

Lincoln Center presents

2010/2011 Great Performers Season

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2010-2011 GREAT PERFORMERS SEASON SUBSCRIPTION SERIES ANNOUNCED

**Valery Gergiev and the London Symphony Orchestra's *Mahler Revisited*
Highlights *Symphonic Masters***

Dresden Staatskapelle With Soloist Deborah Voigt, Fabio Luisi, Conducting

**Chamber Orchestras Series Includes Les Arts Florissants,
Collegium Vocale Gent and Kremerata Baltica**

**Recitals by Joshua Bell, Emanuel Ax, Diana Damrau, Matthew Polenzani and
Garrick Ohlsson, Concluding His *Chopin Project***

Popular *What Makes It Great?*, *Sunday Morning Coffee Concerts* Series Return

New York, New York, February 3, 2010—Lincoln Center today announced the concerts and recitals that will be offered for subscription for its 2010-2011 season of *Great Performers*. World-renowned artists, orchestras and chamber ensembles, representing a wide range of genres and repertory—from Baroque and Classical to 20th-century masterworks and new works—presented across a range of series, comprise *Great Performers*, which celebrates its 45th season in 2010-2011.

In a departure from previous years, there will be two festivals, not offered on subscription, one in fall and one in spring. Both of these will incorporate productions of genre-crossing works, innovative collaborations and premieres, and diverse music presentations. Details about both festivals will be announced at a later date.

Lincoln Center's Vice President of Programming Jane Moss said, "We look forward to welcoming artists of the highest caliber in outstanding works spanning five centuries to our *Great Performers* series next season. It's a season that offers a variety of rich musical experiences, ranging from the orchestral scale of our *Symphonic Masters* with the likes of conductors such as Valery Gergiev, Daniele Gatti, and Iván Fischer to the intimate communication of recitals by virtuosos Emanuel Ax and Josh Bell and the rising stars of our *Sunday Morning Coffee Concerts* series, and everything in between."

A highlight of the *Great Performers* subscription season is *Mahler Revisited*, featuring three concerts in February 2011 by **Valery Gergiev** leading the **London Symphony Orchestra** (LSO) in performances of Mahler's Symphonies No. 7, No. 3, No. 9 and the Adagio, from Symphony No. 10. The concerts, which are part of the *Symphonic Masters* series, take place in Avery Fisher Hall. They are the culmination of a season-long project by Maestro Gergiev, who will perform the complete Mahler symphonies in New York to mark the 150th anniversary of Mahler's birth and 100th anniversary of the composer's death. In fall 2010, he will conduct the other symphonies, leading the Mariinsky Orchestra at Carnegie Hall.

Accompanying *Mahler Revisited* is a three-program film series in February in the Walter Reade Theater presented in association with the Film Society of Lincoln Center and Classifilms. *Mahler on Film* offers rare footage of interviews with Alma and Anna Mahler and performances from the 1950s, 60s and 70s of the composer's symphonies and songs by many great Mahler interpreters, including Bruno Walter, Herbert van Karajan, Leonard Bernstein, Elisabeth Schwarzkopf, Dietrich Fischer-Dieskau, and Irmgard Seefried.

Another season highlight is the return of the **Dresden Staatskapelle**, with conductor **Fabio Luisi**, also part of *Symphonic Masters*, performing two concerts in the fall. In October, Maestro Luisi will lead the orchestra and the Westminster Choir in Brahms' monumental *Ein deutsches Requiem*. For an all-Beethoven program in November, soprano **Deborah Voigt** and pianist **Rudolf Buchbinder** join Dresden as guest soloists.

Two acclaimed international orchestras round out the *Symphonic Masters* series. In January, **Iván Fischer** will lead two programs focusing on works by Haydn and Stravinsky with his **Budapest Festival Orchestra**, with soloists **Alexei Lubimov**, piano and **Miklós Perényi**, cello. And in April, the incomparable **Daniele Gatti** conducts the **Orchestre National de France** in a program of works by R. Strauss, Ravel, and featuring dynamic French pianist **Jean-Efflam Bavouzet** performing Beethoven's Piano Concerto No. 3.

The newly-revitalized Alice Tully Hall is the setting for the 2010-2011 *Chamber Orchestras* series that showcases four brilliant ensembles from Europe. In November, **Philippe Herreweghe** leads the Choir of **Collegium Vocale Gent**, accompanied by Italian choristers Accademia Chigiana Siena and Belgian wind ensemble I Solisti del Vento, both of whom will make their New York debuts. They'll perform a program of sacred works, including Schubert, rarely-performed Brahms and Cornelius and Bruckner's masterpiece, the Mass in E minor. November also features **Kremerata Baltica** with its dynamic leader, violinist **Gidon Kremer**, and soloists, in a program highlighted by contemporary sacred works by Lera Auerbach and Giya Kancheli. March 2011 welcomes back two of the world's premier period-instrument ensembles: **William Christie's Les Arts Florissants** with Rameau's ballet suites *Anacréon* and *Pigmalion*, and **Sir Roger Norrington** leading **Orchestra of the Age of Enlightenment** in an all-C.P.E. Bach program.

Following appearances around the country, pianist **Garrick Ohlsson** will end his two-year *Chopin Project*—a survey of piano works in commemoration of the composer's 200th birthday—at Lincoln Center with two recitals in Alice Tully Hall (November and December), which also open the *Virtuoso Recitals* series. Also on the series, two Lincoln Center favorites: violinist **Joshua Bell** (January) and pianist **Emanuel Ax** with an all-Schubert program (February).

Emanuel Ax opens his three-concert survey of Schubert works (preceding his solo recital and duo-recital with Simon Keenlyside on *Art of the Song*) in January with artists of The Chamber Music Society of Lincoln Center, performing Schubert gems, including the Piano Quintet in A major ("Trout"), alongside works of John Harbison, Edgar Meyer, and a world premiere by Steven Stuckey.

The 33rd season of *Art of the Song* offers exclusive New York season recitals by three outstanding vocal artists in Alice Tully Hall's "intimate and warm" (*The New York Times*) Starr Theater. In her first appearance for *Art of the Song*, soprano **Diana Damrau** is joined by pianist **Helmut Deutsch** in a program of works by

Liszt, R. Strauss and Rachmaninoff in February. March brings the return of baritone favorite **Simon Keenlyside**, joining forces with stellar pianist **Emanuel Ax** for an all-Schubert program. And April's recital features tenor **Matthew Polenzani** and pianist **Julius Drake** performing works of Berlioz, Bellini, Schumann, R. Strauss and Barber.

Rob Kapilow's popular *What Makes It Great?* series returns for four engaging evenings of in-depth musical explorations in the Walter Reade Theater. Joining Mr. Kapilow this season are: members of the **Manhattan School of Music Jazz Orchestra** with Duke Ellington's *Such Sweet Thunder* (November); the **Daedalus Quartet** and pianist **Benjamin Hochman** with Dvořák's Piano Quintet in A major (December); baritone **Christòphenen Nomura** and pianist **Timothy Long** probing Mahler's Rückert-Lieder (February); and the **Gryphon Trio** for Beethoven's Piano Trio in B-flat major ("Archduke") (March).

Sunday Morning Coffee Concerts offers recitals by rising international artists in the intimate setting of the Walter Reade Theater, followed by refreshments in the theater's Furman Gallery. In 2010–2011, six concerts are scheduled: Norwegian violinist **Henning Kraggerud** (October); the Czech Republic's **Škampa Quartet** (October); a duo recital by Swedish clarinetist **Martin Fröst** and Israeli-born pianist **Shai Vosner** (December); Finnish pianist **Juho Pohjonen** (January); Berlin-born cellist **Nicolas Altstaedt** (March); and Scottish-born guitarist **Paul Galbraith** (April).

