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Orchestra of St. Luke's announces three series at Carnegie Hall in 2025–26; return of Raphaël Pichon & Louis Langrée; OSL debuts of Andrew Manze & Masaaki Suzuki; Bach Festival; DiMenna Center concerts devoted to Messiaen, Julius Eastman, & Kinan Azmeh; and more



Row One: Midori (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)

(April 2025) — [Orchestra of St. Luke's \(OSL\)](#) – celebrated for its “exceptionally fine and committed music-making” (*The New York Times*) and now entering its **51st year** – is the only orchestra with subscription series in each of Carnegie’s three halls. OSL gives **four mainstage performances** in 2025–26 in **Carnegie Hall’s Stern Auditorium / Perelman Stage**: 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 music of **Mozart** and **Mendelssohn** (**April 30**). OSL’s Chamber Music Series in Carnegie’s **Weill Recital Hall** features **Schubert’s** Octet, his largest-scale chamber work (**Oct 22**); an all-Baroque program of **Corelli** and **Vivaldi** Christmas concertos (**Dec 10**); a **new OSL-commissioned** clarinet quintet by **Jonathan Tunick**, on a program also featuring baritone **John Brancy** in music of **Barber** and **Sondheim** (**Feb 25**); and a program of quintets by **Dvořák** and **Amy Beach** featuring guest pianist **Orli Shaham** (**May 13**). The annual OSL Bach Festival in Carnegie’s **Zankel Hall** comprises four performances, respectively featuring conductor **Paul McCreech** and countertenor **Reginald Mobley** (**June 2**); cellist **Pieter Wispelwey** (**June 10**); French violinist **Renaud Capuçon** (**June 16**); and French harpsichordist **Jean Rondeau** (**June 23**).

Beyond Carnegie Hall, the “**Visionary Sounds**” series, which highlights groundbreaking 20th and 21st century chamber music at The DiMenna Center for Classical Music, includes three programs in 2025-26, each devoted to one visionary composer. **Olivier Messiaen’s** *Quartet for the End of Time* is performed on the first program (**Dec 3**); iconoclastic composer **Julius Eastman’s** *Feminine* on the second (**Feb 4**); and the third is devoted to the music of pioneering, Brooklyn-based Syrian clarinetist **Kinan Azmeh** (**April 15**).

Zachary Woolfe’s “Critic’s Notebook” published in *The New York Times* this past January profiled OSL in its **50th anniversary year**, painting a dynamic picture of a thriving organization “**willing to seize the moment.**” The article was published a week after **Raphaël Pichon’s** debut performance with OSL, which Woolfe called “one of the most interesting and satisfying concerts of the classical music season ... cast[ing] a rare spell.” Over the next several seasons, Orchestra of St. Luke’s will present New York audiences with a compelling array of guest conductors, building new artistic relationships with the players and the public.

James Roe, OSL’s President and Executive Director, comments:

“Orchestra of St. Luke’s enters a new era in the 2025–26 season, as a leading, creative force in New York’s musical landscape, featuring internationally significant musical collaborations of incredible breadth.”

OSL at Carnegie Hall

Conductor **Raphaël 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 a soldier’s daughter 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 (**Nov 6**).

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 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,” making 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 Lewis’s 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” (**Feb 12**).

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 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” (**March 26**).

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 (**April 30**).

OSL Bach Festival presented in association with Carnegie Hall (June 2–23)

The 2026 edition of the **OSL Bach Festival** examines the ways in which Bach was a predecessor of the early Classical period, not only exemplified by the music of his own sons but by early Mozart and Haydn. For the first performance, countertenor **Reginald Mobley** returns for the second year in a row, this time under the baton of conductor **Paul McCreesh**, Artistic Director of the Gabrieli Consort & Players, an organization he founded in 1982. Repertoire for the concert includes **Mozart's** Symphony No. 25 in G minor and the sinfonia from **Bach's** Cantata No. 42, as well as one of **Bach's cantatas for countertenor** to be announced (**June 2**).

On the second program, Dutch cellist **Pieter Wispelwey** plays **Haydn's** Cello Concerto No. 1 in C. Reviewing his Channel Classics box set released earlier this year, *Gramophone* called him “a daring interpreter with thought-provoking ideas,” adding: “The ease with which Wispelwey moves between period and modern practice is a marvel and an excellent reason to root around in this box” (**June 10**).

French superstar violinist **Renaud Capuçon** plays and directs the third Bach Festival program, which centers on **Bach's** A minor Concerto for Violin and **Mozart's** Symphony No. 29. Also on the program is a pairing of **Mozart's** Adagio in E major and Rondo in C, which were both composed at the request of Italian violinist Antonio Brunetti, and **Bach's** Overture from the Orchestral Suite No. 2. The Artistic Director of the Orchestre de Chambre de Lausanne, Capuçon recently released a recording of Mozart violin concertos with the orchestra that included the Adagio in E and Rondo in C. *The Classic Review* commented that “Capuçon plays beautifully, as one would expect; his tone is warm and inviting. Articulation is spotless, with plenty of rhythmic energy” (**June 16**).

