at Lincoln Center (Gerald Barry’s *The Importance of Being Earnest*)
- June 5 with LUCERNE FESTIVAL and MetLiveArts at The Metropolitan Museum of Art (*Ligeti Forward*, Program III)
- June 5 at David Geffen Hall, Bar Biennial (Interlochen Arts Academy Orchestra)
- June 5–7 at National Sawdust (New York City Electroacoustic Music Festival)
- June 8 with the Aspen Music Festival and School and the Whitney Museum of American Art at the Whitney Museum of American Art
- June 9 at Rose Theatre at Jazz at Lincoln Center (between the double bill (The Knights with Brooklyn Youth Chorus and San Francisco Girls Chorus)
- June 10 at David Geffen Hall, Bar Biennial (Alan Gilbert and the New York Philharmonic)
- June 11 at David Geffen Hall, Bar Biennial (Alan Gilbert and the New York Philharmonic)

For the latest Play Date information, visit [nyphil.org/biennial](http://nyphil.org/biennial).

## #biennialist

The New York Philharmonic invites audience members to be a #biennialist. The five attendees who attend the most NY PHIL BIENNIAL events and post about it on social media will win a free pair of tickets to the final concert, featuring the New York Philharmonic conducted by Music Director Alan Gilbert, June 11 at David Geffen Hall. Additional prizes and offerings for #biennialists will be offered; follow the New York Philharmonic on its social media channels ([instagram.com/nyphilharmonic](https://www.instagram.com/nyphilharmonic) and [twitter.com/nyphil](https://twitter.com/nyphil)) for more information.

**JACK Quartet To Perform World and New York Premieres by  
Marc SABAT, Derek BERMEL, and Cenk ERGÜN  
Live Video Webcast  
May 23, 2016, at 92nd Street Y**

The 2016 NY PHIL BIENNIAL opens at 92nd Street Y with the JACK Quartet performing new works by composers who explore new possibilities for this 250-year-old instrumental format: two New York Premieres by **Cenk Ergün (Turkey, b. 1978)**, a World Premiere by **Derek Bermel (United States, b. 1967)**, and a New York Premiere by **Marc Sabat (Canada, b. 1965)**. The performance will be video webcast live on [92Y.org](http://92Y.org).

**Cenk Ergün's *Sonare* (2015) and *Celare* (2015)** approach the string quartet in different ways. The composer writes: "You want to do everything because the string quartet can do everything. But you can't do anything because the string quartet has done everything. A pair of works meant for the same concert is a way to deal with this dilemma, where *Sonare* tries to do everything and *Celare* tries to do nothing."

**Derek Bermel's *Intonations*** — a commission from 92nd Street Y, his second composition for the JACK Quartet, and his first multi-movement quartet (comprising *Harmonica*, *Hymn/Homily*, and *Hustle*) — utilizes the string quartet as an expression of the human voice. The composer writes: "Each movement explores a distinct quality of the human voice, from the breath of harmonica blues to a gospel singer's melodic thread to vocal cadences in hip-hop. The title comes from a quote from Ralph Ellison about the perception of music. It has been a great joy to collaborate with the JACK Quartet for several years, both as performer and composer." Derek Bermel's music will also be featured on the NY PHIL BIENNIAL program *Shared Madness* with violinist Jennifer Koh (May 24 and 31 at National Sawdust).

**Marc Sabat's *Euler Lattice Spirals Scenery* (2011–12)** utilizes just intonation to explore the tuning differences between the natural harmonics of the quartet's 16 open strings. Sabat writes: "The title refers to [18th-century mathematician] Leonhard Euler's discovery of a two-dimensional diagram representing the harmonic space subset." The five-part microtonal work pays homage to the composers Claude Vivier and Ben Johnston.

The New York–based **JACK Quartet** is dedicated to the performance, commissioning, and spread of new string quartet music. The recipient of Lincoln Center’s Martin E. Segal Award, New Music USA’s Trailblazer Award, and the CMA/ASCAP Award for Adventurous Programming, the ensemble has worked closely with composers including John Luther Adams, Derek Bermel, Chaya Czernowin, Brian Ferneyhough, Vijay Iyer, György Kurtág, Steven Mackey, Matthias Pintscher, Steve Reich, Wolfgang Rihm, and John Zorn.

This concert is presented by 92nd Street Y.

**Violinist JENNIFER KOH To Curate and Perform in *SHARED MADNESS*  
World Premieres of Short Works for SOLO VIOLIN  
By More Than 30 Contemporary Composers  
May 24 and 31, 2016, at NATIONAL SAWDUST**

Violinist Jennifer Koh will curate and perform in *Shared Madness*, featuring short works for solo violin by more than 30 composers, who have gifted their music for the project, which taken together explore the shared creative space between composer and performer as well as virtuosity in the 21st century. The works will be premiered over the course of two programs at National Sawdust. The composers — “a community of colleagues and friends with whom I have worked over the years,” Koh says — will include:

<b>Samuel Adams (United States, b. 1985)</b>	<b>Vijay Iyer (United States, b. 1971)</b>
<b>Timo Andres (United States, b. 1985)</b>	<b>Gabriel Kahane (United States, b. 1981)</b>
<b>Matt Aucoin (United States, b. 1990)</b>	<b>Phil Kline (United States, b. 1953)</b>
<b>Jean-Baptiste Barrière (France, b. 1958)</b>	<b>David Lang (United States, b. 1957)</b>
<b>Derek Bermel (United States, b. 1967)</b>	<b>David Ludwig (United States, b. 1974)</b>
<b>Lisa Bielawa (United States, b. 1968)</b>	<b>James Matheson (United States, b. 1970)</b>
<b>Daníel Bjarnason (Iceland, b. 1979)</b>	<b>Missy Mazzoli (United States, b. 1980)</b>
<b>David Bruce (United States, b. 1970)</b>	<b>Eric Nathan (United States, b. 1983)</b>
<b>Chris Cerrone (United States, b. 1984)</b>	<b>Marc Neikrug (United States, b. 1946)</b>
<b>Anthony Cheung (United States, b. 1982)</b>	<b>Andrew Norman (United States, b. 1979)</b>
<b>Bryce Dessner (United States, b. 1976)</b>	<b>Christopher Rountree (United States, b. 1983)</b>
<b>Zosha Di Castri (Canada, b. 1985)</b>	<b>Kaija Saariaho (Finland, b. 1952)</b>
<b>Philip Glass (United States, b. 1937)</b>	<b>Sean Shepherd (United States, b. 1979)</b>
<b>Michael Gordon (United States, b. 1956)</b>	<b>Noam Sivan (Israel, b. 1978)</b>
<b>Mark Grey (United States, b. 1967)</b>	<b>Augusta Read Thomas (United States, b. 1964)</b>
<b>John Harbison (United States, b. 1938)</b>	<b>Julia Wolfe (United States, b. 1958)</b>

A new-music champion who regularly commissions and premieres new works for violin, Jennifer Koh began *Shared Madness* as a “thank you” to Elizabeth and Justus Schlichting, new-music advocates and commissioners whose generosity helped her purchase the instrument on which she will perform during these recitals and who agreed to accept music in lieu of funds as repayment for the violin. With numerous composers donating their time and music, *Shared Madness* exemplifies the charitable community of

artists and supporters. Live audio of both programs will be streamed on WQXR's Q2 Music. Q2 Music's Helga Davis will host the concert and audio streams.

"*Shared Madness* celebrates the support that exists within the artistic community and also seeks to encapsulate the intensity of the creative process shared between composer and performer. I am humbled and moved by the incredible generosity of my fellow artists in an effort to help me with what initially seemed to be an impossible task: ensuring that I could continue to perform on my instrument," Jennifer Koh says. "As an extension of the idea of community that created *Shared Madness*, I plan to pay it forward by continuing to offer free performances of the composers' works within the communities in which we work and live, and offer free educational workshops for student composers and instrumentalists which encourage and support the intense relationship between composers and performers so that our 'shared madness' will continue to inspire the next generation of artists."

