

CARNEGIE HALL presents

Sat, Feb 14, 2009 at 8 PM

Isaac Stern Auditorium / Ronald O. Perelman Stage

CARNEGIE HALL FESTIVAL CHORUS

Orchestra of St. Luke's

Helmuth Rilling, Conductor

Susan Gritton, Soprano

James Taylor, Tenor

Nathan Berg, Bass-Baritone

Kathy Saltzman Romey, Choral Preparation

JOSEPH HAYDN *Die Schöpfung*, Hob. XXI:2 (*The Creation*) (1798)

(1732–1809)

Gabriel, Eva Susan Gritton

Uriel James Taylor

Raphael, Adam Nathan Berg

ERSTER TEIL

Einleitung: Rezitativ (Raphael, Uriel) mit Chor: Im Anfange
schuf Gott Himmel und Erde

Arie (Uriel) mit Chor: Nun schwanden vor dem heiligen Strahle

Rezitativ (Raphael): Und Gott machte das Firmament

Chor mit Sopransolo (Gabriel): Mit Staunen sieht das Wunderwerk

Rezitativ (Raphael): Und Gott sprach: Es sammle sich das Wasser

Arie (Raphael): Rollend in schäumenden Wellen

Rezitativ (Gabriel): Und Gott sprach: Es bringe die Erde Gras hervor

Arie (Gabriel): Nun beut die Flur das frische Grün

Rezitativ (Uriel): Und die himmlischen Heerscharen

Chor: Stimmt an die Saiten, ergreift die Leier

Rezitativ (Uriel): Und Gott sprach: Es sei'n Lichter

Rezitativ (Uriel): In vollem Glanze steigt jetzt die Sonne

Chor mit Soli: Die Himmel erzählen die Ehre Gottes

INTERMISSION

Celebrating Hungary is sponsored by Erste Group.

This concert is made possible, in part, by an endowment fund for choral music established by S. Donald Sussman in memory of Judith Arron and Robert Shaw.

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This is the second concert in the 2008–2009 season's *Choral Classics* series and the seventh concert in *Celebrating Hungary*.

CARNEGIE HALL

ZWEITER TEIL

Rezitativ (Gabriel): Und Gott sprach: Es bringe das Wasser

Arie (Gabriel): Auf starkem Fittiche schwinget sich der Adler

Rezitativ (Raphael): Und Gott schuf grosse Walfische und ein jedes

Rezitativ (Raphael): Und die Engel rührten ihr' unsterblichen Harfen

Terzett (Gabriel, Uriel, Raphael): In holder Anmut stehn, mit jungem Grün

Chor mit Soli (Gabriel, Uriel, Raphael): Der Herr ist gross in seiner Macht

Rezitativ (Raphael): Und Gott sprach: Es bringe die Erde hervor

Rezitativ (Raphael): Gleich öffnet sich der Erde Schoss

Arie (Raphael): Nun scheint in vollen Glanze der Himmel

Rezitativ (Uriel): Und Gott schuf den Menschen

Arie (Uriel): Mit Würd' und Hoheit angetan

Rezitativ (Raphael): Und Gott sah jedes Ding, was er gemacht hatte

Chor: Vollendet ist das grosse Werk

Terzett (Gabriel, Uriel, Raphael): Zu dir, O Herr, blickt alles auf

Chor: Vollendet ist das grosse Werk

DRITTER TEIL

Orchestereinleitung und Rezitativ (Uriel): Aus Rosenwolken bricht

Duett mit Chor (Eva, Adam): Von deiner Güt', o Herr and Gott

Rezitativ (Adam, Eva): Nun ist die erste Pflicht erfüllt

Duett (Adam, Eva): Holde Gattin, dir zur Seite

Rezitativ (Uriel): O glücklich Paar, und glücklich immerfort

Schlusschor mit Soli: Singt dem Heren alle Stimmen!

