



Press release

**ORCHESTRA OF ST. LUKE'S BEGINS 2020 WINTER-SPRING SEASON IN FEBRUARY
WITH VIOLINIST DANIEL HOPE AND CONTRALTO MARIE-NICOLE LEMIEUX IN *HANDEL & VIVALDI: RARE
WORKS FOR DOUBLE ORCHESTRA* AT CARNEGIE HALL**

**Carnegie Hall Series Concludes on March 5 with Beethoven's *Choral Fantasy*
featuring La Chapelle de Québec**

North American Premiere of Work by Composer Eleanor Alberga Anchors 2020 *Music in Color* Tour

**Pianist Paavali Jumppanen Joins St. Luke's Chamber Ensemble for Beethoven's "Eroica"
at The Morgan Library, Merkin Hall, and Brooklyn Museum**

OSL joined by Taylor 2 Dance Company for OSL's 43rd Season of Free School Concerts

**OSL debuts by violinist Daniel Hope, pianist Paavali Jumppanen, and singers Marie-Nicole Lemieux,
Karina Gauvin, Matthew Brook, and Andrew Haji**

New York, NY, December 16, 2019 — Orchestra of St. Luke's (OSL) 2020 winter-spring season will run from February 6 through the end of June, bringing music to over a dozen venues across the five boroughs of New York City. The season includes two Carnegie Hall subscription series concerts led by Principal Conductor **Bernard Labadie**; OSL's signature Chamber Music Series with two all-Beethoven programs; a collaboration with New York's MasterVoices in Sheldon Harnick's English language version of Bizet's *Carmen*; and *Music in Color: Eleanor Alberga*, OSL's annual five borough free concert tour highlighting the works and lives of classical composers of color.

[CARNEGIE HALL PRESENTS ORCHESTRA OF ST. LUKE'S SERIES](#)

OSL Principal Conductor **Bernard Labadie** will lead the Orchestra in two dynamic programs: one dedicated entirely to works for double orchestra by Handel and Vivaldi and the other a celebration of Beethoven's 250th birthday with a range of works displaying the composer's audacious genius.

On **February 6**, 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 Double Orchestra Concerto in D Major, RV 582, "Per la SS Assunzione di Maria Vergine"** and his **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. Also on the program is **Handel's Concerto a due cori in F Major, HWV 333 and 334**.

On [March 5](#), Orchestra of St. Luke's celebrates **Beethoven's 250th birthday** with some well-known and rarely performed works, including his sweeping and dramatic **Leonore Overture No. 2**. As a stand-alone work, the overture is an operatic tone poem in its own right. For Beethoven's **Choral Fantasy** pianist **Jeremy Denk**, **La Chapelle de Québec**, soprano **Karina Gauvin**, mezzo-soprano **Kelley O'Connor**, tenor **Andrew Haji**, and bass-baritone **Matthew Brook** join forces for one of Beethoven's most joyous compositions. *Meeresstille und glückliche Fahrt* (Calm Sea and Prosperous Voyage), Op. 112, a cantata for chorus and orchestra, is performed in a single movement, and is based on a pair of Goethe's poems about a sea voyage. The **Mass in C Major** concludes the program.

[CHAMBER MUSIC SERIES](#)

In **March 2020**, pianist **Paavali Jumppanen** joins St. Luke's Chamber Ensemble for the first of two all-Beethoven programs celebrating the composer's 250th birthday. **Beethoven's Quintet for Piano and Winds in E-flat Major** and **Ferdinand Ries's arrangement of the "Eroica" Symphony** for piano quartet are the featured works. A noted Beethoven expert, Jumppanen has recorded many of Beethoven's works for piano and has written extensively about the composer. Performances take place **March 24**, Merkin Hall, **March 25**, The Morgan Library & Museum, and **March 29**, Brooklyn Museum.

St. Luke's Chamber Ensemble's Beethoven celebration continues in the spring with one of the composer's grandest chamber works, the **Septet in E-flat Major**. Written in 1800, just before his First Symphony, the Septet is almost symphonic in its rich, varied texture created by the combination of strings and woodwinds—an ideal piece for the Ensemble to honor this great composer. Performances are **May 5**, Merkin Hall, **May 6**, The Morgan Library & Museum, and **May 10**, Brooklyn Museum.