Pre-concert **talks and panel discussions**, scheduled throughout the *Great Performers* presentations, will offer background and insights by noted music historians, writers, educators and the artists themselves.

Detailed descriptions of the programs, and a chronology, follow.

TICKET INFORMATION

Subscriptions to the *Great Performers* 2010–2011 are available online at LCGreatPerformers.org, by phone via CenterCharge, 212-721-6500 and by mail to: Great Performers, Alice Tully Hall Box Office, 1941 Broadway, New York, NY 10023-6588.

Single tickets for *Great Performers*, and fall festival presentations, will go on sale in May. Please visit www.LincolnCenter.org for updates and information.

Support for *Great Performers* is provided by Rita E. and Gustave M. Hauser, The Florence Gould Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., The Shubert Foundation, The Winston Foundation, Ann and Gordon Getty Foundation, Great Performers Circle, Chairman's Council, and Friends of Lincoln Center.

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Great Performers is a presentation of Lincoln Center for the Performing Arts, Inc. (LCPA), which serves three primary roles: presenter of superb artistic programming, national leader in arts and education, and manager of the Lincoln Center campus. As a presenter of more than 400 events annually, LCPA's programs include *American Songbook*, *Great Performers*, *Lincoln Center Festival*, *Lincoln Center Out of Doors*, *Midsummer Night Swing*, the *Mostly Mozart Festival*, and *Live From Lincoln Center*. In addition, LCPA is leading a series of major capital projects on behalf of the resident organizations across the campus.

Lincoln Center is committed to providing and improving accessibility for people with disabilities. For information, call the Department of Programs and Services for People with Disabilities at (212) 875-5375.

Programs, artists and prices are subject to change.

MAHLER REVISITED

London Symphony Orchestra
Valery Gergiev, Conductor
All-Mahler Programs

February 23, 2011 – Symphony No. 7
Westminster Choir

February 25, 2011 – Symphony No. 3
Anna Larsson, alto; Riverside Choral Society; Brooklyn Youth Chorus

February 27, 2011 – Adagio, from Symphony No. 10; Symphony No. 9

In spring 2009, Valery Gergiev led his first New York performances as Principal Conductor of the **London Symphony Orchestra** (LSO) at Avery Fisher Hall as part of *Great Performers*. Maestro Gergiev returns with the illustrious Londoners in February 2011 for three programs of Mahler symphonies. To mark two Mahler anniversaries—the 150th of his birth in 2010, and 100th of his death, in 2011—Gergiev will conduct all of Mahler's symphonies during the coming season, leading the two orchestras for which he serves as Principal Conductor. He opens the cycle with the Mariinsky Orchestra in October at Carnegie Hall and concludes it at Avery Fisher Hall with the LSO, with Symphonies No. 7, No. 3, No. 9 and the Adagio, from Symphony No. 10.

Britain's first independent, self-governing orchestra, the **London Symphony Orchestra** is also London's oldest, formed in 1904. It is widely-regarded as one of the world's leading orchestras, attracting some of the world's best players, many of whom have flourishing solo and chamber music careers. Its roster of conductors, starting with Principal Conductor Valery Gergiev, is second to none and includes LSO President Sir Colin Davis, and Daniel Harding and Michael Tilson Thomas as Principal Guest Conductors. In addition to orchestral performances during its season at the Barbican, and regular international touring, the orchestra's activities include ground-breaking education and community initiatives through its LSO St. Luke's; recording (its own LSO Live label); and expanding music education through information technology (LSO Discovery).

The Mahler symphony cycle was the first major project taken up by Valery Gergiev in his first season with the LSO. During 2007-2008 he conducted all of the symphonies with the orchestra in London and on tour and they were recorded for release on the LSO Live imprint. These releases are Gergiev's first ever recorded Mahler cycle and his first recording with the LSO for its label. He previously recorded the complete Prokofiev symphonies with the LSO on the Philips label, receiving a Gramophone Award in 2007. LSO Live was launched in 2000 and has released more than 60 recordings to date with conductors Sir Colin Davis, Bernard Haitink, Mariss Janssons, and André Previn, among others. The label has received numerous awards in its 10-year history, including the Grammy, Gramophone, and Grand Prix du Disque.

"If this is an indication of how the cycle will unfold, we're in for something wonderful," commented *The Daily Telegraph* (London) about the first LSO Live CD of Symphony No. 6. *The Financial Times* (London) wrote, of Symphony No. 7: "a performance....as cohesive and powerful as I can remember." And *The Sunday Times* (London), critiquing Symphony No. 3 said, "I've never heard the opening Pan Awakes music more marvelously vivid...you won't hear more brilliant playing than the LSO's." The remaining releases are of Symphonies No. 4, No. 5 and No. 9.

As well as holding the post of Principal Conductor of the London Symphony Orchestra, **Valery Gergiev** is Artistic and Music Director of the Mariinsky Theater and Principal Guest Conductor of the Metropolitan Opera. As a guest conductor, he has led the world's great orchestras including the Berlin Philharmonic, Amsterdam's Royal Concertgebouw, the Los Angeles and New York Philharmonics, and the Cleveland and Chicago Symphony Orchestras. Gergiev founded and directs the annual "White Nights Festival" in St. Petersburg and also helped to organize the Peace to the Caucasus Festival, and festivals in Finland, Israel, the Netherlands and U.K.

Born to Ossetian parents in Moscow in 1953 and raised in the Caucasus, Valery Gergiev studied music at the Leningrad Conservatory and trained first as a pianist. At the age of 23 he was given his first passport to go to Berlin for the Herbert von Karajan Conducting Competition and two years later took up a conducting post at the Kirov's Mariinsky Theater. Gergiev was elected Artistic Director of the Mariinsky opera company in 1988 at the age of 35, and in 1996 the Russian government gave him complete control over the orchestra, opera, and ballet. In the 2008-2009 *Great Performers* season, he led a major survey of the music of Sergei Prokofiev, conducting the Mariinsky Orchestra in the fall and the London Symphony Orchestra in the spring in eight programs in Avery Fisher Hall

Mahler on Film

Three film programs: February 26, 2011; March 2, 2011

In this companion series to *Mahler Revisited*, rare footage of Alma and Anna Mahler is paired with performances of the composer's symphonies and lieder by acclaimed Mahler interpreters of the 1950s, 60s and 70s. The series is presented in association with the Film Society of Lincoln Center and Classifilms.

Program 1 – Mahler and His Family – February 26 at 2 p.m.

In the only existing film footage of Mahler's wife, Alma, she talks about the final years of his life and his relationship with Arnold Schoenberg, whom he mentored and championed (1958). Then, in a revealing 1978 documentary, Mahler's daughter Anna and his biographer Henry-Louis de La Grange speak about the composer and his life with Alma. The program concludes with the first movement of the Ninth Symphony, Alma Mahler's favorite, performed by the Berlin Philharmonic with Claudio Abbado, filmed in 1994.

Program 2 – Mahler Interpreters – February 26 at 4:30 p.m.

The program opens with two film excerpts: Mahler's protégé Bruno Walter conducts the Vienna Philharmonic and soprano Elisabeth Schwarzkopf in the fourth movement of the Fourth Symphony and Herbert van Karajan leads the Berlin Philharmonic (with a young Seiji Ozawa assisting) in Mahler's Symphony No. 5. In a 1972 film directed by Humphrey Burton, the great Mahler champion Leonard Bernstein leads the Vienna Philharmonic and soprano Edith Mathis in the complete Symphony No. 4.

Program 3 – Great Voices – March 2 at 6:30 p.m.