Next in *Choral Classics*

STERN/PERELMAN

Fri, May 15, 2009
at 8 PM

STAATSKAPELLE BERLIN

Pierre Boulez, Conductor
Eberhard Friedrich, Chorus
Director

Christine Brewer, Soprano
Adrienne Pieczonka, Soprano
Sylvia Schwartz, Soprano
Michelle DeYoung,
Mezzo-Soprano
Jane Henschel,
Mezzo-Soprano
Stephen Gould, Tenor
Hanno Müller-Brachmann,
Bass-Baritone
Robert Holl, Bass
Westminster Symphonic Choir
Joe Miller, Conductor
The American Boychoir
Fernando Malvar-Ruiz, Music
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CARNEGIE HALL

About Professional Training Workshops

Dear Friends,

Welcome to the 2008–2009 season of the Professional Training Workshops of The Weill Music Institute at Carnegie Hall!

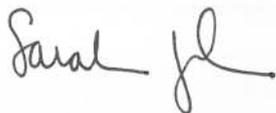
These weeklong, tuition-free experiences offer a special opportunity for young musicians to explore many aspects of musical life. Participants delve into repertoire, gaining the tools needed to nurture their artistic vision by working side by side with artists of the highest caliber. These participants learn ways to communicate and connect with audiences, building a sense of community to last throughout their careers.

In this workshop, a choir of 60 singers explores Haydn's *Die Schöpfung* (*The Creation*) with German conductor Helmuth Rilling and choral preparer Kathy Saltzman Romey. This workshop also features vocal and conducting master classes, which give four conductors and six singers the opportunity to work on selected recitatives and arias from *The Creation* with Helmuth Rilling and tenor James Taylor. The week culminates in a performance with Rilling leading the Carnegie Hall Festival Chorus, comprising the workshop participants, as well as the Orchestra of St. Luke's, soprano Susan Gritton, tenor James Taylor, and bass-baritone Nathan Berg.

We hope you will join us for this and other Professional Training Workshop events throughout the spring season with master artists Zakir Hussain, Osvaldo Golijov, and Dawn Upshaw. Please visit carnegiehall.org/workshops for more information.

We celebrate and admire the dedication of these young artists, and hope they inspire you to investigate and pursue your own passions.

Sincerely,



Sarah Johnson
Director of The Weill Music Institute

The Weill Music Institute creates broad-reaching music education programs, playing a central role in Carnegie Hall's commitment to making great music accessible to as many people as possible. Education programs are woven into the fabric of the Carnegie Hall concert season, with opportunities for preschoolers to adults, new listeners to emerging professional musicians. With its access to the world's greatest artists and latest technologies, The Weill Music Institute is uniquely positioned to inspire the next generation of music lovers, nurture tomorrow's musical talent, and shape the evolution of music education itself. The Weill Music Institute annually serves over 115,000 children, students, teachers, parents, young music professionals, and adults in the New York City metropolitan area, across the United States, and around the world.

The Program

JOSEPH HAYDN (1732–1809)

Die Schöpfung, Hob. XXI:2 (*The Creation*)

Haydn returned to Vienna in the late summer of 1795 from his wildly successful tour in London, a cultural hero. Like Handel 50 years earlier, Haydn was exalted by a new, modern public whose character was more heterogeneous than it had ever been before. Haydn was asked by a group of Viennese nobles to write the music for the creation of the world, an oratorio loosely based on the book of Genesis. Public concerts had political as well as artistic purposes and *The Creation* was conceived as a statement of Germanic identity in an atmosphere charged with the uncertainty of the French Revolutionary Wars. It must not be forgotten, however, that Haydn—and the public, for that matter—had an emotional engagement with the themes of this oratorio, and that *The Creation* was the work of a very devout man who felt a personal, heartfelt connection to the Transcendent like never before.

The Creation is the first great oratorio since those of Handel. In England, Haydn had become acquainted with these immensely popular oratorios, the experience inspiring *The Creation's* dimensions: The sizes of

the orchestra and chorus alone were gigantic even by today's standards (approximately 200 performers). Yet Haydn's innovations had little to do with size; while the earlier aesthetic consisted in the contrasting of instrumental masses, Haydn reached dramatic expression in this oratorio by achieving an orchestration hitherto unknown. One would think that with his Symphony 104, he would have said his last word on orchestral style, and that after so many works for that medium he had exhausted his possibilities. But no—as the astonishing orchestral prelude that depicts chaos shows, Haydn had more to say.