The Bach Festival's final performance features French harpsichordist **Jean Rondeau** conducting from the keyboard. The program includes two Concertos in D minor, by both **J.S. Bach** and his son **Carl Philipp Emanuel**, **Johann Christian Bach's** Concerto in F minor, and Rondeau's own transcription of C.P.E. Bach's Andante con tenerezza from Sonata in A major. *The Washington Post* calls Rondeau “one of the most natural performers one is likely to hear on a classical music stage these days. Affectation and ostentation are not part of his makeup and, once seated at the instrument, he and the harpsichord become one” (**June 23**).

“Visionary Sounds” at DiMenna Center

Olivier Messiaen's seminal *Quartet for the End of Time* is the focus of the first DiMenna Center **Visionary Sounds** performance in the 2025–26 season. Written and first performed in the harsh conditions of a German prisoner-of-war camp in wintertime, the piece premiered on the evening of January 15, 1941. The instrumentation was dictated by the available instruments and players: clarinet, violin, cello, and piano. Each movement relates to the apocalyptic Book of Revelation, but while the piece contains some of the violence one might expect from the text and circumstances, it is balanced by a vision of eternity reflected in passages of serene and ethereal calm (**Dec 3**).

The other two **Visionary Sounds** concerts are reprises of programs that were first heard livestreamed during the pandemic in OSL's interdisciplinary “**Sounds & Stories**” concert series, which explored music as a medium for storytelling. OSL was praised at the time as having “responded robustly and creatively to the constraints of streamed performance” (*The New York*

Times), leading the New York City field in terms of innovation, frequency and production values. This season's Visionary Sounds first revisits **Femenine**, an improvisatory tour de force by the late **Julius Eastman**, who strove to be "Black to the fullest, a musician to the fullest, [and] a homosexual to the fullest," and whose take on minimalism was "idiosyncratic and perhaps ahead of its time" (*The New York Times*) (**Feb 4**).

Closing out the Visionary Sounds series is a program of music by composer-clarinetist **Kinan Azmeh**, a member of Yo-Yo Ma's Silkroad collective since 2012 and featured clarinetist and composer on their Grammy-winning 2017 album, *Sing Me Home*. Azmeh collaborated with OSL on two projects in 2022: he performed a virtual concert titled "Far From Home" and was the guest artist for that season's OSL School Concert, a six-part series of interactive performances designed for K-12 students to explore his music and creative process. This season, two chamber works exploring the concept of "home" through locations of personal significance to the composer will be performed: **Café Damas** – for violin, cello, and double bass – evokes a coffee shop in his hometown of Damascus in the 50s; while **In the Element** for clarinet and string quartet conjures the Apple Hill Center for Chamber Music in New Hampshire, where Azmeh spent time as a teenager and to which he has returned regularly over the course of three decades (**April 15**).

OSL presents Chamber Music Series

Schubert's Octet in F major is the focus of OSL's first Chamber Music Series performance of the season. Lasting almost an hour, the work was composed in the same fertile chamber music period as Schubert's "Rosamunde" and "Death and the Maiden" quartets. It was commissioned by clarinetist Ferdinand Troyer, who requested a work similar to Beethoven's Septet. Schubert used almost the same instrumentation – clarinet, bassoon, horn, violin, viola, cello, and double bass – departing only through the addition of a second violin (**Oct 22**).

Next up, the Chamber Music Series presents an all-Baroque program featuring two **Christmas concertos**: **Vivaldi's** Concerto for Strings subtitled "Il Riposo" and **Corelli's** Concerto grosso in G minor, Op. 6, No. 8. Also on the program is **Vivaldi's** "La Notte" concerto for flute and **Corelli's** Concerto grosso in D major, Op. 6, No. 4, from the same set of twelve as the Christmas Concerto (**Dec 10**).

The world premiere of an OSL-commissioned clarinet quintet by **Jonathan Tunick** highlights the third Chamber Music Series performance. Baritone **John Brancy** also joins the program, singing **Samuel Barber's** *Dover Beach* and selected songs by **Stephen Sondheim**, with the program rounded out by two other Barber works: the Serenade for Strings and the String Quartet in B minor (**Feb 25**).

Finally, the series welcomes pianist **Orli Shaham** as guest artist for two milestones of the chamber music repertoire: **Amy Beach's** Piano Quintet in F-sharp minor and **Dvořák's** Piano Quintet in A major. Beach's work is relatively subdued but with a bottled-up emotional intensity for the first two movements, before a climactic unleashing of energy in the finale. The composer's biographer, Adrienne Fried Block, noted that the Boston critics, "in an instance of unanimity,

greeted the work as an important contribution to the literature.” Dvořák’s Piano Quintet is likewise acknowledged as a masterpiece of the form and one of the most significant pieces of late Romantic chamber music (**May 13**).

About Orchestra of St. Luke’s

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 debut there in 1983. OSL’s annual season features concert series in each of Carnegie Hall’s three venues, along with 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 or follow @OSLmusic on YouTube, Spotify, Instagram, Facebook, or TiKTok.

