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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 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.”



JOHN MAC

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

Thursday, February 24, 2022, 7:30 p.m.

16,730th Concert

Friday, February 25, 2022, 8:00 p.m.

16,731st Concert

Saturday, February 26, 2022, 8:00 p.m.

16,732nd Concert

Manfred Honeck, Conductor

Ray Chen, Violin

(New York Philharmonic debut)

Manfred Honeck'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**.

This program will last approximately two hours, which includes one intermission.

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

Manfred Honeck, Conductor

Ray Chen, Violin

(New York Philharmonic debut)

SCHULHOFF (1894–1942)

Arr. M. Honeck & T. Ille

Five Pieces for String Quartet (1923;

arr. 2021)

Alla Valse Viennese (Allegro)

Alla Serenata (Allegretto con moto)

Alla Czecha (Molto allegro)

Alla Tango milonga (Andante)

Alla Tarantella (Prestissimo con fuoco)

MENDELSSOHN (1809–47)

Concerto in E minor for Violin and

Orchestra, Op. 64 (1844)

Allegro molto appassionato

Andante

Allegretto ma non troppo —

Allegro molto vivace

(Played without pause)

RAY CHEN

Intermission

DVOŘÁK (1841–1904)

Symphony No. 8 in G major, Op. 88 (1889)

Allegro con brio

Adagio

Allegro grazioso

Allegro ma non troppo

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Notes on the Program

Five Pieces for String Quartet

Erwin Schulhoff; arranged by Manfred Honeck and Tomáš Ille

“He who creates needs not worry about the time in which he lives,” declared Erwin Schulhoff in 1927. Fifteen years later he died in a Nazi concentration camp at the age of 48. Still, perhaps he was not entirely wrong. He continued his thought: “He needs only go his own way. Not only during his life, but also afterwards, as he who creates at least creates his own time.”

Schulhoff was born into a comfortably middle-class Czech-German-Jewish family that had music in its ancestry. Dvořák met him in 1901 and recommended that the six-year-old prepare for a musical career. Schulhoff went on to study at conservatories in Prague and Vienna, then in Leipzig — where one of his teachers was Max Reger and where he graduated with several prizes for piano and composition — and Cologne. After that, he returned to Prague, which served as his home base when he toured Russia and France as a concert pianist.

The Austrian Army called him up to fight in World War I, and he spent four terrifying years at the Russian and Italian fronts, an experience that forcefully informed his later political stances. Following the war he settled in Dresden and founded a concert series that was particularly friendly toward the composers of the Second Viennese School — Schoenberg, Berg, and Webern. For a while Schulhoff’s own compositions echoed the dodecaphonic concerns of those figures, but the painter and Dada aesthete George Grosz turned him on to American jazz. For a while he led a dual existence as a composer, simultaneously writing works in the styles of the atonal Expressionists of Vienna and the eclectic Dadaists of Berlin.

By late 1923, when Schulhoff was composing his Five Pieces for String Quartet,

his music began to achieve a synthesis of those opposing trends. In 1932 he wrote a cantata that set the original German text of *The Communist Manifesto* (the librettists, of course, being the already long-departed Marx and Engels), and soon thereafter he joined the Communist Party and embarked on a series of symphonies on propagandistic Marxist topics. When the Nazis appropriated Czechoslovakia in 1939, Schulhoff knew he had to get out. He tried without success to flee — first to the West, then to the Soviet Union, which granted him citizenship — but the Nazis arrested him in Prague before he could do so, in June 1941. His train brought him to the Wülzburg Concentration Camp

In Short

Born: June 8, 1894, in Prague, Bohemia (now Czech Republic); his Czech name was Ervín Šulhov, but he is usually referred to by the German form of his name

Died: August 18, 1942, in Wülzburg Concentration Camp, Bavaria, Germany

Work composed: December 1923; dedicated to Darius Milhaud; arranged in 2021 by Manfred Honeck and Tomáš Ille

World premiere: in its string-quartet setting, on August 8, 1924, at the Festival of the International Society for Contemporary Music in Salzburg, Austria, by the Czech Zika Quartet; in this orchestral version, on October 13, 2021, in the Great Hall of Vienna’s Musikverein, with Manfred Honeck conducting the Vienna Philharmonic

New York Philharmonic premiere: these concerts, which mark the US Premiere of this orchestral version

Estimated duration: 15 minutes

in Bavaria, and that is where, eight months later, he breathed his last, exhausted by laryngeal and pulmonary tuberculosis.

