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Orchestra of St. Luke's Celebrates 50th Anniversary in 2024–25 with Four Carnegie Hall Mainstage Performances; Highlights Include Louis Langrée in Carnegie Debut, Raphaël Pichon in NY Debut, & Two Programs with Bernard Labadie in Final Season as Principal Conductor



Left to right: Louis Langrée (photo: courtesy of OSL); Sterling Elliott (photo: courtesy of OSL); Raphaël Pichon (photo: @Piergab); Christian Gerhaer (photo: Alexander Basta for Sony BMG); Ying Fang (photo: Arthur Moeller); Marc-André Hamelin (photo: Sim Canetty-Clarke); Joëlle Harvey (photo: Arielle Doneson); Bernard Labadie (photo: Winnie Au)

(February 2024) – [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 its **50th-anniversary season in 2024–25**. Conductor **Louis Langrée** makes his **Carnegie Hall debut** leading the orchestra and cellist **Sterling Elliott** in **Haydn's** Cello Concerto No. 2 in D major, along with **Beethoven's** Seventh Symphony and **Valerie Coleman's** *Fanfare for Uncommon Times* (Nov 14). In January, the orchestra returns to Carnegie Hall for the **New York debut** of conductor **Raphaël Pichon**, who leads baritone **Christian Gerhaher**, soprano **Ying Fang** and the **Ensemble Altera** chamber choir in the **U.S. premiere** of his curated evening-length concert, *Mein Traum* (Jan 23, 2025), which juxtaposes Schubert's “Unfinished” Symphony with music from his operas, Franz Liszt's orchestrations of songs by Robert Schumann, and arias by Carl Maria von Weber. The conductor released *Mein Traum* to international acclaim on the Harmonia Mundi label in 2022. In his final season as OSL Principal Conductor **Bernard Labadie** leads the Orchestra in two Carnegie mainstage programs. He collaborates with pianist **Marc-André Hamelin** in **Beethoven's** “Emperor” Concerto, along with works of **Mozart** and **Haydn** (Feb 13, 2025), then conducts **Bach's** *St. John Passion* with his own **La Chapelle de Québec** and an all-star roster of soloists including **Andrew Haji**, **Philippe Sly**, **Joëlle Harvey** and **Hugh Cutting** (April 10, 2025).

James Roe, OSL's President and Executive Director, reflects on the orchestra's history at Carnegie Hall:

“On October 26, 1974, St. Luke's Chamber Ensemble performed its inaugural concert at The Church of St. Luke in the Fields. Five decades later Orchestra of St. Luke's has grown to be a leader in the cultural life of New York City.

“Carnegie Hall first presented Orchestra of St. Luke's on November 25, 1984—almost forty years to the day from the opening concert of the 2024/25 season—and since that time the orchestra has performed on its stages 425 times, more than any other orchestra during that same period. When we walk on stage at Carnegie Hall, we feel at home; when we play for Carnegie audiences they feel like friends.

“With so many concerts to choose from, it is impossible to pick favorites, but a few highlights illustrate the orchestra's famous versatility: Mozart Symphonies with Leonard Bernstein in 1989, a Rainforest Foundation benefit with Whitney Houston and Sting in 1995, *Carousel* in concert with Hugh Jackman and Audra McDonald in 2002, *Ask Your Mama!* with Jessye Norman and The Roots in 2009, Carnegie Hall's 125th Anniversary All-Star Gala Benefit Concert hosted by Richard Gere in 2016, and a performance in 2019 celebrating the anniversary of the Apollo moon landing that featured our musicians dressed as NASA engineers.

“A mountaintop moment for Orchestra of St. Luke's was the performance of Bach's monumental *St. Matthew Passion* led by Principal Conductor Bernard Labadie in Stern Auditorium during the first season after the pandemic shutdown. It was the orchestra's sixth performance of this work at Carnegie Hall and part of our dedication to bringing the music of Bach to New York City, which inspired the creation of the annual OSL Bach Festival in Zankel Hall in 2019.

“In the 2023/24 Season, Orchestra of St. Luke's began presenting its chamber music series at Weill Recital Hall, becoming the only orchestra to have subscription series all three of Carnegie's auditoriums.

“Orchestra of St. Luke’s is a New York original, and our story has played out on the Carnegie Hall stages. During our 50th Anniversary we celebrate our long partnership with the greatest concert hall in the world.”

Louis Langrée Carnegie debut

Orchestra of St. Luke’s opens its 50th Anniversary Season with the long-awaited **Carnegie Hall debut of Louis Langrée**. Music Director of the Cincinnati Symphony, where he is in his final season after a “transformative” (*New York Times*) decade on the podium, conductor **Langrée** is 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.” Next season, he leads the orchestra in **Beethoven’s** Symphony No. 7, along with **Haydn’s** Cello Concerto No. 2 in D major with soloist **Sterling Elliott**, who performed as a member of OSL’s cello section as a Juilliard student. Opening the program is frequent OSL collaborator **Valerie Coleman’s** *Fanfare for Uncommon Times*, commissioned by the orchestra in 2021.