The prelude entitled “Representation / Idea of Chaos” strikingly exhibits this extraordinary feeling of color: It is a representation of the disorder of the universe, achieved by superimposing ambiguous intervals to create the sensation of the absence of harmony. This ingenious portrayal is stupefying, both sonically and symbolically, for the absence of harmonic identity or direction is like the “absence of being” itself. Not only is the prelude formally amorphous—no matter what some theorists declare—but it is also

Performance time: approximately 115 minutes

Composed in 1798, *The Creation* received its Carnegie Hall premiere on November 30, 1894, with the Oratorio Society of New York and the New York Symphony Orchestra, with Walter Damrosch, conductor; Lillian Blauvelt, soprano; Charles Herbert Clarke, tenor; and Emil Fischer, bass.

a tour de force of coloristic effects, with the woodwinds and heavy brass (three trombones) tearing the somber canvas with strident colors.

After the prelude, the archangel Raphael intones Genesis's first words, and with "And then there was Light" the chorus explodes in a radiant C-major chord—the first real key of the piece. The chroniclers of the first performance reported that "when Light broke forth for the first time, the enchantment of the electrified Viennese was so profound that the performers could not proceed for some minutes." It can be easily imagined what a profound impression—how ultra-modern in its day—this masterwork must have had on its first audience.

The first part of the oratorio focuses on the first to fourth days of creation (the conception of light, land and sea, heavenly bodies, and plant life). The whole work is structured as a succession of a recitative using Genesis prose, a commentary set as an aria or ensemble, another recitative, and a choral hymn of praise. The third section (**n. 3**), presents different aspects of nature: flutes and clarinet depict lightning, and strings and drums, thunder; violins drop rain in triplet figures, ending in wintry snow. **N. 4** follows this picturesque scene with a soprano solo and chorus praising the firmament's stars and the second day. **N. 5** depicts the separation of earth from water. A very dramatic solo bass aria in D minor follows (**n. 6**); the strings interpret the turmoil of the mountains emerging from the ocean; as the plains and meadows are stretched, the tension eases and the aria ends placidly, introducing a pastoral character. **N. 7** is a celebrated

coloratura aria for the soprano who announces the delights of planting the earth's green. Orchestral color is again a prominent feature in this aria, which has some exquisite woodwind writing accompanying the voice. The big chorus, "Awaken the Harp" (**n. 10**), follows with some striking polyphonic effects: The basses begin a fugal theme, worked up through the voices until a pause followed by an ecstatic conclusion. Two more recitatives continue the story of *The Creation*, illustrating with particular brilliance the rising of the sun. The final chorus (**n. 13**), "The Heavens are telling the glory of God," concludes the first part of the oratorio with all three soloists joining the chorus and orchestra in a glowing C major chord, as if the whole remainder of the first part were a sort of reverberation of the initial "and then there was Light."

The fifth and sixth days (the creation of animals, birds, fish, and man and woman) constitute Part II of the oratorio. The first aria (**n. 15**) reveals a beautiful example of instruments painting the awakening of bird life; the clarinet depicts a lark's song, and the bassoon the cooing of the dove; the aria reaches its climax with the flute's intonation of the nightingale's song. It should be noted that in 18th-century music, tone painting is the outcome of inherent musical expression and not an aesthetic for its own sake. This is especially true in the sections that follow. In **n. 16**, God himself speaks and commands that all creatures "be fruitful and multiply." Scored solely for violas, cello, and bass, this accompanied recitative is astounding for its unprecedented orchestration, unmatched until the end of the 19th century; the incredible bronzed

hues of the accompaniment are achieved by having divided parts for each of the lower string sections—a technique not to be exploited again until Richard Strauss’s *Metamorphosen*. The next two trios (n. 18 and 19) are further hymns in praise of God, while n. 23 and 24 describe the creation of the first man.

Part III abandons the Bible; this cantata, devoted to Adam and Eve, is introduced by a broad largo set in the radiant key of E major (n. 29). Nothing could have been more happily conceived than the melody given to the flutes describing the young morning in the Garden of Eden. A short recitative expresses the wonders of paradise. Adam and Eve sing the following two duets (n. 30 and 32), presenting an idyllic

picture of perfect joy, the latter a melodically inspired duet of deep feeling. The conclusion of the oratorio is essentially a canticle in which all of the musical voices join in a gigantic fugue. The most virtuosic and brilliant chorus of *The Creation* fittingly occurs at the end of the work. Haydn counters the text (“The Lord is great, His praise shall last for eternity”) with melismatic passages on the word “Amen,” which, in turn, is woven into the fugal subject of the coda in countless rhythmical conduct. In striking contrast to the beginning of the work, the harmonic identity is firm, almost self-evident, to ground unequivocally the work from a primordial, undistinguishable mass to a new world of self-conscious apprehension.