Schulhoff's *Five Pieces for String Quartet* is a terpsichorean travelogue comprising imaginative interpretations of dance types from different nations, beginning with an out-of-kilter Viennese waltz. In the *Alla Serenata* movement, imitations of guitar-style plucking and strumming conjure up images of Spain, perhaps a slightly ominous nocturnal Spain à la Ravel. In the third movement, *Alla Czeca*, we find reflected the composer's

growing interest in incorporating native traditions into his vocabulary, with a result reminiscent of Janáček, or perhaps something Bartókian wafting up from Hungary. Then it's off to Argentina for the slinky and sensual *Tango milonga*. To conclude, Schulhoff serves up a rollicking Italian *Tarantella*, replacing a calmer *Alla Napolitana* that had originally been intended as the finale.

Brilliantly written though it is for string quartet, Manfred Honeck glimpsed that still greater expressive possibilities might be afforded by re-thinking the set for a full

Gotta Dance

Erwin Schulhoff was an inveterate dancer. On February 2, 1921, he wrote of his zeal in a letter to his friend Alban Berg:

I have a tremendous passion for the fashionable dances and there are times when I go dancing night after night with dance hostesses purely out of rhythmic enthusiasm and subconscious sensuality; this gives my creative work a phenomenal impulse, because in my consciousness I am incredibly earthy, even bestial.

Explicit dance citations figure frequently in his works beyond *Five Pieces for String Quartet*, among them his *5 Pittoresken* (1919, for piano, with movements including *Ragtime*, *One-Step*, and *Maxixe*) and his *Suite dansante en Jazz* (1931, also for piano, where we find such movements as *Stomp*, *Tango*, and *Fox-trot*).



Anonymous 19th-century depiction of a tarantella, the dance that inspired Schulhoff's finale

symphony orchestra. To achieve this, he joined forces with the Czech composer, arranger, and guitarist Tomáš Ille. Their many previous collaborations include symphonic suites from Janáček's *Jenůfa* and *Osud*, Richard Strauss's *Elektra*, Dvořák's *Rusalka* — performed by the New York Philharmonic in 2018 — and orchestral recastings of songs by Beethoven.

“Manfred Honeck would certainly not be offended when I say that we are already a ‘well-established tandem,’” Ille told a recent interviewer. “He usually comes up with an idea, which we then develop together. ... Honeck and I immediately ‘hit the mark’ and we understand each other immensely.”

Instrumentation: two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, marimba, snare drum, claves, vibraphone, suspended cymbal, woodblock, tambourines (one with jingles, one without), triangle, orchestra bells, bass drum, tam-tam, tom-tom, castanets, harp, 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)*

Concerto in E minor for Violin and Orchestra, Op. 64

Felix Mendelssohn

As a youngster, Felix Mendelssohn benefited from an exemplary education and myriad other advantages reserved for the privileged. He mastered Classical and modern languages, wrote poetry, and polished his considerable skills as a landscape painter and an artist in pen-and-ink. His musical education included private lessons in piano and violin, as well as composition lessons from Carl Friedrich Zelter, whose other students included Otto Nicolai, Carl Loewe, and Giacomo Meyerbeer. Zelter spoke highly of Mendelssohn's ability with the fiddle. In an 1823 letter to Goethe (whom Zelter served as musical adviser), he reported:

My Felix has entered upon his fifteenth year. He grows under my very eyes. His wonderful pianoforte playing I may consider as quite exceptional. He might also become a great violin player.

Many of the composer's early works were unveiled at Sunday musicales at his family's mansion in Berlin: among them were a number of his 12 string symphonies, some light operas, and a quantity of piano pieces and chamber music. Concertos were played, too, including the five (!) that he produced from 1822 to 1824: one for piano, one for violin (in D minor, written expressly for his violin teacher, Eduard Rietz), two for two pianos, and one for violin and piano. These works exhibit abundant inspiration, limitless enthusiasm, and genuinely remarkable technique; what they do not yet display is the stringent self-criticism and penchant for editing to which Mendelssohn would later subject his work.