Two extraordinary performances by baritone Dietrich Fischer-Dieskau open the program: *Kindertotenlieder* with Berlin's RSO orchestra conducted by Lorin Maazel (1968) and *Lieder eines fahrenden Gesellen* by the NHK orchestra with Paul Kletzki (1960). In a 1957 film, soprano Irmgard Seefried, one of the Vienna Opera's finest post-war singers, performs excerpts from *Das Knaben Wunderhorn* led by Manuel Rosenthal. Leonard Bernstein, contralto Maureen Forrester and the great Wagnerian tenor René Kollo perform three movements from *Das Lied von der Erde* with the Israel Philharmonic (1972), and Forrester also sings "Urlicht" from Symphony No. 2, with Glenn Gould in an unusual role as conductor (1957).

Mahler on Film screenings take place in the Walter Reade Theater.

SYMPHONIC MASTERS

Dresden Staatskapelle, Fabio Luisi, Conductor – October 31, 2010; November 1, 2010

October 31 – Brahms: Ein deutsches Requiem; Westminster Choir
November 1 – All-Beethoven program; Deborah Voigt, soprano; Rudolf Buchbinder, piano

Dresden Staatskapelle, founded in 1548, is one of the world's oldest orchestras and is unique in having been in continuous existence for more than four and a half centuries. Its roster of directors and conductors includes such luminaries as Heinrich Schütz, Carl Maria von Weber, Richard Wagner, 20th-century giants Fritz Reiner, Karl Böhm, Herbert Blomstedt, and more recently, Sir Colin Davis, Giuseppe Sinopoli and Bernard Haitink. In 2007 Fabio Luisi was appointed as Dresden's Principal Conductor, and Music Director of its affiliated Saxon State Opera Dresden. Richard Strauss had close ties with the Staatskapelle—nine of his operas were premiered in Dresden and his “Alpine Symphony” was dedicated to the orchestra. In addition to its own concert season in Dresden's Frauenkirche, Dresden performs over 250 operas and ballets annually in the Semper Opera House. Its busy touring schedule takes it to the world's great music centers, in addition to longer annual residencies at Vienna's Musikverein and Théâtre de Champs-Élysées in Paris. The orchestra continues an illustrious recording tradition that dates back to the 1920s. Dresden, and Maestro Luisi, were part of the 2008-2009 *Great Performers* season with programs of works by Brahms, Beethoven and Strauss

Long-time conductor of the Orchestre de la Suisse Romande before his appointment to lead the Dresden Staatskapelle, **Fabio Luisi** made his U.S. debut with the New York Philharmonic in 2000. He debuted at the Metropolitan Opera in 2005 with *Don Giovanni*, and in March 2007 returned to conduct the Met's new production of Strauss' *Die Ägyptische Helena* with Deborah Voigt. *The New York Times* wrote, “This dynamic Italian maestro led a nuanced, urgent and lucidly textured account of this lushly orchestrated score.” This season at the Met, Maestro Luisi conducted *Elektra* in which Ms. Voigt sang the role of Chrysothemis and he also conducted *Le Nozze di Figaro*.

Maestro Luisi reunites with **Deborah Voigt** on November 1 for a performance of Beethoven's glorious concert aria, “Ah! perfido.” This performance marks a much-anticipated return by Ms. Voigt to *Great Performers* and the stage of Avery Fisher Hall after a five-year absence. Reviewing a concert performance of hers this past June, in London, *The Guardian* commented on “the visceral thrill you get from hearing her voice cleave through the largest of orchestras, and the intensity with which she projects a text.” The same all-Beethoven program includes esteemed Viennese pianist **Rudolf Buchbinder** as soloist for the Piano Concerto No. 4. *The Philadelphia Inquirer*, reviewing a performance of the Beethoven with the Philadelphia Orchestra, said, “Like a plain-spoken orator who knows that flourish has more power if used sparingly, Buchbinder uses rubato, his pedal and extravagant gestures wisely. His articulation is crystalline. His manipulation of tempos is both unpredictable and expressively potent.” For the October 31 program, the Westminster Choir joins Dresden for Brahms *Ein deutsches Requiem*.

**Budapest Festival Orchestra, Iván Fischer, Conductor – January 25, 2011;
January 26, 2011**

January 25 – Works of Haydn and Stravinsky; Alexei Lubimov, piano

January 26 – Works of Haydn and Stravinsky; Miklós Perényi, cello

In addition to leading the Budapest Festival Orchestra, **Iván Fischer** began a two-year tenure as Principal Conductor of Washington's National Symphony in October 2008. As guest conductor, he has appeared with the Vienna, Berlin and New York Philharmonic Orchestras, Dresden Staatskapelle, Philadelphia and Cleveland Orchestras and has an annual two-week residency with Amsterdam's Royal Concertgebouw Orchestra. Opera conducting engagements have taken him to the leading opera houses of London, Paris, Brussels, Frankfurt and Zurich, as well as Budapest. Recently active as a composer, Fischer's works have been performed in Hungary, Holland, Germany and Austria.

Co-founded in 1983 by Iván Fischer and Zoltán Kocsis, the **Budapest Festival Orchestra** (BFO) is one of today's leading orchestras with regular international tours to the world's great concert halls. This spring, Maestro Fischer comes to *Great Performers for Beethoven Then and Now* conducting the BFO and Orchestra of the Age of Enlightenment in side-by-side performances of the complete Beethoven symphonies.

The BFO and Mr. Fischer have received wide acclaim for their live and recorded performances in a range of repertory. The fall 2009 release of a recording of Brahms works elicited this praise from *Classics Today*, for the First Symphony, "On the basis of this recording I would rank Fischer as one of the truly great conductors now active, not just because he justifies yet another recording of this ubiquitous warhorse, but because of his achievement in creating an orchestra whose sound is as characterful as his performances. The opening of the First Symphony sets the stage for a performance like no other."

In January 2011, two outstanding soloists join Fischer and the BFO for two programs pairing works of Haydn and Stravinsky. January 25 features Russian pianist **Alexei Lubimov** in Haydn's Piano Concerto in D major on a program with Haydn's Symphony No. 102 and Stravinsky's *Rite of Spring*. *The New York Times*, writing about a performance a few years ago with the Camerata Salzburg for *Great Performers* said, "Mr. Lubimov's Haydn, and his Mozart, too...were models of textural clarity and animated dramatic phrasing. He contributed his own stylish cadenza to the Haydn." On January 26, superb Hungarian cellist **Miklós Perényi** (a Casals International Violoncello Competition winner) is the soloist for the Haydn Cello Concerto in C major. Haydn's Symphony No. 92 ("Oxford"), Stravinsky's Scherzo à la russe, Tango and Suite from *The Firebird*, round out the program.

**London Symphony Orchestra, Valery Gergiev, Conductor – February 23, 2011;
February 25, 2011; February 27, 2011**

Mahler Revisited – Mahler Symphonies

Mahler Revisited, with Valery Gergiev leading the London Symphony Orchestra, is also part of the *Symphonic Masters* series. See description on pages 5-6 and the Chronology which follows.

Orchestre National de France, Daniele Gatti, Conductor – April 17, 2011

Works of Beethoven, Strauss and Ravel; Jean-Efflam Bavouzet, piano

Orchestre National de France (ONF) was France's first permanent symphonic orchestra, established in 1934. A distinguished roster of French conductors led the ONF through the early 1970s. Beginning in the mid-70s, the leadership of the orchestra included a succession of internationally-renowned permanent and guest conductors including Sergiu Celibidache, Lorin Maazel, Jeffrey Tate, Charles Dutoit and Kurt Masur, who was with the ONF for six seasons and remains active as Honorary Music Director. In 2008, Italian conductor Daniele Gatti took up the reins as Music Director.

The ONF has premiered a number of major 20th-century works by Messiaen, Boulez, Varèse, Xenakis and Dutilleux and it has an extensive discography on the Naive-Radio France and EMI labels. The orchestra performs approximately 70 concerts a year at Paris' Théâtre du Châtelet and the La Maison de Radio France concert hall.

