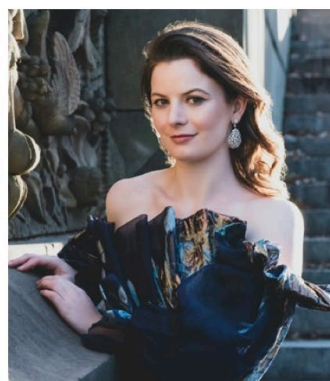
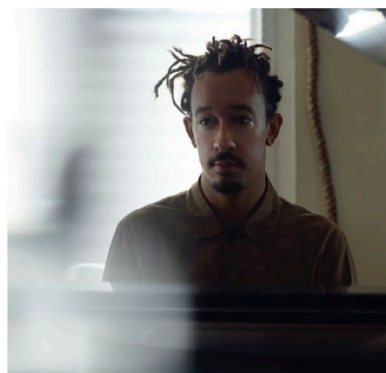


For immediate release

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## Orchestra of St. Luke's announces four Carnegie Hall mainstage performances in 2025–26, with return engagements for Raphaël Pichon and Louis Langrée, plus Andrew Manze and Masaaki Suzuki in their OSL debuts

Soloists include Midori, Paul Lewis, Gerald Clayton, Liv Redpath, and more



Row One: Midori Gotō (photo: Timothy Greenfield-Sanders), Masaaki Suzuki (photo: Marco Borggreve), Gerald Clayton (photo: Ogata), Paul Lewis (photo: Kaupo Kikkas); Row two: Raphaël Pichon (photo: Piergab), Andrew Manze (photo: Chris Christodoulou), Liv Redpath (photo: Dario Acosta), Louis Langrée (photo: Chris Lee)

(February 2025) – [Orchestra of St. Luke's \(OSL\)](#) – celebrated for its “exceptionally fine and committed music-making” (*New York Times*) – gives **four mainstage performances** in **Carnegie Hall's Stern Auditorium / Perelman Stage** during the orchestra's **52nd season** in 2025–26. Conductor **Raphaël Pichon** returns for the second season in a row, for **Beethoven's Symphony No. 9 (Nov 6)**. **Andrew Manze** conducts pianist **Paul Lewis** in **Beethoven's** Piano Concerto No. 4, along with **Haydn's** Symphony No. 47, “Palindrome,” and **John Adams's** *Fearful Symmetries* (**Feb 12**). **Louis Langrée**, also returning for the second season in a row, is joined by jazz pianist **Gerald Clayton** for a program of **Ives, Ellington, Gershwin, and Bernstein (March 26)**; and conductor **Masaaki Suzuki** leads violinist **Midori** in **Beethoven's** Violin Concerto in D, on a program with **Mozart's** *Don Giovanni* Overture and **Mendelssohn's** Symphony No. 4 (**April 30**). Learn more about OSL's 2025-26 Carnegie Hall season [here](#).

For the remaining two concerts of the **2024/25** season, **Bernard Labadie** completes his seven-year tenure as as OSL Principal Conductor. The first features pianist **Marc-André Hamelin** in **Beethoven's** “Emperor” Concerto alongside works by **Mozart** and **Haydn (Feb 13)**, followed by **Bach's** *St. John Passion* with Labadie's own **La Chapelle de Québec** and stellar soloists including **Philippe Sly** and **Andrew Haji (April 10)**.

**James Roe**, OSL's President and Executive Director, comments:

“During the Orchestra of St. Luke's 2025/26 series at Carnegie Hall, we deepen our musical relationship with two remarkable artists, Raphaël Pichon and Louis Langrée, providing these visionary musicians a prominent platform in New York's musical world. And we are thrilled to present the Orchestra of St. Luke's debuts of Andrew Manze and Masaaki Suzuki. These four leaders represent the artistic ambitions of the orchestra and share the dynamic music-making that characterizes our virtuoso orchestra.”

