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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'.

Deborah Borda
Linda and Mitch Hart President and CEO



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SPRING BEAUTY

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 and out of focus.

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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



DANNY CLINCH FOR LA PHIL

For a complete listing of performances, including chamber and contemporary music concerts, see page 48 and visit 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 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.

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.

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 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/programnotes 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

YOUNG PEOPLE'S CONCERT

Youth as Creator

Saturday, March 5, 2022, 2:00 p.m.

16,735th Concert

James Blachly, Conductor

(New York Philharmonic Debut)

Jon Deak, Bass / Co-Host

Jordan Millar, Co-Host

(New York Philharmonic Debut)

Jessica Mays, Speaker

(New York Philharmonic Debut)

Isai Rabiú, Speaker

(New York Philharmonic Debut)

Support for Young People's Concerts is provided by **The Theodore H. Barth Foundation**, **The Brodsky Family Foundation**, and **Sally E. Cummins**.

This concert will last approximately one hour; there will be no intermission.

Alice Tully Hall at Lincoln Center

YOUNG PEOPLE'S CONCERT

Youth as Creator

James Blachly, Conductor (New York Philharmonic Debut)

Jon Deak, Bass / Co-Host

Jordan Millar, Co-Host (New York Philharmonic Debut)

Jessica Mays, Speaker (New York Philharmonic Debut)

Isai Rabi, Speaker (New York Philharmonic Debut)

Saevar RODINE* (b. 2003)

Tyr and Fenrir (2016)

Jon DEAK (b. 1943) &

Richard HARTSHORNE (b. 1943)

Selection from *B.B. Wolf*, for solo bass
(1982)

JON DEAK

**Very Young Composers
of PS 199***

Leo SUSSAN

Ilana HELD

Gabija BLAUDZIONAS

Lindsay SABLE

Sabrina BAUM

**Selections from *The Colorful
Variations*** (1999)

Theme

Pink ... Mauve

Yellow

Jumpy Green

Golden Orange

Paloma ALONSO* (b. 2007)

Sweating Bullets (2019)

Mia MIĆIĆ* (b. 2002)

Raft Dino Spies (2013)

Aino HARTONEN** (b. 2004)

Two Worlds (2016; US Premiere of
orchestral version)

Wendy WEN*** (b. 2008)

Lady Liberty in a Thunderstorm
(2020; World Premiere)

Naama ROLNICK**** (b. 2007)

Keep Walking (2017; US Premiere of
orchestral version)

Isai RABIU* (b. 2005)

Selection from Wonder
(2022; World Premiere)

Camryn COWAN* (b. 2007)

Harlem Shake (2018)

*Very Young Composers alum

**Very Young Composers Finland participant

***Very Young Composers Shanghai participant

****Very Young Composers Israel participant

THIS CONCERT WILL BE PERFORMED WITHOUT AN INTERMISSION.

Major support for the New York Philharmonic Very Young Composers Program is provided by **Susan and Elihu Rose**. Additional funding is provided by **The Staten Island Foundation; Muna and Basem Hishmeh; Mr. and Mrs. A. Slade Mills, Jr.; Billy Rose Foundation; The Rochlis Family Foundation; Calvin Solomon; The ASCAP Foundation; The West Family;** and the **Solender Family Funds**.

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About VYC

Created by Director Jon Deak, a composer and former New York Philharmonic Associate Principal Bass, the New York Philharmonic Very Young Composers Program (VYC) is an after-school initiative that provides children ages 9–15 with the opportunity to transform their ideas into finished compositions to be performed by professional musicians. Participants hone their creations by collaborating with Philharmonic Teaching Artists in workshops and rehearsals, culminating in astonishing works of art that reveal the power of children’s imaginations. For more information, visit nyphil.org/vyc.

From the Founder and Director of VYC

I want to welcome you to this celebration of 25 years of Very Young Composers (VYC). We’re about to take you on a journey.

What’s it all about?

It’s about you, our youngest generation, our youthful souls just bursting with energy and creativity and facing the adventures and challenges of this age.

When I conceived of the idea of Very Young Composers 25 years ago, I had a suspicion that within every child and adolescent there lurked far more creative musical ability than had been previously thought. But schoolkids? Composing and orchestrating their very own works for a symphony orchestra? I must have been crazy, no?

In fact, none of us, myself included, were prepared for the abundance and depth of imaginative fire that has burst forth from so many of you.

