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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

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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 bubbliness 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.
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. Schafer* 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*

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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.


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.

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 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 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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This program will last approximately one and three-quarters hours, which includes one intermission.

Thursday, February 10, 2022, 7:30 p.m.
16,724th Concert
Donor Rehearsal at 9:45 a.m.†
The February 10 performance is supported by
Edna Mae and Leroy Fadem, loyal subscribers since 1977.

Friday, February 11, 2022, 8:00 p.m.
16,725th Concert

Saturday, February 12, 2022, 8:00 p.m.
16,726th Concert

The February 12 performance is supported by Paul J. Sekhri,
Mark Duvall Gude, and the Sekhri Family Foundation.

Jakub Hrůša, Conductor
Yuja Wang, Piano

The Donna and Marvin Schwartz Virtuoso Piano Performance Series has provided major support for Yuja Wang’s appearances during the New York Philharmonic’s 2021–22 season.

Jakub Hrůša’s appearance is made possible through the Charles A. Dana Distinguished Conductors Endowment Fund.

Guest artist appearances are made possible through the Hedwig van Ameringen Guest Artists Endowment Fund.

†In the 2021–22 season Donor Rehearsals are available to Philharmonic supporters only; learn more at nyphil.org/memberevents.

Alice Tully Hall at Lincoln Center
KODÁLY (1882–1967)  
**Concerto for Orchestra** (1939–40)
Allegro risoluto — Largo —
Tempo primo — Largo — Tempo primo

LISZT (1811–86)  
**Piano Concerto No. 1 in E-flat major** (1830–56)
Allegro maestoso: Tempo giusto
Quasi adagio
Allegretto vivace — Allegro animato
Allegro marziale animato

YUJA WANG

Intermission

MARTINŮ (1890–1959)  
**Symphony No. 1, H.289** (1942)
Moderato
Scherzo: Allegro — Trio
Largo
Allegro non troppo
Notes on the Program

Concerto for Orchestra

Zoltán Kodály

While Béla Bartók has emerged as Hungary’s leading composer, Zoltán Kodály was, in many ways, with Bartók every step of the way, and went on to play a fundamental role in the musical life of Hungary after Bartók had emigrated to the United States. Kodály began collecting Hungarian folksongs as early as 1905, and from that time until his death in 1967 he was engaged fully as a teacher, composer, and creator of pedagogical methods that now bear his name.

Bartók’s Concerto for Orchestra has become such a staple of the repertoire that it is with some surprise that we note that Kodály had written his Concerto for Orchestra several years earlier. If Martinů — another Eastern European composer considered to be a member of a “nationalist school,” whose music is also heard in this concert — reaches back to the symphonic proportions of Mozart, Haydn, and the earlyRomantics in his First Symphony, Kodály invokes formal and textural worlds drawn from the Baroque. HisConcerto for Orchestra is a work in one large movement with five main sections that reference the “Concerto grosso” approach to orchestral sound, contrasting smaller groups of soloists with a larger ensemble. The very opening, a kind of Hungarian gloss on Bach’s Second Brandenburg Concerto, contains the seeds of fugal development that will be realized most notably at the very end of the composition.

If this vibrant opening material seems to recall moments from Kodály’s Peacock Variations, the Largo reminds us of what is perhaps the composer’s most popular work, the Suite from Háry János (1926). That opera, a fairy tale about a simple Hungarian soldier who triumphs in the cosmopolitan court of Vienna only to return home to his village, could be a metaphor extending to the concerto, a work that seems to explore the connection between musical Hungarianness and international styles. But while the Largo may sound like the opening of the Háry János Suite, the Hungarian-style theme here is treated as a passacaglia — that is, the short main idea is repeated multiple times with variations. This music shares a good deal with Martinů’s Largo, as well as such compositions as Copland’s Appalachian Spring and many Western film scores, suggesting that even as these composers tried to evoke a separate, specifically national sound, they actually collaborated on a shared landscape-inspired project.