In 2009-2010, with the ONF, Gatti will conduct a series of Mahler programs, focusing on the composer's early work, as well as programs by Russian composers including Stravinsky, Shostakovich and Tchaikovsky. In late February/early March of this year, Gatti leads performances of Verdi's *Falstaff* with the ONF at the Théâtre du Châtelet.

Before assuming the directorship of the ONF, **Daniele Gatti** was Music Director of the Royal Philharmonic Orchestra from 1996-2009, Music Director of the Accademia Nazionale di Santa Cecilia from 1992-1997, Principal Guest Conductor of the Royal Opera House, Covent Garden from 1994-1997 and Music Director of the Teatro Comunale di Bologna from 1997-2007. This past September, he assumed the position of Chief Dirigent of the Zurich Opera, leading his first performance (Strauss' *Elektra*) this January. Gatti makes regular appearances as guest conductor with the Vienna Philharmonic, Royal Concertgebouw, Bayerische Rundfunk, Dresden Staatskapelle, Filarmonica della Scala, the Chicago and Boston Symphony Orchestras and the New York Philharmonic. He is heard frequently at the Vienna Opera and La Scala. His 2009-2010 season opened with La Scala on tour in Japan with *Don Carlo* and with appearances at the Metropolitan Opera for *Aida* this past October. This April, he returns to La Scala for Berg's *Lulu*.

For the April 2011 *Great Performers* concert, Maestro Gatti will conduct the ONF in Strauss' Der Rosenkavalier Suite, Ravel's La valse, and Beethoven's Piano Concerto No. 3 with soloist **Jean-Efflam Bavouzet**. The French pianist received a 2009 Gramophone Award for Best Instrumental performance for his Chandos recording of Debussy—the fourth volume released in a series that will include the complete piano works. He has performed with major international orchestras in Europe and North America in a repertoire ranging from Haydn and Beethoven to Bartók and Prokofiev, to Ravel and Debussy, to contemporary works by Bruno Mantovani and Jörg Widmann. Bavouzet appears regularly in recital at London's Wigmore Hall. Of a Frick Museum recital (which included a Beethoven sonata) that he gave in New York several seasons ago, *The New York Times* wrote, "His music-making is on a grand scale. This was great big Beethoven...impressive playing, with a lot to sink your teeth into."

Symphonic Masters is made possible in part by endowment support from UBS.

CHAMBER ORCHESTRAS

Alice Tully Hall is the setting for performances by four extraordinary European chamber ensembles, all critically acclaimed for their distinctive interpretations and sublime musicianship.

Collegium Vocale Gent Choir, Philippe Herreweghe, conductor November 2, 2010

Accademia Chigiana Siena; I Solisti del Vento (New York Debuts)
Works of Brahms, Schubert, Cornelius and Bruckner

Belgium's renowned **Collegium Vocale Gent** will celebrate its 40 anniversary in 2010. Under its founder and music director **Philippe Herreweghe**, it has been hailed for "bringing the authenticity movement to a whole new level of musicality" (*The Star Ledger*) in live performance and recordings of works of the Baroque and Classical periods. Last season, in one of the highlights of the *Opening Nights* festival for the re-opening of Alice Tully Hall, Herreweghe led his combined ensemble of voices and instrumentalists in what *The New York Times* called, "A lucid and transfixing account of Bach's Mass in B minor."

Now with the Collegium Vocale Gent Choir, Herreweghe returns, combining their forces with two ensembles, both making their New York debuts: the chorus of Accademia Chigiana Siena and I Solisti del Vento, a Belgian wind ensemble. In November 2010, they will perform a program of sacred works from the late Classical and Romantic periods, including rarely-heard pieces of Brahms and Peter Cornelius, as well as Bruckner's masterpiece, the Mass in E minor.

The prestigious **Accademia Musicale Chigiana** was founded in Siena in 1932 as an international center for advanced musical studies. Renowned musicians who have studied there include Daniel Barenboim, Carlo Maria Giulini and Claudio Abbado. In 2009, Herreweghe launched a new collaboration with the Academy, creating a choir of advanced vocal students to perform larger-scale works from the Baroque through contemporary repertory, beyond the resources of the Collegium Vocale choir. They debuted this past July at Siena's Settimana Musicale Senese with performances of Mendelssohn's *Elijah*. This season the combined choirs are performing at a number of European venues, in programs that include *Elijah*, Mendelssohn's *Walpurgisnacht* and Beethoven's Symphony No. 9.

I Solisti del Vento, a multi-faceted wind ensemble, is affiliated with the Royal Flemish Conservatory of Antwerp. Excelling in repertoire ranging from early music to new compositions, and organizing its players in variable formations—from a quintet to the Classical "Die Harmonie" eight-piece ensemble, to a larger wind orchestra—I Solisti is Belgium's leading wind ensemble, performing frequently at festivals, concerts and in opera and theater productions at home, as well as in The Netherlands, Luxembourg, France, Germany, Italy, Scotland and Finland.

Herreweghe and Collegium Vocale Gent have been frequent visitors to Lincoln Center, performing to acclaim on both the *Great Performers* and *Mostly Mozart Festival* series. The group has released more than 65 recordings on the Harmonia Mundi and Virgin Classics labels, including both *a cappella* works and performances in conjunction with its orchestral ensemble and with the Orchestre des Champs-Élysées.

Kremerata Baltica, Gidon Kremer, violin and leader – November 11, 2010

Ula Ulijona, viola; Giedre Dirvanauskate, cello; Andrei Pushkarev, percussion
Works of Auerbach, Kancheli, Beethoven

“They animate everything their bows touch,” declared *the Los Angeles Times* about the remarkable **Kremerata Baltica**. Founded in 1997 by violinist Gidon Kremer, the Grammy Award-winning chamber orchestra is one of the most prominent ensembles of young musicians performing in the world today. The 27-member ensemble is made up of talented young musicians, primarily from the Baltic region—Estonia, Latvia and Lithuania. They annually perform more than 60 concerts in Europe, Asia, and North and South America.

Kremerata Baltica offers a compelling program for the second *Chamber Orchestras* event of the season in November 2010. They will perform Beethoven’s String Quartet in C-sharp minor, Op. 131 arranged for string orchestra, as well as two contemporary works. Russian composer Lera Auerbach’s *Sogno di Stabat Mater* (after Pergolesi) for violin, viola, vibraphone and string orchestra, commissioned by Kremer, received its world premiere in September 2009; it will be released on Nonesuch Records this summer. Georgian composer Giya Kancheli’s “mesmerizing” (*The Boston Globe*) *Silent Prayer* for violin and cello was written in 2007 in honor of Mstislav Rostropovich’s 80th birthday and Gidon Kremer’s 60th.

The Times (London), reviewing a 2009 CD of Mozart violin concertos, said of **Gidon Kremer’s** playing, “His musical intelligence is so probing, his touch so light...that I feel I’m hearing five concertos for the first time.” Winner of prestigious violin awards including the Queen Elisabeth Competition and first prize in both the Paganini and Tchaikovsky International Competitions, Latvian-born **Gidon Kremer** has collaborated with preeminent conductors, from Bernstein and von Karajan to Eschenbach, Harnoncourt, Muti, Levine, and Gergiev, appearing in major concert halls around the world. His extensive repertory encompasses virtually all of the standard Classical and Romantic works and he has championed contemporary work throughout this career, in particular that of living Russian and Eastern European composers. His vast discography includes more than 100 recordings which have received prestigious music awards.

Les Arts Florissants, William Christie, conductor – March 11, 2011

Emmanuelle de Negri, soprano; Ed Lyon, tenor; Alain Buet, bass
Rameau’s Ballet Suites: *Anacréon*, *Pigmalion*

It was 30 years ago this year that American conductor, harpsichordist, and musicologist William Christie founded Les Arts Florissants in France. The celebrated early music ensemble has made regular visits to Lincoln Center, appearing on the *Great Performers* and *Mostly Mozart Festival* series, for the latter, most recently in the semi-staged production of Stefano Landri’s *Il Sant’Alessio* in 2007 at the Rose Theater.