The composer first met violinist Ferdinand David, who would premiere the concerto heard in this program, in 1825. The two

became fast friends. David (1810–73), just a year younger than Mendelssohn, was also the son of a wealthy businessman, was a musical prodigy, and had a precocious piano-playing sister, just as Mendelssohn did. He and Mendelssohn were frequent partners in chamber music and, in 1835, when Mendelssohn settled in Leipzig to become conductor of the Gewandhaus Orchestra, he appointed David concertmaster of that ensemble — a position the violinist would retain for the rest of his life. When Mendelssohn founded the Leipzig Conservatory, in 1843, David was one of the first musicians appointed to the faculty. Greatly respected as a teacher, he counted such eminent violinists as Joseph Joachim and August Wilhelmj among his pupils.

In March 1845 David played the premiere of Mendelssohn's enduringly popular E-minor Violin Concerto, which the composer had contemplated writing as early as 1838. "I'd like to do a violin concerto for you for

In Short

Born: February 3, 1809, in Hamburg, Germany

Died: November 4, 1847, in Leipzig

Work composed: July–September 16, 1844, with alterations continuing for several months thereafter

World premiere: March 13, 1845, at the Leipzig Gewandhaus, Niels Gade, conductor, Ferdinand David, soloist

New York Philharmonic premiere: November 24, 1849, Theodore Eisfeld, conductor, Joseph Burke, soloist; this marked the work's US Premiere

Most recent New York Philharmonic performance: November 2, 2019, Philippe Jordan, conductor, Julia Fischer, soloist

Estimated duration: ca. 27 minutes

next winter,” he wrote to David on July 30 of that year. “One in E minor is running through my head, and the opening of it will not leave me in peace.” Curiously, ensuing sketches reveal that it was a piano concerto, rather than a violin concerto, that started taking form, one that matched the eventual violin concerto in both key and structure. By the time Mendelssohn focused definitively on the composition in 1844, it had evolved with certainty into a violin concerto. He consulted closely with his soloist as he composed it, mostly about technical issues but in some cases concerning more general matters of structure and balance — and he took David’s suggestions to heart.

Mendelssohn grew fond of dovetailing the separate movements of his large-scale

pieces, a device he had used to great effect in the two piano concertos of his maturity and in some of his symphonies. He maintained that preference in this last of his orchestral works, connecting the three movements into a single span. Subtle mirroring of tonal architecture and fleeting reminiscences of earlier themes at key moments of transition help invest a sense of the organic and inevitable in this most Classical of the great Romantic violin concertos.

Instrumentation: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings, in addition to the solo violin.

— J.M.K.

About the Cadenza

Most concertos include cadenzas, unaccompanied sections in which the soloist demonstrates his or her technical prowess while manipulating themes from the body of the piece. In the 18th and early 19th centuries these sections were usually improvised (at least ostensibly) by the soloist, but in the course of the 1800s it became normal for composers to write out their suggestions for cadenzas, allowing soloists to decide whether to follow those ideas or invent their own. As it is hard to resist a composer’s suggestions, this typically resulted in a diminishing of the “surprise factor” in repeat hearings of a piece. Although Mendelssohn wrote out the first-movement cadenza in his E-minor Violin Concerto, he maintained an element of surprise by inserting it considerably earlier in the movement than one would expect — most first-movement cadenzas fall just before the end — and by dovetailing its beginning and end with the ongoing flow of the movement. When the score was published, it included not Mendelssohn’s original cadenza (which some consider too “brainy” in its contrapuntal complexity) but rather a slightly streamlined version adjusted by Ferdinand David — and it is that violinist’s adaptation that remains standard today, and which Ray Chen performs this evening.



Mendelssohn, in an 1839 portrait, and the concerto’s dedicatee, Ferdinand David, in an 1847 lithograph

Symphony No. 8 in G major, Op. 88

Antonín Dvořák

As a child, Antonín Dvořák revealed nothing resembling precocious musical talent. Although his family was poor, Dvořák did study music with the local schoolmaster and, later, with an organist in a nearby town. In 1857 he entered the Prague Organ School, where he received a thorough academic grounding in theory and performance, and soon he secured a spot as violist in a dance orchestra. The group prospered, and in 1862 its members became the founding core of the Provisional Theatre orchestra. Dvořák would play principal viola in the group for nine years, in which capacity he sat directly beneath the batons of such conductors as Bedřich Smetana and Richard Wagner.

