

FOR IMMEDIATE RELEASE

March 20, 2003

Contact: Melissa A.E. Sanders

(212) 875-5718

sandersm@nyphil.org

**MUSIC DIRECTOR EMERITUS KURT MASUR RETURNS TO THE
NEW YORK PHILHARMONIC FOR THREE WEEKS OF CONCERTS,
APRIL 24–29, MAY 1–3, MAY 7–8, AND MAY 9–10, 2003**

**First Program Features New York Premiere of André Previn’s Violin Concerto,
with Anne-Sophie Mutter as Soloist, Conducted by Mr. Previn**

**Second Program to Spotlight World Premiere–New York Philharmonic
Commission of Lukas Foss’s Concertino, “Passacaglia, Bachanalia, Passacaglia”**

**Third Program Features World Premiere–New York Philharmonic Commission of
Siegfried Matthus’s *Concerto for Two*, with Philharmonic Principal Trumpet
Philip Smith and Principal Trombone Joseph Alessi as Soloists**

**Final Program Feature Works by Beethoven and Brahms, with
Pianist Maurizio Pollini Returning After an Absence of Nine Years**

Music Director Emeritus Kurt Masur will return to the New York Philharmonic for three weeks of concerts, beginning April 24 and concluding May 10, 2003, with repertoire that includes World Premiere–New York Philharmonic Commissions by Lukas Foss and Siegfried Matthus, both dedicated to Maestro Masur; a New York Premiere by André Previn, who will conduct his own composition; and works by Dvořák, Bartók, Brahms, J.S. Bach, Handel, and Beethoven. Soloists will include violinist Anne-Sophie Mutter; soprano Heidi Grant Murphy and tenor Stanford Olsen; New York Philharmonic Principal Trumpet Philip Smith, and Principal Trombone Joseph Alessi; and pianist Maurizio Pollini, in his first performance with the Orchestra in nine years.

On Tuesday, April 22, from 7:00 to 8:00 p.m. Maestro Masur will participate in **The New York Philharmonic Offstage at Barnes & Noble**, an ongoing in-store event series at Barnes & Noble, 66th St. and Broadway. Mr. Masur will be signing copies of *Kurt Masur at the New York Philharmonic*, a commemorative, full-color, hardcover book that celebrates the initiatives and artistic endeavors of his 11-year tenure.

On the first program, Thursday, April 24, 2003, at 7:30 p.m., Friday, April 25 at 11:00 a.m., Saturday, April 26 at 8:00 p.m., and Tuesday, April 29 at 7:30 p.m., Mr. Masur will conduct the Orchestra in Brahms’s Variations on a Theme by Haydn and Dvořák’s Symphony No. 8. André Previn will conduct the New York Premiere of his own Violin Concerto, written for and performed by Anne-Sophie Mutter.

(more)

On the Saturday Matinee concert, April 26, 2003, at 2:00 p.m., Mr. Masur and Musicians of the New York Philharmonic will perform in a program that features Ravel's Sonata for Violin and Cello; Bartók's Sonata for Two Pianos and Percussion; and Dvořák's Symphony No. 8.

On the second program, Thursday, May 1 at 7:30 p.m., Friday, May 2 and Saturday, May 3, 2003, at 8:00 p.m., Mr. Masur will conduct Bach's Orchestral Suite No. 3; the World Premiere–New York Philharmonic Commission, Concertino, "Passacaglia, Bachanalia, Passacaglia," by Lukas Foss; and Handel's Ode for St. Cecilia's Day, with soprano Heidi Grant Murphy, tenor Stanford Olsen, and the New York Choral Artists, Joseph Flummerfelt, director. The May 1 concert will be broadcast on the Philharmonic's monthly, live, national radio broadcast ***WQXR.com Presents: The New York Philharmonic Live!***, syndicated by Chicago's Classical Fine Arts Station, 98.7FM WFMT, and the WFMT Radio Networks to more than 235 outlets nationwide. The program, heard locally on 96.3FM WQXR at 7:30 p.m., will also be streamed on WQXR.com and newyorkphilharmonic.org.

