



Press Release

**ORCHESTRA OF ST. LUKE'S ANNOUNCES 2019–2020 CARNEGIE HALL SEASON WITH  
PRINCIPAL CONDUCTOR BERNARD LABADIE LEADING ALL THREE CONCERTS**

**Opening Concert on October 17 Explores Mendelssohn and Bach with Pianist Beatrice Rana**

**Violinist Daniel Hope and Contralto Marie-Nicole Lemieux Join on February 6  
in a Unique Program of Works for Double Orchestra by Vivaldi and Handel**

**All-Beethoven Program on March 5 Celebrates Beethoven's 250<sup>th</sup> Birthday  
with Four Seldom-Performed Works, Including the Choral Fantasy with Jeremy Denk  
and Mass in C Major with La Chapelle de Québec**

**New York, NY, January 30, 2019** — For its 2019–2020 Subscription Series presented by Carnegie Hall, **Orchestra of St. Luke's** (OSL) and Principal Conductor **Bernard Labadie** will perform three bold concert programs, including Mendelssohn's "Scottish" Symphony and pianist Beatrice Rana performing Bach keyboard concertos, a program dedicated entirely to works for double orchestra by Handel and Vivaldi, and a celebration of Beethoven's 250<sup>th</sup> birthday with four works displaying the composer's audacious genius.

Commenting on the musical selections this season, **Bernard Labadie** said, "These three programs at Carnegie Hall next season will invite New York audiences to hear and experience the music of some of their favorite composers in new and novel ways. Felix Mendelssohn was known to have performed Bach's keyboard works on a modern pianoforte, so it is only fitting that we have paired two of his most popular orchestral works with two of Bach's keyboard concertos to be performed by Beatrice Rana on modern piano. Our second concert explores the unique sonic experience of works for double orchestra with rarely-performed antiphonal works by Handel and Vivaldi. Finally, we will join Carnegie Hall in celebrating the 250<sup>th</sup> anniversary of Beethoven's birth with a theatrical, jubilant, and opulent program of lesser-heard works by Beethoven, including the grandiose Choral Fantasy and the monumental Mass in C Major."

On **October 17, 2019** Principal Conductor Bernard Labadie's brings his artistic vision to two works by Felix Mendelssohn: Overture and Symphony No. 3 in A Minor, Op. 56 "Scottish." Mendelssohn, who is credited with reviving the music of J.S. Bach in the 19<sup>th</sup> century, was devoted to Bach's keyboard works, often performing them on the piano. This program honors Mendelssohn's passion for Bach with two of his keyboard concertos performed on the piano by young Italian virtuoso **Beatrice Rana**.

The second concert of the series takes place on **February 6, 2020**, when Orchestra of St. Luke's fills Carnegie Hall's Stern Auditorium / Perelman Stage with an extravagant program of works for double orchestra by Handel and Vivaldi. **Daniel Hope** joins the Orchestra and Bernard Labadie for Vivaldi's Concerto in A Major for Violin, Strings, and Continuo, while **Marie-Nicole Lemieux** performs two contrasting settings of the *Salve Regina* by Vivaldi, both for contralto and double orchestra.

On **March 5, 2020**, Orchestra of St. Luke's celebrates Ludwig van Beethoven's 250<sup>th</sup> birthday with four rarely-performed orchestral and choral works by Beethoven, including his sweeping and dramatic *Leonore Overture No. 2*. The Overture stole the show when his only opera *Fidelio* was first performed in 1805, prompting the composer to revise it extensively. As a stand-alone work, the overture is an operatic tone poem in its own right. For Beethoven's Choral Fantasy the incredible forces of pianist **Jeremy Denk**, **La Chapelle de Québec**, soprano **Karina Gauvin**, mezzo-soprano **Kelley O'Connor**, tenor **Jeremy Ovenden**, and baritone **Joshua Hopkins** join together for one of Beethoven's most indulgent and joyous compositions, while his Mass in C Major is an underrated masterpiece.