As with any new idea, it took quite a while and some effort to develop this program and get it tested and accepted. But the NY Phil has been supportive from the start, and VYC has now become an education program on the world stage, giving agency to children from Venezuela to Finland and from China to the Middle East. In Finland, a country renowned for the depth of its music education system, our VYC model has been incorporated into its national curriculum: “Everyone Is a Composer!” What could be more empowering to a child than to have her inner thoughts blossom forth and be taken seriously by professional musicians?

VYC is firmly committed to the idea that all children in the world — regardless of background or privilege — are capable of writing great music.

So travel with us as we follow you into this dazzling adventure of the human soul.

And it’s all about you!

— Jon Deak

About These Very Young Composers and Their Works



Tyr and Fenrir

Saevar Rodine (b. 2003)

Saevar Rodine is a composer from the East Village in New York City. He began studying piano at age ten. At 12 he wrote *Tyr and Fenrir* while participating in the New York Philharmonic Very Young Composers Program. It was performed by the Philharmonic at Lincoln Center and by the Helsinki Philharmonic at the Helsinki Music Center. He has since graduated from Brooklyn Technical High School and attends the University of Colorado at Boulder for aerospace engineering. He

continues to compose and produce music as well as make drawings in his free time.

Tyr and Fenrir is based on a story from Norse mythology in which the gods are faced with the threat of Fenrir, the giant wolf who, if able to break free from his chains, would cause the world to end. Fenrir escapes, and all the gods unite to hunt down the beast and capture him with a new chain they have fashioned. Tyr, the god of bravery, attempts to tame the giant wolf by putting his hand in Fenrir's mouth, as a symbol of trust. Meanwhile, the other gods sneak behind the wolf and throw the chain down upon him. Fenrir, recognizing the deception, clamps his fangs down and rips Tyr's hand off. The gods rejoice at their capture, yet Tyr is left without his right hand. Saevar attempts to illustrate the dramatic sequence of events in the story through music, evoking the flavor of this tale.



Selections from *The Colorful Variations*

Very Young Composers of PS 199

In 1999, 15 students at PS 199 in Manhattan composed a set of variations for orchestra. Working with composer and New York Philharmonic Associate Principal Bass Jon Deak, they chose a melody that one of them, Leo Sussan, had composed, and then

each student wrote their own variation on Leo's theme. Hearing four of these variations today shows us just how many different ways different composers can hear a single theme.



Sweating Bullets

Paloma Alonso (b. 2007)

Paloma Alonso is a New York City native who was in the seventh grade at Léman Manhattan Preparatory School when she composed *Sweating Bullets*. Her parents, both classical concert pianists, were her first piano teachers, and Paloma cites her Cuban father and Albanian mother as major inspirations for introducing her to music of all styles and genres. She began studying cello in 2012 with Juilliard-trained teacher Yves Dharamraj. She also pursues her passion for dance at the school of New York Theatre Ballet, where she has trained since the age of four.

Paloma joined the New York Philharmonic Young Composers Program in 2017. She says, “This wonderful program opened a whole new world of musical expression to me. Composing is another tool that allows me to be expressive in a beautiful and artistic way. I am thrilled beyond words to have the New York Philharmonic perform my piece.” She began composing *Sweating Bullets* on piano, coming up with the melody and finding motives and rhythms that fit with it and with different instruments. She adds:

This piece was originally composed for a string quintet. Writing for orchestra was a lot different because there were so many instruments and it was hard to decide which parts they should play and how the whole orchestra would sound together. At first I played different scenarios to see what each instrument sounded like in each section of the piece. After that, I combined those scenarios and after a few finishing touches, and help from teacher and violinist Molly Herron, the piece finally came together.

The name *Sweating Bullets* came to me in a very strange and surprisingly funny way. As I was looking for one word to sum up the entire piece, I arrived at “anxious.” So I went to a thesaurus and researched the word to see if I could get any ideas out of it. As soon as I saw the synonymous term “sweating bullets,” I knew it was the perfect title. This piece is my pride and joy, and I worked extremely hard to make it what it is now. I hope you enjoy *Sweating Bullets* as much as I do.



Raft Dino Spies

Mia Mičić (b. 2002)

Raft Dino Spies, an unconventional piece composed by Mia Mičić at the age of 11, was simply a fourth-grader’s best efforts to depict a rollercoaster ride in the most audibly realistic way possible. Eight years later, the piece maintains its childlike elements of experimentalism that Mia has grown to appreciate. The title, however, hasn’t seemed to age that well and is harder to appreciate.