The concerts at The Morgan Library on March 25 and May 6 are part of Carnegie Hall's Beethoven Celebration. The Morgan's collection of autograph **manuscripts by Beethoven are on view until April 26**, including the Violin Sonata No. 10 in G Major, Op. 96; Piano Trio in D Major, Op. 70, No. 1, "Ghost"; sketches for the variation movement of the Piano Trio in B-flat Major, Op. 97, "Archduke"; Scottish Songs, Op. 108; Symphony No. 7 (sketch); and the Rondo à capriccio, Op. 129, among others.

[CARMEN \(CONCERT STAGING\) IN ENGLISH](#)

On **April 2** at the **Rose Theater at Jazz at Lincoln Center's Frederick P. Rose Hall**, Orchestra of St. Luke's joins MasterVoices and Manhattan Girls Chorus for a concert staging led by MasterVoices Music Director Ted Sperling of **Bizet's Carmen** in its original Opéra Comique version, with dialogue rather than recitative, as translated in English by the distinguished Broadway lyricist **Sheldon Harnick**.

Harnick's translation of *Carmen* was commissioned and premiered by the Houston Grand Opera in 1981 and served as the English text for Peter Brook's acclaimed *La Tragédie de Carmen* which was performed at the Vivian Beaumont Theater in New York in 1984. These performances will mark the New York premiere of the full translation.

With mezzo-soprano **Peabody Southwell** as Carmen, tenor **Noah Stewart** as Don José, lyric soprano **Nicole Cabell** as Micaela, tenor **Cesar Delgado** as Remendado, and baritone **Steven LaBrie** as Camillo.

[MUSIC IN COLOR: ELEANOR ALBERGA](#)

In Spring 2020, the *Music in Color* tour of New York City spotlights the life, music, and evolving career of composer **Eleanor Alberga**, who was born in Jamaica and lives in the United Kingdom. Programs for *Music*

in Color: Eleanor Alberga will include *Jamaican Medley* and the **North American premiere** of Alberga's *Shining Gate of Morpheus* for horn and string quartet contrasted with works by Bach and Bartók. Additionally, playwright and performer Kirya Traber joins OSL for her second season of *Music in Color* to bring Alberga's unique story to life through narrative performance. *Music in Color* Community Concerts are open to the public and presented free of charge. Launched four years ago, the *Music in Color* tour is the centerpiece of OSL's ongoing Music in Color initiative to highlight the work and lives of classical composers of color. The program was created to engage new audiences with classical music through dynamic, multidisciplinary concerts designed to be as entertaining as they are educational.

[OSL AT TEMPLE EMANU-EL](#)

On April 22, OSL and Temple Emanu-El offer *Brahms: First Serenade*, a **free performance** showcasing the talent of two composers through early works. Honneger's *Pastorale d'été*, and Brahms' Serenade No. 1 in D Major, reconstructed for chamber orchestra by Alan Boustead, were both composed while they were in their twenties.

[OSL BACH FESTIVAL](#)

The second OSL Bach Festival draws inspiration from Johann Sebastian Bach's *The Musical Offering*, a collection of pieces based on a complicated musical theme given to Bach as a challenge by the King — and his son Carl Philipp Emanuel's employer — Frederick the Great.

Principal Conductor **Bernard Labadie** will lead the Orchestra through three concerts at Carnegie Hall, featuring orchestral and vocal works by J.S. and C.P.E. Bach performed with renowned guest artists and contextualized with captivating commentary by Labadie. Additionally, the Festival will include innovative and intimate recitals at The DiMenna Center for Classical Music and a special concert at Manhattan School of Music, featuring the Orchestra in a performance of world premiere works inspired by *The Musical Offering* and written by the four composers accepted into OSL's DeGaetano Composition Institute. Full details of the 2020 OSL Bach Festival, set for June 9-30 will be announced in January.