Details about the **2019–2020 Carnegie Hall Series** follow in this release.

**Subscription tickets** for OSL's 2019–2020 Carnegie Hall Season are on sale now at [carnegiehall.org](http://carnegiehall.org).

A schedule and tickets info for Orchestra of St. Luke's **upcoming performances through June 2018** are available at [OSLmusic.org](http://OSLmusic.org).

### **About Orchestra of St. Luke's and St. Luke's Chamber Ensemble**

Orchestra of St. Luke's grew out of a versatile chamber ensemble that began performing concerts at the Church of St. Luke in the Fields in Greenwich Village in 1974. Now in its 44<sup>th</sup> season, OSL has commissioned more than 50 new works, has given more than 175 world, U.S., and New York City premieres, and has appeared on more than 100 recordings, including four Grammy Award winners and seven releases on its own label, St. Luke's Collection. In September 2018 internationally celebrated expert in 18th-century music Bernard Labadie became OSL's Principal Conductor, continuing the Orchestra's long tradition of working with proponents of historical performance practice. During the 2018–2019 season, OSL will present more than 70 performances, programs, and events in venues throughout New York, including an annual subscription series at Carnegie Hall, a full Chamber Music Series, city-wide Free Community Concerts, and Free School Concerts serving approximately 11,000 public schoolchildren. In 2019, OSL launches two major initiatives: the inaugural OSL Bach Festival in New York City and the opening of the DeGaetano Composition Institute. 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 more than 30,000 musicians each year. For more information, visit [OSLmusic.org](http://OSLmusic.org).

### **About the DiMenna Center for Classical Music**

Orchestra of St. Luke's built The DiMenna Center for Classical Music in 2011 as New York City's only acoustically-optimized rehearsal and recording space dedicated to classical music. It is an unparalleled resource serving the entire musical community—from soloists to symphony orchestras—through affordable, state-of-the-art facilities. The DiMenna Center has welcomed more than 100,000 visitors, including more than 400 ensembles and artists such as Renée Fleming, Susan Graham, Itzhak Perlman, Emanuel Ax, Joshua Bell, Valery Gergiev, James Taylor, and Sting. Committed to serving the musical community and its Hell's Kitchen neighborhood, The DiMenna Center hosts hundreds of neighbors, families, and schoolchildren each year for free community events.

### **About Bernard Labadie, Principal Conductor**

Widely recognized as one of the world's leading conductors of Baroque, Classical, and Early-Romantic repertoire, Bernard Labadie made his debut with the OSL as Principal Conductor Designate at the Caramoor Summer Music Festival on July 2, 2017 leading an all-Mozart program. Now, as OSL's 5<sup>th</sup>

Principal Conductor, he joins the distinguished roster of Pablo Heras-Casado (2011-2017), Roger Norrington (1990-1994), Charles Mackerras (1998-2001), and Donald Runnicles (2001-2007). Bernard Labadie received an Honorary Doctor of Musical Arts degree from Manhattan School of Music in May 2018.

Maestro Labadie's 2018–19 season includes guest conducting engagements with Kansas City Symphony, Handel and Haydn Society, Canadian Opera Company, Philharmonie du Luxembourg, New World Symphony, Philadelphia Orchestra, Montreal Symphony, and Los Angeles Chamber Orchestra. In addition to his appearances with Orchestra of St. Luke's, Maestro Labadie will make guest appearances in 2019–2020 with Toronto Symphony, National Arts Center Orchestra in Ottawa, and Québec Symphony in Canada; Chicago Symphony, Los Angeles Philharmonic, Dallas Symphony, Utah Symphony, and Handel & Haydn Society in the United States; and with the Finnish Radio Symphony. French-Canadian Labadie founded the celebrated chamber orchestra Les Violons du Roy in 1984 and built it to international renown. He stepped down in 2014 from his 30-year tenure as Music Director to pursue wider interests. Labadie is a regular guest conductor with all the major North American orchestras and has appeared locally with the New York Philharmonic, The Metropolitan Opera, and the Mostly Mozart Festival Orchestra. His notable European engagements include the Royal Concertgebouw Orchestra, Bavarian Radio Symphony Orchestra, Orchestre Philharmonique de Radio France, Royal Scottish National Orchestra, and frequent assignments with period-instrument orchestras including Academy of Ancient Music, Orchestra of the Age of Enlightenment, The English Concert, and Akademie für Alte Musik Berlin. An eminent opera conductor, Maestro Labadie has served as Artistic Director of Opéra de Québec and Opéra de Montréal. He made his Metropolitan Opera debut during the 2009–2010 season with Mozart's *Die Zauberflöte*.