Les Arts Florissants returns to *Great Performers* in March 2011 with two works they have not previously performed in New York—ballet suites by the 18th-century French composer Jean-Philippe Rameau—*Anacréon* and *Pygmalion*. Christie is revisiting both works for the 30th anniversary, having recorded them in 1986 and 1992, respectively. Performances of *Pygmalion* are scheduled for this coming June and July in Amsterdam, Athens, Santiago de Compostela and Aix-en-Provence.

Taken from Ovid’s tale of the sculptor whose love for the statue he has created brings it to life, Rameau’s *acte-de-ballet* (or opera-ballet) *Pygmalion* premiered in 1748. A short work of musical theater, with sung dialogue and extended music passages with dances, the opera-ballet was a popular form of the time.

Pygmalion was first performed in New York in 1980 by Concert Royal and the New York Baroque Dance Company and it has been revived by the company several times.

First performed in 1757, *Anacréon* was written as a one-act prelude to *Les Surprises de l'Amour*, an elaborate theater piece created for King Louis XV. It tells of a contest between love and wine, with the title character forsaking his beloved for the pleasures of drinking. He is visited by Amour (Cupid) and, in the end a compromise is reached so that love and wine can coexist.

Rameau is one of the composers who has figured prominently in the career of **William Christie** and Les Arts Florissants. They have performed and recorded Rameau's *Les Indes galantes*, *Hippolyte et Aricie*, and *Les Boréades*.

During this anniversary year, **Les Arts Florissants** performs in Madrid, Paris, London and New York. This fall, they appeared at the Barbican in London for performances of Purcell's *Dido and Aeneas* and concert programs. *The Guardian* (London) reviewer said "Tendre Amour" from Rameau's *Les Indes Galantes* was simply, "So sensuous and carnal that it took everyone's breath away." In October, Erato released *Les Arts Florissants: In Celebration William Christie*, a six-CD box set. *The Independent* (London) described the traversal of works from Monteverdi through Charpentier and Rameau to Mozart as, "Three decades of exploration, in which Christie and his Paris-based ensemble change the face of Baroque performance... [it] is a cornucopia of delights." Over the past 30 years, William Christie and Les Arts Florissants have performed more than 1,500 concerts and 500 operas, and made more than 100 recordings.

**Orchestra of the Age of Enlightenment, Sir Roger Norrington, conductor
March 16, 2011**

Steven Devine, harpsichord; Richard Lesser, cello; All-C.P.E. Bach Program

Orchestra of the Age of Enlightenment (OAE) performed at the *Mostly Mozart Festival* last August with young conductor Robin Ticciati. *The Philadelphia Inquirer* wrote, "Only rarely do you encounter performances this finely detailed with strong ideas while retaining both a fidelity to the score and a generous sense of sweep...the orchestra glowed." This March for *Great Performers*, Iván Fischer leads the OAE and his Budapest Festival Orchestra in an ambitious, side-by-side traversal of the complete Beethoven Symphonies. Next season, in March 2011, the ensemble, which plays with "sheer vitality," and "a communal sense of rediscovery" (*The Independent*—London) will perform an all-C.P.E. Bach program with Sir Roger Norrington conducting.

Founded in 1986 by a group of accomplished period-instrument players, the London-based **Orchestra of the Age of Enlightenment** recreates the sounds and styles that would have been familiar to audiences of the time, and brings new expressivity and energy to Baroque and Classical music for modern audiences. The ensemble's repertory ranges from Purcell and J.S. Bach to Haydn and Mozart, to Brahms and Wagner. Self-governing, the OAE and has no single principal conductor or music director, but works with six "Principal Artists," conductors Iván Fischer, Vladimir Jurowski and Sir Simon Rattle, and Emeritus Conductors Frans Brüggen, Sir Charles Mackerras and Sir Roger Norrington.

Reviewing an OAE performance this past January in London, with Vladimir Jurowski conducting, *The Independent* (London) said that their playing of Beethoven's Fourth Symphony proved that "the shock of the new is something that can be rekindled in perpetuity." The OAE's Beethoven symphony cycle continues through March, with performances led by Jurowski and Iván Fischer. Also in March, the

ensemble will appear at the Royal Opera House performing Handel's rarely-heard opera *Tamerlano*, led by Ivor Bolton, with a cast that includes Plácido Domingo.

The OAE appears regularly at the Glyndebourne Festival, and was named the Festival's Associate Orchestra in 2002. The orchestra has made some 60 recordings including the 2009 releases: *Mozart Arias* with mezzo-soprano Danielle de Niese, (Decca), *Mozart/Hayden Violin Concertos*, with Sinfonia Concertante (Channel Classics), and *Dido & Aeneas* with the Choir of Enlightenment (Chandos).

GARRICK OHLSSON – THE CHOPIN PROJECT

All-Chopin Recitals – November 10, 2010; December 8, 2010

As this announcement goes to press, "Eloquent...poetic (*The New York Times*) pianist Garrick Ohlsson performs the first of two recitals this winter in Alice Tully Hall to open part 1 of his survey of piano works of Frédéric Chopin. He will complete that cycle with two more recitals in the first half of the 2010-2011 *Great Performers* season.

Since his triumph as winner of the 1970 Chopin International Piano Competition, Garrick Ohlsson has established himself worldwide as a musician of magisterial interpretive and technical prowess. Although he has long been regarded as one of the world's leading exponents of the music of Frédéric Chopin, Mr. Ohlsson commands an enormous repertoire, which ranges over the entire piano literature. A student of the late Claudio Arrau, Mr. Ohlsson has come to be noted for his masterly performances of the works of Mozart, Beethoven and Schubert, as well as the Romantic repertoire. His concerto repertoire alone is unusually wide and eclectic—ranging from Haydn and Mozart to works of the 21st century—and to date he has at his command some 80 concertos.

In addition to *The Chopin Project*, highlights of Mr. Ohlsson's 2009-2010 season include Martinü's rarely-performed Concerto No. 4 with the New York Philharmonic and the BBC Scottish Symphony as well as appearances with the symphony orchestras of San Francisco, Houston, Atlanta, Vancouver, Indianapolis, San Diego, Milwaukee, Minneapolis, and Baltimore. He will be heard in solo recital in Chicago, Fort Worth, and Philadelphia and in a special gala concert to be presented in Chopin's birth house in Warsaw on March 1. Mr. Ohlsson's debut in Russia took place during St. Petersburg's winter festival in December, when he appeared both in recital and with the St. Petersburg Philharmonic.

Mr. Ohlsson is an avid chamber musician who has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. A prolific recording artist, Mr. Ohlsson can be heard on numerous labels. His undertaking of the complete Beethoven sonatas for Bridge Records has already resulted in eight discs, the third of which won a Grammy Award for Best Instrumental Soloist Performance. In the 2006-2007 *Great Performers* season he performed three all-Beethoven concerts of the composer's sonatas. In the fall of 2008 Hyperion re-released his celebrated 16-disc set of the complete works of Chopin from 1995-97. His next release on that label is due this spring.

EMANUEL AX PLAYS SCHUBERT

Program 1: With Artist Members of The Chamber Music Society of Lincoln Center January 21, 2011

Works of Schubert, John Harbison, Edgar Meyer, Steven Stucky (World Premiere)

Program 2: Solo Recital – February 26, 2011

Schubert Sonatas and Impromptus

Program 3: Duo Recital With Simon Keenlyside, baritone – March 13, 2011

Schubert Lieder; Sonata in A minor

After more than thirty-five years before the public, pianist Emanuel Ax's playing is still noted for, "youthful brio, incisive rhythm, bountiful imagination, delicacy when called for and thundering power" (*The New York Times*). The seven-time Grammy Award-winner and Lincoln Center favorite will undertake a three-program focus on Schubert for *Great Performers* that will spotlight his artistry as a soloist and chamber musician.

