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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.

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, making the instrument stand out.

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729 Seventh Avenue, 4th Floor

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729 Seventh Avenue, 4th floor, New York, NY 10019.

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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 ALCANTARA

## The Lead Story

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

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

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

— Gustavo Dudamel



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

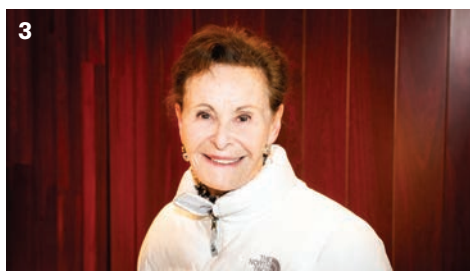
research or reenactment, as if they’re family members visiting from out of town. She extends this intimacy to include the audience: *Clara* ends with woodwinds and brass playing so softly that it sounds more like human breath than wind instruments. “It’s as if they are here. Perhaps Clara is here, listening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

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

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

# Face Page

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



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

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

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

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

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

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

Photos by Chris Lee

\*Board Member

## Briefing

### New Hall, New Season

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

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



### Celebrating Philharmonic Women



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

## Big Talent — Small Scale

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

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

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

Violino I  
Violino II  
Viola  
Violoncello  
Piano



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## Briefing

### Bravi, Tutti!

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



ADAM STOLTMAN

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



CHRIS LEE

## Program 2.0

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



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Monday, March 14, 2022, at 7:30

# NEW YORK PHILHARMONIC

**Jaap van Zweden** Music Director

## ***Sound ON***

### **Part of *The Schumann Connection***

**Nadia Sirota**, Curator / Host

**Stephen Mulligan**, Conductor

(New York Philharmonic debut)

**Molly Netter**, Soprano

(New York Philharmonic debut)

**Carter Brey**, Cello

**Musicians from the New York Philharmonic**

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

Nadia Sirota is **The Marie-Josée Kravis  
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## **Sound ON**

### **Part of *The Schumann Connection***

**Nadia Sirota**, Curator / Host

**Stephen Mulligan**, Conductor

(New York Philharmonic debut)

**Molly Netter**, Soprano

(New York Philharmonic debut)

**Carter Brey**, Cello

#### **Musicians from the New York Philharmonic**

#### **C. SCHUMANN**

(1819–96)

#### **Selection from Variations on a**

**Theme by Robert Schumann (1853)**

(No pause)

#### **Nico MUHLY**

(b. 1981)

***Small Variations*** (2019; World Premiere)

ERIC HUEBNER, Piano

#### **Michael GORDON**

(b. 1956)

***(Hyper)*** (2014)

STEPHEN MULLIGAN\*, Conductor

ALISON FIERST, Flute

BIXBY KENNEDY\*, Clarinet

FIONA SIMON, Violin

Cello to be announced

MAX ZEUGNER, Bass; JJI\*, Guitar

SAE HASHIMOTO\*, Percussion

STEVEN BECK\*, Piano

#### **WANG Lu**

(b. 1982)

***Between Air*** (2018)

BIXBY KENNEDY\*, Clarinet

HANNAH CHOI and JIN SUK YU, Violins

LEAH FERGUSON, Viola

SUMIRE KUDO, Cello

**Anthony CHEUNG**

(b. 1982)

***Bagatelles, for Piano Quintet*** (2014)

I.  
II.  
III.

ERIC HUEBNER, Piano  
JIN SUK YU and HANNAH CHOI, Violins  
LEAH FERGUSON, Viola  
SUMIRE KUDO, Cello

**Intermission**

**Reena ESMAIL**

(b. 1983)

***Charukeshi, from Darshan*** (2018)

ANNA RABINOVA, Violin

**Julia WOLFE**

(b. 1958)

***Retrieve*** (2016)

ALEXEI YUPANQUI GONZALES, Cello  
MAX ZEUGNER, Bass

**György KURTÁG**

(b. 1926)

**Selections for piano, four hands**

*Játékok III: Hommage à Kurtág Márta*  
(1979)

*Játékok III: Petruska idézése* (1979)

*Játékok IV: Hommage à Paganini* (1979)

*Játékok VIII: Hommage à J. S. B.* (2010)

(No pause)

**J.S. BACH / Arr. G. Kurtág**

(1685–1750)

***Gottes Zeit ist die allerbeste Zeit,  
Sonatina Actus tragicus***, BWV 106  
(1707 / 1708?)

ERIC HUEBNER and STEVEN BECK\*,  
Piano, Four Hands

*(continued)*

**David LANG**

(b. 1957)

***prayers for night and sleep*** (2018)

1. night

2. sleep

STEPHEN MULLIGAN\*, Conductor

MOLLY NETTER\*, Soprano

CARTER BREY, Solo Cello

NA SUN and FIONA SIMON, Violins

CONG WU, Viola

MARIA KITSOPOULOS, Cello

Bass to be announced

SAE HASHIMOTO\*, Percussion

SARA GRIFFIN, Librarian

\* Guest artist

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## Notes on the Program

by Nadia Sirota, The Marie-Josée Kravis Creative Partner

If music is an expression of “culture,” it reflects the very ways in which we connect with one another. Compositions are little human analogues, responding to each other with admiration, defiance, one-upmanship, compassion, or utter dismissal. In its finest moments, art can prise away a thread of our humanity, exposing some unobserved, familiar thing. It’s no wonder, then, that we cannot get enough of Clara Schumann, touring concert pianist, composer — a giant of the 19th century — and her composer husband, Robert Schumann. Both artists are survived by visceral compositions that are stubbornly distinctive, delightful in their ingenuity and affecting in their harmonies. Yet these composers’ fingerprints are all over each other’s work. Robert was inspired by Clara’s playing, by the instruments she wrote for, her very approach to the keyboard, and Clara was occasionally so taken by her husband’s musical ideas she intertwined them with her own, re-working his themes. The pair coded references to each other in their work, little inside jokes, hidden messages for each other to find. Theirs is more than a love story: it’s a story of deep artistic collaboration.

