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FEBRUARY 2022

NEW YORK PHILHARMONIC

Jaap van Zweden Music Director



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Welcome



Next month we will raise the curtain on the future. This year, when Music Director Jaap van Zweden and the New York Philharmonic announce our 2022–23 season, we are not merely revealing the coming year’s concerts and distinguished guest artists. We are unveiling what the new David Geffen Hall will offer — a panoply of possibilities for the Orchestra, our audience, and our hometown.

You’ll discover how we will use the vibrant and versatile performance space, as well as the manifold ways we’ll be tapping into the potential of new compelling, welcoming spaces, from the Sidewalk Studio to our large media wall in the lobby. While presenting leading artists and powerful works from the Baroque to today, we are establishing a dialogue with our community in collaboration with a variety of dynamic organizations across New York City.

This season is far from over. February opens with *Authentic Selves: The Beauty Within*, created in partnership with Anthony Roth Costanzo, The Mary and James G. Wallach Artist-in-Residence, and welcoming the Year of the Tiger and debut artists Golda Schultz and Ray Chen. Next month Gustavo Dudamel will return with *The Schumann Connection*, a cycle of the great Romantic’s symphonies complemented by premieres of Gabriela Ortiz’s and Andreia Pinto Correia’s works examining the Robert-Clara Schumann relationship. Come the spring we’ll reunite with eminences, such as Herbert Blomstedt, and forge new collaborations, including with Beatrice Rana. And we’ll return to Carnegie Hall with three concerts conducted by Jaap.

But be sure to stay tuned to the news, open your mailboxes, and find out what lies ahead in our 2022–23 season, our first in the renovated, reimagined David Geffen Hall. Join us for this historic moment in the life of this almost 180-year-old orchestra — dare we say, a watershed for New York City itself.

Deborah Borda
Linda and Mitch Hart President and CEO



Valentine's Day is February 14

**GIVE
LOVE
BELIEVE**

A close-up, artistic photograph of a violin and its bow. The violin's body is a rich, dark reddish-brown wood, showing the grain and the f-hole. The bow is made of light-colored wood with dark hair. The background is dark, making the instrument stand out.

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In Person

SCHULTZ SINGS STRAUSS

By Rebecca Schmid

The South African soprano makes her New York Philharmonic debut singing the German eminence's powerful song cycle.

For the soprano Golda Schultz, performing Richard Strauss is a tightrope act. "I don't pretend to do it right all the time," she says. "But when you do, you float, without ever thinking you were high in the sky. And when you find yourself on the other side, you want to go again."

The South African native makes her New York Philharmonic debut performing the full cycle of his *Brentano-Lieder*, February 17–19, conducted by Santtu-Matias Rouvali. Schultz, a Juilliard graduate, first learned the songs as a member of the ensemble at



the Bavarian Staatsoper. Shortly thereafter, in 2015, she made her international breakthrough as Sophie in Strauss's *Der Rosenkavalier* at the Salzburg Festival. She has since won over audiences at institutions from The Metropolitan Opera to the BBC Symphony Orchestra.

Meanwhile, Schultz continues to make her home in the German region of Bavaria and cherishes the proximity to the landscapes that shaped Strauss's music: "Coming from South Africa, where I don't think many great [European] composers ever set foot, the only access I had was sitting with their works and trying to imagine myself in the places that they wrote them."

In the third of the *Brentano-Lieder*, "Säus'le, liebe Myrte!," she connects musical images of clouds floating in the sky to the walks Strauss may have taken in the town of Garmisch-Partenkirchen, where he had a summer villa. "You have to enter the meditative state that the words and poetry evoke," she says. "And then let that guide the music."

The fifth song, *Amor*, is full of coloratura figures that have depictive rather than technical significance, Schultz explains, as they evoke "the bubblyness of Cupid. ... He can cause absolute havoc and have a wonderful giggle about it, knowing that it's all in fun."

She admits that the cycle is a "beast" to sing in full. (In fact, this is the Philharmonic's first-ever complete performance of

it.) Following the first five, which are "full of mirth and a little bit of fancifulness," the final *Lied der Frauen* throws the singer into a proverbial storm. Schultz imagines "women on their own holding fast, praying for something good to come. And then the clouds open."

Golda Schultz has been familiar with the New York Philharmonic since her days as a student at Juilliard, where she sometimes had the opportunity to drop in on rehearsals, and through "multitudes of recordings." "Their sound is so distinctly lush and intelligent," she says, noting the proximity to a "Viennese sound" given the Orchestra's history with Gustav Mahler, who served as Music Director from 1909 to his death in 1911.

She also notes a particular kindness in the New York audience: "You can come with your own vulnerability and show them what you have to offer. They respond to authenticity, not to artifice."

The soprano can only describe it as "beyond a dream come true" to sing one of her "favorite composers" with "by far one of my favorite orchestras. I really never suspected that I would be so fortunate."

Rebecca Schmid, a Berlin-based music writer, contributes regularly to publications such as the *Financial Times* and *International New York Times*. She has moderated and annotated for The Cleveland Orchestra, Salzburg Festival, and other organizations. Her scholarly writings about Kurt Weill's aesthetic influence are forthcoming from Cambridge University Press.

Face Page

December at the NY Phil was marked by sparkle, warmth, and musical masters with a Gala evening, a World Premiere, and the return of a holiday tradition.



1. December 2: Philharmonic Co-Chairman Peter W. May* and his wife, Leni; Linda and Mitch Hart President and CEO Deborah Borda; and Co-Chairman Oscar L. Tang* and his wife, Agnes Hsu-Tang with Lincoln Center President and CEO Henry Timms at *New York's Orchestra Is Back*, the Gala evening held at Alice Tully Hall

2. December 2: Chairman Emeritus Oscar S. Schaffer* and his wife, Didi (third and fifth from left); James L. Nederlander* and his wife, Margo (center and second from left); and chef Daniel Boulud and his wife, Katherine (far right and far left)

3. December 2: Treasurer Laura Y. Chang* (second from right) and her husband, Arnold Chavkin, with Philharmonic violist Leah Ferguson and violinist Yulia Ziskel

4. December 2: Music Director Jaap van Zweden with Linda W. Hart*





5. December 2: Deborah Borda with poet Mahogany L. Browne, who contributed to the Philharmonic's *Project 19* poetry anthology and NY Phil Bandwagon 2 performances, and Lincoln Center's first-ever poet-in-residence



6. December 3: Leroy Fadem, who supported the evening's concert that included the return of Emanuel Ax and the World Premiere of Joan Tower's *Project 19* commission, with Jill and Robert Serling



7. December 3: Truman and Ludmila Bidwell, who attended the performance



8. December 3: Deborah Borda with two of the nineteen composers commissioned through *Project 19*: Joan Tower and Tania León*



9. December 14: Gary W. Parr*, the Chairman Emeritus who presents the Philharmonic's annual performances of Handel's *Messiah*, at The Riverside Church, where the concerts were given this season

Photos: 1, 3, 5, Thelma Garcia for Julie Skarratt Photography; 2, 4, Nina Westervelt; 6-9, Chris Lee

*Board Member

So Close You Can Almost Hear It



Next month the New York Philharmonic will unveil our 2022–23 season plans, when we'll inaugurate the reimagined David Geffen Hall. In March you'll discover the new initiatives being introduced, as well as the line-up of artists and repertoire that the Orchestra has curated for *you*. In addition to guaranteed great seats, subscribers enjoy free ticket exchanges, year-round savings on extra concerts, discounts on local dining and parking, and more.

Look for our brochure or visit nyphil.org to lock in the opportunity to be part of a truly historic year in the life of New York's orchestra.

