

NEW YORK PHILHARMONIC  
JANE GLOVER  
INTERVIEW

ART  
NEW YORK

PHOTO BY KATE STREMOUKHOVA

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JANE GLOVER

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## JANE GLOVER

Born in Helmsley, Yorkshire, Glover studied music at Oxford University, where her academic focus on eighteenth-century music shaped her lifelong engagement with composers such as Handel, Mozart, and Haydn. From the outset of her career, she distinguished herself as a conductor who combined scholarly rigor with theatrical instinct and rhythmic vitality.

Opera has been central to Glover's artistic life. She served as Music Director of Glyndebourne Touring Opera, where she helped elevate the company's musical standards and broaden its repertoire. Her operatic work is known for its clarity of texture, sensitivity to singers, and strong sense of dramatic pacing—qualities that have led to frequent invitations from major opera houses.

In the United States, Glover has maintained a significant presence. She has appeared as a guest conductor with the New York Philharmonic, collaborating with one of the world's leading orchestras in performances that highlight her refined classical style and precise musical leadership. Her work in New York has contributed to her reputation as a trusted interpreter of early and Classical-era music on the modern symphonic stage.

Beyond the podium, Jane Glover is a respected author and communicator. Her books on Mozart and Handel are praised for their clarity and insight, and she is a familiar voice on radio and at concert halls, where her lectures and broadcasts make classical music accessible without sacrificing intellectual depth.

Throughout her career, Glover has received numerous honors recognizing her contributions to performance, scholarship, and musical education. Whether conducting major orchestras, leading opera productions, or engaging audiences through writing and broadcasting, Jane Glover has played a vital role in shaping contemporary understanding of Baroque and Classical music—bringing precision, elegance, and human warmth to everything she does.



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## JANE GLOVER

FROM THE EDITORIAL BOARD  
ART NEW YORK MAGAZINE

When music enters a space like light on a canvas, it has the power to alter the way we see everything around us. On December 12, 2025, Dame Jane Glover and the New York Philharmonic transformed David Geffen Hall into exactly that kind of luminous gallery. Their performance of Handel's *Messiah* was less a concert than a curator's exhibition of sound: textures, colors, and gestures arranged with the same deliberate eye an artist brings to a studio.

Glover's reading felt—wonderfully—like seeing a familiar masterpiece anew. She teased fresh lines from Handel's dense counterpoint, letting small instrumental details catch the ear the way subtle brushwork catches the light. The chorus and soloists responded with a clarity and poise that made every phrase read like a distinct mark on the page, and the orchestra supplied a palette both radiant and restrained. Moments of exaltation arrived like gold leaf: immediate, dazzling, and entirely in service of the whole.

For readers of Art New York, this performance is a reminder that disciplines enrich one another. The same attentiveness that informs a great painting—the balance of negative space, the tension between color and form—was on display in Glover's pacing and the Philharmonic's articulation. It was a night that underscored why live performance remains indispensable to our cultural life: in those shared, ephemeral moments we witness craft and interpretation converging into something singular.

As you turn these pages, carry that evening with you: listen for line and color, for the sculptural curves of a phrase, and for the way great art—whether painted, staged, or played—reframes how we understand the world.



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## JANE GLOVER INTERVIEW

KATE STREMOUKHOVA: Thank you for joining us Jane. Please tell us about your current trip to New York.

JANE GLOVER: On this trip, I've come to conduct the New York Philharmonic, which is a great honor—one of the greatest orchestras on the planet.

I've worked with them before, but it's especially fun to come at this time of year, leading up to Christmas. I'm conducting four performances of Handel's Messiah, which is a great joy. This year, 2025, I'm also celebrating 50 years of performing.

KATE STREMOUKHOV: That's incredible!

JANE GLOVER: I started in 1975, and at that time there were hardly any women doing what I do.

It was a rather unusual path. I began as an academic, specializing in 17th-century Italian opera. I completed a doctoral thesis on the subject at the University of Oxford.

I spent four years divided between Oxford and Venice. During that time, I uncovered operas by composers such as Cavalli, who was much less well known then. I created performing editions of these works and performed them, which attracted attention. People began asking me to do this professionally, so I stopped being an academic and decided to become a performer.



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Performing and conducting felt instinctively right, even though it was very unusual for women at the time. I simply kept going. As the lady says in *Follies*, “I’m still here.” (laughs)

I’ve had an extraordinary five decades and I’m still going strong. We’re planning the next three or four years, and I couldn’t be happier. It’s a wonderful way to make a living—engaging with the greatest composers and the best music human beings can create.

Being a conductor also means working with orchestras and singers, and having the privilege of being surrounded by extraordinarily gifted people. Not everyone can play the violin at the level required for the New York Philharmonic. To make music with such talent, interpreting works by genius composers, is an incredible privilege. I thank the Lord every day that I have this life. (laughs)

KATE STREMOUKHOV: When you’re conducting, what’s most important to you — your body language, your thoughts, or your feelings?