*Shared Madness* follows Jennifer Koh's *Bach and Beyond* project, a six-year, three-recital series that explores the history of the solo violin repertoire from J.S. Bach's Sonatas and Partitas to works by modern composers and new commissions; *Bridge to Beethoven*, which paired Beethoven's ten sonatas for violin and piano with new works; and *Two x Four*, which coupled J.S. Bach's Double Concerto for Two Violins with a double concerto by Philip Glass and new concerto commissions by Anna Clyne and David Ludwig.

In her most recent appearance with the Philharmonic, in January 2013, Jennifer Koh performed Lutosławski's *Chain 2: Dialogue for Violin and Orchestra*, led by Lorin Maazel.

*Shared Madness* is co-presented by the New York Philharmonic and National Sawdust.

**YALE SCHOOL OF MUSIC'S NEW MUSIC NEW HAVEN**  
**To Perform Works by YALE COMPOSERS PAST AND PRESENT:**  
**Charles IVES, Current Yale Student Hilary PURRINGTON, and Yale Faculty Members**  
**Martin BRESNICK, David LANG, Aaron Jay KERNIS, Hannah LASH, and Christopher THEOFANIDIS**  
**Live Webcast and Audio Stream on WQXR's Q2 Music**  
**May 25, 2016, at The Greene Space at WQXR**

Yale School of Music's New Music New Haven will perform a program representing the past, present, and future of the composition program of the Yale School of Music, established in 1894, whose composition faculty has included Paul Hindemith, Krzysztof Penderecki, and Jacob Druckman. Taking place at The Jerome L. Greene Performance Space at WQXR, the program opens with songs by Yale alumnus **Charles Ives (United States, 1874–1954)** — "our historically most distinguished student" according to Yale composition faculty member Martin Bresnick — and concludes with the World Premiere of a song by "one of our very promising current students (and fellow New Englander)" **Hilary Purrington (United States, b. 1990)**. In between are New York Premieres by Yale composition faculty members **David Lang (United States, b. 1957)** and **Hannah**

**Lash (United States, b. 1981)**, a World Premiere by Yale composition faculty member **Aaron Jay Kernis (United States, b. 1960)**, a U.S. Premiere by Yale composition faculty member **Martin Bresnick (United States, b. 1946)**, and a work by Yale composition faculty member **Christopher Theofanidis (United States, b. 1967)**. Performers will include Yale School of Music faculty, current students, and alumni. Q2 Music's Helga Davis will host the performance, joined by Music Director Alan Gilbert along with select composers for on-stage interviews. The performance will be video webcast live, with audio streamed on WQXR's new-music channel, Q2 Music. The live webcast will be available at [q2music.org](http://q2music.org).

The program will open with selected songs for piano and voice by **Charles Ives** — “Disclosure,” “Mists,” “West London,” “World’s Wanderers,” and “Memories” — performed by Yale School of Music master’s degree student soprano Jessica Pray and Yale School of Music faculty pianist Douglas Dickson. While a student at Yale, Ives studied composition with Horatio Parker, of the European Romantic tradition, and composed March No. 6, with a reference to “Here’s to Good Old Yale”; *The Bells of Yale*, for the Glee Club; *Yale-Princeton Football Game*; Symphony No. 1, his thesis; and String Quartet No. 1, which anticipates his mature style.

**Martin Bresnick’s** *And I Always Thought* for clarinet, violin, and piano (2015) will be performed by violinist Ani Kavafian, clarinetist David Shifrin, and pianist Lisa Moore. *And I Always Thought* is based on the Bertolt Brecht poems *And I Always Thought* and *Legend of the Unknown Soldier Beneath the Triumphal Arch*. The composer writes, “Though this composition consists only of ‘poems without words,’ it is the hope of the composer that an attentive listener might sense and follow its lyric trajectory.”

**Aaron Jay Kernis’s** *Toward the Setting Sun (Vers le soleil couchant)* (2014) will be performed by pianist Robert Blocker, dean of the Yale School of Music, for whom the work was written. The composer writes that *Toward the Setting Sun* “is the third in a cycle of four short piano pieces set around the times of day, and influenced by the colors and timbres of French music, especially from Messiaen, whose music I have loved for a long time.” Aaron Jay Kernis’s music will also be performed on the NY PHIL BIENNIAL program featuring The Knights alongside the Brooklyn Youth Chorus and San Francisco Girls Chorus.

**David Lang’s** *where you go* for 12 singers (2014), commissioned by Tanglewood in honor of its 75th anniversary, will be performed by the Yale Choral Artists, directed by Jeffrey Douma. *where you go* uses text written by the composer based on the biblical Book of Ruth. Specifically, the work references its most famous verse, when Ruth tells Naomi she will stay with her forever. Lang writes: “Ruth’s simple desire to follow her heart sets in motion an examination of a complicated chain of interlocking obligations and overlapping responsibilities. That pretty much describes my piece as well.” David Lang’s music will also be performed on the NY PHIL BIENNIAL program *Shared Madness* with violinist Jennifer Koh.

**Hannah Lash's** *Leaves, Space* (2014), performed by the composer on harp and Samuel Suggs on double bass, “seeks to exploit the unique blend of the double bass and harp.” Hannah Lash’s music will also be featured on the NY PHIL BIENNIAL program with the Interlochen Arts Academy Orchestra.

**Christopher Theofanidis** began *Kaoru* (1994), performed by Yale School of Music master’s degree students Andrew Robson and Felice Doynov, as a work for solo flute at the request of his Yale classmate Kaoru Hinata. Not happy with how he was handling the flute’s harmonic sensibilities, Theofanidis decided to create a piece for two flutes, to be played by Hinata and her friend Christopher Vaneman. The composer writes: “The work is highly heterophonic — the two parts are inextricably intertwined through each of the three movements — mostly creating a kind of merged superline.”

The program will close with *For your judicious and pious consideration* for mezzo-soprano, viola, and piano by Yale School of Music master’s degree student **Hilary Purrington**, a work that she composed in the fall semester, featuring mezzo-soprano Adele Grabowski, pianist Yevgeny Yontov, and violist Julia Clancy, all Yale School of Music students. Reflecting that most of the composers on the program are New England-based, Purrington’s text is derived from Mary Eastey’s final petition to the court after being accused of witchcraft and condemned to death during the 1692 Salem Witch Trials.

The **New Music New Haven** series showcases the young composers studying at the Yale School of Music, as well as the faculty who nurture them. Concerts present solo and chamber works, an annual concert of orchestral works performed by the Yale Philharmonia, and occasionally pieces involving electronics and visual elements. Guest composers — including George Crumb, Michael Daugherty, Kaija Saariaho, and Steve Reich — work with Yale School of Music students on performances of selected works.

This concert is co-presented by the Yale School of Music and WQXR’s Q2 Music.

**ORCHESTRA OF THE LEAGUE OF COMPOSERS To Perform  
New York Premiere by Huck HODGE, U.S. Premiere by Felipe LARA, and  
Works by Charles WUORINEN and Paul MORAVEC  
June 1, 2016, at Columbia University’s Miller Theatre**

The League of Composers/ISCM — the nation’s oldest organization devoted to contemporary music — joins the NY PHIL BIENNIAL to present the Orchestra of the League of Composers performing a New York Premiere by **Huck Hodge (United States, b. 1977)**, a U.S. Premiere by **Felipe Lara (Brazil, b. 1979)**, and works by Pulitzer Prize-winning composers **Charles Wuorinen (United States, b. 1938)** and **Paul Moravec (United States, b. 1957)**. The program, taking place at Columbia University’s Miller Theatre, will be conducted by Orchestra of the League of Composers music director Louis Karchin and composer Charles Wuorinen, who is leading his own work, and will feature pianist Anne-Marie McDermott as soloist.

Rome Prize-winning composer **Huck Hodge’s** *Alêtheia* (2011), for large chamber

ensemble, won the League of Composers/ISCM's 2014 Composers' Competition. The score is inscribed with the following quote from science fiction writer Philip K. Dick's 1978 speech *How To Build a Universe That Doesn't Fall Apart Two Days Later*: "Parmenides taught that the only things that are real are things which never change. ... Heraclitus taught that everything changes. If you superimpose their two views, you get this result: Nothing is real."

The title of *Sempre Diritto!* (1992) by **Paul Moravec** — who received the 2004 Pulitzer Prize for Music — translates as "straight ahead!" which visitors to Italy often hear when asking for directions. In *Sempre Diritto!* Moravec offers a sort of musical itinerary through Venice, where destinations are rarely "straight ahead." The composer notes: "The spiral winding themes suggest to me the natural contours of the streets, which contribute so much to the city's incomparably enchanting effect."

