

Berliner Philharmoniker New York City Residency

October 2014



CARNEGIE HALL

Lincoln Center

PARK AVENUE
ARMORY



CARNEGIE HALL, LINCOLN CENTER, AND PARK AVENUE ARMORY PARTNER TO PRESENT OCTOBER 2014 RESIDENCY BY SIR SIMON RATTLE AND BERLINER PHILHARMONIKER

Carnegie Hall opens its 2014/15 season with four concerts by Sir Simon Rattle and the Berliner Philharmoniker, including festive Opening Night Gala on October 1 featuring violinist Anne-Sophie Mutter

Lincoln Center opens its *White Light Festival*, in a co-presentation with Park Avenue Armory, with two performances of Bach's *St. Matthew Passion* directed by Peter Sellars with the Berliner Philharmoniker and Rundfunkchor Berlin conducted by Sir Simon Rattle on October 7 and 8

Stage installation at Park Avenue Armory to be modeled on the famed Philharmonie Concert Hall in Berlin

December 9, 2013: The Berliner Philharmoniker and its music director, Sir Simon Rattle, will return to New York in October 2014 for a unique eight-day residency presented by Carnegie Hall and Lincoln Center in a co-presentation with Park Avenue Armory.

Said **Sir Simon Rattle**, "To create a residency that reveals the various dimensions of the Berliner Philharmoniker's musical vision is a treasured opportunity for me and the Orchestra. And to have such a residence in New York City where we have a longstanding relationship only amplifies its meaning to us. We look forward to a rewarding and dynamic collaboration with Carnegie Hall, Lincoln Center, and Park Avenue Armory. We feel our residency is a wonderful example of what becomes artistically possible with collective will and resources."

The orchestra's fall 2014 residency begins on Wednesday, October 1 as Carnegie Hall opens its 2014-2015 season with a festive Opening Night Gala concert featuring Sir Simon and the Berliner Philharmoniker, joined by longtime collaborator, violinist Anne-Sophie Mutter. Sir Simon Rattle and the orchestra return to Carnegie Hall's Stern Auditorium/Perelman Stage for three additional performances on Thursday, October 2; Sunday, October 5; and Monday, October 6 with repertoire to include music by Rachmaninoff and Stravinsky, a complete Schumann symphony cycle, and the United States premiere of a new work by Georg Friedrich Haas, co-commissioned by Carnegie Hall and the Berliner Philharmoniker. Detailed concert programs will be announced as part of Carnegie Hall's 2014-2015 season announcement in late January.

Said **Clive Gillinson**, Executive and Artistic Director of Carnegie Hall, “We’re very proud of our long-standing artistic partnership with the remarkable Berliner Philharmoniker and their great artistic director, Sir Simon Rattle, and we’re thrilled to welcome them back to New York City for a range of performances that celebrate their multi-faceted artistry. Along with looking forward to an exciting launch for Carnegie Hall’s 2014-2015 season, we are delighted to be partnering with Lincoln Center and the Park Avenue Armory to extend the orchestra’s residency with innovative performances in the Armory’s magnificent Drill Hall. Collectively, these events are sure to be the highlight of the fall season.”

Following the Carnegie Hall concerts, on Tuesday, October 7 and Wednesday, October 8, Lincoln Center opens its *White Light Festival*, in a co-presentation with Park Avenue Armory, with two performances of Bach’s *St. Matthew Passion* directed by Peter Sellars with the Berliner Philharmoniker and Rundfunkchor Berlin conducted by Sir Simon Rattle. Sir Simon initiated the project with Peter Sellars after their collaboration on John Adams’s *A Flowering Tree* in 2006. For these extraordinary performances, a stage and seating installation modeled on the configuration of the Berlin Philharmonie concert hall will be constructed inside the Armory’s Wade Thompson Drill Hall.

In addition to the Orchestra, the work features the acclaimed Rundfunkchor Berlin under the direction of **Simon Halsey** and singers tenor **Mark Padmore**, baritone **Eric Owens**, mezzo-soprano **Magdalena Kožená**, baritone **Christian Gerhaher**, soprano **Camilla Tilling**, and tenor **Topi Lehtipuu**.

