

CARNEGIE HALL

presents

Thursday, February 15, 2018 at 8 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

Orchestra of St. Luke's

Robert Spano, Conductor

Kelley O'Connor, Mezzo-Soprano

Jeremy Denk, Piano

WOLFGANG AMADEUS MOZART
(1756–1791)

Symphony No. 40 in G Minor, K. 550 (1788)
Molto allegro
Andante
Menuetto: Allegretto—Trio
Allegro assai

BRYCE DESSNER
(b. 1976)

Voy a dormir (2018; World Premiere, co-commissioned by Carnegie Hall)
Yo en el fondo del mar
Dulce tortura
Faro en la noche
Voy a dormir

Kelley O'Connor, Mezzo-Soprano

INTERMISSION

LUDWIG VAN BEETHOVEN
(1770–1827)

Piano Concerto No. 5 in E-flat Major, Op. 73,
“Emperor” (1809)
Allegro
Adagio un poco mosso—
Rondo: Allegro

Jeremy Denk, Piano

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At a Glance

Tonight's program is a blend of old and new, offering two iconic orchestral works from the classical canon and a world premiere. Despite their superficial differences, all three pieces share several key qualities, including the use of the orchestra to create novel sonic effects and the breaking and bending of convention.

Mozart's Symphony No. 40 and Beethoven's Piano Concerto No. 5 are each regarded as masterpieces, in part owing to the ways in which they work within the conventions upon which they rely. Each takes listeners on a fascinating musical journey, in which the use of contrasts and sudden juxtapositions leads to moments of surprising drama and discovery, even if there is no explicit story or narrative aside from the music itself.

Bryce Dessner's world premiere, *Voy a dormir*, draws on not just musical conventions for its structure, but the poetry of Argentine writer and intellectual Alfonsina Storni. The diverse orchestral effects of its four movements bring new life to these texts, including the final poem, which was written by Storni shortly before her tragic death.

The Program

WOLFGANG AMADEUS MOZART (1756–1791) Symphony No. 40 in G Minor, K. 550

About the Composer

The brief and brilliant life and career of Mozart have become the stuff of legend, especially where tales of his genius as a precocious young composer and performer are concerned. But beneath the superficial lightness and elegant ease that pervade so much of his music—especially his 41 symphonies, a cornerstone of the classical repertoire—lie extremely durable and rigid formal structures. Mozart's ability to create seemingly endless variety and novelty within the relatively rigid rules and genres available to him is one of many reasons his music is so prized today. Indeed, his name is almost synonymous with the Classical era of which he was one of the foremost figures, embodying its aesthetic values of effortless grace, rhetorical clarity, and pleasing variety.

About the Work

In Mozart's lifetime, the genre of the symphony was among the most prestigious and significant idioms of music composition. While the precise origins of this genre are complex and hard to identify, they eventually acquired a relatively stable and settled form in the course of the late-1700s. Symphonies consisted of three or four discrete movements or sections, performed not consecutively but with brief pauses in between. The symphony was an ensemble endeavor, with no single instrument having prominence over another, although the violin section would typically have a leading role in presenting principal melodies or themes. Most important, symphonies were purely instrumental genres and did not include text or singing. For the most part, they did not purport to



Scoring:

flute
2 oboes
2 clarinets
2 bassoons
2 horns
strings

Performance Time:

approximately 26 minutes

Premiere:

Composed in 1788, Mozart's Symphony No. 40 in G Minor, K. 550, received its Carnegie Hall premiere on January 6, 1893, with the New York Symphony Orchestra conducted by Walter Damrosch.

tell any story other than the unfolding of their musical ideas in and of themselves.

Instead of a story or narrative, the symphony relies on certain formal structures to deliver a musical experience that is both interesting and intelligible for its listeners. Among the most significant of these structures is the larger character of each of its individual movements. A symphony's first movement was typically its longest (and thus its most important musical statement) and was almost always written in a relatively fast tempo. The last movement of a symphony was also typically fast, maybe even faster than the first, but shorter in duration. The inner movements served to provide an element of contrast in between these two fast movements. The second movement was typically the slowest in tempo, often featuring soaring wordless melodies, and would be written in a contrasting key from the first: If the first movement was in an upbeat major key, the second might be in a more somber minor key. In four-movement symphonies, it became conventional for the third movement to be in minuet form, based on the triple-meter courtly dance codified during the Baroque era. These larger structures meant that listeners had a general idea of what to expect from a symphony even if they were hearing it for the first time.