*Flying to Kahani* (2005) for piano and chamber orchestra by **Charles Wuorinen** — who received the 1970 Pulitzer Prize for Music and a MacArthur Foundation "Genius Grant" — refers to the undiscovered "second moon of Earth" in Salman Rushdie's *Haroun and the Sea of Stories*, which is also the basis of an opera by Wuorinen. *Flying to Kahani*, which the composer calls a "small piano concerto," is partly derived from vocal elements in that opera. Because the work was premiered alongside a performance of Mozart's Piano Concerto No. 24 in C minor, Wuorinen uses C natural as the central pitch of *Flying to Kahani*; the work's last five pitches reverse the first five notes of the Mozart concerto. Wuorinen will conduct this performance of his work.

**Felipe Lara's** *Fringes* (2015) explores how large waves of sound travel through a performance space. Several performers from each of the orchestra's units are placed on the "fringes" of the concert hall, and the composer controls the flow of timbres as they are passed throughout the venue and around the audience.

The **Orchestra of the League of Composers**, an ensemble founded in 2009, has commissioned and premiered ten new works — by Alvin Singleton, Jason Treuting, Missy Mazzoli, Arthur Krieger, David Rakowski, Carlos Sanchez-Gutierrez, Keith Fitch, Wang Jie, Suzanne Farrin, and Morris Rosenzweig — and presented eighteen New York or World Premieres. It has been particularly active in advocating the late, ground-breaking works of Elliott Carter.

This concert is presented by the League of Composers/ISCM.

**CONTACT! at the Biennial:  
U.S. Stage Premiere of Gerald BARRY's *The Importance of Being Earnest*  
June 2–4, 2016, at Rose Theater at Jazz at Lincoln Center  
Part of the Lincoln Center–New York Philharmonic Opera Initiative**

Ilan Volkov will conduct a chamber orchestra of New York Philharmonic musicians in the U.S. Stage Premiere of **Gerald Barry's (Ireland, b. 1952) *The Importance of Being***

*Earnest* (2010), an operatic take on Oscar Wilde's comedy, as part of *CONTACT!*, the Philharmonic's new-music series, at Rose Theater at Jazz at Lincoln Center.

Gerald Barry's libretto and score for chamber orchestra enhance the ridiculous situations of Oscar Wilde's comedy, reflecting what Barry calls the play's "ruthless ecstasy." For instance, Gerald Barry casts Lady Bracknell as a bass and presents familiar tunes in musically unexpected, untraditional ways, such as an atonal version of "Auld lang syne" and Lady Bracknell's rendition of "Ode to Joy." The recording of the work on NMC received a 2016 Grammy nomination for Best Contemporary Classical Composition. Gerald Barry studied with Stockhausen and Kagel in the 1970s, developing a distinct style comprising intense, edgy, and humorous sound worlds.

This staging was originally presented at London's Royal Opera House in June 2013; the director, Ramin Gray, and many of the cast members from this staging will reassemble for the NY PHIL BIENNIAL production, all in their Philharmonic debuts: bass Simon Wilding as Lane/Merriman, baritone Benedict Nelson as Algernon Moncrieff, tenor Paul Curievici as John Worthing, mezzo-soprano Stephanie Marshall as Gwendolen Fairfax, bass Alan Ewing as Lady Bracknell, contralto Hilary Summers as Miss Prism, soprano Claudia Boyle as Cecily Cardew, and Kevin West as The Rev. Canon Chasuble, D.D.

Co-commissioned by London's Barbican Centre and the Los Angeles Philharmonic, *The Importance of Being Earnest* received its concert premiere by the Los Angeles Philharmonic in April 2011, led by Thomas Adès, and its first stage performance at the Opéra national de Lorraine in March 2013, led by Tito Muñoz. It received the 2013 Royal Philharmonic Society Award for Large-Scale Composition. *The Guardian* called the work "that rarest of things in contemporary music, a genuinely comic opera."

Gerald Barry's *The Importance of Being Earnest* will be the second presentation as part of the multi-year Lincoln Center–New York Philharmonic Opera Initiative, which presents fully staged productions of significant modern operas never before seen in New York. The collaboration was launched with the critically acclaimed U.S. Stage Premiere of George Benjamin's *Written on Skin*, with Alan Gilbert conducting the Mahler Chamber Orchestra at Lincoln Center's *Mostly Mozart Festival* in August 2015.

This production is co-presented by the New York Philharmonic and Lincoln Center's *Great Performers* as part of the Lincoln Center–New York Philharmonic Opera Initiative.

**LIGETI FORWARD**  
**ALAN GILBERT To Conduct**  
**Ensemble of the LUCERNE FESTIVAL ALUMNI in Three Programs of**  
**Works by Unsuk CHIN, Gérard GRISEY, Alexandre LUNSQUI,**  
**Marc-André DALBAVIE, Dai FUJIKURA, and John ZORN**  
**Alongside György LIGETI Concertos with Soloists Conor HANICK, Jay CAMPBELL, and Pekka KUUSISTO**  
**June 3–5, 2016, at The Metropolitan Museum of Art**  
**Conceived of and Programmed by Jay Campbell**  
**Live Video Webcast**

Alan Gilbert will conduct the Ensemble of the LUCERNE FESTIVAL ALUMNI at The Metropolitan Museum of Art's Grace Rainey Rogers Auditorium in *Ligeti Forward*, three programs exploring **György Ligeti (Hungary, 1923–2006)** as a fountainhead of modern music through three of his concertos — the Piano Concerto, performed by Conor Hanick; Cello Concerto, performed by Jay Campbell; and Violin Concerto, performed by Pekka Kuusisto — alongside works by his students **Unsuik Chin (South Korea, b. 1961)** and **Gérard Grisey (France, 1946–98)**, as well as works by **Alexandre Lunsqui (Brazil, b. 1969, now a U.S. resident)**, **Marc-André Dalbavie (France, b. 1961)**, **Dai Fujikura (Japan, b. 1977)**, and **John Zorn (United States, b. 1953)**. David Fulmer will conduct the works by Lunsqui, Grisey, Fujikura, and Chin. *Ligeti Forward* will take place approximately ten years after Ligeti's death on June 12, 2006. Many of these composers have been featured in *CONTACT!*, the Philharmonic's new-music series. *Ligeti Forward* was conceived of and programmed by cellist Jay Campbell. The three *Ligeti Forward* performances will be video webcast live on [metmuseum.org/ligeti](http://metmuseum.org/ligeti). The video will also be available later for on-demand viewing.

The first *Ligeti Forward* program couples Ligeti's Piano Concerto (1985–88), performed by Conor Hanick, with Alexandre Lunsqui's Three Short Pieces (2014) and *Kinetic Study 2* (1998), as well as Unsuik Chin's *Fantaisie mécanique* (1994, rev. 1997). **Ligeti's** Piano Concerto illustrates his fascination with polyrhythms, and much of the concerto exists in a state of perpetual motion, with four of the five movements being fast. **Alexandre Lunsqui** writes of his *Kinetic Study 2*, which also features perpetual motion: "The friction between a fast *moto perpetuo* and fragmented melodic lines creates layers of rhythms and harmonic packages in constant motion." Of his Three Short Pieces — comprising *Positions* (for flute, clarinet, and piano), *Relevo.Eco* (for flute and clarinet), and *Jeuesquisse* (for violin and cello) — Lunsqui writes: "In each one of these short pieces, the instruments are connected like the gears of a mechanical clock. But instead of a single pulse, they generate playful rhythms, colors, and textures." South Korean composer **Unsuik Chin**, who studied with Ligeti at the Hochschule für Musik und Theater Hamburg, writes that her *Fantaisie mécanique* is "a union of two contradictory concepts: improvisation and predetermined structure."