On the third program, Wednesday, May 7 and Thursday, May 8, at 7:30 p.m., Maestro Masur will conduct the World Premiere–New York Philharmonic Commission of Siegfried Matthus's *Concerto for Two*, featuring performances by New York Philharmonic Principal Trumpet Philip Smith and Principal Trombone Joseph Alessi; Schumann's Symphony No. 4; and Brahms's Symphony No. 1.

On the final program, Friday, May 9 and Saturday, May 10, at 8:00 p.m., Mr. Masur will lead the Orchestra in Beethoven's Piano Concerto No. 5, "Emperor," with Maurizio Pollini as soloist, and Brahms's Symphony No. 1.

Artists

Music Director Emeritus Kurt Masur is Music Director of the Orchestre National de France, a post he assumed at the conclusion of his 11-year tenure as Music Director of the New York Philharmonic in the summer of 2002. In September 2000 Maestro Masur became principal conductor of the London Philharmonic Orchestra. From 1970 until 1996, he served as Kapellmeister of the Leipzig Gewandhaus Orchestra, a position of profound historic importance that has been held by such figures as Mendelssohn, Nikisch, Furtwängler, and Walter. Upon his retirement from that post, the Gewandhaus named him its first-ever Conductor Laureate. Mr. Masur is a guest conductor with the world's leading orchestras and holds the lifetime title of honorary guest conductor of the Israel Philharmonic Orchestra. A professor at the Leipzig Academy of Music since 1975, he has received numerous honors: in 1996 he received the Gold Medal of Honor for Music from the National Arts Club; in 1997 he received the titles of Commander of the Legion of Honor from the French government and New York City Cultural Ambassador from the City of New York. In 1998 Mr. Masur celebrated 50 years as a professional conductor. He was named Music Director Emeritus of the New York Philharmonic in May 2002.

The achievements of conductor, composer, and pianist **André Previn** have won him many honors, including Germany's Commander's Cross of the Order of Merit, a Kennedy Center Honor for Lifetime Achievement, a Grammy[®] award, and the Grand Prix du Disque for the recording of his first opera, *A Streetcar Named Desire*. He was

(more)

named *Musical America's* "Musician of the Year" in 1999. This season he begins a four-year term as music director of the Oslo Philharmonic. A frequent guest with the world's major orchestras — both in concert and on recordings — he appears annually with the Vienna Philharmonic, Boston Symphony Orchestra, and New York Philharmonic. Mr. Previn has held the chief artistic posts with such orchestras as the Los Angeles Philharmonic, Pittsburgh Symphony, Royal Philharmonic, and London and Houston symphony orchestras. In March 2002 the Boston Symphony Orchestra and Anne-Sophie Mutter performed the world premiere of his Violin Concerto, which was commissioned by the Boston Symphony Orchestra. In 1996 Mr. Previn was awarded a Knighthood (KBE) by Her Majesty Queen Elizabeth II. He last conducted the New York Philharmonic in February 2001, in concerts in which he also performed as piano soloist.

André Previn's Violin Concerto represents the newest of many works composers have written specifically for **Anne-Sophie Mutter**. The list includes Witold Lutosławski, Krzysztof Penderecki, Wolfgang Rihm, Henri Dutilleux, Norbert Moret, and Sebastian Currier, showing how considerably Ms. Mutter has expanded the contemporary violin repertory. Ms. Mutter gave the world premiere of Mr. Previn's concerto in March 2002 with the Boston Symphony Orchestra, and the European premiere in April 2002; in October 2002 she recorded the work with the Boston Symphony Orchestra and Mr. Previn. This season Ms. Mutter has toured the U.S. with *Tango Song and Dance*, a recital program that has since been released as a CD. She performed the Berg Violin Concerto in London, Baden-Baden, and Berlin with the London Symphony Orchestra and Michael Tilson Thomas; toured Germany with the Munich Philharmonic and André Previn performing the Korngold Violin Concerto; and toured in the recently formed Mutter-Previn-Harrell Trio. In recent years, Ms. Mutter has performed the Mozart concertos with the Vienna Philharmonic Orchestra (most recently at the 2002 Salzburg Festival) and with the Camerata Salzburg as soloist and leader. She last appeared with the New York Philharmonic in June 2002, performing Beethoven's Violin Concerto and Romance No. 2, conducted by Kurt Masur, which were recorded by Deutsche Grammophon.