Tiger Tiger, Burning Bright

In Asia tigers symbolize courage and strength, qualities New Yorkers summon to survive and thrive — and that are propelling the Philharmonic through the pandemic and the David Geffen Hall renovation. Join our celebration of the Year of the Tiger at the Lunar New Year Gala, February 8, with Earl Lee conducting a blend of European and Asian works, and featuring violinist Stella Chen and soprano Hera Hyesang Park.

The Gala — from pre-concert reception through post-concert dinner with the artists — is presided over by Starr International Foundation, Presenting Sponsor; Honorary Gala Chairs Mr. and Mrs. Maurice R. Greenberg; and Gala Co-Chairs Angela Chen, Misook Doolittle, and Agnes Hsu-Tang and Oscar L. Tang. Learn more: nyphil.org/lny



Young at Heart

At age 94, Herbert Blomstedt is wise, but ever curious, telling *Bachtrack*, “Music keeps me young. I have a great curiosity and in that way I am still like a child.” *The New York Times* praised his most recent Philharmonic appearance, in 2019, for its “naturalness” and for being “glowing.” The Swedish-born maestro will return March 3–5 to share his insights into and enthusiasm for masterpieces by Beethoven and Nielsen.



CHRIS LEE

Star Power

He won First Prize at the Yehudi Menuhin and Queen Elisabeth Competitions. *Forbes* named him one of the 30 most influential Asians under 30. He has appeared on *Mozart in the*



JOHN MAC

Jungle and at France’s Bastille Day (where he performed for more than 800,000), and his online following is in the millions.

Now, Ray Chen is making his Philharmonic debut, February 24–25, performing Mendelssohn’s Violin Concerto, conducted by Manfred Honeck. *The Guardian* hailed Chen’s recording of this audience favorite, noting, “His tone is silken, his technique faultless, his musicianship persuasive as well as controlled and poetic.”

25th Anniversary | Very Young Composers

In the 1990s Philharmonic Associate Principal Bass Jon Deak asked himself, how could we encourage kids to express their creativity through music? From that question was born the Very Young Composers Program (VYC), now celebrating its 25th anniversary. Hundreds of works have been composed by kids of all backgrounds, including those without any previous musical training. Many of their pieces have been performed by Philharmonic musicians, even by the full Orchestra. You may have caught one at our Concerts in the Parks.

On March 5 the Philharmonic will present *Youth as Creator*, a Young People’s Concert celebrating this milestone. Deak himself — who retired from the Orchestra to dedicate himself to VYC — will host, and James Blachly, a former VYC Teaching Artist, will conduct VYC participant’s works created over the decades. Learn more at nyphil.org/ypc.



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NEW YORK PHILHARMONIC

Jaap van Zweden Music Director

LUNAR NEW YEAR Celebrating the Year of the Tiger

Tuesday, February 8, 2022, 7:30 p.m.
16,723rd Concert

Earl Lee, Conductor
(New York Philharmonic debut)
Stella Chen, Violin
(New York Philharmonic debut)
Hera Hyesang Park, Soprano

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This program will last approximately one and one-quarter hours; there will be no intermission.

Alice Tully Hall at Lincoln Center

LUNAR NEW YEAR
Celebrating the Year of the Tiger

Earl Lee, Conductor (New York Philharmonic debut)

Stella Chen, Violin (New York Philharmonic debut)

Hera Hyesang Park, Soprano

LI H. (1919–2000)

Spring Festival Overture (1955–56)

WAXMAN (1906–67)

**Carmen Fantasie for Violin and
Orchestra** (1946)

STELLA CHEN

MA S. (1912–87) / **Arr. LI Z.**

Nostalgia, from Inner Mongolia Suite
(1937; arr. 2004)

STELLA CHEN

BERLIOZ (1803–69)

Le Corsaire Overture (1844; rev. ca. 1852)

DVOŘÁK (1841–1904)

Song to the Moon, from Rusalka (1900)

HERA HYESANG PARK

TRADITIONAL / CHO D. (1912–84) **The Bird Song**

HERA HYESANG PARK

LIM Geung-soo (b. 1949)

As Spring Comes Across the River
(ca. 1990)

HERA HYESANG PARK

DUKAS (1865–1935)

The Sorcerer's Apprentice (1897)

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Notes on the Program

Spring Festival Overture

Li Huanzhi

Vibrant brilliance of orchestral sound infuses the *Spring Festival Overture* right from its energetic opening. A spirit of dance propels the cheerful principal theme; to ears accustomed to the European symphonic tradition, this opening section will greatly resemble folk-infused pieces by Dvořák in both mood and effect. Two folk dances from North Shaanxi furnish melodies in this opening section. An expanse of keening lyricism provides gracious, even nostalgic contrast in the middle of this short piece; another North Shaanxi tune emerges, in this case a dance celebrating the growth of seedlings. At the end, the tempo picks up again for a return to an abbreviated version of the “A section,” which serves as a brief coda, powerfully underscored by percussion.

Of the four movements making up Li Huanzhi’s *Spring Festival Suite*, this first movement — the *Spring Festival Overture* — became widely known as a stand-alone work. It has been performed in many arrangements for various groupings of Chinese instruments, Western instruments, or combinations of the two, either in chamber ensembles or in full orchestral garb. It is popularly regarded as a traditional piece, although it was actually composed in 1955–56 by Li Huanzhi, who was born in Hong Kong into a family that traces its origins to Jinjiang, Fujian.

A major force of music in the People’s Republic of China, Li studied at the Shanghai School of Music (beginning in 1936) and the Lu Xun Institute of Arts in Yanan. He had already studied styles of Chinese opera and of European and American composition (including popular song) by the time he arrived at Lu Xun. After enrolling there he expanded

his education by studying choral music and conducting with the composer Xian Xinghai. He was for a while editor of the periodical *National Music*, wrote voluminously about music, and from 1946 to 1949 served as dean of the Music Department in the Arts and Literature Institute of North China United University. He was later associated with the Central Conservatory of Music, the Central Ensemble of Songs and Dances, and the China Central Chinese Orchestra. Beginning in 1985, he served as the chairman of the Chinese Musicians’ Association.

Li Huanzhi was a prolific composer, producing more than 400 pieces in many genres, including opera, orchestral works, and cantatas. He created a large body of choral works for both adult choirs and youth choruses, very often incorporating adaptations of folk songs and dances of various regions. His setting of the song *Socialism Is Great* became a standard in the People’s Republic of China. He composed practically until his death in 2000.

In Short

Born: January 2, 1919, in Hong Kong

Died: March 19, 2000, in Beijing

Work composed: 1955–56

World premiere: July 1956, in Beijing, in a concert of the First National Music Week

New York Philharmonic premiere: May 17, 1972, Andre Kostelanetz, conductor

Most recent New York Philharmonic performance: February 6, 2019, Kahchun Wong, conductor

Estimated duration: ca. 5 minutes

notwithstanding that in his later years he suffered from encroaching deafness and, in the end, terminal cancer.

“Spring Festival” is the term used in China for what Westerners call “Lunar New Year.” In the West, the celebration falls in the middle of winter, but in the traditional Chinese calendar it marks the end of winter and the beginning of spring — cause for festivity, indeed. The music in this overture relates specifically to the Spring Festival as it is celebrated in the Shanbei region of Shaanxi Province in northwest China. The piece has become immensely popular throughout China, but it has also made its way far beyond earthly borders; in 2007 it was one of 30 musical selections sent into

outer space aboard *Change No. 1*, China’s first lunar-probe satellite, which beamed this music back to earth from a distance of some 236,000 miles.

Instrumentation: two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, Chinese cymbals, Chinese bass drum, and strings.

