

# Your Digital Program

## **2 Welcome**

Deborah Borda, Linda and Mitch Hart President and CEO

## **6 The Lead Story**

Clara Schumann and her influence on her husband can be heard in two World Premieres this month.

## **9 Face Page**

In January Philharmonic audiences were warmed by stunning performances, good friends, and the return of the Young People's Concerts.

## **10 Briefing**

New Hall, New Season ... Celebrating Philharmonic Women ... Big Talent — Small Scale

## **15 This Concert**

Program, artists, and Orchestra

## **35 The Philharmonic Family**

Board, Staff, and Our Generous Donors

## **48 Philharmonic Schedule**

Upcoming concerts



**Click above to move to the section you want to read.**

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).

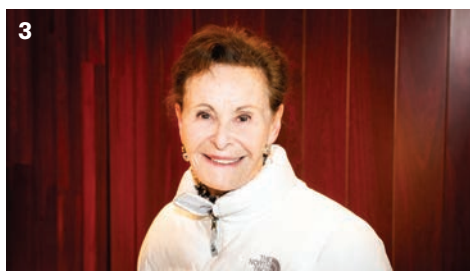
research or reenactment, as if they’re family members visiting from out of town. She extends this intimacy to include the audience: *Clara* ends with woodwinds and brass playing so softly that it sounds more like human breath than wind instruments. “It’s as if they are here. Perhaps Clara is here, listening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

## THE SCHUMANN CONNECTION

Wednesday, March 9, 2022, 7:30 p.m.

16,737th Concert

Donor Rehearsal at 9:45 a.m.†

Thursday, March 10, 2022, 7:30 p.m.

16,738th Concert

Friday, March 11, 2022, 8:00 p.m.

16,739th Concert

Saturday, March 12, 2022, 8:00 p.m.

16,740th Concert

Gustavo Dudamel, Conductor

These concerts are underwritten by  
**Barbara Tober in memory of Donald Tober.**

Major support for *The Schumann Connection* is  
provided by **Mrs. Veronica Atkins.**

These performances of Gabriela Ortiz's *Clara*  
are made possible with generous support from  
the **Francis Goelet Charitable Lead Trusts.**

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

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

Alice Tully Hall at Lincoln Center

## **THE SCHUMANN CONNECTION**

**Gustavo Dudamel**, Conductor

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**R. SCHUMANN**  
(1810–56)

**Symphony No. 1 in B-flat major,  
Op. 38, Spring** (1841)

Andante un poco maestoso —  
Allegro molto vivace  
Larghetto  
Scherzo: Molto vivace —  
Molto più vivace — Tempo I  
Allegro animato e grazioso

**Gabriela ORTIZ**  
(b. 1964)

**Clara** (2021; World Premiere—  
New York Philharmonic Commission)  
Clara  
Robert  
Mi respuesta (My Response)  
El inconsciente de Robert  
(Robert's Subconscious)  
Siempre Clara (Always Clara)  
(played without pause)

### **Intermission**

**R. SCHUMANN**

**Symphony No. 2 in C major, Op. 61**  
(1845–46)

Sostenuto assai — Allegro, ma non troppo  
Scherzo: Allegro vivace  
Adagio espressivo  
Allegro molto vivace

New York Philharmonic performances are streamed on **NYPhil+** ([nyphil.org/plus](https://nyphil.org/plus)), which hosts new and historic performance videos and broadcasts, and syndicated on **The New York Philharmonic This Week** ([nyphil.org/thisweek](https://nyphil.org/thisweek)), the award-winning weekly radio series.

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# Notes on the Program

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## Symphony No. 1 in B-flat major, Op. 38, *Spring* Symphony No. 2 in C major, Op. 61

### Robert Schumann

On December 11, 1839, after attending a reading of Franz Schubert's C-major Symphony, *Great*, at the Leipzig Gewandhaus, Robert Schumann penned an ecstatic account to Clara Wieck, with whom he was passionately in love: "I was totally happy and wished only that you should be my wife and that I also could write symphonies."