Soprano **Heidi Grant Murphy** has appeared with opera companies throughout the world, including The Metropolitan Opera, Netherlands Opera, and Opéra National de Paris. She has been engaged as a soloist with the Boston Symphony Orchestra, Chicago Symphony Orchestra, Cleveland Orchestra, Munich Philharmonic, New York Philharmonic, Philadelphia Orchestra, and Vienna Philharmonic. Ms. Murphy's 2002–03 season includes performances at The Metropolitan Opera as Constance in Poulenc's *Dialogues des Carmélites* and Sophie in Richard Strauss's *Der Rosenkavalier* with the Bavarian Staatsoper; a debut recital on Lincoln Center's Great Performers series; the North American premiere of Sir John Tavener's *Iero Oniero* with The Chamber Music Society of Lincoln Center; the world premiere performances of Roberto Sierra's *Beyond the Silence of Sorrows* with Gerard Schwarz and the Seattle Symphony; and John Adams's *El Niño* with Robert Spano and the Atlanta Symphony. Additional engagements include Mahler's Symphony No. 4 with the Los Angeles Philharmonic, and Mozart's Mass in C minor with James Levine and The Metropolitan Opera Orchestra. Her last performance with the Orchestra was in the September 20, 2001, memorial concert of Brahms's *Ein deutsches Requiem*, conducted by Kurt Masur.

(more)

Stanford Olsen's 2002–03 season includes performances of Orff's *Carmina Burana* with the Los Angeles Philharmonic, Handel's *Messiah* with Boston Baroque, a solo recital in Weill Recital Hall, and the Berlioz Requiem with both the Dallas Symphony Orchestra and l'Orchestre symphonique de Montréal. Mr. Olsen opened the 2001–02 season singing the role of Belmonte in Mozart's *Die Entführung aus dem Serail* with the St. Paul Chamber Orchestra. Other appearances include *Carmina Burana* with the NHK in Tokyo, where it was televised, and with The Cleveland Orchestra; the Berlioz Requiem with the Boston Symphony Orchestra under Seiji Ozawa at Boston's Symphony Hall and at Carnegie Hall; Dvořák's *Stabat Mater* with the San Francisco Symphony; and the Mozart Requiem with the New York Philharmonic. He has recorded the title role of Rossini's *Tancredi* with Alberto Zedda on Naxos, *Carmina Burana* (London/Decca) with Charles Dutoit and the Montreal Symphony, Bach's *St. Matthew Passion*, conducted by Seiji Ozawa, and Dvořák's *Stabat Mater* with Robert Shaw and the Atlanta Symphony (Telarc). In addition to the Naumburg award, Stanford Olsen was the winner of The Metropolitan Opera National Council Auditions in 1986, and has received awards from the Richard Tucker Foundation and the Eleanor Steber Foundation. He last appeared with the Orchestra in April 2002 in Mozart's Requiem, conducted by Kurt Masur.

Maurizio Pollini has been a regular guest artist at all of the music centers of Europe, America, and Japan, performing with numerous orchestras under the direction of such conductors as Karl Böhm, Herbert von Karajan, Claudio Abbado, Wolfgang Sawallisch, Sergiu Celibidache, Pierre Boulez, and Riccardo Muti. His repertoire ranges from Bach to the most daring contemporary music, and includes a cycle of the complete Beethoven sonatas, which he has performed at Carnegie Hall, La Scala in Milan, Musikverein in Vienna, Philharmonie in Berlin, Salle Pleyel in Paris, and London's Royal Festival Hall. In 1987 he was presented with the Vienna Philharmonic's Honorary Ring on the occasion of his performances of the complete Beethoven piano concertos with the orchestra at Carnegie Hall. As an exclusive recording artist for Deutsche Grammophon, Mr. Pollini has an extensive discography that includes works by Bartók, Beethoven, Brahms, Chopin, Debussy, Liszt, Mozart, Prokofiev, Schubert, Schumann, and Stravinsky. In addition, his recordings of the complete piano works of Schoenberg, and of works by Berg, Webern, Nono, Manzoni, Boulez, and Stockhausen are a testament to his great passion for contemporary music. He has received awards in France, Germany, Belgium, England, and the United States for his numerous recordings, including the Edison Prize, Grand Prix International du Disque, Deutscher Schallplattenpreis, Prix Caecilia Bruxelles, Grammy Award for Best Soloist with Orchestra, and *Gramophone's* Award for Best Instrumental Record. He last appeared with the New York Philharmonic in March 1994, performing Brahms's Piano Concerto No. 1 with Kurt Masur.