— *James M. Keller, former New York Philharmonic Program Annotator, The Leni and Peter May Chair; San Francisco Symphony program annotator; and author of Chamber Music: A Listener’s Guide (Oxford University Press)*

New Year Celebration

The Spring Festival, as the Lunar New Year celebration is known inside China, takes place over 15 days. A thorough house cleaning sweeps away bad spirits of the passing year, and red and gold decorations, wishing good fortune, are hung. The color red, which symbolizes joy, virtue, and sincerity, infuses the celebration, including on envelopes containing money that are given to wish the recipient prosperity. Family gatherings feature foods rich with symbolism: whole fish represent togetherness and abundance; uncut noodles, longevity; dumplings (said to resemble traditional currency), good fortune; and bags of tangerines or oranges, good luck.



Gold coins, symbolizing prosperity, are popular Spring Festival decorations

— **The Editors**

Carmen Fantasie for Violin and Orchestra

Franz Waxman

Georges Bizet (1838–75) is remembered chiefly as an opera composer — for that matter, chiefly as the composer of one opera, *Carmen*. Generations of music-lovers have recognized *Carmen* as a near-perfect opera, combining as it does its enveloping tale of violent passion with a sublime musical score that offers hit after memorable hit. The opera’s success seemed far from assured when it was new; in fact, many people assumed it would be quietly forgotten, along with the rest of Bizet’s output. At the work’s premiere (on March 3, 1875, at the Opéra-Comique in Paris) a group of fellow musicians crowded around Bizet after the first act to heap praise on the piece they were hearing; Bizet responded, “You are the first to say such things, and I imagine you will be the last.” Bizet was wrong but, unfortunately, the tide turned too late for him to know it. He died exactly three months later, at the age of 37.

Luckily, the theater’s producer kept the production running for 45 performances in 1875 and a further three in 1876. In October 1875 *Carmen* was staged in Vienna, then in Brussels, Antwerp, and Budapest in 1876. It was soon embraced internationally as a masterpiece and in its first decade was produced in 20 countries in Europe, Australia, and North and South America. Africa first heard it in 1895 (in Cape Town), but Asia would have to wait longer; it was premiered in Shanghai in 1918 (performed in Russian), in Yokohama the following year (in Italian), in Tokyo in 1935 (in Japanese), and in Seoul not until 1950 (in Korean).

As the opera grew in popularity, orchestras began presenting suites drawn from the score, and composers and arrangers began assembling its hit tunes into recital items for a variety of instruments. Within 50 years pianists could probably choose from as many

Carmen-derived transcriptions, fantasies, and concert paraphrases as there are keys on a piano. Violinists had multiple options, too, thanks to published *Carmen* fantasies and potpourris produced by such acclaimed violinists as Jenő Hubay (in 1877), Pablo de Sarasate (1882), and František (Franz) Drdla (1909), among many others. Some of these became standard virtuoso showpieces, with Sarasate’s *Carmen Fantasy* edging out competing versions, first in a version for violin and piano and later expanded with a full orchestral accompaniment.

Franz Waxman’s *Carmen Fantasie* would join that list some decades later, but its creation story is less straightforward. A product of the conservatories of Dresden and Berlin, Waxman had grown friendly with the German composer Friedrich Holländer

In Short

Born: December 24, 1906, in Könighütte, Upper Silesia, Germany (now Chorzów, Poland)

Died: February 24, 1967, in Los Angeles, California

Work composed: 1946

World premiere: in its final concert form, September 9, 1946, on a radio broadcast of the Bell Telephone Hour, by violinist Jascha Heifetz and the Bell Telephone Orchestra, Donald Voorhees, conductor

New York Philharmonic premiere and most recent performance: The first performance was on a Young People’s Concert on January 10, 1990; that same week the work was performed in subscription concerts, the last one being on January 17, 1990; in all the performances the conductor was Zubin Mehta and the soloist was then Concertmaster Glenn Dicterow.

Estimated duration: ca. 10 minutes

and orchestrated several Holländer tunes for the 1930 film *The Blue Angel* (in which Marlene Dietrich sings his “Falling in Love Again”). Waxman fled the Nazis in 1933, arriving the following year Los Angeles, where he became ensconced in the movie industry. He created music for some 140 Hollywood films, including such revered ones as James Whale’s *Bride of Frankenstein* (1935), Alfred Hitchcock’s *Rebecca* (1940) and *Suspicion* (1941), Anatole Litvak’s *Sorry, Wrong Number* (1948), Billy Wilder’s *Sunset Boulevard* (1950, which brought Waxman his first Academy Award), and George Stevens’s *A Place in the Sun* (1951, which won him his second).

Another was Jean Negulesco’s *Humoresque*, a 1946 melodrama in which John Garfield portrays a concert violinist, undergoing a mid-career crisis, who becomes involved with a morally dubious patron, played by Joan Crawford. At one point the patron drops in on him at a rehearsal where he is playing the *Carmen Fantasie* Waxman composed for

the movie. Later in the film he plays a second Waxman fantasy, on Wagner’s *Tristan und Isolde*, another opera about an ill-advised love affair — an indication of where *Humoresque* is heading.

Isaac Stern played the violin for the soundtrack, with Garfield miming it on camera. Presumably Jascha Heifetz had been offered the soundtrack job but had declined due to an insufficient fee. In any case, he liked what he heard and asked Waxman to expand the film version of the *Carmen Fantasie* — which, in his hands, became a concert classic.

Instrumentation: two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, bass drum, snare drum, cymbals, tambourine, triangle, harp, and strings, in addition to the solo violin.

— J.M.K.

Behind the Scenes

In *Humoresque*, John Garfield’s friend and accompanist is played by the indefatigable, sharp-witted Oscar Levant. In his 1965 autobiography, *The Memoirs of an Amnesiac*, Levant recalled the filming of the sequence involving Waxman’s *Carmen Fantasie*:

John Garfield ... had to be photographed playing the violin, simulating the technique of the left hand fingering and the right hand bowing it. They had great difficulty with this scene. They couldn’t arrive at a *modus operandi* until, finally, in close shots, they had two violinists crouched out of camera range; one did the fingerwork and the other the bowing. The violin was attached to Garfield’s neck. The real playing was pre-recorded by the great Isaac Stern, and I accompanied him on piano. After a couple of takes, I suggested, “Why don’t the five of us make a concert tour?”



Nostalgia, from *Inner Mongolia Suite*

Ma Sicong

Ma Sicong was born into a family of achievers. His father was the finance minister in their native province of Guangzhou, his mother was a scholar, and five of their eight children developed into musicians. Young Sicong began playing violin at the age of 11, when an older brother who had been studying in Paris brought the instrument as a gift upon returning home. He took to it instantly and returned with his brother to France to study music in earnest.

In 1928 he became the first Chinese musician admitted to the Paris Conservatoire, where he pursued lessons in composition as well as violin. In 1929 he was the first Chinese soloist to be featured with the Shanghai Municipal Orchestra, which a decade earlier had completed its transition from a municipal band to a symphony orchestra based on European models. (It would evolve into today's Shanghai Symphony Orchestra.) Ma Sicong would later lead that orchestra as a guest conductor.

After completing his studies at the Paris Conservatoire in 1931, he moved back to China, where his performances as a concert soloist earned him the sobriquet "The King of Violinists." He toured widely throughout China and began what would be a distinguished career in education. He co-founded a private conservatory in Guangzhou, and soon after moved to faculty positions at the Central University of Nanjing, and then at the newly established Sun Yat-Sen University in Guangzhou. In the late 1930s he was named conductor of the China Symphony Orchestra in Chongqing, the first professional orchestra made up entirely of Chinese musicians.