Tonight, we’ll hear from nine contemporary composers who are fluent in

connection. These are musicians inspired by their brilliant friends, spouses, and by deep artistic partnerships. We’ll hear a work each by the composer-founders of Bang on a Can, three friends who, in the 1980s, felt the contemporary music world was too bitterly fractured by style and genre. They are new-music advocates, presenters, creators, and recreators. Their effect on classical music has been tremendous, influencing everything from the way ensembles are formed, audiences are engaged, and pieces are constructed, to the ways concerts are presented. Now in the prime of their compositional careers, Michael Gordon, David Lang, and Julia Wolfe still happily and lovingly support, influence, and collaborate with one another.

The other featured composers are Wang Lu and Anthony Cheung, a married couple, each of whom constructs inventive and beautiful works that surprise and fascinate; György Kurtág, who was inspired by his wife, Marta — a pianist and educator — with whom he performed for six decades; and Reena Esmail, who has written a number of stunning works for her husband, the virtuoso violinist Vijay Gupta.

---

### Selection from Variations on a Theme by Robert Schumann

#### Clara Schumann

**Born:** September 13, 1819, in Leipzig, Germany

**Died:** May 20, 1896, in Frankfurt

**Work composed:** 1853

**Estimated duration:** ca. 2 minutes



### Small Variations

#### Nico Muhly

**Born:** August 26, 1981, in Randolph, Vermont

**Resides:** in New York City

**Work composed:** 2019, on

a commission by Mishka Rushdie Momen  
**World premiere:** This concert marks the first live performance of the piece.

**Estimated duration:** ca. 5 minutes



We start with an homage to the Schumanns themselves. The New Yorker Nico Muhly wrote **Small Variations** during the COVID-19 pandemic, for a recording project by the pianist Mishka Rushdie Momen that was inspired by **Clara Schumann's variations on a theme from Robert's Bunte Blätter**. She wrote the piece for Robert's birthday, dedicating it "To my beloved husband on the 8th of June 1853 this humble, renewed essay by his old Clara."

**Nico Muhly**, in turn, takes on this theme impressionistically, playing with its range and the expressiveness of its intervals. He writes: "I tried to do it all from memory, as if the original were so distant that it only existed in fragments. The result is a sort of 'memory chorale,' surrounding a kinetic and frantic interlude, stealing from other composers' variations on the same theme." Tonight marks the work's live world premiere.

**Michael Gordon** can seemingly tease electricity from the air, channeling it through musicians and straight to the heart of the listener. **(Hyper)** presents a stunning, hyperactive, and mesmerizing series of interlocking phrases that propel ever forward. The composer writes:

In **(Hyper)** I attempt to create the musical equivalent of an impossible object, an optical illusion in which an impossible geometry is represented. Impossible objects fall up, open in and out, and twist irrationally in space. One impossible object is the Penrose Stairs — stairs that climb upward but somehow loop in a circle, so that no matter how far one climbs they always return to the same place. Similarly, music can travel through keys and end up where it began.

The music of **Wang Lu** is at once inventive and intuitive, taking its inspiration from, in the composer's words, "traditional Chinese music, urban environmental sounds, linguistic intonation and contours, and freely improvised traditions, through the prism of contemporary instrumental techniques and new sonic possibilities." In **Between Air** she coaxes unexpected colors from the sum of clarinet plus string quartet, sliding between pitches and deftly mixing harmony and timbre. She writes:

Between the flow of naturally pulsating motion and the inhaling / exhaling of instrumental bodies, this piece gently explores breath-like phrases through

---

## **(Hyper)**

### **Michael Gordon**

**Born:** July 20, 1956, in Miami Beach, Florida

**Resides:** in New York City

**Work composed:** 2014, on a commission by the Da Camera Society, Los Angeles, California, for DC8

**World premiere:** February 22, 2014, at Farmers & Merchants Bank, Los Angeles, California

**Estimated duration:** ca. 10 minutes



## **Between Air**

### **Wang Lu**

**Born:** May 29, 1982, in Xi'an, China

**Resides:** in Providence, Rhode Island

**Work composed:** 2018

**World premiere:** June 1, 2018, by clarinetist Kinan Azmeh and the Aizuri Quartet, at The Metropolitan Museum of Art, New York City

**Estimated duration:** ca. 6 minutes



subtle micro-shadings and timbral deviations to create a continually deepening emotional journey.

**Anthony Cheung** presents us with a beautiful set of three *Bagatelles* for piano and string quartet that are inspired by Beethoven, but comfortable in their own skin. He writes:

These three pieces take the spirit of the Beethovenian *bagatelle* as their starting point. Each is self-contained, with the first and third referencing specific pieces. The opening of the *Coriolan* Overture, with its forceful and magnetic sustained crescendo broken off by a loud chord — heard three times with ever greater tension — appears in fragmented form at the very opening, and then reveals itself more volcanically at the end of the movement. The third piece is an expansion of a solo piano piece written concurrently (*Vanished Traces*), and uses bits of the second movement of the Fifth Symphony, revealed at the onset, gradually pulled apart, then reassembled in the coda, with an extended, melancholy allusion to the end of the theme. The middle movement makes no such references

but takes off from the insistent G that glues the first piece together. Three independent and unrelated elements are thrown together, each interrupting the other, until a series of static, pensive sonorities finally wins out.