The second *Ligeti Forward* program features Ligeti's Cello Concerto (1966), performed by Jay Campbell, alongside Marc-André Dalbavie's *Axiom* (2004) and Dai Fujikura's *ice* (2009–10). **Ligeti's** Cello Concerto opens with a single note sustained for more than a minute, first on the cello then expanded throughout the ensemble, in an exploration of timbre. Dedicated to Ligeti, French composer **Marc-André Dalbavie's** quartet *Axiom* nods to Ligeti's rigorous musical logic, including in his 1951–53 *Musica ricercata* for solo piano. Influenced by the work of Ligeti during his studies at the Trinity College of Music, Japanese composer **Dai Fujikura** writes of his *ice*: "I started the piece by imagining the sound of golden dust on the palm of my hand, which I would blow gently, and the sound of ice sheets cracking as they rub against each other."

The final *Ligeti Forward* program features Ligeti's Violin Concerto (1990, rev. 1992–93), performed by Pekka Kuusisto, alongside Gérard Grisey's *Talea (ou la machine et les herbes folles)* (1986) and John Zorn's *Remedy of Fortune* (2015), performed by the

Mivos Quartet (comprising LUCERNE FESTIVAL ACADEMY alumni). **Ligeti's** Violin Concerto blends avant-garde and traditional elements, and utilizes alternate tunings — a violin and a viola are tuned to the natural harmonics of the double bass — producing unusual sonic effects. French spectral composer **Gérard Grisey**, who studied with Ligeti, begins his *Talea* with an idea from which elements are gradually removed and others put in their place, a style reminiscent of Medieval and Renaissance motet structures and also popular with 20th-century experimental composers. American composer, producer, and multi-instrumentalist **John Zorn's** *Remedy of Fortune* was inspired by a poem by 14th-century composer Guillaume de Machaut that explores, in Zorn's words, "the changing fortunes of romantic love: pain, desire, devotion, hope, beauty, longing, ecstasy, intoxication, frustration, anger and despair." Zorn's connections to Ligeti include his work *À Rebours*, written as a memorial to Ligeti, and a cadenza for Ligeti's Violin Concerto commissioned by Jennifer Koh. John Zorn's music will also be performed on the NY PHIL BIENNIAL program featuring Brooklyn Rider.

Under the name LUCERNE FESTIVAL ALUMNI, select graduates of the LUCERNE FESTIVAL ACADEMY — in which participants study contemporary music and classic works of the modern era — have been returning regularly to perform at Lucerne. Members of the group have also been forming their own distinct ensembles. *Ligeti Forward* marks the LUCERNE FESTIVAL ALUMNI's first international project.

*Ligeti Forward* is co-presented by the New York Philharmonic, LUCERNE FESTIVAL, and MetLiveArts, the performance series at The Metropolitan Museum of Art.

**BROOKLYN RIDER To Perform Works Inspired by New York City's Downtown Music Scene**  
**World Premiere by Colin JACOBSEN**  
**New York Premiere by Tyondai BRAXTON**  
**Work by John ZORN**  
**June 3, 2016, at NATIONAL SAWDUST**

Brooklyn Rider will perform new and recent works written for them by American composers paying homage to New York City's storied and experimental downtown music scene, past and present. Touching rock, electronic, and jazz, the program includes a World Premiere by founding member **Colin Jacobsen (United States, b. 1978)**, a New York Premiere by **Tyondai Braxton (United States, b. 1978)**, and a work by **John Zorn (United States, b. 1953)**.

**Colin Jacobsen's** *BTT* (2014) pays homage to the creative spirit of a different era in New York City. Using as creative fodder the music of such luminaries of the downtown scene as Glenn Branca, John Lurie, Meredith Monk, The Velvet Underground, the Ramones, and many more, *BTT* is a tribute to the individuality and experimentalism of this scene. Colin Jacobsen's music will also be performed on the NY PHIL BIENNIAL program featuring The Knights — of which Jacobsen is co-artistic director — alongside the Brooklyn Youth Chorus and San Francisco Girls Chorus.

Downtown visionary **John Zorn** was commissioned by Brooklyn Rider to compose *The Alchemist, a true and faithful chronicling of the esoteric spiritual conferences and concomitant hermetic actions conducted by Her Majesty's Alchemist Dr. John Dee and one Edward Kelley invoking the Nine Hierarchies of Angelic Orders to visible*

*appearance, circa 1587* (2011). The composer describes the work as “a trip through an Alchemist’s laboratory. A séance invoking angelic orders. Virtuoso lyricism, numerology, prayers, canons, contrapuntal complexity, alchemical procedures (distillation, calcination, crystallization, sublimation, purification, rotation) and the ghost of a fugue.” John Zorn’s music will also be featured on the NY PHIL BIENNIAL program *Ligeti Forward*.

**Tyondai Braxton’s** *Arp Rec I* (2015) was composed for the Brooklyn Rider Almanac, a multi-disciplinary project for which the quartet commissioned 15 new works, each inspired by a respective artistic muse. Evoking the work of composers Fred Lerdahl and Xenakis, *Arp Rec I* is an example of what the composer calls “generative” music, of which he considers Xenakis to be the father: “When I say ‘generative’ I mean the content wasn’t created by me physically playing a guitar or keyboard, but by ‘setting up scenarios’ using electronic means: sequencers, LFOs, etc.”

**Brooklyn Rider**, which celebrated its tenth anniversary in the 2014–15 season, presents eclectic repertoire that spans the classical, world, and rock genres. Equally at home in clubs and concert halls, the quartet has performed at Carnegie’s Zankel Hall, the San Francisco Jazz Festival, (Le) Poisson Rouge, Japan’s Todai-ji, and South by Southwest. Its acclaimed undertakings include the recent Brooklyn Rider Almanac, for which the quartet commissioned 15 composers ranging from Wilco’s Glenn Kotche to jazz icon Bill Frisell. This concert will feature outgoing Brooklyn Rider cellist Eric Jacobsen in one of his final performances with the quartet, as well as incoming Brooklyn Rider cellist Michael Nicolas.

This concert is presented by National Sawdust.

***Very Young Composers of the New York Philharmonic: Voices for the Future***  
**New York Philharmonic Musicians and Teaching Artists To Perform**  
**Works by VERY YOUNG COMPOSERS from New York and Around the World**  
**Celebrating 20 Years of the Very Young Composers Program**  
**June 4, 2016, at NATIONAL SAWDUST**

As it did in the inaugural NY PHIL BIENNIAL, the Philharmonic will highlight some of today’s youngest composers in *Very Young Composers of the New York Philharmonic: Voices for the Future* at National Sawdust. Celebrating the 20th anniversary of the New York Philharmonic Very Young Composers program, the performance will feature Philharmonic musicians and Teaching Artists performing the World Premieres of chamber works composed by Very Young Composers and Teaching Artists from the United States, Venezuela, South Korea, and Finland. The works will explore the theme “Voices for the Future.” The international composers will converse with their American counterparts on video during the concert.

The program will feature new music — composed and orchestrated by the students themselves — inspired by online discussions the students have been having with each other about musical ideas and global issues. The American composers include Composer’s Bridge Post-Graduate **Mia Micic (United States, b. 2002)**, whose work *Raft Dino Spies* was premiered by the New York Philharmonic at a Young People’s Concert for Schools in May 2013 and has been subsequently performed by several professional

orchestras nationally; Composer's Bridge Post-Graduate **Nina Moske (United States, b. 2003)**, who composed *Syrian Love Song, for Aya* in response to a rap sung by a 14-year-old Syrian refugee in Jordan, and whose *Life* was premiered by the Philharmonic at a Young People's Concert for Schools in January 2014; Composer's Bridge student **Chi-Chi Ezekwenna (United States, b. 2004)**, whose work *There Shall Be No Shame in the World*, composed following a Musical Postcards correspondence with 13-year-olds living in the Shatila Refugee Camp in Beirut, was premiered by Philharmonic musicians on a Saturday Matinee Concert in May 2015, and whose *The Dishwasher — Part II* was also premiered by the New York Philharmonic; and Composer's Bridge student **Aidan Ng (United States, b. 2003)**, who composed *Starfury* for the JACK Quartet, which performed the work at a Composer's Bridge workshop. The international composers include **Angie Andrade (Venezuela, b. 2002)** of Venezuela's Jóvenes Compositores; **Aino Hartonen (Finland, b. 2003)** of Finland's Kuule, minä sävellän!; and **Taehyun Won (South Korea)** of South Korea's Gomah Jagoka.

