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MARCH 2022

# NEW YORK PHILHARMONIC

Jaap van Zweden Music Director

THE SCHUMANN CONNECTION



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# Welcome



Spring is around the corner, and there's a palpable sense of promise in the air.

Later this month we unveil our plans for the 2022–23 season, when we will inaugurate the reimagined David Geffen Hall. Look for brochures and emails — not to mention press coverage — to discover how we are revitalizing your concert experience.

Even before that particularly auspicious moment, the feeling of future possibilities underscores our performances. The Young People's Concert on March 5 celebrates a signature Philharmonic initiative: our Very Young Composers Program. We are marking its 25th anniversary with music created by children over the past quarter-century, performed by the seasoned virtuosos of this Orchestra.

Speaking of seasoned virtuosos, there is no maestro so welcomed and revered as Herbert Blomstedt, who returns to our podium with insights and warmth cultivated over decades. It's also a pleasure to discover artists you've not had the chance to experience in person before, so we eagerly anticipate the Philharmonic subscription debuts of pianists Seong-Jin Cho and Haochen Zhang.

Perhaps you've not yet heard music by Julia Perry or Lili Boulanger. We programmed pieces by those two 20th-century composers not only because they are beautiful and compelling, but also to revisit works by those who haven't received the attention they deserve.

That sense of honoring past pioneers also lay behind our decision to celebrate Clara Wieck Schumann — acclaimed as a pianist in her day, but whose talent and passion for composing were suppressed — by commissioning two women to create new works that reflect on Clara and her relationship with her more famous husband. The resulting compositions by Gabriela Ortiz and Andreia Pinto Correia complement Robert's four symphonies, conducted by our good friend Gustavo Dudamel during *The Schumann Connection*.

Later this month we reunite with our Music Director Jaap van Zweden, who conducts masterpieces by Beethoven and Shostakovich alongside the Perry. And on March 21, while he's here, Jaap and all of us at the NY Phil will reveal how, beginning in October, *our* new home will be *your* home.

A handwritten signature in black ink, appearing to read 'Deborah Borda', written in a fluid, cursive style.

Deborah Borda  
Linda and Mitch Hart President and CEO



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# THE SCHUMANN CONNECTION

By Olivia Giovetti

Clara Schumann and her influence on her husband have continued to echo today.

In an early letter to Clara Wieck Schumann, Johannes Brahms wrote of her marriage to Robert Schumann that people “do not deserve that you two, Robert and Clara, should be on earth at all, and I feel uplifted when I think that I may see the time when people will idolize you — two such wholly poetical natures. I almost wish that the world in general might forget you so that you could remain all the more sacred to the elect.”

Forgetting wasn’t an option, however. The Schumanns continue to be a point of exploration and discovery for historians and musicians today — especially in recent years, as Clara’s works become increasingly sought out and performed.

“She was an incredible composer, but she was also an incredible artist,” says Gabriela Ortiz, one of two composers commissioned by the New York Philharmonic for *The Schumann Connection*, two consecutive weeks of concerts, March 6–20. “The piano tradition that we inherited from the 19th century, we owe it to her in a big way.” Ortiz’s *Clara*, premiered March 9–12, uses the Schumanns’ surviving letters to construct portraits of both composers, not as sacred idols, but as earthly (and complex) people. But she has a special affinity for Clara. “It’s because of her that now I can talk about my music,” Ortiz says from her studio in Mexico.

There’s a bit of symmetry between this and the second *Schumann Connection* commission, on the March 17–20 concerts. Written by Andreia Pinto Correia, *Os pássaros da noite (The Birds of Night)* takes its title from an 1848 letter Robert wrote to a friend in which he describes his depression in a wholly poetical metaphor: “the melancholy birds of night.” For Pinto Correia, that line opened a door to Schumann’s inner world, particularly that sense of melancholy that he and Clara shared. As suggested by her translation of the phrase into her native Portuguese, she makes that world her own — one rich in harmonics and timbre, and one where musical events happen in pairs. “It’s my take on this world of light and darkness and contrast.”

Ortiz also brings the Schumanns into her own world. In *Clara* time moves circularly rather than linearly, culminating in a middle section in which Ortiz imagines the Schumanns traveling to her hometown of Mexico City — with all of the rhythms and textures that suggests. “As a Latin American composer, we always look to Europe as a point of reference,” Ortiz explains, “but what if it were the opposite?” This approach allows the composer to interact with the Schumanns beyond



Robert and Clara Schumann, 1847, and (from top)  
Andreia Pinto Correia and Gabriela Ortiz



TIAGO MIRANDA / EXPRESSO



MARTIERNE ALCONTARA

## The Lead Story

“When I think about Schumann’s music, I am always amazed anew by the creativity, the melodic inventiveness, the virtuosic counterpoint, and the countless other ways he was able to paint with the palette of an orchestra. And, of course, there is the deep romanticism, inspired by his wife and muse, Clara.