When the People's Republic of China was officially founded in 1949, Ma Sicong naturally was considered one of the nation's leading musical citizens. He demurred when

Zhou Enlai invited him to head the newly created Central Conservatory of Music, but he was persuaded the following year, lured in part by compensation that included two state-funded chefs — one for Chinese food, the other for French cuisine. He was tapped to serve as a member of an official cultural delegation to the Soviet Union. He represented China at the 1951 Prague Spring International Music Festival, was named vice-chair of the Association of Chinese Musicians, and served on the violin juries for the First and Second Tchaikovsky International Competitions in Moscow, in 1958 and 1962.

His fortunes reversed entirely with the onset of the Cultural Revolution in 1966. As with most people involved in education and the arts, he underwent demeaning "re-education," following which he was placed under house arrest. Most of his family's property was confiscated, and his music was effectively banned. In early 1967 he and his family escaped to Hong Kong and, from there, to the United States. A warrant for his arrest on grounds of treason remained in effect from 1968 until 1985. During his American years he visited Taiwan several times, as well as Europe.

In Short

Born: May 7, 1912, in Haifeng, Guangdong Province, China

Died: May 20, 1987, in Philadelphia, Pennsylvania

Work composed: 1937; Li Zuying prepared this orchestral arrangement in 2004

Work premiered: unknown

New York Philharmonic premiere: this concert

Estimated duration: ca. 6 minutes

He was considering a trip to the People's Republic of China when he died in 1987. His reputation has since been restored in China: in 2002 the Guangzhou Museum of Art opened its Ma Sicong Memorial Hall, and in 2007 his ashes were returned to Haifeng for reinterment.

Nostalgia (Sixiang qu) is his most frequently encountered work. He composed it in 1937, just after the outbreak of the Sino-Japanese War, during which he composed a number of nationalistic or patriotic pieces. It stood as the central expanse of his three-movement *Suiyuan Suite*. He had just visited Suiyuan province, a vast region along the northern edge of China; a decade later it would be incorporated, along with several other Chinese locales, into the Inner Mongolia Autonomous Region, after which the suite

became known as the *Inner Mongolia Suite*. The *Nostalgia* movement (which bears the tempo marking *Andante cantabile*) is characteristic of an important strand of Ma Sicong's work, borrowing its theme from a folksong — here, a Suiyuan melody known as *Horse Running on the Wall (Cheng Qiang Shang Pao Ma)* — which the composer develops with a variation technique and a harmonic language that bridges the distance between Chinese and European musical traditions.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two horns, orchestra bells, vibraphone, triangle, harp, and strings, in addition to the solo violin.

— J.M.K.

Views and Reviews

In his book *Chinese Music: 20th Century and Beyond* (2012), Li Lanqing, formerly vice-premier of the State Council of the People's Republic of China, summarized Ma Sicong's achievements:

Ma Sicong represents a milestone in Chinese violin music. He led the composition and performance of Chinese violin music onto a road of healthy development, and single-handedly earned Chinese music the reputation it deserves in the world arena. In the hearts of music lovers in this nation, his name is synonymous with violin music, but what he did for Chinese music went far beyond. His contributions to musical composition in different genres, professional music education, and the construction of first-rate music institutions were phenomenal and peculiarly his own, and are still having a deeply positive impact on the development of modern Chinese music.



Statue of Ma Sicong, Guangzhou, China

Le Corsaire Overture

Hector Berlioz

There is no doubting the genius of Hector Berlioz, but genius does not always ensure a calm passage through life. His biography makes extraordinary reading, especially when liberally peppered with accounts from his beautifully written *Memoirs*, which have been vividly captured in English translation by David Cairns. Pressed by his father, a physician, to pursue the same profession, Berlioz's musical inclinations were not particularly encouraged in his youth. As a result, he never learned to play the piano in a more than rudimentary sense, and his practical abilities as a performer were limited to lessons on flute and guitar, both of which he played with some accomplishment. He was sent to Paris to attend medical school, hated the experience, and took advantage of being in the big city to enroll in private musical studies and, beginning in 1826, the composition curriculum at the Paris Conservatoire.

Graduation from the Paris Conservatoire was a virtual prerequisite for aspiring French composers. Nearly as essential was snaring the Prix de Rome, a foreign-study fellowship whose winners were sent off to a residency in Italy, a nation whose ancient cultural lineage was considered to wield an indispensable influence over the formation of the creative intellect. Berlioz applied five times to that annual competition, each year marking an incremental step toward success; along the way he composed and submitted (as the required cantata) such pieces as *La Mort d'Orphée* (1827), *Herminie* (1828), and *La Mort de Cléopâtre* (1829), which are occasionally performed today, if principally as youthful curiosities of a developing genius. In 1830, in his fifth attempt, he was finally honored with the Prix de Rome for his cantata *La Mort*

de Sardanapale, of which only a fragment survives.

In the course of sailing to Rome in February 1831, Berlioz's ship got caught in a terrible storm and was very nearly wrecked. The biographer Jacques Barzun theorized that Berlioz may have embarked on the work eventually known as *Le Corsaire* on the heels of that misadventure, although more recent scholars are not so sure. The title relates it to Lord Byron's semi-autobiographical, nautical, poetical tale *The Corsair*, which was such a hit that it sold 10,000 copies on its first day of publication in 1814. (Modern readers tend to be less enthusiastic about it.) The date 1831 is in fact written on Berlioz's score, but that notation is not in his hand and the work is otherwise undocumented until 1844, when Berlioz writes of it as if it were an entirely new work.

In Short

Born: December 11, 1803, in La Côte-Saint-André, Isère, France

Died: March 8, 1869, in Paris

Work composed: 1844, revised before its publication in 1852; dedicated to James William Davison, an English music critic

World premiere: January 19, 1845, in Paris in its original form, as *La Tour de Nice*; in its final form, as *Le Corsaire*, on April 8, 1854, in Brunswick (Braunschweig), Germany, with the composer conducting

New York Philharmonic premiere: November 11, 1887, with Walter Damrosch conducting the New York Symphony (a forebear of the New York Philharmonic)

Most recent Philharmonic performance: July 25, 2018, at Bravo! Vail Music Festival, David Robertson, conductor

Estimated duration: ca. 9 minutes

At first this concert overture carried the title *La Tour de Nice (The Tower of Nice)*, and when Berlioz completed it provisionally in 1844, he was actually staying in a tower perched on a rocky outcropping overlooking Nice. He had gone there to recover from jaundice and to mourn the breakup of his marriage. The overture was premiered under that title, on January 19, 1845, but later Berlioz decided to change the piece's name to *Le Corsaire rouge*, which is the French translation of *The Red Rover*, a marine adventure tale by James Fenimore Cooper, of whose works Berlioz was an avid fan. When he finally revised and published the piece, in 1852, he deleted the "rouge," yielding the title *Le Corsaire*, with its Byronic overtones — and that is the name that has stuck. The revised piece was not performed until two years later, on April 8, 1854, and Berlioz wrote a report of the premiere (which he conducted

himself) to the English critic James William Davison, the work's dedicatee, relating:

In Brunswick we performed your overture *Le Corsaire* for the first time. It went very well and made a great impact. With a large orchestra and a conductor with an arm of steel this piece comes over with a certain swagger.

That indeed it does; and if the piece is somewhat less often heard in the concert hall than it was formerly, it's not the fault of its exciting, propulsive spirit.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two cornets, three trombones, tuba, timpani, and strings.

— J.M.K.

On the Rebound

When Berlioz provisionally completed his overture *La Tour de Nice* (later revised into *Le Corsaire*) in 1844, he had gone to the south of France to regroup following a period of inordinate stress that included the breakdown of his marriage to the actress Harriet Smithson (to whom he had been wed since 1833) and ongoing bureaucratic hassles involved in presenting his music in Paris. In his *Memoirs* he reported running into his old anatomy professor from medical school, who was so alarmed by Berlioz's yellowed appearance that he promptly bled him and ordered him to go relax in the south, where he could "get some sea air, forget about all these things that overheat your blood and over-stimulate your nervous system."