The program will also feature a work by Philharmonic Teaching Artist **Angélica Negrón (Puerto Rico, b. 1981)** — who has been commissioned by American Composers Orchestra, MATA Festival 2011, Choral Chameleon, and janus trio — and former Philharmonic Teaching Artist **Paola Prestini (Italy, b. 1975, now a U.S. resident)** — creative and executive director of National Sawdust, a partner in the NY PHIL BIENNIAL, and winner of two ASCAP Awards whose music has been commissioned and performed by the New York Philharmonic, Carnegie Hall, the Chicago Symphony Orchestra's MusicNOW series, New York City Opera, and the Kronos Quartet. Both Negrón and Prestini were named among the top 100 composers in the world under 40 by NPR.

The New York Philharmonic's Very Young Composers program — created by Young Composers Advocate Jon Deak, a noted composer and former Associate Principal Bass — enables students to create their own music. Students make every compositional decision, including orchestration, with Teaching Artists serving as mentors and scribes. Very Young Composers serves fourth- and fifth-graders as an after-school program as part of Philharmonic Schools; middle-schoolers in the Composer's Bridge program at David Geffen Hall; and children and teens in countries around the world where the program has been introduced. More than 100 new works by Very Young Composers are premiered by ensembles of Philharmonic musicians, or by the full Orchestra at the Philharmonic's Young People's Concerts for Schools, each season. Very Young Composers reaches thousands of children worldwide every year.

This free concert (reservations required) is co-presented by the New York Philharmonic and National Sawdust.

**INTERLOCHEN ARTS ACADEMY ORCHESTRA**  
**To Perform Works by YOUNG AMERICAN COMPOSERS**  
**World Premieres by Interlochen Alumna Ashley FURE and Hannah LASH**  
**New York Premieres by Jennifer HIGDON and**  
**Nico MUHLY with Interlochen Arts Academy DANCE COMPANY**  
**June 5, 2016, at David Geffen Hall**

Christopher Rountree will conduct the Interlochen Arts Academy Orchestra in *Young Americans*, a program of works by next-generation American composers performed by next-generation American musicians from the Interlochen Arts Academy, an incubator for young artists nationally and internationally. *Young Americans* will include World Premieres by Interlochen Arts Academy alumna **Ashley Fure (United States, b. 1982)** and **Hannah Lash (United States, b. 1981)**, and New York Premieres by **Jennifer Higdon (United States, b. 1962)** and **Nico Muhly (United States, b. 1981)**, the latter featuring the Interlochen Arts Academy Dance Company with original choreography by Christopher Williams.

**Jennifer Higdon's** *Machine* (2002) is “an encore tribute to composers like Mozart and Tchaikovsky, who wrote so many notes and so much music that it seems like they were machines!” says the composer. *Machine* was commissioned by the National Symphony Orchestra, which premiered the work as an encore, led by Giancarlo Guerro. Jennifer Higdon won the 2010 Pulitzer Prize for Music for her Violin Concerto.

**Hannah Lash's** *Chaconnes* will be “a new piece for string orchestra that explores color, rhythm, and the relationship between harmonic direction and hierarchy.” Lash’s works have been performed by ensembles including the Los Angeles Philharmonic, Arditti Quartet, Alarm Will Sound, Duo X, Ensemble NEM, and Neue Vocalsolisten Stuttgart. Her honors include the Naumberg Prize in Composition, and she has served as the Los Angeles Chamber Orchestra’s Sound Investment Composer and Alabama Symphony Orchestra’s composer-in-residence. Composition professor at the Yale School of Music, Hannah Lash will also be featured on the NY PHIL BIENNIAL program featuring works by Yale School of Music composers, past and present.

An alumna of Interlochen Arts Academy, where she studied composition, **Ashley Fure** composes acoustic and electroacoustic concert music as well as multimedia installation art. She has received commissions from groups including eighth blackbird, Oberlin Contemporary Music Ensemble, Marquette Symphony Orchestra, and San Francisco Contemporary Music Players. Her honors include Darmstadt Stipendienpreis and the SCI/ASCAP Young Composer’s Prize.

**Nico Muhly's** *So Far So Good* (2012) will feature the World Premiere of original choreography by Christopher Williams performed by the Interlochen Arts Academy Dance Company. The composer writes: “It was simultaneously thrilling and unnerving to write something without a dramatic structure helping me along. As such, the piece is sort of free-form. ... I’m still a little frightened of the trumpet, so I wrote a nice big solo for him (or her) near the start of the piece.” Nico Muhly’s music will also be featured on the NY PHIL BIENNIAL program featuring The Knights alongside the Brooklyn Youth Chorus and San Francisco Girls Chorus.

The **Interlochen Arts Academy Orchestra** presents approximately eight major concerts each year and frequently collaborates with renowned guest artists and conductors. The orchestra performs a diversity of literature comprising major works of the symphonic repertoire, concerti, and new music. The Academy Orchestra also performs with choir, dance, theater, and other ensembles, and is the resident orchestra for the annual ballet production. The Academy Orchestra is led by interim conductor Ara Sarkissian.

This concert is co-presented by the New York Philharmonic and Interlochen Center for the Arts.

**NEW YORK CITY ELECTROACOUSTIC MUSIC FESTIVAL**  
**Several Concerts of Pure Electroacoustic Music**  
**Submissions Currently Being Accepted**  
**June 5–7, 2016, at NATIONAL SAWDUST**

The New York City Electroacoustic Music Festival will take place as part of the 2016 NY PHIL BIENNIAL, featuring several concerts of pure electroacoustic music: works involving live electronics, including computer processing and laptop orchestras; works combining live instruments or voices with fixed media or live electronics; video and multimedia works; and sound installations. The performances will be in full surround-sound at National Sawdust.

The seven biennial events include three curated concerts. *Ghost Voices*, curated by Carol Parkinson of Harvestworks Digital Media Arts Center, will feature Annie Gosfield performing the U.S. Premiere of her large-scale spatial work inspired by jammed radio signals, and Shelley Hirsch performing a version of her *BookBarkSkinLine* for pre-recorded, multi-layered, and multi-lingual surround-sound voices with live extended vocals by the composer and electronics by composer and turntablist Joke Lanz. *The Scheherazade Project* will feature PUBLIQuartet, visual artist Amy Khoshbin, and indie-rock duo HOLLANDS, who will re-interpret Rimsky-Korsakov's *Scheherazade* in a modern context through rock 'n' roll, classical music, folk songs, electronics, improvisations, live storytelling, and collage-style multi-channel video projections. *The Immediacy of Nowness* will juxtapose works composed in different programming environments — fixed media with instruments, reactive media with instruments, and improvisation for laptop with acoustic instruments — by Reiner Krämer, Ted Moore, Mikel Kuehn, Paul David Thomas, and Joshua Clausen; performers will include flutist Patricia Surman, saxophonist Jeffery Kyle Hutchins, and Reiner Krämer and Ted Moore on computer.

Composers selected for the 2016 New York City Electroacoustic Music Festival include James Dashow, Mark Phillips, Eric Lyon, Fernando Laub, Fred Szymanski, Elizabeth Hoffman, Ragnar Grippe, Paolo Gatti, Gerald Eckert, Christopher Bailey, Mark Zaki, Clelia Patrono, Ari Frankel, Maurice Wright, Takayuki Rai, Eleazar Garzón, Marc Ainger, Andrew Babcock, João Pedro Oliveira, Clemens von Reusner, Ken Ueno, Boris Nazarov, Jeffrey Hass, Francesc Martí, Yasuhiro Otani, Andrew Walters, Lawrence Fritts, Tania León, Liubo Borissov, Hubert Howe, Sylvia Pengilly, Michael Gogins, Wang-chin Li, Nicholas Cline, Damon Lee, John Nichols III, Nobuaki Yashima, Jérémie Jones, Tuo Wang, and Hanna Kim. Performers will include cellist Madeleine Shapiro, clarinetist Esther Lamneck, and violinist Maja Cerar.

**The New York City Electroacoustic Music Festival** began in 2009 with the intention of bringing the most innovative and creative new electroacoustic music from around the world to New York City, where it is presented in high-quality, multi-channel, surround-sound environments. The festival includes both fixed media and live music, performed by acoustic musical instruments and other means, as well as works involving digital video and sound installations.