**Darshan**, by **Reena Esmail**, is the first of a planned five-movement work that is being written to explore the concept of grief “in its many facets and forms.” Composed for her husband, the violinist Vijay Gupta, it’s written in Raag Charukeshi, which, from a Western perspective, sounds like a combination of major and minor scales, and incorporates Hindustani vocal and string instrument inflections. Reena writes:

Darshan means “seeing” in Hindi. In the Hindu religion, to give “darshan” is to see and worship God. As Vijay and I worked on this music together over three years, we began to see the divine in one another.

While all musical instruments require feats of athletic prowess to play, string instruments — with their two taut filaments of steel string and bow hair — require the performer to explore friction in a unique way.

---

## ***Bagatelles*, for Piano Quintet**

### **Anthony Cheung**

**Born:** January 17, 1982, in San Francisco, California

**Resides:** in Providence, Rhode Island

**Work composed:** 2014

**World premiere:** April 1, 2014, by Matan Porat, Solenne Païdassi, Albrecht Menzel, Hiyoli Togawa, and Simone Drescher, at The Great Hall at Heidelberg University, Germany

**Estimated duration:** ca. 10 minutes



## ***Charukeshi*, from *Darshan***

### **Reena Esmail**

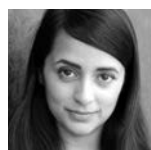
**Born:** February 11, 1983, in Chicago, Illinois

**Resides:** Los Angeles, California

**Work composed:** 2018, on a commission by Vijay Gupta

**World premiere:** September 22, 2018, by Vijay Gupta and Taos New Music Group in Taos, New Mexico

**Estimated duration:** ca. 5 minutes





It's a physicality that **Julia Wolfe** loves to explore, as she does in **Retrieve**:

I love strings! And it was really fun to focus on the low end for this piece. The word "retrieve" can mean so many things — memory, bringing back, regaining, recovery. It was premiered at a festival at Cornell University called Technologies of Memory — and that helped inspire the title. It is dedicated to the folks who headed up the festival — Jonathan Boyarin and Elissa Sampson.

One of the most charming relationships in contemporary music was the lasting personal and professional bond between the composer **György Kurtág** and his wife, Marta, who passed away in October 2019. For 72 years the two were true partners, studying scores together, performing together, and bouncing concepts off each other. While Marta was a pianist rather than a composer by trade, György often spoke of her contributions to his work. In 2018, when his opera *Endgame* was premiered, he noted her influence. "At the end," he said, "she didn't just have thoughts on orchestration; she was composing the music."

Throughout their relationship, the Kurtágs performed together. Often sharing one upright piano, they would play works by Bach as well as György, including pieces from **Játékok** (*Games* in Hungarian), a series of joyful performance études that he has been composing continuously since 1972. Music critic Alex Ross saw one of their programs in Vienna in 2006. "To close," he writes, "the Kurtágs performed an arrangement of the opening movement of **Bach's cantata *Gottes Zeit ist Die Allerbeste Zeit***, which was — how else to put it? — one of the most beautiful things I have ever heard."

The final work this evening, **prayers for night and sleep**, sends us off into the unknowable night. **David Lang** creates music that cracks open the mundane to reveal divinity. He writes:

I started this piece by thinking about the prayers that some people may say before going to sleep. Some prayers offer thanks for the day just ended, some offer thanks for the night, and thanks for the day about to begin. Some prayers are gentle, some are about spreading good will and health and happiness

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## Retrieve

### Julia Wolfe

**Born:** December 18, 1958, in Philadelphia, Pennsylvania

**Resides:** in New York City

**Work composed:** 2016

**World premiere:** September 15, 2016, as part of the Technologies of Memory festival at Cornell University

**Estimated duration:** ca. 9 minutes



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## Selections from *Játékok* (Games)

### György Kurtág

**Born:** February 26, 1926, in Lugos (Lugoj), Romania

**Resides:** near Bordeaux, France

**Work composed:** Kurtág has been composing his series of *Játékok* since 1973.

**Estimated duration:** ca. 5 minutes



throughout the world. Some are just about getting a good night's sleep. After reading prayers from many cultures and religions it began to feel that behind all these prayers was a universal sense of fear. There are a lot of things that can go wrong for us — we can get hurt, we can be attacked, we can do the wrong thing. During the day we can at least try to protect ourselves, but at night, while we are sleeping, we are vulnerable. We have to trust that something can protect us while we sleep, or no sleep would be possible. So I decided to divide my piece into two sections — “night” is a list of things we may feel and fear about the night, and “sleep” is the prayer that asks if we can be protected from those feelings and fears. I made the text for “night” from how internet search engines complete the sentence “When night falls I ...” and I made the text for “sleep” from excerpting several traditional Jewish bedtime prayers.

---

***prayers for night and sleep***

**David Lang**



**Born:** January 8, 1957, in Los Angeles, California

**Resides:** in New York City

**Work composed:** 2018

**World premiere:** October 27, 2018, by Amsterdam Sinfonietta, soprano Claron McFadden, and cellist Harriet Krijgh at the Cello Biennale, Muziekgebouw Amsterdam, Netherlands

**Estimated duration:** ca. 17 minutes

# Text

## **David Lang's *prayers for night and sleep***

### **1. night**

when night falls  
I can barely see  
I can certainly see some people I can enter it  
I can feel the dread coming  
I can hear  
I can hear it in the distance  
I can imagine it  
I can light up my whole body  
I can move  
I can put on whatever I like  
I can see the flames  
I can walk out into the darkness I can watch the stars  
I can't fall asleep  
I can't see anything  
I feel ashamed  
I feel hungry  
I feel life is getting shorter I feel lost  
I feel sad and alone  
I feel the temptation  
I feel uneasy  
I feel very much alone  
I will be awake  
I will be released  
I will be with you  
I will complete my plan  
I will crawl  
I will defend  
I will figure something out  
I will go there  
I will lead the attack  
I will look up to see the new moon I will seek answers  
I will share your company again  
I will sneak in  
I will tell the stars  
I will tell you something  
I will wake up