[FREE SCHOOL CONCERTS: CELEBRATING CHOREOGRAPHER PAUL TAYLOR](#)

OSL continues the 43rd season of its Free School Concerts series **March 10-12 at Hostos Center for the Arts & Culture in The Bronx** with a program highlighting the late visionary choreographer Paul Taylor. The Taylor 2 Dance Company will perform Mr. Taylor's *Aureole* set to selections of Handel's Concerti Grossi, with live music performed by Orchestra of St. Luke's, and over 50 New York City schools expected to participate.

[GIFT OF MUSIC GALA](#)

The annual Gift of Music Gala recognizes outstanding individuals and organizations that have made significant contributions to the world of music. This year, on **April 27 at the Plaza Hotel**, OSL recognizes OSL Trustee, **Janet Seidler**, and trumpeter and **Artistic Director Wynton Marsalis**. On the most festive nights of the season, the Gala celebrates Orchestra of St. Luke's with cocktails, a seated dinner, a fabulous concert with guest artist trumpet soloist Tine Thing Helseth, and waltzing — an OSL tradition.

[ORCHESTRA OF ST. LUKE'S 2020 WINTER-SPRING SEASON](#)

[OSL WINTER-SPRING 2020 CARNEGIE HALL SERIES](#)

[THURSDAY, FEBRUARY 6, 2020, 8:00 PM](#)

Handel & Vivaldi: Rare Works for Double Orchestra

Stern Auditorium / Perelman Stage

Tickets priced from \$15 to \$98. Call 212.247.7800 or visit CarnegieHall.org

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 Assontione 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 program celebrates the music of two masters of the Baroque. Violin soloist **Daniel Hope** was recently named music director of the Zurich Chamber Orchestra and New Century Chamber Orchestra of San Francisco. Hope joins OSL for Vivaldi's Double Orchestra Concerto in D Major, RV 582, "Per la SS Assontione di Maria Vergine" and Concerto in A Major for Violin, Strings, and Continuo, RV 552. Internationally acclaimed Contralto **Marie-Nicole Lemieux** will perform two of the composer's exquisite settings of *Salve Regina*.

[THURSDAY, MARCH 5, 2020, 8:00 PM](#)

Beethoven's Choral Fantasy and Mass in C Major

Stern Auditorium / Perelman Stage

Tickets priced from \$15 to \$98. Call 212.247.7800 or visit CarnegieHall.org

Orchestra of St. Luke's

Bernard Labadie, Principal Conductor

Karina Gauvin, Soprano

Kelley O'Connor, Mezzo-Soprano

Andrew Haji, Tenor

Matthew Brook, Bass-Baritone

Jeremy Denk, Piano

La Chapelle de Québec

BEETHOVEN *Leonore* Overture No. 2

BEETHOVEN *Meeresstille und glückliche Fahrt (Calm Sea and Prosperous Voyage)*, Op. 112

BEETHOVEN *Choral Fantasy*, Op. 80

BEETHOVEN Mass in C Major, Op. 86

An array of splendid artists—pianist **Jeremy Denk**, soprano **Karina Gauvin**, mezzo-soprano **Kelley O'Connor**, tenor **Andrew Haji**, and bass-baritone **Matthew Brook**, and **La Chapelle de Québec**, one of North America's premiere vocal ensembles—join OSL for this all-Beethoven program of some of his well-

and lesser-known choral works. The program opens 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*, reflecting the name of its protagonist. Ten years in the making, with numerous rewrites, *Fidelio* was, by Beethoven's own admission, the most difficult of his works to complete. *Meeresstille und glückliche Fahrt* (Calm Sea and Prosperous Voyage), Op. 112, a cantata for chorus and orchestra, is performed in a single movement. It premiered in Vienna in 1815 and is based on a pair of Goethe's poems about a sea voyage. The *Choral Fantasy* begins as an improvisatory piano solo, performed here by **Jeremy Denk**, introducing a set of variations, and then culminates 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 Hermenegild, wife of Prince Nicholas Esterhazy II. This continued a tradition that had been the responsibility of Joseph Haydn, the family's music director for many years.

CHAMBER MUSIC WINTER-SPRING 2020

Beethoven's "Eroica"

Paavali Jumppanen, Piano

St. Luke's Chamber Ensemble

BEETHOVEN Quintet for Piano and Winds in E-flat Major, Op. 16

BEETHOVEN (arr. Ries) Symphony No.3, Op. 55 "Eroica"

TUESDAY, MARCH 24, 2020, 7:30 PM

Merkin Hall, 129 W. 67th Street

Tickets start at \$50 and information is available [here](#).