Bernard Labadie's extensive discography comprises many critically acclaimed recordings on the Dorian, ATMA, and Virgin Classics labels, including a collaborative recording of Mozart's Requiem with Les Violons du Roy and La Chapelle de Québec, both of which received Canada's Juno Award.

#### ORCHESTRA OF ST. LUKE'S 2019–2020 CARNEGIE HALL SERIES

THURSDAY, OCTOBER 17, 2019 AT 8:00 PM

**Bach's Keyboard Concertos on the Piano and Mendelssohn's "Scottish"**

Stern Auditorium / Perelman Stage

Orchestra of St. Luke's

**Bernard Labadie**, Principal Conductor

**Beatrice Rana**, Piano

MENDELSSOHN *The Hebrides* Overture

BACH Keyboard Concerto in D Minor, BWV 1052

BACH Keyboard Concerto in F Minor, BWV 1056

MENDELSSOHN Symphony No. 3 in A Minor, Op. 56, "Scottish"

At age 24, old pianist **Beatrice Rana** is already the winner of prestigious competitions, a soloist with the world's finest orchestra, and a critically acclaimed recording artist whose CD of the Goldberg Variations was selected as one of the top classical recordings of 2017 by *The New York Times*. For her debut with the OSL, she plays two of J.S. Bach's keyboard concertos, in F Minor and D Minor, in a concert that juxtaposes the Italian influences on Bach with the Scottish influences on Felix Mendelssohn. Bach studied such Italian composers as Vivaldi and Marcello, and his concertos reveal a thorough grounding in Italian style with flowing melodies and technically dazzling solo parts. Mendelssohn's *The Hebrides* Overture was

the result of an 1829 tour of Scotland. Its glorious themes conjure visions of crashing waves off the Scottish islands. The Symphony No. 3 in A Minor, Op. 56, "Scottish" symphony's four movements—played without pause—have a tenuous connection to Scotland, but soar with glorious melodies.

THURSDAY, FEBRUARY 6, 2020 AT 8:00 PM

**Handel & Vivaldi: Rare Works for Double Orchestra**

Stern Auditorium / Perelman Stage

Orchestra of St. Luke's

**Bernard Labadie**, Principal Conductor

**Daniel Hope**, Violin

**Marie-Nicole Lemieux**, Contralto

HANDEL Concerto a due cori in F Major, HWV 333

VIVALDI Double Orchestra Concerto in D Major, RV 582, "Per la SS Assunzione di Maria Vergine"

VIVALDI Salve Regina, RV 618

HANDEL Concerto a due cori in F Major, HWV 334

VIVALDI Concerto in A Major for Violin, Strings, and Continuo, RV 552

VIVALDI Salve Regina, RV 616

This concert will celebrate the music of two masters of the Baroque, Vivaldi and Handel. The violin soloist **Daniel Hope**, recently named music director of the Zurich Chamber Orchestra and New Century Chamber Orchestra of San Francisco, has toured the world as a virtuoso soloist for 25 years and is celebrated for his versatility as a musician and as an author (his family chronicle, *Family Album: Following the Trail*, was published in 2018), broadcaster, and musical activist. He joins the OSL for Vivaldi's Double Orchestra Concerto in D Major, RV 582, "Per la SS Assunzione di Maria Vergine" and Concerto in A Major for Violin, Strings, and Continuo, RV 552.

