ALAN GILBERT AND THE NEW YORK PHILHARMONIC

MUSIC DIRECTOR TO CONDUCT MENDELSSOHN’S ELIJAH,
NOVEMBER 10–11 AND 13, 2010

Soprano Carolyn Sampson, Mezzo-Soprano Alice Coote, Tenor Allan Clayton, and Bass-Baritone Gerald Finley Are the Soloists, Joined by the New York Choral Artists

These Concerts Mark the Start of a Tribute to Dimitri Mitropoulos, Sponsored by the Stavros Niarchos Foundation

Music Director Alan Gilbert will conduct the New York Philharmonic in Mendelssohn’s oratorio, Elijah, Wednesday, November 10, 2010, at 7:30 p.m., Thursday, November 11, at 7:30 p.m., and Saturday, November 13, at 8:00 p.m. The soloists will be soprano Carolyn Sampson, mezzo-soprano Alice Coote, tenor Allan Clayton, and bass-baritone Gerald Finley, joined by the New York Choral Artists, Joseph Flummerfelt, director.

“Elijah has meant a lot to me personally over the years,” said Mr. Gilbert. “It is one of Mendelssohn’s greatest pieces because of the way this biblical story is expressed in music, how that music is connected with the text, and the way in which Mendelssohn uses language. Some of today’s great storytellers are singing in these performances, which use the English translation on which Mendelssohn himself collaborated. Gerald Finley, as Elijah, is someone I worked with very closely in completely different music — John Adams’s opera, Doctor Atomic. His way with language, his beautiful voice, and the way he puts words across are powerful and unique.”

These Elijah concerts mark the start of a tribute to Dimitri Mitropoulos, the New York Philharmonic’s Music Director from 1949 to 1958, in commemoration of the 50th anniversary of his death, sponsored by the Stavros Niarchos Foundation [For more information, see separate release, “A Tribute to Dimitri Mitropoulos.”]

Related Events
• Pre-Concert Talk
  Composer Victoria Bond will introduce the program one hour before each performance in the Helen Hull Room, unless otherwise noted. Pre-Concert Talks are (more)
Alan Gilbert Conducts *Elijah/2*

$7.00; discounts available for multiple tickets, students, and groups. Attendance is limited to 90 people. Information: nyphil.org or (212) 875-5656

- **On the Music: The New York Philharmonic Podcast**
  Mark Travis, a producer for the WFMT Radio Network since 1999 and the producer of the 52-week-per-year nationally syndicated radio series, *The New York Philharmonic This Week*, is the producer/host of this podcast. These award-winning previews of upcoming programs — through musical selections as well as interviews with guest artists, conductors, and Orchestra musicians — are available at nyphil.org/podcast or from iTunes.

- **National Radio Broadcast**
  This concert will be broadcast the week of November 22, 2010,* on *The New York Philharmonic This Week*, a radio concert series syndicated nationally to more than 300 stations by the WFMT Radio Network. The 52-week series, hosted by actor Alec Baldwin, is generously underwritten by The Kaplen Foundation, the Audrey Love Charitable Foundation, the National Endowment for the Arts, and the Philharmonic’s corporate partner, MetLife Foundation. The broadcast will be available on the Philharmonic’s Website, nyphil.org. The program is broadcast locally in the New York metropolitan area on Classical 105.9 FM WQXR on Thursdays at 9:00 p.m.

*Check local listings for broadcast and program information.

- **Archival Exhibit**
  *Dimitri Mitropoulos: Conducting the Unfamiliar, 1940–1960.* The Greek-born conductor (1896–1960), who served as the New York Philharmonic’s Music Director at the height of his orchestral career, was a champion of the new and unusual, expanding the Orchestra’s repertoire, commissioning new works, and promoting the symphonies of Gustav Mahler. The exhibition, which marks the 50th anniversary of Mitropoulos’s death, will focus on the music that he brought to the Philharmonic’s audiences. Bruno Walter Gallery, Avery Fisher Hall, September 27–November 30, 2010.