### **2. sleep**

when sleep falls upon my eyes  
let me lie down in peace  
let me rise up again in peace  
no evil dreams no sleep of death

no snare  
no sorrow  
no terror by night no arrow by day  
no thousand at my left  
no ten thousand at my right  
let me lie down in peace  
let me rise up again in peace let me find my better self  
when I go out when I come in when I lie down when I rise up  
in life  
in peace  
now and forever by day  
by night  
when I lie down when I rise up  
let me lie down in peace  
let me rise up again in peace  
at my right hand at my left hand before me behind me above me

— *David Lang*

## Meet the Artists



**Nadia Sirota**

Violist Nadia Sirota's career spans solo performances, chamber music, producing, curation, and broadcasting. In all branches of her artistic life she aims to open classical music up to a broader audience. Her singular sound and expressive execution have served as muse to dozens of composers, including Nico Muhly, Missy Mazzoli, Marcos Balter, and David Lang.

As a soloist, Sirota has appeared with acclaimed orchestras around the world, and she has released four albums of commissioned music, *first things first* (2009), *Baroque* (2013), *Keep in Touch* (2016), and *Tessellatum* (2017). She is a member of Bedroom Community, a collective of musically diverse artists who work and collaborate at Reykjavik's Greenhouse Studios. She has also lent her sound to recording and concert projects by such artists as The National, David Bowie, and Björk.

Sirota is a member of the acclaimed chamber sextet yMusic. Their virtuosic execution and unique configuration have attracted high profile collaborators including Paul Simon, Ben Folds, and Anohni, and inspired an expanding repertoire of original works by prominent composers including Andrew Norman, Caroline Shaw, and Chris Thile.

Since 2018 Nadia Sirota has served as the New York Philharmonic's Kravis Creative Partner, a position created for her. In this role, she helped create and hosts two series: Kravis *Nightcap* and *Sound ON*, the latter of which she also curates, and

works on contemporary-music initiatives across the organization. She also serves as creative associate at The Juilliard School and as artist-in-residence at UCLA's Center for the Art of Performance. She is the co-founder of Eclipse Projects, an independent arts management and production company based in Los Angeles.

Sirota won a 2015 Peabody Award for her podcast *Meet the Composer*, which she hosted and co-created. She also received the ASCAP Deems Taylor Award, for her work in radio, and Southern Methodist University's Meadows Prize, awarded to pioneering artists and scholars with emerging international profiles. Nadia Sirota received her undergraduate and master's degrees from The Juilliard School, where she studied with Heidi Castleman, Misha Amory, and Hsin-Yun Huang.

### Steven Beck

Pianist Steven Beck is a graduate of The Juilliard School, where his teachers were Seymour Lipkin, Peter Serkin, and Bruce Brubaker. Beck made his concerto debut with the National Symphony Orchestra and toured Japan as soloist with the New York Symphonic Ensemble. His annual Christmas Eve Bargemusic performance of Bach's *Goldberg Variations* has become a New York institution. He has appeared as soloist and chamber musician at Alice Tully Hall, the Kennedy Center, Library of Congress, Weill Recital Hall, Merkin Hall, and Miller Theatre, as well as on WNYC. Summer appearances include the Aspen Music Festival and Lincoln Center Out of Doors. He has played with the New York City Ballet, Mark Morris Dance Group, the New York Philharmonic, New York City Ballet Orchestra, and Orpheus Chamber Orchestra. An experienced new-music performer, he's worked with Carter, Boulez, Dutilleux, Wuorinen, Crumb, Perle, and Fred Lerdahl. He is a member of The

Knights, Talea Ensemble, Quattro Mani, and Da Capo Chamber Players. His discography includes Lieberson's Third Piano Concerto (Bridge) and Carter's Double Concerto (Albany). He is a Steinway Artist.

### **Carter Brey**

Carter Brey was appointed New York Philharmonic Principal Cello, The Fan Fox and Leslie R. Samuels Chair, in 1996. He has since appeared as soloist almost every season, most recently performing Haydn's Cello Concerto in C major in July 2021; he was also featured in *The Bach Variations: A Philharmonic Festival*, performing all six Bach cello suites. His honors include the Rostropovich International Cello Competition, Gregor Piatigorsky Memorial Prize, Avery Fisher Career Grant, and Young Concert Artists' Michaels Award; he was the first musician to win the Arts Council of America's Performing Arts Prize. Brey has appeared as soloist with virtually all of the major American orchestras, performing under conductors Claudio Abbado, Semyon Bychkov, Sergiu Comissiona, and Christoph von Dohnányi. He is a member of the New York Philharmonic String Quartet, has collaborated regularly with the Tokyo and Emerson String Quartets, and has appeared at the Spoleto, Santa Fe, and La Jolla chamber music festivals. His most recent recording features Chopin's complete works for cello and piano with pianist Garrick Ohlsson. Brey studied at the Peabody Institute and Yale University, where he was a Wardwell Fellow and Houghton Scholar. His cello is a rare J.B. Guadagnini made in Milan in 1754.

### **Hannah Choi**

Violinist Hannah Choi joined the New York Philharmonic in November 2014. Previously, she was a member of the Grant Park Festival Orchestra in Chicago and a substitute violinist in The Philadelphia Orchestra, and she has appeared as

concertmaster with the Haffner Symphony, Tanglewood Festival Orchestra, and Pacific Music Festival Orchestra. As a soloist, she has performed with The Philadelphia Orchestra, as winner of the Albert M. Greenfield Competition; the New England Conservatory Philharmonia, as winner of the New England Conservatory Concerto Competition; the Seoul, Daejeon, and Poland National philharmonic orchestras; and the Atlantic, Korean, and Haffner symphony orchestras. Choi has performed recitals at the Seoul Arts Center and Kumho Arts Hall in South Korea, and in various venues in the United States and abroad. Born in Lubbock, Texas, Hannah Choi received her bachelor of music degree from the Curtis Institute of Music and her master of music degree and graduate diploma from the New England Conservatory, and concluded her studies with a professional studies certificate in the Orchestral Performance program at the Manhattan School of Music.