This program is co-presented by the New York City Electroacoustic Music Festival and National Sawdust.

**ASPEN MUSIC FESTIVAL AND SCHOOL'S ASPEN CONTEMPORARY ENSEMBLE**

**To Perform New York Premieres by**

**Aspen Alumni Thomas KOTCHEFF, Nina C. YOUNG, and Christopher STARK**

**Aspen Faculty Members Stephen HARTKE and the Late Steven STUCKY**

**And Esa-Pekka SALONEN**

**June 8, 2016, at WHITNEY MUSEUM OF AMERICAN ART**

Current members and alumni of Aspen Music Festival and School's Aspen Contemporary Ensemble (ACE) will perform New York Premieres by composers tied to Aspen's new-music programs, conducted by Timothy Weiss. Taking place at the Whitney Museum of American Art, the program features works by young Aspen alumni **Thomas Kotcheff (United States, b. 1988)**, **Nina C. Young (United States, b. 1984)**, and **Christopher Stark (United States, b. 1980)**; Aspen faculty member **Stephen Hartke (United States, b. 1952)**; and late Aspen composition faculty member **Steven Stucky (United States, 1949–2016)**, who had curated the program and was scheduled to conduct it. The program will also feature a work by **Esa-Pekka Salonen (Finland, b. 1958)** that ACE performed to acclaim in its final concert in summer 2015. Steven Stucky was originally scheduled to conduct this program, before his untimely passing in February 2016.

The title of composer/pianist **Thomas Kotcheff's** *bang Z* (2014) is derived from the name of the small, high-pitched Chinese wood block called the *bangzi*, which generates the work's central timbre. Composed for percussion, bass clarinet, piano, violin, and cello, *bang Z* uses sudden juxtapositions, including abrupt tempo changes, interjections of musical material, and unexpected harmonic shifts.

**Stephen Hartke's** *The Blue Studio: Portfolio for Violin, Cello, and Piano* (2015) was inspired by Matisse's *Studio with Goldfish*, which features a shade of blue similar to the composer's own workroom. Hartke writes: "As a genre, these scenes of an artist's workplace are especially fascinating for their incorporating paintings of paintings and other artworks. I thus came to conceive of this piece as a sort of studio visit. The listener becomes a visitor leafing through the movements as if a portfolio of drawings, the little interludes separating them representing the brief, quiet transition from image to image."

**Nina C. Young's** *Rising Tide* (2015) was commissioned by the Nurture La Musica composition competition. Asked to consider the expo's theme, "Feeding the Planet, Energy for Life," Young focused on climate change, melting ice caps, and rising sea levels, which she is also addressing in several other projects. Some of the musical material is based on recordings of Antarctic glaciers provided by the Alfred Wegener Institute / PALAOA Oceans Acoustics Lab. *Rising Tide* also refers to a passage from Shakespeare's *Julius Caesar*: "There is a tide in the affairs of men, / Which taken at the flood, leads on to fortune. / Omitted, all the voyage of their life / Is bound in shallows and in miseries. / On such a full sea are we now afloat. / And we must take the current when it serves / Or lose our ventures."

**Steven Stucky's** *The Stars and the Roses* (2012–13) will be performed by tenor Spencer Lang. A song cycle based on poems by Nobel Prize winner Czesław Miłosz, the work was composed for the Curtis 20/21 contemporary music ensemble. The first movement, *Happiness*, highlights the French horn and tenor soloist, a pairing that echoes works by Benjamin Britten; *The Sun* explores Miłosz's poem on artistic creation; and *The Bird Kingdom* references Messiaen's love of birdsong. This performance will feature solo tenor, flute, clarinet, percussion, piano, violin, and cello. Stucky's music will also be featured in the closing NY PHIL BIENNIAL concert with the New York Philharmonic led by Alan Gilbert.

**Christopher Stark's** *Mercy Bell* (2014) is inspired by the composer's memories of "La Misericordia" ("The Mercy Bell"), one of the seven bells housed in Giotto's Campanile on the Piazza del Duomo in Florence, Italy. All of its melodic and harmonic material is derived from an analysis of that bell's unique overtone timbre. The instrumentation is borrowed from Stravinsky's *The Soldier's Tale*, and also evokes the nonet from Miles Davis's *Birth of the Cool*. Stark writes: "Various bells and their spectra have been important muses for many composers in the past 100 years, and through this shared inspiration, I am paying homage to those composers whose work I greatly admire — Edgard Varèse and Jonathan Harvey, to name a few."

New York Philharmonic Composer-in-Residence **Esa-Pekka Salonen** composed *Catch and Release* (2006) to complement Stravinsky's *The Soldier's Tale*. The work also borrows material developed while Salonen was working on *Insomnia* (2002) and ideas he later used in his Piano Concerto, which was co-commissioned and given its World Premiere by the Philharmonic, led by Salonen and featuring pianist Yefim Bronfman, in 2007.

The **Aspen Contemporary Ensemble (ACE)** is a student septet that functions as the ensemble for the Susan and Ford Schumann Center for Composition Studies to read music written by student composers. In residence for the entire Aspen Music Festival and School (AMFS) season, the ensemble also participates in many contemporary music performances with the artist-faculty of the AMFS.

This concert is co-presented by the Aspen Music Festival and School and the Whitney Museum of American Art.

The Aspen Contemporary Ensemble (ACE) will again perform two works from this program — Steven Stucky's *The Stars and the Roses* and Esa-Pekka Salonen's *Catch and Release* — in a prelude concert June 11, 2016, at David Geffen Hall before the closing NY PHIL BIENNIAL concert, featuring the New York Philharmonic led by Alan Gilbert. The prelude concert is co-presented by the New York Philharmonic and the Aspen Music Festival and School.

**THE KNIGHTS, Conducted by ERIC JACOBSEN, To Perform with  
SAN FRANCISCO GIRLS CHORUS and BROOKLYN YOUTH CHORUS  
World Premieres by Lisa BIELAWA, Colin JACOBSEN, and Aaron Jay KERNIS  
U.S. Premiere by Nico MUHLY Featuring Tenor NICHOLAS PHAN and Violinist COLIN JACOBSEN  
New York Premiere by Timo ANDRES  
June 9, 2016, 8:30 p.m. at Rose Theater at Jazz at Lincoln Center**

**CHORUSES To Perform World Premieres by  
THEO BLECKMANN, CAROLINE SHAW, and GABRIEL KAHANE  
Conducted by SFGC Music Director VALÉRIE SAINTE-AGATHE and  
BYC Artistic Director DIANNE BERKUN MENAKER  
June 9, 2016, 7:00 p.m. at Rose Theater at Jazz at Lincoln Center**

The Knights, Brooklyn Youth Chorus, and San Francisco Girls Chorus will perform a concert of works by American composers derived from literary sources — including C.P. Cavafy, Mary MacLane, Lydia Davis, and Kai Hoffman-Krull — and from an informal survey of friends. The program comprises World Premieres by **Lisa Bielawa (United States, b. 1968)**, **Colin Jacobsen (United States, b. 1978)**, and **Aaron Jay Kernis (United States, b. 1960)**; a U.S. Premiere by **Nico Muhly (United States, b. 1981)** featuring tenor Nicholas Phan and violinist Colin Jacobsen; and a New York Premiere by **Timo Andres (United States, b. 1985)**. The concert will be conducted by Eric Jacobsen, co-artistic director and conductor of The Knights, and will take place at Rose Theater at Jazz at Lincoln Center. The 8:30 p.m. concert is a double bill with a 7:00 p.m. concert featuring the San Francisco Girls Chorus and Brooklyn Youth Chorus.

The Knights, Brooklyn Youth Chorus, and San Francisco Girls Chorus will perform the World Premiere of *My Outstretched Hand* by San Francisco Girls Chorus artistic director **Lisa Bielawa**, commissioned by The Knights. Bielawa writes that she is “employing the two groups of young voices — each with their unique sound and energy — in dialogue with each other and within the rich tapestry of The Knights’ vibrant sound. The piece expands around excerpts from an arresting autobiography written by Mary MacLane, an extremely precocious 19-year-old girl living in Montana in 1902. With the ecstatic vision of William Blake, the roiling passion of Lawrence Durrell, and the earnest confessional tone of Anne Frank, MacLane was a child genius whose words deserve not to be forgotten.” Lisa Bielawa’s music will also be featured on the NY PHIL BIENNIAL program *Shared Madness* with violinist Jennifer Koh.