Both of these wishes would soon come to fruition. On September 12, 1840, Miss Wieck became Mrs. Schumann. During that year, Robert composed 138 songs, about half the songs he would write in his lifetime. Until that time he had produced piano music almost exclusively. "Dear Robert," Clara had written to him in 1839, "don't take it amiss if I tell you that I've been seized by the desire to encourage you to write for orchestra. Your imagination and your spirit are too great for the weak piano." By 1841 he felt secure enough to embark on music of a larger scale, and before January was up, he leapt into the realm of the symphony.

Robert sketched his **Symphony No. 1** in the space of only four days, from January 23 through January 26, 1841, documenting its amazing progress in the diary he kept jointly with Clara:

- January 23: The "Spring" symphony begun.
- January 24: The Adagio [sic] and Scherzo of the symphony completed.
- January 25: Symphonic fire — sleepless nights — [work] on the last movement.
- January 26: Hooray! The symphony complete!

He spent the next few weeks polishing his score, which reached its final form on

February 20 and served as a point of departure for further symphonic works as the year unrolled.

As we see from those diary notations, he already called this a "Spring" symphony when it was still taking form. An entry by Clara states that it was inspired by a poem by Adolf Böttger, and a year later Robert sent a signed portrait of himself to Böttger inscribed with the opening notes and the words "Beginning of a symphony, occasioned by a poem by Adolf Böttger." The work's opening

---

### In Short

**Born:** June 8, 1810, in Zwickau, Saxony (Germany)

**Died:** July 29, 1856, in an asylum at Eendenich, near Bonn

#### **Works composed and premiered:**

Symphony No. 1, composed January 23–February 20, 1841; premiered March 31, 1841, by Felix Mendelssohn conducting the Leipzig Gewandhaus Orchestra. Symphony No. 2, composed mostly in three weeks near the end of 1845 (the entire piece was drafted by December 27 of that year), and orchestrated February–October 1846; premiered November 5, 1846, by Mendelssohn and the Leipzig Gewandhaus Orchestra.

#### **New York Philharmonic premieres and**

**most recent performances:** Symphony No. 1, April 23, 1853, Theodore Eisfeld conducting; most recently played October 26, 1999, Christian Thielemann conducting. Symphony No. 2, January 14, 1954, Eisfeld conducting; most recently played February 16, 2019, Thomas Dausgaard conducting.

**Estimated durations:** Symphony No. 1, ca. 31 minutes; Symphony No. 2, ca. 37 minutes



motto is indeed a wordless setting of the poem's lines, "O wende, wende deinen Lauf, — Im Talle blüht der Frühling auf!" ("Oh turn, oh turn and change your course, — Now in the valley blooms the spring!").

Images of spring dotted ensuing pages of his score through a series of movement headings: "Beginning of Spring," "Evening," "Jolly Playmates," "Spring Replete." Nonetheless, when the score was published Schumann eliminated all of these overtly programmatic references, perhaps concerned that they too closely resembled the movement headings in Beethoven's *Pastoral* Symphony and wanting

to avoid inviting unnecessary comparison to that master.

If the opening movement is ebullient, a more delicate side of spring informs the second movement, a dreamy, forested *Larghetto* into which the horns inject a mysterious premonition near the end. The contour of their music reemerges transformed in the muscular *Scherzo*, which seems a descendant of the firm-footed third movement of Mozart's Symphony No. 40. Two trio sections provide variety, the first involving some back-and-forth calls and a rustic dance, the second an outburst of rowdiness.

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## Depictive Inspiration

Although Schumann excised programmatic headings from his **First Symphony** as it evolved, he emphasized its depictive elements as a guide to interpretation. In a letter to the Berlin-based conductor Wilhelm Tauber, he begged:

Could you breathe a little of the longing for spring into your orchestra as they play? That was what was most in my mind when I wrote [the symphony] in January 1841. I should like the very

first trumpet entrance to sound as if it came from on high, like a summons to awakening. Further on in the introduction, I would like the music to suggest the world's turning green, perhaps with a butterfly hovering in the air, and then, in the *Allegro*, to show how everything to do with spring is coming alive.



Josef Kriehuber's 1839 portrait of Robert Schumann

Strangely, he then added, "These, however, are ideas that came into my mind only after I had completed the piece." If the specific images came later, surely their spirit was there from the outset. The transition from the introduction into the principal section of the first movement seems to illustrate winter yielding to springtime. We might imagine icicles melting, their droplets gathering into rivulets and finally crystalline streams that usher in the new season to a spirited *Allegro*.