Known as a consummate interpreter of Chopin and Schumann, Ax has added more Schubert to his repertoire in the last several years. In an interview with *The Sydney Morning Herald* (Australia) in June 2008, prior to performing a program of Schubert Impromptus and other works that will be included in on the February 2011 *Great Performers Virtuoso Recitals* program, Ax admitted, "The Schubert's mostly new, and I'm excited about that. I've always been afraid of Schubert but I love it so much. It's very difficult to make it sound just right." The reviews of the performance are proof he did more than get it "right." *The Age* (Melbourne) said, "A performance of engrossing mastery. The second set of Four Impromptus [D.935] has many hurdles for interpreters, but Ax opened with an account of the F minor that made you hold your breath for its fluency, elegance of design." *The Sydney Morning Herald* said of the A major Sonata, D. 644, "Ax played it with a sage's understanding."

in January 2010, to open this mini-series which he curated, Mr. Ax joins artists of **The Chamber Music Society of Lincoln Center** and guests for a fascinating program juxtaposing works of Schubert—Klavierstück No. 2 in E-flat major, Rondo in A major for Piano Four Hands (which he'll perform with his wife, pianist Yoko Nozaki), and the great Piano Quintet in A major ("Trout")—with three contemporary works, Edgar Meyer's Trout Variations, John Harbison's November 19, 1828 (in tribute to Schubert, who died on that date) and the world premiere of a new piano work for four hands by Steven Stucky commissioned by The Chamber Music Society. In addition to Ms. Nozaki, the performers are Cho-Liang Lin, violin; Richard O'Neill, viola; Efe Baltacigil, cello; and Edgar Meyer.

Finally, in March 2011, Mr. Ax will perform a duo recital with the renowned English baritone **Simon Keenlyside** (Details about this recital are included in the *Art of the Song* section of this release, page 18.

Emanuel Ax enjoys a multi-faceted career as an acclaimed piano soloist, chamber musician and educator. As soloist, he performs with the world's leading orchestras in the U.S. and Europe, and has close relationships with the Minnesota Orchestra, New York Philharmonic (with whom he toured to Asia on their first tour with new Music Director, Alan Gilbert) and the Chicago, Houston, Toronto, Pittsburgh, Detroit and National Symphony orchestras. He was recently appointed Pianist in Residence at the Berlin Philharmonic. A proponent of new music, Ax has commissioned and premiered numerous work, including from John Adams, Peter Lieberson and Osvaldo Golijov this season to mark the bicentenaries of Chopin and

Schumann (2010). Mr. Ax has made numerous appearances with both *Great Performers* and the *Mostly Mozart Festival*, including a collaboration with the Mark Morris Dance Group and cellist Yo-Yo Ma this past summer on new Morris works choreographed to chamber music of Beethoven and Ives performed live.

An exclusive Sony Classical recording artist since 1987, Mr. Ax's latest release of Mendelssohn's Piano Trios No. 1 and 2, due out this February, is the first ever chamber collaboration with Yo-Yo Ma and Itzhak Perlman. The three will collaborate again this May, for a special *Live From Lincoln Center* broadcast from Lincoln Center's Kaplan Penthouse.

VIRTUOSO RECITALS

Garrick Ohlsson, piano – November 10, 2010; December 8, 2010

Joshua Bell, violin – January 30, 2011

Emanuel Ax, piano – February 26, 2011

Three masters of their instruments comprise the 2010-2011 season of *Virtuoso Recitals* in Alice Tully Hall's new Starr Theater.

For over two decades, **Joshua Bell** has enchanted audiences worldwide with his breathtaking playing. He will play a solo recital at Lincoln Center in January 2011. Bell came to national attention at age 14 in a highly acclaimed orchestral debut with Riccardo Muti and the Philadelphia Orchestra. A Carnegie Hall debut, the prestigious Avery Fisher Career Grant, and a recording contract further confirmed his presence in the music world. Today, he is equally at home as a soloist, chamber musician, and orchestra leader. His more than 30 recordings include acclaimed Sony Classical CDs of the concertos of Beethoven and Mendelssohn (both featuring his own cadenzas), Sibelius and Goldmark, and the Grammy Award-winning Nicholas Maw concerto. The success of his Grammy-nominated *Gershwin Fantasy*—which premiered a new work for violin and orchestra based on themes from *Porgy and Bess*—led to a Grammy-nominated all-Bernstein recording that included the composer's Serenade and the premiere of *West Side Story Suite*. Bell has been the recipient of numerous other music awards, including the Gramophone Award, and he shared an Academy Award for Best Original Score for his performance on the soundtrack of *The Red Violin*. Bell plays the 1713 Gibson ex Huberman Stradivarius.

Last summer, Bell appeared at the *Mostly Mozart*, Salzburg and Tanglewood Festivals, and earlier this season in concert with the New York Philharmonic, Boston, Chicago and National Symphonies and in Moscow with the Russian Philharmonic. Upcoming, for the current season, are U.S. and European recital tours and an Asian tour with the Academy of St. Martin in the Fields.

In addition to his performance with the Mostly Mozart Festival Orchestra last August with Louis Langrée, (broadcast nationally on *Live From Lincoln Center*), Bell was the subject of *Live From Lincoln Center* this January, in "Josh Bell and Friends" from the Kaplan Penthouse. Last season's *Great Performers* featured the violinist in a duo recital with frequent collaborator pianist Jeremy Denk. *The New York Times* wrote of his performance of Ysaÿe's Sonata No. 2 in A minor, "Mr. Bell played with vigorous poise... [and] haunting intensity. His voluminous tone and powerful technique vividly illuminated the intricacies of the virtuoso finale."

Pianist **Garrick Ohlsson** opens the 2010-2011 *Virtuoso Recital* series with one of his "Chopin Project" programs in November 2010. See page 13 of this release for details.

Concluding the series in February 2011 is **Emanuel Ax's** solo recital as part of his survey of Schubert works. See page 14 of this release for details.

ART OF THE SONG

Diana Damrau, soprano; Helmut Deutsch, piano – February 20, 2011

Works of Liszt, R. Strauss, Rachmaninoff

Simon Keenlyside, baritone; Emanuel Ax, piano – March 13, 2011

All-Schubert Program

Matthew Polenzani, tenor; Julius Drake, piano – April 13, 2011

Works of Berlioz, Bellini, Schumann, R. Strauss, Barber

The 24th season of Lincoln Center's celebrated *Art of the Song* series brings three incomparable vocal artists to the stage of Alice Tully Hall's resplendent Starr Theater in 2011.

"She has become one of the handful of singing superstars, a specialist in the vertiginous, high-wire virtuoso roles," stated *The Times* (London) about German lyric soprano **Diana Damrau**. A sought-after interpreter of Mozart and Strauss operatic roles, she has also been acclaimed in roles in the French and Italian repertoire including her recent triumph as Gilda (*Rigoletto*) at the Dresden Semperoper and her Lucia (*Lucia di Lammermoor*) at the Metropolitan Opera House in 2008. Ms. Damrau opens the *Art of the Song* series in February 2010 with a recital program of German lieder, including R. Strauss, and songs of Liszt and Rachmaninoff.