Said **Jane Moss**, Ehrenkranz Artistic Director at Lincoln Center, “It has been a treasured dream to bring this profound production of *St. Matthew Passion* to New York audiences. Lincoln Center has been a longstanding supporter of director Peter Sellars and the collective achievement of Sir Simon Rattle, the Berliner Philharmoniker, the Rundfunkchor Berlin, and the singers is unmatched in its understanding, intensity, and illumination of this deeply moving choral masterpiece. I am certain that the Armory’s spectacular drill hall will greatly enhance the production and allow audiences to fully enter this remarkable work in a way that would not be possible in a conventional setting.”

Said **Rebecca Robertson**, President and Executive Producer, Park Avenue Armory, “It is a privilege to work with Lincoln Center to bring this extraordinary production of *St. Matthew Passion* to the Armory’s Drill Hall. Our soaring, unconventional space combined with the stunning artistry of the performers and creative team will allow audiences to experience this sacred work as never before.”

It was the unique configuration of the Philharmonie, where the audience surrounds the performers on all sides, which inspired Peter Sellars’s arresting production, which he terms as a ‘ritualization.’ While it is a *Passion* about the suffering of Jesus, it illuminates the complex and intense emotions his suffering arouses in everyone. Presented by the Berliner Philharmoniker at the 2010 Salzburg Easter Festival with performances in Berlin later that year, it was recently revived as part of the celebrated hall’s 50th anniversary celebration in Berlin.

The Berliner Philharmoniker residency in New York City is made possible by a leadership gift from the Anna-Maria and Stephen Kellen Foundation, and Marina Kellen French.

Ticket Information

Tickets for Carnegie Hall's Opening Night Gala as well as Carnegie Hall's 2014-2015 season subscription packages will go on sale in late January 2014. Single tickets go on sale in late summer 2014. Call CarnegieCharge at 212-247-7800 or visit carnegiehall.org for more information.

At this time, access to tickets for the *White Light Festival* and Park Avenue Armory presentation of *St. Matthew Passion* is guaranteed by purchasing a premium package. Email producerscircle@lincolncenter.org or call 212-875-5466 for information.

Berliner Philharmoniker at Carnegie Hall

The Berliner Philharmoniker has a long and illustrious performance history at Carnegie Hall, having appeared at the Hall more than 60 times since the orchestra made its debut in 1955 under the direction of Herbert von Karajan as part of the Philharmoniker's first US tour. The orchestra last opened Carnegie Hall's season in October 2001, a poignant all-Beethoven program conducted by Claudio Abbado, dedicated to all those who had suffered from the recent 9/11 attacks.

Sir Simon Rattle first appeared at Carnegie Hall with the Berliner Philharmoniker for three concerts in fall 2003, the first in what has now become a series of exciting New York residencies. An eight-day residency in November 2007 by Sir Simon Rattle and the orchestra formed the centerpiece for *Berlin in Lights*, Carnegie Hall's first international festival with close to 50 events spanning many arts genres, presented at the Hall and partner venues citywide over 17 days, celebrating the vibrant cultural life of Berlin today. In addition to Berliner Philharmoniker concerts in Stern Auditorium/Perelman Stage, the orchestra's residency included chamber music concerts by its musicians at Carnegie Hall and in neighborhood venues in all five boroughs of the city. The festival's grand finale was *The Rite of Spring Project*, in which 120 New York City schoolchildren took to the stage of The United Palace Theater in Upper Manhattan with Sir Simon Rattle and the Philharmoniker for thrilling dance performances of Stravinsky's *The Rite of Spring*, presented by Carnegie Hall's Weill Music Institute in partnership with the Education Program of the Berliner Philharmoniker.