But she was so much more than that — a groundbreaking pianist and composer in her own right — and so we wanted to also present the world premieres of new works exploring the couple and their connection, written by two equally extraordinary voices: Gabriela Ortiz and Andreia Pinto Correia.

To hear the symphonies performed together, alongside these new works, will truly be a journey for both the players and the audiences!”

— Gustavo Dudamel



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For a complete listing of performances, including chamber and contemporary music concerts, see page 48 and visit [nyphil.org/schumann](https://nyphil.org/schumann).

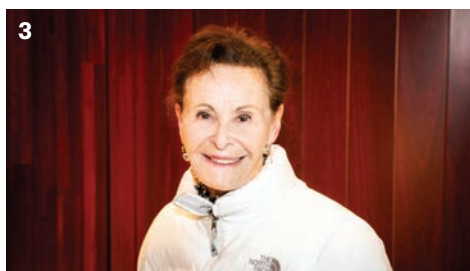
research or reenactment, as if they’re family members visiting from out of town. She extends this intimacy to include the audience: *Clara* ends with woodwinds and brass playing so softly that it sounds more like human breath than wind instruments. “It’s as if they are here. Perhaps Clara is here, listening to this piece.”

Pinto Correia also can’t help but refer to the Schumanns on more familiar terms now, after so much time spent with them for this commission. “It’s like going back and seeing photographs of your childhood,” she said of revisiting Robert. “You realize, ‘Oh! I remember that house. I remember that landscape. I remember that uncle.’ It’s the feeling of something that was always present, but didn’t take center stage until now.”

Olivia Giovetti contributes regularly to *VAN Magazine*. She has recently contributed to the *London Review of Books*, *Los Angeles Review of Books*, *The Washington Post*, *Electric Literature*, and *Google Arts & Culture*.

# Face Page

It was cold outside in January, but New York Philharmonic audiences were warmed by stunning performances, good friends, and the return of the Young People's Concerts.



**1. January 6:** Backstage during the first of this season's four Philharmonic concerts at Carnegie Hall, conductor Susanna Mälkki with Branford Marsalis, the soloist for the evening's performance of John Adams's Saxophone Concerto

**2. January 6:** Linda and Mitch Hart President & CEO Deborah Borda (right) being interviewed live by Jeff Spurgeon (left) and John Schaefer on WQXR; the program, which was aired live, is available to stream on demand

**3. January 15:** Susan Rose\* at a Young People's Concert that included works by participants in the Philharmonic Very Young Composers Program (VYC); in addition to serving as Co-Chair of the New York Philharmonic Board's Education Committee, she and her husband, Elihu, provide major support for VYC

**4. January 27:** Composers Nico Muhly, who created a new arrangement for the concert, and Joel Thompson, whose Philharmonic commission was premiered; the night was part of *Authentic Selves: The Beauty Within*, featuring The Mary and James G. Wallach Artist-in-Residence Anthony Roth Costanzo

**5. January 27:** Ann Ziff, who attended the performance ...

**6. January 27:** ... as did Philharmonic Patron Neil Westreich

Photos by Chris Lee

\*Board Member

## Briefing

### New Hall, New Season

New, vibrant, versatile performance spaces. Premieres by composers you know and those who may be new to you. Soloists who are regulars on the world's great stages as well as from New York's dynamic arts scene. Such variety ensures that the NY Phil will have something for you in our 2022–23 season.

You'll discover all that's in store when we unveil our programs and projects, and how both Orchestra and audience will benefit from the reimagined David Geffen Hall, which will open this October. Look for a brochure in the mail or check in online to see our subscription packages. Subscribers get guaranteed great seats, free ticket exchanges, year-round savings on added concerts, discounts on local dining and parking, and more. Visit [nyphil.org](http://nyphil.org) to discover the future that lies ahead!



### Celebrating Philharmonic Women



Women's History Month prompts us to remember those who have paved the way for future generations, and the New-York Historical Society is partnering with the Philharmonic to salute one trailblazer in the Orchestra's history. *The Special Case of Steffy Goldner* — created by Nives Widauer and the Philharmonic Archives — is a mobile installation marking the 100th anniversary of when harpist Stephanie Goldner (left) became the first woman to join the Philharmonic. Her instrument case is the background for images of artifacts, photographs, postcards, home movies, a film of the Orchestra's 1930 European tour, and more. Visit the New-York Historical Society, March 2–30, and learn more about "Steffy" at [archives.nyphil.org/goldner](http://archives.nyphil.org/goldner).