A Closer Listen

Mozart's later symphonies, of which his Symphony No. 40 is one of the most celebrated, obey the conventions of the genre while also pushing at their boundaries. Within the wider structure of the symphony, this symphony's first movement relies on another significant formal procedure of the Classical era, the use of sonata form. In this tripartite structure, an initial musical idea is presented in the exposition and is repeated for emphasis. After the presentation of this idea, the following development section offers a different take on the opening material, after which the

Mozart's later symphonies obey the conventions of the genre while also pushing at their boundaries.

movement concludes with a recapitulation of the material from the opening, usually with a small modification.

While this symphony for the most part obeys all of the required rules, it also includes certain unexpected features, especially in its first and fourth movements. The main melodies in both these movements are not especially smooth or songlike, as was often the case in the Classical era. Instead, these musical phrases are made up of short rhythmic and melodic patterns that are repeated insistently, creating a more intense experience. Both movements also include notable passages of contrapuntal or polyphonic techniques, especially in the unstable development section. In these moments—which recall the fugues and counterpoint of the earlier Baroque era—instead of one part having prominence, multiple melodies unfold at once. These kinds of innovations anticipate the more radical changes that Beethoven would subsequently introduce to the symphony, and they were an important example for his own work.

In contrast to the outer movements, the middle movements—for the most part—play by the rules. The slow second movement is the only major-key movement of the symphony, providing a restful episode of repose in an otherwise somewhat anxious musical journey. The third movement, written in minuet form, is for the most part in keeping with convention. But its overall ethos is characterized not by elegant courtly restraint, but by a certain boldness and brashness, making it an interesting complement to the first and fourth movements.

BRYCE DESSNER (b. 1976)

Voy a dormir

Shervin Lainez



About the Composer

Bryce Dessner is part of a vibrant generation of young American composers active in multiple spheres of music making who are opening up new possibilities for the sounds and forms of classical composition and performance. Originally from Cincinnati, Ohio, Dessner studied flute before turning his attention to guitar, and he founded his first music ensemble while in high school, when he and his twin brother, Aaron, started a band. He went on to study at Yale University, and has founded and played in several innovative instrumental ensembles, including the quartet Clogs and the indie rock band The National. As a composer, he is active with ensembles around the world, and his most recent projects have included *Quilting*, a co-commission by the Los Angeles Philharmonic and BBC Symphony Orchestra, as well as *The Most Incredible Thing*, a ballet choreographed by Justin Peck for the New York City Ballet. Last year, his score for the feature film *The Revenant* received nominations at the Golden Globe and Academy awards.

Scoring:

mezzo-soprano solo
2 flutes (2nd doubling piccolo)
oboe
English horn
2 clarinets (2nd doubling bass clarinet)
2 bassoons
2 horns
2 trumpets
timpani
percussion
harp
piano
celesta
strings

Performance Time:

approximately 21 minutes

Commission:

Voy a dormir was co-commissioned by Carnegie Hall, Orchestra of St. Luke's (made possible through the generosity of Linda and Stuart Nelson), and Los Angeles Chamber Orchestra.

About the Work

Voy a dormir (I Am Going to Sleep) is a compact suite of four songs for mezzo-soprano and orchestra setting poetry by the Argentine writer Alfonsina Storni (1892–1938). Born in Switzerland, Storni moved to Argentina at the age of four. Throughout her brief life, she worked as an actress, teacher, journalist, and playwright. Today, she is most celebrated for her work as a poet, and her writings are prized for the way they use modernist idioms and forms to explore themes of eroticism and feminism with a luminous personal intensity. The poem “Voy a dormir,” the fourth of the four poems in tonight’s work and also the source of its title, holds an especially poignant place in Storni’s

life and work. Understood to be her last poem, it was written in October 1938 after she had received a diagnosis of breast cancer. Shortly after she sent the poem off to a newspaper for publication, she was found drowned in the ocean near Mar de Plata, and it is presumed that she decided to take her own life.

