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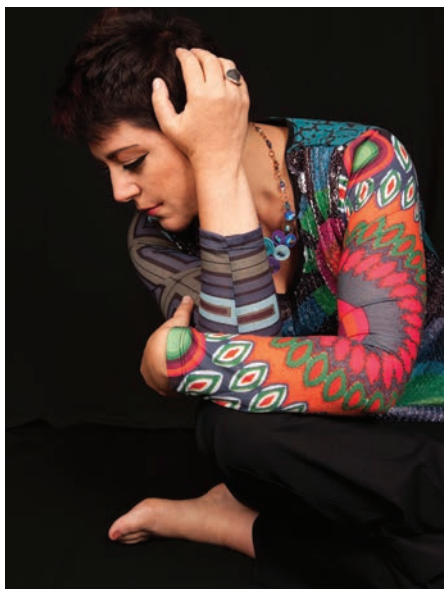
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MARCH 2022

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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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



For a complete listing of performances, including chamber and contemporary music concerts, see page 48 and visit **nyphil.org/schumann**.

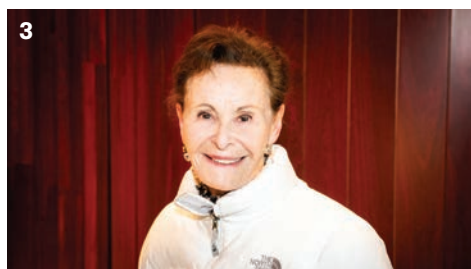
research or reenactment, as if they’re family members visiting from out of town. She extends this intimacy to include the audience: *Clara* ends with woodwinds and brass playing so softly that it sounds more like human breath than wind instruments. “It’s as if they are here. Perhaps Clara is here, listening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

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

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

Face Page

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



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

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

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

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

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

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

Photos by Chris Lee

*Board Member

Briefing

New Hall, New Season

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

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



Celebrating Philharmonic Women



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

Big Talent — Small Scale

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

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

I

Violino I

Violino II

Viola

Violoncello

Piano

Allegro, ma non tanto $\text{♩} = 84$

Allegro, ma non tanto $\text{♩} = 84$

p p p p p p

Antonín Dvořák, op. 81

p p p p p p



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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

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



ADAM STOLTMAN



CHRIS LEE

Program 2.0

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



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NEW YORK PHILHARMONIC

Jaap van Zweden Music Director

Thursday, March 17, 2022, 7:30 p.m.

16,741st Concert

Friday, March 18, 2022, 8:00 p.m.

16,742nd Concert

Saturday, March 19, 2022, 8:00 p.m.

16,743rd Concert

Sunday, March 20, 2022, 2:00 p.m.

16,744th Concert

Gustavo Dudamel, Conductor

These concerts are underwritten by

Mrs. Veronica Atkins.

Major support for *The Schumann Connection* is provided by **Barbara Tober in memory of Donald Tober.**

These performances of Andreia Pinto Correia's *Os pássaros da noite* (*The Birds of Night*) are made possible with generous support from the **Francis Goelet Charitable Lead Trusts.**

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

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

Gustavo Dudamel, Conductor

R. SCHUMANN
(1810–56)

**Symphony No. 3 in E-flat major,
Rhenish, Op. 97** (1850)

Lebhaft (Lively)
Scherzo: Sehr mässig (Scherzo:
Very moderate)
Nicht schnell (Not fast)
Feierlich (Solemn)
Lebhaft (Lively)

Andreia PINTO CORREIA
(b. 1971)

**Os pássaros da noite (The Birds
of Night)** (2021; World Premiere—
New York Philharmonic Commission)

Intermission

R. SCHUMANN

Symphony No. 4 in D minor, Op. 120
(1841 / 1851)

Ziemlich langsam — Lebhaft
(Rather slow — Lively)
Romanze: Ziemlich langsam
(Romance: Rather slow)
Scherzo: Lebhaft (Scherzo: Lively)
Langsam — Lebhaft — Schneller —
Presto (Slow — Lively — Faster —
Still faster)

(played without pause)