### **Raphaël Pichon's leads Beethoven Symphony No. 9 (Nov 6)**

*The New York Times* praised conductor **Raphaël Pichon's** Carnegie Hall debut performance with OSL last month as “one of the most interesting and satisfying concerts of the classical music season.” Pichon returns in 2025/26 to open the Orchestra of St. Luke's season with **Beethoven's Symphony No. 9**. Soloists include soprano **Liv Redpath**, returning after a fall 2024 recital in OSL's Chamber Music Series; Glaswegian mezzo-soprano **Beth Taylor**; British tenor **Laurence Kilsby**; and American bass **Alex Rosen**. Both Kilsby and Rosen are veterans of Pichon's Pygmalion Ensemble. Also on the program is a Beethoven rarity: **selections from his incidental music** for the never-performed play *Leonore Prohaska* by Johann Friedrich Duncker, about the daughter of a soldier who disguises herself as a man to fight for Prussia in the Napoleonic Wars. Pichon also introduces another rarity: “**Persischer Nachtgesang**” by **Friedrich Silcher**, an important early exponent of the German choral tradition, who based the song on a theme from Beethoven's Seventh Symphony.

### **Andrew Manze and Paul Lewis (Feb 12)**

Conductor **Andrew Manze**, who has recorded extensively as an early music violinist and served as Principal Conductor of the NDR Radiophilharmonie from 2014–23, leads OSL in a program juxtaposing Haydn and Beethoven with **John Adams's *Fearful Symmetries***, which OSL commissioned and premiered back in 1988. In Adams's description, the timbre of the work "mixes the weight and bravura of a big band with the glittering, synthetic sheen of techno pop (samples and synthesizer) and the facility and finesse of a symphony orchestra." Adams also says of the work that, as the title suggests, it is "maddeningly symmetrical." This makes it a natural complement to one of **Haydn's** experiments in symmetry, his **Symphony No. 47**, "Palindrome," in which the second half of the minuet is an exact reversal of the theme of the first half. The program is rounded out by **Beethoven's Fourth Piano Concerto** with **Paul Lewis** as soloist. Reviewing his complete Beethoven sonata recordings in *The New York Times*, Anthony Tommasini commented: "if I had to recommend a single complete set, I would suggest Mr. Lewis's distinguished recordings."

### **Louis Langrée returns with pianist Gerald Clayton (March 26)**

Following a performance with OSL this past fall that marked his long-awaited Carnegie Hall debut, conductor **Louis Langrée** returns to lead the orchestra in a program of American music by **Ives, Ellington, Gershwin, and Bernstein** that features jazz pianist, composer, and six-time Grammy nominee **Gerald Clayton** as soloist. Langrée has just completed a "transformative" (*The New York Times*) decade as Music Director of the Cincinnati Symphony, and has long been beloved by New York City audiences for his artistic leadership as Music Director of the Mostly Mozart Festival from 2003 to 2023. This tenure was, as the *The New York Times* declared, "by any measure a triumph of ensemble-building and musical curiosity," capping a "quietly remarkable" career that has been "a steady climb of prestige and quality."

### **Masaaki Suzuki and Midori (April 30)**

For its final Carnegie mainstage performance of the season, Orchestra of St. Luke's is led by **Masaaki Suzuki**, the founder and music director of the Bach Collegium Japan, joined by **Midori** for a performance of **Beethoven's sole Violin Concerto**, which languished for almost four decades after an unsuccessful first performance before being resurrected by then-12-year-old violinist Joseph Joachim. Opening the program is **Mozart's Overture to *Don Giovanni***, and Suzuki also conducts the orchestra in a performance of **Mendelssohn's Fourth "Italian" Symphony**. Mendelssohn, it so happens, was also the conductor of the London Philharmonic Society performance in 1844 in which Joseph Joachim finally gave Beethoven's belatedly recognized masterpiece Violin Concerto its due.

### **OSL at 50**

An article published in *The New York Times* last month profiling OSL in its **50th anniversary year** gave a flattering picture of a thriving organization "**willing to seize the moment.**" Before Pichon agreed to collaborate with the orchestra last season, he consulted with Pablo Heras-Casado, OSL's Principal Conductor from 2011–17, whose enthusiastic recommendation proved persuasive: "The most important thing he told me is there is no routine in this orchestra. **When they decide to start a project, they're fully dedicated. The musicians want to create this space of freedom, of experimentation.**" Under the leadership of Roe, who began his career as

an OSL oboist, the yearly budget has more than doubled and the endowment has tripled, but perhaps the outstanding sign of health cited by the *Times* article is that the current four-year contract for the musicians, replacing previous three-year versions, was signed after just one negotiating session. The factors that keep the orchestra, as the title of the article would have it, “as Nimble and Free as Ever,” are on track after 50 years to be what Roe aims for: “an organization that will outlast us.”