The New York Choral Artists, a professional chorus founded by Joseph Flummerfelt, has been heard with the New York Philharmonic in recent seasons performing repertoire ranging from 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 *Ein deutsches Requiem*, commemorating the events of September 11, which was nationally broadcast on both television and radio. The chorus opened the Philharmonic's 2002–03 subscription season performing the world premiere

(more)

of John Adams's *On the Transmigration of Souls*, commissioned by the New York Philharmonic with Lincoln Center's Great Performers. Other highlights of the chorus's history include participation in the New York Philharmonic's concert celebrating the 50th anniversary of the United Nations, a televised performance of the 1986 Statue of Liberty Concert in Central Park, and televised performances marking the 100th anniversary of Carnegie Hall and the hall's reopening following its renovation. The chorus last performed with the Philharmonic in December 2002 in the World Premiere of Rodion Shchedrin's *The Enchanted Wanderer*, a New York Philharmonic Commission conducted by Lorin Maazel.

Joseph Flummerfelt's choirs have performed with orchestras that include The Philadelphia Orchestra, Leipzig Gewandhaus, Vienna Philharmonic, and New York Philharmonic. Since 1977 he has been one of three artistic directors for the Spoleto Festival U.S.A. in Charleston, S.C., and for 23 years was the Maestro del coro for the Festival dei Due Mondi in Spoleto, Italy. Mr. Flummerfelt is the founder and conductor of the New York Choral Artists, and was for five years the music director of Singing City in Philadelphia. He is also the artistic director and principal conductor at Westminster Choir College of Rider University, and his choirs can be heard on nearly 40 recordings, including collaborations with the New York Philharmonic, and Philadelphia, New Jersey, and National Symphony orchestras, as well as on recordings of the Westminster Choir under his direction. As guest conductor, he has led orchestras such as the New York Philharmonic, New Jersey Symphony, Orchestra of Saint Luke's, Spoleto Festival Orchestra in the United States and Italy, and Bochumer Symphoniker in Germany. In April 2001 he conducted the New York Philharmonic and the Westminster Choir in the world premiere of Stephen Paulus's *Voices of Light*.

Repertoire

(April 24-29, 2003): Brahms's Variations on a Theme by Haydn had a lengthy genesis. In 1870 one of Brahms's friends, Haydn biographer Karl Ferdinand Pohl, showed Brahms a suite for wind instruments to be played out of doors, believed to be the work of Haydn. Attracted to the theme of the second movement, which was apparently taken from a traditional tune, Brahms copied it down; three years later, he began a series of variations on the melody. Two versions emerged: one for two pianos, given its first performance by Clara Schumann and Brahms in August 1873, and another for orchestra, first performed in Vienna a few months later. In 1951 H.C. Robbins Landon wrote that he considered the work the product of Haydn's pupil Ignaz Pleyel. Brahms's work consists of the theme, eight variations, and a passacaglia finale, and is among the best-loved compositions in the variation form. André Previn conducted it with the Orchestra in October 1999.