Mia is a multi-instrumentalist creative who loves to produce music, play the bass, paint, read their friends’ poetry, animate videos, and drink green tea. Strongly rooted in their experience as a first-generation American, Mia’s love for music and creating is directly connected to their experience of growing up with Yugoslavian parents who had immigrated here to study jazz music.

Raft Dino Spies “is based on a roller-coaster-in-the-water type of ride,” they wrote when the piece was new. “There are a lot of surprises — from a calm river ride to a velociraptor chewing a blood-stained shirt, to a huge T-Rex, to a nine-story drop, to a big splash. It’s a really fun piece.”



Two Worlds

Aino Hartonen (b. 2004)

When she composed *Two Worlds*, Aino Hartonen was 12 years old and a sixth grader at her elementary school in Vallila (a district in Helsinki, Finland), where she studied music. She studied flute at Central Helsinki's Music Institute and played in an orchestra called Taikahuilut (The Magical Flutes). In addition to being a composer, Aino was an accomplished swimmer.

"To me the future looks at the same time dark and happy," she said. "I'm aware of gloomy things like the increasing use of technology, pollution, and natural disasters, but I also hope we will still be able to enjoy our pure nature in the future. I wish that the people all over the world would get along with each other. Music is a common language, and it can connect people, wherever you are."



Lady Liberty in a Thunderstorm

Wendy Wen (b. 2008)

Wendy Wen started studying piano at the age of four with Xie Yashuangzi and Professor Zhou Wei of Shanghai Conservatory of Music, and violin at six with Zhu Yue. She joined the Shanghai Young String Chamber Ensemble at age nine and participated in the Very Young Composers Workshop at Shanghai's Music in the Summer Air festival in 2019 at the age of 11. After that, she started her music composition lessons with her father Deqing Wen, a composer and

composition professor at Shanghai Conservatory of Music.

In 2020 she was admitted to Geneva Popular Conservatory of Music, where she studied composition with Arturo Corrales and piano performance with Eugénie Grenier Borel. That same year she was invited by the New York Philharmonic Very Young Composer's Program to compose an orchestral work to mark the 100th anniversary of American women gaining the right to vote; this became *Lady Liberty in a Thunderstorm*, performed today after its original performance, scheduled for May 2020, was postponed because of the COVID-19 pandemic. She is now a student at Indian Hills Middle School in Kansas City. She won First Prize of the young people's composition competition of Zurich Camerata (Switzerland) with her string orchestra piece *Chant d'oiseau* in 2021. That same year she won first prize in the 14th Shanghai International Youth Piano Competition 2021 (Shanghai Section).

Of *Lady Liberty in a Thunderstorm* she says:

The Statue of Liberty began to stand in the United States in 1886, but American women weren't given the right to vote until 1920. How many thunderstorms had Liberty gone through before that! As a girl composer, I hope I can express through music my admiration for people's relentlessness in their determination to break the constraints in the quest of freedom and rights without any fear of storms and winds.



Keep Walking

Naama Rolnick (b. 2007)

Naama Rolnick is 14 years old and in the ninth grade. She lives in Israel. She began composing at the age of eight, completing her piece *Keep Walking* when she was ten. Since then, she has continued to compose and has written several works for a variety of instruments and ensembles. Naama says that *Keep Walking* is written for “people who are less fortunate than others and don’t have a safe place. They don’t have as much hope as most people do, for they don’t have the

resources most people need to survive. My piece is called *Keep Walking* to show that even though some people have a harder time than others, they keep struggling through life for the hope of someday reaching a better place for them, and I tried to showcase it in my music, to hear that there is constant movement all the time so that they will never give up.”

Selection from Wonder

Isai Rabi (b. 2005)

Please see p. 30 for Isai Rabi’s biography and photograph. Of *Wonder* he writes:

The piece is partly inspired by the book *Wonder* by R.J. Palacio. I explore what it means to be original or unique. It is also meant to evoke a progressive feeling of wonder throughout the piece, exploring the actual word through orchestration and notation. The piece is a work in progress.