WEDNESDAY, MARCH 25, 2020, 7:30 PM

The Morgan Library & Museum, 225 Madison Avenue

Richard Gilder Chamber Music Series

Tickets are \$55 and information is available [here](#).

SUNDAY, MARCH 29, 2:00 PM

Brooklyn Museum, 200 Eastern Parkway, Brooklyn

Iris and B. Gerald Cantor Auditorium

Tickets are \$40 and information is available [here](#).

More About the Program

This program pairs an early work composed by the 26-year-old **Beethoven** with a remarkable transcription of his **Symphony No. 3 for piano quartet** by his friend, student, and secretary Ferdinand Ries. Beethoven's **Quintet for Piano and Winds in E-flat Major**, in three movements, has the same scoring (it is written for piano, clarinet, oboe, bassoon, and horn) and was allegedly inspired by Mozart's Quintet K452 written in 1784. Beethoven's Quintet was first performed at a benefit concert in Vienna with the young composer at the piano. In the final movement Beethoven suddenly improvised during a fermata in the last allegro and, according to Ferdinand Ries, who was present, "....entertained himself and the others for quite some time."

Ferdinand Ries arranged Beethoven's famed Symphony No. 3, "Eroica" for piano quartet shortly after the work's premiere in 1803. The practice of transcribing well-known large-scale orchestral works for chamber ensemble was common at the time and fulfilled a demand by amateur musicians who wanted to perform these works. Ries hoped to capitalize on the symphony's popularity and gain valuable revenue for his employer.

Imaginative and versatile Finnish virtuoso pianist **Paavali Jumppanen** has already cut a wide swath internationally as a solo recitalist, orchestral collaborator, recording artist, artistic director, and frequent performer of contemporary and avant-garde music. Mr. Jumppanen has performed extensively throughout the globe alongside such great conductors as David Robertson, Sakari Oramo, Osmo Vänskä, and Jaap van Zweden. He has commissioned numerous works and collaborated with such composers as Boulez, Murail, Dutilleux, Penderecki. In the recent years Paavali Jumppanen has dedicated much of his time into performing cycles of the complete Beethoven and Mozart Piano Sonatas. He has also often performed all of the Beethoven Piano Concertos and chamber sonatas.

Beethoven's Septet in E-Flat Major

St. Luke's Chamber Ensemble

BEETHOVEN Sextet E-Flat Major, Op. 81b

BEETHOVEN Septet in E-flat Major, Op. 20

TUESDAY, MAY 5, 2020, 7:30 PM

Merkin Hall, 129 W. 67th Street

Tickets are \$50 and information is available [here](#).

WEDNESDAY, MAY 6, 2020, 7:30 PM

The Morgan Library & Museum, 225 Madison Avenue

Richard Gilder Chamber Music Series

Tickets are \$55 information is available [here](#).

SUNDAY, MAY 10, 2020, 2:00 PM

Brooklyn Museum, 200 Eastern Parkway, Brooklyn

Iris and B. Gerald Cantor Auditorium

Tickets are \$40 and information is available [here](#).

More About the Program

The two works in this concert demonstrate the influence of Mozart on Beethoven. Beethoven composed the **Sextet in E-Flat Major** in 1795. It is in three movements and was modelled on Mozart's Horn Quintet K. 407, which is in the same key and is in the same concertante style with virtuosic writing for the two horns and string quartet. Beethoven's **Septet in E-flat major** is one of his most successful and popular works and one which circulated in many editions and arrangements for different forces. In later life, Beethoven remarked that he wished it had been burned, and when a would-be patron, after the premiere of the Eighth Symphony, offered him a handsome fee to compose "something in the more agreeable style of the Septet," he was enraged. The overall layout resembles a serenade and is in fact more or less the same as that of Mozart's string trio K. 563 composed in the same key. However, Beethoven expands the

form by the addition of substantial introductions to the first and last movements and by changing the second minuet to a scherzo. He composed it 1799–1800, as he entered his thirtieth year.