Raphaël Pichon’s New York debut

In a recent profile of conductor **Raphaël Pichon**, the *New York Times* asserts that “Pichon, 38, in a short time has become not just one of the most interesting younger conductors working with period instruments, but also one of the most interesting conductors around.” Pichon’s original program, ***Mein Traum***, comprises Schubert’s “Unfinished” Symphony interspersed with excerpts from his stage works and arias from Weber’s *Oberon* and *Euryanthe* and Schumann’s *Szenen aus Goethes Faust*, weaving a vast Romantic narrative exploring the major themes of Schubert’s work. The *Times* profile, after detailing the conductor’s gift for dramatic narrative, says of the recording of *Mein Traum* that it “more than succeeds in reorienting the ears.” Pichon used the instrumental timbres of his disparate materials to achieve a sonic coherence, and the works were chosen as narrative complements to an image Schubert wrote down in 1822: “With a heart full of infinite love for those who spurned that love, I wandered.” Soloists for OSL’s **U.S. premiere** performance are baritone **Christian Gerhaher**, who achieved a triumph last fall in the Metropolitan Opera’s *Tannhäuser*, and soprano **Ying Fang**, a frequent collaborator with Pichon, with “a voice that can stop time, pure and rich and open and consummately expressive” (*Financial Times*).

Labadie’s celebratory final season with OSL

Bernard Labadie conducts two of the Carnegie mainstage programs in the upcoming season. First, he teams up with his longtime friend and collaborator **Marc-André Hamelin** in a performance of **Beethoven’s** “Emperor” Piano Concerto, along with **Mozart’s** Symphony No. 39 and the introduction to **Haydn’s** *Seven Last Words of Christ* (**Feb 13**). For his final performance as Principal Conductor, he concludes his series of major **Bach** choral masterworks with the towering ***St. John Passion***. **Philippe Sly** reprises the role of Jesus he performed in OSL’s *St. Matthew Passion* in 2022, which also featured countertenor **Hugh Cutting** in the solo quartet. **Andrew Haji**, the Evangelist in this performance, was the tenor soloist for OSL’s *Christmas Oratorio* this past December. Also on the roster are soprano **Joëlle Harvey** – a featured

performer in this season's OSL Bach Festival – tenor **Samuel Boden** and baritone **William Thomas**. The celebrated **La Chapelle de Québec** chorus, founded by Labadie in 1985 and directed by him ever since, also joins OSL for the performance. In a recent video interview, Labadie elaborates on the dramatic nature of the work:

“You can't understand the *St. Matthew* if you don't know the *St. John*, and at the same time the *St. John* seems to be the total opposite. Because we see the *St. Matthew* – even though it's for two choirs, two orchestras and a huge group of people on stage – as a more intimate version of the Passion. *St. John*, on the other hand, is a much more dramatic work. ... It's probably Bach's most dramatic creation, the most operatic; it is extremely intense, because the text invites that. ... The beginning is for me one of the best moments of Baroque opera, even though it's an opera for the church.”

Labadie expands on the upcoming performance of the *St. John Passion* [here](#).

Labadie's seven-year tenure with OSL is the most significant of any OSL titled conductor. The fifth to step into that role, Labadie followed in the distinguished footsteps of Sir Roger Norrington (1990-1994), Sir Charles Mackerras (1998-2001), Sir Donald Runnicles (2001-2007) and Pablo Heras-Casado (2011-2017). He led a major OSL expansion at Carnegie Hall with the creation of the OSL Bach Festival in 2019, led a cycle of major Bach chorale masterpieces at Carnegie Hall including the *St. Matthew Passion*, *Christmas Oratorio* and the upcoming *St. John Passion*, conducted more concerts with OSL than any other Principal Conductor, and received consistently glowing praise in the press. Following the pandemic, New York audiences embraced Labadie's programs, resulting in box office records. He was awarded an honorary doctorate from Manhattan School of Music, conducted the MSM Orchestra and gave masterclasses at both MSM and The Juilliard School, and regularly worked with Youth Orchestra of St. Luke's, New York's only youth orchestra under the umbrella of a professional orchestra.

About the special relationship he and the orchestra have to Carnegie Hall, Labadie explains:

“The physical effect on your body when you walk on stage at Carnegie Hall for the first time and it's full of people clapping is amazing. Every time I work with Orchestra of St Luke's on Perelman Stage in Stern Auditorium, I get that feeling of amazement – it never gets old. It's the first time every time and I feel a deep personal connection with the audience. ... Orchestra of St. Luke's has been blessed with an extremely faithful and enthusiastic base of supporters, one of the things I'm most proud of accomplishing together during my tenure as Principal Conductor.”

