

League
of American
Orchestras

Engaging · Sustaining · Transforming

From the Field

January 11, 2008
Edited by Jennifer Melick

NEWS

Funding Credits

Contact the League

- [Join the League](#)
- [Support the League](#)

FROM THE FIELD is a weekly e-newsletter that reports news and highlights noteworthy achievements submitted by orchestras and related organizations. FROM THE FIELD is compiled from hundreds of press releases received by the League each week. Please see below for submission guidelines.

NEWS

At a press conference at Avery Fisher Hall on January 10, the **New York Philharmonic** announced details of its 2008-09 season, the seventh and final season under music director Lorin Maazel, which it is calling "Lorin Maazel—A Grand Finale." The season begins with a September 17 gala at Avery Fisher Hall with Berlioz's *Roman Carnival* Overture, Tchaikovsky's Symphony No. 4 and Ibert's Flute Concerto, with flutist James Galway as soloist; the final four concerts in June will feature Mahler's Symphony No. 8, with soloists to include sopranos Christine Brewer, Nancy Gustafson, Jeanine De Bique, bass Wolfgang Schöne, and bass Jason Grant. World premieres in 2008-09 include Philharmonic commissions by Steven Stucky, Bernard Rands, Aaron Jay Kernis, and Peter Lieberson, and the season also features two Maazel compositions: *Monaco Fanfares* and *Farewells*. It was announced that principal clarinet Stanley Drucker, who has played with the Philharmonic for 60 years, will be retiring at the end of the 2008-09 season; Drucker will be featured in Copland's Clarinet Concerto in June concerts at Avery Fisher Hall and the New Jersey Performing Arts Center. In fall 2008, the Philharmonic co-presents with Carnegie Hall *Bernstein: The Best of All Possible Worlds*, a festival celebrating Leonard Bernstein.

Spoletto Festival USA has announced programming for its 32nd year, which takes place in Charleston, South Carolina, from May 23 to June 8. The festival is preceded on May 22 by a celebration in the renovated Memminger Auditorium, where the revised version of Anthony Davis's opera *Amistad* will be performed. Composers featured during the festival include Davis, whose concerto *You Have the Right to Remain Silent* features clarinet soloist J.D. Parran; Justinian Tamusuza and Kenji Bunch, whose works will be performed by Imani Winds; and Somei Satoh, Christopher Theofanidis, John Kennedy, Ingram Marshall, Tan Dun, and Morton Feldman, whose *For Philip Guston* concludes the festival. Other musical offerings include Beethoven's Mass in C, Brahms's *Nänie*, and Haydn's Te Deum, with the Westminster Choir, Charleston Symphony Orchestra Chorus, and the Spoleto Festival USA Orchestra; chamber music will include the original version of Copland's *Appalachian Spring* for 13 instruments, *Verklärte Nacht* and singers from the cast of *Amistad*, including bass-baritone Gregg Baker, in selections from *Porgy and Bess*. The festival also includes Rossini's *La Cenerentola* as well as substantial music theater, dance, and jazz performances.

Two early film classics—Charlie Chaplin's *City Lights* (1931) and Sergei Eisenstein's *Battleship Potemkin* (1925)—are the focus of upcoming performances by the **Minnesota Orchestra** during its three-week Sounds of Cinema Festival. In addition to directing and starring in *City Lights*, a nearly silent film that is shown on January 17 and 18 in Orchestra Hall, Chaplin wrote the music, accomplished by singing melodies to Arthur Johnston, who arranged the score. On January 26, when the silent film *Battleship Potemkin* is shown, the Minnesota Orchestra will play a 1976 score using Shostakovich's Symphonies 4, 5, 8, 10, and 11. The Jan. 24 and 25 concerts feature music from science-fiction classics such as *Star Wars* and *Star Trek*. "The works presented in this film music festival are really the cream of the crop," said associate concertmaster Roger Frisch.

Among the orchestras preparing for premieres this winter are the **New Mexico**

Symphony Orchestra, which is set to perform the U.S. premiere of Miguel del Aguila's violin concerto, featuring music director Guillermo Figueroa as soloist, at three concerts to take place from January 18 to 20. Del Aguila is the orchestra's composer in residence; the work is said to "take the listener through the composer's travels and experiences, expressing the flavors of Andalusia, Vidalita, and Uruguay." On January 31 the **Manhattan School of Music Symphony** performs the world premiere of Robert Sirota's *212* at the school's John C. Borden Auditorium. Sirota, Manhattan School of Music's President, composed the piece for the school on the occasion of its 90th anniversary; its four movements are "Approaches," "Do Not Hold Doors," "Lamentation," and "O Manhattan." On February 10, the **Henderson Symphony Orchestra** performs the world premiere of Paul Seitz's *In Beauty*, a commission from the Nevada-based orchestra, at the Valley View Recreation Center in Henderson. The piece focuses on the Southwestern region by using Navajo textiles as the basis for the orchestral colors and formal design.

The **Orlando Philharmonic Orchestra** has announced its participation in an educational program for the very young called Connect With Music. The six-week program—for babies from birth to 24 months and their parents or caregivers—launches on January 17 at 9:30 a.m. in the Philharmonic's rehearsal room at the Lowndes Shakespeare Center in Orlando. The program is created and directed by Dr. Mary Palmer, a professor at the University of Central Florida. Orlando Philharmonic principal timpanist Carl Rendek leads the February 14 program, during which children listen and play rhythm instruments, as well as participate in movement activities and rhythm exercises. "The benefits of early exposure to music are greater during early childhood because neurological development takes place at such a rapid pace," said Sally Carter, education manager of the Orlando Philharmonic. "We look forward to working with Dr. Palmer and combining efforts to increase growth and expansion of the program into the Central Florida community." More information on the program can be found at marypalmer.org.

Funding Credits

FROM THE FIELD is supported by a grant from the [National Endowment for the Arts](#).



FROM THE FIELD is also made possible with public funds from the [New York State Council on the Arts](#), a state agency.



Contact the League

To UNSUBSCRIBE from this list, or to CHANGE your e-mail address, please send your name, title, orchestra or organization name, mailing address and e-mail address to fromthefield@americanorchestras.org.

Please send general inquiries and comments to subscription@americanorchestras.org.

To contact the EDITORS, please send a message to orchnews@americanorchestras.org. (Please do not send subscription-related queries to this address.)

League of American Orchestras, 33 West 60th Street, Fifth Floor, New York, NY 10023-7905

Criteria for inclusion:

FROM THE FIELD covers all types of notable orchestral activity, including major grants, education programs, repertoire ideas, or recording projects. Stories of national or compelling interest are given priority.

Submission criteria:

Send press releases to orchnews@americanorchestras.org or to:

SYMPHONY

33 West 60th St. 5th Floor

New York NY, 10023

Bear in mind that hundreds of press releases from hundreds of member orchestras and publicists come our way each week. Since our editorial staff pools all press releases, a single release to SYMPHONY or orchnews@americanorchestras.org is sufficient.

patronMAIL is proud to be the e-mail marketing provider for the League of American Orchestras

This e-mail was sent from League of American Orchestras
Immediate removal with **PatronMail**[®]

[SecureUnsubscribe](#).

To forward this e-mail to a friend or colleague, [use this link](#).