## Beethoven's Shadow

The finale begins with its own fanfare before diving into a light-stepping, balletic theme. Near the movement's end, bucolic sounds emanate from the oboe, horn, and birdlike flute before a final race to the finish.

By the time he wrote his **Symphony No. 2**, in 1845–46, Schumann had quite a lot of experience as an orchestral composer, but his creative life was imperiled. He had begun to show signs of serious mental and physical illness, and by August 1844 he hit rock bottom, suffering from insomnia, delusions, and bouts of melancholy. He remained unproductive through much of 1845, but then came the day when he wrote, in a letter to Felix Mendelssohn, “Drums and trumpets in C have been blaring in my head. I have no idea what will come of it.”

What would come of it, we imagine, was the fanfare-like motto that opens the Second Symphony and recurs in its *Scherzo* and near the end of its finale. Getting the notes on paper was not easy at first, but gradually Schumann recovered the will to continue. Writing again to Mendelssohn, he reported:

All writing is a severe strain on me. ... I itch and twitch every day in a hundred different places. A mysterious complaint — whenever the doctor tries to put his finger on the thing, it seems to take wings. But better times will come again; and to look at my wife and children is joy enough.

Suddenly, in the second week of December, Robert's creative juices started to flow, and in the space of about three weeks he composed the entire symphony, at least in its essentials. As he orchestrated the work early in the new year, his physical and / or psychological problems resurfaced, including continual ringing and roaring in his ears. Hoping that a vacation might bring some sort of reprieve, he traveled with Clara to the town of Maxen, not far away.

The specter of Beethoven loomed large over all 19th-century composers, especially over those so bold as to compose symphonies in the wake of his monumental nine. Schumann pays explicit homage to that eminence in the final movement of the **Second Symphony** by crafting a theme that is a first cousin to, if not an out-and-out quotation of, the passage “Nimm sie hin denn, diese Lieder” from Beethoven's song cycle *An die ferne Geliebte*. Schumann was enamored of that phrase, or perhaps of the words it implied (“Take them hence, then, these songs”), since he also quoted it in the opening movement of his C-major Piano Phantasia (Op. 17), the finale of his F-major String Quartet (Op. 41, No. 2), and the song *Süsser Freund* from his song cycle *Frauenliebe und Leben* (Op. 60). Here woodwinds articulate it at about the four-minute mark of the finale, after a march theme, which gets the movement rolling, and a series of grand pauses.

---

As bad luck would have it, their quarters there afforded a view of a nearby insane asylum. This predictably inspired further panic in Robert, since, of his many phobias — blindness, heights, death, poison, metal dishes, and more — the fear of insanity was among the most intense (and, it would turn out, the most well-founded). The Schumanns quickly moved onto an island in the North Sea, and there Robert was finally able to proceed with his orchestration in a more relaxed state.

He would later write to Georg Dietrich Otten, the musical colleague in Hamburg who introduced the work in that city:

I wrote the symphony in December 1845, when I was still ill; I feel that people are bound to notice this when they hear the work. ... Only in the final movement did I begin to feel my old self again, but it was only after I had completed the whole work

## Views and Reviews

Some commentators have felt that Schumann comes up short in matters of musical logic, but in the April 1984 issue of the journal *19th Century Music*, the musicologist Anthony Newcomb offered an insightful reading of the **Second Symphony** in terms of what he argued was Schumann's logic. "Clearly it is not the text, but our way of understanding the text, that has changed," he wrote. He went on to clarify that Schumann approached the symphony as a sort of musical *Bildungsroman*, the musical equivalent of a 19th-century novel containing a progression of specific ideas or sound symbols quite separate from the abstracted play of sonata forms and tonal structures.

Many critics contemporary to Schumann reviewed it assuming that it was precisely that. A certain Ernst Gottschald, for example, writing in the *Neue Zeitschrift für Musik* in 1850, seemed utterly unself-conscious about first defining the fundamental idea of the whole work — "struggle leading to victory," he decided — and then explaining how the symphony expresses and elaborates this concept through the variation of its themes, its harmonies, and other strictly musical elements.

that I really felt any better. Otherwise, as I say, it reminds me of a black period.