Premiere:

Composed in 2018, *Voy a dormir* receives its world premiere at tonight's performance.

A Closer Listen

The four poems of *Voy a dormir* represent different facets of Storni's innovative poetic style, and Dessner uses a range of vocal and orchestral effects to bring the texts to life musically. The short verses of "Yo en el fondo del mar" ("Me at the bottom of the sea") describe an imaginary journey through the deep blue sea, in which the speaker encounters a golden fish, an octopus, and even mermaids. Triplet and six-beat figures in the orchestra provide an undulating counterpoint to the more steady rhythms in the vocal part. The spare musical textures of "Dulce tortura" capture the anxious tension of the poem, a meditation on the contradictory emotions, or "sweet torture," of erotic love. In the brief "Faro en la noche" ("Lighthouse in the night"), the speaker is immersed not in the ocean as she was at the start, but staring out into its vast expanses. The setting of the final song, "Voy a dormir" ("I am going to sleep"), places special emphasis on the three words that serve as the poem's title, using them as an initial point of repose midway through the song and allowing them to return at the end.

In the Composer's Own Words

It has been a great honor to collaborate with Kelley O'Connor on my new work, *Voy a dormir*, which is a setting of four poems by the important modernist Argentinian poet Alfonsina Storni for orchestra and mezzo-soprano. I was fortunate to hear Kelley sing the stunning *Neruda Songs* by the great composer Peter Lieberson (1946–2011) in Paris a few years ago and was inspired by her beautiful

command of the Spanish language. I have long had an interest in Spanish and South American literature, which was my second major at Yale, yet this was my first experience setting Spanish text to music. Kelley and I worked collaboratively on choosing the poems, and we were both deeply moved by the beauty and power of Storni's words as well as the story of her life, in which she struggled through difficult economic circumstances as a single mother and was later diagnosed with breast cancer. My work traces the arc of four of her later poems: "Yo en el fondo del mar," "Dulce tortura," "Faro en la noche," and "Voy a dormir," her last poem, written before her death by suicide in 1938.

—Bryce Dessner

Voy a dormir

Texts: Alfonsina Storni (1892–1938)

Yo en el fondo del mar

En el fondo del mar
hay una casa
de cristal.

A una avenida
de madrêporas
da.

Una gran pez de oro,
a las cinco,
me viene a saludar.

Me trae
un rojo ramo
de flores de coral.

Duermo en una cama
un poco más azul
que el mar.

Un pulpo
me hace guiños
a través del cristal.

En el bosque verde
que me circunda
—din don ... din dan—
se balancean y cantan
las sirenas
de nácar verdemar.

Y sobre mi cabeza
arden, en el crepúsculo,
las erizadas puntas del mar.

Me at the bottom of the sea

*At the bottom of the sea
is a house
made of glass,*

*at the edge
of a coral-lined
street.*

*A big golden fish
comes to greet me
at five;*

*a red bouquet
of coral
it brings.*

*I sleep on a bed
a bit bluer
than the sea.*

*Through the glass
now an octopus
winks.*

*In the green forest
around me
sway mermaids who sing
—ding, dong ... dong, ding—
in their nacre
and aquamarine.*

*And above my head
glow in the twilight
the prickling pins of the sea.*

“Yo en el fondo del mar” translation
© 2011 Richard E. McDorman

Dulce tortura

Polvo de oro en tus manos fue mi
melancolía;
Sobre tus manos largas desparramé
mi vida;
Mis dulzuras quedaron a tus manos
prendidas;
Ahora soy un ánfora de perfumes
vacía.

Cuánta dulce tortura quietamente
sufrida,
Cuando, picado el alma de tristeza
sombria,
Sabedora de engaños, me pasada los
días
¡Besando las dos manos que me
ajaban la vida!

Faro en la noche

Esfera negra el cielo
y disco negro el mar.

Abre en la costa, el faro,
su abanico solar.

A quién busca en la noche
que gira sin cesar?

Si en el pecho me busca
el corazón mortal.

Mire la roca negra
donde clavado está.

Un cuervo pica siempre,
pero no sangra ya.