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Notes on the Program

Symphony No. 3 in E-flat major, *Rhenish*, Op. 97

Symphony No. 4 in D minor, Op. 120

Robert Schumann

Robert Schumann tended to turn sequentially from genre to genre, obsessively exploring a medium until he felt he had reached the current limit of his abilities and curiosity: piano music occupied him in the 1830s, songs in 1840, chamber music in 1842, oratorio in 1843. In 1841 the orchestra enjoyed his attention. In that year alone he produced his Symphony No. 1 (*Spring*); his buoyant Overture, Scherzo, and Finale (essentially a symphony without a slow movement); the original version of his Symphony in D minor (which he would recast a decade later into what we know as his Symphony No. 4); and yet another symphony, in C minor, which he left as an incomplete torso. After that he eased up on symphonic music. His Symphony No. 2 waited until 1845–46, and almost another five years would pass before he embarked on his **Symphony No. 3**. Its subtitle, *Rhenish*, bears tribute to the Rhine River, the waterway of Germany's western spine. The Schumanns had moved to the Rhineland in late 1850 — to Düsseldorf, where Schumann was appointed municipal music director.

Things would not turn out well in Düsseldorf. The composer began his cognitive decline and became so eccentric that in the autumn of 1853 the town fathers tried diplomatically to enact a plan that would release him from projects he obviously could not handle. In February 1854 the composer, suffering from debilitating schizophrenia, dashed through Carnival revelers and threw himself into the Rhine in an unsuccessful suicide attempt. His next stop would be an asylum in Endenich, upriver near Bonn — a progressive institution in its day, though not one that could reverse the tragic turn of his life.

However, in 1850 the Rhine held out only hope to Schumann, and the symphony it inspired contains many of his most buoyant pages. It is a thoroughly German work; in fact, Schumann here used German movement markings — the first time he did so

In Short

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

Died: July 29, 1856, in an asylum at Endenich, near Bonn, Germany

Works composed and premiered:

Symphony No. 3 composed November 2–December 9, 1850, and premiered February 6, 1851, in Düsseldorf, Germany, with the composer conducting the Düsseldorf Orchestra. Symphony No. 4 originally composed May 29–September 9, 1841, and premiered on December 6, 1841, by the Leipzig Gewandhaus Orchestra conducted by Ferdinand David; Schumann revised the work in December 1851, and the new version was introduced on March 3, 1853, at the Geislerschen Saal in Düsseldorf, with the composer conducting the Düsseldorf Municipal Orchestra.

New York Philharmonic premieres and

most recent performances: Symphony No. 3 first played on February 2, 1861, conducted by Theodore Eisfeld, and most recently, on March 17, 2007, Alan Gilbert conducting; Symphony No. 4 first played on February 12, 1859, conducted by Carl Bergmann, and most recently, on April 6, 2013, Sir András Schiff conducting.

Estimated durations:

Symphony No. 3, ca. 31 minutes;

Symphony No. 4, ca. 28 minutes

in a symphony — and he crafted themes that evoked the landscape, such as the *Ländler*-like folk-waltz of the *Scherzo* movement, which he initially intended to title “Morning on the Rhine.”

Schumann once told his biographer William Joseph von Wasielewski that, in this work, “popular elements should prevail, and the result, I think, has been a success,” and in 1851 he wrote to his publisher that “here and there [this symphony] reflects a bit of local color.” The Cologne Cathedral, the Gothic crown of one of the Rhine’s great cities, makes an appearance, too; the fourth movement, Schumann wrote in the symphony’s manuscript, should be “like the musical accompaniment for a solemn ceremony.” Trombones, historically taken to signify things ecclesiastical, do not make their first appearance in this symphony until this fourth movement, where their mellow tones

sing forth an impressive chorale right at the outset. This music stands in high contrast to the overwhelmingly cheerful, or at least bucolic, material that has preceded it, but it proves essentially integrated into the symphony, and this solemn music will be recalled even in the bustling merriment of the finale.