—Cody Franchetti

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The Artists

HELMUTH RILLING

Born in 1933 in Stuttgart, Helmuth Rilling is active as conductor, pedagogue, and ambassador for the music of J. S. Bach worldwide.

In 1954 Rilling founded the Gächinger Kantorei; in 1965 he founded the Bach Collegium Stuttgart as the choir's regular orchestral partner. Rilling has since been intensely involved with the works of J. S. Bach and has felt a strong link to this composer's works. In addition, Rilling has been a fervent advocate of neglected Romantic choral music, and of commissioning and performing contemporary choral music. In 2000 Rilling led the critically acclaimed premiere of *Passions* composed by Wolfgang Rihm, Sofia Gubaidulina, Osvaldo Golijov, and Tan Dun.

Either with his house ensembles in Stuttgart or as a guest conductor, Rilling is active on the international concert podium, performing regularly throughout Europe, the US, and Canada. He has a special friendship dating back 30 years with the Israel Philharmonic, and since 1970 has been Artistic Director of the Oregon Bach Festival. Rilling recently appeared with the Toronto Symphony Orchestra (where he has appeared annually as part of the Toronto International Bach



Festival), the National Arts Center Orchestra in Ottawa, the Minnesota Orchestra, the Detroit Symphony Orchestra, the Chicago Symphony Orchestra, and the National Symphony Orchestra. In 2007 he led a choral workshop at Carnegie Hall that culminated in a performance of J. S. Bach's *St. Matthew Passion*. In January 2005 he led a highly acclaimed premiere of Robert Levin's new completion of Mozart's Mass in C Minor at Carnegie Hall.

The many prizes Helmuth Rilling has received include the UNESCO International Music Prize in 1994 and the Theodor Heuss Prize in 1995. In 2003 he became an honorary member of the American Academy of the Arts and Sciences. He won a coveted Grammy Award in 2000 for his recording of Krzysztof Penderecki's *Credo* and was again nominated in 2001 for his recording of Wolfgang Rihm's *Deus Passus*.

SUSAN GRITTON

Winner of the 1994 Kathleen Ferrier Memorial Prize, Susan Gritton studied botany at Oxford and London universities before taking up a career in singing.

Her operatic engagements have included Liù (*Turandot*), Micäela (*Carmen*), Mařenka (*The Bartered Bride*) and Ismene (*Mitridate*) for the Royal Opera House, Covent Garden; Konstanze (*Die Entführung aus dem Serail*), Vitellia (*La clemenza di Tito*), Romilda (*Xerxes*), Cleopatra (*Giulio Cesare*), the title roles of *Rodelinda* and *Fiordiligi* at the Bayerische Staatsoper, Munich; and Donna Anna (*Don Giovanni*) at Opéra de Montréal. Her many roles at the English National Opera have included Countess Almaviva (*Le Nozze di Figaro*), Pamina (*Die Zauberflöte*), *Fiordiligi* (*Così fan tutte*), Sophie (*Der Rosenkavalier*) and the title role of *The Cunning Little Vixen*.

Engagements this season include Konstanze at the Bayerische Staatsoper; *Fiordiligi* at the ENO and her operatic debut in Vienna in a newly staged production of Handel's *Messiah*. Future plans include her role debut as Ellen Orford (*Peter Grimes*) for Opera Australia and Blanche (*Dialogues des Carmélites*) at the Bayerische Staatsoper.

Gritton appears regularly in concert with many of the world's great orchestras and conductors in



venues such as the Musikverein in Vienna, the Berlin Philharmonie, the Amsterdam Concertgebouw, and the Salzburg Mozarteum. Her concert engagements this season include appearances with the Accademia Nazionale di Santa Cecilia and Pappano, and the Rotterdam Philharmonic with Frans Bruggen.