Harlem Shake

Camryn Cowan (b. 2007)

Born in New York City, Camryn Cowan was a fifth-grade student at PS 11 in Brooklyn when she composed *Harlem Shake*. She had begun studying the violin with the Clinton Hill Music School when she was seven years old. She also studied piano with E. Harrison Gordon at the Nubian Conservatory of Music. She composed her first piece, *Journey to Adventure*, with the New York Philharmonic Very Young Composers Program in 2017, at the age of 10, and later participated in the Very Young

Composers Bridge program. Camryn loves many genres of music, including classical, hip-hop, gospel, reggae, and soca, a Caribbean genre that originated in Trinidad and Tobago. She also enjoys experimenting with sounds and creating music on various applications, and even DJing a bit.

The title *Harlem Shake* plays off a popular dance from a few years ago. Camryn says:

I aimed to infuse the sounds of early 1920s jazz with the contemporary Hot Jazz sound that I heard during a summer visit to New Orleans. I wanted to give off positive energy. I drew my inspiration from Louis Armstrong, Duke Ellington, and The Preservation Hall Jazz Band. If you listen closely you will hear a round (perpetual canon), where the same melody is overlapped but begins at slightly different times. You will also hear an improvised solo by the tenor saxophone that will make you want to get up and shake!

New York Philharmonic

2021–2022 SEASON

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The Artists



James Blachly is a Grammy Award-winning conductor dedicated to enriching the concert experience by connecting with audiences in memorable and meaningful ways.

His world premiere recording of English composer Dame Ethel Smyth's 1930 masterpiece *The Prison*, released on Chandos Records, won a 2021 Grammy Award, was shortlisted for a *Gramophone* Award, and was widely acclaimed by *The New York Times*, *The New Yorker*, *San Francisco Chronicle*, *Financial Times*, *The Guardian*, and many others.

James Blachly serves as music director of the Johnstown Symphony Orchestra and of the Experiential Orchestra, and is in increasing demand as a versatile guest conductor in diverse repertoire. In 2021 he made his debut at The Metropolitan Museum of Art in *Celebrating Arvo Pärt*, a concert featuring the world premiere of Pärt's *O Holy Father Nicholas*. In 2022 he holds a week-long residency at Montclair State University, culminating in an immersive concert featuring the music of Jessie Montgomery.

In 2020 Blachly was invited to serve as the associate editor and orchestral liaison for the African Diaspora Music Project, directed by Dr. Louise Toppin. He is the co-founder of Make Music NOLA, an El Sistema-inspired program in New Orleans in its 11th year, and in 2015 he was the only US conductor to be invited to Venezuela to participate in El Sistema's 40th anniversary Young Conductor Showcase.

A strong supporter of composers of our time, Blachly has commissioned and

premiered more than 50 works. In recent seasons he has collaborated with soloists including Julia Bullock, Dashon Burton, Helga Davis, Sarah Brailey, Andrés Cárdenes, Michael Chioldi, Karen Kim, Andrew Yee, Paul Jacobs, Michelle Cann, and Ashley Jackson.

As a composer, Blachly's music has been performed at The Stone and Carnegie Hall's Zankel Hall, in Europe and across the US, in an audience with the Pope, and broadcast live on the CBC.



Jon Deak is founder

of the New York Philharmonic Very Young Composers Program, an international, award-winning program he founded in 1995 in

which children in grades 4–9 compose and orchestrate their own music to be performed by the New York Philharmonic and many other orchestras and ensembles. Under his leadership the New York Philharmonic has given more than 100 World Premieres of works written and orchestrated by children 13 years of age and under, and the program has spread to 15 countries.

Also a prominent instrumentalist, Deak was Associate Principal Bass of the New York Philharmonic for many years. As a composer, he has written more than 300 works, and his music has been performed by orchestras such as the Chicago and National Symphony Orchestras and the New York Philharmonic. His Concerto for String Quartet and Orchestra, *The Headless Horseman of Sleepy Hollow*, was nominated for a Pulitzer Prize in 1992. His music can also be heard on several television series and numerous recordings.



Fifteen-year-old Brooklyn composer **Jordan Millar** studies piano and began composing at age nine in the New York Philharmonic Very Young Composers Program. At ten, her piece *The Rhythm of Life* was performed at a Very Young Composers Showcase immediately before a New York Philharmonic Young People's Concert (YPC) with composer John Adams. Her *Boogie Down Uptown* was performed at a YPC and during the Philharmonic Concerts in the Park, and was featured in *The New York Times*.

