



Press Release

**ORCHESTRA OF ST. LUKE'S BEGINS ITS 2018-19 CHAMBER MUSIC SERIES IN DECEMBER WITH
*VIVALDI, VENICE, AND THE INFLUENCE OF ITALY***

**Music of the Italian Baroque, Mozart, and Mendelssohn explored in concerts at
Merkin Hall, The Morgan Library & Museum and Brooklyn Museum**

New York, NY, November 7, 2018 —Orchestra of St. Luke's (OSL's) **2018-19 Chamber Music Series** opens this December with *Vivaldi, Venice, and the Influence of Italy*. The Chamber Music Series features intimate concerts performed by the virtuosic musicians of St. Luke's Chamber Ensemble, the core group of artists at the nucleus of OSL, at venues in Manhattan and Brooklyn. The opening program will highlight the parallels between the music of Italian Baroque composers and masters of the Italian Renaissance, while celebrating the influence of Venice and Venetian composers on the classical canon.

The *Vivaldi, Venice, and the Influence of Italy* performances take place Tuesday, **December 4 at Merkin Hall**, Wednesday, **December 5 at The Morgan Library & Museum**, and on Sunday afternoon, **December 9 at Brooklyn Museum**. The program was developed by musicians of the St. Luke's Chamber Ensemble, and was inspired by the subject matter of two exhibitions at The Morgan Library & Museum running through January 6, 2019: [Pontormo: Miraculous Encounters](#), featuring the artist's magnificent *Visitation* altarpiece for the church of San Michele Arcangelo in Carmignano, Italy, a masterpiece of Florentine Mannerist art displayed for the first time in the U.S., and [Drawing in Tintoretto's Venice](#), which celebrates the Venetian artist's 500th birth anniversary and rarely seen drawings.

Mozart is the focus of the **winter 2019 Chamber Music Series programs** scheduled for Tuesday, **February 5, at Merkin Hall**, Wednesday, **February 6 at The Morgan Library & Museum**, and Sunday, **February 10 at Brooklyn Museum**, pairing one of his late work's Clarinet Quintet in A Major, K. 581, with his rarely-heard Grande sestetto concertante, an anonymous 1808 string sextet setting of his Sinfonia Concertante for violin and viola and orchestra, K. 364.

The series' spring program, *Mendelssohn the Prodigy*, with concerts taking place on Sunday, **April 28 at The Brooklyn Museum**, Tuesday, **April 30 at Merkin Hall**, and Wednesday, **May 1 at The Morgan Library & Museum**, showcases the composer's youthful genius with his recently rediscovered Violin Concerto in D Minor, and his beloved Octet for Strings, Op. 20, composed when he was 13 and 16 respectively.

For a schedule of all Orchestra of St. Luke's performances through June 2019, visit OSLmusic.org.

[OSL 2018–2019 CHAMBER MUSIC SERIES](#)

VIVALDI, VENICE, AND THE INFLUENCE OF ITALY

St. Luke's Chamber Ensemble

Krista Bennion Feeney and **Mitsuru Tsubota**, violin

Louise Schulman, viola

Myron Lutzke, cello

John Feeney, bass

Robert Wolinsky, harpsichord

MONTEVERDI Selections from *L'Orfeo*

Toccata - Ritornello

Coro di Ninfe e Pastori - Ritornello

Sinfonia from Act II, Scene 7

Moresca

VIVALDI Sonata for Cello in B-flat Major, RV 46

BIBER Sonata No. 3 in F Major

VIVALDI Trio Sonata in B Minor, RV 79

MERULA Ciaccona

VIVALDI Concerto for Strings in C Major, RV 117

CORELLI Sonata for Violin in D minor, Op. 5, No. 12 "La Folia"

VIVALDI Concerto for Strings in G Minor, RV 157

TUESDAY, DECEMBER 4, 2018, 7:30 PM

Merkin Hall, 129 W. 67th Street

Tickets starts at \$50.00 and subscriptions at \$120.00 for 3-concert OSL Chamber series at Merkin Hall and information is available [here](#).

WEDNESDAY, DECEMBER 5, 2018, 7:30 PM

The Morgan Library & Museum, 225 Madison Avenue

Richard Gilder Chamber Music Series

The exhibitions *Pontormo: Miraculous Encounters* and *Drawing in Tintoretto's Venice* will be open at 6:30 pm for concert attendees.

Tickets starts at \$50.00 and subscriptions at \$120.00 for 3-concert OSL Chamber series at The Morgan Library & Museum and information is available [here](#).

SUNDAY, DECEMBER 9, 2018, 2:00 PM

Brooklyn Museum, 200 Eastern Parkway, Brooklyn

Iris and B. Gerald Cantor Auditorium

Tickets starts at \$40.00 and subscriptions at \$96.00 for 3-concert OSL Chamber series at the Brooklyn Museum and information is available [here](#).