The Knights and Brooklyn Youth Chorus will perform the World Premiere of *If I Were Not Me* by **Colin Jacobsen**, commissioned by the Brooklyn Youth Chorus. The work uses texts from Lydia Davis’s short stories *From Below*, *As A Neighbor* and *Head, Heart*. Jacobsen writes: “I was attracted to Davis’s stories for their mixture of humor and sadness, their tight construction, and the elevation of consciousness to a greater level of awareness about our surroundings, the mundane, and how we interact with the world.” Colin Jacobsen’s music will also be performed on the NY PHIL BIENNIAL program featuring Brooklyn Rider, of which he is a founding member.

The Knights and San Francisco Girls Chorus will perform the World Premiere of **Aaron Jay Kernis’s** *Remembering the Sea — Souvenir de la Mer* (2016), a commission from

the San Francisco Girls Chorus, using texts by Kai Hoffman-Krull, who received an M.A.R. in Literature from Yale and founded the Yale literary review *Letters*. Kernis writes: “Following the Paris and San Bernardino massacres I felt an urgent need to respond through music, so I asked Kai Hoffman-Krull to create a text. *Remembering the Sea* is in three movements: the first a song of memory, the second a kind of *Dies Irae*, and the third a song that asks many questions but finds no answers.” Composition professor at the Yale School of Music, Aaron Jay Kernis will also be featured on the NY PHIL BIENNIAL program of works by Yale School of Music composers, past and present.

The Knights, tenor Nicholas Phan, and violinist Colin Jacobsen will perform the U.S. Premiere of **Nico Muhly’s** song cycle *Impossible Things* for tenor, violin, and string orchestra (2009), based on poems by 20th-century Greek poet C.P. Cavafy. Written for and premiered by the Britten Sinfonia, the work is a “valentine to Benjamin Britten,” in Muhly’s words. He added: “Cavafy was one of the first people to deal with being a homosexual poet, whereas Britten’s music deals with buried erotic longing and inaccessibility. I’m treating the final line of the song cycle’s final poem, *Impossible Things* — ‘A poet has said: The loveliest music is the one that cannot be played. And I, I daresay that by far the best life is the one that cannot be lived’ — to be addressed directly to Britten.” Nico Muhly’s music will also be featured on the NY PHIL BIENNIAL program with the Interlochen Arts Academy Orchestra.

The Knights, Brooklyn Youth Chorus, and San Francisco Girls Chorus will perform the New York Premiere of composer and pianist **Timo Andres’s** *Comfort Food* (2012), which uses a text comprising comfort foods from, in the composer’s words, an “informal survey of friends, family, and members of the Milwaukee Choral Artists” (which performed in the premiere). It moves from “pedestrian and earthly food items” (including “battered toast” and “my mother’s meatloaf”), “through an episode of depressants” (“rye whiskey,” “red wine”), and “finally into the somewhat metaphysical” (“the inexpressible comfort of feeling safe with a person” and Prokofiev’s Symphony No. 7, which he quotes in the piece). Timo Andres’s music will also be featured in the NY PHIL BIENNIAL program *Shared Madness* with violinist Jennifer Koh.

This concert is a double bill with a 7:00 p.m. concert featuring the San Francisco Girls Chorus and Brooklyn Youth Chorus at Rose Theater at Jazz at Lincoln Center. San Francisco Girls Chorus, led by music director and conductor Valérie Sainte-Agathe, will perform the New York Premiere of a choral arrangement of “Father Death Blues” from *Hydrogen Jukebox* by **Philip Glass (United States, b. 1937)**, with text by Allen Ginsberg; the New York Premiere of *Herring Run* with music and text by **Carla Kihlstedt (United States, b. 1971)**, commissioned by the chorus; and the World Premiere of *Final Answer* with music and libretto by **Theo Bleckmann (Germany, b. 1966)**, featuring the composer as vocal soloist, commissioned by the chorus. Brooklyn Youth Chorus, led by artistic director and conductor Dianne Berkun Menaker, will perform the World Premiere of *so quietly* by **Caroline Shaw (United States, b. 1982)** and *Become Who I Am* by **Mary Kouyoumdjian (United States, b. 1983)**, featuring the amplified string quartet Hotel Elephant. Together, the San Francisco Girls Chorus and Brooklyn Youth Chorus, led by Valérie Sainte-Agathe, will perform the World Premiere

of *Back of the Choir* by **Gabriel Kahane (United States, b. 1981)**, with text by Anne Carson, co-commissioned by the choruses. Philip Glass's music will also be performed on the NY PHIL BIENNIAL program *Shared Madness* with violinist Jennifer Koh. Gabriel Kahane's music will also be performed in *Shared Madness* as well as the concert featuring the Interlochen Arts Academy Orchestra.

Since its beginnings as a casual, late-night chamber music reading group, **The Knights** has evolved into an orchestra collective that is rooted in the classical tradition, but which defies boundaries and transforms the concert-going experience. The group's members — including composers, arrangers, singer-songwriters, and improvisers — bring a range of cultural influences to the group, from jazz and klezmer to pop and indie rock.

Now in its 23rd season, the Grammy Award-winning **Brooklyn Youth Chorus**, under the direction of founder and artistic director Dianne Berkun Menaker, has performed with major orchestras, including the New York Philharmonic; popular artists, including Barbra Streisand and Elton John; and award-winning composers, including David Lang, Caroline Shaw, and Arcade Fire's Richard Reed Parry. The young singers, ages 7–21, are drawn from all five boroughs of New York City, and receive performance-based training in Brooklyn.

The five-time Grammy Award-winning **San Francisco Girls Chorus** is an internationally recognized center for musical performance and education for girls and young women ages 5–18. Four hundred singers from nearly fifty Bay Area cities participate in its acclaimed programs. In addition to its own home seasons and touring performances, the Chorus collaborates regularly with organizations including the San Francisco Symphony and San Francisco Opera. Forty of the Chorus's top young artists ages 12–18 will be performing during the NY PHIL BIENNIAL.

Both concerts are presented by the New York Philharmonic.

**ALAN GILBERT To Conduct the NEW YORK PHILHARMONIC**  
**World Premiere of William BOLCOM's Trombone Concerto with Principal Trombone JOSEPH ALESSI**  
**New York Premiere of John CORIGLIANO's *Conjurer*, with Percussionist MARTIN GRUBINGER**  
**June 10, 2016, at David Geffen Hall**

Alan Gilbert will lead the New York Philharmonic at David Geffen Hall in works by two American composers of the same generation: the World Premiere–Philharmonic Co-Commission of a Trombone Concerto by **William Bolcom (United States, b. 1938)**, with Philharmonic Principal Trombone Joseph Alessi as soloist, and the New York Premiere of *Conjurer* by **John Corigliano (United States, b. 1938)**, with percussionist Martin Grubinger as soloist in his Philharmonic debut. Highlights from this performance will be broadcast on WFMT's nationally syndicated new-music program *Relevant Tones with Seth Boustead*, available at [www.relevantones.com](http://www.relevantones.com), in the summer of 2016. The broadcast date will be announced at a later time.

**William Bolcom** said of the commission for his Trombone Concerto: "Joseph Alessi's recordings have shown a consummate musician with perfect intonation, wide stylistic

sense, lyrical phrasing, and dazzling technique. I hope and intend that Joe’s warmth and geniality will find their way into this concerto, along with his interpretative breadth.” The work is a Philharmonic co-commission with the Shanghai Symphony Orchestra, made possible with generous support from Edward Stanford and Barbara Scheulen. The Philharmonic has performed six works by William Bolcom since 1973, including the World Premiere of his Clarinet Concerto, commissioned by the Philharmonic (1992, with former Principal Clarinet Stanley Drucker and led by Leonard Slatkin) as part of its 150th anniversary celebration. Joseph Alessi premiered 2012–15 Marie-Josée Kravis Composer-in-Residence Christopher Rouse’s Pulitzer Prize–winning Trombone Concerto, also commissioned for the Orchestra’s 150th anniversary project (1992, led by Leonard Slatkin), and Melinda Wagner’s Trombone Concerto (2007, led by Lorin Maazel).