During these early years Dvořák also honed his skills as a composer, and by 1871 he felt compelled to leave the orchestra and devote himself to composing full time. This entailed considerable financial risk, but the aspiring composer eked out a living by giving piano lessons and (beginning in 1873) playing the organ at St. Adalbert's Church in Prague. This turned out to be a happy choice, since he fell in love with one of his piano students, Anna Čermáková, whom he married in 1873.

The following year he received his first real break as a composer: he was awarded the Austrian State Stipendium, a grant newly created by the Ministry of Education to assist young, poor, gifted musicians — which exactly defined Dvořák's status at the time. That he received the award again in 1876 and 1877 underscores how his financial situation was improving slowly, if at all, in the mid-1870s, up to the time when the critic Eduard Hanslick noticed his work and alerted Johannes Brahms, who recommended Dvořák to his own publisher, Fritz Simrock. If Dvořák had not received this critical

support at the 11th hour, he might well have given up trying to be a composer. The world came precariously close to never hearing his mature masterpieces, such as his great chamber works and his last four symphonies.

Even so, these late pieces were slow to make their way into the international repertoire. Except for the *New World* Symphony, *Carnival*, and the Slavonic Dances, Dvořák remained rather little played outside his native land until practically the middle of the 20th century. In the Czech lands, however, he was finally enjoying the respect he deserved by the time he got around to his Eighth Symphony, and in 1890 he dedicated it “for my installation as a member of the Czech Academy of the Emperor Franz Joseph for Sciences, Literature, and Arts,” which inducted him two months after the premiere.

The publisher Simrock had paid Dvořák 3,000 marks for his Symphony No. 7 in 1885.

In Short

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

Died: May 1, 1904, in Prague

Work composed: August 26–November 8, 1889, in Prague; dedicated to the Czech Academy of the Emperor Franz Joseph for Sciences, Literature, and Arts

World premiere: February 2, 1890, by the National Theatre Orchestra in Prague, with the composer conducting

New York Philharmonic premiere: March 12, 1892, Anton Seidl, conductor

Most recent New York Philharmonic performance: March 2, 2019, Herbert Blomstedt, conductor

Estimated duration: ca. 38 minutes

When the composer finished his Eighth Symphony, which occupied him for about two and a half months during the late summer and fall of 1889, the firm offered him only 1,000 marks. The fact is that large-scale works like symphonies were expensive to publish and hard to market, and Simrock

was understandably more interested in acquiring smaller-scale pieces, like piano collections or songs. Nonetheless, Dvořák considered Simrock's offer a huge insult. Negotiations went back and forth for a year, and when they stalled at a point Dvořák deemed unsatisfactory, the famously pious

Views and Reviews

In his informed and approachable 1984 biography *Dvořák*, the German conductor and musicologist Hans-Hubert Schönzeler offers some precise insights into the Symphony No. 8:

This G-major Symphony (Op. 88) is certainly the most intimate and original within the whole canon of Dvořák's nine. ... [Dvořák] himself has said that he wanted to write a work different from the other symphonies, "with individual force worked out in a new way," and in this he certainly succeeded, even though perhaps in the finale his Bohemian temperament got the better of him. It may lack some of those characteristics which we are accustomed to associate with the term "symphony," and ... it is surprising that people who love giving works descriptive tags have not called [it] the "Idyllic." ... When one walks in those forests surrounding Dvořák's country home on a sunny summer's day, with the birds singing and the leaves of trees rustling in a gentle breeze, one can virtually hear the music. ... [The] last movement just blossoms out, and I shall never forget [the conductor] Rafael Kubelík, in a rehearsal when it came to the opening trumpet fanfare, say to the orchestra: "Gentlemen, in Bohemia the trumpets never call to battle — they always call to the dance!"



Dvořák's country home at Vysoka, around the time he composed his Symphony No. 8

composer dropped his publisher a note in mid-October 1890:

I shall simply do what beloved God tells me to do. That will surely be the best thing.

What God apparently told Dvořák to do was to have the symphony published instead by the London firm of Novello, notwithstanding the fact that doing so was a flagrant breach of his contract with Simrock (at least so Simrock insisted). Eventually they reconciled and Dvořák returned to Simrock's fold. The circumstances of the publication gave

rise to the fact that dusty volumes occasionally refer to this symphony as the "English," since it appeared on the imprint of a firm in London. It is a bizarrely inappropriate nickname for a work so audibly drenched in what, thanks in large part to Dvořák, can be heard as incontrovertibly Czech.