Sweet torture

*My melancholy was gold dust in your
hands;
on your long hands I scattered my life;
my sweetnesses remained clutched in
your hands;
now I am a vial of perfume, emptied.*

*How much sweet torture quietly
suffered,
when, my soul wrested with shadowy
sadness,
she who knows the tricks, I passed the
days
kissing the two hands that stifled my
life!*

Lighthouse in the night

*The sky a black sphere,
the sea a black disk.*

*The lighthouse opens
its solar fan on the coast.*

*Spinning endlessly at night,
whom is it searching for*

*when the mortal heart
looks for me in the chest?*

*Look at the black rock
where it is nailed down.*

*A crow digs endlessly
but no longer bleeds.*

Voy a dormir

Dientes de flores, cofia de rocío,
manos de hierbas, tú, nodriza fina,
tenme prestas las sábanas terrosas
y el edredón de musgos escardados.

Voy a dormir, nodriza mía,
acuéstame.
Ponme una lámpara a la cabecera;
una constelación; la que te guste;
todas son buenas; bájala un poquito.

Déjame sola: oyes romper los brotes ...

te acuna un pie celeste desde arriba
y un pájaro te traza unos compases

para que olvides ... gracias. Ah, un
encargo:
si él llama nuevamente por teléfono
le dices que no insista, que he
salido ...

I am going to sleep

*Teeth of flowers, hairnet of dew,
hands of herbs, you, perfect wet nurse,
prepare the earthly sheets for me
and the down quilt of weeded moss.*

*I am going to sleep, my nurse, put me
to bed.
Set a lamp at my headboard;
a constellation; whatever you like;
all are good: lower it a bit.*

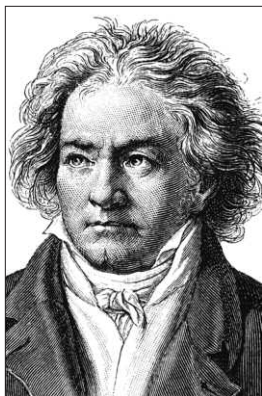
*Leave me alone: you hear the buds
breaking through ...*

*a celestial foot rocks you from above
and a bird traces a pattern for you*

*so you'll forget ... thank you. Oh, one
request:
if he telephones again
tell him not to keep trying for I
have left ...*

LUDWIG VAN BEETHOVEN (1770–1827)

Piano Concerto No. 5 in E-flat Major, Op. 73, “Emperor”



About the Composer

Although celebrated today as a composer, during his lifetime Ludwig van Beethoven was equally famous for his skills as a performer on the piano, an instrument for which he wrote some of his most innovative and transcendent music. The figure of the “composer-performer” had practical and ideological origins and implications. On a theoretical level, the concept meant that writing music and performing music were not considered separate occupations pursued by different kinds of individuals. Composing and performing were tandem occupations and pursuits, with one’s activity in one realm informing work in the other. In practical terms, this unity of labor meant that composers themselves were in a position to serve as musical ambassadors for their own new works. Over the course of his life, as the loss of his hearing became more profound, Beethoven eventually was no longer able to perform in public, but his prodigious skills as a performer continued to inform his compositional innovations.

Scoring:

solo piano
2 flutes
2 oboes
2 clarinets
2 bassoons
2 horns
2 trumpets
timpani
strings

Performance Time:

approximately 38 minutes

Premiere:

Composed in 1809, Beethoven’s Piano Concerto No. 5 in E-flat Major, Op. 73, “Emperor,” received its Carnegie Hall premiere in the Recital Hall (now Zankel Hall) on April 21, 1891, with pianist A. Victor Benham and an unnamed orchestra conducted by Frank van der Stucken.

About the Work

The genre of the concerto was an especially important artistic mode for the composer-performer, as it provided a forum to showcase individual talent at the keyboard while also displaying skills at symphonic composition. In a concerto, a solo instrumentalist—most commonly a pianist or violinist, although concertos have been written for all manner of instruments—engages in an extended dialogue with the orchestral ensemble. Sometimes their efforts are more unified, and other times they serve as a means of contrasting with one another, playing back and forth in shorter or longer episodes.