## Big Talent — Small Scale

A fan of Dvořák's *New World* Symphony? Then you'll love his A-major Piano Quintet, where his most endearing characteristics are on display: captivating melodies, rhythmic vitality, and a broad emotional range. It's no wonder that Philharmonic musicians chose it for the upcoming Ensembles performance at Merkin Hall, March 27. Alongside Eric Ewazen's *Ballade*, *Pastorale*, and *Dance* and Stravinsky's crystal-clear *Octet* for winds, it's a chance to get to know our players and the music they love. Learn more on page 48 and at [nyphil.org](http://nyphil.org).

Klavírní kvintet A dur / Piano Quintet in A major /  
Klavierquintett A-Dur  
I

Allegro, ma non tanto  $\text{♩} = 84$  Antonín Dvořák, op. 81

Violino I  
Violino II  
Viola  
Violoncello  
Piano



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## Briefing

### Bravi, Tutti!

In music, *tutti* means all voices, or instruments, together; in the Afro Caribbean language Garifuna, *uwaragua wama* means all in unison. On April 2 our popular Very Young People's Concerts, this time created with 5–7-year-olds in mind, return to Merkin Hall with a celebration of togetherness. Join Associate Principal Viola Becky Young



ADAM STOLTMAN

as host (a role for which she received the Ford Musician Award for Excellence in Community Service), Philharmonic musicians, and James Lovell and The Afro-Garifuna Music Ambassadors — who joined NY Phil Bandwagon last season — for musical games and joint performances. Visit [nyphil.org/vypc](https://nyphil.org/vypc) to learn more.



CHRIS LEE

## Program 2.0

You're probably reading this while holding a printed *Playbill* before a concert or at intermission at one of our performances. Did you know that New York Philharmonic programs are also available online? Go to [nyphil.org/programmotes](https://nyphil.org/programmotes) to find PDFs of this season's programs for your convenience or to peruse before you come to your next concert.



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# NEW YORK PHILHARMONIC

**Jaap van Zweden** Music Director

**Thursday, March 3, 2022, 7:30 p.m.**

16,733rd Concert

Donor Rehearsal at 9:45 a.m.†

**Friday, March 4, 2022, 8:00 p.m.**

16,734th Concert

**Saturday, March 5, 2022, 8:00 p.m.**

16,736th Concert

**Herbert Blomstedt**, Conductor

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

These performances are supported by  
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†In the 2021–22 season Donor Rehearsals are available to Philharmonic supporters only; learn more at [nyphil.org/memberevents](http://nyphil.org/memberevents).

Alice Tully Hall at Lincoln Center

**Herbert Blomstedt**, Conductor

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**NIELSEN**  
(1865–1931)

**Symphony No. 4, Op. 29,**  
***The Inextinguishable*** (1914–16)

Allegro  
Poco allegretto  
Poco adagio quasi andante  
Allegro  
(Played without pause)

**Intermission**

**BEETHOVEN**  
(1770–1827)

**Symphony No. 5 in C minor, Op. 67**  
(1804–08)

Allegro con brio  
Andante con moto  
Allegro  
Allegro  
(No pause between the third and  
fourth movements)

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# Notes on the Program

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## Symphony No. 4, Op. 29, *The Inextinguishable*

### Carl Nielsen

**B**orn into a large family of slender means, Carl Nielsen rose to become the most honored of Denmark's composers. He hailed from outside a small town in the middle of Funen, an island in the center of the country, a few miles south of Odense. His father was a house painter whose skills as a violinist and cornet player also became an important stream of income for the family. Young Carl learned to play both instruments at his father's knee, and in 1879, at the age of 14, he won a spot playing cornet in a military brass band in Odense, beginning his own career as a professional musician.

In 1883 he paid a visit to Niels W. Gade, director of the Copenhagen Conservatory and Denmark's most eminent musical citizen. He showed Gade a movement from a string quartet he had written and soon after was offered a scholarship, beginning the school's three-year course of study on January 1, 1884. Among the professors was Gade himself, who had counted Mendelssohn and Schumann among his good friends in the 1840s, and thus provided a significant link to the ideals and realities of the musical mainstream that flowed some distance from the then-provincial city of Copenhagen.

Nielsen would taste this world, too, when a traveling fellowship enabled him to experience firsthand the musical environments of Berlin, Leipzig, and Dresden during the 1890–91 season. After returning to Denmark he embarked on a worthy career as an orchestral violinist in Copenhagen, then as a conductor both at home and abroad. In 1915 he was named to a professorship at the Copenhagen Conservatory, where for some years he taught music theory and composition, and in 1930 he was named the school's director.