In the Concerto for Orchestra Kodály seems to be dealing with four main compositional principles: repetition, variation, development, and contrapuntal complexity. The repetition can be heard throughout, both in structural reiterations, which bring back the opening material in different sections, and in literal repetitions of material throughout. However, drawing on an essential principle

In Short

Born: December 16, 1882, in Kecskemét, Hungary
Died: March 6, 1967, in Budapest
Work composed: 1939–40, for the 50th anniversary of the Chicago Symphony Orchestra
World premiere: February 6, 1941, by the Chicago Symphony Orchestra, conducted by Frederick Stock
New York Philharmonic premiere: these concerts
Estimated duration: ca. 15 minutes
of historic composition, the material returns in ways that are almost always varied, either through small thematic changes or the use of different instrumental combinations. As the piece progresses, these variations more and more seem to take on a kind of “developmental,” explorative character, through various fragmentations and alterations that take things apart and put them together again. Finally, we hear clearly Kodály’s attempt to synthesize material related to Hungarian folklore and the principles of counterpoint as embodied in the works of Bach. Thus, at the very end of the concerto the opening passages are reframed as a fugue before the material is transformed again, now as a closing fanfare. All these processes combine to form a fascinating composition, one with a compelling and lush surface that also contains hidden treasures for the listener to note and ponder.

Instrumentation: three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, triangle, harp, and strings.

— Michael Beckerman, Carroll and Milton Petrie Professor of Music and chair of the Department of Music at New York University; author of many articles and books about Czech and Eastern European music; and The Leonard Bernstein Scholar-in-Residence at the New York Philharmonic, 2016–18

The Work at a Glance

There are many ways to think of the shape of Kodály’s concerto, but basically there are five connected sections. The first two, Allegro risoluto and Largo, introduce most of the material we encounter in the composition. The opening has two main ideas, and again we may note that the very beginning can sound simultaneously like a folk song and the opening of a fugue. The following idea is melodically quite simple, but its syncopated, off-the-beat character gives it flavor; it reappears in the final section. The second part of the concerto is the Largo, based on an “endlessly” repeated theme that gradually builds to a climax. The final three sections of the work alternate these two main areas in ever developing variations, at times introducing additional material.
Franz Liszt’s Piano Concerto No. 1 was composed, re-composed, and revised over the course of a quarter of a century. In part this reflects that he was an unusually busy man, traversing the salons and concert halls of Europe as the most celebrated piano virtuoso of his day. While he could produce facile piano solos at the drop of a hat, he tended to anguish over those of his works that he envisioned more for posterity, works in the “big” forms of the symphony or the concerto, for example.

Liszt completed two full-scale concertos for piano (he completed his Second in 1861) in addition to about 20 other pieces for piano with orchestra, including such famous works as his Hungarian Fantasy and Totentanz. (A third piano concerto, also in E-flat major, was unearthed in 1988; it dates from roughly the same period as Liszt’s other two concertos — it was penned largely in the 1830s — but the composer never signed off on it in a finished state, never published it, and never performed it.)

He jotted down the opening theme of his Piano Concerto No. 1 in 1830, and in 1832 he reported, “I have prepared and worked out at great length several instrumental compositions, among others ... a concerto after a plan that I think will be new and whose accompaniment remains to be written.” This is generally taken to refer to the concerto played here, which in 1834 Liszt brought to a tentative conclusion. But this early version was never performed, and Liszt set it aside until 1839, when he rewrote the piece almost entirely, though retaining the imposing principal theme. At that point he turned his concerto into a piece in which the disparate movements were fused into a single span. (In the final edition of the score, the music is divided into four movements, but performing tradition reflects the piece’s musical logic, which is to continue from one section to the next without any substantial pause.) The Piano Concerto No. 1 would undergo a great deal of further evolution until it reached an almost finished state in 1853; following the work’s premiere, in 1855, the composer continued to alter some of its details.

A single theme dominates the entire concerto. Liszt later attached to this melody the words: “Das versteht Ihr alle nicht” (“None of you understand this”) — or perhaps that was added by the conductor Hans von Bülow, depending on which version of the story you subscribe to. The melody undergoes all manner of thematic transformation; it is worked into such disparate shapes that a casual listener would hardly notice that the notes and contours are indeed related. What in the opening measures seems the musical equivalent of a furious shaking of the fist becomes in the Quasi adagio a weightless...

