



134 henry street • new york, ny • 10002

212 206 1450 • aleba@alebaco.com

FOR IMMEDIATE RELEASE

October 8, 2013

Info: www.nyfos.org; 646/230-8380

PRESS CONTACT

Aleba Gartner, 212/206-1450

aleba@alebaco.com

“Ned Rorem, America’s greatest living composer of classical song, turns ninety this fall. The eternally elegant Rorem will be in attendance as the New York Festival of Song offers a concert celebration at Merkin Concert Hall (Nov. 5) that features gems such as 'The Lordly Hudson,' as well as songs by Poulenc, Barber, and Thomson, sung by the mezzo-soprano Kate Lindsey, a young Met star, and the baritone Andrew Garland, an impeccable recitalist.”

— *The New Yorker*, Fall 2013 Preview



**NEW YORK FESTIVAL OF
SONG**

*Steven Blier, Artistic Director • Michael Barrett, Associate Artistic
Director*

NEW YORK FESTIVAL OF SONG

*Steven Blier, Artistic Director • Michael Barrett, Associate Artistic
Director*

**opens its 2013-14 *Mainstage* series
at Merkin Concert Hall, Kaufman Music Center**

with

"NED IS NINETY"

*A musical 90th birthday for American icon (& guest of honor)
Ned Rorem*

Songs by Rorem and his circle of friends:
Samuel Barber, Leonard Bernstein, Paul Bowles, Theodore
Chanler,
Aaron Copland, Francis Poulenc, and Virgil Thomson

Plus excerpts from Rorem's famed diaries

featuring

Kate Lindsey, mezzo-soprano
Andrew Garland, baritone
Steven Blier and **Michael Barrett**, pianists

TUESDAY, NOVEMBER 5, 2013, 8:00PM

Merkin Concert Hall at Kaufman Music Center

129 West 67th Street

\$40-\$55 for Single Tickets; \$10 for Student Tickets
\$20 for Real Deal Tickets: Advance Purchase, Limited Availability
and Seating

\$105-\$150 Subscriptions for entire NYFOS *Mainstage* series

www.nyfos.org/rorem

NYFOS *On Tour*

The NYFOS troupe travels to New England
for two preview performances of ***NED IS NINETY***

Friday, November 1, 8:00 pm: Brown University, Providence, RI

Sunday, November 3, 1:30 pm: Isabella Stewart Gardner Museum,
Boston, MA

From NYFOS Artistic Director Steven Blier:

“It is an honor and privilege to celebrate Ned Rorem, who reached out to NYFOS in its early days. Since the beginning Ned has been a beacon of support to Michael and me, constantly affirming our belief in the power of words and music. Immersing myself in Ned's writing and songs, I have an even deeper appreciation for the beautiful enigma of this man.

Pristine surfaces reveal hidden rumblings, ironic distance suddenly gives way to passion, sweetness conceals roiling conflict. Ned loves to speak in riddles—‘Which of my musician friends should be on the evening with me? Definitely Theodore Chanler ... (Pause) ... Of course, I never knew him.’ Ned spins you around, but he has an odd way of leading you to his truth—and your own truth in the process.”



Steven Blier and Ned Rorem in Nantucket, 1998

“The world's best composer of art songs”

— *TIME*

One of the great diarists of our language...
they delight, amuse, and enlarge our understanding of music and of life.

— *The Boston Globe*

Ned Rorem, the last of the great American song composers of the post-war era, turns 90 on October 23. The [**New York Festival of Song**](#), which has enjoyed a long and fruitful history with Rorem, marks this occasion with ***NED IS NINETY***, a musical birthday party in three cities.

The 2013-14 **NYFOS *Mainstage*** series at **Merkin Concert Hall** in NYC opens with ***NED IS NINETY*** on **Tuesday, November 5, 2013 at 8:00 pm**, with Rorem himself in attendance. There will also be two preview performances: **Friday, November 1 at Brown**

University in Providence, RI, and **Sunday, November 3** at the **Gardner Museum** in Boston.

The *Ned is Ninety* program—tied together with excerpts from **Rorem's famed diaries** from New York, Paris and Nantucket—will feature highlights from his half-century career as a songwriter, along with music by his friends and inspirations: **Samuel Barber, Leonard Bernstein, Paul Bowles, Theodore Chanler, Aaron Copland, Francis Poulenc, and Virgil Thomson.**

The “agile, vivacious” **Kate Lindsey** (*The New York Times*) returns to the NYFOS stage alongside American song champion **Andrew Garland**, “a highly communicative performer with an attractive, clear, ringing tone, who has wowed New York Festival of Song audiences” (*Opera News*). Garland also has an acclaimed album recently released, *American Portraits*, which features four contemporary song cycles by American composers.