Beethoven wrote five concertos for the piano, composing his fifth and final work in the genre in 1809. It is dedicated to one of his most important patrons, the Archduke Rudolph, who had given Beethoven the freedom to pursue whatever compositional projects he wished. When it was premiered in 1811, its solo part was performed not by Beethoven, but by one of his prized students, Carl Czerny.

The period during which the work was composed and premiered was a tempestuous time in the history of Vienna, an important center of musical life in Europe which Beethoven called home for most of his career. In 1809, when Beethoven began work on the piece, French forces under Napoleon began laying siege to the city and would eventually come to occupy it, leading to a period of political uncertainty. According to some stories, these historical circumstances account for the origins of this concerto's evocative nickname. Upon hearing the music in performance, the story goes, a French military official declared it to be an "emperor" of a work. It is more likely that the label was the brainchild of music publishers eager for a label that captures the work's impressive scale and grandeur.

A Closer Listen

Although effusive praise and superlatives are often quite casually applied to many of Beethoven's works, bestowing them upon his Fifth Piano Concerto seems quite justified. Quite simply, the "Emperor" is utterly unique in many respects, beginning with its opening seconds. In many concertos, it is typical for the full orchestra to begin on its own, with the soloist joining after the ensemble has introduced an initial melody or musical idea. This concerto instead begins in a way that most concertos would end—with emphatic chords played by the full orchestra, to which the soloist responds with a series of virtuosic flourishes that move rapidly between the lowest and highest registers of the keyboard. These exchanges

The genre of the concerto was an especially important artistic mode for the composer-performer, providing a forum to showcase individual talent while also displaying skills at symphonic composition.

conclude with an extended riff by the pianist, whereupon the concerto seems to officially begin at last, with a rousing orchestral theme that recalls Beethoven's powerful symphonies. Just when it seems as though the pianist may have been forgotten completely, the orchestra suddenly quiets down and the pianist enters with a subtle ascending chromatic scale. As the rest of the movement unfolds, both orchestra and piano course through an astonishingly diverse range of musical worlds, from passages of quiet and mysterious beauty to sudden bursts of sound, and everything in between.

The second and third movements offer similarly unique and unexpected musical effects. The slow movement is made up of subtle and tender harmonies, in stark contrast to the bombast of the preceding movement. The pianist's passages seem to hang in the air suspended, a quality in part produced by frequent and rapid shifts in rhythm. From one measure to the next, and sometimes within a single measure, the rhythms almost imperceptibly oscillate between groupings of three notes to four. At another moment, the upper part of piano plays five full measures of consecutive trills, creating an intense sense of anticipation right in the middle of the movement.

The third and final movement is perhaps the most conventional part of the work, structured as a rondo in which a single theme is contrasted by intervening episodes. But perhaps the most unconventional moment of the entire "Emperor" Concerto is the passage that sets up this final movement. At the end of the second movement, the pianist plays several measures of ethereal chords with a faint melodic contour. At first, it sounds like the movement might be continuing in yet another new direction. In fact this passage is a brief preview of the melody of the third and final movement, which suddenly begins with no pause for breath.

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The Artists

Robert Spano

Conductor, pianist, composer, and teacher Robert Spano is known worldwide for the intensity of his artistry and distinctive communicative abilities, creating a sense of inclusion and warmth among musicians and audiences that is unique among American orchestras. Beginning his 17th season as music director of the Atlanta Symphony Orchestra (ASO), this highly imaginative conductor is an approachable artist with the innate ability to share his enthusiasm for music with an entire community and concert hall. A fervent mentor to rising artists, he is responsible for nurturing the careers of numerous celebrated composers, conductors, and performers and enjoys collaborations with composers and musicians of all ages, backgrounds, and ability. As music director of the Aspen Music Festival and School, he oversees the programming of more than 300 events and educational programs for 630 students and rising artists.

