



## NEWS FOR RELEASE

March 10, 2009  
FOR IMMEDIATE RELEASE

CONTACT: Jane Park  
631.293.2223 ext. 120

### **Brahms Requiem Soars with 100 Voices**

*The Long Island Philharmonic Orchestra and Chorus perform together at Tilles*

The world-class Long Island Philharmonic is joined by the Long Island Philharmonic Chorus, under the direction of Maestro David Stewart Wiley and Chorus Director Frances C. Roberts to perform Johannes Brahms' *German Requiem* and Ludwig van Beethoven's *Leonore Overture No. 3* for one night only. The concert will take place at Tilles Center for the Performing Arts on Sunday, March 29, 2009 at 7:30 p.m. Soprano Kelley Nassief and baritone Charles Temkey will be featured as soloists.

The *Cincinnati Enquirer* recently said that Nassief "projected a voice of beauty and power, easily able to ride the symphonic waves." Charles Temkey, a Patchogue native, is known as a "vivid and intelligent bass."

Brahms wrote most of the *German Requiem* from 1865-1867 after the devastating death of his mother. He added the fifth movement the following year. Instead of the standardized Latin text used in the traditional requiem mass, Brahms chose to use excerpts from Martin Luther's translation of the Bible. This is one way the piece breaks with the conventions for works with orchestra and chorus from this time period. Each movement varies in form and style. It was the success of the *German Requiem* that cemented Johannes Brahms as a significant composer.

The *Leonore Overture No. 3* is from Beethoven's first and only opera, *Fidelio*. It was written around the same time as his Fourth and Fifth symphonies in the early 1800's. The *Leonore Overture* demonstrates a time when Beethoven was honing his compositional style. During this middle period of Beethoven's works he composed using the 'symphonic ideal', which he perfected in his Third Symphony. The 'symphonic ideal' is the concept of a psychological progression in a work, the best known of which is the idea of death knocking on your door, heard in Beethoven's Fifth Symphony.

Long Island Philharmonic programs are made possible, in part, through public funds from the New York State Council on the Arts, a State Agency; support from the New York State Office of Park, Recreation and Historic Preservation; Nassau County Office of Cultural Development; Suffolk County under the auspices of the office of Cultural Affairs, Steve Levy, County Executive; and the Huntington Arts Council. The Philharmonic offers special thanks to its corporate sponsors: Arbor National Commercial Mortgage LLC, Audiovox, BAE Systems, Bank of America, CA, Inc., David Lerner Associates, Frank and Camille's, Henry Schein, Inc., HIP Health Plan of New York, HSBC, Iron Mountain, J.H. Cohn LLP, mindSHIFT, LI Pulse, NEFCU, Newsday, Oheka Castle, OSI Pharmaceuticals, Pulte Homes, Roslyn Savings Foundation, UBS Financial Services and the WE'RE Group.

-more-

---

Sunday, March 29, 2009 · 7:30 p.m. at Tilles Center for the Performing Arts

***BRAHMS' SPIRITUAL REQUIEM***

**Long Island Philharmonic**

**David Stewart Wiley, Music Director & Conductor**

**Long Island Philharmonic Chorus**

**Frances C. Roberts, Chorus Director**

**Kelley Nassief, soprano**

**Charles Temkey, baritone**

**Beethoven**                      *Leonore Overture No. 3 in C major, Op. 72*

**Brahms**                              *A German Requiem, Op. 45*

\*\*Please join Maestro Wiley one hour before each Classics Concert for Pre-Concert Conversations\*\*

**Ticket Information**

**Prices:** \$85, \$68, \$50, \$38

Tickets may be purchased by phone or in person at the Philharmonic Box Office 631.293.2222, 1 Huntington Quadrangle, Suite 2C21, Melville, NY 11747 or online at [www.lipharmonic.org](http://www.lipharmonic.org).

A \$2 per ticket handling fee will be applied to all individual tickets ordered through the Box Office or website.

For complete information about the Philharmonic's season, call 631.293.2223, or visit online at [www.lipharmonic.org](http://www.lipharmonic.org).

**About the Long Island Philharmonic**

**The Long Island Philharmonic**, currently in its 30<sup>th</sup> season, is the largest performing arts organization and the only professional orchestra in the region. Founded in 1979 by folk singer Harry Chapin and group of local business leaders, the Orchestra was conceived as an artistic institution that would serve as the cornerstone of Long Island's cultural life. Today, the Philharmonic continues to provide cultural and educational programming of the highest level to the residents of Long Island. Considered one of the nation's most honored and respected regional orchestras, the Long Island Philharmonic was designated a "Primary Arts Organization" by the State of New York. The Philharmonic is the resident orchestra of the Tilles Center for the Performing Arts and an inaugural inductee of the Long Island Music Hall of Fame.

The Long Island Philharmonic is noted for excellent artistic leadership beginning with founding Music Director Christopher Keene (1979-1990), followed by Marin Alsop (1990-1996), David Lockington (1996-2000), and current Music Director David Stewart Wiley who has led the Orchestra since 2001.