### **Leah Ferguson**

Violist Leah Ferguson joined the New York Philharmonic in October 2018, having previously served in the Boston Symphony Orchestra since 2016. Originally from Chicago, Ferguson received her early training from Roland Vamos. She went on to earn a bachelor's degree from the Cleveland Institute of Music, and a graduate diploma from The Juilliard School as a recipient of the Kovner Fellowship, studying with Heidi Castleman and Philharmonic Principal Viola Cynthia Phelps. She has participated in festivals including Music@Menlo, Ravinia's Steans Music Institute, the Verbier Festival, and the Perlman Music Program; toured with Musicians from Ravinia's Steans Music Institute; performed as a guest artist with the Academy of St Martin in the Fields Chamber Ensemble; and appeared at The Greene Space with violinist Joshua Bell and other musicians from the YoungArts Foundation.

Leah Ferguson has also performed with the Chicago Symphony Orchestra, The Cleveland Orchestra, Rochester Philharmonic Orchestra (as assistant principal), and Montreal Symphony Orchestra (as guest associate principal). Her performances have been featured on WCLV Cleveland, WFMT Chicago, and HBO's documentary series *Masterclass*.

### **Alison Fierst**

Alison Fierst joined the New York Philharmonic as Associate Principal Flute in September 2019, having previously held the position of second flute in the Rochester Philharmonic Orchestra. She has been a fellowship recipient at the Aspen Music Festival and School, where she performed with the Aspen Festival Orchestra and studied with Nadine Asin, Mark Sparks, and Demarre McGill. An active soloist, her honors include Second Place in the 2017 National Flute Association Young Artist Competition and First Place in the 2017 Flute Society of Greater Philadelphia Young Artist Competition. She also won First Place in the Pittsburgh Chapter of the National Society of Arts and Letters (NSAL) Woodwind Competition and proceeded to win Second Place in the 2018 NSAL National Woodwind Competition. A native of Point Pleasant, New Jersey, Alison Fierst began her flute studies with Inna Leoni. She completed her bachelor's degree in flute performance at Carnegie Mellon University and began earning her master's in orchestral performance at Manhattan School of Music. Her teachers include Alberto Almarza, former New York Philharmonic Principal Flute Jeanne Baxtresser, and Philharmonic Principal Flute Robert Langevin.

### **Alexei Yupanqui Gonzales**

Cellist Alexei Yupanqui Gonzales joined the New York Philharmonic in November 2012,

after having served as principal cello of the Rhode Island Philharmonic and Boston Lyric Opera. He has also been a member of the Boston Ballet Orchestra and has performed with the Boston Symphony Orchestra, Boston Pops, A Far Cry Chamber Orchestra, Emmanuel Music, and Bach Ensemble with harpsichordist John Gibbons. Gonzales has performed chamber music in venues including Boston's Jordan Hall, the Isabella Stewart Gardner Museum, Seattle Town Hall, Currier Museum of Art, and the Library of Congress in Washington, DC. He won First Prize in the Coleman International Chamber Competition with the Azure Trio, and he received the Borromeo String Quartet Artist Award. Gonzales taught chamber music at the New England Conservatory Preparatory School. He was a Tanglewood Music Center Fellow for three summers, where he received the Samuel Mayes Memorial Prize and participated in the Bach Institute Seminar. He has performed at the Schleswig-Holstein Music Festival, Banff, International Music Arts Institute, and Killington Music Festival. Gonzales studied at the New England Conservatory of Music.

### **Sara Griffin**

Sara Griffin joined the New York Philharmonic as Assistant Principal Librarian in September 2009. A native of Springfield, Missouri, she earned a bachelor of music and a doctor of musical arts degree in oboe from the University of Missouri-Kansas City, and a master of music degree from the University of Illinois at Urbana-Champaign. Before she joined the Philharmonic Griffin's orchestra library associations included positions with the National Symphony Orchestra, Tanglewood Music Center Orchestra, and Kansas City Symphony. Other notable projects include music preparation for NASA's 50th anniversary celebration during the 2006 Smithsonian Folk Life

Festival, and the 2009 Library of Congress Gershwin Prize for Popular Song, featuring the world premiere of Stevie Wonder's *Sketches of a Life*.

### Sae Hashimoto

Sae Hashimoto is a Japanese-born percussionist whose multifaceted career extends beyond barriers of genre and classification. Her unique approach to performance is cultivated by her intensive classical training and a decade of freelance experience in New York City performing symphonic, baroque, contemporary, and avant-garde music. Hashimoto is the newest member of Yarn/Wire, a New York-based piano / percussion quartet that has promoted the creation of new and experimental music over the past decade. As an orchestral musician, she has appeared as guest timpanist with the New York Philharmonic and the New York City Ballet. Since 2016, she has worked extensively with John Zorn, and has premiered over ten of his works for the vibraphone. Her latest project featuring original music is Archipelago X, an improvised trio consisting of Brian Marsella on keyboards and Ikue Mori on electronics.

Hashimoto holds a bachelor's degree and a master's degree from The Juilliard School, where she studied with Daniel Druckman and Markus Rhoten of the New York Philharmonic.