More About the Program

Opening with Monteverdi, who bridged the Renaissance and Baroque, and concluding with concertos by Vivaldi, who revolutionized the form in the early 18th century, this program highlights the parallels between the music of Italian Baroque composers and masters of the Italian Renaissance.

The program features selections from **Claudio Monteverdi's** first opera, *L'Orfeo* which was produced in 1607, six years before he was named *maestro di capella* of St. Mark's Basilica in Venice. *L'Orfeo* set the stage for the opera hysteria that would take hold of theaters from Venice to Palermo in the coming century.

Antonio Vivaldi is often associated with the flamboyant and virtuosic works he wrote for the violin, which matched his own larger-than-life personality. However, Vivaldi also composed nine cello sonatas, which contain some of his most introspective and soulful music. In his **Sonata for Cello in B-flat Major**, he explores the versatility of the cello, an instrument which usually provided harmonic support in the continuo. Of the 90 sonatas Vivaldi composed during his prolific career, the majority were written for solo violin. With his **Trio Sonata in B Minor** he transforms the chromaticism and dance rhythms influenced by Byzantine music and dramatic shifts between major and minor codified by Corelli into his own singular style. The **Concerto for Strings in C Major, RV 117 and the Concerto for Strings in G Minor, RV 157**, are two of Vivaldi's nearly sixty *ripieno* concertos. Unlike the rest of his 500 concertos, the *ripieno* concertos do not showcase one instrument as a soloist. Instead, the members of the ensemble play together in a texture full of harmonic, melodic, and rhythmic tension and release.

The sonatas of Bohemian-Austrian composer **Heinrich Franz Ignaz von Biber** demonstrate the influence of Italian composers on their colleagues in Northern Europe. The flamboyant Venetian style, emphasizing virtuosity and theatricality, can be heard in his **Sonata No. 3 in F major**, written around 1681. **Tarquinio Merula**, a contemporary of Monteverdi, made significant contributions to the development of the sonata forms, as well as variations based on a ground bass, exemplified by his **Ciaccona**.

The *la folia*, meaning madness, is a chord progression that most likely originated in Portugal in the Middle Ages, which composers through the 18th century utilized as the foundation for countless compositions. **Arcangelo Corelli** used the *la folia* as the basis for his **Sonata for Violin in D Minor**, crafting 24 variations at various tempi, in which he transforms, reshapes, and contorts the *la folia* into melodic and rhythmic disguises, like masked revelers during the Carnival of Venice.

MOZART CLARINET QUINTET

St. Luke's Chamber Ensemble

Jon Manasse, Clarinet

Naoko Tanaka and **Benjamin Bowman**, Violin

David Cerutti and **Kaya Bryla** (guest), Viola

Daire FitzGerald, Cello

John Feeney, Bass

MOZART Grande sestetto concertante für Streichsextett nach der Sinfonia concertante, K. 364

MOZART Clarinet Quintet in A Major, K. 581

TUESDAY, FEBRUARY 5, 2019, 7:30 PM

Merkin Hall, 129 W. 67th Street

Tickets starts at \$50.00 and subscriptions at \$120.00 for 3-concert OSL Chamber series at Merkin Hall and information is available [here](#).

WEDNESDAY, FEBRUARY 6, 2019, 7:30 PM

The Morgan Library & Museum, 225 Madison Avenue

Richard Gilder Chamber Music Series

Tickets starts at \$50.00 and subscriptions at \$120.00 for 3-concert OSL Chamber series at The Morgan Library & Museum and information is available [here](#).

SUNDAY, FEBRUARY 10, 2019, 2:00 PM

Brooklyn Museum, 200 Eastern Parkway, Brooklyn

Iris and B. Gerald Cantor Auditorium

Tickets starts at \$40.00 and subscriptions at \$96.00 for 3-concert OSL Chamber series at the Brooklyn Museum and information is available [here](#).

This all-Mozart program features two beloved works of the classical repertoire, one of which is a remarkably virtuosic showpiece for strings, and the other an opportunity for the clarinet soloist to shine.

In 1779 **Mozart** was on a tour of Europe that included stops in Mannheim and Paris. He had been experimenting with the sestetto concertante genre, a crossover between symphony and concerto, and during this time he composed the **Grande sestetto** in three movements for solo violin, solo viola, two oboes, two horns, and strings. With its first edition only released in 1802, the Grande sestetto is the only surviving work by Mozart in this format combining features of a concerto and symphony. This arrangement for string sextet was created in 1808. Frequently recorded, the Grande sestetto has influenced many arrangers to use its themes.