The Atlanta School of Composers reflects Mr. Spano's commitment to American contemporary music. He has led ASO performances at Carnegie Hall, Lincoln Center, and the Ravinia, Ojai, and Savannah music festivals. Guest engagements have included performances with the New York and Los Angeles philharmonics; the San Francisco, Kansas City, Oregon, and Utah symphonies; the Cleveland, Philadelphia, and Minnesota orchestras; and the

Boston and Chicago symphony orchestras. Internationally, Mr. Spano has led the Orchestra Filarmonica della Scala, BBC Symphony Orchestra, Amsterdam's Royal Concertgebouw Orchestra, Orquestra Sinfônica Brasileira, Orquestra Sinfônica de Estado São Paulo, Melbourne Symphony Orchestra, and Saito Kinen Orchestra in Japan. His opera performances include Welsh National Opera, Lyric Opera of Chicago, Houston Grand Opera, and the Royal Opera, Covent Garden, as well as the 2005 and 2009 Seattle Opera productions of Wagner's *Ring* cycle. Mr. Spano also holds a conductor residency with the Colburn School Orchestra in Los Angeles. Season highlights for 2017–2018 include guest engagements with the Baltimore, New World, and Pittsburgh symphony orchestras; the Spanish premiere of Jennifer Hidgon's Concerto for Orchestra with the Orquestra Sinfônica de Galicia; and nine performances of Bernstein's *Candide* with the Atlanta Symphony Orchestra and Chorus.

With a discography of critically acclaimed recordings for Telarc, Deutsche Grammophon, and ASO Media recorded over nine years, Mr. Spano has won six Grammy Awards with the ASO. He is on the faculty at Oberlin Conservatory and has received honorary doctorates from Bowling Green State University, the Curtis Institute of Music, Emory University, and Oberlin. Mr. Spano is one of two classical musicians inducted into the Georgia Music Hall of Fame and makes his home in Atlanta.

Kelley O'Connor

Possessing a voice of uncommon allure, musical sophistication far beyond her years, and intuitive and innate dramatic artistry, Grammy Award-winning mezzo-soprano Kelley O'Connor has emerged as one of the most compelling performers of her generation.

During the 2017–2018 season, an impressive symphonic calendar includes Bernstein's Symphony No. 1, "Jeremiah," with Alan Gilbert and

the New York Philharmonic; Beethoven's *Missa solemnis* with David Robertson and the St. Louis Symphony; Mahler's Symphony No. 8 with Andrés Orozco-Estrada leading the Tonkünstler Orchestra; and Mahler's *Des Knaben Wunderhorn* with Krzysztof Urbanski and the Indianapolis Symphony Orchestra. Ms. O'Connor returns to the Kennedy Center for John Adams's *The Gospel According to the Other Mary*, marking her first collaboration with Gianandrea Noseda, and sings Beethoven's Symphony No. 9 with Jun Märkl on the podium of the Milwaukee Symphony Orchestra. Later in the season, she joins Robert Spano and the Atlanta Symphony Orchestra for the world premiere of a new work written for her by Michael Kurth. In addition, she brings *Carmen* into her repertoire with presentations by Opera Buffs and LA Opera under the baton of James Conlon.



Kristina Choe Jacinth

John Adams wrote *The Gospel According to the Other Mary* for Ms. O'Connor, and she has performed the work, both in concert and in the Peter Sellars production, under the batons of Gustavo Dudamel, Grant Gershon, Sir Simon Rattle, and David Robertson. She has sung the composer's *El Niño* with Vladimir Jurowski and the London Philharmonic Orchestra and continues to be the eminent living interpreter of Peter Lieberson's *Neruda Songs*.

Jeremy Denk

Jeremy Denk is one of America's foremost pianists. Winner of a MacArthur "Genius" Grant and the Avery Fisher Prize, Mr. Denk was also recently elected to the American Academy of Arts and Sciences.

Mr. Denk regularly appears at Carnegie Hall and has recently performed with the Chicago Symphony Orchestra, the New York and Los Angeles philharmonics, and The Cleveland Orchestra, as well as on tour with the Academy of St. Martin in the Fields. Last season, he undertook a recital tour of the UK, including a return to



Michael Wilson

Wigmore Hall. He also returned to the BBC Proms, playing Bartók's Piano Concerto No. 2.