The pair of singers will be joined by NYFOS artistic director **Steven Blier** and associate artistic director **Michael Barrett** on piano.

NYFOS's illustrious history with Rorem includes the evening-length song cycle they commissioned, *Evidence of Things Not Seen*, which was recorded in 1997 on New World Records and nominated for a Grammy. NYFOS premiered the cycle at Carnegie Hall's Weill Recital Hall in January 1998. *New York* magazine called *Evidence of Things Not Seen* “one of the musically richest, most exquisitely fashioned, most voice-friendly collections of songs I have ever heard by any American composer;” *Chamber Music* magazine deemed it “a masterpiece.”



View the new video from Open Road Media, publishers of Rorem's ebooks

THE PROGRAM

(Songs by Rorem, unless otherwise noted)

From Whence Cometh Song

Rain in Spring

Full of Life Now

INSPIRATION

Poulenc: C

Rorem: The Lordly Hudson

LOVERS

As Adam, early in the morning

To You

A Glimpse (*Evidence of Things Not Seen*)

FRIENDS AND TEACHERS

Thomson: Sigh No More, Ladies

Chanler: These, My Ophelia

Copland: "Good March, come in" from the *Dickinson Songs*

WAR

Barber: "I Hear an Army"

Blitzstein: Emily

Rorem: Specimen Case

Rorem: The Comfort of Friends

Bernstein: What Lips these Lips Have Kissed, from *Songfest*

Bowles: Once a Lady was Here

Alleluia

Come In from *Evidence*

Little Elegy from *Six Songs*

A Birthday



NED ROREM

Words and music are inextricably linked for Ned Rorem. *Time* magazine has called him "the world's best composer of art songs," yet his musical and literary ventures extend far beyond this specialized field. Rorem has composed three symphonies, four piano concertos and an array of other orchestral works, music for numerous combinations of chamber forces, ten operas, choral works of every description, ballets and other music for the theater, and literally hundreds of songs and cycles. He is the author of sixteen books, including five volumes of diaries and collections of lectures and criticism.

Ned Rorem is one of America's most honored composers. In addition to a Pulitzer Prize, awarded in 1976 for his suite *Air Music*, Rorem has been the recipient of a Fulbright Fellowship (1951), a Guggenheim Fellowship (1957), and an award from the National Institute of Arts and Letters (1968). He is a three-time winner of the ASCAP-Deems Taylor

Award; in 1998 he was chosen Composer of the Year by Musical America. The Atlanta Symphony recording of the *String Symphony*, *Sunday Morning*, and *Eagles* received a Grammy Award for Outstanding Orchestral Recording in 1989. From 2000 to 2003 he served as President of the American Academy of Arts and Letters. In 2003 he received ASCAP's Lifetime Achievement Award, and in January 2004 the French government named him Chevalier of the Order of Arts and Letters.

Among his many commissions for new works are those from the Ford Foundation (for *Poems of Love and the Rain*, 1962), the Lincoln Center Foundation (for *Sun*, 1965); the Koussevitzky Foundation (for *Letters from Paris*, 1966); the Atlanta Symphony (*String Symphony*, 1985); the Chicago Symphony (*Goodbye My Fancy*, 1990); Carnegie Hall (*Spring Music*, 1991), and the New York Philharmonic (Concerto for English Horn and Orchestra, 1993). Among the distinguished conductors who have performed his music are Bernstein, Masur, Mehta, Mitropoulos, Ormandy, Previn, Reiner, Slatkin, Steinberg, and Stokowski.

Roem is justly renowned for his art songs; his catalog includes more than 500 works in the medium. *Evidence of Things Not Seen*, his evening-length song cycle for four singers and piano—commissioned, premiered and recorded by the New York Festival of Song—represents his magnum opus in the genre.

Roem's most recent opera, *Our Town*, which he completed with librettist Sandy McClatchy, is a setting of the acclaimed Thornton Wilder play of the same name. It premiered at the Indiana University Jacob's School of Music in February 2007 and has enjoyed subsequent performances with the Lake George Opera and Aspen Music Theater Center, with future performances scheduled at the North Carolina School of the Arts, Opera Boston, and Festival Opera in Walnut Creek, CA.

October 23, 2003 marked the composer's 80th birthday, highlighting a

season of international festivities. Chief among them was the Curtis Institute of Music's "Roremania," a two-week celebration encompassing works in every genre. The birthday season brought a trio of new concertos from Rorem: *Cello Concerto*, commissioned by the Residentie Orchestra and the Kansas City Orchestra for David Geringas; *Flute Concerto*, commissioned by the Philadelphia Orchestra for its principal flutist Jeffrey Khaner; and *Mallet Concerto*, commissioned for Evelyn Glennie by the Madison Symphony Orchestra and the Eos Orchestra.