JANE GLOVER: Body language is essential because you’re communicating with many people without words. You can use words in rehearsal, but in performance you need eloquence of gesture.

Ultimately, though, the conductor’s responsibility —like any interpreter’s—is to serve the creator. In this case, I serve Handel. My job is to deliver his music as I believe he would have wanted it delivered. I’m not interested in imposing my own personality on the music. I admire conductors like Bernard Haitink, who simply gave you the composer.

The fundamental responsibility is to bring the music off the page and, with the musicians’ help, communicate it to the audience. In longer works like operas or oratorios, there are additional considerations: structure, drama, contrast, narrative, texture, and color. You’re constantly balancing practical issues—dynamics, orchestration, balance—while always keeping the story of the music in mind.

KATE STREMOUKHOVA: During the performance, your musicians are in front of you, but the audience is behind you. How important is their reaction?

JANE GLOVER: The audience is absolutely vital. Performance is a dialogue between performers and listeners. We realized this deeply during COVID, when we played to empty halls or streamed concerts online. It was incredibly strange.

The first concert that I did with my orchestra after COVID in Chicago after audiences returned was unforgettable. Instead of just accepting applause, we applauded the audience. No one wanted to stop —we were all so happy to be together again.

I never underestimate the importance of an audience. You can always tell when they’re engaged—and when they’re not. Thankfully, here in New York with the Philharmonic, the audience listens with extraordinary attention. They hang on every note, and that’s wonderful.

As a conductor, though, what I really want is to disappear—to let the music pass through me. It’s not about me. When it works, you’re both aware and unaware at the same time. You dissolve into the music.



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KATE STREMOUKHOV: That sounds like meditation.

JANE GLOVER: Yes, perhaps. It doesn't always happen, but when it does, it's extraordinary.

KATE STREMOUKHOVA: I can relate in photography. Sometimes you're there and not there at the same time.

JANE GLOVER: Exactly. There are also practical considerations like acoustics and the size of the hall. I've conducted *Messiah* more than 125 times, and people ask if I ever get bored. Never—because each performance is new. Different buildings, musicians, soloists, and audiences make it a completely fresh experience every time.

Performing it with a small ensemble in a church is entirely different from conducting it with the New York Philharmonic in David Geffen Hall. Making it work in each context is part of the joy.

KATE STREMOUKHOV: What is your biggest dream right now?

JANE GLOVER: Honestly, after a very long year, my biggest dream is to have a month off. (laughs) I'm exhausted and looking forward to family time, Christmas, and New Year.

That said, I also have exciting projects ahead. I've recently been named principal guest conductor of the Fort Worth Symphony. This is my first formal position with a major symphony orchestra, which allows me to explore repertoire like Mahler, Shostakovich, and Sibelius—music I'm rarely asked to conduct.

Although I'm known as an 18th-century specialist, my repertoire is broad. I love working with living composers and believe it's essential to keep new music alive.

KATE STREMOUKHOVA: Is there a living composer you especially admire?

JANE GLOVER: Yes—Missy Mazzoli. She's the first woman commissioned to write an opera for the Met, and she's extraordinary. She has a powerful, distinctive voice and something real to say. I love having composers in the rehearsal room and receiving their feedback. It keeps one's repertoire balanced and alive.

When I was music director of the London Mozart Players, I introduced contemporary music alongside Haydn and Mozart. Interestingly, after playing challenging modern works, we played Haydn better—more alert, more alive. I always found that fascinating.

KATE STREMOUKHOVA: That's marvelous. Thank you for your time Jane. Wishing you good luck tonight at the New York Philharmonic and can't wait to hear it!

JANE GLOVER: Thank you!