Diana Damrau was named 2008 singer of the year by *Opernwelt*, Germany's leading opera publication. Born and trained in Germany, she made her debut in 2002 at the Salzburg Opera Festival as Queen of the Night in Mozart's *Die Zauberflöte*, a role that first brought her to international prominence and launched her career, and which she recently retired, in favor of singing Pamina. She has received high praise for her roles as Zerbinetta (*Ariadne auf Naxos*), Konstanze (*Die Entführung aus dem Serail*), Susanna (*Le nozze di Figaro*), and Gretel (*Hänsel und Gretel*). In 2004, she sang the title role in Salieri's rarely-performed *L'Europa riconosciuta* with Riccardo Muti at the gala re-opening of La Scala. At the Met, in addition to Lucia, Ms. Damrau was heard as Gilda last April and she was featured in new productions of *Il Barbiere di Siviglia* (as Rosina) and *Die Ägyptische Helena* (as Aithra). Writing about her Lucia, the *Associated Press* said, "She immediately made it her own, with a combination of splendid vocalism and keen dramatic insight." And *The New York Times*, commented, "It was Damrau's night." She has worked with leading conductors on both the opera and concert stages, including, in addition to Mr. Muti, Ivor Bolton, Pierre Boulez, Sir Colin Davis, Christoph von Dohnányi, Nikolaus Harnoncourt, and Lorin Maazel, among others.

More recently, Ms. Damrau has begun to be heard on the major recital stages. Her Wigmore Hall recital debut in 2008, where she sang a varied program of Berg, Strauss, Barber and new songs by English composer Iain Bell was received ecstatically. *The Guardian* (London) wrote, "Her artistry is phenomenal...a scorcher of an evening, every second of it." This January, she appeared at Carnegie Hall in a concert program with the Met Opera Orchestra, conducted by James Levine.

Highlights of Ms. Damrau's 2009-2010 season include her recent Manon at the Vienna Opera, upcoming Met performances (in February/March) in *La Fille du Regiment* and *il Barbiere di Siviglia*, Lucia at the Berlin Opera, and *Ariadne auf Naxos* with the Paris Opera, and lieder and concert performances in Paris, Vienna, Munich and the Salzburg Festival.

Ms. Damrau signed an exclusive recording contract with Virgin/EMI in 2007. Her debut album *Arie di Bravura* (Mozart, Salieri, Righini Opera Arias) was well received and her second, *COLORaturas*, with arias from operas ranging from Rossini and Verdi to Stravinsky and Bernstein, was just released.

Simon Keenlyside is one of the most sought-after baritones in the world today. On the opera stage, he has triumphed in the roles of Billy Budd, Papageno, Pelléas, Don Giovanni, Count Almaviva (his operatic debut role), Prospero (in the world premiere of Thomas Adès' *The Tempest*) and more recently Wozzeck (with the Paris Opera) and Posa at the Royal Opera House. A reviewer from *The Guardian* (London) said of a recent Royal Opera House performance, "Simon Keenlyside's mercurial Giovanni is a tour de force." This March, Keenlyside will be heard in the title role of Thomas' *Hamlet* alongside Natalie Dessay, as Ophelia, at the Metropolitan Opera, conducted by Louis Langrée.

Recitals by Mr. Keenlyside, whether at La Scala, Brussels' La Monnaie, Vienna's Musikverein, the Barbican, Wigmore Hall or Lincoln Center, are much anticipated events. This February, he will be heard in an *Art of the Song* recital with pianist Pedja Muzijevic singing Schumann's *Dichterliebe*. Reviewing a recent recital Wigmore Hall recital, *The Independent* (London) wrote, "This is a voice of many colours but more importantly a voice where the lyric and dramatic elements are held in such perfect balance."

His *Art of the Song* recital in March 2010 is a special collaboration with renowned pianist Emanuel Ax in which the two will partner for an All-Schubert program, a composer who is close to both artists. Mr. Keenlyside received wide praise for his Schubert *Winterreise*, in a staged production commissioned by Lincoln Center, created by choreographer Trisha Brown for him and her company, which premiered at Lincoln Center. In addition to his part as pianist for the lieder portion of the March recital, Mr. Ax will perform the Sonata in A minor, D. 845.

Mr. Keenlyside's concert performances include appearances with the Berlin Philharmonic, the City of Birmingham Symphony, the London Symphony Orchestra, London Philharmonic, the Cleveland Orchestra, Los Angeles Philharmonic, and the Vienna Philharmonic. Among the conductors he has worked with are Claudio Abbado, Sir Simon Rattle, Sir Colin Davis, Christoph von Dohnányi, Wolfgang Sawallisch, Franz Welser-Möst, Riccardo Muti, and Sir Charles Mackerras.

The baritone recently signed an exclusive recording contract with Sony which released his CD (with Malcolm Martineau) of *Dichterliebe* and selections of Brahms lieder this past September. Other recent releases include a Wigmore Hall recital with Martineau (Wigmore Live), a live performance with the Royal Opera of Thomas Adès *The Tempest* (EMI) and *My Heart Alone*, a CD of operetta arias and duets with Angelika Kirchschrager (Sony).

Matthew Polenzani is praised for the artistic versatility and fresh lyricism that he brings to concert and operatic appearances on leading international stages. This past August, he was featured in Haydn's *The Creation* in a performance at *The Mostly Mozart Festival* conducted by Louis Langrée. *The Financial Times* said he "exuded lyric sensitivity." The tenor returns in February 2011, with pianist Julius Drake, to offer a program of works by Berlioz, Bellini, Schumann, R. Strauss and Barber for the final recital of the *Art of the Song* season. Polenzani's first *Art of the Song* recital (December 2007) included a Schubert grouping. *The New York Times* reported, "As always, his voice was warm and tender, his musicianship impeccable, his diction clear and conversational...he sings with unaffected naturalness and honesty."

Recognized by the Metropolitan Opera with the 2008 Beverly Sills Artist Award, Mr. Polenzani appeared at the Met this season as Tamino in *Die Zauberflöte* conducted by Asher Fisch. The winner of the 2004

Richard Tucker Award also made his debut in the title role of *Idomeneo* at Teatro Reggio Torino under the baton of Gianandrea Noseda, and will make his debut at Wigmore Hall in recital with pianist Julius Drake. He sang Belmonte in San Francisco Opera's *Die Entführung aus dem Serail* in October and will be heard at Opera Frankfurt in Berlioz's *La damnation de Faust*. His concert engagements included Beethoven's Ninth Symphony with the Boston Symphony Orchestra under James Levine, as well as Brahms' *Liebeslieder Walzer* with pianists James Levine and Daniel Barenboim at Berlin's Staatsoper Unter den Linden.

In recent seasons, Mr. Polenzani's performances at the Met have included Alfredo in *La Traviata*, opposite Renée Fleming; the title role of *Roméo et Juliette*, opposite Anna Netrebko; and *Die Entführung aus dem Serail*, opposite Diana Damrau. Commitments outside New York included productions of *La Traviata* at the Lyric Opera of Chicago, also with Ms. Fleming; *I Capuleti e I Montecchi* at the Paris Opera, again with Ms. Netrebko; *L'elisir d'amore* at the Vienna State Opera; and debuts at La Scala in *La Traviata* as well as at the Salzburg Festival in *Don Giovanni* under the baton of Bertrand de Billy in a new production by Klaus Guth. Past concert appearances include the Berlioz *Te Deum* with Sir Colin Davis and the Boston Symphony Orchestra, *La damnation de Faust* with David Zinman and the Saint Louis Symphony Orchestra, and Rossini's *Stabat Mater* with the Orchestre National de France under Jesús López-Cobos.

WHAT MAKES IT GREAT? with Rob Kapilow

Duke Ellington: *Such Sweet Thunder* – November 22, 2010.
Manhattan School of Music Jazz Orchestra, Justin DiCioccio, conductor

Antonin Dvořák: Piano Quintet in A major – December 6, 2010
Daedalus Quartet; Benjamin Hochman, piano

Gustav Mahler: Rückert-Lieder – February 7, 2011
Christòpheren Nomura, baritone; Timothy Long, piano

Ludwig van Beethoven: "Archduke" Piano Trio – March 21, 2011
Gryphon Trio

What Makes It Great? with composer, conductor and commentator Rob Kapilow marks its 15th season at Lincoln Center's *Great Performers*. In four programs in the Walter Reade Theater, featuring a diverse range of musical artists, Mr. Kapilow will bring his superb communicative abilities to a survey of works by Duke Ellington, Dvořák, Mahler and Beethoven, respectively. He once more reveals the meaning behind great music through insightful commentary, lively discussions, and live performances, partnering with leading musical artists and ensembles.