Berlioz chose Nice, where he had stayed 13 years earlier on his way to Italy for his Prix de Rome stint, and tried to turn back the clock to a happier time. He wrote:

The room in which in 1831 I had written the *King Lear* Overture was occupied by an English family, so I settled higher up, in a tower perched on a ledge of the Ponchettes rock, and feasted myself on the glorious view over the Mediterranean and tasted a peace such as I had come to value more than ever. Then, cured of my jaundice after a fashion, and relieved of my eight hundred francs, I quitted that enchanting Sardinian [sic] coastline which has such an abiding appeal for me and returned to Paris to resume my role of Sisyphus.



Berlioz wrote *Le Corsaire* while recovering from the breakup of his marriage to actress Harriet Smithson (right).

**Antonín Dvořák's Song to the Moon, from *Rusalka*
Cho Doo-nam's Arrangement of *The Bird Song*
Lim Geung-soo's *As Spring Comes Across the River***

When the 19th century turned to the 20th, **Antonín Dvořák** was the superstar of Czech music. He had been rather a late bloomer, making no real mark as a composer until he was in his mid-30s. That was when Johannes Brahms became his champion, and before long Dvořák was embraced as the quintessential Bohemian composer both in his native land and beyond Czech borders, particularly in England and the United States. He was so acclaimed that he was recruited to be director of the newly founded National Conservatory of Music in New York City, where he lived and worked from 1892 to 1895 and advocated an American school of nationalistic composition.

Dvořák took a six-month break from composing when he returned to Bohemia, after

which he plunged again into his native culture and specifically into the world of fairy tales — very much so with *Rusalka*, the most successful of his operas. Its librettist, Jaroslav Kvapil, drew on earlier sources that included Hans Christian Andersen's *The Little Mermaid*. The water-nymph Rusalka falls in love with a human prince, and a witch enables her to walk on land so they can be together. However, should the love affair fail, says the witch, Rusalka will be cursed to remain forever submerged. The love affair does indeed fail, and at the end Rusalka sinks into the water.

Rusalka's most famous passage is ***Song to the Moon***, from Act I, in which the heroine begs the moon to reveal to the prince that she loves him. It is a rich tapestry of

Song to the Moon, from *Rusalka*

Antonín Dvořák



Song to the Moon, featuring Kristine Opolais, from a 2017 Metropolitan Opera production of *Rusalka*

Born: September 8, 1841, in Mühllhausen (Nelahozeves), Bohemia (today the Czech Republic)

Died: May 1, 1904, in Prague, Bohemia

Work composed: the opera *Rusalka*, April 21–November 27, 1900; libretto by Jaroslav Kvapil (1868–1950)

World premiere: March 31, 1901, at the National Theatre in Prague, with Karel Kovařovic conducting and Růžena Maturová, soprano, in the title role of Rusalka

New York Philharmonic premiere and most recent performance: first performed October 28, 1943, Artur Rodziński, conductor, Jarmilla Novotna, soprano; most recently performed January 29, 1972, Andre Kostelanetz, conductor, Pilar Lorengar, soprano

Estimated duration: ca. 6 minutes

Dvořákian sounds, including the evocative Romanticism of the harp's undulations (suggesting the heroine's watery home), the soprano's gorgeous melody with a folklike flavor, and the ominous chromatic quivering of the violins.

In the late 19th century, Korea fell increasingly under the sway of Japan, which officially annexed the country in 1910. This period of Japanese rule continued until 1945, ending with Japan's surrender at the end of World War II. The political and social changes enforced during the Japanese occupation created ongoing discontent among Koreans that continues to this day. The reputation of **Cho Doo-nam** became greatly entwined with Korea's response to the colonial period.

Born in Pyongyang, he studied Western music and composition with an American missionary priest. By the age of 11 he was writing original music, and he published a composition when he was 17. He graduated from Soongsil University in Pyongyang, but left for Manchuria in search of employment. In 1943 he joined the Manchurian Composers Association, which encouraged new works extolling Japanese policies. Following the Japanese occupation he returned to Korea, where he continued to compose and became involved in music education and cultural activities in the

region of Masan, where he settled. He was recognized with various arts awards, including (posthumously) the Order of Cultural Merit.

Cho's song *Pioneer*, which he wrote in Manchuria in 1932, at first was practically a second Korean national anthem, but later it came to be dogged by controversy. Opponents protested that the composer had in fact been a confederate of the Japanese during the occupation, and that *Pioneer* should be read as supportive of that regime. In 2009 he was entered into the "Dictionary of Pro-Japanese Names," a potent indictment in Korea. Fortunately, his arrangement of ***The Bird Song*** skirts these complicated political problems, and can be enjoyed as a lyrical setting of a traditional Korean folksong.

Lim Geung-soo graduated as a composition major from the Seoul National University of Music and the graduate school of Dankook University. He served on the faculty of Eunkwang Girls' High School in Seoul while gaining recognition as a song composer, and also taught at Georgia State University (Atlanta) through a faculty exchange program.

Although Lim's oeuvre includes instrumental works, he has focused on vocal music. He has composed five operas, of which *A Thousand Years of Love* was a winner of the Korea National Opera competition in 2011

The Bird Song

Traditional, arranged by Cho Doo-nam

Born: Cho Doo-nam was born on October 9, 1912, in Pyongyang, Korea (now in the Democratic People's Republic of Korea)

Died: November 8, 1984, in Masan City, Republic of Korea

Work composed and premiered: Neither the year of composition, the author of the text, nor the circumstances of the premiere are known.

New York Philharmonic premiere: this concert

Estimated duration: ca. 3 minutes

and was performed the following year at the Daegu Opera House. In 2003 his opera *When Buckwheat Flowers Bloom*, based on the well-known story by the poet and playwright Lee Hyo-seok (1907–42), was performed in the writer’s hometown of Bongpyeong-myeon.

Lim is the force behind the “Composer Lim Geung-soo’s Great Feast of Songs **As Spring Comes Across the River**,” an annual event that celebrates Korea’s song heritage and whose name reflects the overwhelming popularity [Korean Broadcasting System] of the work heard in this concert.

The composer wrote of this piece:

This song was composed in one evening as a song commissioned by KBS. When I received the title and poem, I wanted to make it into a simple melody without a wide range, thinking that it should be a song that can give hope to everyone, in the manner of spring, azaleas, and

greenery that follows the snow. If the first theme was calm and quiet, the rhythm was changed in the middle to give the feeling that spring was approaching, and at the end, the theme was reminiscent of the beginning to convey hope and exuberance.

Instrumentation: In addition to the solo singer and strings, *Song to the Moon* employs two flutes, two oboes (one doubling English horn), two clarinets and bass clarinet, two bassoons, four horns, trumpet, timpani, triangle, cymbals, and harp; Cho Doo-nam’s arrangement of *The Bird Song* calls for two flutes, two oboes, two clarinets, two bassoons, two horns, and piano; *As Spring Comes Across the River* calls for flute, oboe, clarinet, bassoon, horn, trumpet, three trombones, timpani, suspended cymbal, orchestra bells, bell tree, and harp.

— J.M.K.