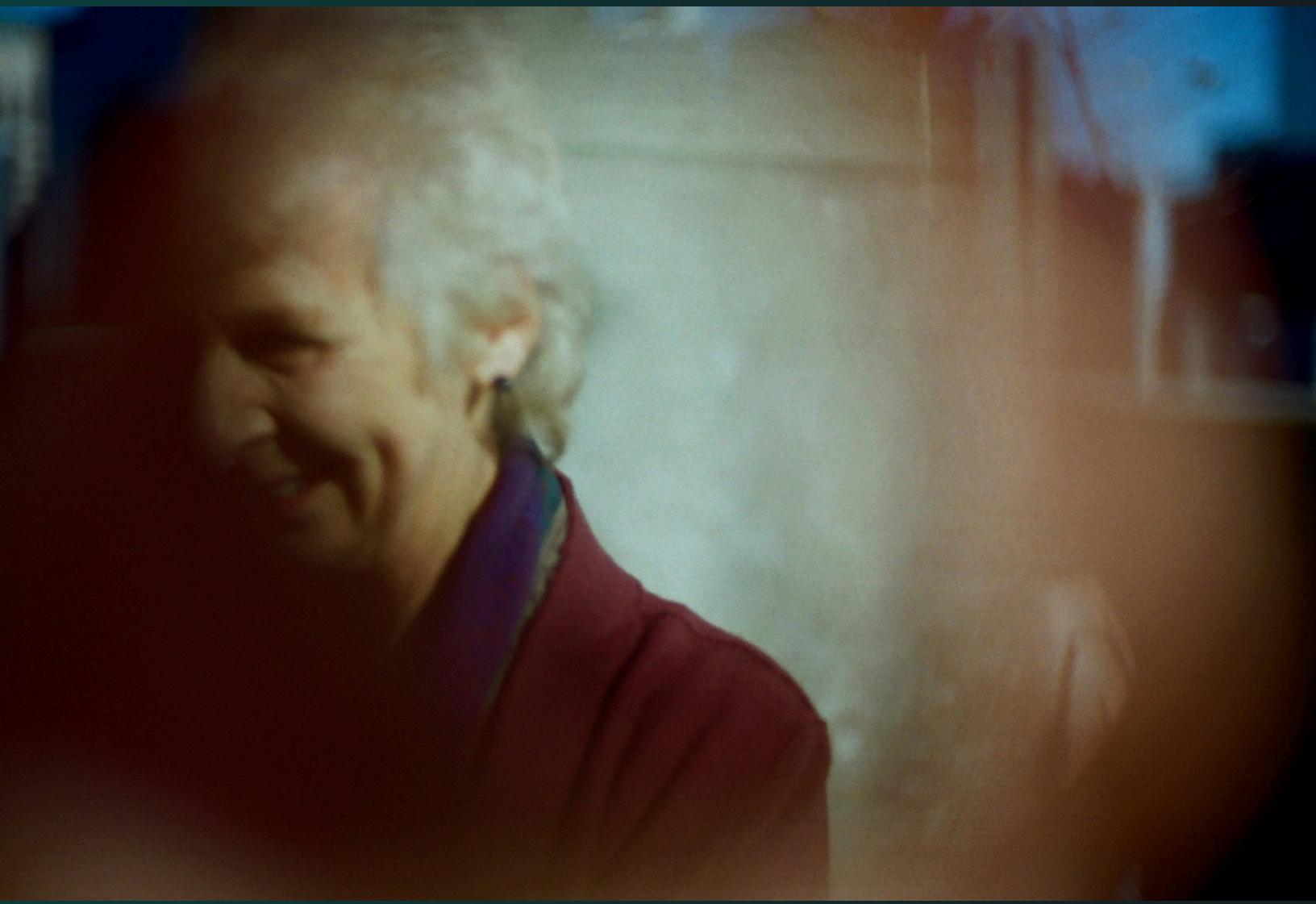


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-defying heights. His work on the surface is thrilling, knee-buckling and can give the viewer a sense of vertigo. But behind the imagery are important concepts his work raises about questioning authority, challenging boundaries and how there are different sets of rules and freedoms in our society for a Black man.

Spandita Malik is another young artist we exhibited this year. Her work combines embroidery with photography and is a collaboration between the artist and the women in India that she photographs . Her work takes on an archaic, patriarchal society where women, especially those forced into marriage have little or no freedom or rights. Each work is a unique rendering where Spandita takes their portraits and then the women embroider the image as they wish to be portrayed, giving them a voice they may not be allowed to have at home.

And finally Mary Mattingly, an artist we have shown over many years released a very compelling and beautiful series titled Night Gardens. These sumptuous floral still lives are actually all created in her studio, many of the flowers are not real but of her own creation, the settings are truly surreal. Mary's work has always dealt with issues of environmental impact and conservation, The Night Garden series specifically address delicate riparian zones where nature is quite threatened. I should mention that Mary is just now in the process of releasing a second set of works from this series that are even more beautiful and compelling.

KATESTREMOUKHOVA: What role do you see galleries playing in educating audiences about the cultural and social impact of photography?

ROBERT MANN: Hopefully galleries will continue to mount interesting exhibitions of both new work by emerging artists and historic works that reflect where we have come from and where we are heading culturally and socially. I believe it is important to be exposed to the full history of the medium to understand how it can currently reflect these changes in society and I can't think of any medium that does it better.

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## KATE STREMOUKHOVA

### PORTRAITURE

Kate Stremoukhova's visual language in portraiture is defined by quiet introspection and cinematic precision. Working primarily with analogue photography, she approaches the portrait as a site of encounter rather than documentation, engaging contemporary questions of identity, interiority, and transformation.

Her portraits function as visual meditations: faces and bodies held in suspended moments, eyes often turned inward or toward reflective surfaces. Light becomes both sculptural and symbolic—shaping features while suggesting emotional and psychological states. A subtle tension emerges between vulnerability and composure, stillness and latent movement.

At the core of Stremoukhova's portrait practice is a re-framing of the everyday self through memory, mirror, and light. The subject is never fixed; instead, the image hovers between presence and reflection, intimacy and distance, self and perception.

Through portraiture, she challenges photography's reputation for freezing time. Her images suggest continuity rather than finality—moments in which light, thought, and identity remain in motion, even within a still frame.

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