OSL WITH MASTERVOICES

Thursday, April 2, 2020 at 8 PM

Carmen (Concert staging)

By Georges Bizet with English translation by Sheldon Harnick

Rose Hall at Jazz at Lincoln Center, Broadway at 60th Street

Tickets for *Carmen* start at \$30 and are currently available starting on December 9. Tickets will be available at the Jazz at Lincoln Center box office, Broadway at 60th Street, or by calling 212.721.6500 or 212.647.0251. Tickets may be purchased online at jazz.org.

Ted Sperling, Conductor

Sammi Cannold, Director

Gustavo Zajac, Choreography

Orchestra of St. Luke's

Manhattan Girls Chorus

MasterVoices Chorus

Peabody Southwell (mezzo-soprano), Carmen

Noah Stewart (tenor), Don José

Nicole Cabell (lyric soprano), Micaela

Cesar Delgado (tenor), Remendado

Steven LaBrie (baritone), Camillo

More About the Program

The OSL joins the 150–member **MasterVoices** chorus, **Manhattan Girls Chorus**, for a concert staging of **Bizet's *Carmen*** in its original Opéra Comique version, with dialogue rather than recitative, as translated by the distinguished Broadway lyricist **Sheldon Harnick**. Harnick's translation of *Carmen* was commissioned and premiered by the Houston Grand Opera in 1981 and served as the English text for Peter Brook's acclaimed *La Tragédie de Carmen* which was performed at the Vivian Beaumont Theater in New York in 1984. These performances will mark the New York premiere of the full translation.

American mezzo-soprano **Peabody Southwell**, acclaimed for “her stylistic mastery and ripe, sensual sound” (*Opera Magazine*, UK), is Carmen. Rising American tenor **Noah Stewart** also stars as the naïve soldier, Don José. Highly demanded and “faultlessly gleaming” (*Financial Times*) lyric soprano **Nicole Cabell** sings the role of Micaela, “generous, lustrous tenor” (*Opera News*) **Cesar Delgado** is Remendado, and the “superb” (*New York Times*) baritone **Steven LaBrie** appears as Escamillo. **Sammi Cannold**, recently recognized in *Forbes Magazine's* “30 Under 30 in Hollywood & Entertainment,” directs and the choreographer is **Gustavo Zajac**, who staged the dances for MasterVoices' 2015 *The Pirates of Penzance*.

Sheldon Harnick, with his late partner, composer Jerry Bock, created some of the most beloved musicals of the 20th century, including *Fiorello!* (1959), *She Loves Me* (1963), *Fiddler on the Roof* (1964), *The Apple Tree* (1966) and *The Rothschilds* (1970). In addition to *Carmen*, Harnick has provided English–language librettos for numerous classical operas and oratorios, including works by Stravinsky, Ravel, Mozart, Bach

and Verdi. His version of Lehár's *The Merry Widow* (1977) was premiered by the San Diego Opera Company starring Beverly Sills (a subsequent album won the 1979 Grammy Award for best new opera recording). His translations of several Yiddish songs were featured in the Los Angeles and New York productions of Joshua Sobol's play *Ghetto* in 1986 and he collaborated on the English libretto for the Broadway production of the Dutch musical *Cyrano* in 1993.

[OSL AT TEMPLE EMANU-EL](#)

Wednesday, April 22, 2020 at 6:30 PM

[Brahms: First Serenade](#)

Orchestra of St. Luke's

HONNEGER *Pastorale d'été*

BRAHMS/BOUSTEAD Serenade No. 1 in D Major, Op. 11

More About the Program

The program includes works created in idyllic landscapes. Honneger's *Pastorale* was inspired by the awe of a summer sunrise in the Swiss Alps, and Brahms' Serenade began its life in the German countryside. Both works showcase the talent of these composers written in the springtime of their lives (they were both in their twenties). In the case of Brahms' Serenade, many consider it nearly symphonic in scale, and it foreshadows the prodigious symphonist he would become at the height of his career.