### Eric Huebner

Pianist Eric Huebner, The Anna-Maria and Stephen Kellen Piano Chair, joined the New York Philharmonic in January 2012. A graduate of The Juilliard School, he had been a guest pianist with the Orchestra since 2004. In June 2012 he performed as soloist with Musicians from the New York Philharmonic in the World Premiere of Carter's *Two Controversies and a Conversation* — a double concerto for piano and percussion — with percussionist Colin Currie. In

March 2016 he performed a solo recital of piano works as part of the Philharmonic's *Messiaen Week*. Huebner has been a featured recitalist at the Ojai Music Festival and appeared on the Monday Evening Concerts and Piano Spheres series in Los Angeles, in addition to solo appearances at the Carlsbad Music Festival, the Miller Theatre at Columbia University, and New York's (le) Poisson Rouge. He is a member of the quartet Antares, a First Prize winner of the 2002 Concert Artists Guild International Competition. Eric Huebner is assistant professor of piano at the University at Buffalo, where he maintains an active piano studio and performs as part of the Slee Sinfonietta.

### Jiji

Jiji is an adventurous artist on acoustic and electric guitar, playing an extensive range of music from traditional and contemporary classical to free improvisation. Her impeccable musicianship, compelling stage presence, and fascinating repertoire earned the Korean guitarist First Prize at the 2016 Concert Artists Guild International Competition. A passionate advocate of new music, Jiji has premiered numerous works, including *Talking Guitars*, a duo piece by renowned composer Paul Lansky. She also performs her own compositions, incorporating electronic media and acoustic music. Her music is influenced by her regular activities as a DJ, in which she highlights the electronic dance styles of happy hardcore and Berlin experimental electronica. As a chamber musician, she has played with members of Eighth Blackbird, Bang on a Can All-Stars, wild Up, and the Aizuri Quartet. She has performed at a wide array of venues, including Carnegie Hall, 92nd Street Y, Philadelphia Museum of Art, and The Metropolitan Museum of Art. Jiji is based in Tempe, Arizona, where she is assistant professor of guitar at Arizona State University.



## **Bixby Kennedy**

Clarinetist Bixby Kennedy has performed concertos with the Minnesota Orchestra, Houston Symphony, Bloomington Sinfonietta, and New Haven Symphony Orchestra. As a chamber musician, he has performed throughout the US and Europe in venues including Carnegie Hall, Alice Tully Hall, the Kennedy Center, and at Marlboro Music Festival, and is the clarinetist for the New York City–based chamber ensemble Frisson. He has been a guest artist with The Chamber Music Society of Lincoln Center, Saint Paul Chamber Orchestra, and Orpheus Chamber Orchestra. Kennedy is associate principal clarinetist of the New Haven Symphony Orchestra, associate principal of the Albany Symphony, and principal clarinetist of Symphony in C. Kennedy has performed on original and replica period instruments with Grand Harmonie Orchestra. A former member of Ensemble Connect, he works as a teaching artist throughout the US. As an arranger, his works have been performed by Orpheus Chamber Orchestra, Ensemble Schumann, Frisson, Ensemble Connect, and Symphony in C.

## **Maria Kitsopoulos**

Cellist Maria Kitsopoulos, The Secular Society Chair, joined the New York Philharmonic in 1996. She has performed as soloist with the Phoenix, Westfield, and Graz symphony orchestras and Athens State Orchestra; in New York, she has performed with Orpheus Chamber Orchestra, Orchestra of St. Luke's, and the New York Chamber Symphony. Before joining the Philharmonic, Kitsopoulos performed contemporary music with Ensemble Intercontemporain, Music Mobile, Guild of Composers, and Continuum, as soloist in New York Premieres by Leon Kirchner, Valentyin Silvestrov, and Chinariy Ung. As a member of CELLO, she performed music commissioned by that quartet at the

Kennedy Center in Washington, DC, New York's Lincoln Center and Merkin Concert Hall, and throughout the United States. She earned bachelor's, master's, and doctoral degrees from The Juilliard School, where she received the Peter Mennin Prize for Outstanding Leadership and later served on the faculty. A prize winner in the National Society of Arts and Letters Cello Competition, she received fellowships from the Aspen and Tanglewood music festivals. Kitsopoulos plays a 300-year-old cello made by Carlo Giuseppe Testore.

## **Sumire Kudo**

Cellist Sumire Kudo joined the New York Philharmonic in 2006. Previously, she taught at Indiana University–South Bend and was the cellist of the Avalon String Quartet. Born in Tokyo, Kudo began musical studies at age four with her father, cellist Akiyoshi Kudo. She came to the United States in 2000, after establishing herself in Japan through solo performances and recordings. Her honors have included the Hideo Saito Memorial Fund Award, which she received from the Sony Music Foundation after being chosen by Seiji Ozawa and Tsuyoshi Tsutsumi as the most promising cellist in 2005, and prizes at the Sapporo Junior Cello Competition and 62nd Japan Music Competition. Kudo is a graduate of Tokyo's Toho School and The Juilliard School. She has participated in the Nagano-Aspen, Aspen, Santa Fe, and Marlboro music festivals. *Record Geijutsu*, Japan's leading classical music magazine, named her second solo CD, *Love of Beauty*, as Best Recording.

## **Stephen Mulligan**

American conductor Stephen Mulligan recently concluded his tenure as associate conductor of the Atlanta Symphony Orchestra and music director of the Atlanta Symphony Youth Orchestra. Mulligan served as a Dudamel Conducting Fellow with the Los Angeles Philharmonic in the

2018–19 season, leading the orchestra on the Toyota Symphonies for Youth series and assisting music director Gustavo Dudamel, conductor laureate Esa-Pekka Salonen, and guest conductors Lionel Bringuier, Mirga Gražinytė-Tyla, Zubin Mehta, and Michael Tilson Thomas.