Written for his friend Anton Stadler in 1789, the **Clarinet Quintet** is one of the most glorious works in the chamber music repertoire. It premiered at one of four annual performances for an organization that funded the widows and orphans of musicians. In a 1790 letter, Mozart referred to it as the Stadler Quintet. Mozart was enamored of the clarinet, which he described as having “soft, sweet breath,” and was the first composer to include it in symphonies.

MENDELSSOHN THE PRODIGY

St. Luke's Chamber Ensemble

Krista Bennion Feeney, Benjamin Bowman, Naoko Tanaka, and Alexander Fortes (guest), Violin

David Cerutti and Dana Kelley (guest), Viola

Myron Lutzke, Cello

Daire FitzGerald, Cello

John Feeney, Bass

MENDELSSOHN Violin Concerto in D Minor

MENDELSSOHN Octet for Strings, Op. 20

SUNDAY, APRIL 28, 2019, 2:00 PM

Brooklyn Museum, 200 Eastern Parkway, Brooklyn
Iris and B. Gerald Cantor Auditorium

Tickets starts at \$40.00 and subscriptions at \$96.00 for 3-concert OSL Chamber series at the Brooklyn Museum and information is available [here](#).

TUESDAY, APRIL 30, 2019, 7:30 PM

Merkin Hall, 129 W. 67th Street

Tickets starts at \$50.00 and subscriptions at \$120.00 for 3-concert OSL Chamber series at Merkin Hall and information is available [here](#)

WEDNESDAY MAY 1, 2019, 7:30 PM

The Morgan Library & Museum, 225 Madison Avenue
Richard Gilder Chamber Music Series

Tickets starts at \$50.00 and subscriptions at \$120.00 for 3-concert OSL Chamber series at The Morgan Library & Museum and information is available [here](#).

This program pairs works that were written by the very young **Mendelssohn**. While the Octet, composed when he was 16, has long been a favorite of the repertoire, the **Violin Concerto in D Minor**, by the precocious 13-year-old Mendelssohn, was unearthed and re-introduced to audiences in the 1950s by the great Yehudi Menuhin. It was dedicated to his friend and violin instructor Eduard Rietz. A small gem, the Violin Concerto only hints at the genius that would reveal itself in the Octet. It is scored for string orchestra and shows two diverse influences, that of the French violin school of Viotti and his Parisian followers, including Pierre Baillot, with whom the young Mendelssohn studied, as well as that of C.P.E. Bach and the north German school of string symphonists.

In structure and the first string octet to be truly written for eight-parts, the **Octet** is lush and melodic, with the young composer taking inspiration from Bach and Handel. In later life Mendelssohn would declare the String Octet “my favorite of all my compositions” and state, “I had a most wonderful time in the writing of it!”

About Orchestra of St. Luke’s

Orchestra of St. Luke’s (OSL) is one of America’s most versatile and distinguished orchestras. Now in its 44th season, the Orchestra performs a variety of musical genres at New York City’s major concert venues and has collaborated with artists ranging from Renée Fleming and Joshua Bell to Bono and Metallica. In September 2018 Bernard Labadie, a world-renowned conductor of Baroque and Classical repertoire, joined OSL as Principal Conductor, continuing the Orchestra’s tradition of working with champions of historical performance practice. In 2019 OSL launches two major initiatives: the inaugural OSL Bach Festival in New York City and the opening of the DeGaetano Composition Institute. The three-week Bach Festival will feature 15 performances, including orchestral concerts conducted by Bernard Labadie, keyboard concerts, and the Paul Taylor Dance Company performing Paul Taylor’s complete Bach dances.

OSL's signature programming includes a subscription series presented by Carnegie Hall; an annual summer residency at Caramoor Center for Music and the Arts; and a chamber music series at The Morgan Library & Museum, Brooklyn Museum, and Merkin Hall. 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, U.S., and New York City premieres.

OSL's Education & Community Engagement programs reach over 11,000 New York City public school students each year. Youth Orchestra of St. Luke's (YOSL) provides free instrumental coaching for public school children, while the Chamber Music Mentorship Program provides professional development opportunities and workshops 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 DiMenna Center serves over 500 ensembles and over 30,000 musicians annually.

About St. Luke's Chamber Ensemble

St. Luke's Chamber Ensemble was founded in 1974 when a group of virtuoso musicians began performing chamber music concerts at Greenwich Village's Church of St. Luke in the Fields. Today, the 24 Ensemble musicians make up the artistic core of Orchestra of St. Luke's. Every season, OSL features the Ensemble in its Chamber Music Series, which explores beloved chamber works and brings attention to lesser-known or rarely-performed works through three distinct programs performed at The Morgan Library & Museum, Brooklyn Museum, and Merkin Hall. Throughout the season, musicians of the St. Luke's Chamber Ensemble perform on almost every program presented by OSL.

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