More than 30,000 lives are enriched each year by the Philharmonic's extensive Arts-in-Education and Community Engagement Programs, Random Acts of Music (RAM) presented in schools, concerts halls, libraries, hospitals, museums, and community centers. Among these are Youth Concerts, the Annual Young Artist Competition, the Master Class Series, numerous In-School Programs, Orchestra at Work, and Kids at Concerts.

## About the Artists

### **Charles Temkey, baritone**

Charles Temkey, bass, hails from the old port town of Patchogue, Long Island. A “vivid and intelligent bass” in possession of a “sonorous, flexible voice,” Charles has been recognized by critics and colleagues alike as one of the finest young performers of his generation and a “solid, if not singular, singer.” Charles has performed many bass roles including Leporello in Mozart’s *Don Giovanni*, Publio in *La Clemenza di Tito*, Don Pedro in Berlioz’ *Beatrice et Benedict*, Bottom the Weaver in Britten’s *A Midsummer Night’s Dream* and Rakitin in Hoiby’s *A Month in the Country*, all to critical acclaim from the major publications in New York and Boston. Other opera credits include Don Alfonso in *Così fan tutte*, Bartolo at the Music Academy of the West, and Snug in *A Midsummer Night’s Dream* at Central City Opera.

Charles has enjoyed a rewarding musical relationship with Tanglewood, the summer home of the Boston Symphony Orchestra, as well as his, for two seasons. He played Bottom in TMC’s 2004 production of *Midsummer Night’s Dream*, and returned in 2005 to work with Maestro James Levine on the role of Leporello in Mozart’s *Don Giovanni*, as well as numerous art song recitals. Also at home in musical theater, that summer he had the pleasure of collaborating with Director Stafford Arima and Broadway stars Faith Prince, Marin Mazzie and Gregg Edelman in a Sondheim review with Keith Lockhart and the Boston Pops in Symphony Hall, celebrating the composer’s 75th birthday.

His performance of Fourth Shepherd in Strauss’ *Daphne* with the West German Radio Orchestra, where he shared the stage with Renee Fleming, Johann Botha, Anna Larsen and Robert Holl, marked his European debut, as well as his Carnegie Hall and Kennedy Center debuts. He debuted at Los Angeles Opera in the Spring of 2006, creating the Shadow Grendel role in Elliot Goldenthal and Julie Taymor’s magnificent World Premier of *Grendel*, a co-production between LAO and the Lincoln Center Festival affording him an LCF debut in the same production. An avid recitalist and concert soloist, Charles is actively performing at concert venues and with orchestras from coast to coast, which included his Milwaukee Symphony Debut in the fall of 2006, in Mozart’s *Requiem*, with Maestro Andreas Delfs. He also sang the bass solos in performances of Verdi’s *Requiem* and Mozart’s *Requiem*, both with Maestro David Stewart Wiley, debuting with the Roanoke Symphony and Long Island Philharmonic, respectively. He also made his Tulsa Opera debut as the High Priest Sarastro, in Mozart’s *Magic Flute*. Charles is a student of Armen Boyajian and Patricia Misslin. Charles holds Bachelor’s and Master’s degrees from the Manhattan School of Music. In addition to his singing endeavors, Charles owns and operates a commercial fishing business, and has worked on the beautiful bays and ocean around eastern Long Island for the last nine years in order to realize his dream of becoming a professional singer.

### **Kelley Nassief, soprano**

"If the angels in heaven really sing, please let them do it like Nassief. Her voice combines the best of two worlds: It has bel canto size, warmth and height, and yet is svelte, with a youthful sparkle." So wrote the *Leipziger Volkszeitung* when Kelley Nassief sang *Elijah* with the Gewandhausorchester and Kurt Masur on the occasion of the sesquicentennial of Mendelssohn's death. Kelley Nassief's operatic performances garner equal acclaim. Of her performances of *La bohème* with Glimmerglass Opera, *Opera News* proclaims "The most finished vocal portrayal was Kelley Nassief's Mimi, rich but not heavy in timbre, with knowing portamento and a lift in the long phrases."

Ms. Nassief's 2008-09 season's extensive concert appearances include appearing with the Philadelphia Orchestra as soloist in Vaughan Williams' *A Sea Symphony*; the Florida West Coast Symphony in Mahler's Symphony No. 4; the New Mexico Symphony Orchestra in *Elijah*; the Eugene Symphony in Strauss' *Vier letzte Lieder*; with the Lucerne Festival Orchestra in Bernstein's Symphony No. 3 ("Kaddish") at London's Barbican Centre, also with the Dresden Philharmonic Orchestra; Beethoven's

Symphony No. 9 with the Oregon Symphony Orchestra; Mozart's Requiem with both the Jacksonville and Nashville symphony orchestras; with the Long Island Philharmonic in Brahms' Requiem; with L'Orchestre de Paris, under John Axelrod, in a concert at UNESCO in Paris; and with Choral Arts

Society of Washington DC in a Christmas concert. Her 2007-08 season included her debut with the Columbus Symphony Orchestra as soloist in Beethoven's Symphony No. 9, and her returns to the Philadelphia Orchestra in Bernstein's Symphony No. 3, to the Grand Rapids Symphony to sing Brahms' Requiem, and to the Chorale Arts Society of Washington in Dvorák's Stabat Mater. In addition, she sang Mendelssohn's *Elijah* with Washington's Cathedral Choral Society, Verdi's Requiem with the Winston-Salem and Pasadena symphonies, and Brahms' Requiem with the Pensacola Symphony Orchestra.