In the 2021–22 season, Mulligan debuts with the Detroit Symphony Orchestra, Arkansas Symphony, Southwest Florida Symphony Orchestra, and the Lakes Area Music Festival. Highlights of recent previous seasons include leading the National, St. Louis, Phoenix, Virginia, Charlotte, Memphis, Portland, Amarillo, and Reading symphony orchestras, the Florida Orchestra, London Symphonia, Aspen Philharmonic Orchestra, and Rochester Philharmonic Orchestra.

A native of Baltimore, Maryland, Mulligan is a two-time recipient of the prestigious Solti Foundation U.S. Career Assistance Award and the Aspen Conducting Prize.

### **Molly Netter**

Canadian-American soprano Molly Netter enlivens complex and beautiful music, both old and new. Her voice has been heard on five Grammy-nominated albums since 2017. Recent performance highlights include the US premiere of *prayers for night and sleep* by David Lang, conducted by Joe Hisaishi at Carnegie Hall and in Tokyo, as well as solo engagements with the Boston Early Music Festival, New World Symphony, Apollo's Fire, the California Symphony, Musica Angelica, Bang on a Can All-Stars, and Trinity Wall Street, where she curated a program of newly commissioned works to pair with the music of Barbara Strozzi. Netter has performed as a soloist with the Chicago Symphony Orchestra, the Albany Symphony, Heartbeat Opera, BOP Opera in Montreal, the Staunton Music Festival, and Juilliard415 at Lincoln

Center. She has performed under Nicolas McGegan and toured internationally with Helmuth Rilling, Simon Carrington, David Hill, and as a soloist in Japan, Singapore, and Burma under Masaaki Suzuki. Netter holds degrees from Oberlin and Yale, and is on the voice faculty at the Oberlin Baroque Performance Institute.

### **Anna Rabinova**

Born in Moscow, violinist Anna Rabinova joined the New York Philharmonic in 1994, and first performed as soloist with the Orchestra in 2008 in J.S. Bach's *Brandenburg* Concerto No. 5, led by Lorin Maazel. She has toured Europe with ensembles including the Moscow State Symphony and performed with the Halle Philharmonic; Schwerin Philharmonic; Moscow Radio, Moscow Chamber, Eisenach, Russian State, Berlin, and American symphony orchestras. Festival appearances include Schleswig-Holstein, Tanglewood, and Caramoor, and she has given recitals in Berlin, Moscow, Rome, Leipzig, Belgrade, and Washington, DC, as well as at Carnegie Hall's Weill Recital Hall and Alice Tully Hall. She has recorded on the Auris-Subtilis and Naxos labels, and in 1998 her recording for an NHK-TV chamber series was broadcast worldwide. Rabinova studied at the Tchaikovsky Conservatory. She won first prize at the 16th International Violin Competition in Belgrade and the 1993 Concerto Competition at The Juilliard School. She has taught at the Gnessin Institute in Moscow, the Manhattan School of Music, and LaGuardia High School, in addition to giving master classes in the US and abroad.

### **Fiona Simon**

Violinist Fiona Simon, The Shirley Bacot Shamel Chair, joined the New York Philharmonic in 1985 and made her solo debut with the Orchestra in 1989, performing Vivaldi's Concerto for Three Violins.

Simon began her career in her native England, where she studied with Szymon Goldberg and won major prizes in the Carl Flesch and Jacques Thibaud Competitions. For three consecutive years, she was London's Young Artist of the Year. She has performed with the Academy of St Martin in the Fields, the Royal Opera at Covent Garden, and the English Chamber Orchestra, among others. She has also been featured in many recitals and concerts broadcast by the BBC, and has made numerous appearances throughout Europe. Simon is a member of the Vanderspar String Trio and the Simon String Quartet. She was married to the late New York Philharmonic violinist Richard Simon, and has a son, Michael Paul, a poet.

### **Na Sun**

Violinist Na Sun, The Gary W. Parr Chair, joined the New York Philharmonic in 2006. A native of China, she began playing the violin at age seven, and at nine she was accepted into the Central Conservatory of Music in Beijing, from which she received her bachelor's degree with highest honors, and where she won the conservatory violin competition. She has performed with the China Youth Symphony (as concertmaster), Central Conservatory Chamber (principal second violin), Icelandic Symphony, and Icelandic Opera orchestras. Since arriving in the United States in 2003, Sun has given numerous recital and chamber music concerts; received her artist diploma from Boston University's College of Fine Arts, where she was the Grand Prize winner of the Bach competition; and was a fellow with the Tanglewood Music Center Orchestra, including serving as concertmaster. She was a scholarship student at the Kneisel Hall Chamber Music Festival in Blue Hill, Maine, and the National Orchestra Institute in Maryland.

### **Cong Wu**

Cong Wu joined the New York Philharmonic as Assistant Principal Viola, The Norma and Lloyd Chazen Chair, in September 2018, while pursuing his doctoral degree at Manhattan School of Music. Winner of the Third Prize and the Chamber Music Prize in the 14th Primrose International Viola Competition, and the Special Prize in the 12th Tertis International Viola Competition, he has performed as a soloist throughout North America and Asia. An avid chamber musician, Wu has collaborated with Christoph Eschenbach, David Finckel, Itzhak Perlman, Peter Wiley, Pinchas Zukerman, the American String Quartet, and many Philharmonic musicians. He has performed at festivals including Marlboro, The Chamber Music Society of Lincoln Center's Chamber Music Encounters, Music@Menlo, Perlman Music Program, Lake Champlain Chamber Music, and Schleswig-Holstein Musik. He also regularly appears with the Jupiter Symphony Chamber Players, East Coast Chamber Orchestra, and New York Classical Players. Born in Jinan, China, Cong Wu moved to New York in 2010 after graduating from the Beijing Central Conservatory of Music. He holds degrees from The Juilliard School and Manhattan School of Music.