**John Corigliano’s *Conjurer*:** Concerto for Percussionist and String Orchestra and Brass (2007) uses a marimba, a “keyboard” of un-pitched wooden instruments, tam-tams, suspended cymbals, vibraphone, and a “talking drum” accompanied by a kick drum. Corigliano writes: “The effect in performance is that the soloist doesn’t so much as introduce material as conjure it, as if by magic, from the three disparate choirs: materials which the orchestra then shares and develops; hence, the title *Conjurer*.” The Philharmonic has performed 14 works by John Corigliano (the son of longtime Philharmonic Concertmaster John Corigliano, Sr.), including four World Premiere–New York Philharmonic Commissions: Concerto for Clarinet and Orchestra (1977, with Stanley Drucker and led by Leonard Bernstein), *Fantasia on an Ostinato* (1986, led by Zubin Mehta), *Vocalise* (1999, with Sylvia McNair and led by Kurt Masur), and *One Sweet Morning* (2011, with Stephanie Blythe and led by Alan Gilbert).

This concert is presented by the New York Philharmonic.

**ALAN GILBERT To Conduct the NEW YORK PHILHARMONIC  
BOULEZ’s *Messagesquise* and New York Premiere of STUCKY’s *Second Concerto for Orchestra*  
In Tribute to the Late Composers  
And U.S. Premiere of Per NØRGÅRD’s Symphony No. 8  
June 11, 2016, at David Geffen Hall**

Alan Gilbert and the New York Philharmonic will conclude the 2016 NY PHIL BIENNIAL at David Geffen Hall with the U.S. Premiere of Symphony No. 8 by **Per Nørgård (Denmark, b. 1932)** — the second recipient of The Marie-Josée Kravis Prize for New Music at the New York Philharmonic; *Messagesquise* by former Philharmonic Music Director **Pierre Boulez (France, 1925–2016)**, in tribute to the late Music Director/composer and champion of the music of our time; and the New York Premiere of *Second Concerto for Orchestra* by Pulitzer Prize winner **Steven Stucky (United States, 1949–2016)**, honoring the late composer who hosted the Philharmonic’s *Here & Now* series and whom the Philharmonic commissioned twice. The Boulez and Stucky works replace the World Premiere of a new work by Composer-in-Residence Esa-Pekka Salonen, which has been postponed. Highlights from this performance will be broadcast on WFMT’s nationally syndicated new-music program *Relevant Tones with Seth*

*Boustead*, available at [www.relevantones.com](http://www.relevantones.com), in the summer of 2016. The broadcast date will be announced at a later time.

**Per Nørgård** wrote of his three-movement **Symphony No. 8** (2012): “The first movement opens with sculptural rising and falling scales. Visually the sound may call to mind, say, spirals or ziggurats. Brisk music leads to the climax of the movement. The second movement is slow and sensually melodious and has three interludes of greater timbral melodic action. The third movement begins very restlessly but towards the climax the tempo gradually begins to accelerate. An oscillating *pianissimo* murmur ends the movement — and the symphony.” Of the genre, Nørgård has said: “The compelling character of a symphony for me lies in the fact that it is never something that is explicitly stated. It is in a state that ensures that it never gets through with itself. As Poul Ruders once put it, the symphony is like a big bear that one wrestles with.” Nørgård’s Symphony No. 8 has been compared to the music of two other Nordic composers: Nielsen (the subject of Alan Gilbert and the Philharmonic’s acclaimed, multi-season The Nielsen Project) and Sibelius (whose 150th birthday the Philharmonic celebrates in the 2015–16 season). Per Nørgård is the second recipient of The Marie-Josée Kravis Prize for New Music at the New York Philharmonic, which recognizes a composer for extraordinary artistic endeavor in the field of new music.

**Boulez’s *Messagesquisse*** (1976–77) — to be performed by Philharmonic cellist Eric Bartlett as soloist along with Philharmonic cellists Patrick Jee, Qiang Tu, Sumire Kudo, Maria Kitsopoulos, and Alexei Yupanqui Gonzales and guest cellist Wendy Sutter as accompanying cellos — was composed as a 70th birthday present to his friend Paul Sacher, the conductor and new-music patron, at the invitation of cellist Mstislav Rostropovich. Using musical cryptogram, Boulez incorporated Sacher’s name with the notes E-flat (S), A, C, B (H), E, and D (Re); *Messagesquisse* became the first of many Boulez works incorporating this “Sacher hexachord.” Pierre Boulez served as Philharmonic Music Director from 1971 to 1977. During his tenure, the Philharmonic introduced concert formats that brought the audience in direct contact with composers and performers, including the informal Rug Concerts and downtown Prospective Encounters. In 1992 he was made an Honorary Member of the Society. “Pierre Boulez was a towering and influential musical figure whose Philharmonic leadership implicitly laid down a challenge of innovation and invention that continues to inspire us to this day,” says Music Director Alan Gilbert. “To me, personally, he also was an unfailingly gracious mentor and friend, from the years when I worked with him in Cleveland and when I was appointed to the Philharmonic to the last time I saw him in Baden-Baden on a Philharmonic tour. I will miss his musicianship, kindness, and wisdom.”

***Second Concerto for Orchestra*** (2003) is the work with which **Steven Stucky** won the 2005 Pulitzer Prize for Music. It was commissioned by the Los Angeles Philharmonic for Walt Disney Concert Hall’s inaugural season. Like Boulez’s *Messagesquisse*, the work uses musical cryptogram. The first movement, *Overture (With Friends)*, “names” Bach and Shostakovich in addition to Esa-Pekka Salonen (then music director of the Los Angeles Philharmonic and currently Composer-in-Residence of the New York Philharmonic), the Los Angeles Philharmonic, and that orchestra’s leadership. Steven

Stucky was the host of the Philharmonic's *Hear & Now* series from 2005 to 2009, introducing audiences to new music through chats with composers followed by performances of their new pieces. The Orchestra played four of his works between 2008 and 2012, including *Rhapsodies* (a Philharmonic Co-Commission), led by Lorin Maazel in both its World Premiere, on the 2008 Tour of Europe, and its U.S. Premiere in New York; selections from *Spirit Voices* on a 2008 Young People's Concert; *Son et Lumière*, led by Music Director Alan Gilbert in February 2012; and the New York Premiere of *Symphony* (a Philharmonic Co-Commission), led by Alan Gilbert in November 2012. Steven Stucky's music will also be featured on the NY PHIL BIENNIAL programs featuring the Aspen Contemporary Ensemble.

This concert is presented by the New York Philharmonic.

The performance will be preceded by a prelude concert featuring the Aspen Music Festival and School's Aspen Contemporary Ensemble, led by Timothy Weiss, performing two works from its NY PHIL BIENNIAL program: Steven Stucky's *The Stars and the Roses* and Esa-Pekka Salonen's *Catch and Release*. Steven Stucky was originally scheduled to conduct this program, before his untimely passing in February 2016. The prelude concert is co-presented by the New York Philharmonic and the Aspen Music Festival and School.

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

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William Bolcom's commission is made possible with generous support from **Edward Stanford & Barbara Scheulen.**

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The June 11 concert is made possible by **Edward Jay Wohlgemuth.**

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*Insights at the Atrium* is presented in partnership with Lincoln Center for the Performing Arts, Inc.

### **Tickets**

Most tickets for NY PHIL BIENNIAL events are \$25 or under, but ticket prices vary by concert. Please visit [nyphil.org/biennial](http://nyphil.org/biennial) for complete pricing information. Free concerts include *Very Young Composers of the New York Philharmonic: Voices for the Future* and the Aspen Contemporary Ensemble June 11 prelude concert (reservations are required); the *Insights at the Atrium* event "NY PHIL BIENNIAL: A Player's Guide" is free and open to the public. Select NY PHIL BIENNIAL concerts will include admission to NY PHIL BIENNIAL Play Dates, post-concert meet-ups with composers and performers over cocktails. 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. Saturday; and noon to 5:00 p.m. Sunday. To determine ticket availability, call the Philharmonic's Customer Relations Department at **(212) 875-5656**. Ticket prices subject to change.

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