Since 1997 the New York Philharmonic has given one world premiere and two New York premieres of works by composer **André Previn**. The Orchestra now adds to that list with the New York premiere of his **Violin Concerto**. Completed in 2002 on a commission from the Boston Symphony Orchestra, the concerto is dedicated to Previn's

(more)

new wife, Anne-Sophie Mutter. Ms. Mutter, who premiered the piece in Boston in March 2002, repeats her role as soloist on this program. Conceived in the traditional three-movement form, the concerto features lush harmonies and virtuosic violin writing. The final movement is a set of variations based on a German children's song, one Previn himself knew as a child, "Wenn ich ein Vogel war' und auch zwei Flugel hatt', flog' ich zu dir..." ("If I were a bird and had two wings, I'd fly to you..."). Previn's reference to the song was inspired by a train journey he had taken in recent years through Germany, the country in which he was born and spent his early childhood.

Dvo řák began composing his rosy and unassuming, folk-inspired **Symphony No. 8** in a sudden burst of inspiration at his country home in Vysoká, Bohemia, in 1889. The largely upbeat work — for many years listed as Dvo řák's Symphony No. 4 due to publication chronology — is replete with dance like melodies reminiscent of the composer's *Slavonic Dances*. The symphony was premiered in Prague in 1890, with Dvo řák conducting, and Anton Seidl led its New York premiere with the New York Philharmonic in March 1892 (the U.S. premiere occurred one month earlier in Boston). The Orchestra most recently performed the work under Leonard Slatkin in October 2000.

* * *

(May 1-3, 2003): During **Johann Sebastian Bach's** youth, Italian and French musical styles contended for dominance in Europe, while a politically splintered Germany groped for its identity. In the end, however, it was German musicians such as Telemann, Handel, and Bach who achieved a synthesis of the best that the era had to offer, and composed the works that would epitomize the Baroque for future generations. Bach's four orchestral suites illustrate the "mixed taste" of the German Baroque. Elements of French, Italian, and even Albanian and Polish musical forms find their way into these multi-movement works, although for the Suite No. 3 Bach confined himself to dances of the French court. It is thought that he composed this suite for his Leipzig orchestra, either for a coffee-house concert or (as the grand scoring, including three trumpets and timpani, suggest) for an important civic occasion. The New York Philharmonic last performed the suite under the direction of Maestro Masur in February 1994.

Almost 60 years ago, in March 1945, the New York Philharmonic gave the World Premiere of the *Ode to Orchestra* by a precocious 22-year-old composer named **Lukas Foss**. Since that time the Orchestra has premiered five more pieces by the German-born American musician, most recently the *American Cantata* on December 1, 1977. The newest addition to this list is Foss's **Concertino, "Passacaglia, Bachanalia, Passacaglia,"** a New York Philharmonic Commission receiving its World Premiere performances in these concerts. The subtitle refers to the three segments of the composition, which are not so much distinct movements as sections that flow into one another. About this new composition, Foss observes, "Every composer has — or should have — a foot in the past and a foot in the future...I am using Bach because I love Bach, and it is kind of naughty what I am doing to him. I am using his notes, but I am putting them in a concept that is rather terrifying and full of strange dissonances that sound while the pianist is playing Bach."

(more)

Saint Cecilia, said to have been a noble Roman lady who converted to Christianity and gave all her earthly possessions to the poor, lived from approximately 200 to 230 A.D. While nothing written about her in the earliest times connected her with music, a mis-translation in medieval writings led to the legend that she had played the organ. Eventually, she was named the patron saint of music and musicians. November 22, her day in the Roman calendar, consequently evolved into the day for praising and celebrating the art of music, and odes honoring both the saint and the art became an established literary genre. **Handel's Ode for Saint Cecilia's Day** is a setting of one such ode by the English poet and dramatist John Dryden. Originally scored for soprano and tenor soloists, single four-voice chorus, and small orchestra, the piece was first heard in London on November 22, 1739, at the Lincoln's Inn Fields Theatre. Maestro Masur led the New York Philharmonic in its most recent performance of the *Ode* in February 1985.