As Spring Comes Across the River

Lim Geung-soo

Born: 1949, in Byeongcheon, Cheonan, Chungcheongnam-do, Republic of Korea

Work composed: ca. 1990; the text is by Gil-Ja Song (b. 1942); on commission from the Korean Broadcasting System

World premiere: in 1992, by tenor Lim Jeong-geun

New York Philharmonic premiere: this concert

Estimated duration: ca. 5 minutes

The Sorcerer's Apprentice

Paul Dukas

Were it not for a single fantastically successful work, Paul Dukas would be almost a complete stranger to music lovers today. *L'Apprenti sorcier* (*The Sorcerer's Apprentice*), composed after a scenario by Goethe and premiered in 1897, has all but single-handedly kept his name before the concertgoing public. Even before Walt Disney's 1940 film *Fantasia* catapulted it to mass-media stardom, with Mickey Mouse in the title role as the Apprentice, it was one of the most frequently performed of all "modern" compositions.

The Sorcerer's Apprentice is a small masterpiece, in its way, fine enough to make a music lover wish for more occasions to visit Dukas's catalogue. Acquainting oneself with his entire output would not be a lengthy task: he brought few compositions to completion, destroyed what he did not (as well as some works he did complete), and in the end left a slender catalogue of only 12 published compositions: *The Sorcerer's Apprentice*, the *Polyeucte* Overture (for Corneille's drama), two substantial piano works (the Sonata in E-flat major and the *Variations, interlude et final sur un thème de Rameau*) and two short ones (including the interesting *La Plainte, au loin, du faune ...*, intended as a response of sorts to Debussy's *Prélude à l'après-midi d'un faune*), two pieces for voice and piano (a Vocalise and a Ronsard setting), a *Villanelle* for horn and piano (for which hornists are grateful), the ballet *La Péri*, the opera *Ariane et Barbe-Bleue* (considered by some an unjustly neglected masterpiece), and a single symphony.

Born into a highly musical family — his mother, it is said, had talent that would have enabled her to become a concert pianist, had she wished — Dukas studied at the Paris Conservatoire from 1882 to 1888. There he played timpani in the orchestra, received a first prize

in counterpoint and fugue, struck up close friendships with Debussy and d'Indy, and was awarded second place in the Prix de Rome competition for a student cantata. Carl Van Vechten, writing in the *New York Symphony Society Bulletin* in 1911, just prior to that organization's first performance of Dukas's Symphony, observed: "It may be stated almost unreservedly that all French composers are either musical critics or organists." He came awfully close to being right as well as witty.

Dukas began writing music reviews in 1892 and would go on to become a notable critic for the *Revue hebdomadaire*, *Gazette des beaux-arts*, *Chronique des arts et de la curiosité*, and *Revue musicale*. As his career progressed, he became active as a teacher at the Conservatoire and the École Normale de Musique and as an editor of "ancient music" — that is, by Couperin, Scarlatti, Rameau, and Beethoven.

The legend of the sorcerer's apprentice dates to antiquity, with variations occurring in Roman, Greek, and even Egyptian literature. When Johann Wolfgang von Goethe (1749–1832) came to write his classic treat-

In Short

Born: October 1, 1865, in Paris, France

Died: May 17, 1935, in Paris

Work composed: January–May 1897

World premiere: May 18, 1897, at the Nouveau Théâtre de la rue Blanche, Paris, at a concert of the Société Nationale de Musique in Paris, apparently with Vincent d'Indy conducting

New York Philharmonic premiere: November 25, 1909, Gustav Mahler, conductor

Most recent New York Philharmonic performance: May 21, 2016, Joshua Gersen, conductor

Estimated duration: ca. 11 minutes

ment of it, the ballad *Der Zauberlehrling*, he followed the traditional plot closely. An ambitious apprentice eavesdrops on his master, a sorcerer, to learn the incantation the master uses to turn his broom into a servant. When the master steps out, the apprentice tries out the incantation himself, turning the broom into a servant and commanding it to bring a bucket of water. The problem is that the apprentice failed to learn how to break the spell. The broom-servant continues to bring water practically to the point of inundation, and when the apprentice tries to stop it by cutting the broom in half with an axe, he discovers that he now has two brooms bearing water rather than just one. Fortunately, the master returns in time to set everything aright, and the apprentice feels properly chastised. The musicologist Man-

uela Schwartz has astutely remarked that Dukas's setting of Goethe's poem,

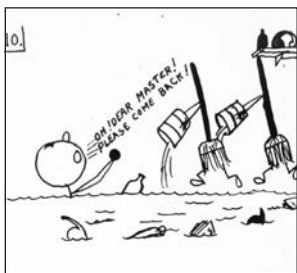
owes its resounding success partly to the aplomb with which it illustrates its programme, partly to its taut, Beethovenian construction, and partly, inevitably, to its dazzling orchestration, which succeeds in carrying further the excitement engendered by Wagner's Valkyries.

Instrumentation: two flutes and piccolo, two oboes, two clarinets and bass clarinet, three bassoons and contrabassoon, four horns, two trumpets, two cornets, three trombones, timpani, orchestra bells, bass drum, crash and suspended cymbals, triangle, harp, and strings.

— J.M.K.

From the Digital Archives: The Apprentice Illustrator

Before Walt Disney turned Mickey Mouse into *The Sorcerer's Apprentice* for the 1940 hit movie *Fantasia*, the Philharmonic had its own star illustrator, 11-year-old Mitchell Mulholland, who created a visual interpretation of the work for the New York Philharmonic's Young People's Concerts.



In fact, he made two versions, one in 1931 and a more elaborate version in 1935.

At the time, Ernest Schelling, conductor and originator of the New York Philharmonic's Young People's Concerts, projected images from glass lantern slides onto the back wall of the Carnegie Hall stage to visually enhance his musical message. The talented Mulholland, who attended the concerts, was discovered and enlisted to help interpret the concerts for his fellow young audience members. In addition to his interpretations of *The Sorcerer's Apprentice*, Mulholland created drawings for Richard Strauss's *Till Eulenspiegel*, a musical alphabet, and Humperdinck's *Hansel and Gretel*, and also equated musical development with the building of a car.



After graduating from Fordham University, Mulholland served during World War II as a B-17 pilot. He was shot down over Germany and spent nine months as a prisoner of war at Stalag Luft 1 in Barth, Pomerania, where he continued his sketching. Many of these prison camp life illustrations appear in Odell Myers's *Thrice Caught*.

Mulholland retired from the Air Force in 1959 and went on to earn a master's degree in history from the University of Massachusetts at Amherst, becoming a professor of air science and tactics at Lehigh University. He later became a professor of history and government at Berkshire Community College in Pittsfield, Massachusetts, where he was chairman of the history department.

From top: scene from Mitchell Mulholland's 1931 *Sorcerer's Apprentice*, and his 1935 version

Texts and Translations

Dvořák's Song to the Moon, from *Rusalka*

*Mesiku na nebi hlubokem
Svetlo tve daleko vidi,
Po svete bloudis širokem,
Divas se v pribytky lidi.
Mesicku, postuj chvili
reckni mi, kde je muj mily
Rekni mu, sribmy mesicku,
me ze jej objima rame,
aby si alespon chvilicku
vzpomenul ve sneni na mne.*

*Zasvet mu do daleka,
rekni mu, rekni m kdo tu nan
ceka!
O mneli duse lidska sni,
at'se tou vzpominkou vzbudi!
Mesicku, nezhasni, nezhasni!*

Oh Moon on the deep deep sky,
Your light can see far,
You travel around the wide world,
And see into people's homes.
Oh Moon, stay for a while,
Tell me, tell me where my beloved is,
Tell him, oh silver Moon,
That my arm embraces him,
So he, at least for a little while,
Remembers me in his dreams.

Give him light on his way,
Tell him, oh tell him who is waiting for him
here!
If the human soul is dreaming of me,
Let him awake by the memory!
Oh Moon, keep shining, keep shining!