Modern listeners may not react to the piece in the way Schumann assumed they would. Certainly this symphony is not a strictly autobiographical study of illness or depression. On the other hand, its general flavor is distinctive in a way that is hard to put one's finger on: there is, overall, a feeling of hard-won affirmation and triumph.

**Instrumentation:** Symphony No. 1 employs pairs of flutes, oboes, clarinets, and bassoons, plus four horns, two trumpets, three trombones, timpani, triangle, and strings. Symphony No. 2 uses the same complement, except there are two horns rather than four and no triangle.

— *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)*

## Clara

### Gabriela Ortiz

Clara Schumann was both a woman of her time and an artist whose work moved far beyond 19th-century expectations of womanhood. She was a celebrated pianist whose solo career was well established before her marriage, on the day before her 21st birthday, and also a composer, educator, and lifelong musical influencer. She was also a devoted wife, whose support of her husband's composing career, through performances and editing of his works, cast her own creative output in perpetual shadow. Abetted, perhaps, by her own doubts:

I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose — there has never yet been one able to do it. Should I expect to be the one?

Gabriela Ortiz found inspiration in that quote and in the complex woman behind it for *Clara*, a work that delves musically into the personalities behind the famous marriage and creative partnership of Robert and Clara Schumann. From a 21st-century perspective, Ortiz can find argument with the societal pressures behind Clara's expressed self-doubt. She may also understand how an artist can be celebrated for her work while, on some level, remain relatively unknown, or sidelined.

Ortiz has been recognized internationally for almost three decades, with commissions and performances of her music by the Kronos Quartet, Orquesta Simón Bolívar, Royal Scottish National Orchestra, BBC Scottish Symphony Orchestra, and the Royal Liverpool Philharmonic Orchestra, among others. She has collaborated on dance, theater, and film projects, and has composed operas focused on contemporary sociopolitical

issues (the drug war in *Only the Truth* and illegal immigration in *Ana and Her Shadow*).

Yet, as a Mexican composer based in her home country, Ortiz has often been grouped into the category of Latin American music, one that gives little acknowledgment to composers working in the classical genre, much less the different cultures of Mexico and countries in Central and South America. She unabashedly incorporates Mexican themes into her music, noting that, like any other composer from any other part of the globe, they are a reflection of personal experiences.

She was immersed in music from an early age. Her parents were members of Los Folkloristas, an ensemble dedicated to preserving traditional music, and she played guitar in folk performances with them. But she also studied piano and by her mid-teens had recognized an ambition to become a composer. She went on to study at the Conservatorio Nacional de Música with Mario Lavista and Universidad Nacional Autónoma de México with Federico Ibarra. While on a scholarship at London's Guildhall School, she became interested in electroacoustic music and focused on that area for her doctoral degree from City University of London.

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### In Short

**Born:** December 20, 1964, in Mexico City, Mexico

**Resides:** in Mexico City

**Work composed:** 2021, on commission from the New York Philharmonic; it is dedicated to Gustavo Dudamel and María Valverde

**World premiere:** these performances

**Estimated duration:** ca. 15 minutes



In recent years she has enjoyed a fruitful association with the Los Angeles Philharmonic, where Gustavo Dudamel, who conducts this World Premiere, is music director. That orchestra has commissioned and premiered her *Tanga* (2019), *Téenek* (2017), the chamber piece *Pico-Bite-Beat* (2019), and, last October, *Kaayumari*, a contemplation on the return to live performances. Ortiz credits Dudamel with bringing the idea of exploring the Schumanns to her;

*Clara* is dedicated to the conductor and his wife, the Spanish actress María Valverde.

*Clara* is crafted in five sections, played through without pause, that give voice to Clara and Robert Schumann. Clara is identified by lyrical lines, with a steady pulse threaded through the first section, that establish her consistent presence. Robert's melodic lines skitter about in a more active and unsettled way. The central *Mi respuesta* (*My Response*) section, with its robust

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## In the Composer's Words



*Clara* is divided into five parts that are played without interruption:

*Clara*  
*Robert*  
*My Response*  
*Robert's Subconscious*  
*Always Clara*

Except for *My Response*, all of these sections are composed of intimate sketches or imaginary outlines of the relationship between Clara and Robert. My original idea was to transfer onto an ephemeral canvas the internal sounds of each one without attempting to illustrate or interpret, but simply voice and create, through my ear, the expressiveness and unique strength of their complex, but also fascinating personalities.