* * *

(May 7-8, 2003): Siegfried Matthus's relationship with Kurt Masur dates to the days when they both were young musicians establishing careers in Berlin. Masur led the world premiere of Matthus's song cycle, *Es wird ein grosser Stern in meinen Schoss fallen*, at the Berlin Komische Oper, and a lasting and productive friendship ensued. Over the years Masur has premiered many of Matthus's works. Being commissioned to write ***Concerto for Two***, which features the Philharmonic Principal Trumpet and Principal Trombone players, gave Matthus the opportunity not only to renew this long-running collaboration, but to engage in several new ones as well. "Understandably, I was enormously delighted to be commissioned to write a double concerto for two such excellent musicians as Philip Smith and Joseph Alessi," he said. "I have had occasion to admire both in several concerts, and have secretly cherished the thought of hearing them interpret a composition of mine." Among the features of this new work is the second-movement cadenza, which is "conceived as a sports competition, in which each [performer] plays his instrument in an attempt to outdo his partner." A New York Philharmonic Commission, the concerto receives its World Premiere performances on this program.

In order of composition, what is now recognized as the **Symphony No. 4** of **Robert Schumann** actually was the second, after his Symphony No. 1, "Spring," and before his Symphonies Nos. 2 and 3 (its designation as the fourth result from publication order). Working between May and September 1841, the composer completed the work to give to his wife, Clara, as a gift for her 22nd birthday, as well as for the christening of their first-born daughter, Marie. The symphony, imbued with the emotions of internal turmoil, was premiered in Leipzig that December. But Schumann was dissatisfied, and in 1851 he revised the work, conducting a new premiere in 1852 in Düsseldorf. Later that year, the New York Philharmonic gave its first performance of Symphony No. 4, under the direction of Carl Bergmann. It was last performed by the Orchestra in April 2001, with Stanislaw Skrowaczewski conducting.

After a gestation period of 15 years, **Johannes Brahms's Symphony No. 1** officially appeared in 1877. The delay was due in part to Brahms's concern about comparison with Beethoven, whose specter both frightened and inspired him. He had said, in 1872, "I shall never write a symphony! You cannot imagine what it's like to hear such a giant marching
(more)

behind you!” Nevertheless, as former New York Philharmonic program annotator Michael Steinberg has written, “When [Brahms] at last brought himself to move, he moved surely.” By 1885, Brahms had composed his other three symphonies. The Symphony No. 1 entered the repertoire of the Philharmonic on December 22, 1877, under the direction of Theodore Thomas. The Orchestra most recently performed it in January 2002, led by Christian Thielemann.

(May 9-10, 2003): Beethoven’s Piano Concerto No. 5, “Emperor,” is a magnificent affirmation asserted in terrible times. In 1809 Austria was at war with France for the fourth time in 18 years as the violent vicissitudes of French politics brought much of Europe into the military arena. Beethoven maintained a phenomenal intensity in his work throughout this crescendo of public wretchedness. The years between 1802 and 1808 were to be the most prolific of his life, comprising what biographer Maynard Solomon has labeled Beethoven’s “heroic decade.” The *Sinfonia eroica* in E-flat major (1803–04) most forcefully defined the new manner; the Fifth Piano Concerto marks both its summit and its termination. Beginning with an unprecedented cadenza, the concerto is ceaselessly inventive, and frequently explosive. The New York Philharmonic first played the work on March 10, 1855, with Gustav Satter as soloist and Henry Christian Timm conducting. The Orchestra last performed the concerto at Tanglewood in July 2002, with Yefim Bronfman as soloist under the direction of Kurt Masur.

* * *

The concerts of April 24, 25, 26, and 29 are dedicated to **AIG** and **The Starr Foundation** for their generous support of the New York Philharmonic.

The Saturday Matinee Concerts are made possible through a major grant from **The Fan Fox and Leslie R. Samuels Foundation**, with additional support from the **William H. Kearns Foundation**.

The May 7 and 8 concerts are made possible, in part, by an endowment gift from the **Bruno Walter Memorial Foundation**.

* * *

WQXR.com is the national radio home of the New York Philharmonic.

Continental Airlines is the Official Airline of the New York Philharmonic.