More about St. Matthew Passion

First performed at the vespers service on Good Friday, 1727 or 1729, in St. Thomas Church, Leipzig, Bach's *St. Matthew Passion* retells the dramatic and compelling story of the events leading up to the crucifixion of Jesus. It consists of 68 individual movements. Bach built his *Passion* from choruses both large and small, and arias for specific characters such as Jesus, Judas, Peter, and Pontius Pilate. Supporting this massive structure like pillars holding up the surrounding music, are three grand choruses, at the beginning, middle, and end.

Sir Simon Rattle has described the 2010 Berliner Philharmoniker performances of *St. Matthew Passion*, as "the single most important thing we ever did here." They were acclaimed by the *Berliner Zeitung* as "The most moving concert and music theater event of the season." The DVD of the production was hailed by critics worldwide. Sellars' spare production, or 'ritualization,' uses dark clothes, simple gestures, and white set pieces. The interaction of the musicians, choristers, and singers are fully staged by Sellars. In Sellars's conception, Mark Padmore, as the Evangelist, does not merely relate the story, but enacts Jesus's encounters and torments that mark the 12 Stations of the Cross described in St. Matthew's gospel. One critic described Padmore's heartbreakingly eloquent performance as "a guide through the dark night of the soul." Sellars places Christ apart from the action on one of the stage balconies, an image of isolation.

Just as Bach himself physically separated the choral and instrumental ensembles for a 1736 performance of his masterwork in St. Thomas Church, Leipzig, Sellars places the split chorus and split orchestra in opposition onstage. Everyone on stage becomes an observer as well as a participant. Sometimes an instrumentalist moves close to a singer during an aria. By placing the musicians facing each other and by inviting them to engage in a dialogue, the director draws the audience into the very heart and center of the action, blurring the boundaries between performers, the audience, and time itself, so that the *Passion* is experienced simultaneously as an event in the past and as one unfolding in the present moment.

The **Berliner Philharmoniker**, founded in 1882 as a self-governing body, has long been esteemed as one of the world's greatest orchestras. In 2007, it celebrated the 125th anniversary of its founding with a multitude of activities.

Hans von Bülow, Arthur Nikisch, and Wilhelm Furtwängler were the principal conductors who left their distinctive mark in the Berliner Philharmoniker's early decades. In 1955, Herbert von Karajan became the orchestra's artistic director and, in the ensuing years, worked with the musicians to develop a unique tonal quality and performing style that made the Berliner Philharmoniker famous all over the world. Claudio Abbado, chief conductor from 1989 to 2002, devised a new type of programming, with increased emphasis on contemporary works, expanded chamber recital series, and operas in concert performance. When Sir Simon Rattle took the orchestra's helm in September 2002, the Education Program was initiated to ensure that the Berliner Philharmoniker reaches a wider and, especially, younger audience. In November 2007, the orchestra and its artistic director Sir Simon Rattle were appointed UNICEF Goodwill Ambassadors, the first artistic ensemble ever to represent the international children's organization. The Berliner Philharmoniker Foundation is generously supported by its principal sponsor, Deutsche Bank. This commitment enabled the orchestra in January 2009 to launch its innovative *Digital Concert Hall*, which broadcasts the orchestra's concerts live worldwide over the Internet. Visit berliner-philharmoniker.de/en/.

Born in Liverpool in 1955, **Sir Simon Rattle** has been chief conductor of the Berliner Philharmoniker and artistic director of the Berlin Philharmonie since September 2002. He was twenty-five when, following his studies at London's Royal Academy of Music, he began his close association with the City of Birmingham Symphony Orchestra (CBSO), initially as principal conductor and artistic adviser, then—up until the 1998 season—as their music director. His tireless work and visionary artistic projects helped to turn the CBSO into one of the world's top-ranking orchestras. In the concert hall and opera house, Simon Rattle's extensive repertoire covers compositions ranging from the Baroque era to contemporary music. Rattle is also principal guest conductor of the Orchestra of the Age of Enlightenment and works with leading orchestras on both sides of the Atlantic. Even before taking up his post as principal conductor, Simon Rattle had already collaborated regularly with the Berliner Philharmoniker for fifteen years. Of the many recordings he has made with the orchestra, several have received prestigious awards. All of these releases were recorded live at the Philharmonie.