— *Libretto by Jaroslav Kvapil*

The Bird Song

Birds, birds fly into the town, all kinds of birds fly into the town.

Daebungsae on canvases,
Phoenixes on paulownia leaves,
Geese for lovesick, Owls for homesick,
Lovebirds in pairs, Seagulls launching boats,
Rawr, it is great! Spring is here!
Phwoah, it is great! Spring comes to the town!

Hurray! The news arrives in every corner of the land —
Mountains and streams flutter,
Boundless waters flutter.

(Please turn the page quietly.)

Birds, birds are singing, what birds are singing?
Skylarks beebee-baebae, Owls bueng-bueng,
Doves google-google, Woodpeckers tacktareree,
Cuckoos bucook-bucook, Nightingales quacolquacol,

Rawr, it is great! Spring is here!
Phwoah, it is great! Spring comes to the town!
Hurray! The news arrives in every corner of the land —

Dingdong-daengdong from the forests,
Dingdong-daengdong from the fields.

— *Lyrics by Heekyung Park; translation by Sang-Heui Lee*

LIM Geung-soo's As Spring Comes Across the River

Will the thin ice always be released in the river ahead?
The ship with luggage has passed through the mist of dawn as much as me,
Holding a bouquet of pale pink flowers.
A foolish light across the water,
My sister in the river village.
Will the thin ice always be released in the river ahead?
The ship with luggage has passed through the mist of dawn as much as me.
Will it flow like a raft along the river again today?
The sound of the birds, the sound of the wind, fluttering like water,
Release my spring in the dark corner of my heart.
Bright longing without words, longing without words,
It flows silently.
Will it flow like a raft along the river again today?
The sound of the birds, the sound of the wind, fluttering like water,
It flutters like water.

— *Original text by Gil-Ja Song; translation by Hera Hyesang Park*

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Earl Lee — a 2021 Solti Foundation US Career Assistance Award recipient who was recently appointed assistant conductor of the Boston Symphony Orchestra — is a renowned Korean-born Canadian performer who has captivated audiences worldwide. His passion for music is reflected in his diverse career as both a conductor and cellist. His recent and upcoming engagements include not only his New York Philharmonic debut but also the San Francisco Symphony, Seoul Philharmonic, Pittsburgh Symphony, Toronto Symphony, Louisiana Philharmonic, Orchestre national du Capitole de Toulouse, New Japan Philharmonic, Gangnam Symphony, Calgary Philharmonic, Winnipeg Symphony, Baton Rouge Symphony, Ann Arbor Symphony, and others. He recently concluded his tenure as associate conductor of the Pittsburgh Symphony Orchestra, where he led various concerts and its programming. He also served as the resident conductor of the Toronto Symphony Orchestra from 2015 to 2018.

In all of his professional activities, Lee seeks out ways to connect with fellow musicians and audiences on a personal level. His concerts to date in Canada, the US, China, and South Korea have often been accompanied by outreach events held in the community at large. He mentored young musicians as former artistic director and conductor of the Toronto Symphony Youth Orchestra, and as music director of the Pittsburgh Youth Symphony Orchestra.

As a cellist, Lee has performed at festivals such as the Marlboro Music Festival, Music from Angel Fire, Caramoor Rising Stars, and Ravinia's Steans Institute, and has toured with Gary Burton and Chick Corea as a guest member of the Harlem String Quartet and

Musicians from Marlboro. He is currently a member of the East Coast Chamber Orchestra (ECCO), a conductorless chamber ensemble.

Earl Lee holds degrees in cello from the Curtis Institute of Music and The Juilliard School and in conducting from Manhattan School of Music and the New England Conservatory. The New York resident was the recipient of the 50th Anniversary Heinz Unger Award from the Ontario Arts Council in 2018 and was awarded a Felix Mendelssohn Bartholdy Scholarship by Kurt Masur, and the Ansbacher Fellowship by the American Austrian Foundation and members of the Vienna Philharmonic.



American violinist **Stella Chen** garnered worldwide attention with her first-prize win at the 2019 Queen Elisabeth Competition, followed in 2020 by an Avery Fisher

Career Grant and the Lincoln Center Emerging Artist Award. Following debuts with the Chicago Symphony Orchestra and the Chamber Orchestra of Europe in the summer of 2021, in the 2021–22 season she makes her recital debut at Carnegie Hall and concerto debuts at the Vienna Musikverein and Berlin Philharmonie, and appears throughout Europe, Asia, and North America. In addition to performing with the New York Philharmonic, Kremerata Baltica, German State Philharmonic, and New Japan Philharmonic, she appears frequently with Chamber Music Society of Lincoln Center both in New York and on tour.

Chen's most recent engagements include appearances with the Belgian National Orchestra, Brussels Philharmonic, and the Luxembourg Philharmonic, and at The Phillips Collection in Washington, DC, and at

the Salzburg Mozarteum, Ravinia, and Kronberg Academy festivals. She has appeared as a chamber musician in festivals including the Perlman Music Program, Music@Menlo, Bridgehampton, Rockport, and Sarasota. Chamber music partners include Itzhak Perlman, Donald Weilerstein, Matthew Lipman, and Robert Levin.

Stella Chen is the first recipient of the Robert Levin Prize from Harvard University, the top prize winner of the Tibor Varga International Violin Competition, and the youngest-ever prize winner of the Menuhin Competition. She received her doctorate from The Juilliard School, where she serves as a teaching assistant to her longtime mentor, Li Lin. She plays the 1700 “ex-Petri” Stradivarius, on generous loan from Dr. Ryuji Ueno and Rare Violins In Consortium, Artists and Benefactors Collaborative.



South Korean soprano **Hera Hye-sang Park** has attracted the attention of opera houses and concert presenters worldwide. She began the 2021–22 season with Marina

Abramović’s *Seven Deaths of Maria Callas* at Opéra de Paris, followed by singing Lauretta in Puccini’s *Gianni Schicchi* at Toronto’s Canadian Opera. She continues her connection to The Metropolitan Opera as Pamina in

Mozart’s *The Magic Flute*, and makes her Berlin Staatsoper debut as Adina in Donizetti’s *Elixir of Love*. In the summer of 2022 she will return to Glyndebourne as Susanna in Mozart’s *The Marriage of Figaro*. In addition to her opera engagements, Park can be heard in concerts in Korea and Prague.

Past season highlights include her debut at Bavarian Staatsoper and her role and house debut as Musetta in Barrie Kosky’s new production of Puccini’s *La Bohème* at Komische Oper Berlin. She has appeared in numerous roles at Glyndebourne. Her roles at The Met have included Amor in Gluck’s *Orfeo ed Euridice* and, as part of her final year in the Lindemann Young Artist Development Program, she sang Barbarina in *The Marriage of Figaro* and Taumännchen in Humperdinck’s *Hansel and Gretel*. She made her Munich Radio Orchestra debut as Aldimira in Rossini’s *Sigismondo* and sang Brahms’s *A German Requiem* with the St. Thomas Church Concert Series conducted by music director Daniel Hyde. Other engagements include Seoul’s Korea National Opera, the New York Philharmonic, and Los Angeles Opera, and she has worked with conductors including Donald Runnicles, Constantin Trinks, and Cornelius Meister.

Park has received awards from the Gerda Lissner Foundation International Competition, Montreal International Musical Competition, and Plácido Domingo’s International Operalia competition, among others. She is a graduate of The Juilliard School.

Jaap van Zweden and the New York Philharmonic



Jaap van Zweden became Music Director of the New York Philharmonic in 2018. Also Music Director of the Hong Kong Philharmonic, he has appeared as guest with leading orchestras such as the Orchestre de Paris, Amsterdam's Royal Concertgebouw Orchestra, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic, London Symphony Orchestra, Chicago Symphony Orchestra, The Cleveland Orchestra, and Los Angeles Philharmonic.