A regular recitalist, Gritton's appearances include Wigmore Hall with Graham Johnson, Lincoln Center with Eugene Asti, and the Oxford Lieder Festival. She has recorded songs by Britten, Medtner, Schubert, Fanny Hensel, and Clara Schumann. Her extensive discography also includes Handel's *Saul*, *Solomon*, *Theodora* (title role), *Messiah*, *L'allegro*, and *The Choice of Hercules*; Brahms's Requiem; Mozart's Requiem; masses by Haydn, Hummel, and Schubert; and the role of Mařenka in *The Bartered Bride* (nominated for a Grammy Award).

Gritton lives in Surrey with her husband and two children.

JAMES TAYLOR

With a repertoire ranging from the Renaissance to the 21st century, tenor James Taylor devotes much of his career to the oratorio and concert literature. One of the most sought-after Bach enthusiasts, Taylor debuted with the New York Philharmonic, and throughout the US, South America, Japan, Israel, and Europe.

Highlights of Taylor's 2008–2009 season include performances with the Saint Paul Chamber Orchestra led by Nicolas McGegan, the National Symphony, and Maestro Rilling. He sings the Britten *War Requiem* with Bramwell Tovey and the Vancouver Symphony, and Haydn's *Stabat Mater* with Bernard Labadie and Les Violins du Roy in Quebec and Montreal. International performances include Bach's *Mass in B Minor* in Bamberg with Sir Roger Norrington; Haydn's *Orlando Paladino* with Nikolaus Harnoncourt and the Berliner Philharmoniker; and Handel's *Messiah* with the State Orchestra of Brazil, conducted by John Neshling.

Taylor began the 2007–2008 season with performances of Bach's *Mass in B Minor* with the Akademie für



Alte Musik Berlin, and toured Britten's *War Requiem* with Helmuth Rilling, appearing at the Rheingau Musikfestival, in Stuttgart, and in Bonn at the Beethovenfest.

A native of Houston, James Taylor attended Texas Christian University as a student of Arden Hopkin. A Fulbright scholar, he studied at the Hochschule für Musik in Munich where he graduated in 1993 with a "Meisterklassendiplom." In May 2005 The Yale Institute of Sacred Music and Yale School of Music announced the appointment of James Taylor as Associate Professor of Voice in the Early Music, Song, and Chamber Ensemble program.

James Taylor can be heard on over 30 recordings.

NATHAN BERG

Born in Saskatchewan, Canada, Nathan Berg has studied in Canada, the US, France, and finally at the Guildhall School of Music and Drama in London with Vera Rozsa, where he won the Gold Medal for Singers. A winner of prizes in the Royal Over-Seas League, Peter Pears, Kathleen Ferrier, and Walther Gruner Lieder competitions, Berg continues to receive international critical acclaim.



With repertoire including Bach, Handel, Mahler, and Verdi, Berg

has traveled extensively to perform with such conductors as Davis, Slatkin, Masur, Boulez, Harding, Hogwood, Salonen, Dutoit, Dohnanyi, Christie, Herreweghe, Tilson Thomas, Abbado, Norrington, Haenchen, Rilling, King, and Leppard. Berg has performed with numerous orchestras around the world, including the Los Angeles Philharmonic, the Chicago Symphony Orchestra, the Montreal Symphony, The Orchestra of the Age of Enlightenment, the National Symphony, the Rias Kammerchor, the Academy of Ancient Music, Les Arts Florissants, the Saint Louis Symphony, and the San Francisco Symphony Orchestra.

Operatic roles have included Argante in *Rinaldo* at the Bayerische Staatsoper in Munich; the title role in *Le Nozze di Figaro* for New York City Opera and the Netherlands Opera, with whom he also sang Manoa (*Samson*) and Mercurio (*L'Incoronazione di Poppea*);

Ferrando (*Il Trovatore*) in Trieste; Schaunard (*La Boheme*) for the Canadian Opera Company; and with Ozawa in Tokyo and Colline in *La Bohème* at the Opera de Paris Bastille and Vancouver Opera.