In Short

Born: October 22, 1811, in Raiding, Hungary
Died: July 31, 1886, in Bayreuth, Germany
Work composed: begun in about 1830 and mostly composed from the late 1840s through 1853; revised in 1855–56; dedicated to the pianist and composer Henry Litolf
World premiere: February 17, 1855, at the Ducal Palace in Weimar, Germany, with Hector Berlioz conducting the Court Orchestra and the composer as soloist
New York Philharmonic premiere: April 20, 1867, Carl Bergmann, conductor, Sebastian Bach Mills, soloist
Most recent New York Philharmonic performance: January 24, 2012, Long Yu, conductor, Lang Lang, soloist
Estimated duration: ca. 19 minutes
cavatina worthy of Bellini or Chopin and, in later sections, both a pondering recitative and a triumphant march. Liszt had learned this technique from certain works of Schubert and, more immediately, from Berlioz’s *Symphonie fantastique*, which was premiered precisely when Liszt set down his first sketch for this concerto. Béla Bartók would later call this piece the “first perfect realization of the cyclical sonata form with common themes, treated in the manner of variation form.”

**Instrumentation:** two flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, triangle, cymbals, and strings, in addition to the solo piano.

— 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)

### Listen for … the Triangle

Liszt’s First Piano Concerto achieved notoriety for employing the triangle prominently in its *Allegretto vivace* section. It’s an exposed and persistent solo, beginning as an alternation with dazzling passagework from the solo piano, against which the only other sounds are quiet strings:

The triangle was no newcomer at the time; Beethoven had employed it in his lofty Ninth Symphony, and Berlioz, in his 1843 *Treatise on Instrumentation*, had noted that “Weber used the triangle felicitously in the Gypsy choruses of his *Preciosa* [and] Gluck was even more successful in his use of the instrument in … his terrible dance of the Scythians in the first act of *Iphigénie en Tauride*.”

Nonetheless, the influential critic Eduard Hanslick condemned this detail of Liszt’s score as “a lapse in taste.” The composer protested, in a letter to his cousin, that it all came down to how the instrument is played. “Concerning the triangle,” Liszt wrote, resignedly, “I do not deny that it will give offence — particularly if it is struck too hard and without precision. In general, any use of the percussion instruments is regarded unfavorably.”

In fact, the score is careful to underscore Liszt’s point at the beginning of the Allegretto vivace, where the triangle part is notated *pianissimo* and an attached instruction cautions: “The triangle is here not to be beaten clumsily, but in a delicately rhythmical manner with resonant precision.”
Mozart wrote his first symphony at the age of 8, and Mendelssohn wrote his at 15. Schubert’s first came at 16, Beethoven’s at 29, and Brahms famously waited until he was over 40. Martinů was over 50 when he wrote the first of his six symphonies, and the reason for this involves a complex web of autobiographical circumstances, personal contacts, and the evolution of the composer’s thought.

Bohuslav Martinů was born in a church tower in 1890, in the small town of Polička, high above the Czech-Moravian countryside, with views in all directions. He spent his first decade there, his father serving as both town cobbler and firewatcher. An indifferent pupil in school, he showed flashes of extraordinary musical talent. He studied in Prague and became a proficient professional violinist. In 1923 he began his relationship with Paris, a city where he was to live, on and off, for almost two decades.

Ironically, he had maintained in a scholarship application that the only way to become a “Czech composer” was to go to France. He felt that Prague was saturated by Germanic thinkers who would try to turn him into a German composer, while the French were happy to let an artist be “exotic,” as was the case of Stravinsky. It was in France that Martinů honed his craft, writing a succession of operas, ballets, and works steeped in such worlds as surrealism, jazz, and various popular idioms. At the same time, he also began to cultivate a consciously national style, combining elements such as folk intonations and rhythms with ancient chorales, madrigal textures, and Baroque music forms.

Blacklisted by the Nazis, Martinů fled Paris in 1940 and, after a long odyssey over many months, reached American shores in 1941. Arriving, like many exiles, in some state of disarray and having left many of his scores behind in Europe, Martinů had to re-invent himself. Fortunately, in the 1920s he had already established contact with the conductor Serge Koussevitzky, who had performed Martinů’s work in Boston as early as 1927. In 1941 Koussevitzky commissioned a work from Martinů, whose First Symphony was premiered the following year.

Why a symphony, a genre in which Martinů had never shown any interest? Today we may have forgotten that many important American works in this genre were composed between 1930 and 1950, by the likes of Florence Price, Walter Piston, Roger Sessions, William Grant Still, Aaron Copland, Virgil Thomson, Roy Harris, William Shuman, Samuel Barber, and Leonard Bernstein, among many, many others. So, while Martinů had cultivated avant-garde styles during his Parisian period, he found the United States to be the “land of the symphony.” He would turn out one a year from 1942 to 1946, and his Sixth and last in 1953.