The generous catalogue of Nielsen works includes two operas, much incidental music for theatrical productions, a large corpus of songs and choral music, and a fair sprinkling of chamber music. Today it is generally accepted that his six symphonies and three concertos (for violin, flute, and clarinet) are the principal landmarks in his oeuvre.

Nielsen composed his First Symphony in the wake of an obsession with Beethoven's Fifth, under the sway of that work's terse power. By the time he wrote his Symphony No. 4 some 25 years later, his career had advanced considerably, but his life was marked by frustrations as well as triumphs. When World War I broke out in 1914, although Denmark maintained neutrality, the devastation just beyond the nation's borders caused great unease at home. Nielsen's domestic life had reached a rocky pass, with his marital infidelities leading to an eight-year estrangement from his wife. Since 1906 he had served as conductor of the

---

### In Short

**Born:** June 9, 1865, in Sortelung, near Nørre Lyndelse, Funen, Denmark

**Died:** October 3, 1931, in Copenhagen

**Work composed:** 1914–16

**World premiere:** February 1, 1916, at the Odd Fellows Hall in Copenhagen, with the composer conducting the Danish Music Society

**New York Philharmonic premiere:** January 28, 1970, Leonard Bernstein, conductor

**Most recent New York Philharmonic performance:** March 15, 2014, Alan Gilbert, conductor

**Estimated duration:** ca. 36 minutes

## Views and Reviews

Some early reviewers of Nielsen's *Inextinguishable* were baffled by the new work's title and how it related to the content, but on the whole the reception was positive. The critic Emilius Bangert, a pupil of Nielsen's, provided a detailed description to the publication *Hovedstaden*, writing that,

viewed in its entirety, this symphony stands as a firmer musical building than any of Carl Nielsen's previous ones. ... A major work of Danish music — indeed, let us boldly say “of European music” — has been created here. Allow that the great tone-poets of nature — like Reger, Strauss, Saint-Saëns, and Debussy — may be more skilled in handling music and more assured devotees of beauty than Carl Nielsen; yet they are as if bound by the thought and emotion of our age. Carl Nielsen has a far deeper reaching for the source, his musical nature grows out of a primal era when man was greater and stronger in both inner and outer power.

---

Royal Theatre (a.k.a. Royal Opera) in Copenhagen, but a political squabble led Nielsen to resign in 1914 and to accept the leadership of the Danish Music Society the following year.

Rather than result in a creative block, this personal and professional turmoil seems to have spurred his creativity. In May 1914 Nielsen wrote to his wife, Anne-Marie, an artist who was working on a sculpture in Germany:

I have an idea for a new composition, which has no program but will express what we understand by the spirit of life or manifestations of life, that is: everything that moves, that wants to live ... just life and motion, though varied — very varied — yet connected, and as if constantly on the move, in one big movement or stream. I must have a word or a short title to express

this; that will be enough. I cannot quite explain what I want, but what I want is good.

The “word or a short title” Nielsen sought emerged as *Det Uudslukkelige* (*The Inextinguishable*), and the printed program at the work's premiere included this explanation:

Life is indomitable and inextinguishable: the struggle, the wrestling, the generation and the wasting away go on today as yesterday, tomorrow as today, and everything returns. Once more: music *is* Life, and, like it, inextinguishable.

Nielsen scored considerable success with the Fourth Symphony, and it was one of the few works he conducted outside his native country, leading performances over several years in Gothenburg, Stockholm, Bremen, London, and Oslo.

As a composer Nielsen was “world famous in Denmark” during his lifetime. His death in 1931 qualified as an occasion of national mourning. At his funeral, the Free Church in Copenhagen was filled with wreaths and floral tributes not only from the King and Queen of Denmark but also from the various academies of art and orders of distinction into which he had been inducted over the years in Denmark, Sweden, Norway, Iceland, Germany, France, and Italy.

But, by and large, his works failed to generate much interest elsewhere until the 1950s. Listeners in Great Britain were the first beyond Scandinavia to get on the Nielsen bandwagon, and some English commentators began to rank him on a level with Mahler and Sibelius as a symphonist. Although his language was diverse, his works often exhibit a sense of health and wholesomeness, of optimism and affirmation — a cliché in Nielsen commentary, perhaps. Nonetheless, it was a characteristic that proved seductive at a time when much contemporary music left listeners confused and grasping for meaning.

**Instrumentation:** three flutes (one doubling piccolo), three oboes, three clarinets, three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani (two sets, played by two players), 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)

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## A Great Dane

While not the best-known name in the United States, Carl Nielsen continues to be revered in his home country:

- His image graces the 100-kroner note (right), the most commonly circulated denomination.