His most recent publication, *Facing the Night: A Diary (1999-2005) and Musical Writings*, chronicles Rorem's dark journey after the death of 32 year companion, Jim Holmes. In his diary, *Lies*, (published by Counterpoint Press in 2000) Rorem said, "My music is a diary no less compromising than my prose. A diary nevertheless differs from a musical composition in that it depicts the moment, the writer's present mood which, were it inscribed an hour later, could emerge quite otherwise. I don't believe that composers notate their moods, they don't tell the music where to go - it leads them....Why do I write music? Because I want to hear it - it's simple as that. Others may have more talent, more sense of duty. But I compose just from necessity, and no one else is making what I need."

Rorem was born in Richmond, Indiana on October 23, 1923. As a child he moved to Chicago with his family; by the age of ten his piano teacher had introduced him to Debussy and Ravel, an experience which "changed my life forever," according to the composer. At seventeen he entered the Music School of Northwestern University, two years later receiving a scholarship to the Curtis Institute in Philadelphia. He studied composition under Bernard Wagenaar at Juilliard, taking his B.A. in 1946 and his M.A. degree (along with the \$1,000 George Gershwin Memorial Prize in composition) in 1948. In New York he worked as Virgil Thomson's copyist in return for \$20 a week and orchestration lessons. He studied on fellowship at the Berkshire Music Center in Tanglewood in the summers of 1946 and 1947; in 1948 his song The Lordly Hudson was voted the best published song of that year

by the Music Library Association.

In 1949 Rorem moved to France, and lived there until 1958. His years as a young composer among the leading figures of the artistic and social milieu of post-war Europe are absorbingly portrayed in *The Paris Diary* and *The New York Diary, 1951-1961* (reissued by Da Capo, 1998). He currently lives in New York City.

NYFOS MAINSTAGE

The original thematic song party

"New York Festival of Song is the most important nucleus of contemporary song in the world."

— **Ned Rorem**

Steven Blier and Michael Barrett have hosted New York Festival of Song's signature series since founding NYFOS in 1988. Blier is a national treasure, adored for his boundless knowledge of song, smart and funny stage commentary, meticulously researched program notes, and gift for imparting his passion to the singers he coaches. Barrett—the perfect foil for Blier—is a sublime and suave musician, the mastermind of Caramoor (2003-2012) and the Moab Music Festival (1992-today). These two have pioneered and explored the art of the thematic song recital. Their programs draw from repertoire across musical genres and styles; they delight in unearthing rarely heard songs, and programming familiar works in surprising contexts. Audiences come away inspired, smiling, lighter on their feet. "An evening of transporting theatre—with music." (*The New York Times*)

Upcoming NYFOS Mainstage Performances:

"CUBANS IN PARIS, CUBANS AT HOME"

Thursday, December 5, 8:00 pm

*Cuban music's rich history in the concert halls, theaters,
and nightclubs of two continents*

Songs by Caturla, Lecuona, Mauri, Roig, Grenet
plus excerpts from Moises Simóns' masterful 1934 operetta *Toi C'est*

Moi

Corinne Winters, soprano; Jeffrey Picón, tenor; Ricardo Herrera,
baritone

“WARSAW SERENADE”

Tuesday, February 18, 8:00 pm

The haunting, ultra-romantic beauty of mid-twentieth century Poland

Music by Karol Szymanowski, Grażyna Bacewicz,
Mieczysław Weinberg and others

With Dina Kuznetsova, soprano; Joseph Kaiser, tenor

ABOUT NYFOS



www.nyfos.org

*“People have a primal need to be sung to and communicated with
through song. The essential core of truth in each song—that part where
you feel ‘that’s me, I’ve been there’—that’s what we’re always looking*

for.” — Steven Blier

Now in its 26th season, **New York Festival of Song** (NYFOS) is dedicated to creating intimate song concerts of great beauty and originality, weaving music, poetry, history and humor into unforgettable evenings of compelling theater. Each seamless evening of song and story engages, entertains, educates and fosters community among artists and audiences in a spirit of shared adventure. Everyone has a primal need to be sung to; NYFOS was made to meet that need.

Founded by pianists Michael Barrett and Steven Blier in 1988, NYFOS continues to produce its series of thematic song programs, drawing together rarely-heard songs of all kinds, overriding traditional distinctions between high and low performance genres, exploring the character and language of other cultures, and the personal voices of song composers and lyricists.