One of Sir Simon's special passions is for bringing the work and music of the Berliner Philharmoniker to young people of the most diverse social and cultural backgrounds. To that end, he has established the Education Program of the Berliner Philharmoniker, which enables the orchestra to pursue new approaches to promulgating its music. For his commitment to outreach work, Simon Rattle was awarded a Golden Camera and the Urania Medal in 2007. 2009 brought him the Spanish Premio Don Juan de Borbón de la Música, the "Gloria Artis" gold medal from the Polish Ministry of Culture Warsaw and the German Federal

Cross of Merit (Bundesverdienstkreuz). In June 2010, Sir Simon Rattle was awarded a knighthood in the French Legion of Honour.

About the New York residency partners:

Since 1891, **Carnegie Hall** has set the international standard for excellence in performance as the aspirational destination for the world's finest musicians. Carnegie Hall presents a wide range of performances each season on its three stages—the renowned Stern Auditorium/Perelman Stage, intimate Weill Recital Hall, and innovative Zankel Hall—including concert series curated by acclaimed artists and composers; citywide festivals featuring collaborations with leading NYC cultural institutions; orchestral performances, chamber music, new music concerts, and recitals; and the best in jazz, world, and popular music. Many concerts each season are heard by listeners worldwide via the *Carnegie Hall Live* radio and digital broadcast series, produced in partnership with WQXR and American Public Media. Complementing these performance activities, Carnegie Hall's Weill Music Institute creates extensive music education and community programs that annually serve more than 400,000 people in the New York City area, nationally, and internationally, playing a central role in Carnegie Hall's commitment to making great music accessible to as many people as possible. Looking to the future, in fall 2014, Carnegie Hall completes its \$230 million Studio Towers Renovation Project, adding a 60,000-square-foot Education Wing to the Hall's upper floors while also refurbishing and expanding its backstage facilities. Visit carnegiehall.org.

White Light Festival is a presentation of Lincoln Center for the Performing Arts (LCPA) which serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 series, festivals, and programs including *American Songbook*, Avery Fisher Artist Program, *Great Performers*, Lincoln Center Books, *Lincoln Center Dialogue*, *Lincoln Center Festival*, *Lincoln Center Out of Doors*, Lincoln Center Vera List Art Project, *Midsummer Night Swing*, Martin E. Segal Awards, *Meet the Artist*, *Mostly Mozart Festival*, *Target Free Thursdays*, and the *White Light Festival*, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

Visit WhiteLightFestival.org.

Part palace, part industrial shed, **Park Avenue Armory** fills a critical void in the cultural ecology of New York City by enabling artists to create—and audiences to experience—unconventional, genre-bending work that cannot be mounted in traditional performance halls, theaters, and museum galleries. With its soaring 55,000-square-foot Wade Thompson Drill Hall and array of exuberant period rooms, the Armory offers a new platform for creativity across all art forms. The Armory has presented the final performances of the Merce Cunningham Dance Company across three separate stages as well as dance performances by Shen Wei Dance Arts, STREB, and Tricia Brown, and has mounted major installations by Ernesto Neto, Ryoji Ikeda, Christian Boltanski, Tom Sachs, and Ann Hamilton. Epic music events include Bernd Alois Zimmermann's harrowing *Die Soldaten* with Lincoln Center Festival, John Luther Adams's *Inuksuit*, Karlheinz Stockhausen's *Gruppen* with the New York Philharmonic, and Stockhausen's electronic masterpiece *OKTAPHONIE* in a ritualized environment created by Rirkrit Tiravanija. Theater productions include a six-week residency in collaboration with Lincoln Center Festival and the Ohio State University of the Royal Shakespeare Company in 2011, in their Stratford-upon-Avon home rebuilt to scale in the drill hall, and the upcoming production of *Macbeth* with Kenneth Branagh in June 2014. Visit armoryonpark.org.

White Light Festival 2014 is sponsored by Time Warner Inc.

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