- His childhood home on the island of Funen — which he described as “a palace full of sunshine, light, and happiness” — is now a museum. The house was saved from a roadway demolition project in 1953; it was taken down, stone by stone, and rebuilt a short distance away.

- The Carl Nielsen Society, based in Copenhagen, awards an annual prize to musicians or researchers who have furthered the composer's cause.

- Nielsen's wife, Anne Marie, a noted sculptor, created two monuments dedicated to him: *The Herd Boy Playing a Wooden Flute*, in his birthplace of Nørre Lyndelse, and *The Young Man Playing Pan-Pipes on a Wingless Pegasus*, in Copenhagen.



# Symphony No. 5 in C minor, Op. 67

## Ludwig van Beethoven

Let us be silent about this work! No matter how frequently heard, whether at home or in the concert hall, this symphony invariably wields its power over people of every age like those great phenomena of nature that fill us with fear and admiration at all times, no matter how frequently we may experience them.

So said Robert Schumann of Ludwig van Beethoven's Symphony No. 5. One is truly tempted to heed Schumann's advice and say nothing about this work, which everyone knows and of which everything has already been said. Probably no work in the orchestral canon has been analyzed and discussed as exhaustively as has the first movement of Beethoven's Fifth Symphony.

Here one may imagine catching a glimpse of Beethoven's state of mind during the period in which he wrote this piece, or at least some facet of the complicated prism of his being. He had tasted more than his fair share of disarray and anguish. As early as October 1802, when he penned his heart-rending Heiligenstadt Testament, he was losing his hearing — an adversity for anyone, but a catastrophe for a musician. In the ensuing six years, his deafness had increased dramatically. What's more, in March 1808 a raging infection threatened the loss of a finger, which would have spelled further disaster for a composer who was greatly attached to the keyboard. He was surrounded by a nervous political climate: Vienna had been occupied by Napoleon's troops since November 1805, and the civic uneasiness would erupt into violence within months of the Fifth Symphony's premiere. On the home front, Beethoven's brother Caspar, who had essentially served as his secretary, had gotten married on

May 25, 1806, leaving the composer a bit at sea in his affairs. At the end of 1807 he found himself rejected in love, and not for the first time. Whatever confusion these circumstances engendered in Beethoven's personal life could only have been exacerbated by his habit of constantly moving from one lodging to another. In the course of 1808 alone — the year when the Fifth Symphony was completed and premiered — he hung his hat at no fewer than four addresses.

This biographical turmoil did not, however, represent the totality of Beethoven's life at the time, any more than the Fifth Symphony represents the totality of his music. He frequently escaped the hustle and bustle of Vienna to spend time in the suburban parks and countryside. That's where one imagines the composer when listening to his Sixth Symphony, the *Pastoral*, which was roughly

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## In Short

**Born:** probably December 16, 1770, since he was baptized on the 17th, in Bonn, Germany

**Died:** March 26, 1827, in Vienna, Austria

**Work composed:** sketches begun in early 1804, score completed in early 1808; dedicated to Prince Franz Joseph Maximilian von Lobkowitz and Count Andreas Kirillovich Razumovsky

**World premiere:** December 22, 1808, at the Theater an der Wien, Vienna

**New York Philharmonic premiere:** December 7, 1842, Ureli Corelli Hill, conductor

**Most recent New York Philharmonic performance:** October 11, 2019, Jaap van Zweden, conductor, at the McKnight Center for the Performing Arts in Stillwater, Oklahoma

**Estimated duration:** ca. 31 minutes

coeval to the Fifth. For that matter, Beethoven wrote his entire Fourth Symphony while he was engaged in his Fifth, and there is little in that score to suggest the troubled soul glimpsed in the Fifth. It's not necessarily wrong to imagine that biographical overtones reside in Beethoven's Fifth Symphony, but when all is said and done, this is a unique work, just as all of Beethoven's masterpieces

are, a vehicle in which the composer explores and works out strictly aesthetic challenges that he has set for himself.

The all-Beethoven marathon concert at which Beethoven's Fifth and Sixth Symphonies were premiered was a disaster. (Also on the program: his concert scena "Ah! perfido," the Gloria and Sanctus from the C-major Mass, the Piano Concerto No. 4, a

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## In the Beginning

The New York Philharmonic's long history with Beethoven's Fifth Symphony began with its very first concert. The performance on December 7, 1842, led off with what was identified as the "Grand Symphony in C Minor," sending a signal that this new ensemble was intent on establishing a high standard of musical excellence. The symphony was played in its entirety, rather than following the then common practice of extracting single movements, and was conducted by Orchestra Founder Ureli Corelli Hill.