[ORCHESTRA OF ST. LUKE'S EDUCATION COMMUNITY PROGRAMS](#)

[Music In Color: Eleanor Alberga \(Free Community Concerts\)](#)

St. Luke's Chamber Ensemble

Kirya Traber, Narrator

ALBERGA *Jamaican Medley* (arr. for strings by Andrew Roitstein)

BARTÓK Selection from 44 Duets for Two Violins

BACH Selection from Trio Sonata, BWV 529

ALBERGA Selection from String Quartet No. 1

ALBERGA *Shining Gate of Morpheus* for horn and string quartet **(North American premiere)**

THURSDAY, APRIL 16, 2020, 6:00 PM

New York Public Library for the Performing Arts

SUNDAY, APRIL 19, 2020, 1:00 PM

Flushing Town Hall

THURSDAY, APRIL 23, 2020, 7:00 PM

Hostos Center for the Arts & Culture

SATURDAY, APRIL 25, 2020, 4:00 PM

Brooklyn Public Library – Central Branch

SUNDAY, APRIL 26, 2020, 2:00 PM

Snug Harbor Cultural Center

Born in Kingston, Jamaica and currently residing in the United Kingdom, **Eleanor Alberga** cemented a reputation as a composer of international stature with her 2015 Last Night of the Proms opener *Arise Athena!* Her music is not easy to pigeonhole. The musical language of her opera *Letters of a Love Betrayed* (2009) has drawn comparisons with Berg's *Wozzeck* and Debussy's *Pelléas and Mélisande*, while her lighter works draw more obviously on her Jamaican heritage and time as a singer with the Jamaican Folk Singers and as a member of an African dance company. In 1970, she won the biennial Royal Schools of Music Scholarship for the West Indies, which she took up at the Royal Academy of Music in London, studying piano and singing. She developed a deep affinity for modern dance and became associated with The London Contemporary Dance Theatre. Her piano quintet *Clouds* (1984) was conceived for and commissioned by LCDT. Alberga later became the company's Musical Director, conducting, composing, and playing on all LCDT's many tours.

Alberga's orchestral works include her dramatic adaptation of Roald Dahl's *Snow White and the Seven Dwarves* (1994) for symphony orchestra and narrators, which premiered at the Royal Festival Hall in 1994 with Franz Welser-Möst and the London Philharmonic Orchestra. The year 2001 also saw the completion and premiere of a highly praised first *Violin Concerto*, written for Thomas Bowes and commissioned by The Scottish Chamber Orchestra under Joseph Swensen. Her chamber music compositions are many. She is currently working on a second violin concerto and a suite of shorter piano works.

Music in Color is made possible with support from the National Endowment for the Arts.

About Orchestra of St. Luke's

Orchestra of St. Luke's (OSL), an independent orchestra and arts organization, evolved from a group of virtuoso musicians who began performing concerts at Greenwich Village's Church of St. Luke in the Fields in 1974. Now in its 45th season, the Orchestra performs over 70 times each year at venues throughout New York City and beyond. Celebrated expert in 18th-century music, Bernard Labadie, became OSL's Principal Conductor in 2018, continuing the Orchestra's long tradition of working with proponents of historical performance practice.

OSL's signature programming includes an orchestra series presented by Carnegie Hall, now in its 33rd season; the OSL Bach Festival, presented in association with Carnegie Hall and at other venues; the Chamber Music Series presented at The Morgan Library & Museum, Brooklyn Museum, and Merkin Hall; the *Music in Color* free community concert tour of New York City's five-boroughs; a summer residency at Caramoor Center for Music and the Arts, now in its 42nd season and a creative partnership with Paul Taylor American Modern Dance, where OSL provides live musical accompaniment during the company's annual Lincoln Center season.

OSL's education programs includes the Free School Concerts series, presenting innovative concerts to student audiences since 1977; Youth Orchestra of St. Luke's, providing free instrumental coaching to elementary and middle-school students; and the DeGaetano Composition Institute, providing emerging composers mentorship and creative support as they develop new works to be performed by the Orchestra.

In 2011, OSL opened The DiMenna Center for Classical Music 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.

Learn more at OSLmusic.org or @OSLmusic on Instagram, Facebook, Spotify and more.

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.

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 fifth 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.

In addition to his appearances with Orchestra of St. Luke's, Maestro Labadie will make guest appearances in 2019–2020 with the 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 brought 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.

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