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Orchestra of St. Luke’s: 2025–26 season performances

Oct 22

New York, NY

Carnegie Hall (Weill Recital Hall)

200 West 57th Street, Suite 602

New York, NY 10019

www.21cmmediagroup.com

OSL Presents: Chamber Music Series

“Schubert’s Octet”

SCHUBERT: Octet in F, D. 803

Nov 6

New York, NY

Carnegie Hall (Stern Auditorium / Perelman Stage)

“Beethoven Symphony No. 9 with Raphaël Pichon”

Orchestra of St. Luke’s

Raphaël Pichon, conductor

Liv Redpath, soprano

Beth Taylor, mezzo-soprano

Laurence Kilsby, tenor

Alex Rosen, bass

Clarion Choir 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

Dec 3

New York, NY

The DiMenna Center for Classical Music (Cary Hall)

OSL Presents: Visionary Sounds

“Messiaen’s Quartet for the End of Time”

MESSIAEN: *Quartet for the End of Time*

Dec 10

New York, NY

Carnegie Hall (Weill Recital Hall)

OSL Presents: Chamber Music Series

“Corelli’s Christmas Concerto”

Program to include:

CORELLI: Concerto grosso in D major, Op. 6, No. 4

VIVALDI: Concerto RV 439 or 104 “La Notte” RV 439 (P.342) Op.10, No. 2, G minor

VIVALDI: Concerto for strings RV 270a “Il Riposo”

CORELLI: Concerto grosso in G minor, Op. 6, No. 8 “Christmas Concerto”

Feb 4

New York, NY

The DiMenna Center for Classical Music (Cary Hall)

OSL Presents: Visionary Sounds

“Eastman’s Femenine”

EASTMAN: *Femenine*

Feb 12

New York, NY

Carnegie Hall (Stern Auditorium / Perelman Stage)

“Paul Lewis Performs Beethoven”

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

Feb 25

New York, NY

Carnegie Hall (Weill Recital Hall)

OSL Presents: Chamber Music Series

"Barber, Sondheim, and Tunick"

With John Brancy, baritone

Jonathan TUNICK: New Work for Clarinet Quintet WP (OSL commission)

SONDHEIM: Selected songs

BARBER: Serenade for Strings, Op. 1

BARBER: *Dover Beach*, Op. 3

BARBER: String Quartet in B minor, Op. 11

March 26

New York, NY

Carnegie Hall (Stern Auditorium / Perelman Stage)

"Louis Langrée Conducts Gershwin and Ellington"

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 15

New York, NY

The DiMenna Center for Classical Music (Cary Hall)

OSL Presents: Visionary Sounds

"Kinan Azmeh Performs Azmeh"

Program to include:

Kinan AZMEH: *Café Damas* for violin, cello and double bass

Kinan AZMEH: *In The Element* for clarinet and string quartet

April 30

New York, NY

Carnegie Hall (Stern Auditorium / Perelman Stage)

"Midori performs Beethoven's Violin Concerto"

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"

May 13

New York, NY

Carnegie Hall (Weill Recital Hall)

OSL Presents: Chamber Music Series

"Orli Shaham Plays Dvořák and Beach"

With Orli Shaham, piano

BEACH: Piano Quintet in F-sharp minor

DVOŘÁK: Piano Quintet in A, Op. 81

June 2

New York, NY

Carnegie Hall (Zankel Hall)

OSL Presents: OSL Bach Festival

"Paul McCreech Conducts Bach and Mozart"

Paul McCreech, conductor

Reginald Mobley, countertenor

BACH: Sinfonia from Cantata No. 42

BACH: Cantata for countertenor TBD

MOZART: Symphony No. 25 in G minor, K. 183

June 10

New York, NY

Carnegie Hall (Zankel Hall)

OSL Presents: OSL Bach Festival

"Pieter Wispelwey Performs Haydn"

Nicolas Ellis, conductor

Pieter Wispelwey, cello

Program to include:

HAYDN: Cello Concerto No. 1 in C

June 16

New York, NY

Carnegie Hall (Zankel Hall)

OSL Presents: OSL Bach Festival

"Renaud Capuçon, Bach, and Mozart"

Renaud Capuçon, violin & conductor

MOZART: Adagio K. 261 and Rondo K. 373

BACH: Overture from Suite No. 2 for Violin and Strings, BWV 1067

BACH: Concerto for Violin in A minor, BWV 1041

MOZART: Symphony No. 29, K. 201

June 23

New York, NY

Carnegie Hall (Zankel Hall)

OSL Presents: OSL Bach Festival

"Jean Rondeau and The Bach Dynasty"

Jean Rondeau, harpsichord, harpsichord & conductor

Program to include:

W.F./J.C. BACH: Concerto in F Minor, W C73

C.P.E. BACH (trans. RONDEAU): Andante con tenerezza from Sonata in A, Wq. 65/32, H. 135

C.P.E. BACH: Concerto in D minor, Wq. 23, H. 427

J.S. BACH: Concerto in D minor, BWV 1052

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