Unlike most of his European-born counterparts in the new Orchestra, Hill was American, a New England native, born in 1802 (exact location indeterminate), who had arrived in New York City in his 20s to make his way as a violinist, conductor, and teacher. His ambition was apparent as he conducted the first complete performance in the city of Handel's *Messiah* in 1831. An ensuing trip to Europe for study with Louis Spohr introduced him to the standards and organizational principles of orchestras in Europe. Upon his return, Hill began talks with musicians in New York about the possibility of forming a permanent orchestra, of which none existed at the time.

A review of that first concert in *The Albion* reported that Beethoven's Fifth Symphony was played "with a precision and care which gave evident proof of the anxiety of every artist there, to promote the good cause and do honour to his own talents."

Since that launch, the Philharmonic has gone on to perform Beethoven's Fifth Symphony more than 500 times, in locations from Central Park to Beijing, China, and to mark significant occasions such as the December 2016 performance, at the United Nations General Assembly, as part of ceremonies honoring departing Secretary-General Ban Ki-Moon and his successor, António Guterres.

— The Editors

Ureli Corelli Hill in 1840





piano fantasy improvised by Beethoven, and the Choral Fantasy.) Vienna was experiencing a particularly unpleasant cold spell just then, and after expenses for the hall and the musicians, there was not enough money to apply to such niceties as heat. Sitting through the four-hour concert was more than most audience members could endure. The composer Johann Friedrich Reichardt, installed next to Beethoven's patron Prince Lobkowitz in the aristocrat's box, regretfully reported:

There we held out in the bitterest cold from half-past six until half-past ten, and experienced the fact that one can easily have too much of a good — and even more of a strong — thing.

**Instrumentation:** two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

— *J.M.K.*

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## Listen for ... Silence Before the Thunder

Beethoven's Fifth Symphony opens with what must be the most famous four notes in history:



In fact, three of them are identical: eighth notes on the pitch of G. Even if those three notes were heard alone, out of context, 99 out of 100 listeners — no, probably the whole 100 — would chime in to punctuate them with the half-note E-flat extended by a fermata.

Of course, music is made up of more than just notes. It's also composed of silences, which in their way are every bit as important as the sounds themselves. Beethoven's Fifth actually opens with a silence, an eighth note rest that, in retrospect, is as palpable as the eighth-note Gs that follow it.

Anton Schindler, Beethoven's sometime amanuensis, whose reminiscences, however welcome, were often highly embroidered, claimed that the composer once pointed to this motif in his score and proclaimed, "Thus Destiny knocks at the door!" Whether it happened or not, it has become so thoroughly entrenched in Beethovenian lore that most people choose to hear it that way.

# New York Philharmonic

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# The Artist

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Noble, charming, sober, modest. Such qualities may play a major role in human coexistence and are certainly appreciated, but are rather atypical in extraordinary personalities such as

conductors. Whatever the public's notion of a conductor may be, **Herbert Blomstedt** is an exception, precisely because he possesses those very qualities that seemingly have little to do with a conductor's claim to power.

Yet the fact that he disproves many clichés should not lead one to assume that he does not have the power to assert his clearly defined musical goals. Anyone who has attended his rehearsals and experienced his concentration on the essence of the music, precision in the phrasing of musical facts and circumstances as they appear in the score, and tenacity regarding the implementation of an aesthetic view, is likely to have been amazed at how few despotic measures were required. He has always represented the type of artist whose professional competence and natural authority make all external emphasis superfluous. His work as a conductor is inseparably linked to his religious and human ethos; his interpretations combine great faithfulness to the score

and analytical precision, with a soulfulness that awakens the music to pulsating life. Throughout the 60-plus years of his career he has acquired the unrestricted respect of the musical world.

Herbert Blomstedt — born in the United States to Swedish parents and educated in Uppsala, New York, Darmstadt, and Basel — made his conducting debut in 1954 with the Stockholm Philharmonic Orchestra; he subsequently served as chief conductor of the Oslo Philharmonic, Swedish and Danish Radio Orchestras, and Dresden Staatskapelle. Later, he became music director of the San Francisco Symphony, chief conductor of the NDR Symphony Orchestra, and music director of the Leipzig Gewandhaus Orchestra. His former orchestras in San Francisco, Leipzig, Copenhagen, Stockholm, and Dresden, as well as the Bamberg Symphony and NHK Symphony Orchestra, have all honored him with the title of conductor laureate.

Herbert Blomstedt holds several honorary doctorates, is an elected member of the Royal Swedish Music Academy, and was awarded the German Federal Cross of Merit. Over the years, all leading orchestras around the globe have been fortunate to secure his services. Celebrating his 95th birthday in 2022, with enormous mental and physical presence, verve, and artistic drive, he continues to be at the helm of all leading international orchestras.