Engagements during the 2008–2009 season include *Armide* at the Theatre des Champs-Elysees, a European tour of *Apollo and Daphne* under Emmanuelle Haim, and concert performances of *The Magic Flute* with the Toronto Symphony Orchestra. Berg also performs *Elijah* with the Master Chorale of Washington and the Toronto Mendelssohn Choir, in addition to performances of Verdi's Requiem with Colorado Symphony and Brahms's Requiem with the National Arts Center Orchestra. Much of Berg's season is devoted to performances of *The Creation* under the baton of Helmuth Rilling. He also sings this work with the London Philharmonic Orchestra, under the direction of Adam Fischer.

KATHY SALTZMAN ROMEY

Kathy Saltzman Romey is Director of Choral Activities at the University of Minnesota and Artistic Director of the Minnesota Chorale, the principal chorus of the Minnesota Orchestra.

Known for her meticulous training of choruses, Romey has prepared programs for such internationally recognized conductors as James Conlon, Lorin Maazel, Nicholas McGegan, Bobby McFerrin, Roger Norrington, Helmuth Rilling, Robert Shaw, Leonard Slatkin, and Osmo Vänskä. A staff member of the Oregon Bach Festival since 1984, Romey is also Principal Chorus Master of the Festival Choir,



which she prepares for annual performances and recording projects. She has assisted with 10 recordings, including the festival's Grammy Award-winning recording of Penderecki's *Credo* under Helmuth Rilling, and the 2008 Grammy-nominated recording of Beethoven's Ninth Symphony with Osmo Vänskä

and the Minnesota Orchestra and Chorale. Romey regularly serves as a chorus master to the Internationale Bachakademie Stuttgart for special programs and tours, and has also prepared programs with the Westminster Symphonic Choir and Netherlands Radio Choir. She has assisted Rilling with the Carnegie Hall Choral Workshops since 2005.

Romey earned a bachelor's in flute performance from the University

of Oregon in 1979, and an artistic degree in choral conducting under Helmuth Rilling from the Frankfurt Musikhochschule in 1984. She returned to the US to assist Dale Warland at Macalester College and served as director of choral activities at the college from 1985 to 1992. Active as a guest conductor and clinician, Romey was named 2002 Conductor of the Year by the Minnesota chapter of the American Choral Directors Association.

ORCHESTRA OF ST. LUKE'S

The 2008–2009 season marks the 34th year of America's foremost chamber orchestra, the Orchestra of St. Luke's, a musical organization that comprises the orchestra, the chamber ensemble, and the St. Luke's Arts Education Program. St. Luke's currently performs approximately 100 orchestral, chamber, and educational concerts throughout New York each year, all showcasing the hallmark collaborative spirit that has garnered consistent critical acclaim for vibrant music making of the highest order.

Formed at the Caramoor International Music Festival in summer 1979, the orchestra evolved from the St. Luke's Chamber Ensemble (founded in 1974), with ensemble members forming the orchestra's artistic core as principal players. In addition to being presented by Carnegie Hall in its annual series, the orchestra continues a collaborative relationship with the Hall spanning more than 20 years that currently includes participation in such events as annual holiday concerts, the Choral Workshop, Family Concerts, and concert presentations of musical theater. The orchestra is also engaged throughout the year in a



number of artistic collaborations, and serves each summer as orchestra-in-residence at the Caramoor International Music Festival.

In chamber music, St. Luke's performs annual concert series in three of New York's most esteemed art institutions: the Morgan Library and Museum's Gilder Lehrman Hall, the Brooklyn Museum, and Dia:Beacon in upstate New York. The St. Luke's Arts Education Program comprises free education performances and yearlong in-school residencies supported by professional development for teachers and standards-based curriculum materials. The program serves 25,000 New York City schoolchildren and their teachers annually.

St. Luke's has released two critically acclaimed recordings on its own

label, St. Luke's Collection: Mozart's Symphonies Nos. 39 and 41, "Jupiter," under the direction of Donald Runnicles, and Bach's "Brandenburg" Concertos. The collection also includes *Morning, Noon, and Evening*, featuring Haydn's Symphonies Nos. 6, 7, and 8; *With Valour Abounding*, featuring music by Handel inspired by the Old Testament; and a DVD of Vivaldi's *The Four Seasons*

accompanied by animated artwork by New York City public school students. These are the most recent additions to an already stellar and extensive discography, numbering more than 70 recordings, that includes four Grammy Award-winning discs.