Kelley Nassief's 2006-07 season included return engagements with the Huntsville Symphony Orchestra as soloist in Mozart's Mass in C Minor; Beethoven's *Missa Solemnis* with the Choral Arts Society of Washington at the Kennedy Center, as well as in Mexico with Orquesta Sinfonica de Mineria; performances with the Jacksonville Symphony Orchestra as soloist in Mahler's Symphony No. 2; and performances of Verdi's Requiem with the Long Island Choral Festival.

Ms. Nassief's orchestral highlights include performances of Beethoven's *Ah, perfido!* with the New World Symphony under Michael Tilson Thomas, and *Peer Gynt* with the Philadelphia Orchestra under Charles Dutoit. She has appeared several times with the New York Philharmonic and Kurt Masur, most recently in *Peer Gynt*, in a performance that was televised nationally on PBS' *Live from Lincoln Center*, and also in *Elijah* and Beethoven's Symphony No. 9. She has also sung with Masur in performances with the Israel Philharmonic Orchestra.

Other concert hall performances include Beethoven's Symphony No. 9 with the Los Angeles Philharmonic (at the Hollywood Bowl), Utah Symphony, and Indianapolis Symphony Orchestra; the Verdi Requiem with Orquesta Sinfonica de Xalapa, Huntsville Symphony Orchestra, Baltimore Choral Arts, and Spokane Symphony Orchestra; Bernstein's Symphony No. 3 with the Houston Symphony Orchestra, Chicago Symphony Orchestra at Ravinia, and Jerusalem Symphony Orchestra; Vaughan Williams's *A Sea Symphony* with the Virginia Symphony Orchestra; Beethoven's *Ah, perfido!* with the Pacific Symphony Orchestra and Nashville Symphony; Philip Glass's Symphony No. 5 with the Ruhr Triennale Festival and the Choral Arts Society of Washington; Haydn's *Die Jahreszeiten* with the Orchestre Poitou Charentes; Mahler's Symphony No. 2 with the New Jersey Symphony Orchestra and Grand Rapids Symphony Orchestra; Barber's *Knoxville: Summer of 1915* with the East Texas Symphony; the Fauré Requiem with the Pacific Symphony; Britten's *War Requiem* with the Sioux City Symphony; Mendelssohn's Symphony No. 2 ("Lobgesang") with the Jacksonville Symphony; Mozart's Requiem with the Saint Louis Symphony Orchestra and Richmond Symphony Orchestra; Brahms's Requiem with the New Jersey Symphony Orchestra; and Mozart's Mass in C Minor with the Chautauqua Symphony.

At the Tanglewood Festival, Ms. Nassief performed at the 1997 opening gala performance and has sung selections from Mahler's *Des Knaben Wunderhorn* with Seiji Ozawa. She has performed Strauss' *Vier letzte Lieder* with the Mexico City Philharmonic and Naples Philharmonic, Chausson's *Poème de l'amour et de la mer* with the Filarmónica de la Ciudad de México, and Einhorn's *Voices of Light* at the Kennedy Center with the National Symphony. She also performs recitals regularly in North America and Europe, and has appeared in recital on Japanese television.

Ms. Nassief's opera highlights include performances as the First Lady in *Die Zauberflöte* with Lyric Opera of Chicago and Opera Company of Philadelphia; Liù in *Turandot* with Atlanta Opera; Mimi in *La bohème* with Glimmerglass Opera, Arizona Opera, and Atlanta Opera; and the Countess in *Le nozze di Figaro* with Arizona Opera, Portland Opera, and Chautauqua Opera. Other operatic engagements have included Mimi with both the Arizona Opera and the Colorado Opera Festival; Micaela in *Carmen* with the Minnesota Opera, the St. Louis Symphony, and the Saarbrücken Opera; Donna Elvira in *Don Giovanni* with Eugene Opera; and Donna Anna in *Don Giovanni* with Atlanta Opera. Other operatic roles include Desdemona in *Otello*, the title role in *Susannah*, and Tatiana in *Eugene Onegin*.

Kelley Nassief is a 2001 winner of the Sullivan Foundation Grant, a 1996 Laureate of the Leonard Bernstein Jerusalem International Oratorio and Song Competition, a 1997 winner of a Richard Tucker Career Grant, and a winner of the 1995 Metropolitan Opera National Council Auditions.