Schumann composed and premiered his **D-minor Symphony** in 1841, the year when he trained his sights on orchestral music, but its first outing was not a success. Sensing that the audience’s cool reaction had not been unfounded when it was unveiled at the Leipzig Gewandhaus, Schumann laid the work aside, authorized no further performances, and withheld it from publication.

A decade later, having in the meantime moved from Dresden to Düsseldorf and written what would be presented as his Second and Third Symphonies, Schumann

Premonitions

When Schumann moved to Düsseldorf, he did so to accept a position being left vacant by his friend Ferdinand Hiller. He wrote to Hiller from Dresden on December 3, 1849, asking for professional advice in dealing with the Düsseldorf authorities and revealing a phobia that is poignant

in retrospect, since in a few years Schumann would end up in an insane asylum:



Josef Kriehuber's 1839 portrait of Robert Schumann

Your letter, everything that you write me excites more and more my desire for Düsseldorf. Be so kind as to write me to let me know by when the directors want a definitive decision from me with regard to accepting the position as municipal music director. If I did not have to decide before Easter, I would like this best of all. ... Still another thing: recently I searched in an old geography for information concerning Düsseldorf and found there cited under the remarkable points: three nunneries and one lunatic asylum. At all events, the former I let pass; but the latter was quite unpleasant to read. ... However, perhaps the entire note is incorrect and the asylum is just a hospital, like in every city.

accosted the D-minor again. At this point, he had ambivalent thoughts about what even to call the piece. A music copyist's manuscript shows the words "Symphonie von R. Schumann" crossed out and replaced by the title *Symphonistische Phantaisie* (*Symphonical Fantasy*). The revised version underwent certain structural alterations, but they are minor compared to Schumann's changes in orchestration. (In fact, that title page also makes the point that the piece is "Newly orchestrated 1851.") At almost every turn the texture grew considerably denser than in the original version, with winds doubling string lines and solo entries turning into group statements.

Schumann's orchestrations have been a red-flag issue over the years. He came to orchestral writing rather late, and at first he made some undeniable bloopers of orchestration. His personal instrument was the piano, and he was not considered a very expert conductor. As a result, he experienced grave insecurities about his ability to orchestrate effectively and was quick to retreat from his initial impulses in instrumentation.

But he was also a fast learner, and he wasted little time developing a distinctive, original sound. Many commentators found his sonorities confusing or even objectionable because of how far they departed from the norm of the time, and as the century progressed, the belief in Schumann's ineptness as an orchestrator became an *idée reçue*, and the responses grew quite out of hand. Schumann's acolyte Johannes Brahms so preferred the D-minor Symphony's original version that he arranged for it to be published in 1891, a half-century after it was written, despite the fact that the revised version clearly reflected Schumann's final thoughts on the subject. The fact is that Schumann's orchestrations, though not predictably classic, are far from inept and unimaginative. Their balances, however, do

The Work at a Glance

Schumann's **Symphony No. 4** is a tightly wound work, intense in emotion and compact in structure. Its four movements proceed without any decisive breaks; the second and third movements emerge *attacca* from what preceded them, while the third movement and the finale are fused into a completely uninterrupted span. Still, although the divisions between sections are softened, the work adheres to the standard symphonic structure of four movements.

The opening movement begins with a brooding introduction (*Ziemlich langsam* — Rather slow) whose themes furnish nearly all the symphony's basic DNA before it breaks into the spirited main section (*Lebhaft* — Lively). Often those themes undergo substantial evolution. In the middle of the *Romanze* a gentle, songlike tune, ornamented by solo violin figuration, is drawn from one of these early themes, and in the trio section of the *Scherzo* the same motif is further transformed into a more strikingly accented melody. Only in the finale, which finally breaks out of the minor mode into ebullient D major, does some completely new thematic material finally make an appearance.

need to be "solved." Every masterpiece presents its share of challenges to interpreters, and Schumann's are no exception.