**In Short**

**Born:** December 8, 1890, in Polička, Bohemia (today, Czech Republic)  
**Died:** August 28, 1959, in Liestal, near Basel, Switzerland  
**Work composed:** May–November 1942 in New York City and Manomet, Massachusetts; it was commissioned by Serge Koussevitzky and dedicated to his wife, Natalie Koussevitzky  
**World premiere:** November 13, 1942, by the Boston Symphony Orchestra, conducted by Serge Koussevitzky  
**New York Philharmonic premiere:** these concerts  
**Estimated duration:** ca. 35 minutes
This remarkable collection of works showcases the composer’s capacity for combining technical skill at a high level with an intuitive sense of pace and design. Because of his extensive experience — he had written almost 300 compositions before his cavalcade of symphonies — his First seems simultaneously fresh and youthful and the fruit of genuine maturity.

The piece is filled with shifting textures, a parade of them in fact. It opens with a series of rising, shimmering scales, and within the first few bars we can hear two of Martinů’s musical signatures: first a bouncy, highly syncopated lyrical passage with its roots in Moravian folklore that, as in many of his works, opens up into a timeless pastoral world.

But there is something else: the first cadence we hear is the so called “Julietta chord,” found in many of Martinů’s works. In the words of scholar and pianist Erik Entwistle, “It is a distinctive, uncannily memorable modified plagal ['Amen'] cadence,”

Sources and Inspirations

A visit to Martinů’s church tower takes us to one of the most memorable places on the composer-birthplace trail. Sitting almost 120 feet above the Czech-Moravian Highlands is a tiny square room, sparsely furnished, where the Martinů family of five lived for the first 11 years of Bohuslav’s life (below).

There have been many speculations about the effect of this on the composer’s sense of space and sonority. Did the sound of bells, coming not from above but from below, give him a special sense of sound? Did viewing the patchwork fields yielding to the lush forests in the distance (above) play a role in his sense of formal objectivity? Martinů himself had some ideas about such matters:

I suppose that this space comes from my emotions as a child and it has a major role in my attitude toward composition. I do not feel the small interests of people, their problems, their pain or their joy; I saw these from high above, far away. But it is the space that I constantly see and I think the one that I keep looking for in my works. Space and nature, not people ...
perhaps borrowed from the conclusion of Janáček’s Taras Bulba. Martinů’s harmonic pattern, also heard throughout the third movement, is simultaneously structural and coloristic; it can occur once or in a series of chains. Originally associated with the mysteries of his surrealistic opera Julietta, in the symphony and elsewhere it is a signature blending mystery, triumph, and resignation.

Instrumentation: two flutes and piccolo, two oboes and English horn, three clarinets, two bassoons and contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, tambourine, snare drum, bass drum, cymbals, tam-tam, harp, piano, and strings.

— M.B.

Martinů and the Symphony

A symphony is filled with paradoxes. It is simultaneously literal and abstract. It tells a story in which every part is integral and essential, and yet it also has the right to engage with material apart from that story. It is all about beginnings and endings, yet often the best and most memorable parts are nuggets hidden in the middle.

Martinů’s symphonies may remind us of Dvořák’s late chamber music, in which that composer consciously returned to the more contained parameters of Mozart and Haydn. Martinů explicitly eschews the grandiosity of the late-19th-century symphony in favor of sleeker lines and modest dimensions, believing that the power of such a work lies in reducing everything to the clarity of simple lines, which, in contrasting frames and modes, do end up as powerful and enduring artistic statements.
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The New York Philharmonic uses the revolving seating method for section string players who are listed alphabetically in the roster.

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The Artists

**Jakub Hrůša** is chief conductor of the Bamberg Symphony and principal guest conductor of the Czech Philharmonic and the Orchestra dell’Accademia nazionale di Santa Cecilia. He is a frequent guest with the world’s greatest orchestras, including the Vienna, Berlin, Munich, and New York philharmonic orchestras; the Bavarian Radio, NHK, Chicago, and Boston symphony orchestras; the Leipzig Gewandhaus, Lucerne Festival, Amsterdam’s Royal Concertgebouw, Mahler Chamber, and Cleveland orchestras; and the Orchestre philharmonique de Radio France and Tonhalle Orchester Zürich.

Hrůša has led opera productions for the Vienna Staatsoper, Opéra national de Paris, Zurich Opera, and the Royal Opera House, Covent Garden. A regular guest with Glyndebourne Festival, he served as music director of Glyndebourne On Tour for three years.