Justin Davidson in *New York* magazine called OSL “one of our perpetually underappreciated hometown groups,” noting after OSL's 2022 *St. Matthew Passion*: “The result was a luminous rarity: a baroque behemoth performed by a big ensemble with delicacy, lightness, and paschal fervor. ... **Labadie, the orchestra's [principal conductor] and a Bach specialist, managed that complex flow of beauty and rage with a mastery worthy of DeMille.**” The *New York Times* agreed: “**Under Labadie's baton, the music was unwaveringly measured but balanced; its flashes of grandeur didn't need to be overstated to land powerfully.**”

At the end of his video interview, the conductor reflects on his experience with the board and musicians of OSL:

“They’re normal people willing to do extraordinary things. That’s what, for me, sums up Orchestra of St. Luke’s. When the time comes for me to put my baton in its case and call it a career, I will remember my years with Orchestra of St. Luke’s as among the best ones artistically, but also from the human viewpoint, in terms of relationships and of connections with the audience ... it will be like a golden light, somewhere, in the sky.”

Details of OSL’s full 50th Anniversary Season will be announced later this year.

About Orchestra of St. Luke’s

Orchestra of St. Luke’s (OSL) performs and produces in a variety of formats throughout New York City, including orchestra and chamber music series on each of Carnegie Hall’s iconic stages, programs focused on contemporary composers presented throughout the five boroughs, collaborations with Paul Taylor Dance Company at Lincoln Center, a composition institute, education and community engagement programs, and much more. 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 expanded into an orchestra in 1979 and is today “a mainstay of New York’s classical scene” (*New Yorker*) under the baton of Principal Conductor Bernard Labadie, a celebrated specialist in 18th-century music, and special guests. OSL has participated in 120 recordings, four of which have won Grammy Awards, has commissioned more than 70 new works, and has given more than 200 world, U.S., and New York City premieres. OSL champions the work of historically underrepresented composers, in recent seasons including Florence Price, Julius Eastman, Joseph Bologne, and others along with living composers, recently including Valerie Coleman, Eleanor Alberga, Anna Clyne, Joan Tower, and Wynton Marsalis. OSL’s Education & Community Engagement programs have been a staple of its work since it first produced a staged opera for New York City public school children in 1976. Today, OSL continues to offer accessible, interactive, concerts for students in addition to: the 100-member Youth Orchestra of St. Luke’s (YOSL) program, now in its 10th season and the only youth orchestra under the umbrella of a professional group in New York City; concert tours that introduce classical music to new audiences; a mentorship program for pre-professional musicians; and the DeGaetano Composition Institute which supports the development of emerging composers and commissions new works for OSL each season. OSL built and operates The DiMenna Center in midtown Manhattan – located in the nexus of Manhattan’s burgeoning Hudson Yards neighborhood and the theater district near Times Square – the city’s only rehearsal, recording, and performance space built specially for classical music. Thousands of local and international musicians create work at The DiMenna Center where they not only stage performances, but also rehearse, record, and broadcast music enjoyed throughout the city and the world. To learn more, visit OSLmusic.org or follow @OSLmusic on YouTube, Spotify, Instagram, or Facebook.

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

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Orchestra of St. Luke's: Carnegie Hall mainstage performances 2024–25

All performances in Carnegie's Stern Auditorium / Perelman Stage

Nov 14, 2024

New York, NY

Carnegie Hall

Orchestra of St. Luke's

"Louis Langrée Conducts Beethoven"

Louis Langrée, conductor

Sterling Elliott, cello

Valerie COLEMAN: *Fanfare for Uncommon Times* (2021 OSL Commission)

HAYDN: Cello Concerto No. 2 in D

BEETHOVEN: Symphony No. 7

Jan 23, 2025

New York, NY

Carnegie Hall

Orchestra of St. Luke's

"Mein Traum (My Dream): Schubert, R. Schumann, C. Weber"

Raphaël Pichon, conductor

Christian Gerhaher, baritone

Ying Fang, soprano

Ensemble Altera

Christopher Lowrey, Artistic Director

SCHUBERT: Symphony No. 8 in B minor, D. 759, "Unfinished"

SONGS AND ARIAS OF SCHUBERT, SCHUMANN AND WEBER

Feb 13, 2025

New York, NY

Carnegie Hall

Orchestra of St. Luke's

"Marc-André Hamelin Performs 'Emperor'"

Bernard Labadie, Principal Conductor

Marc-André Hamelin, piano

HAYDN: Introduzione from *The Seven Last Words of Christ*, Hob. XX: 2

MOZART: Symphony No. 39 in E flat, K. 543

BEETHOVEN: Piano Concerto No. 5, "Emperor"

April 10, 2025

New York, NY

Carnegie Hall
Orchestra of St. Luke's
"J. S. Bach's *St. John Passion*"
Bernard Labadie, Principal Conductor
Evangelist: Andrew Haji, tenor
Jesus: Philippe Sly, bass-baritone
Soprano: Joëlle Harvey
Countertenor: Hugh Cutting
Tenor: Samuel Boden
Bass: William Thomas
La Chapelle de Québec
BACH: *St. John Passion*

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