# 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.

# Need To Know

## New York Philharmonic Guide

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Order tickets online at [nyphil.org](http://nyphil.org) or call (212) 875-5656.

The New York Philharmonic Box Office is at **Alice Tully Hall**, open from 10:00 a.m. to 6:00 p.m., Monday through Saturday; noon to 6:00 p.m., Sunday; and remains open one-half hour past concert time on performance evenings.

### Donate Your Concert Tickets

Can't attend a concert as planned? Call Customer Relations at (212) 875-5656 to donate your tickets for re-sale, and receive a receipt for tax purposes in return.

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### For the Enjoyment of All

**Latecomers** and patrons who leave the hall will be seated only after the completion of a work.

**Silence** all cell phones and other electronic devices throughout the performance.

**Photography**, sound recording, or videotaping of performances is prohibited.

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### For Your Comfort and Convenience

#### Alice Tully Hall

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.

**Braille & Large-Print Programs** are available at the Head Usher's Desk, located on the street level in the Morgan Stanley Lobby.

**Infrared assisted listening devices** (headsets and neck loops) are available at the Head Usher's Desk; a valid photo ID is needed to ensure return.

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

Accessible men's and women's **restrooms** are on the orchestra and mezzanine levels.

**Braille & Large-Print Programs** are available at the Information Table on the fifth floor.

**Infrared assistive listening devices (headsets and neck loops)** are available at the coat check. A valid photo ID is needed to ensure return.

**Accessible seating** can be arranged at the point of sale. **Wheelchair loans** are available for people who require assistance to go to and from their seats. To arrange a loan please call the House Manager at (212) 258-9501 on the day before the concert. There are **elevators** at both Alice Tully Hall and the Rose Theater at Jazz at Lincoln Center's Frederick P. Rose Hall.

For more information or to request additional accommodations, please contact Customer Relations at (212) 875-5656.

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### For Your 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.

**Automated external defibrillators (AEDs)** are available on all levels, and a first-aid kit is located at the Head Usher Desk.

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### David Geffen Hall Staff

For information about renting Lincoln Center performance spaces, contact (212) 875-5037.

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A Message from Daisy Soros, Leonard Bernstein Circle Chairman



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# NEW YORK PHILHARMONIC



**SAVE THE DATE**

## SPRING GALA

**Wednesday,  
April 20, 2022**

**6:00pm** Pre-Concert Reception

**7:30pm** Concert

Dinner follows

Alice Tully Hall, Lincoln Center

**To support the Spring Gala,  
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Council of the Phil is a dedicated group of professionals who are committed to supporting the Philharmonic and to engaging with its leadership to help propel the Orchestra into a vibrant future. Membership begins with an annual gift of \$12,000 and provides special benefits throughout the year that include exclusive events. For more information, please contact Luke Gay, Director of Development, at [gayl@nyphil.org](mailto:gayl@nyphil.org) or call (212) 875-5942.

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A Message from Carol D. Schaefer, Patron Chairman



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In recent years, Mitsui USA has sponsored an annual New York Philharmonic concert series, the Philharmonic’s music education programs and NY Phil Bandwagon 2, which brought free performances to communities across New York City in the spring of 2021.

A tradition of corporate giving and community involvement guides Mitsui & Co. activities worldwide. Mitsui USA’s CEO Sayu Ueno is active with various business, cultural, and educational

organizations in the New York area, including Lincoln Center for the Performing Arts, the Japanese Chamber of Commerce and Industry of New York, The Nippon Club, Japan Society, Partnership for New York City, and the Weissman Center for International Business of Baruch College. He also serves as president and chief executive officer of The Mitsui U.S.A. Foundation, the company’s philanthropic arm for active social contribution programs in communities where the company does business.

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# Philharmonic Schedule

March–April 2022

**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**

Works by **C. SCHUMANN**,  
**Anthony CHEUNG**, **Reena**  
**ESMAIL**, **Michael GORDON**,  
**Gyorgy KURTAG**, **David LANG**,  
**Nico MUHLY**, **WANG Lu**, and  
**Julia WOLFE**

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 da noite*  
*(The Birds of Night)*

**R. SCHUMANN** *Symphony No. 4*

Alice Tully Hall at Lincoln Center  
Thu. March 24 | 7:30 p.m.  
Fri. March 25 | 8:00 p.m.  
Sat. March 26 | 8:00 p.m.

**Jaap van Zweden** conductor  
**Seong-Jin Cho** piano

**PERRY** *Study for Orchestra*  
**BEETHOVEN** *Piano Concerto*  
**No. 5, Emperor**  
**SHOSTAKOVICH** *Symphony No. 9*

## PHILHARMONIC ENSEMBLES

Merkin Hall at Kaufman Music Center  
Sun. March 27 | 3:00 p.m.