Jaap van Zweden's recordings with the New York Philharmonic include David Lang's *prisoner of the state* and Julia Wolfe's Grammy-nominated *Fire in my mouth* (Decca Gold). He conducted the first-ever performances in Hong Kong of Wagner's *Ring Cycle*, the Naxos recording of which led the Hong Kong Philharmonic to be named the 2019 *Gramophone* Orchestra of the year. His performance of Wagner's *Parsifal* received the Edison Award for Best Opera Recording in 2012.

Born in Amsterdam, Jaap van Zweden became the youngest-ever concertmaster of the Royal Concertgebouw Orchestra at age 19. He began his conducting career almost 20 years later, was named *Musical America's* 2012 Conductor of the Year, and was awarded the prestigious Concertgebouw Prize in 2020. In 1997 he and his wife, Aaltje, established the Papageno Foundation to support families of children with autism.

The **New York Philharmonic** connects with up to 50 million music lovers each season through live concerts in New York and around the world, as well as broadcasts, recordings, and education programs. In the 2021–22 season, the Philharmonic presents concerts at two Lincoln Center venues — Alice Tully Hall and the Rose Theater at Jazz at Lincoln Center's Frederick P. Rose Hall — during the renovation of David Geffen Hall, scheduled to reopen in fall 2022. The Orchestra gives World, US, and New York premieres of ten works, including seven led by Music Director Jaap van Zweden; examines *The Schumann Connection*, conducted by Gustavo Dudamel; joins The Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo in *Authentic Selves: The Beauty Within*, exploring questions of identity; and collaborates with New York City community partners.

The Philharmonic has commissioned and / or premiered important works, from Dvořák's *New World* Symphony to Tania León's Pulitzer Prize-winning *Stride*. The Orchestra has released more than 2,000 recordings since 1917, streams performances on NYPhil+, and shares its extensive history free online through the New York Philharmonic Leon Levy Digital Archives.

Founded in 1842, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Jaap van Zweden became Music Director in 2018–19, succeeding titans including Bernstein, Toscanini, and Mahler.

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Rose Theater at Jazz at Lincoln Center's Frederick P. Rose Hall

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For the latest on the **New York Philharmonic's health and safety guidelines** visit nyphil.org/safety.

Fire exits indicated by a red light and the sign nearest to the seat you occupy are the shortest routes to the street. In the event of fire or other emergency, do not run — walk to that exit.

If an evacuation is needed, follow the instructions given by the House Manager and Usher staff.

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Philharmonic Schedule

February–March 2022

AUTHENTIC SELVES: THE BEAUTY WITHIN

Beauty in the Abyss
Stanley H. Kaplan Penthouse
Fri. February 4 | 8:00 p.m.

National Black Theatre curator
Dominique Rider director
Anthony Roth Costanzo artistic partner

165 West 65th Street, 10th Floor

For a complete listing of events,
visit nyphil.org/selves

LUNAR NEW YEAR CONCERT & GALA

Alice Tully Hall at Lincoln Center
Tue. February 8 | 7:30 p.m.

Earl Lee conductor
Stella Chen violin
Hera Hyesang Park soprano

Program to include:

Li Huanzhi *Spring Festival Overture*

BIZET / Arr. F. Waxman
Carmen Fantasie for Violin and Orchestra

MA Sicong *Nostalgia, for Violin and Orchestra*

BERLIOZ *Le Corsaire Overture*
DVOŘÁK *Song to the Moon, from Rusalka*

Tu-nam CHO *The Bird Song*

DUKAS *The Sorcerer's Apprentice*

Alice Tully Hall at Lincoln Center
Thu. February 10 | 7:30 p.m.
Fri. February 11 | 8:00 p.m.
Sat. February 12 | 8:00 p.m.

Jakub Hrůša conductor
Yuja Wang piano

KODÁLY *Concerto for Orchestra*
LISZT *Piano Concerto No. 1*
MARTINŮ *Symphony No. 1*

Rose Theater at Jazz at Lincoln Center
Thu. February 17 | 7:30 p.m.
Fri. February 18 | 8:00 p.m.
Sat. February 19 | 8:00 p.m.

Santtu-Matias Rouvali conductor
Golda Schultz soprano

Žibučkové MARTINAITYTĖ *Saudade (US Premiere)*

R. STRAUSS *Brentano-Lieder*
TCHAIKOVSKY *Symphony No. 5*

PHILHARMONIC ENSEMBLES
Merkin Hall at Kaufman Music Center
Sun. February 20 | 3:00 p.m.

New York Philharmonic Musicians

Works by **ROMBERG**,
MENDELSSOHN, and **ROUSSEL**

129 West 67th Street

Info & Tickets: (212) 501-3330
kaufmanmusiccenter.org

Rose Theater at Jazz at Lincoln Center
Thu. February 24 | 7:30 p.m.
Fri. February 25 | 8:00 p.m.
Sat. February 26 | 8:00 p.m.

Manfred Honeck conductor
Ray Chen violin

SCHULHOFF / Arr. Honeck /
Orch. Ille *Five Pieces for String Quartet*
MENDELSSOHN *Violin Concerto in E minor*
DVOŘÁK *Symphony No. 8*

Alice Tully Hall at Lincoln Center
Thu. March 3 | 7:30 p.m.
Fri. March 4 | 8:00 p.m.
Sat. March 5 | 8:00 p.m.

Herbert Blomstedt conductor

NIELSEN *Symphony No. 4, The Inextinguishable*
BEETHOVEN *Symphony No. 5*

YOUNG PEOPLE'S CONCERT
Alice Tully Hall at Lincoln Center
Sat. March 5 | 2:00 p.m.

James Blachly conductor
Jon Deak host

Youth as Creator

On the the 25th anniversary of the New York Philharmonic Very Young Composers Program, celebrate the power of children's imaginations in a program that showcases their captivating ideas.

Programs subject to change. For a complete, updated schedule and tickets visit nyphil.org | Alice Tully Hall Box Office | (212) 875-5656

Information in this issue current as of December 30, 2021

THE SCHUMANN CONNECTION
Chamber Music at 92Y
Co-Presented with 92nd Street Y
Sunday, March 6 | 3:00 p.m.

Gilles Vonsattel piano
Sheryl Staples violin
Rebecca Young viola
Eileen Moon-Myers cello

Works by **C. SCHUMANN**,
BEETHOVEN, and **BRAHMS**

1395 Lexington Avenue

Info & Tickets: 92Y.org

Alice Tully Hall at Lincoln Center
Wed. March 9 | 7:30 p.m.
Thu. March 10 | 7:30 p.m.
Fri. March 11 | 8:00 p.m.
Sat. March 12 | 8:00 p.m.

Gustavo Dudamel conductor

R. SCHUMANN *Symphony No. 1, Spring*
Gabriela ORTIZ *Clara*
R. SCHUMANN *Symphony No. 2*

SOUND ON
The Appel Room,
Jazz at Lincoln Center
Mon. March 14 | 7:30 p.m.

Nadia Sirota host / curator
Philharmonic Musicians

Broadway at 60th Street,
New York City

Rose Theater at Jazz at Lincoln Center
Thu. March 17 | 7:30 p.m.
Fri. March 18 | 8:00 p.m.
Sat. March 19 | 8:00 p.m.
Sun. March 20 | 2:00 p.m.

Gustavo Dudamel conductor

R. SCHUMANN *Symphony No. 3, Rhenish*
Andreia PINTO CORREIA
Os pássaros de noite (The Birds of Night)
R. SCHUMANN *Symphony No. 4*

lighthearted