This season, Mr. Denk returns to the San Francisco Symphony with Michael Tilson Thomas, embarks on a tour with the Seattle Symphony performing Beethoven's Piano Concerto No. 5, continues as artistic partner of The Saint Paul Chamber Orchestra with multiple performances throughout the season, and performs a new piano concerto written for him by Hannah Lash. He also appears in recital throughout the US, including in New York, Chicago, Philadelphia, Boston, Houston, Seattle, and Los Angeles. Abroad, Mr. Denk is presented by the Barbican in multiple performances as artist-in-residence at Milton Hall. He also returns to play-conduct the Britten Sinfonia in London and on tour in the UK. In Asia, Mr. Denk makes his debut in recital, including in Hong Kong, Singapore, and Seoul. Future projects include reuniting with the Academy of St. Martin in the Fields, and a US tour with his longtime musical partners Joshua Bell and Steven Isserlis.

Mr. Denk is known for his original and insightful writing on music, which Alex Ross praises for its "arresting sensitivity and wit." His writing has appeared in *The New Yorker*, the *New Republic*, *The Guardian*, and on the front page of *The New York Times Book Review*. He is the composer of an opera presented by Carnegie Hall, and is working on a book to be published by Random House. Mr. Denk's debut recording for Nonesuch Records paired Beethoven's Sonata in C Minor, Op. 111, with Ligeti's Études; his account of the Beethoven sonata was selected by BBC Radio 3's *Building a Library* as the best available version recorded on a modern piano. His latest recording of Bach's *Goldberg Variations* reached No. 1 on *Billboard's* classical chart.

Orchestra of St. Luke's

Orchestra of St. Luke's (OSL) began in 1974 as a group of virtuoso musicians performing chamber music concerts at Greenwich Village's Church of St. Luke in the Fields. Now in its 43rd season, the orchestra performs at New York's major concert venues across diverse musical styles and genres, and has collaborated with artists who range from Renée Fleming and Joshua Bell to Bono and Metallica. The orchestra has participated in 118 recordings, four of which have won Grammy Awards; has commissioned more than 50 new works; and has given more than 175 world, US, and New York City premieres. In the fall of 2018, internationally celebrated 18th-century music expert Bernard Labadie joins the orchestra as principal conductor, continuing the orchestra's long tradition of working with proponents of historical performance practice.

During the 2017–2018 season, OSL performs and presents more than 80 concerts at 19 different venues throughout all five boroughs of New York City. Its signature programming includes a subscription series presented by Carnegie Hall, now in its 31st season; an annual multi-week collaboration with Paul Taylor American Modern Dance at Lincoln Center; an annual summer residency at Caramoor Center for Music and the Arts; and a chamber music festival that features appearances at The Morgan Library & Museum, the Brooklyn Museum, and Merkin Concert Hall at the Kaufman Music Center.

Nearly half of OSL's performances each year are presented free of charge through its education and community programs. These include the five-borough Music in Color concert tour, which champions composers of color; the Free School Concert series of orchestral and cross-genre programs, reaching 10,000 New York City public school students; and a range of creative family programs and concerts. Additionally, OSL provides free instrumental coaching and presents student performances through its Youth Orchestra of St. Luke's and its mentorship program for pre-professional musicians.

OSL built and operates The DiMenna Center for Classical Music in Hell's Kitchen, New York City's only rehearsal, recording, education, and performance space expressly dedicated to classical music. The center serves more than 500 ensembles and 30,000 musicians each year, and is an indispensable resource for classical music performance and production in the city. More than 170 studio recordings have been produced at The DiMenna Center since it opened in 2011.

Orchestra of St. Luke's

Bernard Labadie, Principal Conductor Designate

Pablo Heras-Casado, Conductor Laureate

Violins

Jesse Mills

Concertmaster

Krista Bennion Feeney

Mayuki Fukuhara

Naoko Tanaka

Mitsuru Tsubota

Robin Bushman

Christoph Franzgrote

Conrad Harris

Karl Kawahara

Anca Nicolau

Ellen Payne

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Robin Zeh

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David Cerutti

Louise Schulman

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Arthur Fiacco

Maxine Neuman

Alberto Parrini

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(as of January 10, 2018)

Orchestra of St. Luke's capital and endowment campaign supports The DiMenna Center for Classical Music, as well as special funds for OSL's artistic initiatives, Education and Community programs, and orchestra operations.

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