Visit OSLmusic.org for the St. Luke's calendar of events, tickets, and more information.

ORCHESTRA OF ST. LUKE'S

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Elizabeth Ostrow, *Vice President, Artistic Planning*

Katy Clark, *Managing Director and Vice President*

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Concertmaster

Mayuki Fukuhara

Eriko Sato

Mitsuru Tsubota

Robin Bushman

Christoph Franzgrote

Conrad Harris

Karl Kawahara

Anca Nicolau

Ellen Payne

Robert Shaw

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Gregor Kitzis

Fritz Krakowski

Rebecca Muir

Sara Parkins

Andrea Schultz

Robin Zeh

VIOLA

Louise Schulman

Ronald Lawrence

Lois Martin

Ann Roggen

Sally Shumway

Lih-Wen Ting

CELLO

Myron Lutzke

Daire FitzGerald

Rosalyn Clarke

Karl Bennion

DOUBLE BASS

John Feeney

Anthony Falanga

Lewis Paer

FLUTE

Elizabeth Mann

Sheryl Henze

Gen Shinkai

OBOE

Melanie Feld

James Roe

CLARINET

Steven Hartman

Meryl Abt

BASSOON

Frank Morelli

Gil Dejean

Charles McCracken

HORN

RJ Kelley

Theresa MacDonnell

TRUMPET

Carl Albach

Louis Hanzlik

TROMBONE

Michael Powell

Kenneth Finn

John Rojak

TIMPANI

David Nyberg

CONTINUO

Robert Wolinsky

**Member of St. Luke's Chamber Ensemble*

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Jannah Delp
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Christine Laird
Linda Mack
Jessica McCormack
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ALTO

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Alta Dantzler
Robert Fertitta
Lisa Marie Foltz
Liz Geisewite
Marjorie Johnston
Mary Katheryn Monteith
Daniel I. Moody
Debra Scroggins
Suzanne Schwing
Elizabeth Anne Thorne
Helen H. Van Wyck
Lidiya Yankovskaya
Laurie Yorr

TENOR

Reuven Aristigueta
Nathan Carlisle
Daniel Coakwell
Andrew Crane
Drake Dantzler
Cory B. Davis
Wyatt Ford
Ethan Fran
Gerald Grahame
David Hays
Leo Leal
Michael C. Lister
Wilson Nichols
Steven Wilson

BASS-BARITONE

David Farwig
Kyle Ferrill
Wayne A. Hanmer
Matthew Hoch
Marlon Hurst
Scott Jarrett
Alexander Jones
Thomas McCargar
Neil Netherly
Andrew Nolen
Matthew Olson
Trevor Pollack
Nicholas Probst
Louis E. Seymour II
Kevin A. Smith

A Call for Courtesy

PHOTO: KEN REGAN

You play a part ...

Just imagine this—the music quiets, creating a breathtaking moment of drama before the final chords, when ... *that blasted cell phone goes off! Arrrgh!*

Here are a few things that you can do to help make each concert a success:

“THE SOUND OF SILENCE.” Please turn off your cell phones, beeping watches, and anything else that might disturb those around you.

“YOU OUGHTA BE IN PICTURES.” Please refrain from taking pictures anywhere inside Carnegie Hall!

“A PERSON CAN DEVELOP A COLD.” Please help yourself to the free Ricola cough drops before the concert, and remember to unwrap one (or a few!) *before* the music starts.

“TEACH YOUR CHILDREN WELL.” We love having children in the audience, but please make sure that courtesy is a part of the learning experience.

“I FEEL PRETTY.” Please be subtle with perfumes and aromatic lotions; some people may be allergic!

“ISN'T IT ROMANTIC?” If you feel the urge to snuggle up with your neighbor, please remember that leaning forward or to the side can block the view of the person behind you!

“A WHOLE LOT OF SHAKIN' GOING ON!” Tapping, humming, and singing along can be lots of fun—but not necessarily for the person sitting next to you.

If you enjoy something in particular, express your appreciation with a round of applause, even if it means clapping between movements.

We're happy that Carnegie Hall feels like home to a lot of people and we want you to experience the music to its fullest. So whether you are making your Carnegie Hall debut or enjoying a welcome return to this great hall, remember the part you play.

And most of all ... enjoy the concert!