In 2019 she received the American Society of Composers, Authors, and Publishers (ASCAP) Foundation's Morton Gould Young Composers Award. She then worked with the New World Symphony to debut *The Abandoned Castle* for string quartet. In 2020, she wrote an arrangement of *We Shall Overcome* for the New York Philharmonic's virtual YPC titled *Music as a Change Agent*.

As a 2020–21 Luna Composition Lab Fellow, she composed *Masquerade*, which was performed by Face the Music and recorded by International Contemporary Ensemble. Her work will also be featured at Luna Lab's 2022 Solar Flare Concert. Her other works include *Scurry* for the duo andPlay, *Constellations* for Chromic Duo, *Misterioso* for the Mivos Quartet, *The Hunt* for the Argus Quartet, and *The Hummingbird* for the Intersection Music LISTEN project, debuting in spring 2022. Millar is also part of New York Youth Symphony's composition and musical theater composition programs, and was chosen for the McDuffie Center for Strings's inaugural New Music Initiative for Black Voices.

At the 2018 TED-Ed Youth Conference, Millar gave a TED Talk on the art of compos-

ing. She co-hosted the workshop "Youth as Creator" for Lincoln Center's Activate program. She has also been a reporter for *Time for Kids* and KIDS FIRST! Media.



Jessica Mays is a composer, pianist, and songwriter based in New York City and her hometown of Denver, Colorado. She also manages the New York Philharmonic Very Young Composers Program. Her music has been performed both locally and abroad by a wide variety of soloists, ensembles, and orchestras including the New York Philharmonic, National Symphony Orchestra, Playground Ensemble, Ensemble Paramirabo, Ensemble Lunatik, Blackbox Ensemble, Thin Edge New Music Collective, The Labo de musique contemporaine de Montréal, and many others. She has been featured by a variety of festivals as composer and performer, including the Chelsea Music Festival, Loon Lake Live, and the Cluster Music Festival. She has written arrangements for large and small forces in a variety of projects with the Colorado Symphony. Her music has received praise from such major publications as *The Boston Globe* and the *Boston Musical Intelligencer*.



Isai Rabiou was born in 2005 and began studying percussion and set drums with Lou Grassi at a very young age. He has since studied a variety of styles of percussion through a number of youth orchestras, including Face the Music. At the age of eight he was featured as a soloist with the Interschool Youth

Orchestra at Morningside at Symphony Space in Manhattan. In 2014 he joined the Manna House Music Junior Jazz Ensemble, focusing on jazz performance, and was accepted into the New York Philharmonic Very Young Composers Program.

Throughout VYC Rabiou was mentored by Alex Weiser, Molly Heron, Luke Cissell, and other exceptionally talented composers to both learn and then evolve in his study of composition. He progressively wrote a number of works that were performed by musicians from the New York Philharmonic, and in 2017, when he was ten years old, he attended the premiere of his *Aye Ni Ilu* at a Philharmonic YPC at Lincoln Center and when it was reprised later that year in Shanghai. He also became a member of ASCAP that same year.

In 2017 Rabiou joined the Visionary Youth Orchestra in New York, and performed at a number of venues around the city while learning

from their exceptional teachers. He was also selected to premiere his *Knight Fury* in the MATA Jr. Festival in New York that same year, featuring talented young composers under 18.

In 2018 Rabiou auditioned and was accepted into Face the Music's experimental Sound Bite Orchestra, as well as the Special Music School's highly selective composition program, where he continues to study with a number of wonderful artists and educators. He has studied with composers Dr. Jared Miller, Dr. Lauren Loiacono, and Dr. Howie Kenty. His *Freedom*, dedicated to Bill Traylor, was premiered by the 21st Century Consort at the American Smithsonian Institute of Art in December 2018. The piece was performed again by New York Philharmonic musicians in the spring of 2019 at Lincoln Center's David Rubenstein Atrium. He is currently a senior at the Special Music School in Manhattan where he is writing experimental pieces, and auditioning for music composition programs across the country.

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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**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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The Volunteer Council was created in 1980 to coordinate the talent, time, and energy of people who care about music and the New York Philharmonic. We are grateful to have such dedicated volunteers. If you are interested in becoming a member of the Philharmonic's Volunteer Council, please visit our webpage at nyphil.org/volunteer.

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*Sayu Ueno, president & CEO,
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Mitsui & Co. (U.S.A.), Inc. (“Mitsui USA”) is proud to support the New York Philharmonic and its mission to bring great symphonic music to New York City and the globe.

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

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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 | 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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