American music is the focus of the season-opening *What Makes It Great?* when members of **Manhattan School of Music's** dynamic **Jazz Orchestra**, conducted by Justin DiCioccio, join Mr. Kapilow for an exploration of what ranks as one of the greatest jazz composition ever written, Duke Ellington's suite inspired by the works of Shakespeare, *Such Sweet Thunder*. Composed in 1956-57, as a commission from Stratford, Ontario's Shakespeare Festival, the 12-part work was collaboration with the great jazz composer/pianist Billy Strayhorn. They fashioned musical miniatures that sublimely evoke Shakespeare characters, from Julius Caesar to Otello to Lady Macbeth—"Lady Mac" is the title of her suite. The pieces were also written to showcase individual instrumentalists in Ellington's ensemble.

Dvořák's sublime **Piano Quintet in A major** (1887) is considered one of three masterpieces of the form, (the others, those of Brahms and Schumann). For his second program, with the noted **Daedalus Quartet** and rising young pianist **Benjamin Hochman**, Mr. Kapilow will explore the reasons. The 10-year-old Daedalus Quartet enchanted audience and critics alike at their 2008 *Mostly Mozart Festival* performance. In a review of the group's debut recording that same year, *International Record Review* (London) described its playing as "absolutely gorgeous" and "resplendent," but also that "there are brains to go with the beauty." "Fluidity and resiliency," were qualities *The New York Times* found in the playing of Jerusalem-born pianist Benjamin Hochman, who is enjoying a burgeoning career as orchestral soloist with the Chicago, Pittsburgh, Cincinnati and Vancouver Symphony Orchestras, and as a sought-after chamber music performer.

The exquisite **Rückert-Lieder**, Gustav Mahler's five-song work that contains the moving, and deeply personal, *Ich bin der Welt abhanden gekommen*, is the focus of February's musical journey. Joining Rob Kapilow are the American baritone **Christòpheren Nomura** and pianist **Timothy Long**. *The Baltimore Sun* said Nomura's 2007 performance of Mahler's "Songs of a Wayfarer" was sung with "aching beauty....with luxurious tone." Nomura performs with prominent orchestras and opera companies across the country and has worked with such internationally-renowned conductors as Christopher Hogwood, Ton Koopman, Sir Roger Norrington, Andrew Parrott and Nicholas McGegan. Born in Oklahoma of a Creek father and Choctaw mother, Native-American pianist Timothy Long is much in demand as a chamber musician and vocal coach. He has performed in recital with singers Susanne Mentzer, Vinson Cole, William Sharp and Salvatore Licitra, among others, and served as assistant conductor to Robert Spano at the Brooklyn Philharmonic.

Beethoven's majestic **Piano Trio in B-flat major ("Archduke")** rounds out the *What Makes It Great?* season with the Toronto-based **Gryphon Trio**—pianist Jamie Parker, cellist Roman Borys and violinist Annalee Patipatanakoon—performing. One of Canada's pre-eminent ensembles, the trio has commissioned and premiered more than 50 works, in collaboration with a wide range of artists, from jazz and dance to classical music. The trio are Artists-in-Residence at the University of Toronto's Faculty of Music. *The Toronto Star*, reviewing the 2009 CD of Beethoven works, called the performance of the Piano Trio, "the soul of this disc, imbued with grace and radiant with power."

SUNDAY MORNING COFFEE CONCERTS

Henning Kraggerud, violin – October 17, 2010

Škampa Quartet – October 31, 2010

Martin Fröst, clarinet; Shai Wosner, piano – December 5, 2010

Juho Pohjonen, piano – January 16, 2011

Nicolas Altstaedt, cello – March 13, 2011

Paul Galbraith, guitar – April 10, 2011

The new season of *Great Performers' Sunday Morning Coffee Concerts* features a range of international artists—including rising young soloists and established European musicians who do not frequently perform in New York—at the intimate Walter Reade Theater for engaging one-hour chamber music programs, followed by a reception and refreshments in the theater's Furman Gallery, where performers mingle with audience members.

The opening recital features Norwegian violinist **Henning Kraggerud**. A frequent soloist with leading European and North American orchestras, and a dedicated chamber music performer, Kraggerud has released a number of well-received CDs (Naxôs) focusing on works of Scandinavian composers, including Grieg and Sinding. *The Financial Times* (London) said of his playing, "The phrasing is imaginative, the tone never less than fragrant." And *The Frankfurter Allegmeine* described his performance of the Sibelius Violin Concert in D Minor with the Oslo Philharmonic Orchestra as "Simply phenomenal," adding, "This young man stands on the brink of a world-class career."

Prague's award-winning **Škampa Quartet's** recording (Supraphon) of the quartets of their fellow Czechs Janáček and Smetana are considered benchmarks of the literature. Performing at major venues and festivals throughout Europe, the quartet was also selected by the Royal Philharmonic Society as its first-ever Resident Artists at Wigmore Hall. *The Strad* wrote, "No lover of chamber music should miss them."

A duo recital by two exciting young artists is on tap for December. Avery Fisher Career Grant winner, Israeli-born pianist **Shai Wosner** joins Swedish clarinet virtuoso **Martin Fröst** for a program highlighted by Brahms' Sonata in E-flat major, Op. 120, No. 2. The duo opens with a trio of works by French composers Debussy, Poulenc and Françaix. *The Times* (London) said of a recent performance by the clarinetist, "Until you've heard Martin Fröst, you really haven't heard the clarinet." "An artist to follow keenly," said *The Financial Times* (London) of Shai Wosner, who has appeared previously at Lincoln Center in performances with The Chamber Music Society of Lincoln Center and at the *Mostly Mozart Festival*.

"Proof that exciting new talent is in the pipeline," wrote *The New York Times* of prize-winning Finnish pianist **Juho Pohjonen's** New York debut. The 28-year-old has been championed by András Schiff and Esa-Pekka Salonen and has received acclaim for his concerto performances with, among others, the Los Angeles Philharmonic, Finnish Radio Symphony Orchestra, Atlanta Symphony Orchestra, as well as solo recitals at Europe's major concert venues and festivals.

Cellist **Nicolas Altstaedt's** career has been on the rise since his triumphant debut performance with the Tonhalle Orchestra of Zurich conducted by Sir Neville Mariner. The young German/French artist has since toured with a number of acclaimed European orchestras and ensembles, under the batons of Sir Roger

Norrington, Dennis Russell Davies and other renowned conductors. He's collaborated in performances with Gidon Kremer, Yuri Bashmet, and Daniel Hope and with composers Lera Auerbach, Sofia Gubaidulina, and Thomas Adès. *The Australian* said, "He played with astonishing power and command." The cellist will make his debut with the Vienna Philharmonic Orchestra, led by Gustavo Dudamel, at the 2010 Lucerne Festival.

A brilliant innovator of the classical guitar, Grammy Award-nominee, Scottish-born **Paul Galbraith** pushes the technical limits, as well as the repertory, of his instrument. Galbraith plays the unusual eight-string Brahm's Guitar that he helped to develop with famed English luthier David Rubio, in order to interpret challenging Classical transcriptions from his highly personal repertoire. "Exceptional artistry," is how *The New Yorker* described his playing. Said the *American Record Guide*, "Galbraith's playing is a joy to listen to. It has an intensity of focus and immediacy of expression that are unique in the guitar world."

Programs, artists and prices are subject to change.