

**THE NEW YORK PHILHARMONIC, LED BY MUSIC DIRECTOR ALAN GILBERT,
RETURNS TO BRAVO! VAIL FOR ITS FOURTEENTH ANNUAL SUMMER
RESIDENCY**

The orchestra presents six programs that feature a wide range of vocal and symphonic works as well as a screening of Charlie Chaplin's City Lights, accompanied by a live performance of the film's score. Acclaimed guest artists include violinist Leila Josefowicz; pianists Yefim Bronfman and Javier Perianes; soprano Heidi Melton; mezzo-soprano Jennifer Johnson Cano; and bass-baritone Eric Owens, the Philharmonic's 2015–16 Mary and James G. Wallach Artist-in-Residence.

Vail, CO – The New York Philharmonic, under the leadership of Music Director Alan Gilbert, returns to Bravo! Vail for its fourteenth annual summer residency, presenting an exciting and strikingly rich lineup that ranges from lighthearted dance fare and timeless film scores to operatic duets and symphonic masterworks.

Kicking off its residency on Friday, July 22, the orchestra, led by guest conductor Bramwell Tovey, presents a Spanish-themed program featuring two pieces by Manuel de Falla: the festive *The Three-Cornered Hat*, with mezzo-soprano Jennifer Johnson Cano, and the introspective and impressionistic *Nights in the Garden of Spain*, with pianist Javier Perianes. The orchestra also performs the popular ballet suite from Massenet's opera *Le Cid*.

For its second program, on Saturday, June 23, the Philharmonic presents a screening of Charlie Chaplin's 1931 silent film *City Lights*, accompanied by a live performance of Chaplin's score — the first one he composed — which conductor and silent-film expert Timothy Brock digitally restored on commission from the Chaplin estate. The Philharmonic's recent performances of *City Lights* have been hailed as a "revelation" (*The New York Times*) and a "crowning success" (*Berkshire Fine Arts*). Watching *City Lights* live, raved *Vogue* (online), "offers a pleasure that you can't get at home, namely, experiencing it as it was intended: on a big screen, amid the laughter of fellow audience members, with Chaplin's own spritely, sentimental score played by a live orchestra — in this case, a mighty fine one...."

On Sunday, June 24, pianist Yefim Bronfman, who served as the orchestra's 2013–14 Mary and James G. Wallach Artist-in-Residence, joins the orchestra and guest conductor Juraj Valčuha for Liszt's lushly romantic Piano Concerto No. 2. *The New Criterion* praised a recent performance of this work, noting that Bronfman made the concerto "glittering and wonderful" and played it with "elegance and dignity" as well as "intelligence, virtuosity, musicality, and conviction." The Philharmonic's Sunday program also includes Kodály's alluring *Dances of Galánta*, Dvořák's spirited tone poem *The Water Goblin*, and Ravel's whirling and swirling *La Valse*.

For its fourth program, on Wednesday, July 27, Music Director Alan Gilbert leads the orchestra in R. Strauss's *Ein Heldenleben*, which vividly evokes the struggles and conquests of a hero (most likely Strauss himself) who battles, and ultimately vanquishes, his enemies. *The New Yorker* recently raved that *Ein Heldenleben* elicited "the finest performance of standard repertory that Gilbert has ever given — confident and vividly three-dimensional, with every section of the orchestra proudly giving its best." Also on the program is William Bolcom's Trombone

Concerto, which the orchestra commissioned and premiered in June. Bolcom wrote the concerto for Principal Trombone Joseph Alessi, who performs the work in Vail, and whom Bolcom has praised as “a consummate musician with perfect intonation, wide stylistic sense, lyrical phrasing, and dazzling technique.”

The concert on Thursday, July 28, begins with guest conductor Dierdre Baker leading the orchestra in Johann Strauss Sr.’s invigorating, folk tune–infused *Radetzky March*. Gilbert then leads the Orchestra in Prokofiev’s lyrical Violin Concerto No. 1, performed by violinist Leila Josefowicz, winner of a 1994 Avery Fisher Career Grant and a 2008 MacArthur “Genius” Grant. The program concludes with a performance, led by Gilbert, of Beethoven’s Symphony No. 3, “Eroica.” Conceived as a passionate paean to the ideals of democracy and political freedom, this groundbreaking piece — which was inspired by Napoleon but then dedicated “to the memory of a great man” after Napoleon crowned himself emperor of the French — was unprecedented in its length and also its scope, both musically and emotionally.

Closing out its residency, on Friday, July 29, Gilbert leads the Philharmonic in works from two powerfully influential operas by Wagner: the Prelude and Liebestod from *Tristan und Isolde*, featuring soprano Heidi Melton, followed with *Ride of the Valkyries* — one of the most thrilling and recognizable pieces of music ever written — and the Final Scene from Act III of *Die Walküre*. *Die Walküre* is part of the composer’s four-opera magnum opus *Der Ring des Nibelungen*, commonly referred to as the *Ring Cycle*. Written over the course of twenty-six years, the *Ring* immerses listeners in some of the most dramatic music-making and storytelling in history, drawing inspiration from Norse mythology and its tale of an all-powerful magic ring. The performance of the Final Scene of Act III of *Die Walküre* features soprano Heidi Melton and bass-baritone Eric Owens, the Philharmonic’s 2015–16 Artist-in-Residence. *New York Classical Review* recently praised Melton for “her rounded, full tone, projection, and precise articulation” and Owens for making the character of Wotan “alternately tender, angry, anguished, but always full of dignity.”