**Artists**

Alan Gilbert became Music Director of the New York Philharmonic in September 2009, the first native New Yorker to hold the post, ushering in what *The New York Times* called “an adventurous new era” at the Philharmonic. In his inaugural season he introduced a number of new initiatives: the positions of The Marie-Josée Kravis Composer-in-Residence, held by Magnus Lindberg; The Mary and James G. Wallach Artist-in-Residence, held in 2010–11 by violinist Anne-Sophie Mutter; an annual three-week festival, which in 2010–11 is titled *Hungarian Echoes*, led by Esa-Pekka Salonen; and CONTACT!, the New York Philharmonic’s new-music series. In the 2010–11 season Mr. Gilbert will lead the Orchestra on two tours of European music capitals; two performances at Carnegie Hall, including the venue’s 120th Anniversary Concert; and a (more)
staged presentation of Janáček’s *The Cunning Little Vixen*. Highlights of his inaugural season included major tours of Asia and Europe and an acclaimed staged presentation of Ligeti’s *Le Grand Macabre*.

Mr. Gilbert is the first person to hold the William Schuman Chair in Musical Studies at The Juilliard School, and is conductor laureate of the Royal Stockholm Philharmonic Orchestra and principal guest conductor of Hamburg’s NDR Symphony Orchestra. He has conducted other leading orchestras in the U.S. and abroad, including the Boston, Chicago, and San Francisco symphony orchestras; Los Angeles Philharmonic; Cleveland and Philadelphia Orchestras; and the Berlin Philharmonic, Munich’s Bavarian Radio Symphony Orchestra, and Amsterdam’s Royal Concertgebouw Orchestra. From 2003 to 2006 he served as the first music director of the Santa Fe Opera.

Alan Gilbert studied at Harvard University, The Curtis Institute of Music, and The Juilliard School. From 1995 to 1997 he was the assistant conductor of The Cleveland Orchestra. In November 2008 he made his acclaimed Metropolitan Opera debut conducting John Adams’s *Doctor Atomic*. His recordings have received a 2008 Grammy Award nomination and top honors from the *Chicago Tribune* and *Gramophone* magazine. On May 15, 2010, Mr. Gilbert received an Honorary Doctor of Music degree from The Curtis Institute of Music.

British soprano **Carolyn Sampson** has appeared with English National Opera, Glyndebourne Festival Opera, Opéra de Paris, Opéra de Lille, Opéra de Montpellier, and Opéra National du Rhin. In the United Kingdom she regularly appears at the BBC Proms and has collaborated with ensembles such as The Orchestra of the Age of Enlightenment, English Concert, Hallé, Royal Liverpool Philharmonic, and Scottish Chamber orchestras. Elsewhere she works with Bach Collegium Japan, Amsterdam’s Royal Concertgebouw Orchestra, Freiburg Baroque Orchestra, WDR Symphonieorchester Köln, and Orchestra and Chorus of the Academy of St. Cecilia. She recently made her debut with the Leipzig Gewandhaus Orchestra, led by Riccardo Chailly, in performances and a Decca recording of Bach’s Christmas Oratorio. In the 2010–11 season she makes her debuts with the Melbourne Symphony Orchestra and the Rotterdam Philharmonic.

In the United States Ms. Sampson has performed with the San Francisco Symphony, Detroit Symphony Orchestra, St. Paul Chamber Orchestra, Washington Bach Consort, and Chicago’s Music of the Baroque. In 2007 she sang the title role in Lully’s *Psyché* for the Boston Early Music Festival, and performed with the St. Paul Chamber Orchestra and the Philharmonia Baroque Orchestra of San Francisco. Her many recordings appear on the Avie, BIS, DG Archiv, Harmonia Mundi, Hyperion, and Linn Records labels. These performances represent her New York Philharmonic debut.

Mezzo-soprano **Alice Coote** studied at the Guildhall School of Music and Drama in London, the Royal Northern College of Music, and the National Opera Studio. In concert, she has performed with the London, Royal Liverpool, Royal, and Rotterdam (more)
philharmonic orchestras; the Hallé, Philharmonia, and Royal Concertgebouw orchestras; and the Orchestra of the Age of Enlightenment, working with conductors such as Kent Nagano, Yehudi Menuhin, Pierre Boulez, Esa-Pekka Salonen, Valery Gergiev, Jiri Bělohlávek, Christoph von Dohnányi, William Christie, Nicholas McGegan, and Philippe Herreweghe. In 2001 she made her debut at the BBC’s “Last Night of the PROMS.”