*Clara* comes from the idea that music will grant us access to a non-linear conception of time that is more circular, where the past (them) and the present (me) can meet, converse, and get to know one another. During these imaginary dialogues of a poetic and musical nature, an intimate diary began to grow in me, filled with nuances, confessions, and internal contradictions that find in music their own reference, significance, and internal coherence, expressing all that which cannot be read or explained, but rather must be heard. I like to think that through *Clara*, Clara Wieck Schumann is here, in this concert hall with us.

In order to clearly identify these sections, I have employed two fundamental musical tools: a brief rhythmic sequence that appears constantly as a *leitmotif* or *idée fixe*, acting as a thread to guide me between the sections that correspond to Robert or Clara; and a melodic theme played by the oboe that, in a more personal way, represents the latter's private world. At the end of the piece, this *leitmotif* can be heard as breathing, leaving implicit the permanence and legacy of both figures.

— Gabriela Ortiz

instrumentation, draws the two into Ortiz's sound world, "one of a rhythmic strength and colors characteristic of my language, of the unique vitality born out of the entrails of the land I come from."

*My Response* also explores her reaction to Clara's own question about her composing ambitions. Ortiz writes:

Throughout history, women have had to overcome major obstacles marked by gender differences. We have gradually unfolded within the musical arts with great difficulty. However, as is well known, there are many of us who have rebelled against these evident forms of injustice and struggled to gain recognition and a place in society. This piece represents an acknowledgement of Clara, a tribute to her, and my definitive, resounding

response to her question. It also signals my gratitude to all the women who, in their time, challenged the society they were raised in by manifesting their artistic oeuvre.

**Instrumentation:** two flutes (one doubling piccolo and alto flute), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, gongs, vibraphone, suspended cymbal, crotales, guiro, whip, claves, bass drum, xylophone, orchestra bells, cymbals, snare drum, tom-toms, cabasa, wood blocks, three triangles, and strings.

— *Rebecca Winzenried, an arts writer,  
former program editor for the  
New York Philharmonic, and  
former editor in chief of  
Symphony Magazine*

# New York Philharmonic

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# The Artist

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Venezuelan musician, composer, and conductor **Gustavo Dudamel** is driven by the belief that music has the power to transform lives, to inspire, and to change the world.

Currently serving as music director of the Los Angeles Philharmonic, Opéra national de Paris, and Orquesta Simón Bolívar, Dudamel is widely recognized as one of the most decorated conductors of his generation. Through his dynamic presence on the podium and his tireless advocacy for arts education he has introduced classical music to new audiences around the globe, and has helped to provide access to the arts for countless people in underserved communities.

One of the few classical musicians to become a bona fide pop culture phenomenon, Dudamel's film credits include Steven Spielberg's new adaptation of Bernstein's *West Side Story*, *Star Wars: The Force Awakens*, *Mozart in the Jungle*, *Sesame Street*, and *The Simpsons*. He has performed at the

Super Bowl halftime show, the Academy Awards, and the Nobel Prize Concert, and has worked with pop stars Coldplay, Billie Eilish, Christina Aguilera, Beyoncé, Bruno Mars, and others.

The many honors Dudamel has received include Spain's Gold Medal for Merit in Fine Arts, the Americas Society Cultural Achievement Award, a Chevalier de l'Ordre des Arts et des Lettres, a star on the Hollywood Walk of Fame, and being named one of *Time* magazine's 100 most influential people. His extensive, multiple Grammy Award-winning discography includes 65 releases, including recent Deutsche Grammophon LA Phil recordings of Mahler's Symphony No. 8, the complete Charles Ives symphonies, and Andrew Norman's *Sustain* (the Ives and Norman both won the Grammy Award for Best Orchestral Performance).

Inspired by his transformative experience as a youth in Venezuela's immersive musical training program El Sistema, he created The Dudamel Foundation in 2012 with the goal of expanding access to music and the arts by providing tools and opportunities for young people to shape their creative futures.

# 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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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.

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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,  
please contact Hillary Beson  
at [besonh@nyphil.org](mailto:besonh@nyphil.org).**

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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.

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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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lighthearted