His recordings have been nominated for Gramophone and Grammy Awards, and in 2020 two of his recordings won *BBC Music Magazine* Awards. His other releases include collaborations with the Bamberg Symphony, Bavarian Radio Symphony, and Czech Philharmonic.

Jakub Hrůša studied at Prague’s Academy of Performing Arts, where his teachers included Jiří Bělohlávek. He is president of the International Martinů Circle and of The Dvořák Society. He was the inaugural recipient of the Sir Charles Mackerras Prize, and in 2020 was awarded the Antonín Dvořák Prize by the Czech Republic’s Academy of Classical Music, and — with the Bamberg Symphony — the Bavarian State Prize for Music.

**Pianist Yuja Wang** has performed with the world’s most revered conductors, musicians, and ensembles and is renowned not only for her virtuosity, but also her spontaneous and lively performances. Her skill and charisma were recently demonstrated in her performance of Shostakovich’s Piano Concerto No. 2 at Carnegie Hall’s Opening Night Gala in October 2021, following its historic 572-day closure.

Wang was born into a musical family in Beijing. After childhood piano studies in China, she received advanced training in Canada and at the Curtis Institute of Music under Gary Graffman. Her international breakthrough came in 2007, when she replaced Martha Argerich as soloist with the Boston Symphony Orchestra. Two years later, she signed an exclusive contract with Deutsche Grammophon, and has since established a place among the world’s leading artists, with a succession of critically acclaimed performances and recordings. She was named *Musical America’s* Artist of the Year in 2017, and in 2021 received an Opus Klassik Award for her world-premiere recording of John Adams’s *Must the Devil Have All the Good Tunes?* with the Los Angeles Philharmonic conducted by Gustavo Dudamel.

As a chamber musician, Yuja Wang has developed long-lasting partnerships with leading artists, notably violinist Leonidas Kavakos, with whom she recorded Brahms’s complete violin sonatas and performed duo recitals in America in autumn 2021. In 2022 she embarks on a highly anticipated international recital tour, with appearances in world-class venues across North America, Europe, and Asia, performing works by Ligeti, Beethoven, and Kapustin.
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.
THE SCHUMANN CONNECTION

Take a deep dive into all the symphonies of Robert Schumann with conductor Gustavo Dudamel.

March 6–20

These performances of Gabriela Ortiz’s Clara and Andreia Pinto Correia’s Os pássaros da noite (The Birds of Night), commissioned by the Philharmonic, are made possible with generous support from the Francis Goelet Charitable Lead Trusts. Major support for The Schumann Connection, Dudamel Conducts Schumann: Part II is provided by Mrs. Veronica Atkins.

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Accessible men’s and women’s restrooms are on the lower-level orchestra right. Accessible unisex restrooms on lobby / street level, on the ramp to the left of the Box Office windows.
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As Chair of the Leonard Bernstein Circle, I am extremely proud to celebrate our generous donors who advance the New York Philharmonic and help build on our reputation as one of the world’s greatest orchestras. The Philharmonic gratefully acknowledges those who in the prior year have supported our annual programming, educational initiatives, and special events. For more information, please contact Luke Gay, Director of Development, at gayl@nyphil.org or (212) 875-5942.
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The Philharmonic established the International Advisory Board (IAB) to engage supporters from around the globe to serve as ambassadors in their respective home cities and countries. The financial support and participation of this international group increases the reach of the Philharmonic as it brings together people of different cultures through music and an appreciation of the Orchestra’s rich history on the world stage. For more information, please contact Luke Gay, Director of Development, at gayl@nyphil.org or call (212) 875-5942.

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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 Costanza artistic partner

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 Singsong Nostalgia, for Violin and Orchestra
BERLIOZ Le Corsaire Overture
DVOŘÁK Song to the Moon, from Rusalka
Tu-nam CHO The Bird Song
DÜKAS 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
Yo-Yo Ma cello

KODÁLY Concerto for Orchestra
LISZT Piano Concerto No. 1
MARTINU Symphony No. 1

THE SCHUMANN CONNECTION
Chamber Music at 92Y
Co-Presented with 92nd Street Y

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
Gabriele ORTIZ Clara
R. SCHUMANN Symphony No. 2

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

Nadia Siroti 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
Andrea PINTO CORREIA Os pássaros de noite
(The Birds of Night)
R. SCHUMANN Symphony No. 4

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

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lighthearted