When the revised D-minor Symphony was published, in 1853, the *Symphonistische Phantaisie* title was done away with, and the piece was identified as Schumann's Symphony No. 4, as if it had never existed in its earlier incarnation and had not, in its essentials, predated Nos. 2 and 3. That year Schumann inscribed a private dedication of the work to his young friend Joseph Joachim, the violinist for whom he was just then composing a concerto:

When the first sounds of this symphony came into being, Joseph Joachim was still

a little boy; since then, the symphony has grown larger — and the boy even more so — so I dedicate it to him, if only privately.

Joachim showed his thanks by conducting the symphony in Hanover in January 1854. Sadly, by that time Schumann's creative days were nearing their end. The date February 27, 1854, marked his failed suicide attempt, and March 4, his committal to the asylum in Endenich; there he would spend his remaining two-and-a-half years wavering between semi-productive sanity and hopeless dementia. The D-minor Symphony therefore covers Schumann's career as a symphonist nearly

from its beginning to its end — which, unfortunately, was a span that scarcely exceeded a decade.

Instrumentation: Both symphonies employ two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

— James M. Keller, former New York Philharmonic Program Annotator, *The Leni and Peter May Chair*; San Francisco Symphony program annotator; and author of *Chamber Music: A Listener's Guide* (Oxford University Press)

At the Time



In 1841, 1850, and 1851 — when Robert Schumann was working on his Third and Fourth Symphonies (not necessarily in that order) — the following took place:

1841: Britain occupies Hong Kong. In the US, the first ongoing filibuster in the US Senate takes place; it begins on February 18 and lasts until March 11. In Paris, Adolphe Adam's ballet *Giselle* is premiered by the Ballet du Théâtre de l'Académie Royale de Musique, at the Salle Le Peletier.

1850: In the US, Hawthorne's *The Scarlet Letter* is published in Boston, Massachusetts, and Harriet Tubman becomes an official conductor of the Underground Railroad. In Germany, Wagner's *Lohengrin* is premiered, conducted by Liszt, in Weimar.

1851: In the US *The New York Times* is founded as the *New-York Daily Times*, and Melville's *Moby Dick*; or *The Whale*, is published one month after it is initial publication in London; also in London, Reuters News Service is founded. In the solar system, Ariel and Umbriel — two moons of Uranus — are discovered.

— The Editors



From top: Carlotta Grisi, the first to dance the title role of *Giselle*; an early cover of Hawthorne's *The Scarlet Letter*

Os pássaros da noite (*The Birds of Night*)

Andreia Pinto Correia

Copious written correspondence — letters, notes, documents, journal entries — was part of daily life for past generations of composers, leaving paper trails that can be mined for motivations, inspirations, moods, even dalliances. Still, by the then common standards, Robert and Clara Schumann provided a particularly rich treasure trove. The Robert Schumann Research Center in Düsseldorf places their total correspondence (to each other and others) at an estimated 20,000 letters.

It's no wonder, then, that Andreia Pinto Correia turned to Robert and Clara's letters for her New York Philharmonic commission premiered this week. The Portuguese-born composer often mines artworks and literary sources for her work, citing the influence of her family of scholars and writers. As a child she often accompanied her father, who studied medieval Iberian traditions, on his field research as director of the center for folk research at the University of Lisbon. And she observed as her mother, a professor of German literature, searched for the precise language needed for translations into Portuguese. Pinto Correia subsequently developed a habit of diving deep into research before settling down to compose.

Os pássaros da noite (*The Birds of Night*) takes flight from a quote she discovered in an 1848 letter from Robert to his close friend, the composer and conductor Johannes Verhulst, which reads, "the melancholy birds of night still flit round me from time to time, yet they can be driven off by music."

The composer's poetic reference was to the mental illness — evidenced by episodes of mania, depression, and delusions — that had begun to consume his life. He voluntarily committed himself after a suicide

attempt in 1854, and remained institutionalized until his death two years later (officially of pneumonia).

Pinto Correia also found a thread of melancholy woven into letters between Clara and Robert. From the beginning they had much to be melancholy about, as her father strenuously objected to the blossoming romance between Robert, his piano student, and the teenage Clara, a successful concert pianist. His attempts to keep them apart, forbidding any communication and whisking his daughter away on tour, only resulted in secretly delivered letters and rendezvous, with Clara suing for the right to marry without parental consent. The couple finally prevailed and wed in 1840, a day before Clara's 21st birthday. Robert was nine years older.