Since its founding, NYFOS has particularly celebrated American song, featuring premieres and commissions of new American works, including a double bill of one-act comic operas, *Bastianello* and *Lucrezia*, by John Musto and William Bolcom, both with libretti by Mark Campbell, commissioned and premiered by NYFOS in 2008, and released on Bridge Records as of November 2011. In addition to *Bastianello* and *Lucrezia* and the 2008 Bridge Records release of *Spanish Love Songs* with Joseph Kaiser and the late Lorraine Hunt Lieberson, NYFOS has produced five recordings on the Koch label, including a Grammy Award-winning disc of Bernstein’s *Arias and Barcarolles*, and the Grammy-nominated recording of Ned Rorem’s *Evidence of Things Not Seen* (also a NYFOS commission) on New World Records.

In November 2010, NYFOS began its latest programming venture with the debut of *NYFOS Next*, a mini-series for new songs, hosted by guest composers in intimate venues. For the 2013-2014 season, the series moves to Opera America’s National Opera Center for all three concerts.

NYFOS also nurtures the artistry and careers of young singers in training residencies (current and past projects) with The Juilliard School's Ellen and James S. Marcus Institute for Vocal Arts (now in its 9th year), Caramoor Center for Music and the Arts (its 6th year in March 2014), San Francisco Opera Center (over 15 years as of April 2013), Glimmerglass Opera (2008–2010), and its newest project, NYFOS@North Fork in Orient, NY, successfully completed in August 2013.

NYFOS's concert series, touring programs, radio broadcasts, recordings, and educational activities continue to spark new interest in the creative possibilities of the song program, and have inspired the creation of thematic vocal series around the world.

[The Press is Impressed: See the critical acclaim for NYFOS](#)

[Click here for a comprehensive listing of 25 years of NYFOS concerts](#)

“New York Festival of Song reinvented the song recital.” — *The New Yorker*

NYFOS 2013-14 Season-at-a- Glance

Friday, November 1, 8:00 pm

Ned is Ninety

Brown University, Providence, RI

NYFOS On Tour

Saturday, November 2, 11:00 am

Master Class

Brown University, Providence, RI

NYFOS On Tour

Sunday, November 3, 1:30 pm

Ned is Ninety

Isabella Stewart Gardner Museum, Boston, MA

NYFOS On Tour

Tuesday, November 5, 8:00 pm

Ned is Ninety

Merkin Concert Hall at Kaufman Music Center

NYFOS Mainstage

Tuesday, December 3, 8:00pm

Cubans in Paris, Cubans at Home

Reston Community Center, Reston, VA

NYFOS On Tour

Thursday, December 5, 8:00 pm

Cubans in Paris, Cubans at Home

Merkin Concert Hall at Kaufman Music Center

NYFOS Mainstage

Monday, December 16, 10:00 pm

A Goyishe Christmas to You!

HENRY's Restaurant

NYFOS After Hours

Wednesday, January 15, 8:00 pm

NYFOS@Juilliard

The Land Where the Good Songs Go

Peter Jay Sharp Theater in NYC

NYFOS Emerging Artists

Tuesday, January 28, 7:30 pm

Mark Adamo & Friends

OPERA America's National Opera Center

NYFOS Next

Sunday, February 16, 1:30 pm

Warsaw Serenade

Isabella Stewart Gardner Museum, Boston, MA

NYFOS On Tour

Tuesday, February 18, 8:00 pm

Warsaw Serenade

Merkin Concert Hall at Kaufman Music Center

NYFOS Mainstage

Tuesday, March 4, 7:30 pm

John Musto & Friends

OPERA America's National Opera Center

NYFOS Next

Sunday, March 16, 4:00 pm

Caramoor's Vocal Rising Stars

Ports of Call: An Itinerary of Song

Caramoor Center in Katonah, NY

NYFOS Emerging Artists

Tuesday, March 18, 7:00 pm

Caramoor's Vocal Rising Stars

Ports of Call: An Itinerary of Song

OPERA America's National Opera Center

NYFOS Emerging Artists

Wednesday, March 19, 7:00 pm

Caramoor's Vocal Rising Stars

Ports of Call: An Itinerary of Song

OPERA America's National Opera Center

NYFOS Emerging Artists

Tuesday, April 1, 7:30 pm

Harold Meltzer & Friends

OPERA America's National Opera Center

NYFOS Next

Monday, April 28, 7:00 pm

Remembering Lenny

Weill Recital Hall at Carnegie Hall

Spring Gala

Monday, May 5, 10:00 pm

The Land Where The Good Songs Go

HENRY's Restaurant

NYFOS After Hours

All NYFOS programming is funded, in part, by the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature .

NYFOS Mainstage and NYFOS Next are funded, in part, by the New York City Department of Cultural Affairs in partnership with the City Council.

"Ned is Ninety" and "Ports of Call: An Itinerary of Song" are made possible, in part, by a grant from the A.L. and Jennie L. Luria Foundation.