Ms. Coote has performed major roles at opera houses around the world. Recent appearances include debuts as Maffio Orsini in Donizetti’s Lucrezia Borgia in Munich; Charlotte in Massenet’s Werther; Marguerite in Berlioz’s Damnation de Faust in Frankfurt; and Hansel in Humperdinck’s Hänsel und Gretel at The Metropolitan Opera, Royal Opera House, Covent Garden, and Glyndebourne. Upcoming engagements include The Composer in R. Strauss’s Ariadne auf Naxos in Munich and for the Canadian Opera Company; Dejaniera in Handel’s Hercules for Lyric Opera of Chicago; Prince Charmant in Massenet’s Cendrillon for Covent Garden; and Hansel in Hänsel und Gretel at The Met. She performs frequently in recital with pianist Julius Drake throughout Europe and the U.S. and the two gave the world premiere of Judith Weir’s song cycle, The Voice of Desire, written especially for them, at the BBC Chamber Proms 2003.

Alice Coote’s recordings include Walton’s Gloria (Chandos), Handel’s The Choice of Hercules (Hyperion), Monteverdi’s Orfeo (Virgin Classics), and an acclaimed recital disc of Schumann and Mahler works for EMI. A recording of Mahler’s Second Symphony, Resurrection, with soprano Natalie Dessay, conducted by Paavo Järvi, was released by EMI Virgin in April 2010. Ms. Coote is the recipient of the Brigitte Fassbaender Award for Lieder Interpretation and the Decca Kathleen Ferrier Prize. Ms. Coote last appeared with the New York Philharmonic in Handel’s Messiah in December 2003, conducted by Nicholas McGegan.

Tenor Allan Clayton was a chorister at Worcester Cathedral before attending St. John’s College, Cambridge, on a choral scholarship. Post-graduate studies followed at the Royal Academy of Music, where he was awarded an inaugural Sir Elton John Scholarship and a John Lewis Award.

Mr. Clayton was a member of the BBC New Generation Artists program between 2007 and 2009, and he received the John Christie Award after his highly successful debut in the title role of Britten’s Albert Herring at the 2008 Glyndebourne Festival. He was also nominated for both the 2009 Royal Philharmonic Society’s Young Artist Award and the 2009 South Bank Show Breakthrough Award. On stage he has enjoyed critical praise for his Ferrando in the 2010 revival of Mozart’s Cosi fan tutte for the Glyndebourne Festival. Other roles have included Belmonte in Mozart’s The Abduction from the Seraglio, and Lampwick in Jonathan Dove’s opera, Pinocchio, for Opera North. Recent concert appearances have included his debut with the London Symphony Orchestra as Cassio in a Verdi’s Otello, and Britten’s Serenade at the De Doelen, Rotterdam. Upcoming engagements include Ferrando in Cosi fan tutte for Opera North, performances of
Schubert’s *Die schöne Müllerin* at Leeds Lieder and the Perth Schubertiade, and Bach’s *St. Matthew Passion* with the Bach Choir.

Allan Clayton’s recordings include Handel’s *Messiah* for EMI, recorded live from King’s College Cambridge and released as a DVD, and a live recording of Handel’s *Joshua* for the London Handel Society. These performances mark his New York Philharmonic debut.

Canadian bass-baritone **Gerald Finley** performs throughout the world on the opera and concert stages. His active relationship with leading conductors, including Nikolaus Harnoncourt, Sir Simon Rattle, Bernard Haitink, Philharmonic Music Director Alan Gilbert, and Antonio Pappano, has been part of a flourishing career. Concert highlights this season include role debuts as Zurga in Bizet’s *Les Pêcheurs des perles* at the Royal Opera House, Covent Garden, and the title role in Rossini’s *Guillaume Tell* at the Accademia Nazionale di Santa Cecilia, both conducted by Pappano; Fauré’s Requiem with the London Philharmonic Orchestra led by Yannick Nézet-Séguin; a chamber music evening with soprano Dawn Upshaw at the Barbican Hall; and a return to the London’s Wigmore Hall with pianist Julius Drake for an all-Schumann program. Also this season Mr. Finley will return to The Metropolitan Opera as Golaud in Debussy’s *Pelléas et Mélisande*; sing the title role in Mozart’s *Don Giovanni* at Munich’s Bavarian Staatsoper and at the Salzburg Festival; and make his debut as Hans Sachs in Wagner’s *Die Meistersinger von Nürnberg* at Glyndebourne, conducted by Vladimir Jurowski.

Mr. Finley’s recent awards include Best Solo Vocal Recording 2009 for Schumann’s *Dichterliebe and other Heine Settings*, and in 2008, for his disc of *Songs by Samuel Barber*, both at the Classic FM Gramophone Awards. This follows the Editor’s Choice Award at the 2006 Classic FM Gramophone Awards. At the 2008 Canadian Juno Awards he received two nominations in the Classical Album of the Year: Vocal or Choral Performance category, for the CD *Schubert Among Friends* (Marquis Classics) along with *Songs by Samuel Barber*. His disk of Vaughan Williams’s *Songs of Travel* (CBC Records) with pianist Stephen Ralls won the 1997 Juno Award. Gerald Finley last appeared with the New York Philharmonic in Handel’s *Messiah* in December 2003, conducted by Nicholas McGegan.