To acknowledge the dedicated partners, Pinto Correia structures her work in pairs. *Os pássaros da noite* begins and ends with nocturnes, the first equivalent to dusk and the second to dawn, when the dark forces of night have lifted. Extremes of register, low to high, are paired in the same instrument groups, and dense textures play against more sparse scoring. Pinto Correia points to several solo turns, especially in the trumpet section, where virtuosic moments "symbolize cries of the night — and of the soul." She describes *Os pássaros da noite* as reflecting something of a

In Short

Born: August 23, 1971, in Lisbon, Portugal

Resides: Brooklyn, New York

Work composed: 2021, on commission from the New York Philharmonic

World premiere: these performances

Estimated duration: ca. 15 minutes

different pace from her previous work, saying it is “more dramatic, with some explosive sections, and fast moving in its pace.”

The composer experienced moments of melancholy in her own musical development. She set her sights on saxophone performance after falling in love with classical and jazz music as she listened to her parents’ albums. She earned a scholarship to the Berklee School of Music in Boston, but injured her hand in an accident shortly after arriving, dashing any hope of a performing career. Pinto Correia returned to Portugal, taking a six-year hiatus to heal

before deciding to refocus on more technical aspects of music-making. After enrolling in film scoring classes, she pivoted again, to contemporary composition, studying with Michael Gandolfi at New England Conservatory of Music. She earned master’s and doctoral degrees there, also working with John Harbison and Steven Stucky.

A consistent flow of commissions followed, resulting in music that is often described as meditative and full of harmonic detail and aural color. Pinto Correia received a 2020 Arts and Letters Award in Music from the American Academy of Arts and Letters,

In the Composer’s Words



“... the melancholy birds of night still flit round me from time to time, yet they can be driven off by music”

— Robert Schumann to Johannes Verhulst,
November 4, 1848

In the correspondence of Robert and Clara Schumann the word “melancholy” appears often. Particularly poignant are the vivid descriptions that Robert used to portray his decaying mental state; specifically, the image of the visiting “birds of night” serves as a powerful metaphor. I explore this world of melancholy throughout my composition via nocturnal landscapes that return at various tempi and employing different orchestrations. Melodic lines that appear initially through a kaleidoscopic lens

are continuously revisited, expanded, and interrupted by bird “night calls” and *furioso* passages.

Clara and Robert Schumann used music to transmit coded messages to each other, and I tried to conjure similar ciphers throughout *The Birds of Night*. The initial trumpet call uses the pitches D and E-flat, the respective keys of Robert’s Symphonies No. 3 [E-flat major] and No. 4 [D minor], the symphonies with which this World Premiere is paired. The last calls of the trumpets make reference to two musical “personae” invented by Robert Schumann during his courtship with Clara: the exuberant Florestan — F and F-sharp — and the more contemplative Eusebius (also Clara Schumann’s patron saint) — E and E-flat. On a grander scale, each main section of the work starts and / or ends with a combination of the pitches and musical gestures associated with these “personae.”

— Andreia Pinto Correia

which recognizes composers who have arrived at their own voice. Notable premieres have included her String Quartet No. 1, *Unvanquished Space* (2019), by the JACK Quartet; *Ciprés* (2018), by the Columbus Symphony Orchestra; and *Timaeus* (2015) commissioned in honor of Elliott Carter and premiered by the Boston Symphony Orchestra to open Tanglewood's 75th anniversary season. Among her new works on the horizon: a string quartet for Brooklyn Rider, a group that takes its name from the borough Pinto Correia now calls home.

Instrumentation: two flutes (one doubling piccolo), two oboes (one doubling English horn), two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, vibraphone, tam-tam, suspended cymbals, bass drum, snare drum, bongos, crotales, tubular bells, woodblocks, bongos, harp, and strings.

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

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The Artist



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.

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

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6:00pm Pre-Concert Reception

7:30pm Concert

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**To support the Spring Gala,
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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 | 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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