Internationally acclaimed Contralto **Marie-Nicole Lemieux** made her Metropolitan Opera debut earlier in January as Genevieve in Debussy's *Pelléas et Mélisande* and returns to the Met in February as Mrs. Quickly in Verdi's *Falstaff*. Renowned for an exceptional vocal palette and for having a special talent for French and Russian songs, as well as German lieder, she began her career with Baroque music, with her first Vivaldi recording winning a Victoire de la Musique citation. She will perform two of his exquisite settings of *Salve Regina*.

THURSDAY, March 5, 2020 AT 8:00 PM

**All-Beethoven Program**

Orchestra of St. Luke's

**Bernard Labadie**, Principal Conductor

**Karina Gauvin**, Soprano

**Kelley O'Connor**, Mezzo-Soprano

**Jeremy Ovenden**, Tenor

**Joshua Hopkins**, Baritone

**Jeremy Denk**, Piano

**La Chapelle de Québec**

**Bernard Labadie**, Music Director

BEETHOVEN

*Leonore* Overture No. 2  
*Meeresstille und glückliche Fahrt (Calm Sea and Prosperous Voyage)*, Op. 112  
*Choral Fantasy*, Op. 80  
Mass in C Major, Op. 8

An array of splendid artists – pianist **Jeremy Denk**, soprano **Karina Gauvin**, mezzo-soprano **Kelley O’Connor**, tenor **Jeremy Ovenden**, and baritone **Joshua Hopkins** – and **La Chapelle de Québec**, one of North America’s premiere voice ensembles, who last October performed to great acclaim with Maestro Labadie and the OSL for their first Carnegie Hall subscription series concert of this season, join the OSL for this all-Beethoven program of some of his well and lesser known choral works.

The concert will open with the *Leonore* Overture No 2, one of three overtures of the same name Beethoven wrote for his only opera, *Fidelio*, which was originally going to be called *Leonore*, the name of the protagonist. Ten years in the making with numerous re-writes, Beethoven remarked that of all his creations, *Fidelio* was the most difficult to complete. In chronological order of completion, the overtures, all in C Major, are 2, 3, and 1. When *Fidelio* premiered in Vienna in 1805, No. 2 was the overture.

Beethoven admired the famed writer Goethe, twenty-one years his senior, but little is known if the poet knew or thought anything of the younger man’s work. *Meeresstille und glückliche Fahrt (Calm Sea and Prosperous Voyage)*, Op. 112, a cantata for chorus and orchestra, is performed in a single movement. It was performed in Vienna in 1815 and is based on a pair of Goethe’s poems about a sea voyage. A calm sea, in the age before steam, was a cause for concern, but in the second poem, the danger has passed, and the elements have aligned to make the voyage a successful one.

In the *Choral Fantasy*, an improvisatory piano solo, performed here by Jeremy Denk, introduces a set of variations culminating in a rousing finale for solo singers, chorus, piano, and orchestra.

The concert ends with the Mass in C Major. Young Beethoven received a commission in 1807 to compose a Mass in honor of the name day of Maria Josepha Hermenegid, wife of Prince Nicholas Esterhazy II, extending a tradition that for many years had been the responsibility of Joseph Haydn who had been the family’s music director for many years. Ill health prevented Haydn from continuing his role. When he submitted the Mass in C Major to Esterhazy, Beethoven wrote, “May I just say that I will hand the mass over to you with great trepidation, as your Serene Highness is accustomed to having the masterworks of the great Haydn performed.”

**Subscription Tickets for Orchestra of St. Luke’s 2019–2020 Carnegie Hall Series** are available now at [carnegiehall.org](http://carnegiehall.org).

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