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

* * *

Single tickets for the April 24-29 evening performances are \$34 to \$108; for the April 25 Matinee, \$27 to \$89; and for the April 26 matinee, \$20 to \$59. Tickets for the May 1-3 and 7-8 concerts are \$25 to \$88. Tickets for the May 9 and 10 concerts are \$34 to \$108. All tickets may be purchased by calling **(212) 721-6500**, 10:00 a.m. to 8:00 p.m., Monday through Saturday; and noon to 8:00 p.m. on Sunday. Tickets may also be purchased at the **Avery Fisher Hall Box Office**, Lincoln Center,

(more)

Broadway at 65th St. The Box Office opens at 10:00 a.m. Monday through Saturday, and at noon on Sunday. On performance evenings, the Box Office closes one-half hour after performance time; other evenings it closes at 6:00 p.m. A limited number of \$10 tickets may be available to students/seniors/disabled persons on the day of the performance, at the Avery Fisher Hall Box Office. Identification is required. To determine ticket availability, call the Philharmonic's Customer Relations Department on the day of performance at **(212) 875-5656**. Single tickets may be ordered online through the New York Philharmonic's secure Website: **newyorkphilharmonic.org**. The Philharmonic's **24-hour hotline, (212) 875-5709**, provides information on this and other New York Philharmonic programs. For press tickets, call Florence Bernstein at **(212) 875-5714**, or e-mail her at *bernsteinf@nyphil.org*.

Tickets for Open Rehearsals are \$14 and are available at the Avery Fisher Hall Box Office, by mail, or by fax at **(212) 875-5670**.

* * *

New York Philharmonic

Program I

Avery Fisher Hall

Thursday, April 24, 2003, 7:30 p.m.

Friday, April 25, 2003, 11:00 a.m.

Saturday, April 26, 2003, 8:00 p.m.

Tuesday, April 29, 2003, 7:30 p.m.

Kurt Masur, conductor

André Previn, conductor (Violin Concerto only)

Anne-Sophie Mutter, violin

BRAHMS

ANDRÉ PREVIN

DVOŘÁK

Variations on a Theme by Haydn

Violin Concerto (New York Premiere)

Symphony No. 8

New York Philharmonic

Saturday Matinee

Avery Fisher Hall

Saturday, April 26, 2003, 2:00 p.m.

Kurt Masur, conductor

Musicians of the New York Philharmonic

RAVEL

Sonata for Violin and Cello

(Michelle Kim, violin; Hai-Ye Ni, cello)

BARTÓK

Sonata for Two Pianos and Percussion

(Jonathan Feldman and Virginia Perry Lamb**, piano;

Christopher Lamb, Joseph Pereira, percussion)

DVOŘÁK

Symphony No. 8

(more)

New York Philharmonic

Program II

Avery Fisher Hall

Thursday, May 1, 2003, 7:30 p.m.

9:45 a.m. – *Open Rehearsal*

Friday, May 2, 2003, 8:00 p.m.

Saturday, May 3, 2003, 8:00 p.m.

Kurt Masur, conductor

Heidi Grant Murphy, soprano

Stanford Olsen, tenor

New York Choral Artists

Joseph Flummerfelt, director

J.S. BACH

Orchestral Suite No. 3

LUKAS FOSS

Concertino, “Passacaglia, Bachanalia, Passacaglia”
(World Premiere–New York Philharmonic
Commission)

HANDEL

Ode for St. Cecilia’s Day

New York Philharmonic

Program III

Avery Fisher Hall

Wednesday, May 7, 2003, 7:30 p.m.

Thursday, May 8, 2003, 7:30 p.m.

Kurt Masur, conductor

Philip Smith, trumpet

Joseph Alessi, trombone

SIEGFRIED MATTHUS

Concerto for Two (World Premiere–
New York Philharmonic Commission)

SCHUMANN

Symphony No. 4

BRAHMS

Symphony No. 1

New York Philharmonic

Program IV

Avery Fisher Hall

Friday, May 9, 2003, 8:00 p.m.

Saturday, May 10, 2003, 8:00 p.m.

Kurt Masur, conductor

Maurizio Pollini, piano

BEETHOVEN

Piano Concerto No. 5, “Emperor”

BRAHMS

Symphony No. 1

###

**denotes guest artist