### **Jin Suk Yu**

Violinist Jin Suk Yu joined the New York Philharmonic in January 2015. Previously, he was a second-year fellow at the New World Symphony, where he served as concertmaster under the direction of Michael Tilson Thomas and appeared as a soloist, having won the concerto competition. Yu has also performed in the Chicago, Pittsburgh, and Atlanta symphony orchestras. From 2011 to 2013, while studying at The Juilliard School, he led both the Juilliard Orchestra and the Verbier Festival

Orchestra as concertmaster and in various principal positions. He has participated in the Artosphere Festival Orchestra, Sarasota Music Festival, Aspen Music Festival, and the Encore School for Strings. Born in Seoul, South Korea, Yu started playing the violin at the age of five and attended the Interlochen Arts Academy, where he was concertmaster and winner of the concerto competition as well as a valedictorian. He went on to pursue his studies at The Juilliard School, studying with Naoko Tanaka and Joseph Lin, from which he received both his bachelor and master degrees.

### **Max Zeugner**

Associate Principal Bass Max Zeugner, The Herbert M. Citrin Chair, joined the New York Philharmonic in September 2012. His previous posts included section leader of the Northern Sinfonia and principal of the London Symphony Orchestra, for a season, and BBC Philharmonic Orchestra in Manchester, England. He studied at The Juilliard School with former New York Philharmonic Bassist Orin O'Brien and at Boston University's College of Fine Arts, where he won the 2005 Concerto Competition. Zeugner has performed chamber music across the United States, Europe, South America, and the Far East; has been a guest artist with the Boston Chamber Music Society; and is a founding member of the Worcester Chamber Music Society. He performs frequently as soloist with his wife, pianist / fortepianist Yi-heng Yang. In the non-classical realm, he was a member of the Eastern Jazz Project, Charles Ketter Quartet, and Delfino Brothers Duo, and has performed with Joanna Newsom, Kelly Polar, and Pet Shop Boys. Max Zeugner has served on the faculties of the Apple Hill Chamber Players' Summer Chamber Music program, Royal Northern College of Music, and Newcastle University.

## 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.

# NEW YORK PHILHARMONIC



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



Programs are made possible, in part, by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

Photo of Gustavo Dudamel by Chris Lee.

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# NEW YORK PHILHARMONIC



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

**7:30pm** Concert

Dinner follows

Alice Tully Hall, Lincoln Center

**To support the Spring Gala,  
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# Philharmonic Schedule

March–April 2022

**THE SCHUMANN CONNECTION**  
**Chamber Music at 92Y**  
Co-Presented with 92nd Street Y  
Sunday, March 6 | 3:00 p.m.

**Gilles Vonsattel** piano  
**Sheryl Staples** violin  
**Rebecca Young** viola  
**Eileen Moon-Myers** cello

Works by **C. SCHUMANN**,  
**BEETHOVEN**, and **BRAHMS**

1395 Lexington Avenue

Info & Tickets: 92Y.org

Alice Tully Hall at Lincoln Center  
Wed. March 9 | 7:30 p.m.  
Thu. March 10 | 7:30 p.m.  
Fri. March 11 | 8:00 p.m.  
Sat. March 12 | 8:00 p.m.

**Gustavo Dudamel** conductor

**R. SCHUMANN** *Symphony No. 1, Spring*  
**Gabriela ORTIZ** *Clara*  
**R. SCHUMANN** *Symphony No. 2*

## SOUND ON

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

**Nadia Sirota** host / curator  
**Philharmonic Musicians**

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

Rose Theater at Jazz at Lincoln Center  
Thu. March 17 | 7:30 p.m.  
Fri. March 18 | 8:00 p.m.  
Sat. March 19 | 8:00 p.m.  
Sun. March 20 | 2:00 p.m.

**Gustavo Dudamel** conductor

**R. SCHUMANN** *Symphony No. 3, Rhenish*  
**Andreia PINTO CORREIA**  
*Os pássaros da noite*  
*(The Birds of Night)*  
**R. SCHUMANN** *Symphony No. 4*

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

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

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

## PHILHARMONIC ENSEMBLES

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

## New York Philharmonic Musicians

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

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

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

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

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

## VERY YOUNG PEOPLE'S CONCERTS

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

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

## Tutti! / Uwaragua Wama!

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

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

Information in this issue current as of February 1, 2022

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

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

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

## SPRING GALA

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

Artist and repertoire tba

## THE ART OF THE SCORE

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

**David Newman** conductor

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

## KRAVIS NIGHTCAP

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

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

Program to be announced from the stage

165 West 65th Street, 10th Floor

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

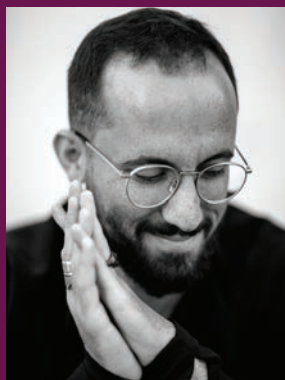
**Jaap van Zweden** conductor  
**Katia and Marielle Labèque** pianos

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

# CARNEGIE HALL



**Katia and Marielle Labèque**



**Igor Levit**



**Hilary Hahn**

## New York Philharmonic

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

**Wednesday,  
April 27 at 8 PM**

**Katia and Marielle  
Labèque**, Pianos

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

Sponsored by Breguet, Exclusive  
Timepiece of Carnegie Hall

**Friday, May 6  
at 8 PM**

**Igor Levit**, Piano

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

Sponsored by KPMG LLP

**Friday, June 10  
at 8 PM**

**Hilary Hahn**, Violin

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

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

Artists, programs, and dates subject to change.  
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Photos: Labèques by Umberto Nicoletti, Levit by  
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lighthearted