**New York Choral Artists**, a professional chorus founded and directed by Joseph Flummerfelt, has been heard with the New York Philharmonic in recent seasons performing repertoire ranging from Michael Tippett’s *A Child of Our Time* to Mozart’s Requiem. Among the memorable collaborations with the New York Philharmonic was the concert on September 20, 2001, of Brahms’s *A German Requiem*, commemorating the events of September 11, which was broadcast nationally on both television and radio.

The chorus opened the Philharmonic’s 2002–03 subscription season performing the world premiere of John Adams’s *On the Transmigration of Souls*, commissioned by the
Alan Gilbert Conducts Elijah/6

New York Philharmonic with Lincoln Center’s Great Performers. Other highlights of the group’s history include participation in the 1995 New York Philharmonic concert celebrating the 50th anniversary of the United Nations, and a televised performance of the 1986 Statue of Liberty Concert in Central Park. The chorus performed Britten’s War Requiem and Mahler’s Symphony No. 8 in June 2009 during Lorin Maazel’s final weeks as the New York Philharmonic’s Music Director, and with Music Director Alan Gilbert in May 2010 in the Philharmonic’s staged presentation of Ligeti’s Le Grand Macabre and again in June 2009 for Beethoven’s Missa solemnis on the final program of the season.

**Repertoire**

Mendelssohn composed his oratorio Elijah to a German libretto by his friend, Julius Schubring, but immediately had the work translated into English for its premiere in Birmingham, England, in 1846. In composing Elijah, he wove elements of his family’s Jewish heritage together with those of his own Lutheran faith by retelling the Old Testament story of the prophet. Taking inspiration from the sacred oratorios of Bach and Handel, Elijah is a display both of Mendelssohn’s great affection for the music of the Baroque and of his own masterful Romantic lyricism. The New York Philharmonic first performed the complete Elijah in May 1891, with Walter Damrosch leading the New York Symphony (which merged with the New York Philharmonic in 1928 to form today’s New York Philharmonic); the complete version was performed most recently in December 1997, led by Kurt Masur.

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These concerts are part of a special tribute to Dimitri Mitropoulos, sponsored by the Stavros Niarchos Foundation.

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Programs of the New York Philharmonic are supported, in part, by public funds from the New York City Department of Cultural Affairs, New York State Council on the Arts, and the National Endowment for the Arts.

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Single tickets for these performances start at $32. Tickets for Open Rehearsals are $18. Pre-Concert Talks are $7.00; discounts are available for multiple concerts, students, and groups (visit nyphil.org/preconcert for more information). All other tickets may be purchased online at nyphil.org or by calling (212) 875-5656, 10:00 a.m. to 8:00 p.m., Monday through Saturday, and 12:00 noon to 5:00 p.m. on Sunday. Tickets may also be purchased at the Avery Fisher Hall Box Office or the Alice Tully Hall Box Office at Lincoln Center, Broadway at 65th Street. The Box Office opens at 10:00 a.m. Monday through Saturday, and at noon on Sunday. On performance evenings, the Box Office (more)
Alan Gilbert Conducts *Elijah/7*

closes one-half hour after performance time; other evenings it closes at 6:00 p.m. A limited number of $12.50 tickets for select concerts may be available through the Internet for students within 10 days of the performance, or in person the day of. Valid identification is required. To determine ticket availability, call the Philharmonic’s Customer Relations Department at (212) 875-5656. [Ticket prices subject to change.]

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

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**New York Philharmonic**

Avery Fisher Hall

Wednesday, November 10, 2010, 7:30 p.m.
  *Open Rehearsal — 9:45 a.m.*
Thursday, November 11, 2010, 7:30 p.m.
Saturday, November 13, 2010, 8:00 p.m.

**Pre-Concert Talk (one hour before each concert) with composer Victoria Bond**

Alan Gilbert, conductor
Carolyn Sampson, soprano*
Alice Coote, mezzo-soprano
Allan Clayton, tenor*
Gerald Finley, bass-baritone
New York Choral Artists
  Joseph Flummerfelt, director

**MENDELSSOHN**

*Elijah*

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*denotes New York Philharmonic debut*

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