## New York Philharmonic Musicians

Works by **Eric EWAZEN**,  
**STRAVINSKY**, and **DVOŘÁK**

129 West 67th Street  
Info & Tickets: (212) 501-3330  
kaufmanmusiccenter.org

Rose Theater at Jazz at Lincoln Center  
Thu. March 31 | 7:30 p.m.  
Fri. April 1 | 8:00 p.m.  
Sat. April 2 | 8:00 p.m.

**Tugan Sokhiev** conductor  
**Haochen Zhang** piano

**L. BOULANGER** *D'un matin de*  
*printemps*  
**RACHMANINOFF** *Piano Concerto*  
**No. 2**  
**PROKOFIEV** *Symphony No. 5*

## VERY YOUNG PEOPLE'S CONCERTS

Merkin Hall at Kaufman Music Center  
Sat. April 2 | 12:30 p.m. & 3:00 p.m.

**Rebecca Young** host  
**James Lovell & the**  
**Afro-Garifuna Music**  
**Ambassadors** artistic advisor  
**Musicians from the New York**  
**Philharmonic**

*Tutti! / Uwaragua Wama!*

In music, *tutti* means all voices and instruments coming together; in Garifuna, *uwaragua wama* means all in unison. Join the fun musical exchange that includes games and laughter.

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

Information in this issue current as of February 1, 2022

Rose Theater at Jazz at Lincoln Center  
Thu. April 7 | 7:30 p.m.  
Fri. April 8 | 8:00 p.m.  
Sat. April 9 | 8:00 p.m.

**Long Yu** conductor  
**Gautier Capuçon** cello

**RIMSKY-KORSAKOV** *The Tsar's*  
*Bride Overture*  
**Qigang CHEN** *Reflet d'un temps*  
*disparu*, for cello and orchestra  
**RACHMANINOFF** *Symphonic*  
*Dances*

## SPRING GALA

Alice Tully Hall at Lincoln Center  
Wed. April 20 | 7:30 p.m.

Artist and repertoire tba

## THE ART OF THE SCORE

Alice Tully Hall at Lincoln Center  
Fri. April 22 | 8:00 p.m.  
Sat. April 23 | 8:00 p.m.

**David Newman** conductor

**John WILLIAMS** *Raiders of the*  
*Lost Ark in Concert*

## KRAVIS NIGHTCAP

Stanley H. Kaplan Penthouse  
Mon. April 25 | 9:00 p.m.

**Nico Muhly** curator  
**Nadia Sirota** host

Program to be announced from the stage

165 West 65th Street, 10th Floor

Carnegie Hall  
Wed. April 27 | 8:00 p.m.

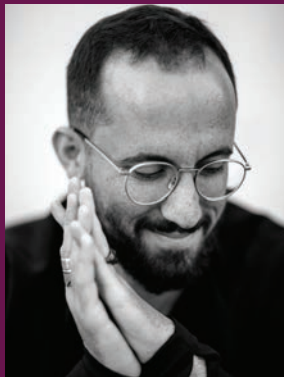
**Jaap van Zweden** conductor  
**Katia and Marielle Labèque** pianos

**DEBUSSY** *Prelude to the*  
*Afternoon of a Faun*  
**Nico MUHLY** *In Certain Circles*  
**WAGNER** *Prelude and Liebestod*  
*from Tristan und Isolde*  
**DEBUSSY** *La Mer*

# CARNEGIE HALL



**Katia and Marielle Labèque**



**Igor Levit**



**Hilary Hahn**

## New York Philharmonic

**Jaap van Zweden**, Music Director and Conductor

**Wednesday,  
April 27 at 8 PM**

**Katia and Marielle  
Labèque**, Pianos

Works by Debussy  
and Wagner, plus  
Katia and Marielle  
Labèque in a  
US premiere by  
Nico Muhly

Sponsored by Breguet, Exclusive  
Timepiece of Carnegie Hall

**Friday, May 6  
at 8 PM**

**Igor Levit**, Piano

Bartók's Concerto  
for Orchestra,  
plus Igor Levit as  
soloist in Brahms's  
quintessentially  
Romantic First  
Piano Concerto

Sponsored by KPMG LLP

**Friday, June 10  
at 8 PM**

**Hilary Hahn**, Violin

A world premiere  
by Sarah Kirkland  
Snider, Barber's  
Violin Concerto,  
and a Mahler  
symphony—one of the  
orchestra's hallmarks

**carnegiehall.org | 212-247-7800**  
**Box Office at 57th and Seventh**

Artists, programs, and dates subject to change.  
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