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

— J.M.K.

Listen for ... a Joyful Bird Call

Compared to Dvořák's somber Seventh Symphony (in D minor), the Eighth (in G major) is decidedly genial and upbeat. And yet, listening carefully, one may be surprised by how much minor-key music actually inhabits this major-key symphony, beginning with the richly scored, rather mournful introduction in G minor, which the composer added as an afterthought. But even here joyful premonitions intrude, thanks to the bird call of the solo flute. This develops into the ebullient principal theme of the movement, yet the mournful music of the introduction keeps returning as the movement progresses.



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The Artists



Over the last quarter-century, **Manfred Honeck** has firmly established himself as one of the world's leading conductors, renowned for his distinctive interpretations and arrangements of a wide range of repertoire.

For more than a decade he has served as music director of the Pittsburgh Symphony Orchestra, celebrated in Pittsburgh and abroad. Their legacy of music-making together includes several Grammy nominations and the 2018 Grammy Award for Best Orchestral Performance. Honeck and the Pittsburgh Symphony Orchestra serve as cultural ambassadors for the city as one of the most frequently toured American orchestras. Their regular appearances abroad have taken them to the major European music capitals and leading festivals such as the BBC Proms in London, Musikfest Berlin, Lucerne Festival, and the Salzburg Festival.

Born in Austria, Manfred Honeck received his musical training at the Academy of Music in Vienna. His many years of experience as a member of the Vienna Philharmonic and the Vienna Staatsoper Orchestra have given him conducting a distinctive stamp. After beginning his career as assistant to Claudio Abbado, he was engaged by the Zurich Opera House, where he received the European Conductor's Award. Following early posts at MDR Symphony Orchestra in Leipzig and the Oslo Philharmonic Orchestra, he served as music director of the Swedish Radio Symphony Orchestra in Stockholm and of the Staatsoper Stuttgart.

As a guest conductor Manfred Honeck has worked with the world's leading orchestras, including the Berlin Philharmonic, Bavar-

ian Radio Symphony Orchestra, Leipzig Gewandhaus Orchestra, Staatskapelle Dresden, London Symphony Orchestra, Orchestre de Paris, Orchestra dell'Accademia nazionale di Santa Cecilia, and the Vienna Philharmonic, and he regularly conducts all of the major American orchestras. His operatic guest appearances include Semperoper Dresden, Royal Opera of Copenhagen, Theater an der Wien, and the Salzburg Festival.

Manfred Honeck holds honorary doctorates from several North American universities and was awarded the honorary title of Professor by the Austrian Federal President. An international jury of critics selected him as the International Classical Music Awards Artist of the Year 2018.



Violinist **Ray Chen** has built a profile around the world both live and on disc since initially coming to attention via the Yehudi Menuhin (2008) and Queen Elisabeth (2009)

competitions, of which he was First Prize winner. Signed to Decca Classics in 2017, he was profiled as "one to watch" by *Strad* and *Gramophone*, made the *Forbes* list of 30 most influential Asians under 30, appeared on *Mozart in the Jungle*, enjoyed a multiyear partnership with Giorgio Armani (who designed the cover of his Mozart album with Christoph Eschenbach), and performed at major events including France's Bastille Day, the Nobel Prize Concert in Stockholm, and the BBC Proms.

Chen has appeared with the London Philharmonic Orchestra, National Symphony Orchestra, Leipzig Gewandhaus Orchestra, Munich Philharmonic, Filarmonica della Scala, Orchestra dell'Accademia Nazionale di

Santa Cecilia, Los Angeles Philharmonic, SWR Symphony, San Francisco Symphony, Pittsburgh Symphony Orchestra, Berlin Radio Symphony, and Bavarian Radio Chamber Orchestra.

He is an ambassador for SONY Electronics, a music consultant for Riot Games, and has been featured in *Vogue* magazine. He released his own design of a violin case for the industry manufacturer GEWA. His commitment to music education is paramount, and he inspires younger students with his series

of self-produced videos combining comedy, education, and music.

Born in Taiwan and raised in Australia, Chen was accepted to the Curtis Institute of Music at age 15; there he studied with Aaron Rosand and was supported by Young Concert Artists. He plays the 1735 “Samazeuilh” Stradivarius violin on loan from the Nippon Music Foundation. This instrument was once owned by the famed American violinist Mischa Elman (1891–1967).

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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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