## About Orchestra of St. Luke’s

Celebrating 50 years during the 2024-2025 season, Orchestra of St. Luke’s (OSL) features New York City’s most talented concert musicians and makes its artistic home at Carnegie Hall, where it has performed more than any other orchestra since its premiere there in 1983. Bernard Labadie, an internationally renowned specialist in 18th-century music, was named Principal Conductor in 2018 and steps down in 2025, concluding an expansive and critically acclaimed tenure. OSL’s annual season features concert series in each of Carnegie Hall’s three venues as well as the Visionary Sounds and DeGaetano Composition Institute programs focused on contemporary composers at The DiMenna Center for Classical Music, the rehearsal, recording, and performance facility OSL built in 2011 and continues to operate in Manhattan’s Hudson Yards neighborhood. OSL proudly collaborates with Paul Taylor Dance Company for their Lincoln Center season each year and performs with a variety of artistic partners at venues throughout the city and beyond. Founded in 1974 when a group of virtuoso chamber musicians began performing together in Greenwich Village at The Church of St. Luke in the Fields, the ensemble later expanded into an orchestra before catching fire on New York’s classical music scene. OSL has participated in 120 recordings, four of which have won Grammy Awards, has commissioned more than 75 new works, and has given more than 200 world, U.S., and New York City premieres. OSL champions composers from historically underrepresented groups in classical music. In recent seasons, it has presented works by Kinan Azmeh, Margaret Bonds, Valerie Coleman, Julius Eastman, Wynton Marsalis, Florence Price, Rita Dove, and Chen Yi, among others. Central to OSL’s mission, the Education and Community Engagement program presents free concerts for thousands of New York City public school students each year; offers the 120-student strong Youth Orchestra of St. Luke’s (YOSL), the city’s only youth orchestra under the umbrella of a professional group; provides a mentorship program for pre-professional musicians; and brings accessible concerts to all five boroughs. To learn more, visit [OSLmusic.org](http://OSLmusic.org) or follow @OSLmusic on YouTube, Spotify, Instagram, Facebook, or TiKTok.

To download high-resolution photos, click [here](#).

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## Orchestra of St. Luke’s: Carnegie Hall mainstage performances 2025–26

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## All performances in Carnegie's Stern Auditorium / Perelman Stage

**Nov 6, 2025**

**New York, NY**

**Carnegie Hall**

Orchestra of St. Luke's

Raphaël Pichon, conductor

Liv Redpath, soprano

Beth Taylor, mezzo-soprano

Laurence Kilsby, tenor

Alex Rosen, bass

Choir TBA

Program to include:

BEETHOVEN: Selections from *Leonore Prohaska*, WoO 96

SILCHER: "Persischer Nachtgesang" (after *Allegretto* from Symphony No. 7, Op. 92 by Beethoven)

BEETHOVEN: Symphony No. 9 in D minor, Op. 125

**Feb 12, 2026**

**New York, NY**

**Carnegie Hall**

Orchestra of St. Luke's

Andrew Manze, conductor

Paul Lewis, piano

HAYDN: Symphony No. 47 in G, "Palindrome"

John ADAMS: *Fearful Symmetries* (OSL Commission, 1988)

BEETHOVEN: Piano Concerto No. 4 in G, Op. 58

**March 26, 2026**

**New York, NY**

**Carnegie Hall**

Orchestra of St. Luke's

Louis Langrée, conductor

Gerald Clayton, piano

IVES: *The Unanswered Question*

ELLINGTON: *New World A-Comin'*

ELLINGTON: *Night Creature*

GERSHWIN: *An American in Paris*

BERNSTEIN: Symphonic Suite from *On the Waterfront*

**April 30, 2026**

**New York, NY**

**Carnegie Hall**

Orchestra of St. Luke's

Masaaki Suzuki, conductor

Midori, violin

MOZART: *Don Giovanni* Overture

BEETHOVEN: Violin Concerto in D

MENDELSSOHN: Symphony No. 4 in A, Op.90, "Italian"

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